

# BUDDY

# FREE

THE ORIGINAL TEXAS MUSIC MAGAZINE  
MARCH 1974

**JERRY  
JEFF  
WALKER**

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**Buddy**  
March, 1974  
Volume 1, Number 9

This issue features stories on each of the winners of our first annual Buddy Awards Poll.

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**Contributors:** Bear, Joe Nick Patoski, Kim Martin, Larry Coffman, Jesus Carillo, Ron McKeown, Susan Barton, Ben Ferguson, Dickie Thompson

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PRESENTS

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# READERS RAP

Dear Buddy,

How I long for the days when KNUS was a beautiful place to tune to as they explored the music scene with such variety that an avid listener *might* hear a particular song once a week.

I remember KRLD-FM and the transitions, the surprises, and the progressiveness that made it an experience to listen to.

I also remember the old KZEW, as it began broadcasting. It was a breath of fresh air in the middle of these pollution-filled radio waves.

But where do I turn now? Is it simply my imagination or does most music just sound the same?

Here we are 1974, and radio is back in 1973. Let me explain!

It seems a rut has been formed in which only one kind of music, one type of music, and one age of music is being aired. The jock talks to us in his mellow voice, we hear some commercials, then back to the "IN" music.

WHAT HAPPENED TO THE PROGRESSIVE RADIO STATION?

My I say that there is some good radio at various times and it is more informative than ever, but really, are the recording companies not supplying them with the needed LPs or are we being cultured to only one sound?

I enjoy most music coming down but I feel the situation is getting a little ridiculous. It seems the greatest majority of new tunes are sounding very repetitious.

I realize my opinion is worth very little, but I feel better to have expressed my views.

-David E. Thornton  
Dallas

Dear Buddy,

I enjoy your magazine very much. Your people are very together on the music scene. I would like to ask a favor though. I have decided that the perfect birthday presents for two of my closest friends would be "happy birthday" notes from their favorite rock musicians - Jimmy Page and George Harrison.

I would appreciate it greatly if you could tell me how to get in touch with them by mail. If not, could you give me an address through which I could find out myself? Thank you very, very much for any help you can give me.

-D.H.  
Denton

Dear K.H.,

You might try writing the following addresses:

Jimmy Page  
c/o Peter Grant (personal manager)  
155/157 Oxford Street  
London W.1, England

George Harrison  
Apple Corps Ltd.  
3, Savile Row  
London W.1, England

Dear Buddy,

I really liked Jim Slaughter's record review and the article on the J. Geils Band. I also like his description of them in concert. It related to another concert that I had witnessed.

I went to see the J. Geils Band (Sept. '73) at Dallas Memorial Auditorium and had a fantastically unreal time. Even though the place was only about half full, there was a great amount of noise and enjoyment going on. They have a unique way of getting across to people and are true professionals in every sense of the word.

Thanks again for bringing back good memories. See ya at the next J. Geils Concert.

-Rick  
Arlington

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### by Bellicose Bullfeather

The vinyl shortage is over! Well, that's the effect anyway as the government dropped price controls on the main raw material in the production of phonograph records. The shortages had been blamed on petrochemical producers selling their wares overseas (exports not under price controls) and selling their PVC to the plumbing industry for pipes (also not under price controls). But expect retail record prices to go up as a result, also.....

Daniel, the popular local club act, has signed with Paramount Records. Their first single will be "Take Us to Heaven", to be followed by an album.....Summerfield will be leaving soon on a European tour.....Look for 'em soon: Michael Murphey's new album on Columbia (he changed from A&M) and B.W. Stevenson's new LP on RCA.....Jimmy Day has joined Commander Cody and the Lost Planet Airmen as their steel guitarist.....

The FCC has fined WBAP \$4,000 for failure to log deejay promotional plugs as commercials. Specifically the commission singled out Bill Mack and Don Thomson as promoting their own personal appearances at various places, according to *Billboard*.....

