

BUDDY

FREE

THE ORIGINAL TEXAS MUSIC MAGAZINE

FEBRUARY, 1974

Rock & Roll



BUDDY

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Musicians Classified. Helping people get together is what it's all about.

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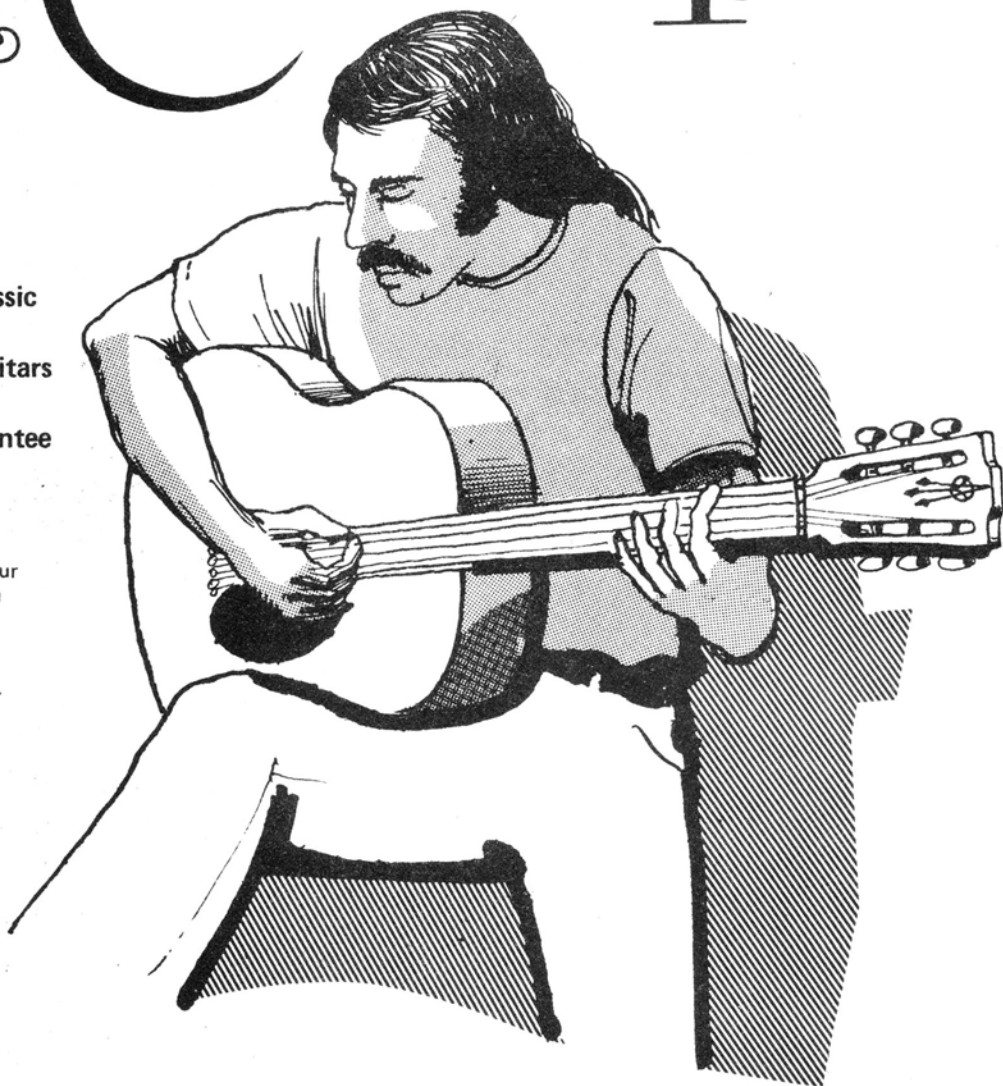
This issue is dedicated to the memory of Buddy Holly, who died in a plane crash Feb. 3, 1959:

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READERS RAP

Dear Buddy,

I read Bear's write-up of the Beach Boys live album and thought it was lousy. It was one of the worst articles I have ever read. It seemed as though it was written about Saint Nick rather than the Beach Boys. I don't even think he's listened to it. Brian Wilson was also very disappointed at the album.

— Manuel Aguilar
Dallas

Dear Buddy,

Would you believe that a copy of your magazine could reach a kid in Poland? American rock and jazz are immensely popular here. There are many fans of such groups as Mahavishnu Orchestra, Chick Corea, Miles Davis, Pink Floyd and pure rock bands. Unfortunately so, bad groups as Grand Funk and Slade are even more popular.

At any rate we have our own rock and jazz and some groups are quite good. Particularly Hungarian rock is worthy of attention. I can supply every disc with Polish or Hungarian rock and jazz in exchange for my favorite LPs released in the USA.

I'd also like to exchange ideas and music news with American buddies. I hope you'll be kind enough to help me get in touch with them.

Many, many thanks,

— Zbigniew Babula
A5959 Bialystok 2
Skrytka Pocziowa 32, Poland

Dear Buddy,

It's Sunday, December 23rd, 1973. My lady's gone to Houston to spend the Holidays with her folks and I'm sitting in our apartment in Ft. Worth listening to the stereo watts of the frequency modulated 95, which belong to that radio station in Arlington, KAMC. They're broadcasting their station produced "TEXAS SPECIAL", and I'm getting a nice sound view of certain musical artists who are similarly unique in their having been born or raised within the borders of the Lone Star State. What I'm hearing is well segued presentations of the music of people like Freddie King, BW Stevenson, Steve Miller, Janis Joplin, Michael Murphy, Seals & Crofts, Johnny Winter, Jerry Jeff Walker and the like, as well as the familiar voices of the people of KAMC, and the artists themselves. It's an interesting, well done program and not unlike the type of programming our kind of radio seems to be utilizing more and more. It's also entertaining, but best of all informative. KAMC's "TEXAS SPECIAL" is giving me insight into others, and surprisingly enough I'm learning a little about myself. It's probably the mood I'm in, but the information being presented in interviews and narrations is adding to my understanding of the music of those artists and they're all talking about life, which is quite interesting, so please excuse me while I toke up and get back to the show . . .

— Franklin Jay
Ft. Worth

Dear Buddy,

I read Buddy Mag. when I find it but if it keeps up I will have to renew my Rolling Stone subscription. It is getting really bad.

Now look, in the January issue it told about Dylan. He's good and a superstar in his own right but he is already established. He doesn't need the publicity. Why not get on the inside of the music world and do stories on people still growing around the area? And why not have ads for music jobs (like the 6 Flags tryouts every year)?

I like to see a few big names like the next cat but I wanna know a few insiders too. I like to see new things and the struggling D/FW musicians could use the push.

Think about it. You don't get famous by being good—you gotta be *great*. But most of all you gotta be *different*.

—Octavia
Dallas

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Ten seconds of listening tells the whole story. It's not the album you'd chose for an evening of cozies by the fireplace. *Montrose* is hard, fast, and loud from beginning to end. But it works because it's well done.

Ex-Edgar Winter Group guitarist Ronnie Montrose is the most prominent member of the group. Sam Hagar does the vocals, with Bill Church on bass and Denny Carmassi playing drums.

All the songs, but especially "I Don't Want It," set dance vibs in motion. Only one, "Good Rockin' Tonight," comes from outside the group.

Montrose effectively uses slide guitar to emulate a motorcycle changing gears in "Bad Motor Scooter," while studio effects and an acoustic guitar heighten the musical impact of "Space Station No. 5."

Beyond these ear-catching idiosyncrasies, there remain 27 and one-half minutes of tight rock 'n' roll. The musicians are good; the music is good. And if you're into the sound, it'll be four or five dollars well spent.

- Kim Martin

REO Speedwagon
RIDIN' OUT THE STORM
Epic

Bill Lane had graduated from High School back in the spring of '67. His grades were good but not outstanding, and his folks had never had much money, so college was out of the question. So before he even had the chance to find a job, Bill had been drafted. By the middle of October, Bill was on his way to Vietnam.

Bill had been heavily into the Rock 'n' Roll of his day. Sometimes it seemed to be his only constant companion. Indeed, he once was yelled at by his sergeant in Boot Camp for whistling "Light My Fire" while digging a foxhole.

Only three months after his arrival in Southeast Asia, Bill's whole patrol was lost in a late night ambush. Most of them were killed, but Bill was captured and taken prisoner. Bill managed pretty well the next few years in Prison Camp, keeping himself together by just thinking songs in his head.

Bill was among the last of the P.O.W.'s to return home. After all the formalities had died down a bit, he closed himself up in his room with his stereo and his old records. After several trips through these, Bill flicked on his radio. He was shocked. After twenty minutes he could restrain himself no more. "What is this Shit?"

R.E.O. Speedwagon



His younger brother, Steve, came rushing into Bill's room and started to ask, only to find he didn't need to, since his brother was staring open-mouthed at his radio. "All the good rock's on FM these days, Bill," he volunteered, then changed to a local Progressive station. It wasn't too much longer until Bill said sadly "That's not much better."

Even though he had plenty of money from his government pension, Bill got a job in a warehouse to fill his time. Slowly, he began to re-integrate into society, even beginning to date occasionally. He was preparing for just such a date on New Year's Eve when he heard music that was unfamiliar and yet very familiar coming from Steve's room. He burst in, listened a minute, then asked "What is that?"

"The radio."

"Yes, but what's the song?"

"I dunno."

Bill called the station and asked his question again. He was told that the group was REO Speedwagon, the album was RIDIN' OUT THE STORM, and the cut was "Movin' ". Bill bought the album the next day the stores were open, then listened to it all. Twice. He smiled. Then he took out after his brother and accused him of holding out. Steve's response was an honestly quizzical "Who?"

— Bear

Freddy Fender

FUERA DE ALCANCE (OUT OF REACH)

Starflite Records

What Robert Johnson was to Texas Blues, Freddy Fender is to Tex-Mex. Noted Upper Midwest rock critic J. Gillespie terms the Tex-Mex sound as "the bee's knees." And he couldn't be righter. Doug Sahm is a musical ambassador of the style to the outside world.


Whatever and whoever it is, Tex-Mex bears the stamp of a curious blend of Big Red 'n' nachos cultural mix, surfacing on a middle ground somewhere between the Mexican swing that shreds reggae's skabeat to pulp and the straight out sleaze of fifties white boy rock & roll. Elvis filtered through fifty border checks. Stories of life's more important aspects: love, wine, broken hearts, unemployment, dope— all backed by a danceable rhythm.

Well, as in everything else, the question arises, "Where did it all come from?" "Who's the Great Spirit behind all dis biz?" It sure ain't Jesus or the stork, tho many say it's Sir Doug. Some point to Sunny and the Sunliners, but then again, they're too much into pure salsa to qualify. Nope, the man with the plan is the one who penned the classic "Wasted Days and Wasted Nights" and can still appease both Anglo and Chicano in one toon, Baldmar Huerta / a.k.a. Freddy Fender, King of Texas Funkoid Rhyt

Fifty years Fender fronted the only band in the Rio

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BIG



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BLAH BLAH

by Bellicose Bullfeather

The New Year's Eve party with Leon Russell at Market Hall was a resounding success. As one person put it; "This is the first time I've ever seen 15,000 people at one time inside the city limits having a good time."

But everyone didn't have such a good time. The tactical squad of the police department had a unique way of sobering up one young celebrant. They stomped on his neck and then smashed his face into the narrow edge of a steel I-beam until he stopped twitching. Then they handcuffed him and worked him over again in the squad car, according to one eyewitness.

I didn't see the part in the car or the guy's alleged offense (either feeling up a young lady or getting into a fight, according to two different sources) but I did see the face smashing and the blood. The police broke a plate glass door trying to kick it open to get outside away from any other witnesses to their brutality.

In any case, it took almost two weeks of inquiries to various police agencies to find out the man who was beaten up was never booked, never charged, and there is no record of either his arrest or his name. There is also no information available as to whether or not he lived or suffered any permanent brain damage. But it seems to me that it would have been punishment enough for the heinous crime of copping a feel or getting into a fight to simply put him out of the hall and not let him back in after he shelled out \$10 for a ticket. The beating was superfluous and uncalled for

* * * * *

A filmmaking friend of ours who was in town for the Holiday season reports that the teevee networks aren't buying any film that doesn't have a stereo soundtrack. Many years ago they stopped buying black and white film in favor of color, then a few years later went to exclusively color telecasting.

With the success of the rock simulcasts with stereo FM stations, and this latest information, it appears that television will soon be broadcasting with stereophonic sound. The technology to do this already exists - television audio travels on the FM band already.

While the change-over might be thought of as "planned obsolescence", it is a boon to hi-fi buffs who are often offended at watching a show on a six or eight hundred-dollar console television set with the sound traveling through a little four to six inch speaker. And TV receivers (tuners?) will probably become another component of your stereo set, making it a true home entertainment center.

* * * * *

MORE GOSSIP (Accuracy not guaranteed)

The Werewolves have started their album at Sound Mine Studios in Garland. It's expected to be finished in a month or so and several major record companies are reportedly interested . . . Meanwhile one of the oldest (and best) groups in the area, Space

Jeff Beck and his Sunn System 12



Opera, have decided to call it quits. They never were a club act, and concert gigs are few and far between except for big name acts . . .

