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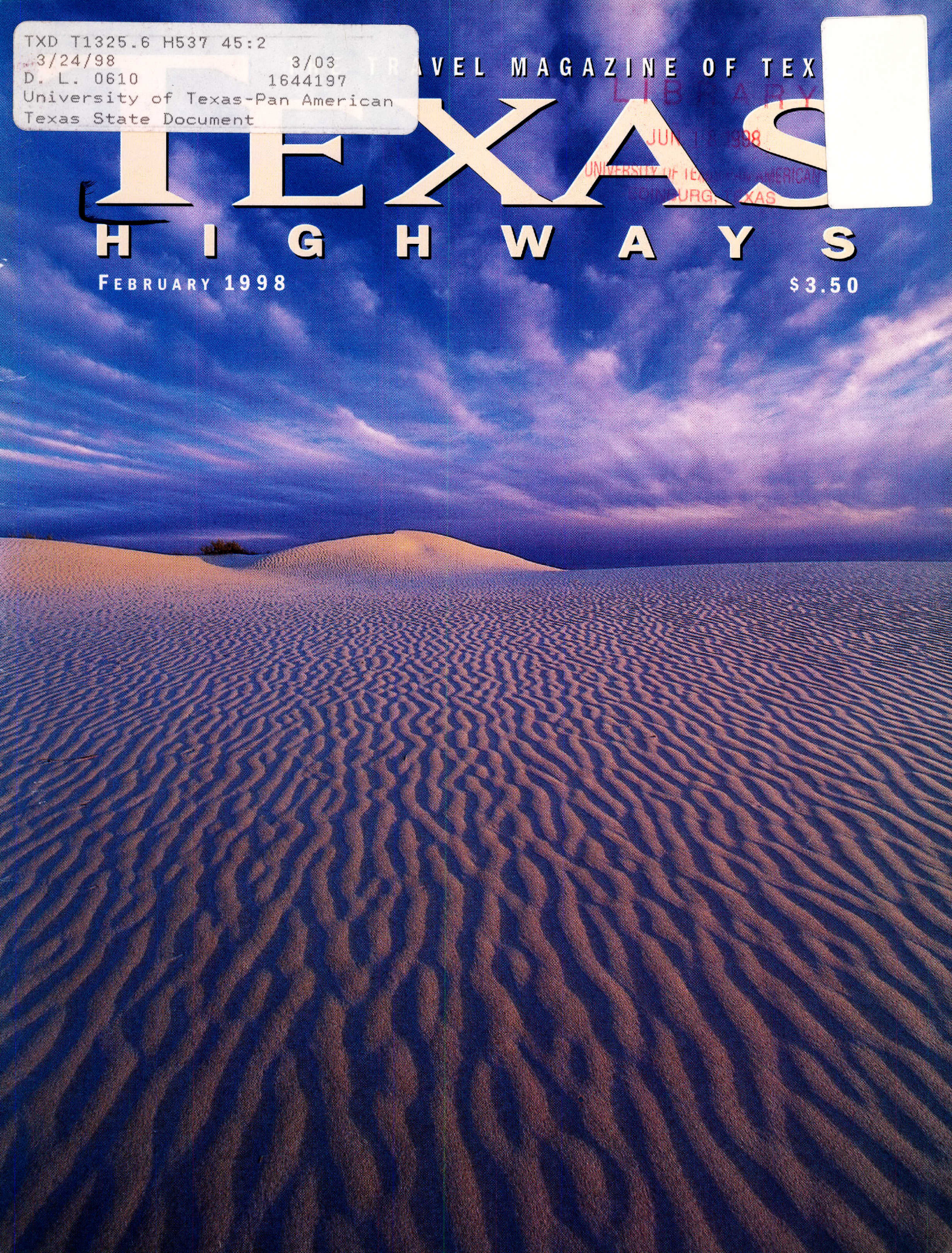
JUN 17 1998

UNIVERSITY OF TEXAS-PAN AMERICAN
SCHINBURG, TEXAS

TEXAS HIGHWAYS

FEBRUARY 1998

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Have a pleasant Presidents' Day! **Candace Leslie** of Bryan and staff photographer **Griff Smith** help us recall some of the major events of the past half-century by taking us to the **Bush Library and Museum** in College Station. Griff, who was a photographer at Texas A&M University in the early 1980s, also shot our story on Bryan-College Station in the November 1997 issue.

Adding to the presidential spirit, we include **Mary Frances Beverley's** story on Odessa's little-known **Presidential Museum**, which presents views and exhibits on the lives of the presidents and first ladies in an unlikely West Texas setting. Although we don't highlight them in this issue, readers interested in other Texas presidential sites should also visit the Eisenhower Birthplace State Historic Site in Denison, the Lyndon B. Johnson State Historical Park in Stonewall, the Lyndon B. Johnson National Historical Park in Stonewall and Johnson City, and the LBJ Library and Museum on the University of Texas campus in Austin....

For some fine **sand images** with a sampling of details on dunes by **Jan Edwards**, turn to page 22. Photographer **Stephan Myers** has been photographing dunes for a long time. We published some of his work in a sand dunes story in 1989. In addition to its coastal dunes, Texas boasts gypsum dunes at the base of the Guadalupe Mountains and dunes that invite you to tumble, slide, and roll at Monahans Sandhills State Park....

This issue also includes a look at old **Texas spas** by frequent contributor **Gene Fowler**. As Gene says, from the early days, hordes of health-seekers would immerse themselves in Texas spas, swill the wondrous waters, and, they hoped, free their bodies of misery and affliction. Gene knows whereof he speaks—he wrote *Crazy Water: The Story of Mineral Wells and Other Texas Health Resorts*, an informative and often-times humorous look at what was once

a thriving business in Texas. Look for it at a bookseller or library near you. . . .

If you go to the Texas State Fair next year, stop by **Adams Extract's** booth in the Food and Fiber Building, where the company displays its products and recipes. The booth holds drawings throughout each day for product giveaways. Don't be surprised if you hear testimonials from folks who remember great-grandma using Adam's Best Vanilla. You may even want to offer your own opinions about Adams extracts and spices. Adams products are available in a dozen states, from Texas west to California, east to Mississippi, and north to Illinois, as well as in a number of Mexican cities. . . .

In the **Songwriter's Paradise** story, music-lover and photojournalist **Randy Mallory** writes about gatherings across Texas where you can hear songwriters perform their own music in intimate settings. Performers and audiences alike enjoy the fact that people come for one principal reason—to hear the music....

And, finally, this issue includes a piece by frequent contributor **Carol Barrington** on the small but bustling community of **Fayetteville**, whose Czech, German, and Moravian roots run deep. Although the town has welcomed an influx of big-city newcomers in recent years, Fayetteville hangs onto its old-fashioned charm. Come see for yourself a town that prides itself on Saturday-night dances at Baca's Historic Saloon & Confectionary, artists' studios and galleries, leisurely shopping, comfortable bed-and-breakfast establishments, and a healthy blend of preservation and change.

Speaking of change, if you haven't gotten into the habit, visit our **Web site** at **www.texashighways.com** for a dip into the current issue and a complete listing of events in the great state of Texas.



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FEATURES

UNIVERSITY OF TEXAS PAN AMERICAN
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THERE'S SOMETHIN' IN THE WATER by Gene Fowler

Texans from Sam Houston to H.L. Hunt have soaked in the state's mineral waters and found them soothing. The history of the old spas bubbles with tales of miracles and mud

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PORTRAIT OF A PRESIDENT by Candace Leslie

Dedicated last November, the George Bush Presidential Library and Museum in College Station offers a gem of a tribute to the 41st president. Exhibits ranging from a World War II Navy plane to a poignant gift from Kuwait provide hours of fascination for visitors

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ALL THE PRESIDENTS THEN (AND NOW) by Mary Frances Beverley

Odessa's Presidential Museum features an eclectic assortment of political memorabilia, including such treasures as "I Like Ike" buttons in Spanish. Runners-up, vice presidents, and first ladies receive their due, as well

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DAZZLING DUNES by Janet R. Edwards

Think you find sand dunes only near the beach? Think again. The sand shifts and swirls on thousands of acres of dunes at two sites in West Texas, as well as on our Gulf Coast barrier islands

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SONGWRITER'S PARADISE by Randy Mallory

The contemporary folk music scene is alive and well in intimate venues across Texas. The informal circuit includes "listening rooms" in public places, and living rooms in music-lovers' homes

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FAYETTEVILLE by Carol Barrington

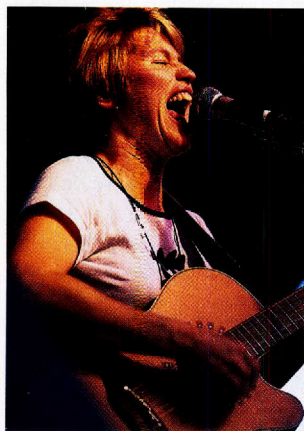
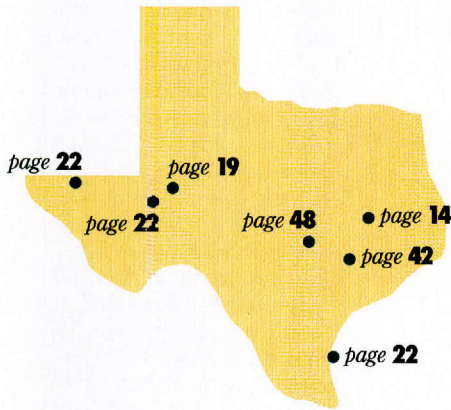
If you're looking for an unspoiled small Texas town, Fayetteville fills the bill. With its strong German-Czech heritage, olden-days charm, and residents' abiding love of good times, the tiny burg inspires repeat visits

48

ADAMS EXTRACT: ANYTHING BUT PLAIN VANILLA by Sheryl Smith-Rodgers

Cooks have used the magic potion known as Adams Best to flavor delicious concoctions since 1909. Today, the family-owned company in Austin makes 26 other extracts, eight food colors, and more than 95 seasonings

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ABOUT OUR COVERS

FRONT—Striated dunes find an echo in the clouds, as sand and sky coalesce near the Guadalupe Mountains in West Texas. Photo © Wyman Meinzer

BACK—The Berlin Wall exhibit in the new Bush Library and Museum features a large, graffiti-covered chunk of the infamous concrete barrier that separated East and West Germany for 28 years. Nine years ago, during Bush's presidency, the wall finally came down. Photo by J. Griffis Smith

DEPARTMENTS

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page 42

Fowl Feedback

Words fail me when attempting to express my feelings upon seeing the December cover. Those marvelous, inescapable eyes... photographing the photographer. I shall always treasure this priceless photograph.

GEORGE B. HOLMES
New Braunfels

The December front cover is *terrible* for the holiday season or any season. Too much beautiful in Texas to have such a blah cover.

MRS. H. WILLARD
Giddings

The December magazine has a *fantastic* cover photo. Unbelievable!

NITA BENEDICT RICHARDSON
Grand Prairie

Marches in March

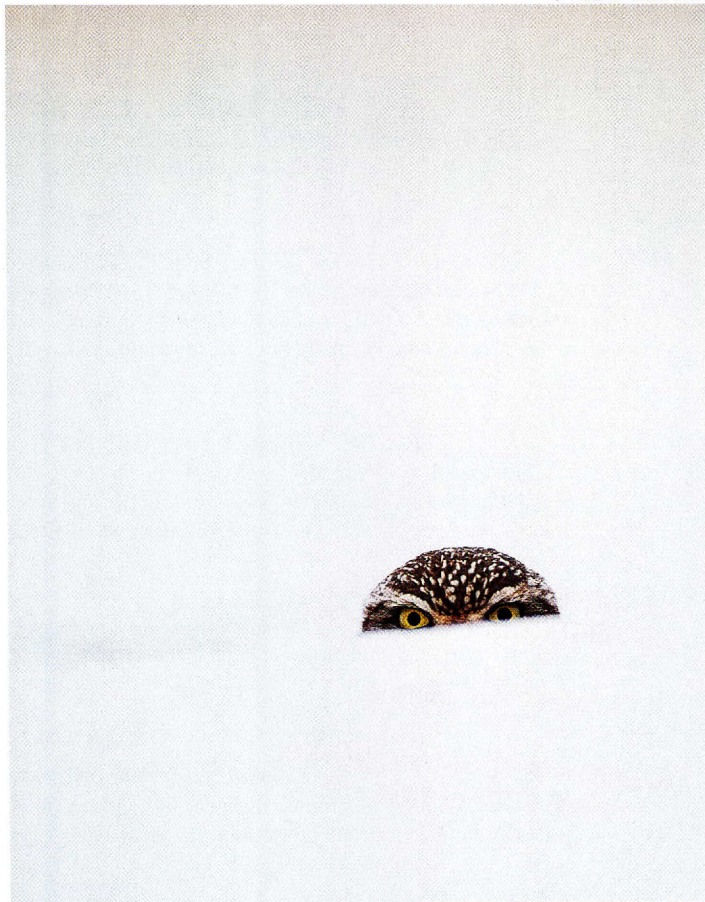
Thank you and Rebecca Lee for the fine Speaking of Texas article on John Philip Sousa and his "Daughters of Texas" march in your December issue. One of the groups mentioned in the article, the Austin Symphonic Band, has been recognized with the John Philip Sousa Foundation's "Sudler Scroll" for performance excellence by a community band and will perform a period Sousa concert in Austin's Palmer Auditorium on Friday, March 20. The concert will be complete with vocal and instrumental soloists, just as one of Sousa's touring bands would have had. Anyone desiring more information can call 512/345-7420, or visit the band's Web site at www.io.com/asb/.

RON BOERGER, PRESIDENT
AUSTIN SYMPHONIC BAND
VIA EMAIL

San Angelo Shines

I have on occasion found it difficult to describe to Texans and non-Texans alike the charm and beauty of my hometown, a middle-sized city in West Texas. Thanks to Sheryl Smith-Rodgers' article on San Angelo in December, I'll never have trouble again. She certainly

© WYMAN MEINZER



So far, we've received a few hoots and more huzzahs from readers about December's snowy cover. What do you think?

captured the spirit of the place, and made me a bit homesick!

DALLAS ROPER SERUMGARD
Glendale, Arizona

Jeepers Creepers

In your November feature on autumn foliage, a caption on page 30 labels the bottom photo as "creeper." In fact, it is not a Virginia creeper, but poison ivy! Often, the public cannot distinguish the harmless Virginia creeper from the noxious poison ivy.

On the subject of glitches in the November issue, twice in the article about Austin (once in a photo caption and once in the body) the comment was made

that the cast-iron columns in the Tipps Building were made from "exploded" Confederate artillery shells. Almost certainly, what Mr. Tipps purchased was Civil War surplus "exploding" artillery shells. The "exploded" ones would have been in many small pieces scattered over battlefields.

DICK TERRELL BROWN, VIA EMAIL

Ed. Note: *Thanks for writing. Yes, it's poison ivy, but we intended the term "creeper" in its general botanical sense.*

Staking a Claim

There was an important factual error in the November issue. In the "Grape Expecta-

tions" story on page 19, Howard Peacock writes: "Messina Hof Wine Cellars of Bryan claims No. 1 ranking among Texas' 25 wineries for winning awards.... Messina Hof's premium varietal wines... have won no fewer than 377 honors...."

The fact is, Llano Estacado Winery in Lubbock is far and away the most honored Texas winery. Since 1981, Llano Estacado has won 547 medals and awards at international, national, and state competitions. This distinction is very important for the winery. To have garnered such a large number of medals in competition against wines from Texas, California, other states, and Europe is an important comment on the high quality of the wines we consistently produce.

WALTER M. HAIMANN, PRESIDENT
LLANO ESTACADO WINERY, INC.
Tyler

Angelic Gift

With regard to December's Window on Texas, the angel in the photo is a memorial to the "Stump Lady," Dot Thompson, who [originally dressed up the stump]. Dot died after a battle with cancer in early 1997. Her family continues to dress the stump in her memory. I have taken pictures of it two to three times a year since late 1993 [on trips to] Roaring Springs, where my mother lives.

MRS. KAY SMALLWOOD
La Pryor

Great Bowls of Fire

I have just made up one of the chili recipes from the August 1997 issue. I think the recipe should have a government health warning—or a fire extinguisher near to put out the fire. I haven't tasted anything as hot since a meal in the Mexican Market in San Antonio, when we were there with West Yorkshire Scouts at Easter 1982. Thanks for a super magazine and recipes that are ideal after a day of boating on our English canals.

BRIAN HOLMES
Bradford, United Kingdom

If you would like to write to *Texas Highways*, the editors would enjoy hearing from you. Though we are unable to print every letter, we just might select yours to appear in the magazine—whether you send us kudos or criticism. We reserve the right to edit letters we print. Write to Letters Editor, *Texas Highways*, Box 141009, Austin 78714-1009, or fax 512/483-3672. Email: editors@texashighways.com

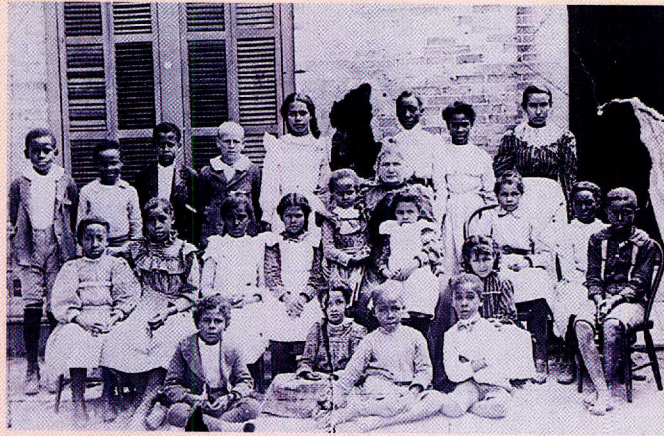
While drilling for oil in Gonzales County in 1909, Producers Oil Company of Houston struck an artesian gusher of hot mineral water. The company, working near the San Marcos River 10 miles north of Gonzales, drilled through a stratum of “mean rock” (oil field lingo for hard stone) with a special cone rock bit invented by Walter Sharp and Howard Hughes. The drilling unleashed a flow of 9,000 gallons per hour from a depth of 1,550 feet. Scientific analysis of the water to determine its temperature (106 degrees) and mineral content led locals to believe that it could prove medically useful.

Unlike their reaction to discoveries of other natural healing founts across Texas, health-seekers did not immediately rush to create a spa. But when the polio epidemic struck in the late 1930s, area businessmen formed the Gonzales Warm Springs Foundation for Crippled Children and built a small hospital near the well in 1937. The first physical therapist to work there, Loraine Millican (now retired and living in Corpus Christi), used the water as part of a new therapy called the Kenny Method. Named for Australian nurse Sister Elizabeth Kenny, the treatment used hot, moist packs and pool therapy instead of the usual massage for the muscles.

After Jonas Salk discovered a polio vaccine in the early 1950s, Warm Springs changed its focus to physical therapy and rehabilitation of conditions caused by serious injury and by diseases other than polio (though some polio treatment continued). The facility grew steadily, with the addition of distinctive, Spanish-style buildings with red tile roofs.

In 1962, financial problems almost forced Warm Springs to close. But numerous fund-raisers saved it, including benefits by Spencer Tracy and Greer Garson, as well as movie-première appearances at Texas theaters by Joan Crawford, who had visited the hospital and had been impressed by its work.

Gonzales cafe owner Al Berry and his pet sheep, Wando, also helped with the rescue efforts. Al and Wando traveled



PHOTOS COURTESY ST. PHILIP'S COLLEGE

St. Philip's College in San Antonio has come a long way from its beginnings at La Villita in 1898 (left). Four years after its founding, Miss Artemisia Bowden (1879-1969), the daughter of a former slave, took over directorship of the college. Largely through her vision and 52 years of dedication, St. Philip's developed into a fully accredited junior college.

the livestock auction circuit, “auctioning” the sheep repeatedly at each stop. Two years and thousands of Wando “sales” later—and after Wando had eaten the roof lining of Al's station wagon and part of his best suit—the duo had raised \$55,000 for the hospital.

Today, Warm Springs Rehabilitation Foundation operates the original hospital near Gonzales, hospitals in San Antonio and Corpus Christi, and 20 outpatient clinics across Texas. Among its varied services, the foundation offers a Wheelchair Sports program and, since 1988, an Animal-Assisted Therapy Program that includes horseback riding. The natural gait of the horses, say therapists, helps patients “relearn the sensory input of their own walking movements.”

Former Warm Springs patient J.L. “Doc” Laird of Corpus Christi, who suffered (and recovered) from Guillain-Barré syndrome, echoes the feelings of most patients. Within the first five minutes, says Doc, “People at Warm Springs began offering me hope.... I went there with the attitude that these people could help me. I soon began to see [they] would show me how to help myself.”

—Gene Fowler, *Austin*

Festivals, galas, and other special events this year will mark the 100th anniversary of St. Philip's College in San Antonio. Episcopal bishop

James Steptoe Johnston founded St. Philip's as part of a church effort to educate blacks emancipated by the Civil War. What began as the St. Philip's Saturday Evening Sewing Class for African-American girls evolved within a year into St. Philip's Industrial School. From its original quarters in an adobe house in La Villita, the college has grown into a two-year institution of higher education with campuses across the Alamo City. Some 20 girls enrolled for that first class in 1898; today, a diverse student body of nearly 9,000 men and women attend day, evening, and weekend classes in a variety of general-education and technical disciplines. Through an arrangement with Texas A&M University, St. Philip's also offers distance-learning undergraduate and graduate courses (via two-way interactive video). Originally a private school, St. Philip's became a public institution in 1942 when it affiliated with San Antonio Junior College.

St. Philip's is the only community college in the nation designated (by the U.S. Department of Education) as both a Historically Black College and a Hispanic Serving Institution. You can still study sewing there (tailoring and upholstery, offered through the continuing education division), and, through the Weekend College, you can study chemistry, English, business, and other subjects on both Saturday and Sunday.

—Ann Galloway

OLD TEXAS SPAS

THERE'S
SOMETHIN'
IN THE
WATER

"SENT WIFE AND CHILDREN
TO THE MEDICAL WELL TODAY,"
*wrote J.H. Baker of Palo
Pinto in his diary in 1880.*

EXCITEMENT IN THE COUNTRY BELOW THE MOUNTAINS
BEYOND THE RIVER CONCERNING A WELL THAT HAS BEEN
DUG, *the waters of which seem to be benefitting those
who drink it.*"

The medical well was in Mineral Wells, the town that sprang up below the mountains beyond the Brazos River. There, Baker found "wonderful cures of cancer, neuralgia, nervousness, rheumatism, and various other ills that the human flesh is heir to."

From hundreds of similar springs and wells, from the Red River to the Rio Grande, the natural elixir gurgled and flowed, both hot and cold, with high concentrations of vitality-boosting minerals. Health-seekers of every ilk, hearing reports of spontaneous cures and restored vigor, flocked to "take the waters." Folks drank enough to float a navy and took so many baths their cleanliness approached the divine.

Among the next-to-heaven numbered Sam Houston, who joined the throng of guzzlers and soakers a month before he died in 1863, when he salved his ancient battle wounds with the waters at the Big Thicket resort of Sour Lake. My grandmother Willie Conway, another of the

BY GENE FOWLER



COURTESY BRAZOS REHAB AND FITNESS CENTER

faithful, traveled often in the 1930s from her Limestone County home to the Brazos Valley bathing mecca of Marlin, to tune up her sacroiliac. And down on the border, as part of his unsuccessful quest to set a world record for human longevity, Dallas oil tycoon H.L. Hunt bathed in and drank from Indian Hot Springs on the Rio Grande, which he owned from 1966 until his





death in 1974. A self-professed “billionaire health crank,” Hunt imported the water to his Dallas home in a stainless steel truck.

General Sam, Grandma Willie, and the Big D billionaire would all agree with Corsicana editor Mrs. C.M. Winkler, who wrote in an 1883 issue of her magazine, *The Texas Prairie Flower*: “How wonderful are these health-giving wells, scattered throughout Texas, affording nature’s grand panacea for the thousand and one ailments which afflict humanity.” Though the advent of antibiotics and other medical wonders in the 1940s dried up enthusiasm for these antique medical rites, even in this age of laser surgery and magnetic resonance imaging you can still take a medically supervised hot mineral bath in Marlin or buy a jug of the therapeutic brew in Mineral Wells.

If you listened to radio in the 1930s, you might remember Mineral Wells as the spot “Where America Drinks its Way to Health” (see “The Town That Crazy Built,” June 1993). The town’s Crazy Well spread the legend of an insane woman cured by sipping Crazy Water, a fable that may have been based on fact, given the

water’s lithium content. Not to be outdone, Arlington boosted its mineral brew as “the Greatest Tonic Known.” A hundred miles south, Marlin lured pilgrims to an “Oasis of Health,” a paradise “Where Life Giving Waters Flow.” Both Mineral Wells and Marlin crowned themselves “The South’s Greatest Health Resort.”