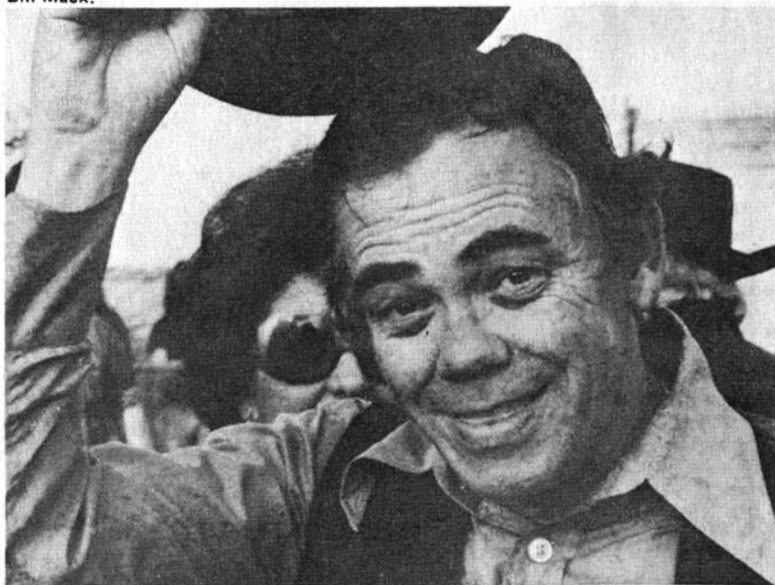
Don McLean's latest single is the old Buddy Holly tune, "Fool's Paradise".....Speaking of Holly, his old producer, Norman Petty, who was interviewed on these pages last month, is engineering Dallas group Kenny Wayne & the Kamotion's new single at his Clovis, New Mexico, studios. The record, on the Hare label, is "It Took 27 Years to Make One Night" b/w "I Wanna Go Home and Play with Them Babies", scheduled for release April 1. K.W. and the Kamotions are formerly from Texarkana.....

Looking forward to April and beyond we see on the concert scene Seals and Crofts, the Doobie Brothers, Chicago, Ten Years After and Grand Funk, but not necessarily in that order..... I asked the Mee-Shirt people if they'd print *anything* on a shirt and they said, "If you've got the guts to wear it, we've got the guts to print it up....."

McAlister, Oklahoma, gave Maniac a rousing reception at a recent March of Dimes benefit there. That group is headed up by this magazine's Ben Ferguson (see his Freddie King story elsewhere in this issue).....University Park police chief Forrest Keene finally succeeded in closing down The Stone Pony, a private club across from SMU, after a raid turned up several underage persons on the premises.....

Michael O'Daniel says there is absolutely no truth to the rumor that Richard Nixon will receive a special Grammy Award for best edited tape of the year.....State Representative candidate Jim Bigbee is helping finance his campaign with a

Bill Mack.





stint as a roadie for Humble Pie on a SHOWCO tour.....Ronnie Milsap caught pneumonia in Dallas, had to be flown back to Nashville.....KAFM program director Jack Robinson just tied the knot and honeymooned in Disney World.....

Adobe Flats is running a survey to discover the effectiveness of the Pill. Fritz Flagherty, Fred Terry, Don Prince, Joel Sottino and all the pretty waitresses at the Flats were the first volunteers, but many more are needed. So far there have only been 2800 applicants, according to Frank. Watch this space for the results next month.....

KSMU, after a two-year layoff, is being heard again on the campus of SMU. The progressive format there is beginning to recapture an audience, and Buddy's own Bear can be heard there late at night. Can it be he's giving editor Dave Thomas, at the Zoo, some competition???

The newest club in town is also the hardest to get to. Charlie's Good Time Parlor at 7165 E. Grand is under the overpass.....Two very good, but admittedly very avant garde, groups played at the Stonleigh P. recently - the Visionary Indian Angels from Dallas and the Mighty Angel Bull Vibrational Band from Denton. Joe Lemming's "Methane Angel" by the Bulls is guaranteed to never become a hit single.....Bullfeather met Frank Zappa in the lobby of a hotel here on one of his earlier tours and will never forget how he checked in at the desk. Name: Frank Zappa. Occupation: Mother.....