Six Flags Over Texas is building a half-million-dollar amphitheater which will seat more than 4,000 persons. Last year the amusement park presented such names as **Bill Cosby**, **Charlie Pride**, **Mac Davis**, **Charlie Rich** and **Jim Croce** . . . Why hasn't some really loud rock group picked up on the name **Fortisimo?** . . . The energy crisis has severely hurt many country acts that travel on their own buses. With gas stations closed on Sundays sometimes they can't get home or to their next gig . . .

Hydra, the powerhouse group from Atlanta, will have their first album out in mid-March . . . **Stevie Wonder** was named *Downbeat's* "Pop Musician of the Year" . . . **Byron MacGregor's** "Americans" is selling 250,000 units a day, as this is being written. The record company predicts eventual sales of *five million* . . . **Don Kirshner's Rock Concert** is now weekly and in prime time. Check the calendar page for more details and a complete schedule . . .

Arnold and Morgan didn't really expect to sell two Sunn System 12's when they placed the one-cent sale ad as a joke in the issue before last. But the **Jubilation Corporation** took them seriously and bought one for \$22,000 and one for a penny. They're for rent, if anyone wants to be as loud as the **Who** and **Alice Cooper** . . .

Stuart, the new jock on KAMC 6 to midnight, plays *such* good music. . . . and KAMC is also considering doing a jazz show on Sunday nites. Let 'em know if you think that's a good idea. **Bullfeather** thinks KAMC is what *all* progressive rock should be like . . .

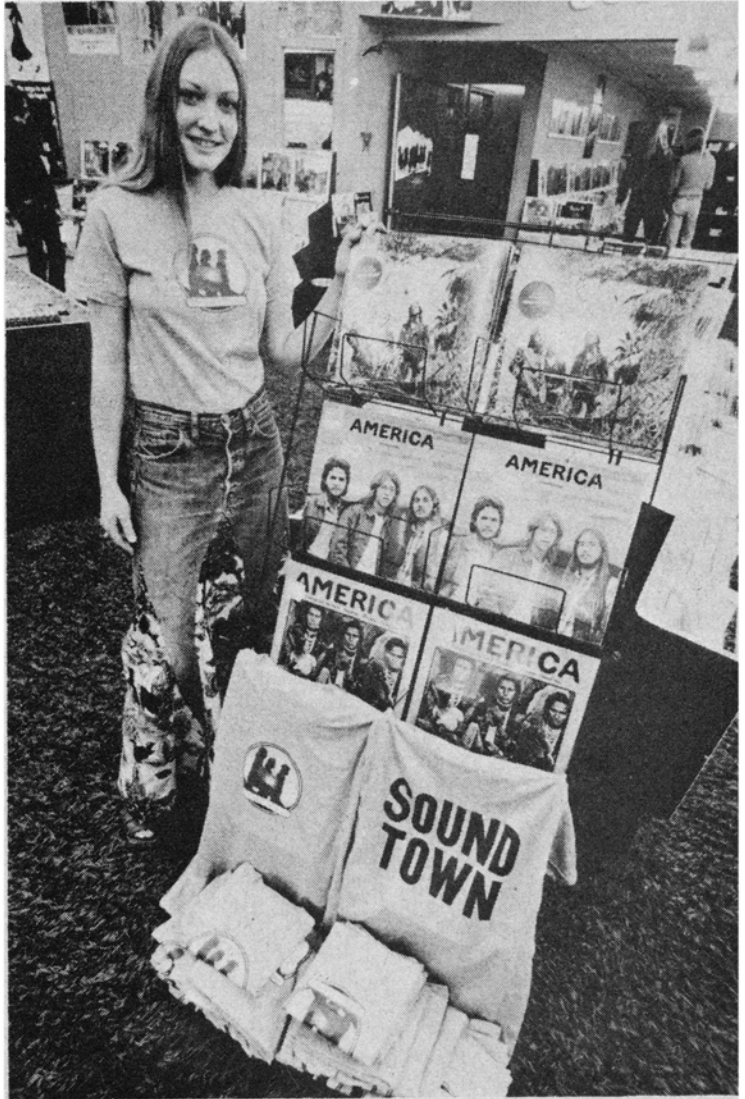
If you're still into **Buddy Holly** after reading this issue, check **Tom Miller's** story in the February issue of *Crawdaddy*. He raises some interesting questions as to the possibility of a conspiracy involved in that fatal plane crash fifteen years ago . . . And while we were in Lubbock doing research for this issue we discovered a giant country nitery called the **Bigger Than Dallas Club** . . . **Gemini's Eye** in Grand Prairie has changed to a country format . . .

Bob Dylan has been the leader of so many movements that **Michael O'Daniel** says he could make leprosy popular. Right now I'm considering buying a black suit to wear with a white shirt and no tie . . . **Craig Morton** has sold his share of **Wellingtons** . . . **George M. Jones** was mentioned in *Zoo World's* "Who's Who in Nashville's Underground" along with such heavies as **Waylon**, **Willie** and **Kris** . . .

Houston is still the **Calcutta** of North America but a benefit concert for listener-sponsored **KPFT-FM** might make it worthwhile going down there Feb. 10. "Tribute to the Cosmic Cowboys", starting at 2 p.m. at **Hofheinz Pavillion** on the

Cont. on page 35

Get the Shirt FREE



We'll give you the shirt right off our back (figuratively speaking, of course) with the purchase of any America album at the Sound Town store in Preston Center (8424 Kate Street) as a gimmick to introduce you to our new manager Roger Harris (no, that's not him above, silly). The shirt we're giving away is a high-quality tee-shirt (in the very tasteful and fashionable Athletic Grey) featuring America in silhouette on a white background on the front, and our name (SOUND TOWN) in blue on the back (to remind you to come BACK again for the best deals in town on records and tapes). So come in As Soon As Possible (ASAP) because those cheapskates at Warner Brothers only supplied us with a limited number of shirts and when they're gone there won't be no more.

SOUND TOWN

At the Preston Center Store Only

In Search of the Singer

Who was the person behind the legend? Why the mystique that's lasted now for fifteen years? One man took it upon himself to discover the real Buddy Holly.

by John Goldrosen

I never knew Buddy Holly, and I never saw him perform; I'm not old enough to have experienced Fifties rock'n'roll first-hand, so I can't offer nostalgia as an explanation for my interest in it. It wasn't until a couple of years after Holly's death that I first heard a song of his ("Oh Boy!") - but that first listening was enough to grab my interest.

In the next few years, I bought Holly's albums and discovered the wide variety of his style - from ballads to blues, from frenetic rockers to softer tunes with a folkish flavor. Here was more than just good rock'n'roll - for there were messages for me, in the music, and the lyrics, and the way they combined. Whether I was happy or sad, whenever I needed it, there was some song that seemed to be meant just for that moment.

So I wondered: who was this guy, and why did his music grab me that way? There was more to these songs than "I'll give it a 75, it's got a good beat." There was a person behind those records, and I wanted to know who he was, and if he had meant the music to be the way I took it. Album liner notes gave the bare details of his life, and that was about all. The years went by, and I kept listening and wondering. By the time I graduated college in 1971, no one had answered my questions, so I decided to do it myself. I bought a VW bus, left my home in Massachusetts, and headed cross-

country, in search of Buddy Holly.

Since then, I've talked to most of the people who knew Buddy best: his parents, his widow, his producer, the members of his band, and others who knew him or played roles in his career. Almost everyone I contacted wanted to talk about Buddy Holly, and wanted people to know what he was like; his personal impact was as great on his acquaintances as on his fans. All these people knew Buddy Holly - but it seems hardly anyone knew him well. Holly revealed himself a little differently to each of them, and their recollections of his emotions and intentions don't always coincide. Quite simply, he turned out to be a more complicated person than I had imagined.

"The shy Texan" - that's how one album cover referred to him. That wasn't quite the case. True, he was reticent in dealing with strangers. It would take him a while to warm up to someone before he'd let down his guard - he was cautious rather than shy. But those who knew him talk as much of his aggressiveness. He was brash, determined, and quick-tempered - "Buddy wasn't ever meek," says Crickets drummer Jerry Allison.

Holly "mellowed" a bit as he matured and after he became a star, but he always seemed to know what he wanted and where he wanted to go, and insisted on having his way. He had *drive*, a factor which can make all the difference in the pop music

world. Success did not come quickly or easily to him - he had to push for what he got. If he had been as shy as some have made him out to be, he wouldn't have gotten very far.

On the surface, Holly had confidence in himself and his abilities. When he asked Joe Mauldin to play bass for the Crickets, he told Mauldin, "We've got a song called 'That'll Be The Day,' and it's gonna be a stone hit. And we're gonna get rich."

"How long do you think that'll take?" Mauldin asked skeptically.

Holly replied, "How long did it take Elvis?"

But this outward confidence masked some doubts in Holly's mind. He wanted to prove himself - to his family, to his town, to the nation. His very determination and drive grew out of a fear of failure - success was very important to him, and so he had to maintain confidence even when the outlook was not promising. When he did get discouraged, he kept it to himself or showed it only to his family. But he always rose from it and tried again - he thought he could make it, and, more importantly, he felt he had to. On stage, he was exuberant and uninhibited; but off stage, he was quiet and sometimes moody. His friends say that music was a kind of release for him - it was his way of working out the tensions he kept inside.

Cont. on page 38

MAY-BE, BA-BY, you will love me some day. Well,

you are the one that makes me sad, And you wait and see, Oh,

BA-BY, you'll be true,

MAY-BE, BA-BY, I'll have you me.



The Ballad of Buddy's Mom

Mrs. L.O. Holley of Lubbock, Texas, has a full-time career.
She keeps the memory of her youngest son alive.

by Linda Jones

She must have told the story a hundred thousand times: how Buddy started singing when he was about five-years-old; how his Dad bought him a Hawaii steel guitar when he turned twelve, and Buddy swapped it a few weeks later for an old Gibson standard that he could pick himself. But the smile is still in her voice when she speaks. It is obvious that the memory has become more vivid with each telling, and she is pleased the young folks still want to hear it after fifteen years.

Mrs. L.O. Holley of Lubbock, Texas, has a full-time career. She keeps the memory of her youngest son alive, every time she gets a chance.

She remembers his birthday parties, his school days. He rode to school on the bus one year and would borrow an older friend's guitar every morning to entertain the kids.

He didn't practice much—even while he and Bob Montgomery had their own radio program on KDAV in Lubbock during their sophomore and junior years in high school. In fact, his mother tells us that Buddy never really gave the impression that he was destined for stardom, or even nominal success.

All the children were musically inclined, so Buddy's aptitude did not cause comment at home. And because they had little contact with

his fans even at the height of Buddy's success, they didn't really realize that he was a star until after his death. The mail poured in from around the world, and the correspondence and interest continue to this day.

Memorabilia surround them. Mr. Holley kept Buddy's motorcycle and rode it often until recently. Buddy's watch is on his arm. The officials in Mason City, Iowa, found the watch at the crash site, three months after Buddy's death, when the snow melted. After winding, it continued to run.

But of all the material memories of their son, Mrs. Holley treasures most the music, particularly the albums. Because, she says, "Others who lose their children don't have those things."

The last year or so of his life Buddy was on the road more often than not. Mr. and Mrs. Holley kept a radio on by their bed, listening for "air play." Buddy would check with them just about every other night, but they hadn't had a call for about three nights before the crash, and they were concerned. Mrs. Holley recalls the many times he readied himself for a tour, how he looked forward to flying and dreaded the bus trips. Buddy was planning to take up flying, influenced by his brother who had a plane. She is aware of so many ironies.

Throughout his time of physical and musical growth, the Holley's supported Buddy, the baby of the family. He cut his first solo tracks in Nashville, but received very little encouragement. He returned to Lubbock depressed and uncertain, but his parents were still with him. Of that bummer experience, Mrs. Holley comments, "I really believe there was a lot of skepticism about that time about these young rock and roll singers."

But the music soon proved itself as a permanent form, with emphasis on singing groups. Buddy formed the Crickets, and was on the road again. "We felt a little bit guilty at the time of his death," Mrs. Holley says. "It's as though we had pushed him into it by encouraging him so much. But we didn't. He wanted it, too."

They remember him. Not the way we do, as a musical innovator, a rare talent. They remember a quiet boy who never gave them any trouble, even though his siblings thought he was spoiled.

They remember his years in school, which he considered "doing time", and his close relationship to them both. They remember the chinks in his armor, and the love they still feel for him. Like us, they remember him just like it was yesterday.



MICHAEL STANLEY

Friends & Legends

The songs in Michael's album were written about friends and legends. Without the help, talent and legends of all his friends who came from bands like Manassas, Barnstorm and Poco, the album wouldn't have been. "Friends And Legends," it makes you feel good. Produced by Bill Szymczyk.

A Pandora Production. MCA-372

MCA RECORDS

Buddy Holly and ...The Fireballs?

The Fireballs? Oh, yeah....Jimmy Gilmer and "Sugar Shack" or "Bottle of Wine," right? Exactly. Now that we've passed that by, and since you don't remember "Come On, React!" or "Daisy Petal Pickin'" or "Bulldog" or "Torquay".... here's what the Fireballs added to the Buddy Holly legend.

by Ted Knapp

Since Buddy's death, MCA has released a large number of previously unreleased recordings by Buddy. Some of these tapes were studio recordings, some Buddy made at home in Lubbock, some in his New York apartment, while still others were made on tour or on acetates.