Out west, Indian Hot Springs beckoned as “Nature’s Garden of Health,” while in the Big Bend, Boquillas Hot Springs promised “the Fountain of Youth that Ponce de León failed to find.” On a modest note, Kenedy Hot Wells proclaimed itself “South Texas’ Most Famous Spa.”

Scientific analyses published by water promoters impressed drinkers and bathers with complex menus of sulphates, carbon-

[ABOVE] From the late 1870s to the mid-20th Century, tens of thousands of health-seekers swilled and washed their ailments away at mineral-water spas such as the Grogan Hotel in Sweetwater, shown here circa 1907.

[FACING PAGE] Around 1900, a playful pair atop a delivery wagon exhibited the rejuvenating powers of Artesia Soda Water.

ates, chlorides, and other combinations of minerals such as magnesium, sodium, and calcium. Water advertised as chalybeate possessed a high iron content, which boosted the imbiber's sense of inner strength. Likewise, the foul odor and taste of many sulphur wells and springs surely convinced sippers and dippers of their therapeutic value. Austin geographer Janet Valenza, who tracked the history of Texas' mineral-water resorts for her 1992 dissertation, says that spas often influenced the direction of settlement, transportation, and commerce in the state.

The magic waters offered relief from almost any malady that might inhabit the mortal frame. In 1852, Nathaniel Kellum guaranteed "perfect immunity from the ravages" of cholera at Kellum Springs in Grimes County. Many went to spas for their rheumatism; stories abound of folks who arrived on stretchers and departed dancing a jig. Bathhouses displayed piles of discarded crutches. During Prohibition, sufferers trekked to the Marlin baths for relief from "jake leg," a crippling condition caused by drinking adulterated fluid extract of Jamaica ginger.

Others took the waters to relieve "a sluggish system." As one Ross Estes told his grandson Robert J. Duncan about Tioga's strongest stuff, "You could drink a teacup of that, and you couldn't hardly get to the barn."

The water at Wizard Wells in Jack County proved the antidote for a common West Texas calamity. "I got bit on the hand by a rattlesnake a few years back," related one resident to *Fort Worth Star-Telegram* reporter Jerry Flemmons in 1964. "I swelled up all over, and I guess everybody thought I was gonna die. I took a couple of hot baths, though, and that swelling went right down."

MEDICAL OPINION varied on the waters' efficacy. Longtime Arlington physician Dr. Zack Bobo wrote about his father's Mineral Wells pilgrimages in his 1977 book, *Ramblings of a Country Doctor*: "Many of the sufferers had Bright's Disease, and the enormous amount of water they drank probably killed them." The physician did see benefits for some patients, however. "I never thought much of the value of Arlington's mineral water," wrote Dr. Bobo, "but the people believed in it, so what's the difference? Harvard scientists have said that magnesium in mineral water delays the deposition in the arteries of cholesterol plaques which cause heart attacks."

Other physicians endorsed the waters wholeheartedly, prescribing quaffs and plunges as parts of their treatments. When Dr. J.M. Willis moved his practice to nearby Wootan Wells, his colleagues back in Waco complained that he had gone "hog wild" over mineral waters. In 1884, Dr. Willis addressed the annual convention of the Texas State Medical Association, calling the state's natural tonics "more valuable to suffering humanity than mines of silver and precious stones."

Dr. John William Cook arrived in Marlin in the 1890s, suffering from sciatic rheumatism. "It is a problem beyond the ability of medicine or science as to the 'how' of the cures and



benefits this water gives," wrote the physician after healing himself with the town's hot water.

In 1898, Dr. Cook began building the Bethesda Bathhouse with Dr. John Walter Torbett, who had recovered from malaria in the Marlin waters. Short on funds, the doctors bartered hot-water treatments for labor. Dr. Torbett typified the zest for living of many health-resort doctors. A fiddle player, he serenaded patients with the healing power of music. He also published several editions of an autobiography, *The Doctor's Scrapbook*, and five books of poetry. (His *Hot Air Verses From The Hot Water Town* included the usual musings on the mystery of life, but the poet-doctor also ventured into medical verse, with titles such as "A Love Letter Written on an Empty Stomach" and "A Sanitary Ode for Schools.")

Sometimes, the healers didn't carry medical licenses. A former slave named Bazile Brown, generally believed to have been part-Indian and part-black, became a popular folk healer at Sour Lake in the late 1800s. Serving a multiracial clientele, Brown



© STEPHAN MYERS

“HOW WONDERFUL ARE THESE HEALTH-GIVING WELLS, scattered throughout Texas, affording nature’s grand panacea for the thousand and one ailments which afflict humanity.”



COURTESY DOROTHY LEACH, GLEN ROSE

adopted the moniker of “Dr. Mud” for his skill in the therapeutic application of the spa’s heavily mineralized muds. The healer told a correspondent for the San Antonio magazine *The Gulf Messenger* that he learned the gooey soil’s medicinal secrets by treating himself with it after being thrown by a horse. “Many a case of skin disease yielded to the magic of his mud baths,” recalled Beaumont journalist Mrs. E.E. Edmondson in 1936. “His fame spread for hundreds of miles, and he lives today in many Texas scrapbooks.”

Fate placed another natural healer, ranch wife Jewel Babb, at Indian Hot Springs in Hudspeth County in the early 1950s. “I’d heard about the springs, but I didn’t believe it,” Babb told

[ABOVE] Glen Rose’s community band, shown here in the 1930s at a convention in Sweetwater, traveled far and wide to toot their horns and tout their town and its healing waters.

[ABOVE, LEFT] Once the George Snyder Sanitarium, Inn on the River in Glen Rose now welcomes guests as a historical inn and business retreat, complete with mineral-water pool.

folklorist Pat Little dog in *Border Healing Woman*. At first, she said, "We just thought of [the resort's stone hotel] as another house, another place to live." As she watched the sick arrive and mend themselves with the healing waters, however, belief in the springs enveloped even Jewel Babb. She evolved a unique form of treatment that combined massage, the springs, and her own powers of intuition.

Like Jewel Babb, folks often didn't immediately recognize therapeutic value in the funny water, especially when it first burst or bubbled from the ground. In fact, the stuff sometimes presented a nuisance when artesian pressure kept a well flowing freely. Before the spas caught on in Marlin, the city used its hot water to dampen the dust on unpaved streets and to fight fires. One legend holds that townsfolk discovered the water's healing properties only when it perked up some local cows.

WHILE MANY FOLKS trekked to resorts with serious ailments, or took the waters as a preventive measure, others found balm in the social and cultural adventure of a "health vacation." The fellowship often proved just as therapeutic as the native elixir. "The water flows, and the pilgrims drink," wrote *Marlin Democrat* columnist Meg A. Fone (a.k.a. town mayor J.M. Kennedy) in 1908. "They assemble here, and as 'one touch of rheumatiz makes the whole world kin,' they need no intro-

MANY WENT TO SPAS
FOR THEIR RHEUMATISM;
STORIES abound of
folks who arrived on
stretchers and departed
dancing a jig. Bathhouses
displayed piles of
discarded crutches.



COURTESY GENE POWLER



HOT WELL NO. 1. FLOWING WATER, FREE. MARLIN, TEXAS.

[ABOVE] For more than 100 years, folks of every ilk have been drawn to Marlin's magic mineral waters (date of photo unknown). Early-1900s professional baseball teams chose the town for spring training and soothing soaks.

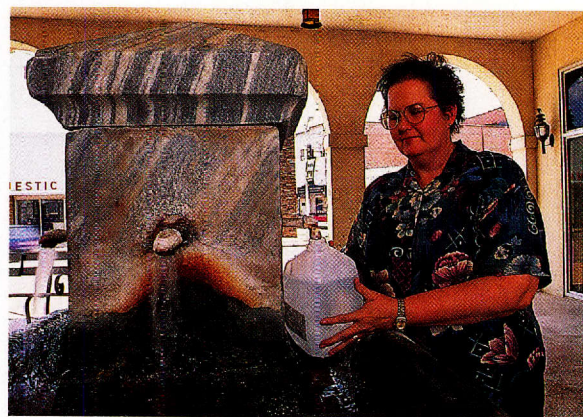
[RIGHT] Though the boom years have passed, true believers like Karen Little Meyer still swear by Marlin's therapeutic libation, still flowing (for free) from the same well.

[FACING PAGE] Dr. John Walter Torbett's Clinic and Hospital started out as the Torbett Sanatorium in 1908. Earlier, Dr. John William Cook had built the Imperial Hotel and Bathhouse, later renamed the Hotel Majestic.

duction to their neighbors, but are on friendly terms immediately. They hold unending experience meetings, and their lists of symptoms would be a subject of awe and inspiration to a medical student."

An 1886 brochure on the sulphur springs of Lampasas said the ballroom of the elegant Park Hotel offered "ample room for the hundreds of guests who enjoy this mode of recreation and for concerts, lectures, etc. An orchestra is kept in attendance all through the year, which dispenses outdoor or indoor music from time to time as desired."

Throughout the state, those takin' to the waters could also enjoy a panoply of other diversions. At Sour Lake, Uncle Rufus Lucky cavorted with a deerskin tambourine for guests. Wootan Wells imported a Mexican string orchestra for its dances. A pro-fusion of parks and camps along the Paluxy River drew water-



© STEPHAN MYERS

takers to Glen Rose. There, dinosaur tracks preserved in the riverbed enchanted visitors, as did dances held on a lighted barge called the Floating Palace. "Let me place a well of Healing Waters by the side of the Road and thus be a friend to man," read a sign by the well at one park entrance.

The attractions proliferated. The Red Mineral Springs Development Company offered donkey rides in the park at its resort in Mount Pleasant. Donkeys called "Texas Nightingales" (for their singing talent!) also carried Mineral Wells visitors into the Palo Pinto hills. Elmhurst Park, which opened in Mineral Wells in 1907, featured music, dancing, and a 1,500-seat casino where patrons enjoyed "high-class vaudeville."

“THE WATER FLOWS,
 AND THE PILGRIMS DRINK.
 THEY ASSEMBLE here,
 and as ‘one touch of
 rheumatiz makes the whole
 world kin,’ they need no
 introduction to their neigh-
 bors, but are on friendly
 terms immediately.”

A generation later, nationally-broadcast radio shows, advertising Crazy Water Crystals, originated from the Crazy Hotel, while in the luxurious Baker Hotel ballroom nearby, sharp-dressed couples cut the rug to Paul Whiteman, Lawrence Welk, and other Big Band stars.

At the Hot Wells resort in San Antonio, celebrity-watchers spotted Rudolph Valentino, Sarah Bernhardt, Teddy Roosevelt, Porfirio Díaz, and other famous folks. The spa’s guests enjoyed bowling and ostrich races, and crossed the San Antonio River via a swinging bridge to explore San José Mission. Filmmaker Gaston Méliès even brought his Star Film Company to Hot Wells around 1911, where he cranked out such silent classics as *The Fall of the Alamo*.

Despite the variety of entertainment at the resorts and the testimonials to the waters’ efficacy, enchantment with mineral-water treatments began to fade in the television age. As Marian Cumming observed in a 1950 *Houston Chronicle* article, “What dude ranches are to the present generation, mineral springs were to the socially minded of our grandfathers’ day.”

A turn-of-the-century oil boom shut down the spa at Sour Lake. Fire and flood ended the careers of many water centers, both in their heydays and twilight years. Others have endured a gradual cycle of restoration, reopening, and closing once again. Dr. Norman Jenkins of Christoval, who used local mineral water in his chiropractic treatments, closed what he called



CENTER FOR AMERICAN HISTORY, LT ALISTIN

“the last little bathhouse in Texas” in 1989. Indian Hot Springs is also closed, but at Boquillas Hot Springs, you can still take a steamy soak in a rock tub carved by Indians beside the Rio Grande. Also along the Rio Grande, near Ruidosa, Kingston Hot Springs, which closed in 1990, has reopened as Chinati Hot Springs.

San Antonio’s Hot Wells closed long ago, and fire damaged the historic bathhouse in 1988 and again last year. The steaming water still flows, however, and numerous plans have been studied for restoring the structure and creating a modern, holistic health resort. As Jonathan de Vierville, founder of a research group called the Hot Wells Institute, notes, “It’s the only place in America where you can take a hot mineral bath

T O W N
 WITHOUT A
 TOOTHACHE



COURTESY GENE FOWLER

[ABOVE] Named for the legendary waters of Carlsbad in Central Europe, the old Carlsbad Well in Mineral Wells saved thousands of health-zealots.

[FACING PAGE] South of San Antonio, a group of hearty picnickers imbibe Iron Water at Dullnig Wells, founded by Austrian emigrant George Dullnig in the 1890s.

in a 19th-Century bathhouse and look at an 18th-Century mission at the same time.”

Stovall Hot Wells and the main bathhouse in Marlin both burned to the ground in recent years. But in Marlin, the hot water still flows from an antique fountain at the original well beside the chamber of commerce, and folks still come to fill their jugs for free. Geothermal energy from the hot water helps heat both the chamber and the nearby Falls Community Hospital (see *Speaking of Texas*, May 1997).

And there’s more. Thanks to the energy of osteopath Dr. David Fedro and chiropractor Dr. Michael Mattlage, health-seekers can once again trek to Marlin for treatments that use hot mineral baths. In September 1996, the partners opened Brazos Rehab and Fitness Center in a new building, two blocks from the old well, whose pipes and valves they reconditioned.

“GIGANTIC
 TREASURE HUNT
 FOR SOUND TEETH
 SPEEDS TOWARD
 CLIMAX IN HERE-
 FORD AREA,”

announced the headline of a 1943 story by Lewis Nordyke in *The Amarillo News-Globe*. “Somewhere in this vicinity—in the soil or water or both—may lie the secret for sound teeth in the civilized world.”

Hereford’s toothsome sensation began when dentist George Heard moved his

practice from Alabama to Deaf Smith County in 1916. As the years passed, Dr. Heard noticed a striking rarity of cavities in his patients’ teeth. By 1939, the dentist’s skeptical peers finally began to take heed, and dental experts trekked to Deaf Smith County to study the phenomenon. Soon, Hereford water—containing large amounts of magnesium, fluoride, and phosphorus—was being shipped in bulk to Cleveland, Hollywood, and elsewhere.

Collier’s, *Reader’s Digest*, and Universal Newsreels reported on the bicuspid bonanza, and Dr. Heard found himself a dental celebrity. The eventual nationwide fluoridation of drinking water and toothpaste was later attributed to the Hereford discovery.

—Gene Fowler



INSTITUTE OF TEXAN CULTURES

[ABOVE] In this early photograph of San Antonio's Hot Wells resort, parasol-toting patrons stroll in front of the octagonal bathhouse, which, according to Gene Fowler's book *Crazy Water*, "contained forty-five private bathing chambers decorated with tile, marble and porcelain. Steam, Turkish, Russian, Roman, needle and shower baths were available as were masseurs."

[LEFT] At Sherry Holland's Famous Water Company in Mineral Wells, you can order up a shot of the town's extraordinary elixir, or buy a jug or two to take home.

© STEPHAN MYERS



They haul the water from the well to the clinic in two 3,000-gallon tanks on a gooseneck flat-bed trailer. At the rehab center, they pump it into a 6,000-gallon

storage tank that reheats the mineral water to appropriate temperatures for whirlpool therapy.

"We've brought an old thing back into a new era," says Dr. Mattlage. Two years ago, the doctors sent some of the water to Germany for testing. "They have some of the finest mineral water/health spa traditions in the world," says Dr. Mattlage, "and they said our water is as good or better than any they have."

As a Marlin native, Dr. Fedro had heard about the local elixir his entire life. Displayed on the waiting room walls, his collection of vintage photographs of the town's natural-

health industry fascinates patrons. One photo shows FDR arriving at the Marlin depot to take the waters of the Brazos Valley Carlsbad.

IN MINERAL WELLS, Sherry Holland displays old bottles and other mineral-water memorabilia at the vintage Famous Water pavilion. Sherry's business may be the only place in Texas where you can still "belly up" to a fancy antique bar and order a shot of the beneficial beverage. Drinkers can also take a jug home. "I've really developed a passion for the water and the history behind it," says Sherry, who took over the business three years ago.

Sherry also sells an apparently endless supply of vintage Mineral Wells postcards. The time-capsule images appeal to collectors of spa memorabilia, whose quests lead them to bottle shows, antique marts, junk shops, and even city dumps. One such collection in Houston includes everything from an oil painting of dogs (it hung in the lobby of Mineral Wells' ritzy Baker Hotel) to a pottery jug of Radium Water from Dallas. "It's [like] a Crockpot," says the publicity-shy

Taking the Waters

Mineral Wells is about 40 miles west of Fort Worth at the juncture of US 180 and US 281. The Little Rock Schoolhouse Museum, 201 Northwest 5th Ave., tells the town's mineral water story. The museum (940/325-3932) opens by appt. and during special events. Wheelchair accessible. The 1927 Crazy Water Hotel is now a retirement home, and the 1929 Baker Hotel awaits restoration.

The Famous Water Company, operated by the Zephyr Water Co., is at 209 Northwest 6th St. Hours: Tue-Sat 8 a.m.-1 p.m. Wheelchair accessible. Write to Famous Water, 209 Northwest 6th St., Mineral Wells 76067; 940/325-3853.

The town throws the Crazy Chili Showdown the 3rd Sat. in

Feb. (Feb. 20-21, 1998) and the Crazy Water Festival the 2nd weekend of Oct. (Oct. 10-11, 1998). Write to the Mineral Wells Chamber of Commerce, Box 1408, Mineral Wells 76068; 800/252-6989.

Marlin is about 20 miles southeast of Waco at the juncture of Texas 6 and Texas 7. Conrad Hilton's 1929 Falls Hotel is under renovation. Brazos Rehab and Fitness Center is at 306 Craik. Bath hours: Mon-Fri 8-6, Sat 8-4, and by appt. The bathhouse is wheelchair accessible and offers hydraulic lifts that place bathers in tubs. The center also offers massage therapy and a complete fitness center. Write to Dr. David Fedro or Dr. Michael Matlage, Brazos Rehab and Fitness Center, 306 Craik, Marlin 76661; 254/883-3751. Write to the Marlin

Chamber of Commerce (at 245 Coleman St.), Box 369, Marlin 76661; 254/883-2171.

Few springs still flow in **Glen Rose**, at Texas 144 and US 67, southwest of Fort Worth. The former George Snyder Sanitarium now operates as a historical inn and executive retreat (individual reservations on weekends only) and features a mineral water swimming pool. Write to Inn on the River, 205 Southwest Barnard St., Glen Rose 76043; 972/424-7119 or 800/575-2101. Or write to the Glen Rose Chamber of Commerce, Box 605, Glen Rose 76043; 254/897-2286.

For information on Boquillas Hot Springs, write to **Big Bend National Park** 79834; 915/477-2251. For more on **Chinati Hot Springs**,

write to Box 54, Candelaria Route, Marfa 79843; 915/229-4165.

Books

Look in your library or bookstore for these books: *Border Healing Woman: The Story of Jewel Babb* by Pat LittleDog and Jewel Babb (Univ. of Texas Press, 1981), *Big Bend, A Homesteader's Story* by J.O. Langford with Fred Gipson (Univ. of Texas Press, 1952), and *Crazy Water, the Story of Mineral Wells and Other Texas Health Resorts* by Gene Fowler (Texas Christian Univ. Press, 1991). To order *I Remember Things: An Informal History of Tioga, Texas* by Ross Estes (Nortex Press, 1977), edited by Robert J. Duncan, send a check for \$14 (includes tax and shipping) to Duncan Enterprises, 1801 Erwin Place, McKinney 75069.

“WHAT DUDE RANCHES

ARE TO THE PRESENT

GENERATION, *mineral*

springs were to the

socially minded of our

grandfathers' day.”

collector. “The radium was supposedly baked into the pottery itself, so they'd pour water in [the jug], and the pot would make it radioactive.”

Radioactive or not, today's mineral-water operators stress that the elixir is not a cure-all. And medicine is not always the exact science we'd like it to be. Consider the testimony of Houston columnist Sigman Byrd, whose family took health vacations to Glen Rose in the 1930s. Family members

“drank deep from and bathed long in each and every therapeutic fountain,” wrote Byrd. “As long as we did this each summer, we were healthy as horses.”

All, that is, except Byrd's Uncle Larry, who wouldn't drink Glen Rose's spring water or well water. Uncle Larry, “the wildcatter who never struck oil, always brought along a whole truckload of home brew, and drank that instead,” wrote Sigman. “We all felt sorry for Uncle Larry, because he was not as robust as the rest of us.” Ironically, during World War II, Uncle Larry was the only family member deemed fit to serve. “In fact,” Sigman continued, “Uncle Larry lived to a ripe old age and would probably be living yet if that string of tools hadn't blown out of that gas well while he was working on the crown block.”

On the other hand, there's always the danger of becoming too healthy. Falls County cattle baron Lewis Smithwick, who reopened the Marlin bathhouse in the 1970s and again in the '80s, knew his limits for safe soaking. “The minerals cause the blood vessels in the feet to expand as well as the coronary vessels in the heart,” he told Jack Flanders of the *Waco Tribune-Herald* in 1974. “The kidneys become subject to better blood circulation.... [And] of course, there doesn't have to be a thing wrong with you to enjoy the baths.... I'd take one every day, but I'm too old to stay that relaxed!” ★

GENE FOWLER recently edited the book *Mystic Healers and Medicine Shows, Blazing Trails to Wellness in the Old West and Beyond*.

BY CANDACE LESLIE

PHOTOGRAPHS BY J. GRIFFIS SMITH

STEP THROUGH THE GLEAMING GLASS DOORS AND ENTER a place of monumental proportions. Tall columns and panels of polished granite surround a soaring, skylit rotunda. Teams of gracious volunteer docents greet hosts of visitors who come to experience the sights and sounds of one of Texas' newest treasures. Move beyond the magnificent walls of this grand lobby into the unfolding of a life's story. Some of the chapters, like the building itself, soar to towering heights. In startling contrast, others bow to the gentle and personal moments of a family man who became the 41st President of the United States, George Herbert Walker Bush.

A serendipitous combination of circumstances account for the landing of this jewel of a repository at Texas A&M University in College Station. President Bush, a Houston resident and former U.S. representative from Texas, specifically wanted it on a university campus. A&M officials assured Mr. Bush that no fund-raising would be required of him, nor would federal money be necessary for its construction. Voilà!

Only a few months old, the George Bush Presidential Library and Museum has already captured national and worldwide attention. Four American presidents, numerous dignitaries, and a national television audience witnessed its dedication on November 6, 1997. Its archives hold 38,000,000 pages of documents, 60,000 foreign and domestic gifts, and an estimated one million photographs. From this colossal collection, the museum component of the library presents a fascinating distillation of the man and his times. For both the casual visitor and the dedicated scholar, the Bush Library and Museum holds rich lessons from the past, not only the past of a leader but the flavor of an era. No matter how you approach the collection, no matter what your political leanings, you will come away with a renewed understanding of and respect for the burdens and rewards of the highest office in the land.