Kudos to KZEW on their recent live concert of Jerry Jeff Walker from January Sound Studios. The only trouble with a live broadcast, however, is the language a musician uses sometimes when he breaks a string. Shame on you, Jerry Jeff, let's hope the FCC wasn't listening.....Country singer George Jones has designed himself a guitar-shaped house which he plans to build in Johnny Cashville.....David Bromberg, who'll be playing at Ma Blue's this month, not only was Jerry Jeff Walker's guitarist but also played on three Bob Dylan albums.....

Song of the Month: Joni Mitchell's "Twisted" (should've been the single) from her Asylum album. Album of the Month: A New Life by the Marshall Tucker Band on Warner Bros. Well, those are my choices, anyway..... Oh, yeah, Hamburger of the Month: Abbey Inn's. Deelicious.....

Promotions have taken away some of our favorite persons. Louis Harpster of Discount Records has been transferred to the Discount store in Greenwich Village in New York (he's taking sweet Nancy Cravens with him) and MCA's Jack Parker has been transferred to the Chicago office.....Bluegrass fans turned out in force for Gazette at 57 Doors, bringing their guitars, fiddles and banjos, and jamming on the dance floor after the final sets..... Terry Wineriter says he always takes Buddy into the toilet with him because the articles are just the right length to read while he's taking a dump.....

That's Earl, folks.....

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UNDER NEW



MANAGEMENT

### Black Sabbath SABBATH, BLOODY SABBATH Warner Bros.

Hey, it's Hate Britain Month, so what better time to do this outstanding unit? I mean, cm'on limeys are really worse than kikes or wops cuz they're all so pale and they walk around in the fog all a time. And they mess with good ol' American (U.S.) rock-inbop way too much for their own good. The Nazis in Krautland don't worry me none, the Amon Duul and all the other saucer-heads got jelly for brains. But the crumpet eaters, they're dangerous and should be hated with utmost caution, and England hasn't forgot the old War either.

F'instance, take Black Sabbath — real evil stuff, witchcraft, all that weirdness. They're just dumb lackeys for the British Junta, rottin' out teens heads all across the land. Help me, Pete Seegar, even if I know u can't due to the fact B.S., if not the most gnostic groop from ANGLOLIA, is without a doubt, the second most ugly band in England (first place awarded to Uriah Heep). The cover of the new one's got this reel sharp orgy/exorcist/pagan/lust hotcha scene that your mom won't like at all, but on the whole thing is not one foto of Ozzie, Geezer, Tony, or Bill. Ugly. Ugly. So whatsit mean? That Besides the immortal first hit record with THE definitive version of "Paranoid", the Sab's come up with their hottest platter in history of E-veel rock. As usual, the vinyl is studded with metal shrapnel all over the place. The title toon gets real cynical but that's explained away in the song's climax, Geezer's bass tugging nastily, as all the more reason to be in luv. And then there's the schizo "Killing Yourself to Live".

But what's happenin' to these lude dudes? "Fluff" sounds as good as Fleetwood Mac's "Albatross" and the boys even write a traditional Life-of-a-rock-star number! It must be old age or something but sure as hell and damnation, Black Sabbath is losing grip of their once infamous kwality kontrol. They should progress from voodoo to maybe paint-sniffing.

— Joe Nick Patoski

### Black Sabbath SABBATH, BLOODY SABBATH Warner Bros.

The period 1969-1971 for me was characterized by an intense involvement with what was then referred to as "heavy rock". The music was especially LOUD and was often practically monochordal in structure. The lyrics concerned themselves primarily with sex, drugs, radical politics, and mysticism. The originators of this musical style burned up concert halls all over the world, leaving stoned audiences breathless in their wake.