The first of these tapes to be released were six original songs Buddy recorded with his guitar in his New York City apartment. They are "Peggy Sue Got Married," "Learning the Game", "That's What They Say", "What To Do", "That Makes It Tough" and "Crying, Waiting, Hoping." These six recordings appeared in 1960 on the LP *The Buddy Holly Story Volume II* with additional instruments added by Coral Record's Jack Hansen.

Since that release, all other tapes have been handled by Buddy's original record producer, Norman Petty. Norman chose The Fireballs, (an instrumental group of his which had such hits such as "Torquay" and "Bulldog" among the most played instrumentals lists), to back these tapes.

The first Buddy Holly-Fireballs release was a 45 in September of 1962; "Reminiscing" backed with "Wait Till The Sun Shines Nellie". "Reminiscing" was a studio recording from Clovis featuring King Curtis on sax. Apparently, the only reason any additions were made to the song (it was a complete take) was so it could be presented as a stereo track a year later on the LP *Reminiscing*. The track is available, less the Fireballs, on the English Coral LP *Remember*.

The *Reminiscing* LP (Feb. '63) contained ten other tracks with the Fireballs. "Wait Till The Sun Shines Nellie" was a N.Y.C. apartment recording slightly over a minute long.

The tape was edited to nearly two minutes and a full backing of drums, lead and rhythm guitars, and multi-tracked vocals by Jimmy Gilmer ("Sugar Shack", "Daisy Petal Pickin'", "Bottle of Wine") were added. The result is quite pleasing, and the sound is very much Buddy Holly. The Song was obviously the inspiration for Buddy's own "That's What They Say", most certainly recorded at the same taping.

"Bo Diddley" was probably among the last tapes Buddy made. It's probably one he made while on tour in 1959, and features drums and a guitar under the drums and two guitars added by the Fireballs.

"Brown Eyed Handsome Man" is a tough one to figure out. The lead electric guitar is Buddy's, but it isn't possible to tell whether he has any musicians accompanying him on the original tape. In this case the tape could be of the same origin of "Bo Diddley" or "Wait Till The Sun Shines Nellie."

"Baby Won't You Come Out Tonight?", "I'm Gonna Set My Foot Down", "Rock-A-Bye Rock", "Because I Love You", "It's Not My Fault", and "Changing All Those Changes" were previously unreleased studio tapes from Buddy's Nashville sessions. In the Case of "Changing All Those Changes", this is a different take of a released song. It's a bit shorter but I consider Buddy's vocal handling of the song to be much better than the other take. In the case of all of these Nashville tapes, the Fireballs were added only for the Stereo effect.

The only track remaining from the *Reminiscing* LP is "Slippin' and Slidin'", in which Buddy gives the Little Richard rockin' track a humor-

ous treatment; he sings it very slowly, suggesting he may have been having fun with his tape recorder in speeding his voice up. Like "Nellie", this track featured only Buddy and his guitar, to which the Fireballs supplied the remainder. Buddy did make a more serious tape of "Slippin' and Slidin'" at the same N.Y.C. taping. It appears on the 1969 release *Giant*. On this faster take, Buddy's acoustic guitar leads the Fireballs through a "Bird Dog" type opening which is so good that the rest of the track is just a bit of a let down.

The LP *Buddy Holly Showcase* (May '64) contained seven tracks backed by The Fireballs. Four of these were poorly recorded home tapes made after the Nashville sessions, but before Clovis. The Fireballs' purpose here was to cover up the tape defects and to clarify the instruments. Beyond that they serve little purpose. Two other tracks, home tapes of Buddy and his guitar are so poorly recorded that even The Fireballs couldn't help. It would have been best had these tapes been released untouched.

"Ummm, Oh Yeah" from *Showcase*, like "Nellie" and "Slippin' and Slidin'", gives the Fireballs a chance to really work from scratch. Again this was a NYC tape recorded probably in early 1959. Buddy never sounded better here. Norman Petty placed just a hint of echo on Buddy's voice and everything else fit into place. The only possible complaint is that George Tomsco's lead guitar is just a little bit plucky sounding.

Around this same time, The Fireballs added their own versions of backings to the six New York apartment recordings mentioned at the be-

gining of this article. These tapes (available together only on the British *Remember* LP) are possibly the best work to come of the Post-humous period. George Tomasco plays his guitar (is he the best rock guitarist?) in the Tex-Mex style similar to the later Clovis recordings like "Wishing" or "Love's Made A Fool Of You". I really couldn't begin to tell you how good these recordings are. In contrast with the Hansen versions, Norman chose to edit the tapes less. In the case of "Learning The Game", Hansen's editing is better than Norman's due to the fact that Norm chose to repeat one verse of the song right after itself. It sort of comes off as an instant replay. Only "That Makes It Tough" doesn't please me. If I had to choose, I suppose I'd take the Hansen version.

The only real problems with the Hansen versions are the male vocal group added, (they badly date the tapes) and the piano which is used as a rhythm instrument. This is something Buddy did only once in "Mailman, Bring Me No More Blues". Every other time like "Rave On" or "Look At Me" it was the lead instrument.

When these tapes were released on EPs in the U.S., (1963) "That's My Desire", a standard of legitimate popular music was used along with "Maybe Baby" to fill out the records. A private tape, "That's My Desire" sounds very much as if it were recorded along with "Brown Eyed Handsome Man" because of the electric lead guitar. Again Jimmy Gilmer adds backing vocals, and drums play an important role in the song. "Maybe Baby" as released here was recorded in early 1958 or late 1957 at Tanner Air Force Base. Though there are probably a few original instruments, The Fireballs turn this version of Buddy's hit (recorded Before the hit version) into one of the finest Holly recordings. The beat sounds slower, but both versions are about the same length.

The next tapes released ("Holly In The Hills", LP, Jan. 1965) were actually private discs pressed at the Nesman Studios in 1955. There are eleven tracks (three cuts were issued only in England) featuring drums, bass, two guitars, and a violin. Singing along with Buddy was his good friend Bob Montgomery (now associated with the Bobby Goldsboro Show). To be sure, The Fireballs sole purpose on these tracks was to cover the deep scratches on the discs from which they were transcribed. On "Gotta Get You Near Me Blues" a scratch is heard in the last few seconds of the song, only to disappear as the instruments cease and make a crystal clear fade-out. Gives you an idea of just how much there was to cover up.

The remaining Holly-Fireballs tracks were the last ever released. The LP *Giant* in March 1969 turned up many new tapes. "Love Is Strange" and "Smokey Joe's Cafe" are excel-

lent recordings made by Buddy. "Love Is Strange" features synthesized strings which add a silky sound engulfing the listener.

"Smokey Joe's Cafe" features a fabulous electric lead by Buddy along with vocal additions by Jimmy Gilmer and probably Keith MacCormick. On this LP the drummer was Doug Roberts. I'm afraid I can't tell you who the Fireballs' first drummer was.

Also included on *Giant* is a second version from the same tape of "Ummm, Oh Yeah", (This time it is correctly titled "Dearest") and "You're The One" (probably Buddy's last recording on tour in 1969. The tape of "You're The One" has been edited and extended by about 30 seconds and synthesized strings and full instrumental backings added. It appeared previously untouched on the "Showcase" LP.

As with the home tapes from *Showcase*, the remaining five home recordings included on *Giant* were of poor quality and would have been

better left alone. In this case The Fireballs actually detract from the original tapes.

Anyway you look at it though . . . without The Fireballs, we'd be without some of Buddy Holly's finest work. And I can't even think of that.

Buddy Holly and the Fireballs. Chronological listing of recordings later added to by the Fireballs.

F=full rather than partial backing added.

O=original compositions

E=tape edited

P=also released with different professional backings

W=also released without backings

1955-Nesman Studios, Wichita Falls, Texas, with Bob Montgomery. Copied from acetates:

1. Door to My Heart

Cont. on page 37



You'll Never Guess
Which Top-Selling
Group is On Sale
This Month.



You Peeked.

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albums "Purple
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and "Made in
Japan" (\$5.99).



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A Telephone Call to Norman Petty

Norman Petty knew Buddy Holly's music better than any man. He produced his records in his eight-track studio in Clovis, New Mexico.

At the time of Buddy's death, they had planned on starting their own record company.

by Donald G. Jackson

(Ed. Note: Norman Petty was the discoverer and producer of Buddy Holly. The following interview was condensed from *Finders Keepers No. 3*, copyright 1974 by *Finders Keepers*. You can obtain the complete interview by sending 50 cents to Donald G. Jackson, 1043 Vine St., Adrian, Michigan 49221.

(Jackson interviewed Petty on Sept. 17, 1973. He called a private telephone number given to him by Terry Waghorne in London, and reached Petty in Clovis, New Mexico. After a brief introductory explanation about *Finders Keepers*, the following conversation took place.)

F.K. Sir, to your knowledge are there any films available anywhere on Buddy Holly?

N.P. Well, there are films . . . but I doubt that they would be available. There was one made by B.B.C. when Buddy was in England. There were some films made in New York on the Arthur Murray show. And I'm sure there are probably some kinescopes around of the Ed Sullivan show. Then I have some private movie film that I made in England. But other than those mentioned, I don't know of any around. I doubt that any of these would be available, but you could do some searching for them if you wanted to.

F.K. Are the personal films you

took of Buddy in synch sound?

N.P. Oh, no. They were just 16mm silent . . . just plain home movies.

F.K. Did you ever have any prints made of your films?

N.P. No, and I don't intend to.

F.K. What's this about former Beatle Paul McCartney purchasing the rights to a lot of Buddy's songs?

N.P. He's purchased half interest. I did sell him part interest into Norvajak music which was the publishing firm that controls most of the Holly copyrights.

F.K. Did McCartney tell you his reason for purchasing the Buddy Holly songs?

N.P. I'm sure he's been a Buddy Holly fan for a long time and I'm sure he'd tell you the same thing. He likes the songs and I think he felt they'd be a good business investment. I'm sure he intends to record some more of them in the future.

F.K. Do you know of any plans for doing a feature film on the life of Buddy Holly?

N.P. Yes, I just got back from California. They're going to do an ABC "Movie of the Week" about the Buddy Holly story. The script is being prepared now.

F.K. Wow! That's fantastic! (The rumor of a film had been around for a long time and we were hoping it was more than wishful thinking). Do you know who's been cast to play the

role of Buddy Holly?

N.P. There has been no cast selected yet. That is never done until the script is finished and approved. Then of course the casting would be left up to the producer, which in this instance is a fellow by the name of David Victor who produces the Marcus Welby series.

F.K. Do they know yet who'll direct the film?

N.P. Well, I'd imagine that Victor might be the producer-director. I'm not sure, but this is usually the way it works on these "movies of the week" things. It's done through Universal.

F.K. Is David Victor a Buddy Holly fan?

N.P. No, and I think it's probably best that he's not. But the fellow who's writing the script, Mark Saha, is a Buddy Holly fan and he's very conversant from the word go. I think this is important and it's a wise decision on Universal's part because I think somebody with the expertise of David Victor can put together the thoughts of Mark Saha, the writer on the screen without coloring his own opinions.

F.K. Where is Mark Saha located?

N.P. He's in California.

F.K. You met him when you were out in California recently, I imagine he asked you a lot of questions

Cont. on page 30

Silent Guitar

Silent guitar
 leaning against the wall
Silent guitar
 doesn't sound at all
 Missing his fingers upon the strings
Silent guitar no longer sings
 long slim fingers made it rock and roll
 with songs of classic gold
Silent guitar
 touched by loved ones in memory
Of the man they will never see
 Again
In time's dark frozen spin.

—Sue Frederick



Buddy's hobby was leathercraft and he made this guitar cover himself. On the sides are the titles of the tunes on his first record.

A Visit to Buddy's Grave

Buddy Holly is buried in the City of Lubbock Cemetery, on the east side of Lubbock at the end of 34th St. On arriving at the entrance of the cemetery, you find two roads in—one on either side of the name

sign. You take the one on the left and just inside the hedge, find a small building—the office. Just past this is a “keep right” sign; here you take the left lane and aim for a large white statue of an angel (a

war memorial, I think).

Walking toward the statue along the lane, not the stones on your right (they're flush with the ground) and you'll find Buddy's right close to the lane. There are no signs or anything in Lubbock to direct you here.

Buddy's gravestone is a flat, almost rectangular, light gray stone. On the right is the engraving of an electric guitar leaning against a broken pillar³/₄ there are musical notes across the top and the inscription is as follows:

in loving memory
of our own
BUDDY HOLLEY
September 7, 1936
February 3, 1959

The grave is aligned east-west and is slightly sunken. The grounds are very well kept; it is a quiet, peaceful place and one feels very close to Buddy there.

—Sue Frederick



(Ed. Note: Throughout this issue you'll find Buddy Holly's parents' name spelled Holley. This was the actual spelling of the Holley family name but because of a typographical error on the label of Buddy's first record, he used the alternative spelling.)

THE WINNAHS

Announcing the ones you've chosen in the first annual Buddy Awards Poll.

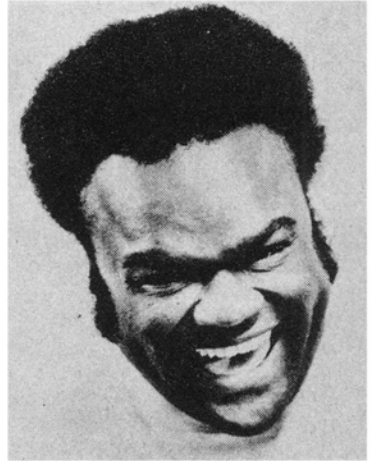


Jerry Jeff Walker

Z.Z. Top



Freddie King



Balloting is over and the votes have been counted in the first annual Buddy Awards Poll, to select the readers' favorite Texas musicians.