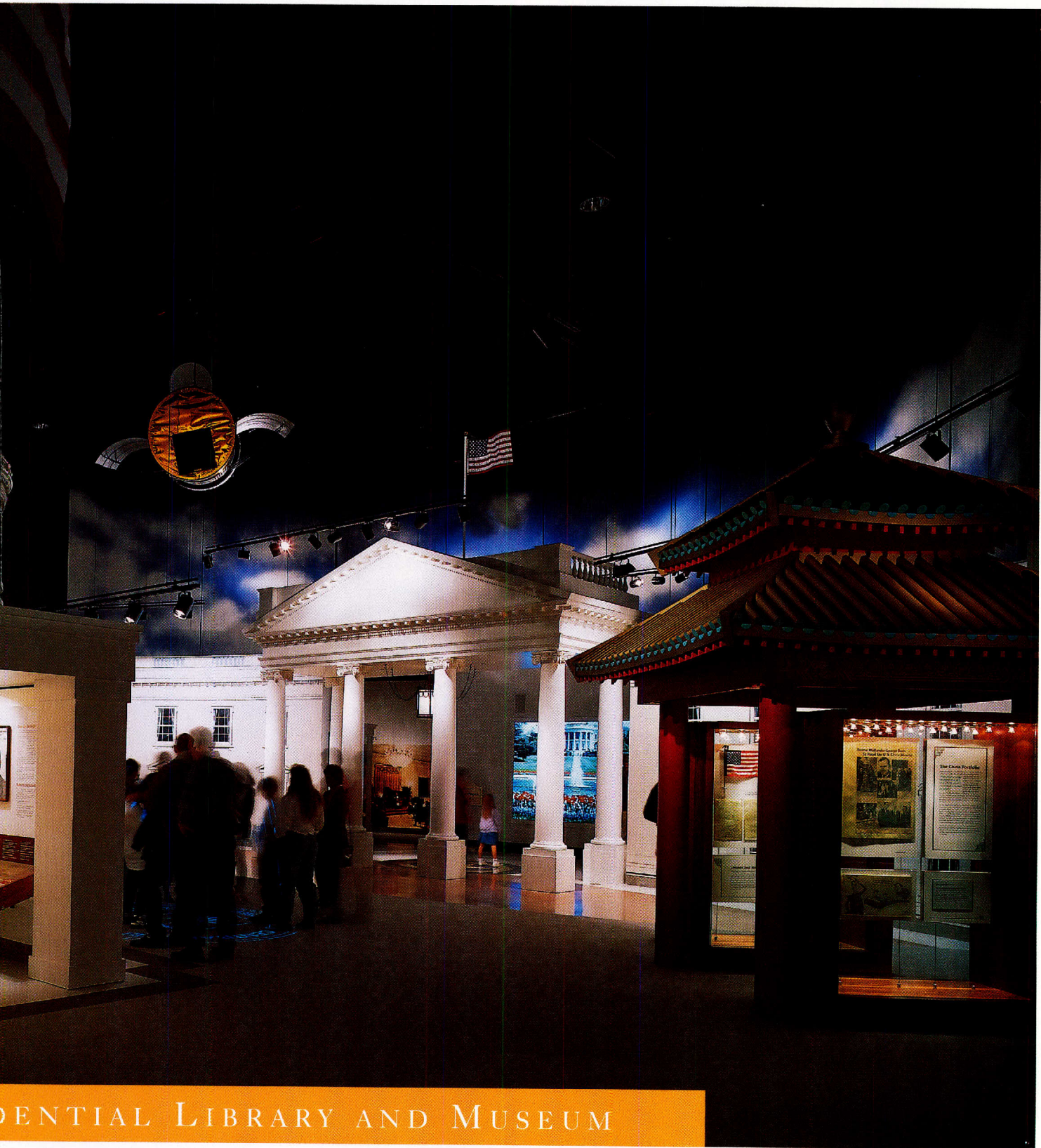
"Presidential libraries are the jewels in the historical crown of our nation," says director Dr. David Alsobrook. Ten of these official gems now glitter in distinctive settings across the country. By law, each was built with private funds; however, all but the Nixon Library in California is administered by the federally-funded National Archives and Records Administration (NARA). The 320,000-square-foot Bush complex, completed at a cost of \$83 million, includes the presidential library and museum, an International Center, A&M's George Bush School of Government and Public Service, the Center for Presidential Studies, and a conference center. With its opening, on 90 acres of pleasant pasture land at A&M's western edge, Texas can claim two

The interior of the Bush Library reflects the timeline of the former president's political career, from congressman, to U.S. ambassador to China, Central Intelligence Agency director, vice president, and finally, president.



THE GEORGE BUSH PRES

Portrait



PRESIDENTIAL LIBRARY AND MUSEUM

of a President

February 1998

For both the casual visitor the Bush Library and Museum not only the past of a leader

of these crown jewels. One hundred miles to the west, the Lyndon B. Johnson Presidential Library and Museum, on the University of Texas campus in Austin, has been welcoming visitors since 1971.

The words of President Bush himself set the mood for the self-guided tour of the museum (through a short film presented in the 138-seat Orientation Theater). He credits his mother and father with instilling his lifelong commitment to public service. He points out the world-changing events that occurred during his presidency. Then, from the larger-than-life screen, he launches visitors on the museum journey with a personal wish: "I hope you come away with a sense of history," he says, "... an understanding that we live in the greatest, freest nation on earth."

The museum entertains as it informs, employing a satisfying mix of modern technology and traditional displays. Skim its snapshots and letters as you would a family album. Study the well-written panels, mini-chapters of American and world history. Touch a computer-screen scrapbook, and bring still photos to moving life. Pose a question to First Lady Barbara Bush, and receive a computer-printed reply personalized with your name. Be inspired to become a "point of light" for the betterment of your country. Follow the fascinating timeline that runs below the exhibits, recalling events of such variety as the creation of Kermit the Frog, the Exxon *Valdez* oil spill, and the end of the military draft.

Like most biographies, the museum story of George Bush begins with his very first steps. Born June 12, 1924, in Milton, Massachusetts, Bush is shown in a video learning to walk in 1925 in Kennebunkport, Maine. After school years at Phillips Academy in Massachusetts, the young man, caught up in the patriotic fervor following the attack on Pearl Harbor, enlisted in the Navy on his 18th birthday. At age 19, he served as one of the Navy's youngest World War II pilots. "We were kids," reads a poignant quotation, "seasoned by war—but kids." A restored TBM-3C Grumman Avenger, a duplicate of the torpedo bomber he flew, hangs from the ceiling. The real Navy plane lies at the bottom of the Pacific Ocean, the casualty of an attack that two

[FROM TOP] A restored TBM-3C Grumman Avenger, a duplicate of the torpedo bomber Bush flew in World War II, suspends from the museum's ceiling. At right, a vintage jukebox from the late '40s serves as a postwar reminder of happier, more hopeful times to come. In the center photo, statues of Gulf War soldiers document Operation Desert Storm. Below, one of President Bush's favorite museum exhibits, a teakwood door from the people of Kuwait, expresses gratitude for American aid and sacrifice during the Persian Gulf conflict.

and the dedicated scholar,
holds rich lessons from the past,
er but the flavor of an era.

other crew members did not survive. Actual film footage of the 20-year-old's rescue by the submarine USS *Finback* and a letter to his parents describing the harrowing event prevent wartime terrors from fading into the past.

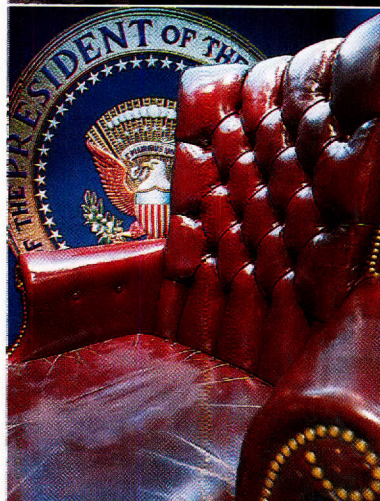
Following the war, Bush pursued a degree in economics at Yale University, where he served as captain of the varsity baseball team and played in the very first College World Series. A battered glove and a handsome photo of Bush in his uniform recall his love of the national sport. In 1945, he married his sweetheart, Barbara Pierce. Letters, snapshots, and wedding pictures highlight the early years of what would become a lifelong romance.

A grand old 1947 Studebaker holds a place of honor among the biographical displays here. Restored and polished to a high "Holiday Red" sheen, the car is a duplicate of the vehicle in which the Bushes packed their belongings and headed out to oil-booming Midland, Texas. The young family prospered and grew in the Lone Star state. Their first child, George W., born in 1946, is now the governor of Texas. Five more children (Robin, "Jeb," Neil, Marvin, and "Doro") followed. Sadly, daughter Robin, remembered in an enchanting portrait, died of leukemia at age four. Photographs and memorabilia detail the Bushes' West Texas years and their later move to Houston. Beneath a replica of the U.S. Capitol, you can follow Bush's entry into national politics and his election as the first Republican to the House of Representatives from Harris County.

Exhibits highlight each step of George Bush's political career: Service on the Ways and Means Committee. U.S. ambassador to the United Nations. Chairman of the Republican National Committee during its dark days of Watergate and the Nixon resignation. Chief of the U.S. Liaison Office in China. Director of the Central Intelligence Agency. Two terms as vice president under President Ronald Reagan. And, finally, the four dramatic years following his 1988 election as 41st president of the United States.

"Each presidential library and museum is individual," director Alsbrook explains, "but each does a magnificent job of taking the story of our nation's past and its highest office out to the American people. And for foreign visitors, each can be a mirror of our hearts and souls." These words ring true as the museum presents the unfolding drama of the Bush presidency.

Just inside a facade of the White House, a giant video wall flashes scenes, both history-making and homey, from the four years Mr. Bush served as president. The beginning and ending of the Gulf War. Visits by Nelson Mandela and Margaret Thatcher. The fall of the Berlin Wall. Tender moments with children, romps with dogs, and appearances by performing

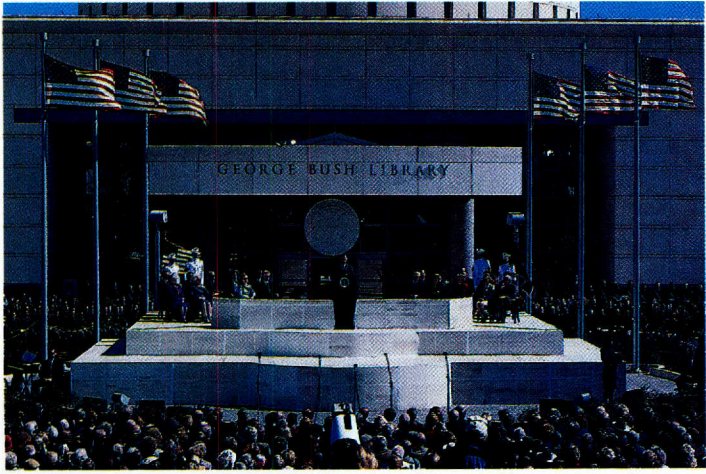


[CLOCKWISE, FROM TOP] The Day the Wall Came Down, a striking sculpture by Veryl Goodnight, heralds the fall of the Berlin Wall. The stunning rotunda atrium lets the sun shine on Bush Library visitors. Could you handle the pressure of the job? Could you sit in the president's chair? Perhaps a young museum visitor will be motivated to dream presidential dreams.

artists contribute to the emotional range of the moving display. A short photographic "tour" of the White House gives glimpses of daily life and honors those who keep both the government and the residence running smoothly.

Leaving scenes of the White House, the museum enters the era of the Cold War. Surrounded by a dark, curving wall, a tall piece of concrete stands covered with graffiti, a section of the barrier that divided East and West Berlin for 28 years. Behind it, a display of archival photographs recalls the wrenching division of a city. Guards train their weapons on would-be escapees. A mother holds her child up high so relatives on the other side may catch a glimpse. A little girl longs for her lost friend. At the end of this collection of grim reminders, dramatic film footage relives November 1989, when the wall came down, catching viewers up in the joyousness of freedom regained.

One corner of the museum houses a modest room in a



© BOB STRAUSS

With an illustrious crowd in attendance, including President Clinton and former chief executives Jimmy Carter and Gerald Ford, George Bush speaks at the opening dedication of his presidential library on the campus of Texas A&M University.

woody setting, a replica of the oft-mentioned but seldom-seen office at Camp David in Maryland. President Franklin Roosevelt founded the retreat in the summer of 1942 as a haven from reporters and a place for wrestling with difficult decisions. It has served every president since. Here, the office appears just as it did when President Bush sought its peaceful seclusion. Via audio loop, he points out some of the favorite things that surrounded him in this restful place: Photographs of family and friends. A coffee mug and warmer. A dispenser for dog treats. The telephone on his desk—only a ring away from his advisors and the world.

Beyond the Camp David replica, a broad ramp climbs to a second away-from-Washington office—aboard *Air Force One*, perhaps the most technologically advanced passenger aircraft in the world. Against a background of “air noise,” a narrator describes the plane’s amenities, from hot showers and sleeping quarters to dining areas and seats for the press.

The most dramatic section of the museum focuses on 1991’s Operation Desert Storm. To the rapid spilling of actual hourglass sand, a voice grimly explains the time pressure that lay behind the controversial decision to send troops to protect Kuwait from Iraq’s attacks. A giant animated map, with button-activated sound and fiberoptic light, accompanies the story of the Gulf War. Models of Tomahawk, Scud, and Patriot missiles hang overhead. The fires of burning oil fields illuminate a giant photo mural.

Outside this exhibit stands a 100-year-old teakwood door mounted in a frame engraved with the names of the Americans who gave their lives in the Gulf conflict. A moving Arabic proverb accompanies this gift of gratitude from the little nation of Kuwait: “When a man gives you the key to his home it means that you are the best and most valuable friend to him; when a man gives you the door of his home it means that you are one of his family.” This battered door may well be the most heartfelt treasure from the museum’s spectacular collection of gifts from foreign nations.

As well as heads of state, American citizens of all ages and from all walks of life also shower presidents with gifts. An assortment of hundreds of these, ranging from humorous to touching (hand-carved figurines of George and Barbara, and needlework items) fill cases along the museum’s final corridor. From here, you can gaze across the sunny courtyard where five magnificent bronze horses leap over a replica of the shattered Berlin Wall. Two other buildings in the complex—the Presidential Conference Center, and the Academic Building, which houses the Bush School of Government and Public Service, the Center for Public Leadership Studies, the Center for Presidential Studies, and several other university departments—stand beyond.

“I plan to use this library for my own personal research,” President Bush said in the formative days of the project. “I plan to do some writing there, and I would like to do some teaching, because when you teach, you learn.” Its emphasis on education sets the Bush Library apart from other presidential libraries. Schoolchildren, from kindergarten through high school, come almost daily to the library’s specially designed, high-tech classroom to learn about their country and its government. The computer-equipped research room will allow scholars to examine the library’s vast holdings for generations to come.

Taken together, Texas’ two presidential libraries span almost a century in the lives of two American leaders. Like jewels of equivalent value but vastly differing cuts and mountings, they shine with distinction in the nation’s historical crown. ★

CANDACE LESLIE took readers out to The Ballpark in Arlington’s Legends of the Game Baseball Museum and Learning Center in March 1997.

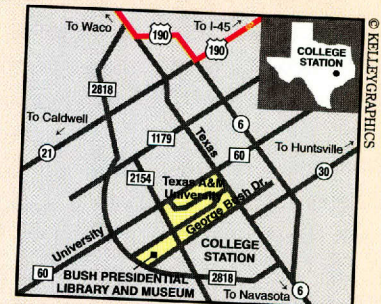
Staff photographer GRIFF SMITH captured appealing images of salsa as well as the Hotel Blessing Coffee Shop in the January issue.

WHEN...WHERE...HOW

Bush Library

The George Bush Presidential Library and Museum, at 1000 George Bush Dr. West in College Station, opens Mon-Sat 9:30-5, Sun noon-5. Admission: \$3; \$2.50 age 62 and older, groups of 20 or more, and students with ID; free age 16 and younger. Parking is free. The museum is fully wheelchair accessible; wheelchairs are available.

The museum shop, open the same hours as the museum, offers a wide selection of gifts. Write to Box 10410, College Station 77845; 409/260-9552; Web site: www.csd.tamu.edu/bushlib.



© KELLERGRAPHICS

ALL THE PRESIDENTS THEN (and Now)

BY MARY FRANCES BEVERLEY ★ PHOTOGRAPHS BY GAY SHACKELFORD



Attorney General John Ben Shepperd, conceived the idea of the museum to honor all American presidents.

"After Kennedy's death," says the museum's executive director, Carey Behrends, "Odessa leaders wanted to help rebuild the American spirit with this museum and began a nationwide search for noteworthy campaign paraphernalia."

Originally, the collection was in a basement room of the single-story Ector County Library. After the county library moved elsewhere in 1982, the museum began expanding. By 1984, it completely filled the small building on the corner of 7th and Lee.

The basement now contains the Library of the Presidents. This collection of American political history provides a valuable resource where students, writers, and other researchers can peruse 4,500 volumes, journals, periodicals, newspapers, and documents pertaining to the presidency. This level includes the Presidential Room Gallery, where glass cases hold an eclectic array of mementos, including a T-shirt bearing a silkscreened caricature of Jimmy Carter, and a hand-painted tie from Alf Landon's 1936 campaign. You'll also find a box of Screaming Yellow Zonkers—a popcorn snack with a 1984 political sweepstakes entry that encouraged voter participation (the prize was a trip to the presidential inauguration).

Upstairs, the Every Four Years Gallery features presidential campaign memorabilia from 1789 (a commemorative coat button from Washington's

We give the President more work than a man can do, more responsibility than a man should take, more pressure than a man can bear. We abuse him often and rarely praise him. We wear him out, use him up, eat him up. And with all this, Americans have a love for the President that goes beyond party loyalty...he is ours." —JOHN STEINBECK

AND ODESSA'S PRESIDENTIAL MUSEUM is ours, too. It's the only museum anywhere dedicated to the office of the U.S. Presidency. Filled with memorabilia from the understated to the bizarre, this splendid repository of political history focuses on the campaigns and the

conventions, the whisker-close races and the landslides, the winners and the also-rans.

Following the assassination of President John F. Kennedy on November 22, 1963, a group of prominent Odessa citizens, including former Texas State

Odessa's Presidential Museum provides an educational, entertaining, triumphant, sad, funny, and poignant perspective on an American democratic institution. It's a history course for the whole family.



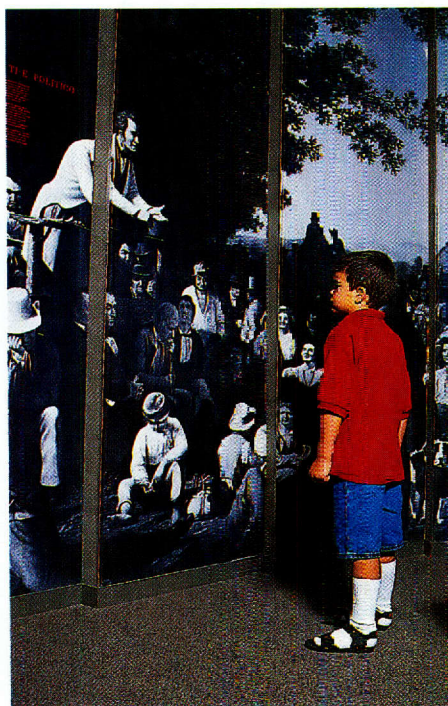
This collection of American political history provides a valuable resource where students, writers, and other researchers can peruse 4,500 volumes, journals, periodicals, newspapers, and documents pertaining to the presidency.

inauguration) forward. The gallery also includes political cartoons, medallions, handkerchiefs, memorial plates, and convention badges.

From serious to whimsical, from bold to sublime, the clever cache of pertinent presidential election souvenirs in this gallery sheds light on unconventional promotional methods that found their way into the mainstream. In the late 1800s, giveaways became a popular strategy for generating name recognition. They remained so until recently, as television developed into the medium of choice for campaign advertising. Thus, the celluloid campaign button, which first appeared in 1896, has become less significant. Displayed on the main floor, Wendell Wilkie's buttons for the 1940 election read: "ELEANOR START PACKING: THE WILKIES ARE COMING." The American melting-pot electorate soon begat slogans in various languages that reflected the nation's diverse ethnic mix. For instance, the 1953 "I LIKE IKE" buttons also came in Spanish, proclaiming: "VIVA EISENHOWER—ME GUSTA IKE." Later campaigns display buttons in Hebrew, German, French, and other languages.

For many years, handbills publicized candidates' stands on issues. In 1920, to promote his position on women's right to vote, the Warren Harding campaign distributed printed announcements declaring "WOMEN ARE PEOPLE."

Also in the Every Four Years Gallery, large, black-and-white photomurals pull visitors into scenes of the early campaigns and conventions. One mural, based on a black-and-white photo enlargement of a painting by George Caleb Bingham, shows an unnamed politician fervently stump-speaking to a rural crowd in the 1840s. Before presi-



Captivated by a museum mural, young Perry Shelton enjoys a political trip back in time. Today, he's in the audience; perhaps tomorrow he'll be on the podium.

dential conventions, few candidates addressed the citizenry face-to-face, instead sending representatives into the countryside to speak on their behalf.

Second-in-command also rates attention here. The museum's Community Room boasts a rare collection of vice-presidential portraits, from John Adams to George Bush.

Of course, the First Lady has connections to the Oval Office not even the vice president can match. To remind visitors of her mark in history, an unusual collection of dolls dressed in miniature replicas of inaugural gowns were created by late Odessan Goldie Dishong. The dollmaker's ambitious project took nearly 20 years of research and craftwork. Text panels offer insight into the First

Ladies' distinct, and sometimes quirky and colorful, personalities. Mrs. James Polk, for example, refused to dance at her husband's inaugural ball in 1844, and she banned dancing, cards, and liquor from the White House. During World War I, Woodrow Wilson's wife kept sheep on the White House lawn so gardeners could serve in war-related jobs.

Another section of displays takes a look at political party conventions, which began with the Democrats in Baltimore in 1832. (Republicans convened for the first time in Philadelphia in 1856.) A badge labeled "Democratic Carnival" from the 1899 Democratic National Convention in Dallas reveals that frenzied enthusiasm filled convention halls a century ago just as it does today.

Campaign slogans—those pithy, jaunty strings of words candidates hope will translate into votes—get their fair share of coverage here, too. "Tippecanoe and Tyler Too," for example, referred to General William Henry Harrison's victory over Shawnee Indians (led by Tecumseh) at Tippecanoe Creek, Indiana, as well as to his 1840 running mate, John Tyler. A half-century later, William McKinley pledged voters "A Full Dinner Bucket, Sound Money and Good Markets." In this century, Franklin Delano Roosevelt promised the American people "A New Deal."

The Portrait Gallery offers presidential oil paintings by artist Ed Bearden that were commissioned by the Rainbow Bread bakery during the Carter administration of the late 1970s. The gallery also includes the companion work of painter Harold Quiram, who has chronicled what might be considered a defining moment of each president's life.

Odessa's Presidential Museum

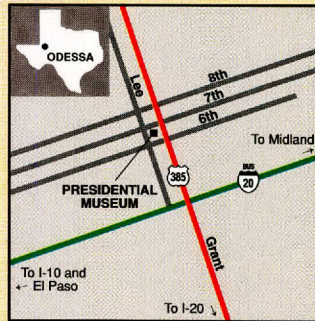
Odessa (pop. 90,000), Ector County seat, is 274 miles east of El Paso and 317 miles west of Fort Worth on Interstate 20.

to 622 N. Lee, Odessa 79761; 332-7123 or 800/862-7123.

For information on accommodations, airline service, car rental, dining, and other tourist attractions, contact the Odessa Convention and Visitors Bureau, 400 W. Fourth, Odessa 79960; 333-7871 or 800/780-HOST. Email: info@odessacvb.com. Web site: www.odessachamber.com.

Odessa's area code is 915.

The Presidential Museum is at 622 N. Lee, on the corner of Lee and 7th streets near downtown. Hours: Tue-Sat 10-5. Admission: \$2, \$1 age 65 and older, free for students with ID. Call for group tour rates. A gift shop features books, Americana, and reproductions of historical documents, signatures, newspapers, and portraits. Wheelchair accessible, except for basement library. Write



© KELLEYGRAPHICS

Museum-Area Dining

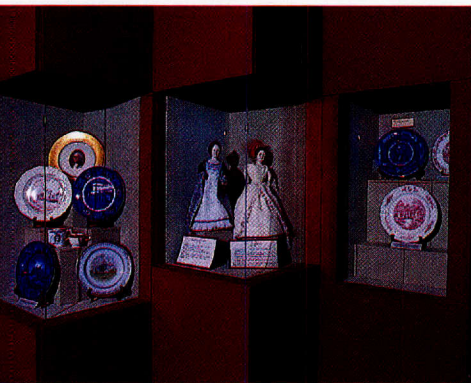
The following restaurants are within walking distance of the museum.

Bless Your Heart, 700 N. Grand (on 1st floor of NationsBank building). Low-fat health-food menu, soups and sandwiches. Hours: Mon-Fri 7-3:30.

Wheelchair accessible. Call 580-0916.

Mellie Van Horn's Historic Inn, 903 N. Sam Houston. Traditional American food, as well as soups and sandwiches, in a charming, restored 1938 boardinghouse. Hours: Mon-Fri 11-2. (You can stay here, too, in one of 16 rooms.) Wheelchair accessible. Call 337-3000.

Yana 615, 615 N. Sam Houston. European cuisine, crêpes, chicken salad, and a large selection of desserts. Hours: Sun-Fri 11-2:30. Call 332-4305.



Commemorative plates flank part of an extensive collection of First Ladies' inaugural gowns, replicated in miniature.

One scene, for example, shows Jefferson with Lewis and Clark; another portrays Zachary Taylor during a Mexican War battle.

Though art and photographs only hint at our various presidents' talents for communicating with voters, no president ever succeeded through radio as did Franklin D. Roosevelt during the '30s and '40s. "Give 'Em Hell" Harry Truman was among the last to use the train for whistle-stop speeches in his 1948 campaign. Dwight Eisenhower's charisma seemed created for television each time his electric smile flashed across the nation's TV screens in the '50s.

Of course, not all White House aspirations are realized, and exhibits here recall several presidential hopefuls whose dreams were dashed. Among museum poster displays, the names and faces of Wallace, Goldwater, Humphrey, McGovern, and others loom large.

To lose an election is one thing, to lose a

life, quite another. Two of the most stunning headlines in presidential history appear in the museum. On April 13, 1945, *The Dallas Morning News* ran the banner, "THE PRESIDENT IS DEAD!" after Roosevelt died of an aneurysm. Some 18 years later, on November 23, 1963, read-

ers tried to comprehend "KENNEDY SLAIN ON DALLAS STREET."