Of these bands, one of the most successful was an English group of morbidities called Black Sabbath. Many a acid-

Black Sabbath.





freak has taken past psychedelic journeys with the electric distortion of "War Pigs" or "Paranoid" blasting out of the stereo. Often condemned by critics as juvenile and repetitious, Black Sabbath has emerged as one of the most popular and enduring bands to spring from this musical period. In *Sabbath Bloody Sabbath* they reaffirm their roots of gore, sex, and mysticism, yet seem to make a somewhat remorseful comment on their own success and lifestyle.

The musical format is much the same as in previous Sabbath albums, although innovations, such as Rick Wakeman's appearance on synthesizer and piano in the song "Sabra Cadabra," add a dimension heretofore alien to their sound. Sabbath's violent guitar riffs and furious percussion, which have been the mainstay of their past musical efforts, continue here. As always, lead singer Ozzie Osborne acts as the grim, satanic sorcerer and prophet of doom, sort of a mystical Alice Cooper.

Sabbath's preoccupation with the more morbid aspects of Judaeo-Christian theology is especially evident in the cover illustrations. The front illustration is kind of a cross between "Rosemary's Baby" and "The Exorcist." It is a scene tinted a dull, sinister red. It depicts a whole host of male and female Pan-like demons hovering over the death bed of an unfortunate mortal being choked to death by a snake. The victim's features are etched in agony as he clutches the sweat-soaked sheets and stares horrified at the ceiling. His bed itself has turned into a skull-headed demon with the number 666 in crimson letters on the bedstead. The following quote, taken from Revelation, Chapter 13, Verses 17 and 18, explains the significance of the number 666, the mark of the beast, "And that no man might buy or sell, save he that had the mark, or the name of the beast or the number of his name. Here is wisdom. Let him that hath understanding count the number of the beast: for it is the number of a man; and his number if six hundred three score and six." A tip of the hat to Drew Struzan for a fascinating cover concept.

The lyrics, although still very much concerned with the usual Sabbath apocalypsia, seem on several tunes much more subdued and introspective than on previous efforts. "Of all the things I value most in life/ I see my memories and feel their/ warmth and know that they are/good/ You know that I should," sings Ozzie in "Spiral Architect." "Looking for Today" laments the sad, tired existence of the burned-out superstar, "Sunday's star is Monday's scar/Out of date before you're even/seen/at the top so quick to flop."

Although this album may strike some listeners as a rather superfluous hype on the first listen or two, give Sabbath the chance and they will grow on you, like the Plague.

— Ben Ferguson

Genesis  
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Tony Banks is in Genesis. He does not hog the whole show.

Cont. on page 22

New Album By

# Leo Kottke



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# BUDDY

The Original Texas Music Magazine  
March, 1974 Vol. I, No. 9

## Jerry Jeff: Looser Than Loose

But no hot-ass cosmic cowboy and no wasted case of the living blues.

by Joe Nick Patoski

I was in a dreamy haze when the Chief called about both Jerry Jeff Walker and Z.Z. Top winning the Top o' the Pop Crop Buddy award. It was three a.m. and thoughts of Augie Meyer and the night before were running through my brain. Still, I was coherent enough to rationalize that our faithful readers, most being Urban animals, would logically be tuned into the Top's sledgehammer frequencies. "But, Jerry Jeff?" I questioned, "the-looser-than-loose buckaroo scamp?"

"Yes. None other than," replied the Chief. "Get on it, J.N."

I hung up the phone, paused, and passed out on stale beer breath.

From the dream I had and all the tales I'd heard about him, I'd expected to encounter either a hot ass Cosmic Cowboy stud tooling around Austin in his Continental with a ten-foot Longhorn hood ornament and rivaling even the presence of Darryl Royal; or a completely wasted too-much-whites-and-whiskey case of the living blues, dragged piss-drunk into each and every performance by his able and trusty bodyguards. But, naw, he's really no Pecos Bill. Instead, Jerry Jeff looks comfortable, not flashy, with hat in hand as we meet in the restaurant next door to the club Billy Joe Shaver will play this evening. And naw, he's smiling and lucid, not wasted as Billy Joe will later get when he calls in vain for Willie Nelson to come on stage long after everyone's informed him Willie's gone. No, the brown eyes are clear and they take all of you in tonight.