Jerry Jeff Walker and Z.Z. Top tied for first place in the pop category in an extremely tight race which saw the lead change hands almost daily as more ballots flowed in. At the final count each had 23% of the votes, way ahead of the rest of the field.

In two races the results of which surprised practically no one, Willie Nelson won the country category and Freddie King won in the blues division.

Willie's popularity has soared in his home state ever since he moved back here from Nashville. And his two massive outdoor country music festivals were instrumental in ex-

posing country music to audiences who at one time might have looked down their noses at "hillbilly" music.

Dallasite Freddie King has entrenched himself as the undisputed King of Texas Bluesmen on the basis of his many gigs here and his masterful record albums on Leon Russell's Shelter label. As a measure of his popularity, he polled more votes than any other personality in the poll and was the only one to get a clear majority (62%) of votes in his category.

The closest race was for the title of Top Newcomer. But Texas, a group which has been playing together in its present configuration for less than a year, pulled it out to become the champs of this category. A tour with Three Dog Night introduced the young group to a national audience and garnered them quite a following.

The staff also decided to include on next year's poll a "Hall of Fame" division. This year we decided upon ourselves to give this award to Mr. and Ms. L.O. Holley of Lubbock in memory of their son Buddy Holly, the first Texas rock and roll star. The plane crash that took the life of Buddy was the first great tragedy

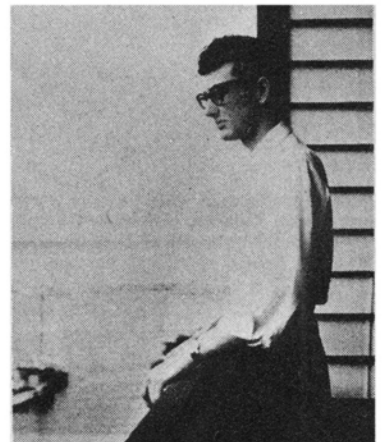
Cont. on page 39



Willie Nelson



Texas



Buddy Holly

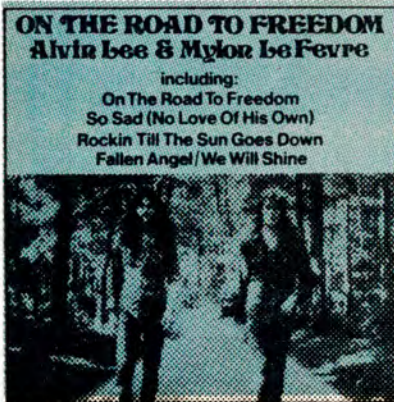
MUSIC OF OUR TIME

NEW RELEASES COLUMBIA LP SPECIAL!



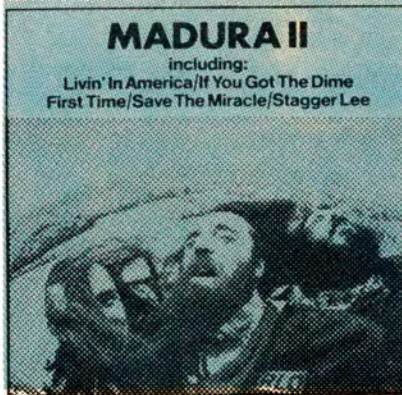
KC 32716

Consistent Melody Maker poll winners year after year, Soft Machine is releasing an album of unusual excellence. Soft Machine Seven will conquer new audiences everywhere.



KC 32729*

The driving force of Ten Years After, Alvin Lee, has gotten together with legendary Mylon LeFevre for a very unique album called "On The Road To Freedom."



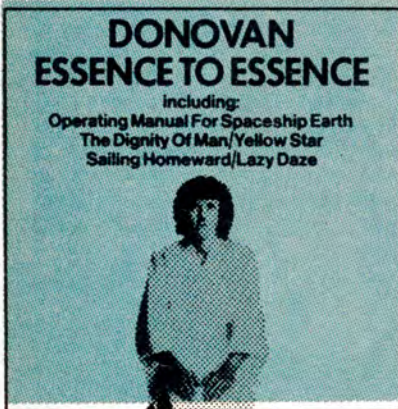
KC 32545*

Madura's second album, produced by James Guerico (of Chicago fame), is filled with smooth flowing tunes that are sure to keep it on your turntable.



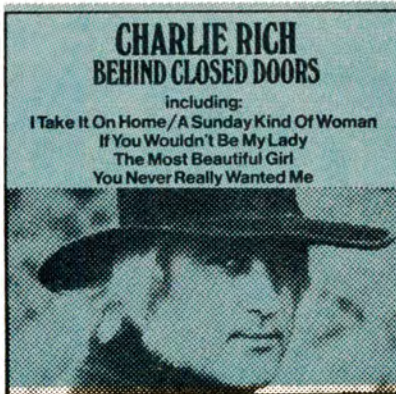
KC 32717*

David Bromberg's third album is his best ever and includes the kind of music that makes his in-person performances a unique experience.



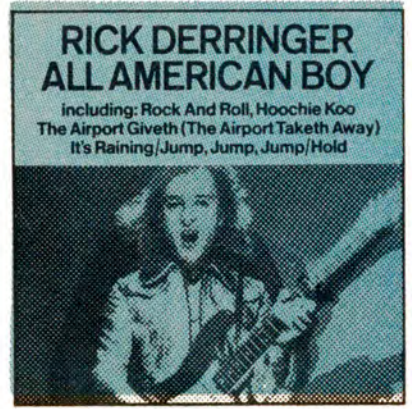
KE 32800*

A brand-new album showing the softer, more lyrical side of Donovan. Contains eleven news songs, all written by Donovan.



KE 32247*

The most spectacular Charlie Rich album ever! This album, by one of country music's Top-5 male performers, features his recent hit singles, "Behind Closed Doors" and "I Take It on Home." Also includes a special 7" bonus record featuring an interview and musical excerpts from his past great albums.



KZ 32481*

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Buddy Holly "Packs 'Em In"

Young singer is Lubbock's "Answer to Elvis Presley" said the first known newspaper article about Buddy Holly, the entertainer.

Reprinted from Lubbock Journal, evening, Tuesday October 23, 1956 by Mary Lou Fairbairn (staff writer)

Lubbock now has its own "answer to Elvis Presley". He is Buddy Holly, 20-year-old graduate of Lubbock High School, who recently signed a five-year contract with Decca Recording Co. and who is "packing them in" on weekends at the American Legion Youth Center.

Holly, who has "a three-piece orchestra just like Presley's" has reverted to playing and singing rock 'n' roll exclusively. He plays an electric standard guitar and wears "fancy" sports coats for his singing engagements, but the resemblance to the widely known entertainer ends there. Holly refuses to wear one of the bright sports coats on the street, even for publicity.

Two Number Released

Holly had two numbers released by Decca in May - "Blue Days and Black Nights" and "Love Me" - and by the end of June, 19,000 copies of the record had been sold. He was given a good mention of the first release in "Billboard Magazine".

The young Lubbock singer proved his versatility when he co-authored one of the first songs he recorded. He and Sue Parrish, a former Lubbock

girl who now lives on the West Coast, wrote "Love Me". The other side of the record was written by Ben Hall, former Lubbock man now in Big Spring.

The record was made at Decca's recording headquarters in Nashville, Tenn., and Holly is to go there for another recording session in about two weeks.

Make Up Orchestra

Accompanying him for the first record were Don Guess, 19, bass player, and Jerry Allison, 17, drummer, both Lubbock High graduates, Sonny Curtis of Lubbock and Grady Martin of Nashville. Guess and Allison together with Holly playing the guitar, make up Holly's orchestra. Holly does not accompany himself as he sings for recording sessions, however.

The son of Mr. and Mrs. L. O. Holley, Rt. 5, he modestly says he also plays the banjo, mandolin and piano "a little". He says he began playing music at about age 13 and began professionally as a musician at 17. He has had his own band two years.

However, his father says Buddy has been playing "all his life" and is quite proud of a violin prize he won at age 5 and a first place he won in the annual Westerner Round-Up at Lubbock High.

His mother says he began violin lessons at 6, and also had lessons on the piano and Hawaiian steel guitar. He sang first tenor in the senior a cappella choir at Lubbock High School, but says his voice has changed since then.

His first interest in music came from his older brothers, Larry and Travis, who played several instruments a few years ago. He now spends his spare time working with them in the Lubbock Ceramic Tile business they operate.

Versatile in fields other than music, Holly says his love after music is water skiing. He also likes motorcycle riding, reading and doing leatherwork.

Becoming Busier

He is becoming busier with his music, however, and his recording contract calls for new releases each of the next four years.

A booking agent has kept Holly and his orchestra fairly busy with one-night stands about 200 miles apart. While he has presented stage performances mostly, Holly takes a special interest in playing for the American Legion Youth Center, 2nd St. and College Ave., which had an attendance last Saturday of about 350 and is increasing attendance weekly. He also has toured with Grand Ole Opry shows.

Holly Discography

The complete American Buddy Holly Catalog.

Compiled by Bud Buschardt and Sue Frederick.

SINGLES

Decca

- 29854 Blue Days Black Nights
Love Me (1956)
- 30166 Modern Don Juan (1956)
You Are My One Desire
- 30434 That'll Be The Day
Rock Around With Ollie
Vee (1957)
- 30543 Love Me (1957)
You Are My One Desire
- 30650 Ting-A-Ling
Girl On My Mind

Brunswick (with The Crickets)

- 55009 That'll Be the Day (June '57)
I'm Lookin' For Someone
To Love
- 55035 Oh Boy! (Nov. 1957)
Not Fade Away
- 55053 Maybe Baby (Feb. '58)
Tell Me How
- 55072 Think It Over (June '58)
Fool's Paradise
- 55094 It's So Easy (Sept. '58)
Lonesome Tears

Coral

- 61852 Words Of Love (1957)
Mailman, Bring Me No
More Blues
- 61885 Peggy Sue (Oct. '57)
Everyday
- 61947 I'm Gonna Love You Too
Listen To Me (Feb. '58)
- 61985 Rave On (April '58)
Take Your Time
- 62006 Early In The Morning
Now We're One (Aug. '58)
- 62017 Real Wild Child (1958)
Oh You Beautiful Doll
by IVAN (Jerry Allison
backed by the Crickets,
Holly on lead guitar)
- 62051 Heartbeat (Nov. '58)
Well All Right
- 62074 It Doesn't Matter Anymore
Raining In My Heart (Jan 59)

Posthumous singles:

- 62134 Peggy Sue Got Married ('59)
Crying Waiting Hoping
- 62210 True Love Ways (1961)
That Makes It Tough
- 62329 Reminiscing (1962)
Wait Till the Sun Shines
Nelly
- 62352 True Love Ways (April '63)
Bo Diddley
- 62369 Brown Eyed Handsome Man
Wishing (Sept '63)
- 62390 I'm Gonna Love You Too
Rock Around With Ollie
Vee (Jan '64)
- 62407 Maybe Baby
Not Fade Away
- 62448 Slippin' And Slidin' ('65)
What To Do

62554 Rave On (March '69)
Early In the Morning

62558 Love Is Strange (March '69)
You Are The One

AMERICAN L.P.s

That'll Be The Day (Decca DL 8707,
late 1957) (Reissued as **The Great
Buddy Holly--Vocalion VL 3811**,
with "Ting-A-Ling" omitted)
(1) You Are My One Desire / Blue
Days Black Nights / Modern Don
Juan / Rock Around With Ollie
Vee / Ting-A-Ling / Girl On My
Mind. (2) That'll Be The Day /
Love Me / I'm Changing All Those
Changes / Don't Come Back
Knockin' / Midnight Shift.

The Chirping Crickets (Brunswick
BL 54083, 1957-58) (Reissued as
**Buddy Holly and The Crickets--
Coral CRL 57405**)
(1) Oh Boy / Not Fade Away /
You've Got Love / Maybe Baby /
It's Too Late / Tell Me How.
(2) That'll Be the Day / I'm
Lookin' for Someone to Love /
An Empty Cup / Send Me Some
Lovin' / Last Night / Rock Me
My Baby.



Buddy Holly (Coral CRL 57210,
released March, 1958)

(1) I'm Gonna Love You Too /
Peggy Sue / Look at Me / Listen
to Me / Valley of Love / Ready
Teddy. (2) Everyday / Mailman
Bring Me No More Blues / Words
of Love / You're So Square /
Rave On / Little Baby.

Buddy Holly Story (Coral CRL
57279, released 1959)

(1) Raining in My Heart / Early
in the Morning / Peggy Sue /
Maybe Baby / Everyday / Rave
On. (2) That'll Be The Day /
Heartbeat / Think It Over / Oh
Boy / It's So Easy / It Doesn't
Matter Anymore.

Buddy Holly Story, Vol. II (Coral
CRL 57326, released late 1960)

(1) Peggy Sue Got Married / Well
All Right / What to Do / That
Makes It Tough / Now We're One /
Take Your Time. (2) Crying,
Waiting, Hoping / True Love Ways /
Learning the Game / Little Baby /
Moondreams / That's What They
Say.