Leaving the museum through a portrait-lined hall of presidents allows visitors a visible reminder of America's democratic legacy. Different men, different times, all providing leadership with their own personal style.

So, here's the ballot. Is Odessa's presentation of U.S. presidents fun? Educational? Worth a trip? No doubt about it. But in true democratic spirit, come see the museum for yourself, and cast your own vote. Remember, *every day* here is Presidents' Day. ★

Posters, pennants, newspaper headlines, and slogans number among the museum's many artifacts that capture the sweep of presidential campaigns throughout the nation's history.



Midland's MARY FRANCES BEVERLEY conducts one-day "Write Your Memories" seminars when she's not writing about various attractions in the Southwest.

Odessa native GAY SHACKELFORD, a fine arts photographer in Austin, believes the Permian Basin is picture-perfect.

SILENT IS THE SOUND of sand at rest. Patiently, it lies in wait for the whispering wind, whose single-minded fingers sculpt the tiny, innumerable grains into purling rivulets, arcs, slopes, and crescents.

TO KNOW a sand dune is to feel it first with bare feet. Pale tan to pure white in Texas, the powdered rock sinks away, hugging the curve of toe and heel as it mirrors each step. To the patient observer, sand dunes reveal a slow, inexorable pace of their own, shifting in ways that reflect the rhythmic interchange of wind and, sometimes, water.

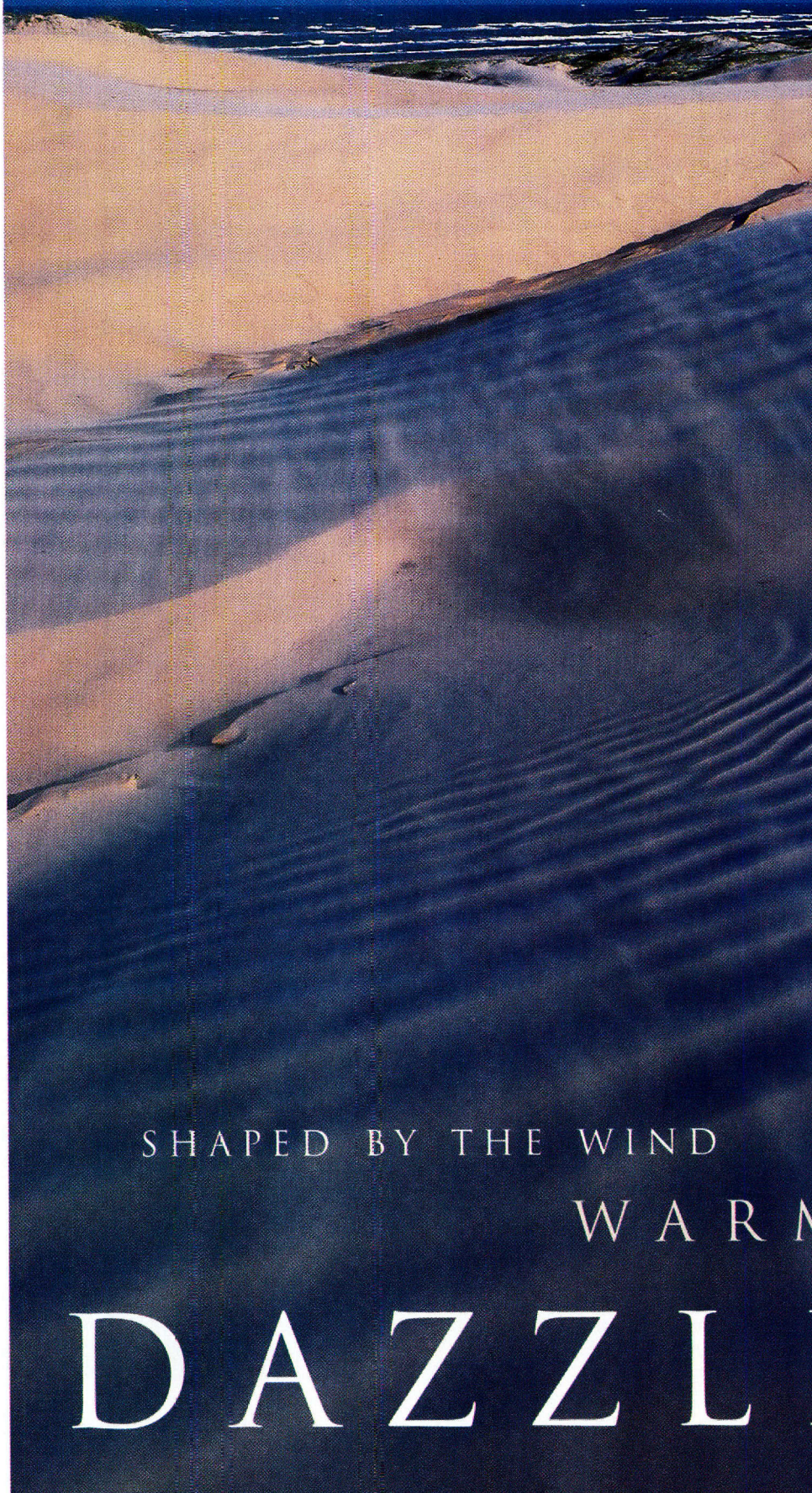
In Texas, the Gulf Coast and two sites in the state's western reaches reveal these silky silhouettes. Though varied in origin and ecology, each site's dunes obey the wind's behests.

The narrow, glistening bands of the state's barrier islands offer sand composed of light-colored quartz and a trace mixture of other, dark-colored minerals. As you stroll along the beach and foredunes, a refreshing scent of salt and sargassum weed makes you inhale deeper. The dunes' elegant curves can make you ponder the restless, irresistible forces that gave them birth.

To rouse sand from rest, air currents must reach 14 mph, the minimum speed required to lift smaller sand particles a short distance, a process called saltation. Once airborne, these tiny, crystalline missiles propel larger grains along the sandy surface like billiard balls. The moving grains pause only when they bump into something big enough—

ONCE WIND REACHES 14 MPH, *it will set grains of sand in motion, swirling and reshaping this migrating sand dune at Padre Island National Seashore.*

BY JANET R. EDWARDS



SHAPED BY THE WIND

WARM

DAZZLE



PHOTOGRAPHS BY STEPHAN MYERS

D BY THE SUN
NG DUNES



perhaps the branches of a bush—to block the wind. A mound soon forms, causing more grains to accumulate.

With luck, the bush's roots hold fast against the scouring blast, and the windward slope gradually rises, the grains of sand moving upward until they pass over the dune's crest. On the dune's opposite side, a lee slope forms (facing away from the breeze), remaining stable until it reaches an angle of about 34 degrees. Beyond this angle, the sand slides down in a mini-avalanche, forming a wedge-shaped crest and an abrupt slip face—the classic dune profile.

Subject to the moods of sun, season, and time of day, sand dunes wax hot then cold, damp then dry, firm then flimsy to the touch. At dusk, the glassy granules cool rapidly, allowing moisture to condense on the dune's surface. As the evening deepens, the dune forms a thin shell of damp sand that no longer yields to the passing breeze.

Sheltered by darkness, nocturnal ghost crabs, kangaroo rats, snakes, and other animals indigenous to coastal dunes emerge from their burrows to scurry and slither across this crusty surface in search of food. When morning breaks, the sand has recorded their meanderings, each set of footprints denoting a creature's stops, starts, direction, and speed. By mid-morning, the sun's warming rays strike the sand and drive the water out. Soon, the wind kicks up, and the sand begins to move again, erasing evidence of the night-creatures' visits.

Each grain of beach sand bears its own saga. The coastal dunes represent one of the planet's secret, solitary enclaves where Mother Earth renders a geological metamorphosis. Over eons, giant slabs of rock in North America's upper elevations gradually succumbed to heat, cold, wind, and moving water, eroding into ever-smaller boulders, stones, pebbles, and, finally, particles of sand, some as ephemeral as ash.

Carried downstream along riverbeds and floodplains, they were eventually deposited in many regions, including the Gulf Coast and just offshore in the broad blankets of tiny, burnished beads we know as beaches.

Sand dunes also flourish in regions of the state far from the Gulf, revealing elegant shapes similar to those seen in coastal dunes. Near the border with New Mexico, sands composed of ivory-white quartz shimmer in the semi-arid

dune fields of Monahans Sandhills State Park. Originating from eroding igneous and sedimentary rocks in the southern Rocky Mountains, these dunes encompass nearly 4,000 acres and soar to heights up to 70 feet—a giant, year-round sandbox for thousands of park visitors, as well as an assemblage of coyotes, burrowing owls, packrats, spotted ground squirrels, and other animals.

A third site, encompassing more than 10,000 acres of privately owned lands within the boundaries of Guadalupe Mountains National Park, rounds out the triad of Texas sand dune formations. Composed of variable amounts of two minerals—snow-white gypsum and reddish quartzose—these dunes reach heights of 60 feet and boast a warm blend of pale colors.

Gypsum, a sedimentary mineral used in making plaster of Paris, cement, and drywall, comprises this site's snow-white dune formations—the second-largest deposit (after New Mexico's White Sands) of their type in North America. These glistening grains blow in from the salt flats on the park's western side. Quartzose dunes, with their more-reddish hue, glow in other regions of the sand field and originate from a nearby valley floor.

In the near future, up to 8,000 acres of these dunes, both red and white, are scheduled to become part of Guadalupe Mountains National Park, with controlled public access. Until then, these dunes can be seen in the distance from US 62/180, and at closer range from County Road 1576 (located off US 62/180 north of the salt flats).

No matter where you encounter them, Texas dunes—constantly evolving petroglyphs, you might say—envelop the soul with their smooth, sensual shapes. Sculpted by the wind, they form a mobile gallery of nature's delicate artistry. And when the breeze swirls around them, bend low and listen. The faint, glassy tinkling you hear is the sound of sand at play. ★

[facing page] DARK STORM CLOUDS loom on the horizon, contrasting with the brilliant gypsum dunes at Guadalupe Mountains National Park.

[right] A BEETLE TUNNEL provides the only interruption of a gently textured dune surface at Monahans Sandhills State Park.

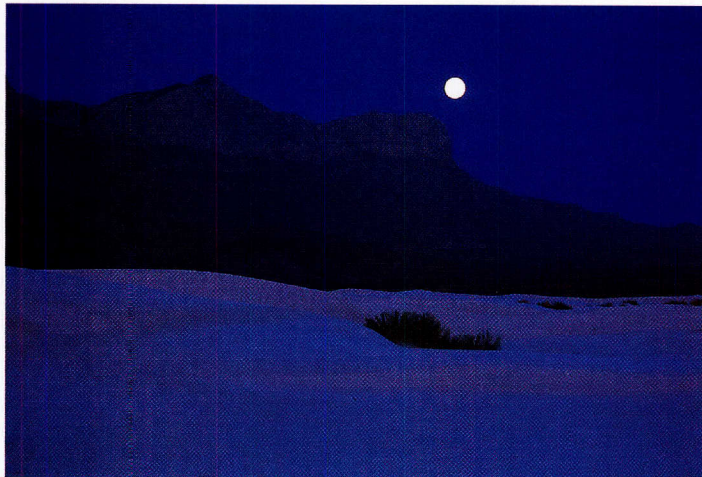




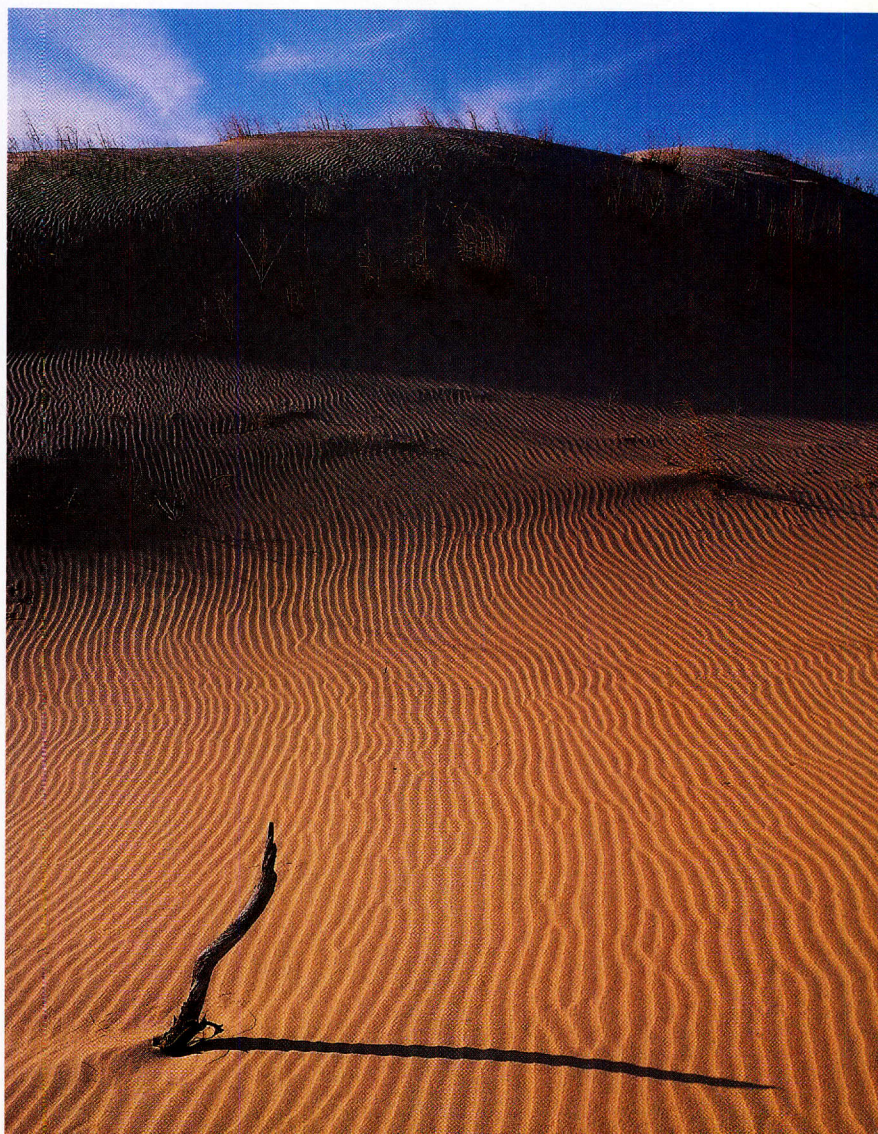
[above] A SANDY AREA *slightly* more stabilized by moisture than the expanse adjoining it resists the persistent scouring effects of the wind, and allows a whimsical breeze to sculpt an intricate pattern of ripples.

[facing page, top] THE WHITISH DUNES west of El Capitan in the Guadalupe Mountains resemble a moonscape. For this split-exposure photograph, Wyman Meinzer exposed everything but the moon for three minutes, and the moon for one second.

[facing page, bottom] A SOLITARY STICK protrudes through a dune's surface at Monahans Sandhills State Park.



© WYMAN MEINZER





THE PRISTINE SAND DUNES at Padre Island National Seashore stretch for some 80 miles, from northern Padre Island all the way to the Mansfield cut.

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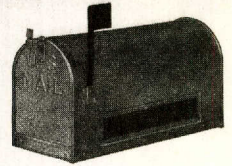
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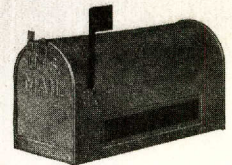


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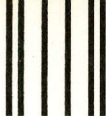
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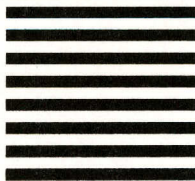
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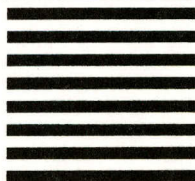
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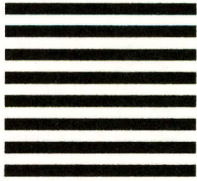


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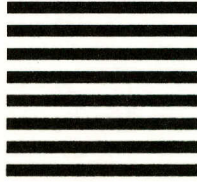
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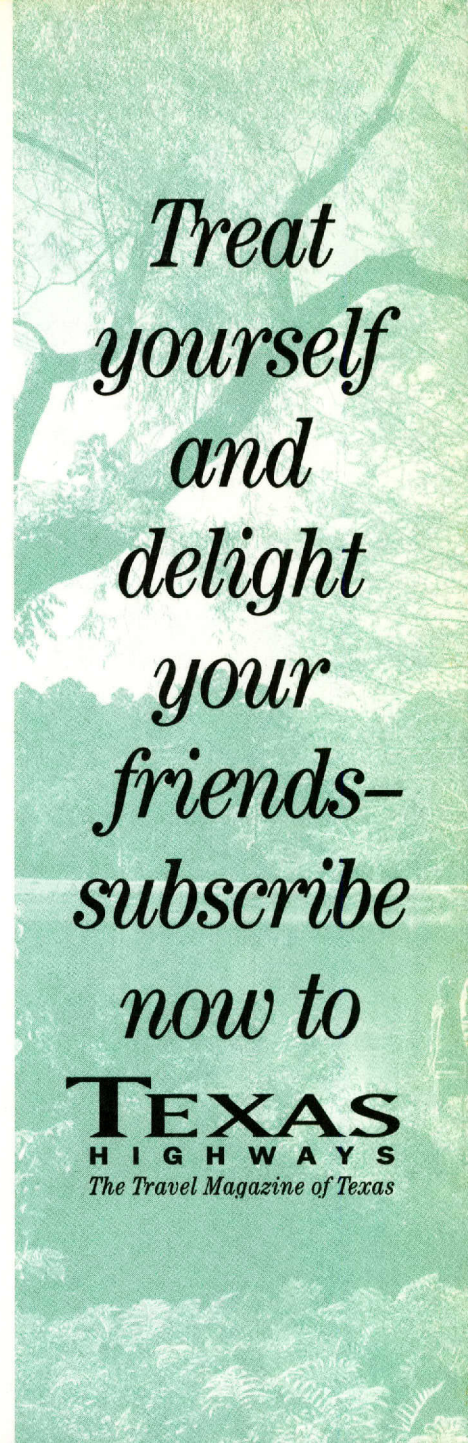
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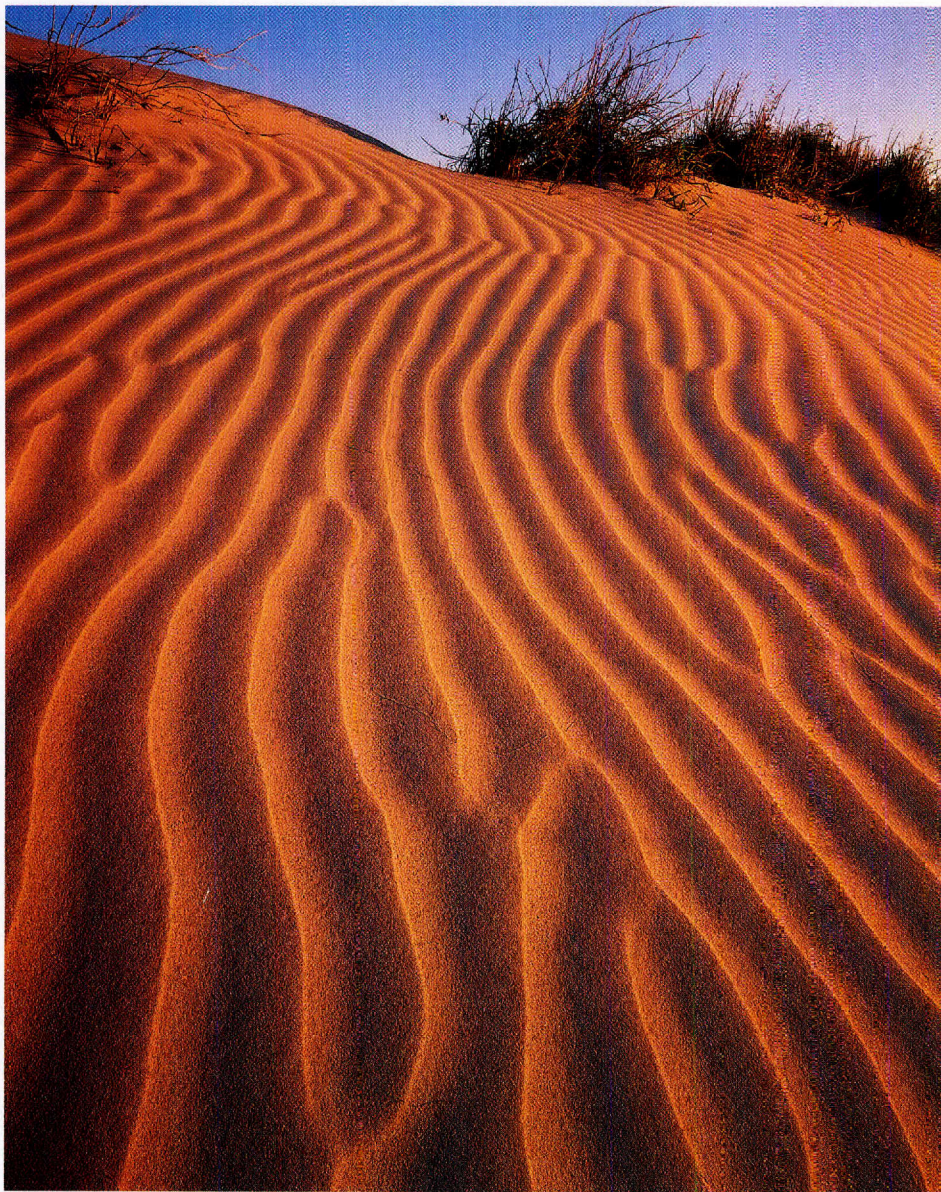


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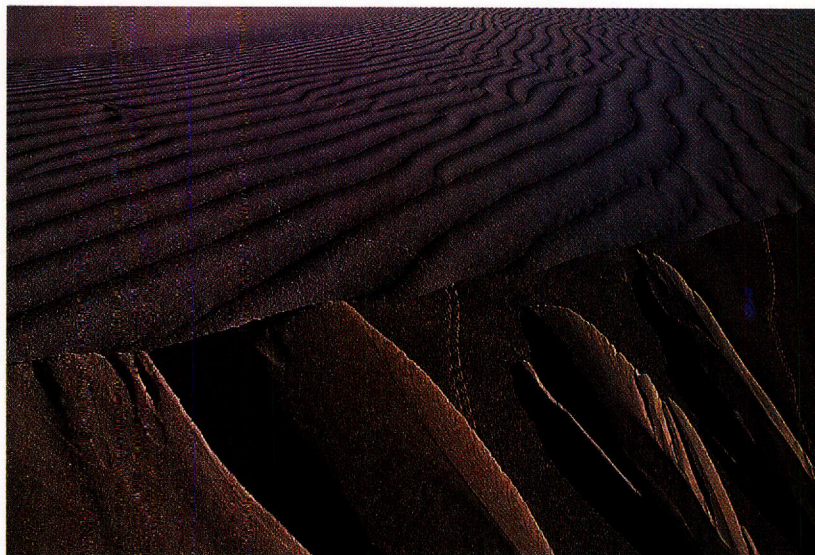




[*facing page*] EARLY-MORNING SUNLIGHT *over a dune at Monahans Sandhills State Park highlights wind-fashioned ripples and the tracks of a few passing critters.*

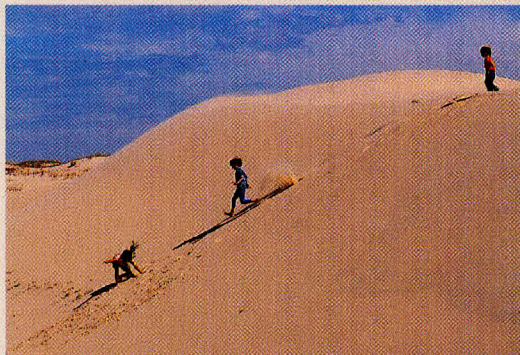
[*above*] STRIATED SAND *becomes subdued when it encounters vegetation at the crest of this dune at Padre Island National Seashore.*

[*right*] A SLIP FACE, *the steepest part of the dune, begins to avalanche as daybreak warms and dries the sand, freeing it to slide.*





Texas Dunes



Most children, and a few adults, too, relish sliding, running, rolling, and bumping down the sandy hills Mother Nature made at Monahans Sandhills State Park.

If a trip to visit Texas sand dunes sounds tantalizing, you can venture to one of three deserving destinations: Padre Island National Seashore, Monahans Sandhills State Park, and Guadalupe Mountains National Park. Shade is always in short supply on the dunes, so bring protective, comfortable clothing and plenty of sunscreen. Also carry extra drinking and rinse water, as well as binoculars, beach gear (including tools for building sand castles), snack foods, insect repellent, towels, and camera. It doesn't hurt to wrap your camera and other delicate gear in plastic bags to help keep out sand. Be aware of venomous creatures, which vary at each site—check with park rangers for details. Each site offers a range of amenities, some of which are listed here.