But there are moments when the high energy madness flairs up in homebase Austin, fresh off a road tour. Like when his whirlwind of a lady, Murphey, whizzes by and fronts for her husband's tardiness. She props her boots on a chair, talks with friends, and we sporadically discuss time fuckups brought on by busy schedules while a sorority scavenger hunt troops through the eatery.

In the time Jerry Jeff and I take a back table and he orders a mug of Michelob (I contently working on a Shiner's), it becomes plain as day his concept of making music embraces more than the money angle. There's an honesty, almost simplistic, that surfaces in his philosophy, strange that the years have worn little cynicism into his face as he unconsciously scratches his beard. An

honesty that has helped establish Jerry Jeff Walker's renaissance.

"When I started out, my goal wasn't to retire. My goal was to play music all my life and have a good time with it. I like to go to a place where we can work, make a decent amount of money, pay the band a decent salary, come home, and feel satisfied we played to people who liked us. Keep your music friendly and wanting to do it is important."

Sounds good on paper. But in real life there were leaner times when country-folk wasn't selling and Jerry Jeff contented himself with "just doing gigs and when it came time to doing a record, they'd fly me up to the studio and I'd work with, uh . . . strangers. They were good, but it wasn't joyous". So a two year lull in recording followed, until the move to Austin broke things wide open.

With little compromise and an agreeable setup with MCA, Jerry Jeff has delivered two spontaneously loose albums last year, well received by a sizeable portion of record buyers, and featuring the closest thing yet on disc to a distinctive Austin sound. "Of all the people who've come here", he said, "I'm probably still the only one to have used Austin to record in, to use all the pickers from here." The next elpee will continue to follow the formula: "We're thinking about recording it on a paddle wheeler. There's one that runs up and down the river here in Austin. Maybe a two night party and record it, then do one afternoon where we pull up to the bank, and do a minstrel show to the people on the shore. Just to have fun, y'know?"

That Drunk is Funk style, whether played in front of an audience or alone, he related, lacks the overdubs and slick reworking of most contemporary record product, and MCA ads have noted Walker's disdain for the studio. Jerry Jeff explains the intimidating feeling, "There's so many heavies all around you all time, getting you to do something, clean this, clean that up, and pretty soon you're sounding just like anybody."

"We try to make a party pick thing out of it. I think the record buyer is entitled to decent product, but I don't think it should be so clean and tight it doesn't have a little joy and sloppiness that comes from being loose and having fun. We've got the loose part together, what makes us feel good, and it's basically

not to get around the basic studio concept".

Jerry Jeff then pursues further the intricacies of music as bizness, the art of promotion beyond mere pickin', and with a glint in his eye muses, "I dunno, I was thinking the other day, shoot, if only I could ball Joni Mitchell or sumptin', then I could maybe get an album off the ground". Instead the songs do the selling themselves.

Not bad for a boy from the Catskills who started out playing Dion, Buddy, and the Everlys as a kid until journeys to the Deep South ("If you'd have shoveled as much snow as I had, you'd go south, too", he reasons) developed a distinctive folkie flair best know for "Mr. Bojangles". It all had to do with what the songs were saying.

"Country music, I didn't hear that much of until I started traveling around the country. Still, you realize Tom T. Hall and Johnny Cash are essentially folk song writers". Then, his hands behind his head, he mentions "Bob Guthrie and Woody Dylan" as intense singer/writers - Dylan for the experience of his age changes on his various records and Guthrie because "every place he traveled, he wrote, talked about it. He loved to take a moment, he could write it down in about five minutes". J.J. ashes his smoke and sums up the essence of his writing as, "You have to do it the rest of your life. It better be something you wanted to say".