Reminiscing (Coral CRL 57426,
released Feb. 1963)

(1) Reminiscing / Slippin' and
Slidin' / Bo Diddley / Wait Till
the Sun Shines Nelly / Baby
Won't You Come out Tonight.
(2) Brown Eyed Handsome Man /
Because I Love You / It's Not My
Fault / I'm Gonna Set My Foot
Down / Changing All Those
Changes / Rock-a-bye Rock.

Buddy Holly Showcase (Coral CRL
57450, released May, 1964)

(1) Shake, Rattle and Roll / Rock
Around with Ollie Vee / Honky
Tonk / I Guess I Was Just a Fool /
Umm, Oh Yeah / You're the One.
(2) Blue Suede Shoes / Come Back
Baby / Rip It Up / Love's Made a
Fool of You / Gone / Girl on My
Mind.



Holly In The Hills (Coral CRL 57463,
released Jan., 1965)

(1) I Wanna Play House With You/
Door to My Heart / Fool's Para-
dise / I Gambled My Heart / What
to Do / Wishing. (2) Down the
Line / Soft Place in My Heart /
Lonesome Tears / Gotta Get You
Near Me Blues / Flower of My
Heart / You and I Are Through.

The Best of Buddy Holly (Coral CRL
7 CXSB-8, a two-record set released
April, 1966)

(1) Peggy Sue/Blue Suede Shoes/
Learning the Game / Brown Eyed
Handsome Man / Everyday /
Maybe Baby. (2) Early in the
Morning / Ready Teddy / It's
Too Late / What to Do / Rave
On / True Love Ways. (3) It Doesn't
Matter Anymore / Crying, Wait-
ing, Hoping / Moondreams /
Rock Around with Ollie Vee /
Raining in My Heart / Bo
Diddley. (4) That'll Be the Day /
I'm Gonna Love You, Too /
Peggy Sue Got Married / Shake
Rattle and Roll / That Makes
it Tough / Wishing.

Buddy Holly's Greatest Hits (Coral
CRL 57492, released March 1967)

(1) Peggy Sue / True Love Ways /
Bo Diddley / What to Do /
Learning the Game / It Doesn't
Matter Anymore. (2) That'll Be
the Day / Oh Boy / Everyday /
Brown Eyed Handsome Man /
Early in the Morning / Maybe
Baby.

Giant (Coral CRL 57504, released
mid-1969)

(1) Love is Strange / Good
Rocking Tonight / Blue Mon-
day / Have You Ever Been
Lonely / Slippin' and Slidin'.
(2) You're the One / Dearest /
Smokey Joe's Cafe / Ain't Got
No Home / Holly Hop.

Rock and Roll Collection (Decca/
MCA DXSE7-207, a two record
set, and the only one currently
being distributed)

(1) Rave On / Tell Me How /
Peggy Sue Got Married /
Slippin' and Slidin' / Oh Boy /
Not Fade Away. (2) Bo Diddley /
What to Do / Heartbeat / Well
All Right / Words of Love /
Love's Made a Fool of You
(this cut is actually the Crickets
without Buddy Holly). (3)
Reminiscing / Lonesome Tears /
Listen to Me / Maybe Baby /
Down the Line / That'll Be The
Day. (4) Peggy Sue / Brown
Eyed Handsome Man / You're
So Square / Crying, Waiting,
Hoping / Ready Teddy / It
Doesn't Matter Anymore.

**There have also been several 45
RPM EP's but they are extremely
rare and all the material is also
available on the LPs so they are
not-listed here.**

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Alan Freed Interviews Buddy Holly

by Bud Buschardt

In October, 1958, Buddy Holly made a visit to television station WNEW in New York. The program was called "The Big Beat" and it was hosted by the late "King of Rock 'n' Roll", Alan Freed. The conversation touched on the subjects of planes and plane crashes. Four months later Buddy was dead in a plane crash. That interview follows:

Alan: ... Buddy Holly!!! Hey Buddy!

Buddy: Hi ya Alan!

Alan: How are you?

Buddy: Fine.

Alan: Good to see you ol' buddy again. Where (are) the other fellas?

Buddy: They're runnin' around somewhere, Alan.

Alan: They are?

Buddy: Uh huh

Alan: Gee, last time I saw, I guess I haven't seen you since our tour have I?

Buddy: 'bout in April wasn't it?

Alan: I think somewhere. . .

Buddy: Been a good while hasn't it.

Alan: Yes it has been. What have you been doing and where have you been?

Buddy: Well, we haven't been workin' all summer, Alan. We just been kinda loafin' and takin' it easy and runnin' around some . . . enjoying what we hadn't enjoyed the whole year previously . . . you know, all the work goin' on . . .

Alan: Oh boy, you worked hard that year Buddy.

Buddy: So, uh, we're getting ready to start in some new work now.

Alan: You goin' on tour again now?

Buddy: I think so. Uh huh.

Alan: Buddy, we had a lot of fun

. . . we did a lot of flyin'.

Buddy: Yeah, we sure did! You know I was just in a town the other day. Cincinnati . . . Remember when we landed there and uh, the helicopter had crashed that day that we got in there?

Alan: That's right!

Buddy: And uh . . . we took the ride in there from the airport when we landed.

Alan: We've ah, Buddy we've played . . . I think we rode every kind of airplane there was imaginable.

Buddy: We sure did!

Alan: Those DC-3s were really something!

Buddy: Ah, hum . . . with the umph-umph-umph!!

Alan: Oh boy! Oh boy! Without the seat belts we'd ah, been right through the top . . . that's for sure.

Buddy: Sure would!

Alan: Buddy, we had a lot of fun together and I hope we're gonna have a lot of fun together in the future too, because you're just a wonderful guy and say hello to Joe . . .

Buddy: O.K.

Alan: Joe Buy . . . ooops. It's Joe what? ((Maudlin))

Buddy: Joe Buy-Us!

Alan: Joe Buy Us, cause he was always saying . . . the fellow with the bass fiddle . . . and uh we called him Joe Buy-Us because he was always saying "Buy us a coke!"

Buddy: Uh hum . . . buy us something!

Alan: Buy us some . . . buy us a candy bar! So we had a lot of fun together, Buddy. Let's get together soon. And thanks for being with us.

Buddy: Thank you Alan, it's been my pleasure.

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EVENTS THRU FEB.

CONCERTS

John Cage, Feb. 5, 8 pm at East-field College's Performance Hall. FREE. Cage is an avant-garde composer.



Deep Purple

Deep Purple, Feb. 15, Tarrant County Convention Center, 8 pm. Tickets at Preston Tickets. The Purple are Perennial Pleasers.

Chuck Mangione, Feb. 25-26, at Richland College. Call THEM for details.



Carl Palmer

Emerson Lake & Palmer, Feb 27, 8 pm, Memorial Auditorium.

CLUBS

DALLAS

Abbey Inn, 720 Medallion Center, 369-2179. Open 11:30 am to 2 am. until 2 am. Music starts at 7 pm. everything is 1/2 price. Gladstone (featuring the best female drummer in the world) is more or less the house band. They'll be playing Wednesdays through Sundays through the month of February except Feb. 6-12 when Tyler's legendary Mouse and the Traps will take the stand. Alex Neely plays softer on Tuesdays.

Adobe Flats, 4422 Lemmon, 526-2080. Open 11 am daily (Sun 1 pm) until 2 am. Music starts at 7 pm. \$1 cover, consistently fine bands. Tequilla is the house drink as you might expect. Salt and lime for all macho types.
Feb 6-13 Fuck Ups (from Ohio)
13-20 Shit Hooks (Alabama)

20-27 Gamble (who drank more than they made last time they played here)

Annex, 3407 Kings Rd., 521-7680. Live Music Nightly. 50 cent cover.

Boogers, 3400 Kings Rd., 526-9491. Beer and wine only. Sometimes there's a small cover on weekends for the band. Up Country has been booked for an indefinite engagement, perhaps forever.

Bo's Place, 3311 Oak Lawn. One of the oldest bars in the Oak Lawn area. Basically Bo's is a neighborhood bar in a very weird neighborhood. Beer and wine only.

Chelsea Corner, 4830 McKinney, 526-9327. Antique British decor, Gary Mills plays classical guitar and Jerry Jackson plays more pop stuff. Happy hour 4-7. Open weekdays 11-2 am, Sun 2 to 2, Saturdays 5 to 2.

Cisco Kid, 5400 Lemmon, 526-0826. Open 10 am-2 am. The Boogie Men play thru Feb.

Ethyl's, 3605 McKinney, 522-8900. Usually live entertainment with a jam session on Sunday. Beer and wine only.



Willie Nelson

Fifty-Seven Doors, 4001 Cedar Springs at Throckmorton. Laid back country bar with a decidedly "headneck" clientele.
Jan 30-Feb 2 Michael Murphey & Bill and Bonnie Hearne
Feb 6-8 Willie "The Winnah" Nelson
12-14 Herbie Hancock
20-22 Gazette (formerly "Country Gazette")
27-28 Anne Murray



Rory Gallagher

Gerties, 3911 Lemmon, 528-3842, is the closest thing the Oak Lawn area has to a singles bar. Lots of glitter and loud bands. Open till 5 am most nights.
Feb. 11-13 Tim Buckley
Feb. 20 Rory Gallagher

J. Alfred's, 4217 Oak Lawn, 526-9222. Good jukebox, crowded every night, nice folks, one of Stoney's favorite bars. They also serve sandwiches for lunch.

James Comedy, 5417 Greenville Ave. across from Old Town, 369-6202. Singles bar. Cover charge on Thrs. Fri. & Sat. only.
Feb. 1-3 Daniel
4-10 1st State Bank
11-12 Buster Brown
13-17 Texas Rose
18-24 Six Easy Pieces
25-Mar 4 Headstone

Mother Blues, 3717 Rawlins, 521-3842. A favorite listening club with a blues room and a boogie room. A favorite place to go for out of town musicians after their concerts at Memorial or someplace. One cover also gets you into Gerties, too. Tim Weisberg plays Feb. 11-13. Bring an ID as you'll need it to get in even if you're obviously past the age of mandatory retirement.

The Other Place, 3039 N. Northwest Hwy., 358-5511. Open 1 pm to 2 am, happy hour 4-8 pm. Live music.

Papa Bear's Den, 9410 Marsh Lane, 350-7471. Happy hour 4-7. 1/2 price for unescorted ladies every night, free drinks on Thursday unescorted or not. Jackie Wilson Nazzarah featuring Barbara Fant nightly except Sunday

Place Across the Street, Greenville and Lovers Lane, 691-0141. Live music, apartment crowd.

The Quiet Man, 3210 Knox St., 526-9115. Bluegrass band every Thurs. New Band every Fri. But the Q.M. is mostly a place for quiet conversation and loud arguments, ever since prohibition.



Summerfield

Ritz Pub, 2621 McKinney, 826-4805. Entertainment Wed-Sat with no cover and good groups. Open noon to 2 am daily.
Jan 30-Feb 2 Summerfield
6-9 Summerfield
13-16 Ray Wylie ("Up Against The Wall Redneck Mother") Hubbard

Rubaiyat, 4207 Maple Avenue, 526-9134. The oldest continuously operating folk club in the US of A. Cover usually not over a couple of bucks.

Jan 29-Feb 2 Don Crawford and the Silver City Saddletramps
Feb 5-9 Dale Perry
8-9 Kenneth Threadgill and the Velvet Cowpasture
12-16 Mike Williams and Danny Flowers
19-23 Ray Wylie Hubbard and Jimmie Johnson
26-Mar 2 Colors and Lou Allison

Silver Eagle Mining Co., 3121 Inwood Road, 357-1911. Sun-Thurs 1/2-price drinks and 25 cent beer. Tuesdays 50 cent Tequila all night. Cover charge is \$1.00 on Saturday Cover also gets you into the Annex

Feb 1-2 Keese
3-4 Wild Wind Rose
5-9 Cotton
10-11 Wild Wind Rose
12-16 Cotton
17-19 Wild Wind Rose
20-23 Keg Belly

Stonleigh P., 2926 Maple, 741-0824. Classical, jazz, soft rock and camp on the jukebox. Food and drinks. Photographers and film people like to drink here, like Gary Bishop and Jim Beshears, also a few crazies like Kitch. 11:30 to 2 am.

Travis Street Electric Co., 4527 Travis Street, 522-6190. Dancing to loud canned music. A young crowd and they have a real good time here. 50 cent cover on Tues. Fri & Sat \$2.25 cover. Wednesday night beer bust.

Up Your Alley, 5645 Yale, 368-9598. Tues-Sat featuring Bowlee, Wilson and Kindrick. Closed Mon. Cover varies.

Venetian Room, Ross and Akard in the Fairmont Hotel. The "class" room of Dallas. Dining and dancing. Jerry Gray is musical director. Cover varies from \$5 up to the sky. Thru Feb. 9 Smothers Bros.
11-19 Donald O'Connor
20-Mar 2 Sergio Mendez

Village Tavern, 714 Medallion Ctr., 368-9107. Live bands except Sun. Currently "Talk of the Town" is playing. \$2 cover on Fri & Sat.



Western Place, 6651 Skillman, 341-7100. "Nashville's Sound with Dallas' Style".

Feb 12-14 Jerry Jeff Walker
20-21 Hank Thompson

Winners Circle, 3211 N.W. Hwy, 357-9621. Open 11 am-2am daily. No cover. Curtis Gray at the piano bar Tues-Sat. Half-price on drinks for unescorted ladies.