Padre Island National Seashore

From Interstate 37 in Corpus Christi, take Texas 358 east to

Park Road 22 and across Laguna Madre. The park road leads to the **Malaquite Beach Visitor Center**, which offers a snack bar, groceries, restrooms, changing rooms, rinse-off showers, and a gift shop. Hours: Daily 9-4, with extended hours in summer. Snack bar hours: Daily 9-4 (9-5 in summer), with umbrella and float rentals available Mar-Sep.

Park entrance fee: \$10 per vehicle, valid for 7 days. Annual passes available, as are discounts for the disabled and those age 62 and older. Year-round camping available, including sites for tents and RVs, some with amenities such as nearby restrooms, picnic tables, cold showers, and sanitary dump station. No sites offer electricity and water hookups.

Visitors can see both active and stabilized dune fields from the park road as well as on the beach, accompanied by the music of pounding surf and the calls of ubiquitous seabirds.

Write to Park Supt., Padre Island National Seashore, 9405 S. Padre Island Dr., Corpus Christi 78418; 512/949-8068.

Monahans Sandhills State Park

Located 6 miles northeast of Monahans at the intersection of Interstate 20 and Park Rd. 41, **Monahans Sandhills State Park** offers an interpretive center, picnic areas, campsites with water (some with electricity), and restrooms with showers. Hours: Daily 8-10. Admission: \$2 per person, free age 12 and younger.

The park office rents plastic surfing discs, or you may bring your own. When your skin begs for a break, you'll find relief in an outdoor shower near the sand-surfing area.

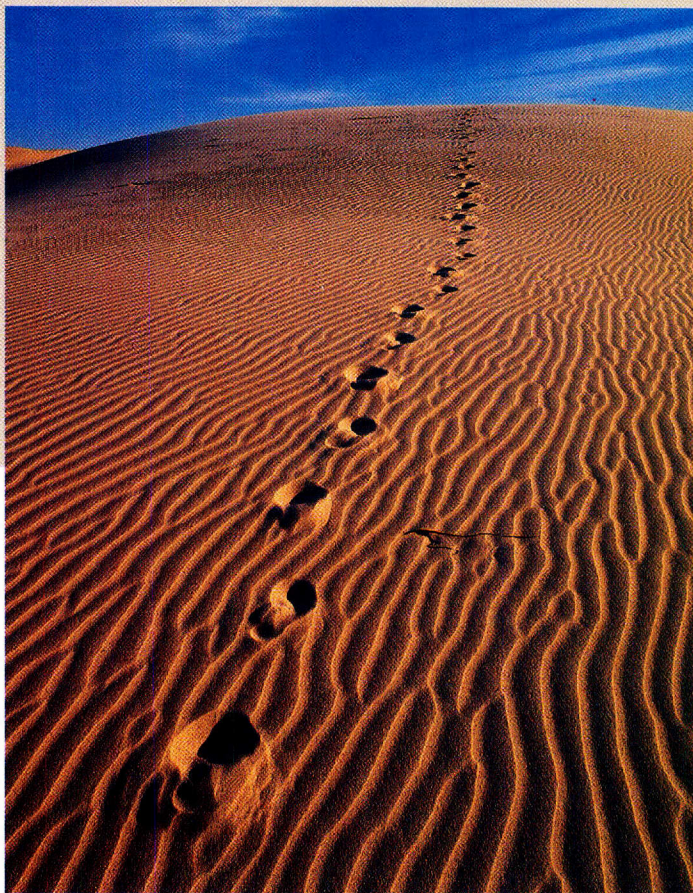
Throughout the park, numerous areas of active dune fields are accessible by foot and by vehicle.

Write to Park Supt., Monahans Sandhills State Park, Box 1738, Monahans 79756; 915/943-2092. For campsite reservations, call 512/389-8900.

Guadalupe Mountains National Park

Guadalupe Mountains National Park is about 110 miles east of El Paso (via US 62/180), 65 miles north of Van Horn, and 55 miles southwest of Carlsbad, NM. The Pine Springs Visitor Center and Park Headquarters offer exhibits of natural history and park information. Hours: Daily 8-4:30, 8-6 in summer.

A variety of tent sites, RV campsites, and primitive backcountry sites (permit required) are available on a first-come, first-served basis for \$7 per night. Write to Park Supt., Guadalupe Mountains National Park, HC60, Box 400, Salt Flat 79847; 915/828-3251.



[facing page] AT GUADALUPE MOUNTAINS NATIONAL PARK, a new day's light reveals a sinuous dune crest mimicked, briefly, by the shadow of a neighboring dune.

[right] FOOTPRINTS BECKON at Monahans Sandhills State Park. Follow them over the dune to see where the wind takes you—and a few bits of sand—next.

Frequent contributors JAN EDWARDS and STEPHAN MYERS teamed up for last month's story on the Rio Grande Valley. The prolific husband-wife team's story on Jasper and Lake Sam Rayburn is scheduled for the March issue.

FROM LIVING ROOMS
TO FELLOWSHIP HALLS

Songwriter's Paradise

INTIMATE TEXAS VENUES
HAVE BECOME A



Most of the coffeehouses of the Sixties are gone, but the tradition of the traveling troubadour lives on in the Lone Star state. During the last decade, an informal circuit of places to hear contemporary folk music has sprung up across Texas.

From metropolitan Houston to laid-back Mineola, these folk-music venues host intimate concerts in churches and other public halls (known as “listening rooms”) and even in private homes (where the shows are dubbed “house concerts”). These noncommercial venues attract small, attentive audiences who congregate for one reason: to hear some of the nation’s top songwriters sing their own songs. For music-lovers and musicians alike, you could call it a Songwriter’s Paradise.

Up in booming Big D, a handful of volunteers gathers under the vaulted ceiling of Uncle Calvin’s Coffeehouse, a listening room in Northpark Presbyterian Church. They set up folding chairs around tables topped with blue-checkered cloths, white flickering candles,

and flowers in green Perrier bottles. Before showtime, 150 or so people—mostly 40-something or older music fans, with a smattering of younger couples and kids—filter in, get a cup of coffee or a soft drink, and find their seats.

Down in Austin, the scene’s much the same, on a smaller scale, on the evening of a house concert at the home of Bruce and Liz Rouse. Helpers move furniture from the Rouses’ living room, replacing it with 75 folding chairs arranged in neat rows. They leave one corner of the room open for the musician. In the kitchen, Liz puts the finishing touches on the evening’s simple refreshments. At the front door, Bruce welcomes a steady stream of patrons—professional people, college students, aging hippies, and even a few seniors.

[FACING PAGE] So you love live music but hate loud, smoky clubs? You may want to try “listening rooms” and “house concerts”—folk-music venues where the music takes center stage. Here, an unbroken circle of songwriters relaxes before one of Linda Lowe’s “Writers in the Round” concerts, which take place six times a year (more or less) in a Houston theater. From top, clockwise, are Shake Russell, Dana Cooper, Ann Armstrong, Michael Marcoulier, and Linda Lowe.

STORY AND PHOTOGRAPHS
BY RANDY MALLORY



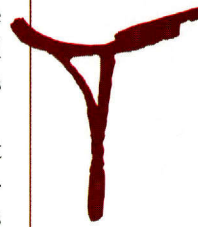
At both Uncle Calvin's and the Rouses'—as well as at other listening rooms and house concerts statewide—loyal fans flock to hear singer-songwriters perform what's often called contemporary folk music. Once the music starts, smiles and applause flow as easily as do the songs—and the stories behind the songs.

In the tradition of folk music, a typical performance features a single artist playing guitar and singing. Instead of songs handed down for generations, however, these contemporary artists mostly perform self-written verses about people and places they've known and feelings they've experienced. Their musical styles frequently blend various

which helped introduce audiences to legends such as Guy Clark, Jerry Jeff Walker, and the late Townes Van Zandt. "The early wave of clubs and coffeehouses laid the seeds for today's second wave, but this isn't a rehash of the Sixties," says Crow.

"It's still the kind of music that makes you think," she adds. The volunteers who run Texas' listening rooms and house concerts agree. It's the kind of music, they say, heard at the Kerrville Folk Festival, the state's "mother ship" of singer-songwriter festivals. (For more on the annual Hill Country event, see *Texas Highways*, May 1996.)

"We've had an explosion of singer-songwriters in the last 10 years," says festival director Rod Kennedy, who has hosted



the listening room/house concert formula remains simple: Provide an intimate, smoke-free atmosphere that encourages friendly interaction between performer and audience.

A typical evening begins with 20 minutes of music by an opening artist. Then the main singer-songwriter plays two 45-minute sets, interrupted by a short break for refreshments and visits with the audience. To accommodate fans of all ages, concerts start and end early. (For die-hards, some house concerts stage after-show jam sessions, open to all comers, that last into the wee hours.)

Songwriters sing the praises of listening rooms and house concerts. "Word gets out about these places," says well-known songwriter Shake Russell of Houston. "They help us put together several show dates in a row in the same area to cut down on travel time."

"They also help us introduce our music to new audiences," chimes in Shake's frequent singing partner, Dana Cooper, a noted Nashville songwriter. "I think of today's folk style as 'acoustic eclectic,' because it's a mix of a lot of musical influences," he says. "So it's stuff many different kinds of people can get into."

Most of the money from tickets or donations goes directly to the artists. Add in CD and tape sales, and the shows often prove more lucrative than commercial-club gigs. Many hosts of these shows even provide free room and board to further reduce on-the-road expenses.

These intimate venues can, however, test a musician's poise. "It's so different from playing a noisy club where people are milling around," explains bluesy Dallas folk artist Ann Armstrong. "Here, all eyes and ears are on you. It can be intimidating, but it allows you to play more contemplative songs."

UNDER the slogan "Because music is too important to leave to professionals," faithful Texas "folkies" gradually organized a loose-knit circuit of places for traveling troubadours to play.

influences, including traditional folk, rock, blues, and country. And, in standard folk fashion, the lyrics may be happy, sad, angry, or contemplative—but always sincere.

Though hardly household names, many of the performers who tour these cozy venues have penned other songs that big-name stars have taken to the airwaves. Such behind-the-scenes hit-makers include Jon Ims (who wrote "She's in Love With the Boy," a 1991 #1 smash recorded by Trisha Yearwood), Tom Kimmel (who wrote "The Blue Train," a top-10 ballad for Linda Ronstadt in 1995), and Steve Seskin (who penned "Life's a Dance," a 1993 chart-topper for John Michael Montgomery).

Renewed interest in singer-songwriters amounts to a growing, grassroots folk-music revival, says Arkansas-based singer-songwriter Crow Johnson. She's a veteran of Houston's 1960s folk scene,

ed the fest since it began in 1972. "They're producing music that meets the same human needs as do ballet, opera, jazz, and other great performing arts. These songs provide a wealth of emotional nutrition and help people recharge their batteries."

In between festivals, however, Kerrville devotees found few opportunities to hear their favorite artists. Only a few radio stations played the music, and only a handful of clubs featured the singer-songwriters' live shows.

Beginning in the 1980s, a cadre of faithful Texas "folkies" began spreading Kerrville fever around the state. Under the slogan "Because music is too important to leave to professionals," they gradually organized a loose-knit circuit of places for traveling troubadours to play. Today, more than 20 such homegrown venues regularly spotlight a variety of singer-songwriters, including many Kerrville regulars.

[FACING PAGE] Folk-music veteran Crow Johnson (top left) often plays her bluesy-folksy songs at Uncle Calvin's Coffeehouse in Dallas. Chicagoan Michael Smith (top right), who has written for such artists as Jimmy Buffett and Jerry Jeff Walker, performs at Uncle Calvin's, too. "Writers in the Round" performers Linda Lowe, Shake Russell, Ann Armstrong, and Dana Cooper (bottom, left to right) make Rice University's Hamman Hall seem as cozy as your living room.



Ray Wylie Hubbard, a 1996 inductee into the Kerrville Folk Festival's Hall of Fame, points out another advantage. "People come to these places for the music, rather than to drink beer and meet somebody of the opposite sex." Ray Wylie wrote the Seventies' country-rock anthem "Up Against the Wall, Redneck Mother," made famous by Jerry Jeff Walker. He still commands widespread loyalty for his newer, more-poetic songs about life and love. "There's a thirst for music with integrity these days. It's very gratifying to play where people appreciate your craft and art."

LISTENING ROOMS

Perhaps the best-known of the folk venues dubbed "listening rooms" sits beside busy North Central Freeway in Dallas' Northpark Presbyterian Church. Uncle Calvin's Coffeehouse got its

start in the church's fellowship hall in 1982 as a friendly environment for people to enjoy music away from the bar scene. Founder Trey Hammond, a folk music-lover who was then associate pastor of the church, named it after John Calvin (1509-1564), the Protestant reformer, teacher, and humanist whose "lighter side" the coffeehouse celebrates.

At first, Uncle Calvin's featured local talent. Now it attracts the top names in contemporary folk music. "We get four times as many requests to perform here as there are available show dates. That's how popular it has become," explains volunteer assistant manager Michael Terry. The hall hosts about 50 shows per year.

Some songs performed at

Uncle Calvin's tell hilarious tales, such as Chicagoan Michael Smith's "Dead Egyptian Blues": "Your sarcophagus is glowing, but your esophagus is showing. Who cares how rich you are, love, when you look like Boris Karloff."

Some songs, like "Crayons," by Austinite Betty Elders (who recently toured Europe with Joan Baez), carry more-serious social commentary: "It's not the color of your skin, not who's out but who's within. And if my eyes no sight beheld, I'd know you very well."

Other lyrics challenge the human spirit, as in Michael Lille's "Ships" (co-written with Tom Kimmel): "A calm is on the water and part of us would linger by the shore. Our ships are safe at harbor, but that's not what ships are for."

"It's great to hear such a variety of songs with such meaning," says Uncle Calvin's Michael

Terry. "The immediacy of the experience brings people together. It's like sitting down with friends and having a conversation."

Sitting down with friends seemed just the ticket to folk musician John De Foore when he opened his listening room in Mineola in 1989. John opened the Piney Woods Pick'n Parlor in a small hall above a shoe repair shop in the East Texas railroad town. "I decided if I could sell enough tickets, I could pay my songwriting friends to come play here," recalls John, a professional musician since the Sixties. A steady stream of regular patrons, especially from the Dallas-Fort Worth area, now allows the Pick'n Parlor to host weekly shows in the large ballroom of Mineola's historic Beckham Hotel. The music here ranges from new folk and blues to Celtic, zydeco, and bluegrass.

In 1990, another veteran folk singer, Linda Lowe, began experimenting with a different musical format. After a decade of playing folk clubs across the



[LEFT] One of Texas' hottest new singer-songwriters, Sara Hickman of Dallas delights audiences with her mix of high-energy rock songs and tender ballads.

[ABOVE] Texas honky-tonk hero Ray Wylie Hubbard likes performing at listening rooms and house concerts because audiences come for one reason only: to enjoy the music.

country, Linda married and settled down to start a family in Houston. But she missed her songwriting friends. "So I started inviting artists I knew to come play in my living room just for fun. Then I asked certain combinations of them to do some public concerts," Linda says. "It was a success right away. Bringing this caliber of people together—Steve Earle, Lucinda Williams, Ray Wylie Hubbard, and others—creates such energy and spontaneity." Her "Writers in the Round" concert series now stages half a dozen new-folk concerts a year at Houston's Main Street Theater or at the larger Hamman Hall at Rice University.

Personally and professionally, however, Linda still wasn't satisfied. "With some of my women musician friends, I wanted more than just an evening of fun. I really wanted to go on the

road," she says. As a result, Linda started the "Women in the Round on the Road" series, whose members play folk venues across Texas and neighboring states each summer. Linda's spirited touring companions include accomplished singer-songwriters Ann Armstrong, Darcie Deaville, Carolyn Hester, and Emily Kaitz, plus others added periodically.

Regardless of number of performers or size of venue, listening rooms try to present original music with a personal touch, explains Val Denn of Wimberley. Val is a performer and songwriter's agent, as well as manager of Susanna's Kitchen, a Hill Country listening room located in the Wimberley United Methodist Church. "At Susanna's Kitchen [named for the mother of John Wesley, founder of Methodism],

performers really let their hair down and develop a rapport with listeners," she says. "It's very natural, like someone coming and hanging out in your living room."

HOUSE CONCERTS

Hanging out in living rooms is literally what happens at half a dozen or so house concerts on what might be called Texas' new-folk circuit.

For folk-music fans, the Rouse House Concert is a must-go venue. That's no surprise, considering its location—Austin, home of one of the nation's liveliest live-music scenes.

"Our reputation has grown," admits Bruce Rouse, who, along with his wife, Liz, hosts a big-name singer-songwriter each month in the couple's cozy home. "Performers can count on a good crowd and a good time. We have artists who

Five years ago, friends in Wylie started a house concert dubbed Acoustic Concert Tours, where musicians traditionally entertain in front of a photo of Luckenbach legend Hondo Crouch. Here, Californians Joel Rafael and his daughter, Jamaica, perform.



can sell out a 2,000-seat hall ask to come play for us. It's such a special evening."

For many Rouse House regulars, the evening evokes a nostalgic sense of *déjà vu*. "Many in the crowd went to folk coffeehouses when they were younger, before they had their families. Now that the kids have left home, they're returning to folk-type venues," says Austinite Charly Mann. Claire and Tom Bray, also regulars here, maintain they've never stopped listening to their old folk albums. "But since we moved to Austin," notes Tom, "it's been refreshing to see that folk music is still living and growing with a whole new generation of writers."

Bruce and Liz Rouse decided to open their home to concerts after attending a seminar on the subject during the 1991 Kerrville Folk Festival. By year's end, they had booked Nashville songwriter Jon Ims for their first concert. "The Saturday before the concert, 'She's in Love With the Boy' by Trisha Yearwood was #1 on the nation's country charts, and 'Falling Out of Love' by Reba

McEntire was #2," Bruce recalls. "Jon wrote both those songs, so he attracted 50 people to our very first show."

The number of addresses on the Rouses' mailing list has grown from 12 to 200 (plus unlimited numbers via electronic mail), yet the couple still takes reservations for only 75 per show. They do so for pragmatic reasons (their living

what some Wylie folks found out when they fired up the Acoustic Concert Tours (ACT) series five years ago. Concerts take place in Tom Noe and Linda Silas' A-frame home, tucked away in the woods near Lake Lavon, just outside Dallas.

Tom's friend Paul Porter had spun records for a folk show on Dallas radio station KNON for several years. A couple of

AFTER the show, a handful of listeners—musicians in their own right—break out guitars and launch into an all-out jam session that may last until dawn.

room holds only so many) and to preserve the intimate atmosphere.

"We do this strictly for the love of the music," says Liz. "So do our patrons. People trust us to bring in the best songwriters available, and they'll come even when they've never heard of the artist before."

Fans also come to house concerts even when they're hard to find. That's

those years, Paul had booked singer-songwriters for nonprofit shows at various small halls and churches around the city. In 1992, he hooked up with Tom and Linda to establish a regular house concert in the country. "House concerts had been popular on the West Coast and in the Midwest for years, but we didn't know if people would drive from Dallas to hear somebody play," Paul recalls. Some 83 concerts later, he's convinced they will.

At a typical show, 30 to 40 people gather in Tom and Linda's living room

on couches and brought-in chairs...all under the watchful eye of Luckenbach legend the late Hondo Crouch, whose picture dresses up the wall behind the performer. The audience hangs on every word of every song, and some hum or sing along. After the show, a handful of listeners—musicians in their own right—break out guitars and launch into an all-out jam session that may last until dawn.

"The atmosphere is so relaxed, and everyone is so friendly," says ACT regular Larry Rouse (no relation to Bruce and Liz Rouse) of Plano. "The whole experience of the music and the people cultivates the more human side of life."

The trio known as the Sherpas—from left, Tom Prasada-Rao, Tom Kimmel, and Michael Lille—perform at an Urban Campfires house concert in San Antonio. In November 1997, the Urban Campfires shows moved to a permanent home at the Lion's Field Adult Center.



Folk-Music Venues

Hear some of the nation's top singer-songwriters at the following smoke-free venues. Shows start early enough to get you home at a decent hour. For night owls, jam sessions following house concerts may last into the wee hours. Seating is limited (especially for house concerts), so make reservations early. Wheelchair accessible, unless otherwise noted. For advance notice of concerts, ask to be placed on each venue's mailing list.

Listening Rooms

Uncle Calvin's Coffeehouse is in the fellowship hall of Northpark Presbyterian Church at 9555 N. Central Expwy., Dallas 75225 (214/363-0044). Shows every Fri. at 8 p.m. Admission: \$8, \$2 age 11 and younger, free age 1 and younger. (Reservations not accepted.)

The **Writers in the Round** concert series hosts about 6 shows per year at different theaters in Houston. The **Women in the Round on the Road** series features 4 or 5 top women songwriters in summer concerts at various Texas spots. For details on either series, write to Linda

Lowe, 6221 Edloe, Houston 77005 (713/660-7500 or 664-7331). Web site: www.hsound.com/witr/.

Susanna's Kitchen is in the fellowship hall of Wimberley United Methodist Church at the intersection of Ranch Roads 12 and 1492. Concerts held 3rd Thu. each month at 7:30 p.m. (closed June-Aug). Admission: Usually \$5, free age 11 and younger. Write to Val Denn, 13801 RR 12, Ste. 202, Wimberley 78676 (512/847-7161).

Piney Woods Pick'n Parlor is in the ballroom of the Beckham Hotel, 115 Commerce St., Mineola 75773 (903/569-0835). Concerts held every Sat. night at 8. (closed June-Aug). Admission: \$6, or \$12.50 for bigger names. Not wheelchair accessible. Internet site: world.topchoice.com/~beckham.

Urban Campfires features shows one Sat. night a month at 7 at Lion's Field Adult Center, at the corner of Mulberry and Broadway in San Antonio. Admission: \$10, \$5 age 12 and younger. Write to Steve Wood or Jayne Clark, 116 E. French Pl., San Antonio 78212; 210/736-0987. Web site: www.flash.net/~gpilant.

And More Listening Rooms...

Belton, Belton Acoustic Concert Series, 254/778-5440. **Clarksville**, Old Church Theater, 903/427-5334. **Dallas**, Downstairs Cafe, 214/824-4531, ext. 110. **Fort Stockton**, Annie Riggs Museum, 915/336-2167 (concerts June-Aug). **Fort Worth**, Jefferson Freedom Cafe, 817/424-2727. **Houston**, Houston Folklore & Music Society 2nd Saturday Concerts, 281/347-3235 or 281/495-2923. **Houston**, Sand Mountain Concerts, 713/864-9770. **Jacksonville**, Roland's Next Door, 903/586-7501. **The Woodlands**, Millbend Coffeehouse, 281/350-3052. **Waco**, Waldo's Coffeehouse, 254/753-6920 (closed June-Aug).

House Concerts

Rouse House Concerts, held one Sat. night per month at 7:30, are hosted by Bruce and Liz Rouse in their home in north Austin. Reservations required; call 512/837-2333. Admission: Usually \$7. Web site: www.pe.utexas.edu/~brouse/home.htm.

Acoustic Concert Tours, held approximately once a month (usually Sat. at 8 p.m.), are hosted by Tom Noe and Linda Silas in their home outside Dallas at 4030

N. Texas 78, Wylie 75098. Call 972/442-5232. Donation request: \$8.

More House Concerts...

Bryan-College Station, Welcome Home Concerts of College Station, 409/693-0614. **Dallas**, North Dallas House Concerts, 972/644-3734. **Midland**, Swallow House Concerts, 915/685-1175 (call after 6:30 p.m.).

Glen Duckett, who hosts the Flowers in the Desert house concerts in **Brenham**, maintains a Web site (www.houseconcerts.com) about statewide house concerts. He encourages anyone with information about shows to contact him (409/836-6088; email: music@houseconcerts.com).

Other Resources

These Web sites list shows and give information on listening rooms, house concerts, and singer-songwriters: National Online Music Alliance at www.songs.com, Folk Book at www.folkmusic.org, and Folk Venue at www.hidwater.com/folkvenue/folkv.html.

See dozens of the best singer-songwriters around at the 27th annual **Kerrville Folk Festival**, May 21-June 7, 1998. Write to Box 1466, Kerrville 78029; 830/257-3600. Web site: www.kerrville-music.com.

John and Sherry Arnold of San Antonio first learned about house concerts in 1988, while chatting with songwriters playing informally around Kerrville's late-night campfires. The Arnolds joined friends Sean and Jan McNulty to start a house concert, naming it Urban Campfires.