Have you, in show-biz terms, made it?

"Not in show-biz terms, but in terms of being happy and playing music and being with my friends and making a living out of it, I think I'd say that's happy, it's all combined easy like. I don't have to do the "Tonight Show", but that's making it for some folks. I call that 'biting the bullet'."

"Hello, sir", beckons harp player extraordinaire, Mickey Rapheal as he and his lady saunter in for dinner. He and Jerry Jeff shoot the bull about the Last Gonzo Rodeo Dance Band's ("Those titles are anything we feel like being at the moment") new three piece horn section, kinks in the local musicians guild, a kind of self-help umbrella for pickers, and soon Murphey returns, hugs her man, and it looks as if now's as good time as any to cop a few minutes of privacy. Besides, Billie Joe's already a few drinks ahead around the corner.



## Z.Z. Top Builds and Builds

The band from Houston has laid out on vinyl some of the best music there is for certain pleasurable activities.

by Susan Barton

For a while after Z.Z. Top's "Tres Hombres" album came out this fall, our friendly FM stations played part of it, usually "La Grange", around about 11:30 or so almost every night.

Why?

Because the band from Houston has laid out on vinyl some of the best music there is for certain pleasurable activities. In my humble and honest personal opinion. Haven't even called KZEW or KAFM to find out if that is actually the reason, for all I know they have been playing "La Grange" because they're all addicted to bass riffs due to the mesmerizing quality of working a four-hour shift in a bare, sterile studio with only a microphone for company.

Now, this is not true for the folks at home, folks, unless you just happen to be crazy about dialed consoles, multiple turntables and glass partitions for your home decor, you cannot possibly be listening to Z.Z. Top, the Buddy award winner in the Pop category, in a place as anti-funky as a jock's booth.

Which is good. This band simply must be listened to in a cozy atmosphere, in the company of close friends if possible.

The other possibility is to go to one of Z.Z. Top's live shows, which unlike some other concerts, are truly worth the ticket price. The three-man band puts on a show that starts out with intensity and

builds and builds and builds until the roof nearly comes off the hall.

But it never does, and that is the secret of the band's success, a success that is now bringing them warmup dates with groups like Chicago and the Rolling Stones. Their show in Fort Worth this September drew five encores, the last after a long pause with the house lights up.

Z.Z. Top's music is basic, lowdown boogie and blues with a heavy metallic edge on it about the width of a Samurai sword. But the band controls the raunch in its act, keeping it just barely under the surface. The result is very tense, and very sexy — much more so than an explicit show would be.

That edge comes from Billy Gibbons' lead guitar, always dominant in the band's sound, though the lead would be nothing without the Dusty Hill's bass punching things along. The two jam together frequently in concert, but do not let the improvising degenerate into boring, repetitive licks. That kind of jamming talent is fairly rare.

The two, wearing grubby workshirts with such odd details as rhinestone belts and Dodgeboy white hats, tend to tromp about stage together as they play. Or Gibbons will squat down or make strange faces. It's this slightly silly business, going on in the midst of highly tense, heavy sexy music, that has done a lot to make the band more and more popular, says

Shaun Hoover, its advance man.

Not many bands even have an advance man who comes into a city before they arrive, working on publicity and generally casing things out. That may be another reason for the group's success.

One thing for sure: Z.Z. Top is a very carefully organized, and almost scientifically merchandized outfit, mainly through the efforts of one Bill Ham, their manager. (I do not say one Bill Ham in jest: there is another Bill Ham in the area, playing lead guitar in a Dallas Fort Worth area band. And causing confusion.)

Ham regards Z.Z. Top as his child, and he tends to talk on and on with hyperactive enthusiasm about the band and how he's been careful to "not book them in every bar north of the Rio Grande," to avoid playing any one city to death — Dallas, for instance — to "bill Z.Z. Top correctly" and use other marketing devices such as stickers and logos. He has been doing that kind of thing for some three or four years now, and it is obviously paying off.