FORT WORTH

Daddio's, Commerce St. Downtown, 332-0752. Wednesday Is Jazz night. Mondays Robert Ealey and His Five Careless Lovers with the world-reknowned Sumpter Bruton on lead guitar. 50 cent cover.

Everybody's Talking, 5300 Camp Bowie, 731-8055. Live Bands, cover varies.

Garage, 600 Houston St., 332-3844. Live Music. Cover \$1 week nights, \$1.50 on weekends.

Head North, 2814 Azle Ave., 624-0539. Beer, wine and dancing. Stray Dog through the month of Feb. 17 game machines.

The Hop, 2905 W. Berry near TCU, 923-9949. Open 11am-2am. They serve lunch and dinner. Live Entertainment Wed thru Sat.

Thru Feb 2 Rags and Bones
6-9 Delbert and Glen

Nutcracker, 6500 Camp Bowie, 731-8764. Live music all week. Cover from \$1 to \$2.

Panther Hall, 600 S. Collard, 531-2807 (In Dallas call 261-3442)

Ft. Worth's legendary country music nitery. Call for reservations or info on tickets.

Feb 2 Sammi Smith
Feb 9 Buddy Allen, Verna Lee
Feb 16 Lefty Frizzel
Feb 23 Johnny Rodriguez

DENTON

Crazy Horse, 1629 Eagle Drive, 397-1931, Membership only. Laid back atmosphere, live acoustic and soft rock music. Cover according to the band. Great nachos.

Final Exam, 1621 W. Hickory, 387-9646. Memberships only. Try the Tequila Sunrise.

AUDIO/VIDEO

Feb. 1, Midnight Special, midnight, Ch. 5. Helen Reddy, hostess, Curtis

FREE!

John Cage at Eastfield College



Cage will give a concert of his own music Tuesday, February 5 at 8 p.m. in the College's Performance Hall. On Wednesday, February 6, he will lecture at 12:15 p.m. in the Performance Hall and lead a rap session at 1:30 p.m. in F-117.

Mayfield, Ike and Tina Turner, Kenny Rankin, Rare Earth, The Impressions.



The Who

Feb. 2, Concept Radio Theatre, KAMC. 94.9 fm. "Quadrophenia" interpretation and music.

Feb. 2, Zoo Concert, KZEW, 98fm. Climax Blues Band and Wild Turkey recorded live in London.

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Bruce Channel

Feb. 2, Midnight Nostalgia with Buddy Nostalgia Editor Bud Buschardt, WFAA-AM, 570 kc, midnight to 2am. Featuring West Texas Rock-a-Billy-Buddy Knox & Jimmy Bowen, the "Rock-a-Billy" Beatles, the Spiders, Bruce Channel, the Crew Cuts, the Penguins, Early Elvis and listener requests.

Ronnie Hawkins' group, The Hawks, became The Band



Buddy Holly's group, The Crickets, stayed The Crickets

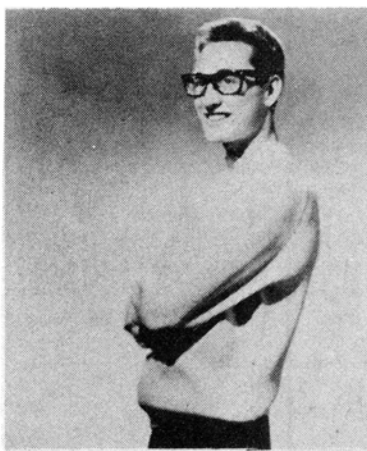
Jerry Allison and Sonny Curtis just added a few people. Like Rick Grech of Family and Blind Faith. Albert Lee. Steve Krikorian and Nick Van Maarth. Produced by Bob Montgomery for Vertigo Records, "Remnants" is 1974 all the way.



Jim Croce

Feb. 3, Don Kirschner's Rock Concert Special, 7:30 pm, KTVT, Ch 11, "Jim Croce 1943-1973" with the Carpenters, Loggins and Messina, Randy Newman.

Feb. 3, Fifteen Years Ago Today Special, WFAA 570 kc, 9-11pm. Bios on Ritchie Valens, Big Bopper, and Buddy Holly, plus their greatest hits. Also rare tapes of



Buddy Holly

Buddy Holly interviews, never released records, former Crickets interviewed, etc.

Feb. 4, In Concert, Simulcast on Ch 8 and KZEW, 11 pm. Billy Preston, Steve Miller, Todd Rundgren, and the James Cotton Blues Band.

Feb. 8, Midnight Special, midnight Ch. 11. Ike and Tina Turner, hosts. Flash Cadillac and the Continental Kids, Electric Light Orchestra, Jose Feliciano, Mandrill, Todd Rundgren, David Essex.

Feb. 9, Zoo Concert, 10pm, KZEW 98fm, recorded live at "Richard's" in Atlanta. Muddy Waters.

Feb. 9, Midnight Nostalgia with Bud Buschardt, WFAA 570 kc, midnight to 2am. "Songs about School" with early Bacharach, Johnny Ace, the Clovers, Jon & Robin, Rosemary Clooney, the Teen Queens, Early Elvis and listener requests.

Feb. 10, Don Kirschner's Rock Concert. 7:30 pm, Ch. 11. Billy Preston and friends.

Feb. 15, Poor People's Concert, midnight, KZEW, 98fm, Deep Purple.

Feb. 16, Zoo Concert, 10 pm, KZEW 98fm. Spencer Davis Group and Backdoor recorded live in London.

Feb. 16, Midnight Nostalgia with Bud Buschardt, WFAA 570 kc, Early Little Richard, Paul and Paula, Hilltoppers, and a review and music of Dick Clark's first nighttime teevee show.

Feb. 18, In Concert, 11 pm, Ch. 8 and KZEW simulcast.

Feb. 23, Zoo Concert, 10pm, KZEW, 98fm. Pretty Things and Medicine Head, recorded live in London.

Feb. 23, Midnight Nostalgia with Bud Buschardt, WFAA 570 kc, midnight to 2am. Features the influence of TV on record sales (1954), songs about clothes, Rod McKuen (as rock & roller), early Coasters, Four Aces, Dale Hawkins, Pat Boone, El Dorados.

Feb. 27, Poor People's Concert, 12 midnight, KZEW 98fm, Emerson, Lake and Palmer.

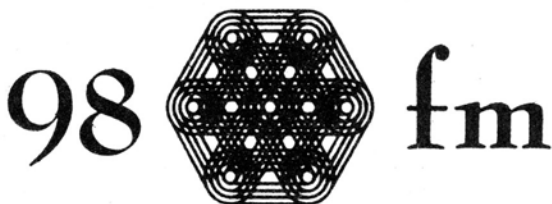
SPECIAL EVENTS

Bluegrass Show, Sat, Feb. 2 at the White Settlement High School, 1000 S. Cherry Lane, 1/2 mi. off I-20, 7pm-12, White Settlement, Tex. Admission \$2 adv, \$2.50 at the door. Featuring Chubby Wise, Sunset Harmony Boys, Homesteaders, Country Rogues, Trinity Bluegrass, Super Grass, plus more. Call Helen Cline in FT. Worth for ticket info. 281-2567.

Fort Worth Stock Show, through Feb. 3. With performances each day by Tanya Tucker. Tickets at Will Rogers Memorial Coliseum. Entertainment by Delbert and Glen in the Round Up Inn.



Dave Thomas



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NORMAN PETTY Cont. from page 17

about Buddy.

N.P. Oh yes, of course he's very familiar too. He's originally from Houston. His folks still live in Houston. He's a writer and he's been fairly successful for a TV writer out there. He got his degree in screenplay and something in the theater from UCLA. He's done scripts for various television series, so he's no novice to the game anyway.

F.K. I hope this movie will be the actor lip-synching in mimic to Buddy Holly's actual music.

N.P. That will not be any problem I'm sure since we control the music rights and the record rights. We've told them this would be the best possible way to do it. Find a good actor and let him lip synch.

F.K. I'd imagine you'll be on the set as a consultant.

N.P. Yes, I'll go back out when they do the casting. I do not have the right of selecting characters. I'm only gonna be there as a source of help for dialect, for colloquialisms, etc. that I'm very familiar with that the various people connected with the story used during that time.

F.K. Are you still in the music business?

N.P. Oh yes, we're still producing various groups. We're very active in the music publishing operations and doing pretty well the same thing we were doing in 1958. We're recording quite a few Canadian groups now that come down here. Pretty involved with a couple of radio stations that I own, but the recording and the music industry still occupies the majority of my time.

F.K. Do you know of any plans for new books on Buddy Holly?

N.P. There are several books in the works that I'm aware of. Probably the most scholarly one is being done by John Goldrosen. He's done quite a bit of research and he hasn't relied upon hearsay, etc. I would assume he's gathered an awful lot of facts. And there are other books in the works including one that I may come up with.

F.K. I'd guess you've gone to the trouble to check out the possibilities of acquiring film copies of the Ed Sullivan show kinescopes, etc.

N.P. We've made several attempts at various levels of executive authority and we've made no headway whatsoever.

F.K. That's bad news because I'd think if anybody could get the films, it would be you.

N.P. Well, both I and the parents have tried and we've really gotten nowhere.

F.K. Very discouraging, but is there any reason why?

N.P. I don't think there's any reason why. It's just the lack of care of people. You know they don't want to bother to check back in the vaults or files. And if it's not "now" they're not interested. Every year that goes by its more difficult to get anybody

really interested in even checking out things just as a common courtesy. Very few people are willing to do that anymore.

F.K. It would seem if someone could acquire these films, there would be a commercial market for them.

N.P. Well of course it really wouldn't be, because they would have to have various releases from the people involved, the families, and the prior artists who were on the same show just before, etc. Most companies wouldn't think it would be of commercial value. It would be of value only to fans who would certainly like to see them and have copies.

F.K. Are there any current plans for them to re-package and release all of Buddy's material. I read somewhere about a triple album that never came out.

N.P. There was a double album. There was supposed to have been a triple album package, but there again they shuffled the personnel that was handling the project, and it got miserably loused up. But they'd already promised the trade, the distributors, and everyone else they were going to have a multi-album package, and they finally drew a package that was put together in Germany. It was a two record set and they released it here calling it *A Rock and Roll Collection*. It actually came from Germany, and there is an error on it. When they packaged it and released it here, they put on a recording on the album that wasn't a Buddy Holly record. It wasn't a Buddy Recording. It was an Earl Sinks recording.

F.K. Did Earl Sinks try to copy Buddy Holly's style?

N.P. No, not really. He was just one of the singers that was associated with the Crickets after Buddy's death.

F.K. What people do you know who have consciously tried to imitate Buddy Holly's vocal style?

N.P. There have been influences in an awful lot of singers. I wouldn't want to go into an opinionated list.

F.K. I'm really happy to hear the television film confirmed because that will certainly generate a revived interest in Buddy Holly from older fans and from new people too.

N.P. I think it will create a whole new market.

F.K. I really have high hopes for a very big Buddy Holly revival!

N.P. Of course I guess you're aware of the picture *American Grafitti*. Have you seen it?

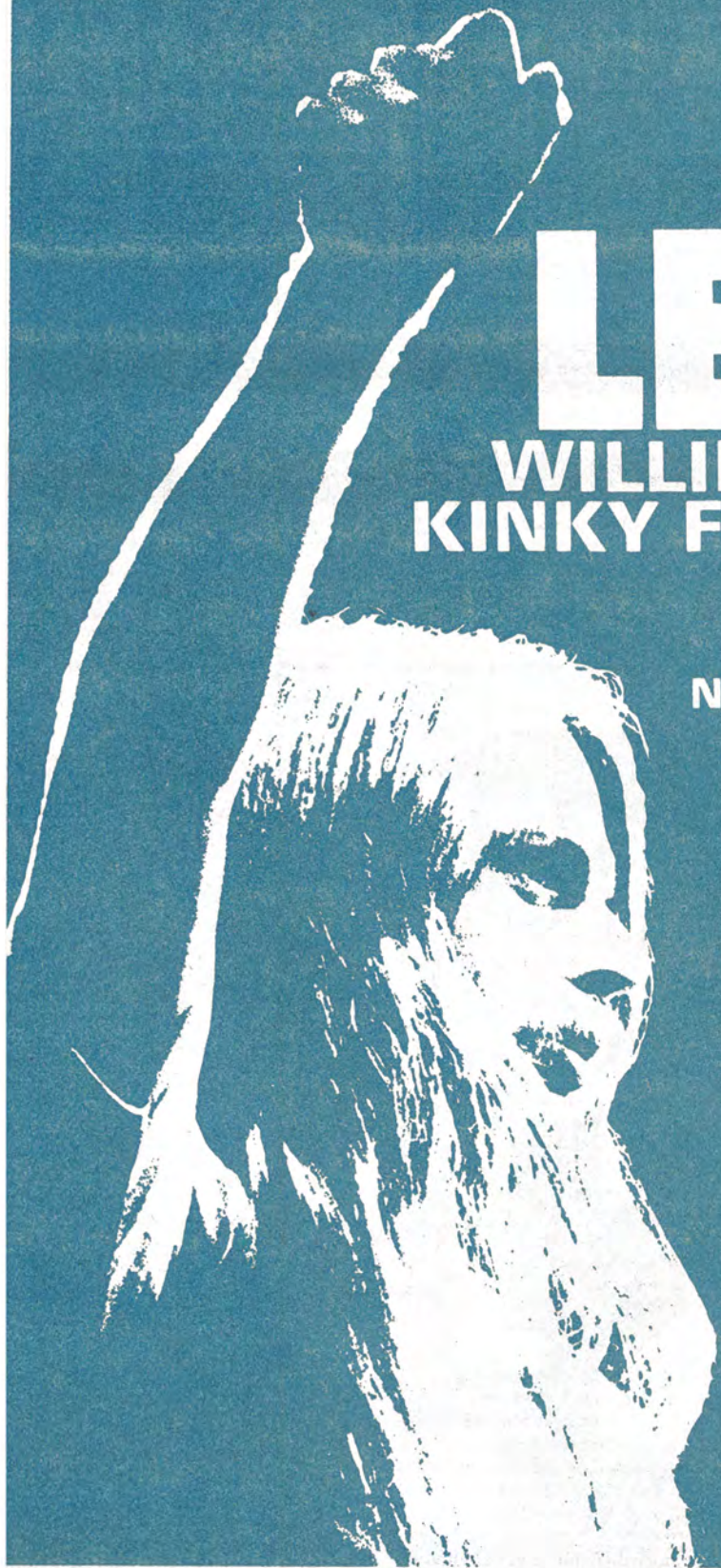
F.K. Yes, I sure have!