For several years, a handful of other San Antonio couples shared the responsibility of hosting the once-a-month shows in their living rooms. But with renewed interest in folk music burgeoning, Urban Campfires soon required a permanent home. This past November, the house concert evolved into a listening room, with San Antonio couple Steve Wood and Jayne Clark arranging shows at the

Lion's Field Adult Center. Despite the larger space, they say, the intimate spirit of a house concert continues. "We began with the idea of taking the feeling of a Kerrville campfire and carrying it into our lives the rest of the year," says Glen Pilant, who, along with his wife, LaJeanna, hosted many Urban Campfires concerts in their home. "We hope to always keep the campfire music burning."

Legendary folk singer Tom Rush once wrote that in the early days of folk music, "You couldn't make a living as a folk singer, and nobody tried.... As audiences came to recognize and appreciate individual artists, they lost interest in the 'hootenannies' and in folk music for its own

sake. They wanted to hear... name acts." Today, followers of contemporary folk music, while interested in "name acts," also seem increasingly in tune with singer-songwriters, both renowned and undiscovered, who perform music that speaks to them.

Perhaps New England songwriter Bob Franke, a frequent performer on the Texas folk circuit, put it best in his song "A Healing In This Night": "There are words that change the way you look at things. There are sounds that silence idle talk. And there are songs that circle in your mind, and seek your heart, and find it, and seize it like a hawk."★

Researching this story revived RANDY MALLORY's interest in playing the guitar.



German-Czech tradition flavors a favorite small-town getaway

Fayetteville

By Carol Barrington • Photographs by Paul Hester and Lisa Hardaway



It's Saturday night in Fayetteville, and the "OPEN TONIGHT—LIVE MUSIC" banner flies

outside Baca's Historic Saloon & Confectionary on the town square.

Inside, it's standing room only, as folks gather to enjoy some old-time Czech music and other local favorites, courtesy of saloon keeper/piano player Gil Baca (BOT-cha) and his band. The dancers waltz, they two-step, they rock-'n'-roll, and then they stomp through a polka that rocks the walls. Holding a tambourine and a microphone, Gil's wife, Flo, goes out into the crowd and encourages everyone to sing along. Between songs, Gil announces birthdays and anniversaries, and Flo tends bar.

Finally, it's time for a break. Youngsters turn to playing tag in and out of the floor-to-ceiling windows that open onto the town square, while their parents and grandparents catch their collective breath by swapping crop talk and local gossip with friends and neighbors. Visitors mix in happily. Beer flows freely, testimony to the Confectionary's lack of air conditioning and the town's enduring German-Czech heritage.

The recently restored building, continuously owned by branches of the Baca family, dates to 1900. Early saloon keepers made and sold ice cream here, hence, the name "Confectionary."

[FACING PAGE] Shirley and Jerry Chovanec sell six different kinds of sauerkraut at their store, as well as chicken feed, tools, vintage hardware, and all the necessities of life. The couple's Cadillac, bought new in 1959 by Shirley's grandfather, is not for sale, however.

[BELOW, LEFT] Motorists heading to Fayette Lake pass West Side Shamrock, a "countrified convenience store" owned by Fayetteville mayor (and rural mail carrier) Ronnie Pflughaupt and his wife, Debra.

[BELOW, RIGHT] Baca's Historic Saloon & Confectionary hops the first and third Saturday nights of most months. Saloon keeper Gil Baca (on keyboard) is a third-generation bandleader.



Gil and Flo bought the saloon in 1994 to keep the family's musical legacy alive. Gil's current band is one of two in the area that trace their origins directly to what is thought to be the first Czech band in Texas. Gil's grandfather Frank Baca and his family formed it in Fayetteville in 1892. Several instruments from that original band now hang on the Confectionary's walls.

Although Gil and Flo don't serve ice cream, the twice-monthly, Saturday-night dances they began holding soon after they bought the saloon fit right in with local traditions. As one resident puts it: "The Czechs and Germans who settled Fayetteville in the 1800s loved music and a good time—they'd celebrate anything—and we haven't lost the habit!"

Tucked into the heart of Stephen F. Austin's cradle country—that triangle of rolling farm and ranch land cornered by Houston, Austin, and San Antonio—this farming community of 283 souls successfully ignores current times, troubles, and trends in other ways as well.

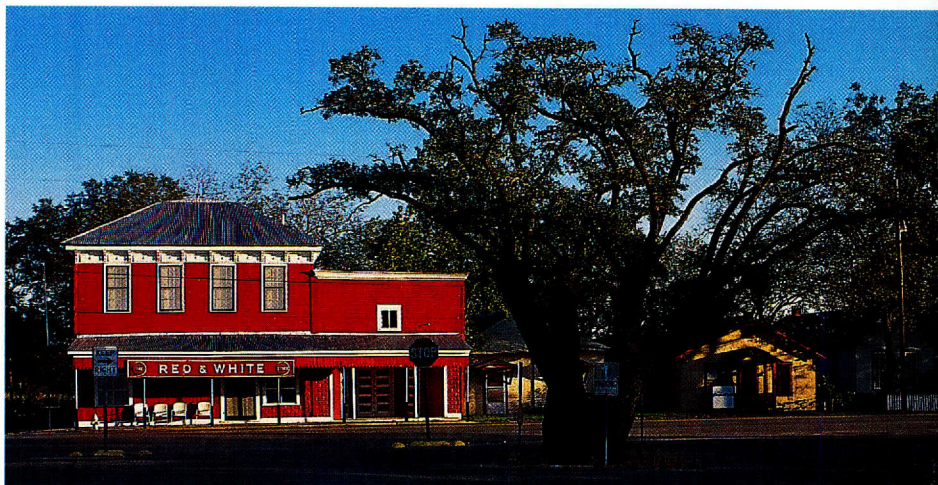
Fayetteville still looks much as it did in the old days, a series of shady, two- and three-block residential streets flanking a central square. No neon franchise signs, no shopping centers or supermarkets, not even a Dairy Queen or chain drugstore mars the square's simple character. You'll even have to search a bit to buy gas.

The town's centerpiece and pride is the Fayette County Precinct Courthouse, a simple wooden structure built in 1880 for the then-heady sum of \$800. The four-faced Seth Thomas clock in the courthouse steeple resulted from a 10-year fund-raising effort by the local Do Your Duty Club ladies and was installed with much civic horn-tooting (and Czech-style partying) in 1934. Now a treasure with its 300-

pound bell and 12-pound hammer, the clock's chimes still accurately pace Fayetteville's daily life.

There's also a noon siren that startles first-time visitors; some well-worn sidewalk benches and rockers that turn the square into the town's front porch; and storefronts that look like background sets for a John Wayne movie. Add a smattering of galleries and antique stores, an excellent historical museum, several Victorian-style bed and breakfasts, the aforementioned Baca's Historic Saloon & Confectionary, plus numerous public parties and events on the town square, and you have a great getaway.

Many visitors evidently hate to leave. In late 1994, more



[TOP] The Red & White Store dates to about 1840. Originally built as a "storehouse," or general store, it now houses an antique-craft-gift shop downstairs. The upstairs serves as a part-time bed and breakfast (large groups only; 713/681-2731 or 713/624-8252).

[BOTTOM] Held each October, Licksillet Days celebrates Fayetteville's early history and its nickname in the early 1800s. No one has to "lick the skillet" today—the town's three restaurants feature home-style cooking and plenty of it.



than a dozen homes sold to Houstonians, who use them as weekend retreats, and by this past November, some 35 structures within the city limits were under major renovation, most of them fresh buys by out-of-town residents. The town currently doesn't have enough journeymen carpenters, electricians, and plumbers to do the work.

"Right now, there's a six-month wait for workers," bemoans Gary Dorsett, a former corporate executive from the Dayton area who moved to Fayetteville with his wife, Nancy, last year. "We're redoing the old blacksmith shop as a combination store and eatery that we're calling Iron Horse Junction, and we've ended up doing some of the

[TOP] Licksillet Days offers Fayetteville residents an opportunity to teach children about the town's heritage. With diverse displays and more than 1,500 artifacts, the Fayetteville Area Heritage Museum offers another.

[BOTTOM] Fayette County's scenic backroads attract bicyclists in droves, like these riders who traveled from Houston to Columbus by car, and then pedaled some 15 miles to Fayetteville. After lunch, they cycled back to Columbus and headed for the city.

work ourselves in order to meet our April 1 opening date. But we love this town; it's like living in simpler times. It's impossible to walk across the town square without seeing a friend."

Like the Dorsetts, Hal and Dorothy Stall now call Fayetteville home. In their former lives, Hal was director of public affairs for the Johnson Space Center—he founded Space Center Houston—and Dorothy was a busy Clear Lake-area real estate broker. The couple finds low-key Fayetteville the total antithesis of their former high-stress lifestyles.

"We stumbled on Fayetteville around 1980, and it was love at first sight," recalls Dorothy. "We bought a little place outside of town—it had been used for storing hay for 50 years—and fixed it up as a weekend retreat. It was a lot of fun after we got rid of the bees and varmints. From 1994 to 1995, we restored what many locals called the ugliest house in Fayetteville and turned it into a Victorian-style tearoom and antique shop called The Painted Lady. We then fixed up tiny Fayette House, half a block off the square, as a bed and breakfast. It was the town's first B&B in more than a decade."

Spark plugs for much of the town's revitalization, the Stalls opened Town Square Realty, sold both The Painted Lady and Fayette House to other newcomers, and began restoration of the square's turn-of-the-century Sarrazin store building, which opened last spring as the Fayetteville Artist Colony. The combination gallery and studio showcases outstanding professional artists, who share the management duties on weekends. Many also offer demonstrations, lessons, and seminars.

Several other artists maintain studios in Fayetteville, and late-week visitors often find noted architect Clovis Heimsath working at his easel on the porch of the old

Fayetteville still looks much as it did in the old days, a series of shady, two- and three-block residential streets flanking a central square.

Kubena/Spacek cottage on Washington Street, just north of Main. His paintings portray local residents in the day-to-day life of the town—talking over lunch at Orsak’s Cafe, playing bingo at the Fireman’s Hall, and so on. He and his wife, Maryann, first discovered Fayetteville in the late 1960s and soon moved their five children to a nearby farm. Although Clovis’ office is now in Austin, where the family keeps an apartment for weekdays, they still consider Fayetteville “home.”

“This town is magic,” Clovis muses, “the way the people and the environment work together. Everyone can recognize places that are special, and Fayetteville’s just that.”

Are all the restorations and new blood bound to change Fayetteville’s basic character?

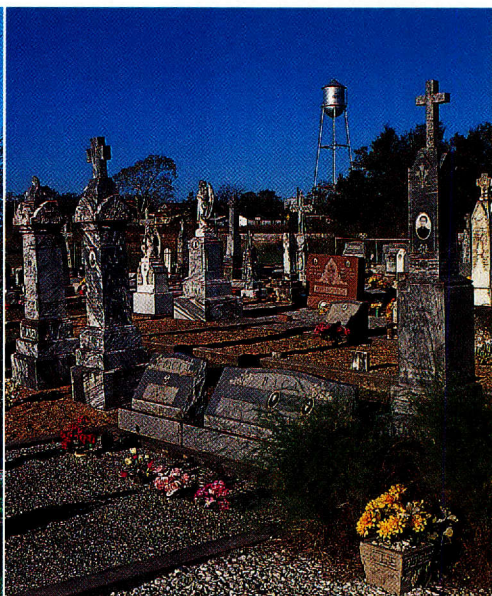
“Boy, we hope not,” says Dorothy Stall. “So far, it’s a thriving little community with a good mix of natives and newcomers. All of us are making a strong effort to preserve the rich heritage and German-Czech culture that’s here.”

Lifelong resident Louis Polansky, whose grandparents came to Fayetteville in the 1850s from the Moravian district

of what was then Austria, agrees: “It’s great to see many of the old places spiffed up and vitality return to the town square.”

As the town’s official historian and the creative force behind the extensive Fayetteville Area Heritage Museum, Louis knows a lot about Fayetteville’s past. “Philip J. Shaver platted Fayetteville in 1847, and named it after his hometown in North Carolina,” he says. “However, the town began as an Anglo settlement when three members of Stephen F. Austin’s ‘Old 300’ homesteaded here in the 1820s. In 1833, it became a stage stop on the old trail between San Felipe and Bastrop, which led to heavy German immigration. The Germans were followed by the Czechs (and later Czech-Moravians) from 1853 through the 1890s. Now we have a considerable number of new settlers, which brings things full circle.

“Fayetteville hasn’t always been so quiet,” says Louis laughingly. “Most of the Czech and German families here made their own beer, wine, and whiskey, and during Prohibition there were dances every night. Every other Model T parked around the dance halls served up home



[LEFT] The second floor of the 1880 Fayette County Precinct Courthouse sometimes served as a temporary jail for prisoners on their way to distant courts. Built to give local communities a place to conduct county business without having to travel to the county seat, precinct courthouses from this period prove extremely rare. The original Baca band performed in the bandstand (foreground) from 1932 to the early '50s.

[RIGHT] Emblazoned with many Czech and German names, the gravestones in Fayetteville’s cemetery reflect the town’s rich ethnic heritage. Some of the graves date to the early 1800s.

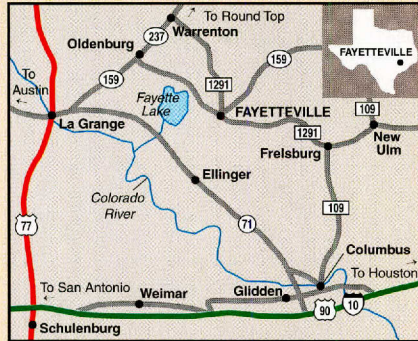
Czech Out Fayetteville

Fayetteville is on Texas 159, approximately 15 miles east of La Grange, midway between Austin and Houston and Houston and San Antonio. For information on accommodations, restaurants, and events, write to the Fayetteville Chamber of Commerce, 117 Washington, Fayetteville; 888/5-SKILLET (575-4553). **Fayetteville's area code is 409; the zip code is 78940.**

Sites

The **Fayetteville Area Heritage Museum** is on the square at 119 Washington St. It displays early photographs of the area and more than 1,500 artifacts, including Baca band memorabilia. Hours: Usually Mon-Sat 10-4 (call first). In the summer, the museum often opens on Fri. and Sat. evenings also. Admission: Free; donations appreciated (groups asked to donate \$1-\$1.50 per person). No restrooms. Wheelchair accessible. Brochures available at the museum (\$2) for a self-guided tour of the town that emphasizes its German-Czech-Moravian heritage. Call 378-2210 or 888-5-SKILLET.

Baca's Historic Saloon & Confectionary is on the east side of the town square at 120 N. Live Oak. The old-time dance hall, which welcomes families, usually opens on the first and third Sat. nights of the month from 5 p.m.-1 a.m. (call first) and for special



events. No cover charge. Drinks include beer, wine, and sodas; no food served. No credit cards. Partially wheelchair accessible. Call 378-4911.

Fayette Lake, a 2,400-acre lake, is 4 miles west of Fayetteville's town square, on Texas 159. Two parks on the lake offer swimming, boating, camping, hiking, and excellent fishing. Park entry fee: \$4 per person, free age 13 and younger. Wheelchair accessible. Park Prairie offers primitive camping (first-come, first-served) for \$4 per tent per night. Oak Thicket Park offers sites (reservations available) with water, electricity, and nearby showers and restrooms for \$15 per spot per night; a children's playground is nearby. RV camping available at Oak Thicket. Call 249-3344 or 249-3504.

Bed and Breakfasts

Bed-and-breakfast lodgings include **Fayette House** (713/777-5333 or

713/941-1473), **Cabin on Golden Pond** (378-4282), **Baca's Historic Guest House** (378-4911 or 713/961-3356), **Sophia House** (713/465-2740), and **Rose Cottage** (249-3990). For information on additional bed and breakfasts, call 888/5-SKILLET.

Events

Spring Fling, an arts-and-crafts gathering on the square, is held either the third or fourth weekend of Mar. (Mar. 28-29, 1998).

Midnight Madness Antiques Show and Sale, a semiannual antique extravaganza that involves at least 10 Fayetteville dealers, is held the first weekend in Apr. (Apr. 3-5, 1998) and the first weekend in Oct. (Oct. 2-4, 1998) (same dates as the semiannual Round Top Antiques Fair in nearby Round Top). Most shops open 10 a.m.-midnight Fri-Sat.

The first annual **Fayetteville Arts Festival**, May 23-24, 1998, will be a juried art show with works by as many as 100 artists. The event will also feature fine-arts demonstrations.

In The Good Old Summer-time Festival, the first Sat. in June (June 6, 1998), includes old-fashioned games, hayrides, carriage rides, home tours, and

diverse musical entertainment. Many shops on the town square open 10-9 for this event.

Classic Bike Ride, an event held in conjunction with the above festival, is held the first Sat. in June. This 10- to 45-mile ride (not a race) through the surrounding countryside is open to all and benefits Fayetteville Independent School District projects. Registration fee: \$25 (\$20 if registered by June 5); family discount.

Lickskillet Days, the third weekend in Oct. (Oct. 17-18, 1998), includes a parade, arts and crafts on the square, an auction, a country quilt show and sale, a barbecue cook-off, horseshoe pitching, food, and professional entertainment.

A Pumpkin Festival takes place the Sat. of Lickskillet Days (Oct. 17, 1998). Activities include hayrides to the town pumpkin patch, a pumpkin-carving judging and display, historic cemetery tours, and live entertainment. Most shops on the square open 10-9.

A Country Christmas in Fayetteville, the first Sat. in Dec. (Dec. 5, 1998), features carolers, buggy rides, Santa Claus, continuous music and entertainment, an outdoor lighting contest, and hayrides around town to see the lights. Most shops on and around the square open 10-9.

brew or white lightning—much of it made that afternoon!”

In its early years, Fayetteville also hosted many a celebration that featured food and dancing. When the vittles ran out, latecomers were told to “lick the skillet,” and the town's nickname became Lick Skillet as a result. Today's Fayetteville, well endowed with third- and fourth-generation Czechs, relives those old times during Lickskillet Days, held annually on the third full weekend of October. That also kicks off Czech Heritage Week, when numerous cultural events take place throughout the town.

That still-robust ethnic legacy also thrives on the first and third Saturday nights of the month at Baca's Historic

Saloon & Confectionary. If you're lucky, you'll be at Baca's when the band tears into a top-of-the-bar rendition of “When the Saints Go Marching In.” The band then leads everyone on a march outside, around the square, and back in. And if you're smart, you'll come early or stay overnight, the better to enjoy all the pleasures of what many think is the nearly perfect small Texas town. ★

Houston-area travel writer CAROL BARRINGTON times her trips to Fayetteville to enjoy the fun at Baca's.

Architectural photographers PAUL HESTER and LISA HARDAWAY have lived in Fayetteville for five years. They appreciate the way the town's buildings reflect its rural Texas heritage.

Anything But PLAIN VANILLA

REMEMBER THE DAYS WHEN MOM

would don her apron and pull out your favorite cookie recipe? At her elbow, you stood on a stool and helped her measure the familiar ingredients—flour, salt, baking soda. In another bowl, Mom beat the eggs with the butter and sugar while you twisted off the lid from a little brown bottle. A sweet, tantalizing aroma wafted through the air as you added the best ingredient of all—vanilla.

Since 1909, generations of Texans have baked flavorful memories in the kitchen with the yummy-smelling brown liquid concocted and bottled by the Adams Extract Company in Austin.

“Elderly ladies who have used Adams products for years sometimes stop by our company headquarters and bring us cakes they’ve baked with our extracts,” says John Gandy Adams Sr., company president and grandson of founder John Anderson Adams.

Although John G. still produces the outstanding vanilla his grandfather developed almost a century ago, “plain vanilla” by no means describes his family’s business these days. From the original Adams Best line, a cook’s palette of 27 extracts and eight food colors has evolved. Flavorings like Jamaican rum, butter,



Got cake? This one's long been known by the name “Red Velvet” (recipe, page 48). For almost nine decades, the Adams Extract Company in Austin has been making flavorings (and publishing recipes) for all sorts of yummy desserts.

almond, and CLEARVan vanilla (a clear vanilla for baking white cakes) today line store shelves and kitchen cabinets in 12 states and Mexico. Introduced in 1959, the company’s spice division blends a smorgasbord of more than 95 different seasonings, ranging from tried-and-true thyme to south-of-the-border-inspired Chili Limón.

Like a lot of baking endeavors, this success story began with a few flops. In fact, John A. Adams—who lived with his family in

Adams Extract

BY SHERYL SMITH-RODGERS
PHOTOGRAPHS BY J. GRIFFIS SMITH

Michigan and sold family-made extracts in 1889 with his brother Miles—seemed perpetually cursed with bad luck. A sudden hailstorm ruined his plum orchard, leaky wooden vats ended an apple-vinegar venture, economic panic folded his hardware store, and a big order of vermilion paint he sold to the John Deere Tractor Co. was the wrong shade of red.

Misfortune even afflicted his wife, Grace, who contracted regular bouts of the flu. So when her doctor prescribed a warmer climate, John A. packed up his family and moved south, eventually settling in Beeville in 1905. There, he planted a kumquat orchard and subsequently lost his investment when a massive norther swept across South Texas one winter and froze the fruit.

Resilient as well as creative, John A. in 1909 applied his skills as a pharmacist and chemist to a new project that would finally triumph over fickle fate. Challenged by his wife's complaints that her vanilla extract lacked staying power and wouldn't withstand baking, he began tinkering atop an old icebox with \$6.71 worth of materials. Several experiments later, Grace whipped up a cake batter and stirred in John's aromatic flavoring.

"Why, that's the best vanilla I've ever used!" she exclaimed upon tasting the cake.

"Well, that's Old Man Adams' best," her husband responded with a grin. Bolstered by his wife's encouragement and a \$500 loan, John A. mixed up batches of his extra-strength brew in the kitchen sink while sons Fred and Don peddled the eight-ounce bottles door-to-door. The vanilla's full-bodied flavor, coupled with a money-back guarantee (even if the bottle was empty), netted customers overnight.

In 1922, son Fred, a salesman who rode the rails and marketed the vanilla from Waco to Corpus Christi, bought the flour-

FLAVORINGS LIKE
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LINE KITCHEN
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SONINGS, RANGING
FROM TRIED-AND-
TRUE THYME TO
SOUTH-OF-THE-
BORDER-INSPIRED
CHILI LIMÓN.

ishing company from his father for \$5,000, moved the business to Austin, and built a two-story, red-brick factory on San Gabriel Street. Before long, Fred's son John joined the team.

"I was five years old," John G. recalls. "Every day after school let out at three, I walked to the factory, where I drew out the alcohol from 54-gallon barrels into one-gallon jugs. Dad paid me a nickel an hour.

"When I was 15, Dad took my sister and two brothers to New York for the summer and left me to run the factory," John G. continues. "I supervised the sales force and production staff, and I also made extracts."

Today, as company president and a well-known flavor chemist, John G. still makes extracts. Over the years, he's even concocted a few flavors and products of his own, such as the first imitation butter extract ever marketed. John G. was the first Texan admitted to the Society of Flavor Chemists and remains

the only Texan to serve as a board member and past president of the Flavor and Extract Manufacturers of the United States.

He also built the low-slung, two-level factory that has housed the business since 1955. The familiar landmark stands virtually unchanged—both inside and out—on Interstate 35 just south of the Austin city limits. For years, the same red neon letters atop the roof have proclaimed to motorists, "Home of Adams Extract."

Little has changed on the company's packaging, either. For more than four decades, customers have bought Adams extracts in the same white box with the trademark "Adams Extract...Pure and Strong" red banner emblazoned across the top. "They're outdated, but we like the boxes because they're the original [design]," says vice president Gloria Bryant, a longtime employee. "The only thing we've added

Red Velvet CAKE

You can find Adams Extract Co.'s coupon-style recipes, including the one below, in many local groceries (near the vanilla), or send a S.A.S.E. with a request to Box 17008, Austin 78760. Recipes are also available on the company's Web site at www.adamsextract.com. Red Velvet Cake (pictured on page 46) is also known as the \$500 Cake and the Waldorf-Astoria Cake.

½ c. shortening
1½ c. sugar
1 tsp. salt
2 eggs
1 tsp. vanilla
1 tsp. butter flavoring
3 T. cocoa
1½ oz. red food coloring
2½ c. cake flour, sifted
1 c. buttermilk
1 T. vinegar
1 tsp. baking soda

In a large bowl, cream together shortening, sugar, and salt. Add eggs, one at a time, beating well after each addition. Add vanilla and butter flavoring, and mix well. Set aside.

In a small bowl, make a paste of cocoa and food coloring; stir into shortening mixture. Alternately add flour and buttermilk, beating well after each addition. Combine vinegar and soda, and add to batter, mixing well.

Pour batter into three greased and floured 9-in. or 10-in. round cake pans. Bake at 350° for 20-25 minutes, or until a toothpick inserted in center comes out clean. Cool in pans 10 minutes; remove from pans, and let cool completely on wire racks. Spread frosting between layers and on top and sides of cake.

FROSTING

3 T. flour
½ tsp. salt
1 c. milk
1 c. shortening
1 c. sugar
2 tsp. vanilla
¼ tsp. butter flavoring

Place flour and salt in a double boiler or saucepan. Add milk gradually, using a whisk, until mixture is smooth. Cook over low heat, whisking constantly until sauce is thickened. Remove from heat, and cool.

In a large mixing bowl, cream shortening and sugar thoroughly; add vanilla and butter flavoring, mixing well. Combine with first mixture, and beat well.



[ABOVE] Besides the primary colors of red, blue, and lemon yellow, Adams food colors come in green, purple, orange, egg yellow, and flag blue.

[BELOW] Longtime flavor chemist John G. Adams, company president since 1971, has worked in the business since he was five.

sales of extracts," says John G. "They're the fastest-growing segment of our business."

Blended at a site two miles from the main plant, the spices are purified through a patented process. "We don't grow our

own spices, so we have to test them for quality," John G. explains. "We're also constantly developing new products to meet consumers' changing tastes."

However consumers' tastes change, Adams Best remains a constant, all-time favorite and the number one reason behind the Adams Extract Company's staying power. Just mix up a batch of cookies, add some of the rich vanilla, and you'll know why. ★

in recent years is the 'recycled paper' logo on the back."

But nothing at the Austin factory has a longer history than the enduring ritual of making Adams Best vanilla, the company's best-selling product. The family has closely guarded Old Man Adams' original formula (Fred finally inherited the recipe after buying the company), which calls for only the finest cured vanilla beans from Madagascar. The vanilla extract and its sibling flavors are mixed, bottled, and labeled at the plant.

Surprisingly, Adams Spices, an extensive line of seasonings led by the best-seller, garlic powder, now accounts for 70 percent of the company's sales. "Nationally, spices have 10 times the



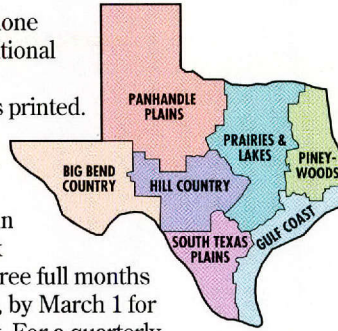
SHERYL SMITH-RODGERS of Blanco has been published in numerous Texas magazines and newspapers. In between assignments, she bakes flavorful memories in the kitchen with her six-year-old daughter, Lindsey. Staff photographer GRIFF SMITH shot last month's stories on salsa, Katherine Anne Porter, and the Blessing Hotel Coffee Shop.

March 1998						
S	M	T	W	T	F	S
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8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30	31				

In Fun Forecast, we provide events and telephone numbers for next month, so that you'll have additional time to plan your outings.

Sometimes dates change after the magazine is printed.

Before you drive miles to an event, confirm the date by calling the number listed next to the festivity or by contacting the local chamber of commerce. If you wish to submit an event for Fun



Forecast, please send the information to Fun Forecast, *Texas Highways*, Box 141009, Austin 78714-1009; fax 512/483-3672. Submit information at least three full months before the first of the month in which the event will take place (for example, by March 1 for June festivities). Space is limited, so we may not be able to print every event. For a quarterly, more detailed schedule of events, write for a free Texas Events Calendar, Box 5064, Austin 78763-5064, or fax 512/483-3672.

Texas Highways' Web site (www.texashighways.com) includes an expanded Fun Forecast that gives descriptions of the events.

For free routing assistance or details on any destination in Texas, call 800/452-9292 toll-free from anywhere in the United States and Canada, any day between 8 a.m. and 6 p.m. Central Time. A travel counselor at one of the state's travel information centers will be on the line to provide travel information, send brochures, and advise you of any emergency road conditions.

7	DALLAS Aquarium Family Fun Day 214/942-3678	12	DALLAS The Met Orchestra 214/670-3600
	DENTON Bedbud Festival 940/349-8537	12-13	PLANO African Violet Show 972/278-0389
	Redbud Arbor Day 5-K Run 940/349-8537	12-15	DUBLIN St. Patrick's Day Festival 254/445-3422
	FORT WORTH Dance Celebration of the Forties 817/923-0944	12-15, 19-20, 26-28	DALLAS Dallas Symphony 214/670-3600
	MEXIA Western Day Barbecue Cookoff 254/562-5751	12-22	WACO <i>Arsenic and Old Lace</i> 254/776-1591
	Migratory Waterfowl Viewing Tour 254/562-5751	7-8	FAIRFIELD Volksmarch 972/492-5830
			13
			SHINER FFA Show & Auction 512/594-3120
			STEPHENVILLE Gospel Show 254/965-4132
			13-15
			ARLINGTON Arts & Crafts Show 817/459-5000
			FORT WORTH Bull Riding 817/871-8150
			MCKINNEY Trade Days 972/542-7174
			POTTSBORO Square & Round Dance Jamboree 903/463-1949
			13, 23, 26
			DALLAS Arts & Letters Live 214/922-1219
			13, 19-20, 27-28
			FORT WORTH Stockyards Championship Rodeo 817/625-1025
			8
			WACO Camera Show 800/321-9226
			9
			DALLAS Texas Bound from Broadway 214/922-1219
			10-11
			COLLEGE STATION <i>To Kill a Mockingbird</i> 409/845-1234
			1
	WASHINGTON Texas Independence Day Celebration 409/878-2214		
			5-8
			DALLAS Video Festival 214/651-8600
			5-31
			ARLINGTON <i>Blood Brothers</i> 817/275-7661
			6
			BEDFORD Retrofest 1940s Radio Show 817/737-7610
			1-8
			FORT WORTH (began Jan 30) <i>Madam Queen</i> 817/338-4411
			1-22
			DALLAS (began Feb 11) Cirque du Soleil 972/495-7672
			2
			SEGUIN Toast to Texas Celebration 830/379-6382
			2-6
			COLLEGE STATION Intl Week at Texas A&M 409/845-1860
			3
			FORT WORTH MasterWorks Series 817/283-3406
			6-22
			GRAPEVINE <i>Picnic</i> 817/488-4842
			7
			BRYAN Messina Hof Birthday Party 409/778-9463
			1
	SAN ANGELO Symphony Chorale Concert 915/658-5877		
			28
			28-29
			ABILENE Arts & Crafts Festival 915/263-7690
			21
	ABILENE Philharmonic Broadway Pops Concert 915/677-6710		
			21-22
			WICHITA FALLS Arts & Crafts Show 915/263-7690
			27-28
			GRAHAM Possum Pedal 100 940/549-3355
			27-29
			MINERAL WELLS Antique Auto Swap Meet 940/325-0829
			28
			ABILENE Classical Chorus Spring Fling 915/676-4100
			Mystery at the Ballpark 915/676-7107
			28
			SAN ANGELO Macey's Ridge Hike 915/949-4757
			12-14
	WICHITA FALLS Livestock Show 940/855-3711		
			13-15
			AMARILLO Art Show 915/854-2003
			14
			CLARENDON Saints' Roost Jamboree 806/874-3942
			14-15
			OLNEY Trade Days 940/564-5445
			15-22
			ABILENE Cutting Horse Event 915/677-4376
			19-21
			WICHITA FALLS Nat'l Barrel Horse Super Show 940/538-4327
			6-8
	ABILENE Barrel Racing Extraganza 915/677-4376		
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			ABILENE Artwalk 915/677-8389
			7-15
			SAN ANGELO Stock Show & Rodeo 915/653-7785
			7, 14, 21, 28
			WICHITA FALLS Country Music Show 940/723-9037
			12
			LUBBOCK Ballet Hispanico 806/742-3610
			12-14
			ABILENE Cutting Horse Spectacular 915/677-4376
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			MINERAL WELLS Palo Pinto Co Livestock Show & Fair 800/252-6989
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			BIG SPRING Gem & Mineral Show 915/263-4662
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14 ROUND TOP Homage to Gershwin 409/249-3129
SMITHVILLE Crawfish Open 512/360-4064
WACO Dr Pepper Memorabilia Swap Meet 214/520-5777
14-15 DALLAS Antique Market 405/478-4050
FORT WORTH Antique Show 254/622-2858
GRAPEVINE Depression & Elegant Glass Show 817/275-6342
LOCKHART Antique Show 512/398-2362
PLANO Scalefest Model Show 972/669-2908
14-15, 21-22 GRAND PRAIRIE Boat Show 972/647-2331
15 MOULTON Polka/Waltz Celebration 512/596-7609
SHERMAN Circus 903/870-7090
15-21 HEARNE Robertson Co Fair 409/279-3000
15-31 HEARNE Dogwood Trails 409/279-2351
16, 21-22, 28-29 PALESTINE Dogwood Trails Festival 903/729-6066
17 FORT WORTH Cowntown Goes Green 817/626-7921
SEGUIN Texas Lutheran University Band Spring Concert 830/372-8020
17-21 HILLSBORO Hill Co Fair 254/582-2481

18 DALLAS Literary Cafe at Club Dada 214/922-1219
19 SEGUIN Texas Lutheran University Choir Concert 830/372-8020
19-21 CANTON Van Zandt Co Sesquicentennial Celebration 903/829-2622
Bluegrass Festival 254/687-9071
KAUFMAN Kaufman Co Fair & Jr Livestock Show 972/932-3118
19-22 SEGUIN Quarter Horse Show 800/580-7322
19-31 ADDISON <i>Marvin's Room</i> 972/450-6220
20 WACO <i>Forever Plaid</i> 800/701-2787
WEIMAR FFA Show 409/725-9504
20-22 ARLINGTON Indian Market 817/459-5000
DALLAS <i>Sleeping Beauty</i> 214/670-8400
GROESBECK Trade Days 254/729-3616
20-22, 26-28 TEMPLE <i>The Foreigner</i> 254/778-4751
21 BRYAN Genealogy Seminar 409/846-8278
FAIRFIELD Easter on the Square 903/389-8669
FARMERS BRANCH Spring Fling 972/919-2631
FORT WORTH Volkssport Event 817/732-6618
21 MIDLOTHIAN Parade/Egg Hunt 972/723-8600

SULPHUR SPRINGS Hopkins Co Garden Show 903/885-8071
WACO Fiesta Waco 254/754-7111
WEST VPD Barbecue Cookoff 254/826-5106
WHITWRIGHT Opry 903/364-2539
21-22 DALLAS Guitar Show 214/243-4201
ROUND TOP Winedale Spring Festival & Texas Crafts Exhibition 409/278-3530
SALADO Quilt Show 254/947-5982
WACO Garden Show 254/772-1270
21-27 SHERMAN Grayson Co Jr Livestock Show 903/893-1184
22 DALLAS Walk, Run, or Skate for MS 214/373-1400
PLANO Arts Festival 972/461-7250
RICHARDSON Community Band 972/851-9784
23 DALLAS James Galway with Tokyo String Quartet 214/670-3600
LOCKHART Lockhart Opry 512/601-2154
24-26 RICHARDSON <i>Where's My Coat?</i> 972/690-5029
26 HURST MasterWorks Series 817/283-3406
26-27 WACO <i>Doña Rosita's Jalapeño Kitchen</i> 800/701-2787

26-28 CAMERON March Festival 254/697-4979
26-29 DENTON <i>Guy's & Dolls</i> 940/382-1915
Texas Storytelling Festival 940/387-8336
26-31 BEDFORD <i>Harvey</i> 817/354-6444
27 GARLAND Symphony 214/553-1223
27-28 WEATHERFORD Aero Modelers Swap Meet 817/594-3801
27-31 FORT WORTH <i>Zimwe & the Dram</i> 817/338-4206
WARRENTON Antique Show 409/249-3980
28 BELTON Western Swing Fiddling Showcase 254/939-8390
BRYAN Cattle Barons' Ball 409/778-9463
DALLAS Fine Arts Chamber Players 214/520-2219
NOCONA Easter Egg Hunt 940/825-6064
PARIS Civil War Confederate Camp 903/785-5716
28-29 DALLAS Science Fair 214/977-7226
FAYETTEVILLE Spring Fling 409/378-4261
LEWISVILLE Arts & Crafts Fair 972/219-3550
29 ARLINGTON Motorcycle Show & Swap Meet 817/459-5000
SEGUIN Mid-Texas Symphony 830/372-8020

Pineywoods
1 NACOGDOCHES <i>The King and I</i> 409/564-8300
6-8 CONROE Arts & Crafts Show 800/773-2771
LONGVIEW Antique Show 903/297-6427
6-7, 13-14 20-21, 27-28 LIBERTY Opry on the Square 800/248-8918
7 TEXARKANA <i>Carousel</i> 903/792-4992
TYLER East Texas Symphony 903/592-1427
St. Gregory Fun Run 903/597-2660
8 NACOGDOCHES String Quartet of the Pines 409/468-6407
10-11 NACOGDOCHES <i>Lyle, Lyle Crocodile</i> 409/468-6407
13-15 GROVETON East Texas Timberfest 409/642-1715
14 BUNA Redbud Festival 409/994-5586
LIVINGSTON Bluegrass 409/327-3381
RUSK/PALESTINE Texas State Railroad's 102nd Season 800/442-8951
14-28 JASPER Azalea Trail 409/384-2762
16-21 TEXARKANA Bluegrass Festival 903/791-0342
18-19 CONROE Quilt Show 409/264-2991

18-20 MARSHALL Horse Show 903/938-4660
19-22, 26-29 TYLER Tours of McClellon House 903/581-3866
20-22 NACOGDOCHES Trade Days 409/564-2150
TYLER Antique Show 903/592-3538
Arts & Crafts Fair 903/531-1377
Trade Days 903/595-2223
20-29 CONROE Montgomery Co Fair 709/760-3247
20-31 NEWTON Wild Azalea Canyon Trails 409/379-5527
21 MARSHALL The Light Crust Doughboys 903/935-4484
TYLER Civic Ballet 903/596-0224
21-31 TYLER Azalea & Spring Flower Trail 903/592-1661 or 800/235-5712
22-29 ATLANTA Bluegrass Festival 903/796-5487
24 LUFKIN Taste of Lufkin 409/632-1937
NACOGDOCHES Denyse Graves Opera Concert 409/468-6407
25-28 NACOGDOCHES Rodeo 409/560-6544
TYLER Camp Fannin Reunion 903/533-9232
27 TYLER Heritage Candlelight Tour & Party 903/595-1960

27-28 CONROE <i>Lend Me a Tenor</i> 409/469-6621
Montgomery Co Barbecue Cookoff 409/760-3247
LIBERTY Jubilee Festival 409/336-3684
27-29 NACOGDOCHES <i>East Texas Remembers</i> 409/564-8300
TYLER Quilt Show 903/849-3204
27-31 HUNTSVILLE Walker Co Fair 409/295-3961
28 NACOGDOCHES <i>Peer Gynt</i> 409/468-6407
TEXARKANA <i>A Night at the Opera</i> 903/792-4992
28-29 TYLER Heritage Tour 903/595-1960
Porcelain Show 903/596-6328
1 BEAUMONT (began Feb 28) Antique & Garden Show 409/832-2709
BROWNSVILLE (began Feb 26) Charro Days 956/542-4245
GALVESTON (began Feb 28) <i>Carousel</i> 800/821-1894
ORANGE <i>Having Our Say</i> 409/886-5535
1, 21-23, 28-30 HOUSTON Houston Symphony 713/224-4240
1-8 GALVESTON <i>Fool of Love</i> 409/737-3440
HOUSTON (began Feb 20) Houston Livestock Show & Rodeo 713/791-9000

1-31 SOUTH PADRE ISLAND Spring Break 210/761-6433 or 800/343-2368
4, 11, 18, 25 PORT ARANSAS Birding on the Boardwalk 512/749-4158
5-8 BROWNSVILLE Intl Art Show 956/542-0911
6 PORT ARANSAS Wildflower Walk 512/749-4158
6-7 GALVESTON <i>Cinderella</i> 409/762-8644
6-8 BEAUMONT <i>Fiddler on the Roof</i> 409/880-8144
FULTON Oysterfest 512/729-2388 or 800/242-0071
6-22 HOUSTON <i>Hot Shoe Shuffle</i> 800/678-5440
6-29 DICKINSON <i>Macbeth</i> 281/337-SHOW
7 BEAUMONT <i>Treasure Island</i> 409/880-2250
GALVESTON Spring Art Walk 409/763-2403
Danny O'Flaherty & The Celtic Folk 800/821-1894
VICTORIA Livestock Show Parade 512/576-4300
7-8 BROWNSVILLE CAF Air Fiesta 956/541-8585
ROBSTOWN Fiesta Mexicana 512/387-2774
7-8, 14-15 HOUSTON River Oaks Azalea Trail 713/523-2483
8 LA PORTE Old Car Picnic 281/479-2431

10 BEAUMONT <i>Lamarissimo!</i> 409/880-8144
HOUSTON Boston Chamber Music Society 713/285-5400
12-15 VICTORIA Livestock Show 512/576-4300
12-22 HOUSTON <i>The Show Maiden</i> 713/523-6800
13-15 BEAUMONT Home Show 409/832-0410
14 GALVESTON <i>To Kill A Mockingbird</i> 409/765-1894 or 800/821-1894
PORT ARTHUR Taste of Gumbo 409/962-3484
RIO HONDO Texas Air Museum Early Aviation Fly-In & Festival 956/748-2112
14-15 CORPUS CHRISTI <i>Cinderella</i> 512/991-8521
SEABROOK Back Bay Market 713/474-3869
15 ORANGE The Spirit of Ireland 409/886-5535
17-22 NERDLAND Heritage Festival 409/722-0279
19 BEAUMONT Wendy Nielsen, Soprano 409/833-7332
19-21 STAFFORD Trailhead '98 409/732-8385
19-22, 26-29, Apr 2-5 GALVESTON <i>Little Mary Sunshine</i> 409/763-4591
20 HOUSTON Betty Carter Jazz Concert 713/524-7601

<p>20-22 HOUSTON Postcard Show 281/351-0671</p> <p>TEXAS CITY Trade Days 409/643-5902</p> <p>21 HOUSTON Volksport 10-K 281/558-9870</p> <p>LEAGUE CITY Bluegrass Show 281/893-9541</p> <p>STAFFORD <i>Angel Street</i> 409/732-8385</p> <p>21-22 GALVESTON <i>Forever Plaid</i> 800/821-1894</p> <p>Home & Garden Show 409/744-7848</p> <p>HOUSTON Brewers Festival 512/462-1855</p> <p>Camera Show 713/868-9606</p> <p>ORANGE Azalea Trail 409/883-5351</p> <p>PORT ARTHUR Antique Show 409/985-8801</p> <p>23 GALVESTON Academy Awards Gala 409/763-4591</p> <p>26 BEAUMONT Flautist Marina Piccinini with the Symphony of Southeast Texas 409/835-7100</p> <p>27 PORT ARANSAS Beachwalk Adventure 512/749-4158</p> <p>27-28 HUMBLE Plant Mart 281/443-8731</p> <p>27-29 BEAUMONT Spindletop Rod Run 409/769-5259</p> <p>PORTLAND Windfest 512/643-2475</p> <p>28 GALVESTON Ella Fitzgerald Tribute 800/821-1894</p>	<p>28 HARLINGEN Flower Show 956/797-2754</p> <p>ROCKPORT Coastal Classic Auto Show 512/729-6445</p> <p>ROSENBERG Crawfish Boil 281/342-2334</p> <p>VICTORIA From Harpsichord to Grand with Andrea Anderson 512/572-ARTS</p> <p>28-29 HOUSTON Art Festival 713/521-0133</p> <p>PORT ARTHUR Arts & Crafts Show 409/962-0296</p> <p>South Texas Plains</p> <p>1 SAN ANTONIO Texas Bach Choir 210/496-7834</p> <p>2 SAN ANTONIO Texas Independence Day Celebration at The Alamo 210/225-1391</p> <p>3 THREE RIVERS Brush Country Jamboree 512/449-1349</p> <p>3-15 SAN ANTONIO <i>Showboat</i> 210/226-3333</p> <p>4-7 McALLEN Made in Mexico Expo 800/250-2591</p> <p>4-8 EDINBURG <i>The Heidi Chronicles</i> 956/381-3581</p> <p>5 PHARR Taste of the Valley 956/668-3141</p> <p>5-7 FALFURRIAS Brooks Co Livestock Funfest 512/325-3333</p> <p>5-8 McALLEN Arts & Crafts of Irapuato 956/682-2871</p>	<p>5-8 SAN ANTONIO Hunter/Jumper Equestrian Festival 210/698-3300</p> <p>6 SAN ANTONIO Alamo Heroes Memorial 210/225-1391</p> <p>First Friday in Southtown 210/224-2448</p> <p>6-7 EDINBURG American Dance Ensemble 956/381-3501</p> <p>LAREDO Border Olympics 800/361-3360</p> <p>6-8 HIDALGO Borderfest 956/843-2734</p> <p>7 SAN ANTONIO Celebrate Puerto Rico 210/458-2300</p> <p>7-8 McALLEN Los Coyotes Mariachi Band 956/580-5100</p> <p>SAN ANTONIO Remembering the Alamo 210/496-8969</p> <p>8 SAN ANTONIO <i>La Cumbre</i> 210/271-3151</p> <p>12-15 COTULLA La Salle Co Fair 830/676-3329</p> <p>SAN ANTONIO Arabian Horse Classic 210/698-3900</p> <p>13 EAGLE PASS <i>Jack & the Beanstalk</i> 830/773-8570</p> <p>13-15 SAN ANTONIO Irish Festival 210/699-8632</p> <p>14 BIGFOOT Market Trail Day 830/665-5054</p> <p>SAN ANTONIO St. Patrick's Day Festivities 210/270-8700</p> <p>14, 28 CALLIHAM Birding Tour 512/786-3868</p>	<p>15 SAN ANTONIO Ellen Gould 210/344-3453</p> <p>River Green Parade 210/227-4262</p> <p>15, 17 SAN ANTONIO Copyright Texas Reading Series 210/225-4728</p> <p>18-21 LAREDO Intl Fair & Expo 800/361-3360</p> <p>18-22 MERCEDES Rio Grande Valley Livestock Show 956/565-2962</p> <p>19 McALLEN <i>Porgy and Bess</i> 956/631-2545</p> <p>19-29 SAN ANTONIO <i>Tenderfoot</i> 210/533-3807</p> <p>20-21 SAN ANTONIO Sr Pro Rodeo 210/698-3300</p> <p>20-22 MISSION Butterfly Festival 800/580-2700</p> <p>20-31 SAN ANTONIO <i>To Kill a Mockingbird</i> 210/227-2751</p> <p>21 FANNIN Battle of Coledo Reenactment 512/645-3405</p> <p>PHARR Folklife Festival & Parade 956/787-1481</p> <p>SAN ANTONIO El Gran Baile del Danzon 210/822-2453</p> <p>23 McALLEN Intl Festival 956/783-6687</p> <p>SAN ANTONIO Chamber Orchestra Concert 210/736-8211</p> <p>25 SAN ANTONIO <i>The River</i> 210/207-2234</p>	<p>26-28 EAGLE PASS Intl Friendship Festival 830/773-3224</p> <p>27 EDINBURG UTPA Valley Symphony Orchestra 956/630-5355</p> <p>27-31 SAN ANTONIO <i>Amadeus</i> 210/408-0116</p> <p>28-29 GOLIAD Goliad Massacre/ Fort Defiance Living History 512/645-3752</p> <p>28, 30 SAN ANTONIO NCAA Division I Men's Final Four Basketball Championship 210/207-3663 or 800/884-3663</p> <p>Hill Country</p> <p>1 AUSTIN Norman Foote 512/472-5470</p> <p>Stamp Show 512/288-4890</p> <p>STONEWALL St Francis Xavier Parish Festival 830/644-2218</p> <p>1-15 AUSTIN (began Feb 20) <i>Beast on the Moon</i> 512/472-5143</p> <p>5 SAN MARCOS Wind Ensemble 512/353-3435</p> <p>5-8 GEORGETOWN <i>I Never Sang for My Father</i> 512/869-7469</p> <p>6-8 BOERNE Library Book Sale 210/698-3000</p> <p>6-14 AUSTIN Founders Trail Ride 512/477-4711</p> <p>7 DEVINE Gospel Fest 830/665-5112</p> <p>HONDO Hootenanny 830/426-3037</p>	<p>7-8 BOERNE Market Days 210/689-1355</p> <p>Antique Show 210/995-2884</p> <p>LAGO VISTA Peloton Bike Race 512/267-7952</p> <p>STONEWALL Quilt Show 830/644-2252</p> <p>8 AUSTIN Zilker Kite Festival 512/478-0905</p> <p>8-9 TAYLOR Local History Days 512/352-3675</p> <p>9 SAN MARCOS SWT Jazz Ensemble 512/393-5900</p> <p>10 SAN MARCOS Symphony Orchestra 512/353-3435</p> <p>11-14 NEW BRAUNFELS Comal Co Jr Livestock Show 830/629-2334</p> <p>12 AUSTIN <i>To Kill a Mockingbird</i> 512/472-5411</p> <p>SAN MARCOS SWT Symphony 512/353-3435</p> <p>12-22 AUSTIN Austin/Travis Co Livestock Show & Rodeo 512/467-9811</p> <p>13-15 AUSTIN <i>The Barber of Seville</i> 512/472-5927</p> <p>NEW BRAUNFELS Antique Show 830/620-4934</p> <p>13-22 AUSTIN SXSW Music & Media Conference 512/467-7979</p> <p>14 CASTROVILLE Market Trail Day 830/931-2331</p> <p>GEORGETOWN Grand Ole Opry 512/869-7469</p>	<p>14 KERRVILLE Sejong Chamber Ensemble 830/896-5727</p> <p>LUCKENBACH Mud Dauber Festival Ball 830/997-3224</p> <p>YANCEY Market Trail Day 830/426-8654</p> <p>14-15 AUSTIN Sami Show 512/441-2828</p> <p>NEW BRAUNFELS Classic Car Show 830/625-9642</p> <p>15-18 SAN MARCOS Life on Wheels RV Conference 512/245-2507</p> <p>20 AUSTIN John Philip Sousa Concert 512/345-7420</p> <p>20-21, 27-28 GEORGETOWN <i>I Remain... J. Austin</i> 512/863-8979</p> <p>21 FORT MCKAVETT Living History Day 915/396-2358</p> <p>WIMBERLEY St Mary's Fish Fry 512/847-9181</p> <p>21-22 AUSTIN Arts & Crafts Show 512/441-7133</p> <p>GEORGETOWN Quilt Show 512/869-1812</p> <p>NEW BRAUNFELS Old Gruene Market Days 210/629-6441</p> <p>25-27 UVALDE <i>Charlotte's Web</i> 830/278-4184</p> <p>25-29 SAN MARCOS <i>Gathering of the Spirits</i> 512/353-3435</p> <p>26-28 NATALIA Bluebonnet Festival 830/665-3703</p> <p>26-29 AUSTIN Auto Show 512/404-4404</p>	<p>27-28 AUSTIN Austin Symphony 512/476-6064</p> <p>SABINAL Wild Hog Festival 830/988-2411</p> <p>27-29 FREDERICKSBURG Arts & Crafts Show 940/997-2774</p> <p>27-31 AUSTIN <i>Down Along the Brazos</i> 512/472-5143</p> <p>28 AUSTIN Spamarama 512/834-1827</p> <p>CANYON LAKE Volksport Walk 830/899-3439</p> <p>DEVINE Lawn Mower Races 830/663-3773</p> <p>28-29 CANYON LAKE Spring Bass Fling 830/899-2744</p> <p>GEORGETOWN Sun City 10-K Volksport Event 512/495-6294</p> <p>KERRVILLE Home & Garden Show 830/896-6887</p> <p>29 AUSTIN Capitol 10-K 512/445-3596</p> <p>31 NEW BRAUNFELS Spring Trade Expo 830/609-5030</p> <p>Big Bend Country</p> <p>1-2 ALPINE Cowboy Poetry Gathering 915/837-8191</p> <p>4, 7, 11, 14, 18, 21, 25, 28 FORT STOCKTON Ste Genevieve Winery Tour 915/336-8052</p> <p>11 EL PASO Dance Theatre 915/545-6418</p> <p>13-14 EL PASO <i>La Boheme</i> 915/581-5534</p>	<p>13-15 LAJITAS Gourmet Raft Trip 210/821-5600</p> <p>14 EL PASO David Dorfman Dance 915/541-4481</p> <p>FORT STOCKTON Field Encampment 915/336-2400</p> <p>SANDERSON St. Patrick's Day Dance 915/345-2687</p> <p>14-15 MIDLAND Arts & Crafts Show 915/263-7690</p> <p>15 DEL RIO Bull Riding 830/775-3551</p> <p>19 EL PASO Ballet Folklórico: <i>Alma Juvenil</i> 915/599-1803</p> <p>21 LAJITAS El Camino del Rio Tour 512/389-8900</p> <p>21-22 EL PASO Pro-Musica Chamber Players 915/833-9400</p> <p>22 EL PASO <i>Porgy and Bess</i> 915/544-2022</p> <p>25-29 EL PASO Interactive Computer Experience 915/584-6394</p> <p>27-28 EL PASO Symphony 915/532-4661</p> <p>27-29 PRESIDIO Big Bend Ranch Spring Trail Ride 281/486-8070</p> <p>28 EL PASO Eiko & Koma Dance Theatre 915/541-4481</p> <p>30 MIDLAND <i>White Cliffs of Dover</i> 915/694-1397</p>
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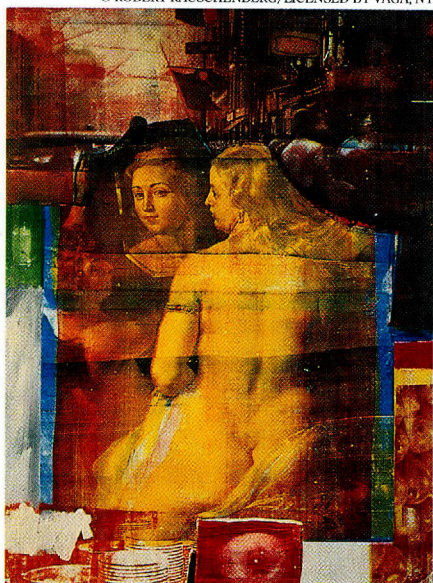
COLLECTION JEAN CHRISTOPHE CASTELLI
© ROBERT RAUSCHENBERG/LICENSED BY VAGA, NY