N.P. I thought that was pretty keen.

F.K. Oh, so did I... especially the scene in the hot rod when Wolfman Jack starts playing the Beach Boy's song and the John Milner character quickly turns it off. Carol, the girlfriend he's picked up, turns it back on and gives him a nasty "Why'd you do that for!". He says, "Aw, I can't stand that surfin' shit (laughter from both of us). Rock and Roll has

Cont. on page 32

If you missed the Leon Russell New Year's Eve Party, you missed a real good time. But it's still not too late to get your Leon Russell Souvenir Poster of the occasion at most Dallas area head shops and selected record stores. The poster looks like this. But it's huge and in graphic black and white. Only \$1.00, while they last.



LEON
WILLIE NELSON
KINKY FRIEDMAN
1974
NEW YEAR'S EVE
MARKET HALL
DALLAS

A CONCERTS WEST PRODUCTION

NORMAN PETTY

Cont. from page 30

been going down hill ever since Buddy Holly died."

N.P. I thought that was sensational.

F.K. Yeah, it's really a great film. I love those record introductions by Wolfman Jack.

N.P. It's pretty wild, isn't it?

F.K. I've got the double album soundtrack where he does that terrific introduction to "That'll Be The Day". I'm really glad to hear that song in the film along with "Maybe Baby". But my big dream of course is that someone will acquire the actual Buddy Holly performance films, before it's someday everlastingly too late.

N.P. They've had a different hierarchy at CBS and the one that's in now might be more cooperative than the one that's been in for say the last six or seven years. But if it could be obtained, it's gonna have to be done I'm sure through the upper brackets to get somebody to go through. We've tried the sargeant's route and haven't been successful. And we tried the top route at the time, but they weren't very cooperative. Maybe with the new regime in now, we might be able to do something.

F.K. I've talked to people with the idea of just trying to call CBS and see how far they could get. Just find out if there is a library available and if it's possible to go in and look at old

shows, but I don't know what kind of answers one would get from them.

N.P. Well I'm sure that probably it'd have to be somebody in the research department go through and find it. I'm sure they'd never allow an outsider to go in.

F.K. I know Buddy did two appearances on the Ed Sullivan show because the first one was cut short when they ran out of time. If the kinoscopes are available, do you have any knowledge as to the quality... do they deteriorate?

N.P. Well, I wouldn't think so. Black and white, it was actually a photo process. Most of the film vaults and at CBS especially were humidity-temperature controlled. So I'd say they'd be just as good now as when they were put in the vault.

F.K. Now that sounds very encouraging.

N.P. And with their new laser process for film transfer they could probably really get out a whale of a lot of prints if they wanted to.

F.K. That would be great!

N.P. Well, if we ever get past first base we might be able to make it to second.

F.K. Do any of the Crickets ever contact you?

N.P. Yes, matter of fact I had a very lovely evening with Jerry Allison when I was in California about three weeks ago, and with Joe B., and it was very pleasant. Jerry's got a group going. He and Sonny Curtis. They've

just hired two English boys I believe that were coming over. So, Jerry will probably be working with another group called The Crickets. He owns the name of course, he and Joe B., but I believe he bought Joe B.'s part. Joe B.'s not with him now. Joe B. is doing mixing at Gold Star studio in California. The new Crickets will be Sonny, Jerry, and the two English fellows.

F.K. Is this the same Sonny Curtis who wrote the theme for the Mary Tyler Moore TV show?

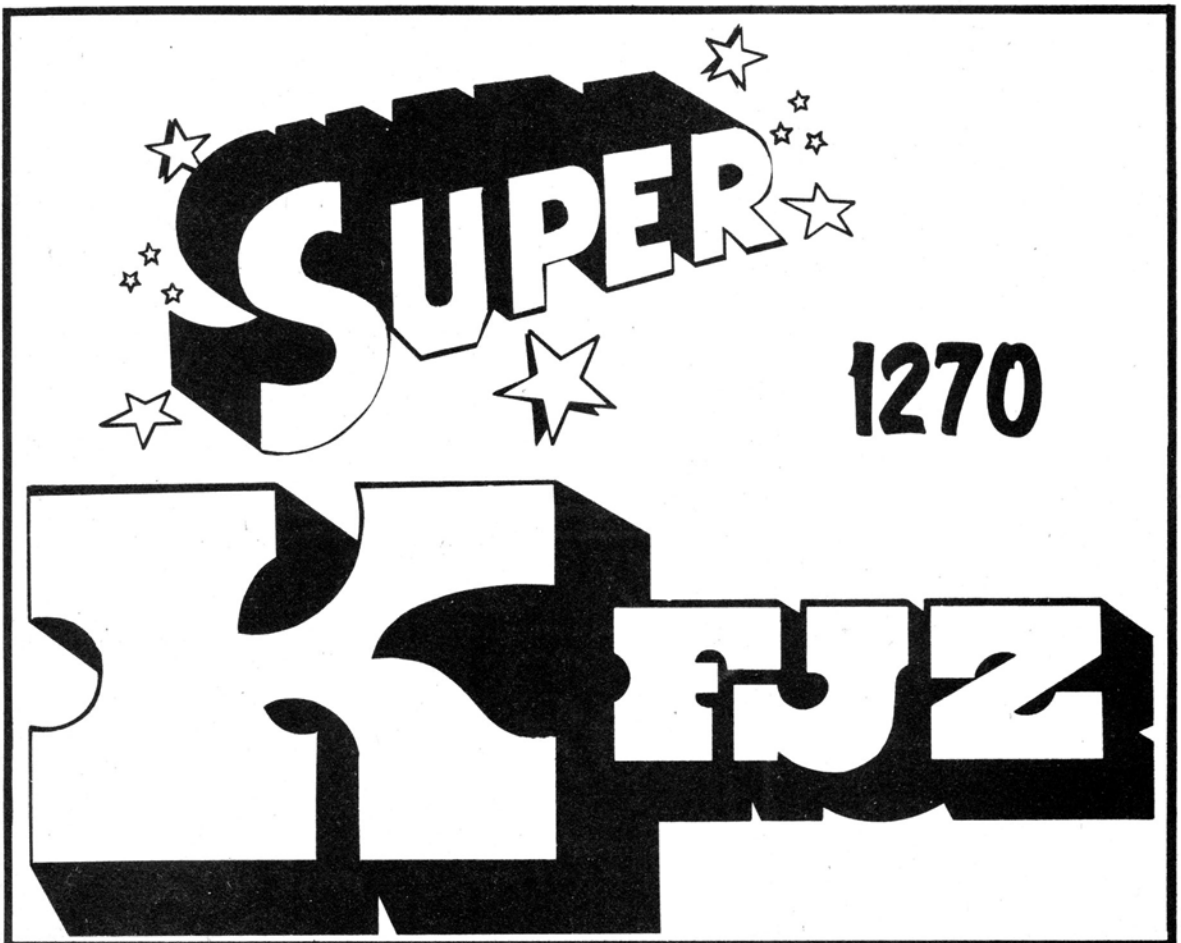
N.P. Uhhuh, the same one.

F.K. Talking about Sonny Curtis reminds me of someone else. I recall Curtis wrote a song called "I Fought The Law" that was a big hit for the Bobby Fuller Four. Did you ever know Bobby Fuller?

N.P. I didn't know him. Bobby did some sides in our studio when he lived in El Paso. He came up and recorded some things in our studio here, but I really didn't know him as such. He and his brother and their group came up and did some things, but shortly thereafter he went to California.

F.K. I keep hoping for new discoveries of Buddy Holly items and material. Do you have any tapes for instance of your conversations with Buddy?

N.P. No, not of any conversations I had. There are some interviews that he did with several disk jockeys around the U.S.



F.K. Would any of those be obtainable?

N.P. Not that I know of, I've been trying to get hold of the original tapes. I've heard various copies of copies, but they haven't sounded too good. If we can ever get hold of some originals, I think that would make an interesting release.

F.K. Those dj interviews released on a new Buddy Holly album, made without the additional dubbing music that we talked about, would be sensational! WOW! What an album that would be . . . Buddy performing as he did for the original tapes and then intercut the songs with these dj interviews. Somewhere I read that a lot of Buddy Holly's personal tapes were destroyed after his death . . . do you think that is true?

N.P. I doubt it very much. I can't see anybody destroying a tape period. . . (Ed. Note: evidently he hadn't heard of Nixon or Rose Marie Woods.) much less a Buddy Holly tape. So I think this is a bit of sensationalism. I mean that's my personal opinion. To my knowledge, I don't know of anybody within my circles or anybody that was around Buddy that would be stupid enough to destroy any of his tapes.

F.K. Buddy did a lot of recording of himself using his own tape recorder.

N.P. Well, he did . . . but not as much as most people think.

F.K. Just practice tapes?

N.P. Right, they were practice tapes.

F.K. Are any of those still around?

N.P. Well, of course you see, I have no way of knowing. These were in his apartment. Whatever tapes were left were in his apartment with his widow and as far as I know, she turned over everything to us and to the company. And I've had no reason to think that she'd hold anything back. They're be no advantage for her holding 'em back.

F.K. Have you talked to her in recent times?

N.P. Yes, I've talked to her. The last I heard she and her husband are operating a restaurant in Puerto Rico. I really can't give you any real information on her husband because I'm not that familiar with him.

F.K. Mr. Petty, you certainly are being very helpful. You're answering all of my questions and I really appreciate this.

N.P. That's great. Well, you look for that movie . . . there's also a fellow by the name of Harris who's doing a book that I think is going to be fairly thorough. There are several books that are out now, that I think are filled with so much fiction that it's unbelievable. They purported to report facts, and they haven't really bothered to go to the people sometimes, and even talk with them, so probably the two that will be the closest to being pretty factual will be the one by a fellow named Brandon Harris and John Goldrosen. They are not doing a book jointly. They each are doing their own interpretation.

WHERE TO PICK UP A BUDDY

Oak Lawn area
Budget Tapes and Records
Mother Blue's
National Sound Stores
Country Store
J. Alfred's
Stonleigh P.
57 Doors
Gas Pipe
Gerties
Dallas Tape Deck
Pants Place
Spirit of Rebirth
Ritz Pub
C.R. Adkins Army Store
Adobe Flats

Knox Street Area
Quiet Man
Half Price Books
Gazebo
Impulse
Chelsea Corner
Travis St. Electric Co.

Park Cities
SMU Student Center
Olson Electronics
Cameras Etc.
Village Records
Gentle Earth
Abe's Books
Frets and Strings
Sound Climax

Preston Center
Preston Ticket Agency
Sound Town
Preston Records
Custom Hi-Fi
Up Your Alley
Maverick Ski Shop
J. Riggins
Discount Records
Barnaby's
Sound Climax

East Dallas
Harper's
Abbey Inn
Medallion
Hobbit Head Store
Pant Place
Brass Boot
John's Jeans
Mountain Chalet
Flipside Records

Oak Cliff
Big Tex Army-Navy Store
Jaylee's Records
Up Your Alley
Top Ten Records
Pant Place
General Pant Co.
Hit Records
Pickle Barrel Pant Co.
Billboard

Town East
Sound Town
Disc Records
Barnaby's
Foxmoor
John's Jeans

North Dallas
Pant Place
Sound Climax
Julie's
Melody Shops
C.R. Adkins Army Store

Valley View Mall
McCord's Music Co.
Barnaby's
Disc Records
The Ranch
Chess King
Foxmoor
Sound Town
T-Shirts Unlimited
John's Jeans

FORT WORTH

Downtown
Central Ticket Agency
Amusement Ticket Service
The Garage

Camp Bowie
Everybody's Talking
Sky Headshop
Henry's Jean Scene
Tape Exchange
Freak Imports
Zeke's Fish & Chips
Custom Hi-Fi

Seminary South
Men Inc.
Record Bar
Chess King
Foxmoor
Radio Shack

TCU

The Hop
Budget Tapes and Records
Record Town
Arrowhead Import Co.
Hip Pocket
Tape Palace
Sharon's Uni-Sex

Northeast Mall
Chess King
Foxmoor
Musicland

ARLINGTON

Six Flags Mall
Disc Records
Foxmoor
Chess King
J. Riggins
The Ranch

UTA

Sound Idea
Record Town
Pants Factory
KAMC
Budget Tapes and Records

Forum 303

Musicland
Chess King

DENTON

Radio Shack
Music Bar
Sound Town
General Pants
Pizza Hut
Ruby's
Budget Tapes and Records
Birmingham Baloon Co.
Crazy Legs
North Texas Electronics
Pants Place
Audio Concepts Unlimited
John's Jeans
Crazy Horse

IRVING

Record Warehouse

EULESS

Record Warehouse

GARLAND

Arnold and Morgan Music Co.
Pant Place
Sound Mine

RICHARDSON

Sound Town
Casual Corner
Mr. Wit
Midwest Hi-Fi

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RECORDS

Cont. from page 7

Grande Valley, providing the latest sounds for teen audiences while not forgetting the traditional material the older folks dug. And like the Rock of Gibraltar, he's endured the changes long enough to finally be appreciated on a wider level, as *Fuera de Alcance* testifies, thanx mainly to Houston producer Huey (Let the Tapes Roll) Meaux. Huey has an unbelievable string of regional semi-hits and obscurities around Texas and Louisiana, largely cuz his studio rates are cheap. Also his cheezy mixing, album design and liner notes ("Take the album home, you'll enjoy it") help intensify the local impact of the various salsa, cajun, and soul sounds he's recorded. And Freddy Fender is no exception. Real workingman's bop. Music to pass out in the gutter by. And just like your faithful dog, it'll stay with you all the way.