Rauschenberg Retrospective

From the beginning of his career in the late 1940s, Port Arthur-born artist Robert Rauschenberg has, as writer Calvin Tomkins put it, “shown an undiminished zest for upsetting aesthetic applectarts and disproving fashionable art critics.” Responding to such works as his immense *White Painting* (all white), the notorious *Bed* (lacking canvas, he painted on his quilt and pillow), and *Monogram* (fashioned from a stuffed Angora goat and a tire), critics and the public have either gushed enthusiastically or bristled with outrage. Nevertheless, in his 50-year career, the exuberant artist has worked in dozens of mediums, including collage, photography, print-making, and choreography; garnered numerous awards; and established himself as one of America’s most acclaimed contemporary artists.

Beginning February 13 in Houston, The Menil Collection, the Contemporary Arts Museum, and the Museum of Fine Arts, Houston, kick off a collaborative, 400-piece exhibition of Rauschenberg’s works. Divvied up among the three museums, *Robert Rauschenberg: A Retrospective* includes some of his earliest pieces (including 1955’s *Bed*), silkscreens from the Sixties, examples of his experiments in dance and performance work (with Merce Cunningham, among others), and selections from the 71-year-old artist’s recent fresco series. The exhibition closes May 17, when it heads to museums in Germany and Spain.

For information about the show, call The Menil Collection (713/525-9400; Web site: www.menil.org), the Contemporary



Art-lovers can view some 400 works by Robert Rauschenberg at Houston’s three-museum exhibition, Feb. 13-May 17. *Persimmon* (1964) is one of the artist’s early silkscreens.

Arts Museum (713/284-8250; Web site: www.camh.org), or the Museum of Fine Arts, Houston (713/639-7300; Web site: www.mfah.org).

Seeds of Exchange

At the turn of the century, tomato-lovers could choose among 408 varieties to sow in their gardens. Today, only 79 of those varieties survive. So what, you say? We’ve lost genetic diversity, that’s what, and with those lost genes, tomatoes (not to mention beans, beets, and most other plants) have lost some of their ability to withstand harsh weather conditions, to resist infestations, and to thrive with little care.

Two years ago, College Station horticulturist Jack Rowe started the Seeds of Texas Seed Exchange, a small but dedicated group of plant-lovers interested in establishing a living seed bank of Texas-adapted vegetables, flowers, and other plants. The Seed Exchange encourages members to sow their gardens and landscapes with heirloom or native seeds,

then save (and ultimately, share) seeds from the plants that perform best.

To get members started, each spring the Seed Exchange publishes a directory listing hundreds of seeds and how to order them, as well as seed-saving techniques and a “wish list” of elusive seeds. Three times yearly, members receive a newsletter with stories of interest to gardeners and plant preservationists. For a one-year membership, send \$20 to the Seeds of Texas Seed Exchange, Box 9882, College Station 77842, or call Jack Rowe at 409/693-4485; email: jackrowe@compuserve.com.

Piece of Cake

A few years ago, sisters Lou Pruett and Kay Randorff never dreamed they’d appear on national television, much less meet former First Lady Barbara Bush. That was before news of their delicious, intricately decorated cakes spread across Texas and beyond—word of mouth, if you will. Some folks call their cakes edible architecture. Lou and Kay call it a lot of fun.

Rose Cottage Creations, the sisters’ five-and-a-half-year-old cake-decorating business in Bryan, has provided cakes for Reba McEntire, Tejano star Emilio, and former Governor Ann Richards. For the city of Bryan’s 125th anniversary in January 1996, they re-created 40 of the city’s historic buildings in sugar-paste on a cake that served 5,000. Everything, down to the windowpanes, was 100 percent edible—their trademark. “Our greatest honor,” says Kay, “was the Bush cake”—meaning the sugar-paste replica of Bryan-College Station’s new George Bush Presidential Library, which wowed VIPs at the prededication barbecue in November.

Luckily, all this press doesn’t mean the sisters are too busy to bake a cake for you. “However,” says Kay, “we need a month’s lead time for most party cakes,

and longer if we have to re-search the buildings.”

Prices start at \$50 for portrait cakes (Kay draws the images with vegetable-dye pens) and \$300 for architectural cakes. Write to Rose Cottage Creations, 8269 Grassbur Road, Bryan 77808, or call 409/589-3007. Web site: www2.cy-net.net/~pruett/cakes.

A Portrait’s Worth 1,000 Words

Unlike his peers, most of whom limned landscapes and still-lives, Impressionist Pierre-Auguste Renoir (1841-1919) made his living as a professional portrait painter. At the Kimbell Art Museum in Fort Worth from February 8-April 26, *Renoir’s Portraits: Impressions of an Age* displays approximately 60 of the finest portraits rendered by Renoir during his career.

THE ART INSTITUTE OF CHICAGO, MR. AND MRS. LEWIS LARNED COBURN MEMORIAL COLLECTION



One of Renoir’s best-known portraits, *Two Sisters (On the Terrace)* (1881) is part of an exhibition of the artist’s works at the Kimbell Art Museum.

Thanks to Renoir’s works between 1862 and 1917, we have a pictorial record of Parisian society, from actresses and performers to merchants and the artist’s own friends and family.

COURTESY GALVESTON CAVE



Mardi Gras! Galveston... The Big Speakeasy (Feb. 13-24) pays festive respects to the island's past with parades, parties, music, and nonstop revelry.

The Kimbell Art Museum, at 3333 Camp Bowie Blvd. (76107-2792), opens for extended hours during the Renoir show, Tue-Sun 10-6 (until 8 Thu-Fri). General admission to the museum is free, but tickets to this exhibition cost \$10, \$8 age 60 and older and students with ID, \$6 ages 6-11, free age 5 and younger. Audio tours cost \$4 extra. For advance tickets, call Dillard's at 800/654-9545. Limited same-day tickets are available at the museum. For more information, call 817/332-8451.

By the Way...

In the 1920s, merrymakers knew Galveston as an "open city," meaning that despite the law of the land, speakeasies and gambling operations—as well as glamorous hotels and dinner clubs—thrived. This year's annual fete, dubbed **Mardi Gras! Galveston...** The Big Speakeasy celebrates the island's colorful past (Feb. 13-24; Saturdays are the big public days). Revelers can enjoy nine spectacular parades, three music stages (featuring

New Mexico sculptor Dave McGary's enormous *Touch the Clouds* takes its place with eight other Western-themed bronzes at Houston's Astroarena.

COURTESY MCGARY STUDIOS



zydeco, tunes from the Twenties, and contemporary headliners like Chuck Berry and The Fabulous Thunderbirds), plus lots of food booths and street-side zaniness....call 888/GAL-ISLE. Web site: www.galvestontourism.com.

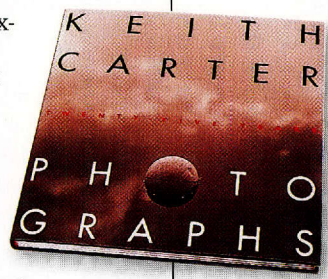
In 1937, the Gonzales Warm Springs Foundation was established to use Gonzales' hot mineral springwater to help rehabilitate polio victims. Six decades later, the not-for-profit foundation offers rehabilitation services throughout Texas (see Speaking of Texas). The Warm Springs Foundation's cookbook, *Recipes for Success*, serves up some 150 recipes donated by present and former patients and staff, as well as the story

of the foundation and inspiring tales from patients. Sales (books cost \$17.95) help support the foundation's Wheelchair Sports Program....call 210/805-0480 or 800/457-0777.

On February 14-15, the Texas Air Museum in Rio Hondo hosts its annual **Early Aviation Fly-In and Festival**. Festival-goers can watch classic aircraft soar overhead and taxi on the runway, witness reenactments of battles of the Mexican Revolution, and tour the first portion of the museum's USS *Iwo Jima* Vietnam Memorial exhibit, formed from the upper decks of the actual aircraft carrier, which was scrapped in Brownsville in 1996....call 956/748-2112.

In 1997, the folks in Port Aransas/Mustang Island held their first **Celebration of Whooping Cranes and Other Birds** in honor of the whoopers that winter in nearby Aransas National Wildlife Refuge. This year's event (Feb. 26-Mar. 1) will feature nature and birdwatching tours, seminars on landscaping and wildlife photography, and demonstrations of such skills as seashell identification, bird rescuing, and painting. Fest-goers can also buy items ranging from birdhouses and nature books to bird-themed clothing and garden items....call 512/749-5919 or 800/45-COAST.

Born in Beaumont, self-taught photographer Keith Carter has always drawn upon his East Texas roots to instill his images with a sense of place. Keith's four previous books centered on specific themes. His newest, simply titled *Keith Carter: Photographs, Twenty-Five Years* (University of Texas Press), is a retrospective of 78 black-and-white images. The book runs the gamut, from his poignant shots of children and animals to aloof, light-



For information on emergency road conditions in Texas, call 800/452-9292.

infused portraits of strangers on the street. "I believe in wonder," he writes. "I look for it in my life every day; I find it in the most ordinary things."

Look for the book in stores (\$40), or call 800/252-3206. Along with its rip-snorting lineup of rodeo performances, livestock auctions, ranch-skills demonstrations, and midway carnival,

the **Houston Livestock Show & Rodeo** (Feb. 20-Mar. 8 this year) unveils the ninth bronze in its growing collection of monuments to the American West on February 22. *Touch the Clouds*, an 18-foot bronze by New Mexico sculptor Dave McGary, stands on a 12-foot granite base at the corner of the Astroarena. The huge work depicts the 19th-Century Miniconjou Sioux Chief *Mahpiya Icahtagya* (Touch the Clouds), who fought alongside Crazy Horse at the Battle of Little Bighorn....call 713/791-9000. Houston Livestock Show & Rodeo Web site: www.hlsr.com.

On February 27, the Panhandle-Plains Historical Museum in Canyon opens *Taos: The Panhandle Connection*, an exhibit that focuses on the historical and artistic links between New Mexico and Texas. You'll see artworks, photographs, tools, clothing, and artifacts representing such connections as Coronado's explorations in 1540-42, the Santa Fe Trail, the settlement of Mexican sheepherders along the Canadian River, and Georgia O'Keeffe, who painted in both states....call 806/651-2244.

TEXCETERA brings you readers' tips and timely travel tidbits. Because we're unable to check out every item in "Readers Recommend," and because details can change, we encourage you to call ahead for more information. When we mention new places, products, or publications, we try to include only those with promise; keep in mind, however, that problems can occur with start-up businesses.

If you run across a noteworthy Lone Star attraction, restaurant, event, or product, we'd love to hear about it. Write to Readers Recommend, *Texas Highways*, Box 141009, Austin 78714-1009. Email: editors@texashighways.com. Remember that space constraints prevent us from running every suggestion we receive. We reserve the right to edit items.

READERS RECOMMEND...

For an exciting and palate-pleasing experience in desserts, try a piece of Jack Daniels Chocolate Cream Pie at the **Back Door Cafe** in **Smithville**. This is the way to top off a delightful gourmet meal, and it is well worth the time to visit with Rob Remlinger, the chef and host.

Helen H. Lockett, Fort Worth
The Back Door Cafe is at 117 Main Street in Smithville; 512/237-3128.

In your travels looking for excellent Texas restaurants, I suggest **The Pizza Place** in **Merkel**. I have literally had pizza all over the world, but theirs is the best anywhere! It is a small family business run by Bill and Rachel Tims.

Roy Dixon, via email
The Pizza Place is at 132 Kent in Merkel; 915/928-4484.

My husband and I enjoyed a delightful lunch at **The Range at The Barton House** in **Salado**. The menu was light and refreshing, the desserts were superb, and the setting in the historic Barton House was an added treat. To be able to sample the talents of Culinary Institute graduates Dave and Katie Hermann makes any trip to Salado very special.

Mr. and Mrs. J.C. Hale, Temple
The Range at The Barton House is at 101 Main Street in Salado; 254/947-3828.

PRESIDENTIAL PATHWAY

History buffs traveling to Texas' two presidential libraries may want to pick up a new brochure called **Presidential Corridor: An Historical Journey Through Five Texas Counties**. The pamphlet describes the history and a few modern-day attractions in towns along the "Presidential Corridor," which courses through the five counties between Austin's Lyndon Baines Johnson Library and Museum and College Station's new George Bush Presidential Library and Museum (see page 14). Find out about such sites as the "Sausage Capital of Texas" (Elgin) and the "Old Evergreen" tree in Lincoln. The free brochure is available at the presidential libraries and in towns along the route, or you can request a copy from the Bryan-College Station Convention and Visitor Bureau. Write to 715 University Drive East, College Station 77840-1804; 800/777-8292.

JEFFERSON NEWS FLASH

Jefferson has cause to crow over its new **Texas Heritage Archives & Library**, housed in the 1865 Haywood House Hotel building in the downtown historic district. Open since December, the facility holds more than 600 rare and historic maps of Texas, the Southwest, and the New World (dating to 1513), as well as a Texana library and the "largest exist-

ing collection of notes issued by Texas' national banks," says executive director Charles Chitwood. Also among the permanent exhibits you'll find a collection of land grants and broadsides signed by nearly every Texas empresario from the beginning of Anglo settlement. Write to Drawer 687, Jefferson 75657; 903/665-1101.



On display in the newly renovated Strake Hall of Malacology at the Houston Museum of Natural Science, these shells belong to the endangered green Papuina tree snail of Manus Island, Papua New Guinea.

COURTESY HOUSTON MUSEUM OF NATURAL SCIENCE

SPACE: CYBER AND OUTER

The **Travelocity Web site (www.travelocity.com)** for travel bargains now offers a daily directory of low fares, electronic ticketing for 13 major airlines, and expanded hotel listings with ratings and reviews. The site also provides schedules for more than 700 airlines and up-to-the-minute destination information.

Happy **20th anniversary** to **StarDate**, the nation's longest-running science program on radio. Produced by The University of Texas at Austin's McDonald Observatory, the

daily, two-minute spots cover astronomy and space exploration on more than 240 radio stations across the country. Learn about what's in the current night sky, the space program, the celestial lore of different cultures, scientific discoveries...the sky's the limit. The 20th-birthday episode (number 7,306) will air on August 1. Write to The University of Texas at Austin, McDonald Observatory, 2609 University Avenue, #3.118, Austin 78712-1090; 512/471-5285. The Internet site (<http://stardate.utexas.edu>) includes information on when and where to tune in, and on spin-off projects like *StarDate* magazine.

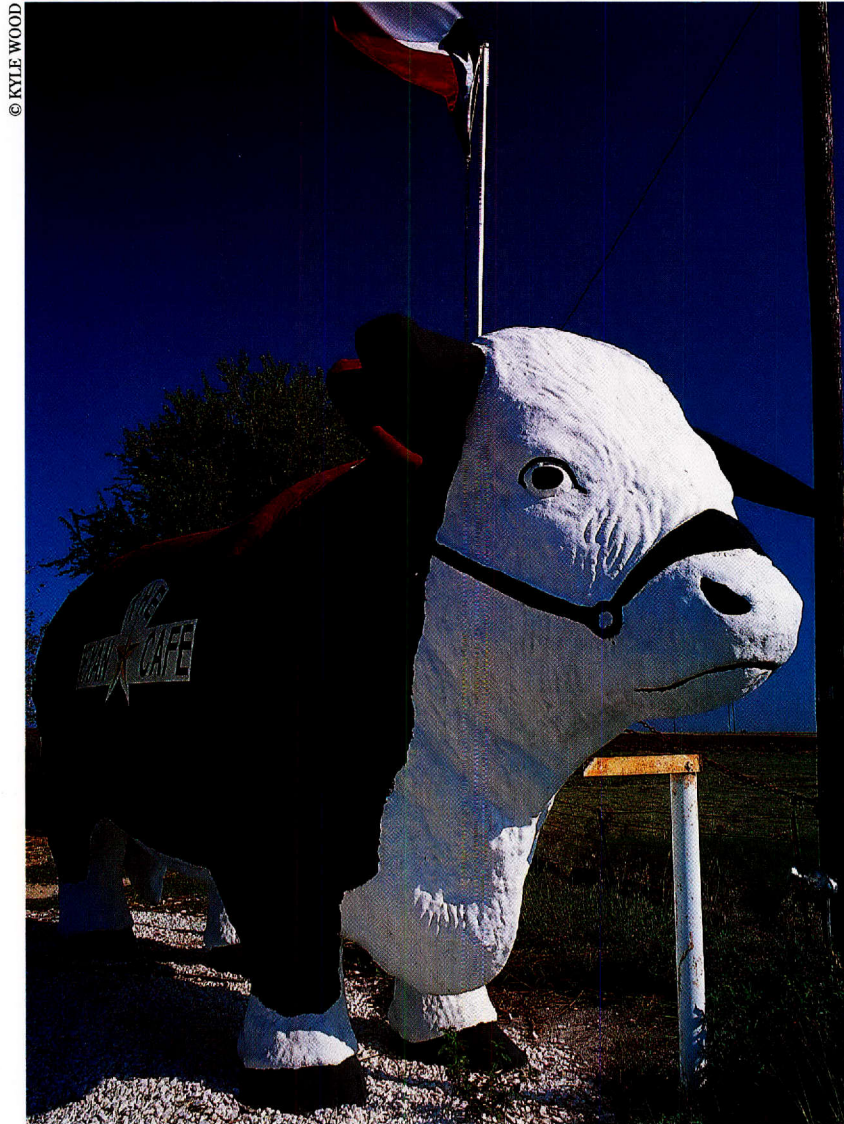
SEE SHELLS

For a look at live cuttlefish, giant clams, and other mollusks, plus a glimpse at some of the rarest, largest, and most beautiful shells in the world, visit the **Houston Museum of Natural Science's** newly renovated **Strake Hall of Malacology**. Feast your eyes on nearly 1,000 specimen shells, including the Australian Trumpet, at more than 30 inches long the world's largest known snail shell. You'll also see a life-size model of a 35-foot giant squid—10 arms and all. Write to One Hermann Circle Drive, Houston 77030-1799; 713/639-4600.

Down the Road

As springtime marches in next month, we celebrate nature with visits to the Stephen F. Austin State University Arboretum and Brazos Bend State Park. Find out about Jasper and its nearby natural attractions, as well as the history and flair of 30-year-old HemisFair Park.

W I N D O W O N T E X A S



A Texas-size Hereford steer greets customers at The Texan Cafe in Frame Switch. The fiberglass steer, named Ferdinand, has been a local landmark along US 79 between Hutto and Taylor for 15 years.

Berlin Wall

"This brutal wall cuts neighbor from neighbor, brother from brother."

—John F. Kennedy, Remarks to the Congress of the United States, June 26, 1961

The Wall...

The Berlin Wall, a concrete barrier that divided the city of Berlin into East and West Berlin, was built on August 13, 1961, by the German Democratic Republic (DDR) to prevent the flow of refugees from East to West Berlin. The wall stood for 28 years until it was dismantled on November 9, 1989. The wall was a symbol of the Cold War and the division of the world into two superpowers, the United States and the Soviet Union. The wall was a physical barrier that separated the two sides of the city, but it also represented a psychological barrier that divided the people of Berlin. The wall was a source of pride for the East Germans, but it was a source of frustration and anger for the West Germans. The wall was a symbol of the failure of the communist system in the East and the success of the capitalist system in the West. The wall was a symbol of the end of the Cold War and the beginning of a new era of peace and cooperation between the two superpowers.