*"I'm just biding my time
while that lonesome wine
makes a fool of me."*

Freddy's bi, and it's often hard to accept. But I ain't prejudiced even if he switches from English to Smanish in midstream on "Jamaica Farewell," a dumb ode to reggae. "Fuera de Alcance" stays *en Espanol* up until the last moaned climax when he anglicizes out, "Ohh, empty arms, OOOOaahh, baybee." Such stuff cuts Berlitz bad in language education and shakes on chitload more than Johnny Rodriquez ever will.

Besides the title toon and the Freddy Fender as Johnny Nash number, two others are in Spanish, "Alguna Vez" and "Tuyas." All are marked by the tropical ease of wailing ballads, rich organ backbeat smeared with Vera Cruz humid percussion, much cooler and relaxed than the widely hyped Jamaican music and less concerned with rank politicized banalities.

Most probably due to Meaux' choice, an unidentified Huey Smith style barrel house piano pops in here and there and strides away mightily on Dr. John's "Junko Partner", a prisoner's lust for the *drogos* that await him on the outside, rolling in freewheelin' Jack Dupree boogie-woogie, as does the Hank William's standard, "Cold, Cold Heart." It's this spot where Fender's vocal cords strut their stuff in the best Frankie Lymon crooning tradition, wavering on each and every syllable of the chorus.

"Waiting For Your Love" is almost classical in structural buildup, opening with Carmen Miranda muted trumpets and wimpy strings letting you know this is gonna be one sad tearjerker. Then, all a sudden, the music stops. Freddy's voice, overdubbed and echoplexed, charges in and, it's... why it's...yes...Marty Robbins and "El Paso" all over again!

Freddy Fender has CLASS!

And soul! And why he isn't more popular than Z.Z. Top among teens, I'll never know. But that's not my worry. As long as I've got an elpee with both "Crazy Baby" and "Wasted Days & Wasted Nights" on it and my trusty snifter of Muscatel, there'll be no energy crisis in my abode. I'm not even gonna play the Stooges no more. Freddy Fender has arrived.

BLAH BLAH
Cont. from page 9

U of H campus, will feature Willie Nelson, Commander Cody and the Lost Planet Airmen, John Prine, Kinky Friedman, Asleep at the Wheel, Steve Goodman, Michael Murphey and more. Murphey, Huey P. Meaux and Jim Franklin will emcee the show.....Disc Records is getting heavily into imports.....Dave Thomas, who lives up at Lake Dallas because of the peace and quiet is now looking for a place in town. It seems with the opening of the new airport, his neighborhood in the country is now noisier than the Oak Lawn area ever was with Love Field at its peak.....

**MUSICIANS
CLASSIFIEDS**

Country, Folk (Half-ass) singer, songwriter, bored with himself and present situation. Would dig jamming with someone of similar faith. No further plans in mind, just some Lone Star sippin' and pickin'. 238-9062.

Experienced Bass Player looking for working rock band. Have equipment. Billie, 328-1016.

I am a folksinger who needs help with her guitar playing. Partnership? I'm still thinking but I need lessons and some one must need the cash. Call Karen, 291-4691.

Need good keyboard and drummer to complete group. Must be willing to practice. Must provide own transportation. Rock & Roll and blues. Fred, (817) 455-2334.

Needed: Hawaiian Musicians for two established dancers. Good salary for luau-type shows and promotions for travel clubs. Must have basic knowledge of Polynesian music. Suzanne Waters, 241-8646.

Charlie Bob "Cool Breeze" Kitch is still seeking established psychedelic bluegrass Satanic polka band. Doubles on pudding trick with duck. Isn't anyone into anything creative out there? 352-9646.

Musicians Classifieds are provided free as a service to the North Texas musical community. They are intended to help musicians get together with each other and find gigs. We do not accept ads for people trying to buy or sell instruments. Oh, by the way, we lost a bunch of classifieds this issue. If your ad didn't appear, our sincerest apologies, please send it in again. This is the first time we've ever lost any copy, so please bear with us. Address all insertions to: Musicians Classifieds
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THE FIREBALLS
Cont. from page 15

2. Baby, It's Love
3. I Gambled My Heart
4. Memories
5. Soft Place in My Heart
6. Queen of the Ballroom
7. Gotta Get You Near Me Blues
8. Flower of My Heart
9. You and I Are Through
10. Down the Line (O)
11. I Wanna Play House With You

1956-Decca Studios, Nashville,
Tennessee, with the Three Tunes.

Studio Tapes:

12. It's Not My Fault (F)
13. Changing All Those Changes (O)
14. Because I Love You (O)
15. Rock-A-Bye Rock (O)
16. Baby, Won't you Come Out

Tonight (O)

17. I'm Gonna Set My Foot
Down (O)

1956-57 - Home, Lubbock, Texas.

Home Tapes:

18. I Guess I Was Just A Fool (F,O)
19. Gone (F)
20. Shake, Rattle and Roll
21. Blue Suede Shoes
22. Rip It Up
23. Honky Tonk
24. Good Rockin' Tonight
25. Blue Monday
26. Ain't Got No Home
27. Holly Hop (O)
28. Have You Ever Been
Lonely (F)

1957-Tanner Air Force Base, Okla-
homa City, Okla. Studio Tapes:

29. Maybe Baby (O)

1958-Nor Va Jak Studios, Clovis,
N.M. Studio Tapes:

30. Reminiscing (W)

1958-59-Buddy's New York City
Apartment. Home Tapes:

31. Slippin' and Slidin'
(F)
32. Slippin' and Slidin'
(F) alternate version.
- 33-4 Umm, Oh Yeah (F)
Dearest (F)
35. Love is Strange (F,E)
36. Wait Till the Sun
Shines Nellie (F,E)
37. Smokey Joe's Cafe (F)
38. That's My Desire (F)
39. Peggy Sue Got Married (F,
P,O)
40. What to Do (F,P,O)
41. That's What They Say (F,
E,P,O)
42. Crying, Waiting, Hoping
(F,P,O)
43. Learning the Game (F,E,P,O)
44. That Makes It Tough (F,
E,P,O)

Probably on tour 1959:

45. Bo Diddley
46. You're the One (F,E,W,O)

Not Released:

47. I Tried to Forget (?)

Probably in NYC apartment or on
tour, 1959:

48. Brown Eyed Handsome Man
(F,?)

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Willie
Nelson

FEB. 6-8

Herbie
Hancock

FEB. 12-14



COUNTRY
Gazette

FEB. 20-22

Anne
Murray

FEB. 27-28

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SEARCH FOR SINGER

Cont. from page 11

All of this might just be considered an interesting sidelight to the music; but it shouldn't be. The fact is that Holly's life and his music were intertwined - his music was, indeed, an expression of his personality in all its complexity. Holly was at least a decade ahead of his time in many ways.

Like modern rock stars, he had a great amount of control over his material and the sound of his recordings; and he was ahead of his times, too, in his self-awareness. He worked on his songs - he cared how they sounded. The appeal of his music rests on its success in echoing the conflicts we all feel.

His songs sound happy and hopeful, but they are often affirmations of hope in the face of discouraging facts - "Think It Over" and "I'm Gonna Love You Too," as examples. Even where the outlook is better, matters are still incomplete or unstable: "Everyday, it's a-getting closer . . ." Love will surely come, Holly sings, and we all want to believe it. And we do believe it, because there is just something in his voice that no one can explain that makes it so. "Sincerity" is an inadequate word, but it's all we have.

Many people listen to Holly's last release, "It Doesn't Matter Anymore," and think that he was turning towards the role of a straight, adult pop singer. This is in fact untrue. He had many plans in the last few months of his life that he never got to carry out; he wanted to record Spanish songs, Cajun music, gospel, rhythm & blues, and much more. He intended, too, to build a recording studio in his home town of Lubbock and promote local rockabilly sound. He planned to form a country-rock studio band and make recordings with them himself - so if Holly had lived, his records would probably have been more like those of the Nitty Gritty Dirt Band than those of Frank Sinatra.

Holly had come from a poor family, and he knew what it was like to be treated as a hick - and he wanted to give people like himself the chance they might not get from city-bred producers in L.A. or New York. Had he lived, he might have created a regional recording center like those in Memphis and Muscle Shoals, and helped to slow down the homogenization of American music. Once again, he was a decade ahead of his time. And this is just one more aspect to the loss we suffered when Buddy Holly died.

His life reads like an acting-out of the American dream - and so it was. He worked hard and overcame many obstacles, and he made it. We tell ourselves that we've lost the dream; but we, too, want to believe in the future. Holly's music was not naive, but it wasn't cynical, either - and that balance between truth and hope strikes a chord today, as it always has. For this reason, Buddy Holly's music has not aged. I don't think it ever will.

GAZETTE

FORMERLY
COUNTRY GAZETTE

FEBRUARY, 1974

DON'T GIVE UP YOUR DAY JOB

*is long
awaited 2nd
Gazette
release*

LOS ANGELES-Country Gazette's second United Artists album, *Don't Give Up Your Day Job*, is now available in record shops all over the United States. The album, which features Byron Berline on fiddle and mandolin, Roger Bush on bass, Alan Munde on banjo and Kenny Wertz on guitar (not to mention special guests Leland Sklar on bass and the late Clarence White on guitar), looks sure to cement the Gazette's reputation as one of the most exciting, influential country and bluegrass-oriented bands in the world.

See Gazette at 57 Doors Feb. 20-21



DON'T GIVE UP YOUR DAY JOB



UNITED ARTISTS RECORDS 5

BUDDY AWARDS
Cont. from page 19

in rock history, but, as they say, his music lives on.

Awards are being prepared to give to the above-named recipients of the first annual Buddy Awards Poll and we will have stories about each of the individual award winners in the next issue.

Two acts, Kinky Friedman and Greezy Wheels, showed up in both the country and newcomer divisions. This would indicate that they are probably more popular than shows in the poll because the rules were that you could vote for a certain name in only one category, and the persons who voted for them had to decide between the country or newcomer categories.

Greezy Wheels and Diamond Lil, a write-in candidate in the newcomer division, were the only two groups in the running who presently do not have record contracts. (Are you listening, record companies?)

Other questions indicated that the average person who answered the poll was male, single, and between the ages of 18 and 35. He either has some college or is still in school and gets his copies of *Buddy* in a record store.

The most popular radio station among readers was KZEW, followed by KAMC and KAFM in that order. KNUS and KLIF were much further down on the list but considerably ahead of any other station. Austin's KOKE, a progressive country station, showed up on several ballots, indicating that a similar format might find a receptive audience in north Texas.

In the following list of results, only those performers who got 5% or more of the votes are listed.

POP CATEGORY

Jerry Jeff Walker	23%
Z.Z. Top	23
Shawn Phillips	9
Michael Murphey	6
Steve Miller	5
Boz Scaggs	5
Edgar Winter	5

COUNTRY CATEGORY

Willie Nelson	35%
Mac Davis	10
Waylon Jennings	8
B.J. Thomas	7
Kinky Friedman	6
Greezy Wheels	6

BLUES CATEGORY

Freddie King	62%
Lightnin' Hopkins	16
Johnny Taylor	7
T. Bone Walker	7

NEWCOMER CATEGORY

Texas	20%
Lee Pickins Group	15
Diamond Lil	13
Space Opera	12
Kinky Friedman	11
Willis Alan Ramsey	7
Lee Clayton	5
Greezy Wheels	5



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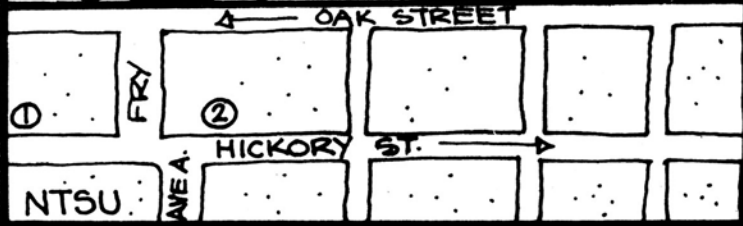
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