The band from Texas is starting to break all over the country, "La Grange" is very soon to be released as a single. And there is even a wild rumor — RUMOR, now — that James Guercio, Chicago's manager (the one with the Colorado ranch with recording studio — is interested in doing some work with Z.Z. Top.



# ROUND AND NEW

## Deep Purple/Burn



**Deep Purple/Burn** A new lead vocalist, plus a new bassist (who also sings) join Jon Lord, Ian Paice and Ritchie Blackmore, and the result is a bigger, badder Deep Purple than ever, whose music just *burns*. That's why they called the album that.

## The Grateful Dead The Best Of (Skeletons From the Closet)



Since a nine-record set would be unwieldy both in cost and fitting into your record cabinet, the best of the Grateful Dead had to be narrowed down to a single album. But the selected tracks are the very best.

## LEO SAYER/SILVERBIRD



Lyracist of Roger Daltrey's successful solo album, and possessor of one of the most unusual and gratifying new voices in rock, **Leo Sayer** makes his opening bow on Warner Bros. Records. *Silverbird* is simply magnificent.

## Kiss



**Kiss** Put down all those other pretenders nibbling at your earlobes. The first album by this New York quartet of heavy rockers comes on deep and wet, like a Kiss should, and gets farther down into your ear canal than you thought music could.

## GRAHAM CENTRAL STATION



Sly Stone's former bass player, Larry Graham, together with some of the funkiest folks around, are Graham Central Station. Their first album is a collection of prime body movers, the result of a happy union of top musicianship and soulful vocals.

## The Talbot Bros.



**The Talbot Bros.** John and Terry Talbot, mainstays of now-departed Mason Proffit, are doing it on their own now, and doing it well. Their first album explores the softer side of country rock.

## The Marshall Tucker Band/A New Life



**CAPRICORN RECORDS**

**The Marshall Tucker Band/A New Life** Coming off one of the past year's most successful debut albums, The Marshall Tucker Band returns with more of the polished, professional rock that so distinguishes them.

## Todd Rundgren/Todd



**Todd Rundgren/Todd** Much to the delight of all concerned Todd periodically takes time off from his production chores to make an album of his own. His latest is a double,

**New From Warner/Reprise**





# FREDDIE KING



"Whatever I do in the future, it'll be the blues," says Freddie King.

by Ben Ferguson

Freddie King. The Texas Cannonball. The Buddy award winner in Blues. His name itself is a synonym for the Blues; hard and powerful, yet endowed with a humble, sweet friendliness.

I had just returned to Dallas from a visit to my hometown, Hutchinson, Kansas, when I heard that Freddie would be playing at Gertie's that evening. Freddie used to play Hutchinson's ancient Convention Center back in the mid-60's.

The first person I spoke to at Gertie's was John Hopkins. Known to most folks simply as "Hop", he is Freddie's sometime road manager. Amazingly, Hop remembered me from gigs I used to do at Hutchinson's South Main Street beer joints. "Yeah", he said, "I used to spend quite a bit of time at the Manhattan Club on South Main. It'd be nice for Freddie to play Hutchinson again, but, you can't get enough money in those little towns.

Hop introduced me to Freddie and we arranged an interview for the next day. We sat in Showco's conference room for the interview, which began after Freddie finished reading a large handful of fan mail.

"Gettin' more letters these days," I observed.

"Yeah", he replied with a broad grin. "This chick is puttin' down bullshit," he said, pointing to a letter on the table. "I don't know about this other one though," he chuckled.

Freddie was born 37 years ago to a musically-oriented family in Gilmer, Texas. "My mom and dad and everyone else in the family played music," Freddie recalled. As a boy, Freddie listened to blues legends such as Blind Lemon Jefferson and T. Bone Walker, and they, along with others, led to his falling deeply in love with the Blues.

Freddie's first gig was at a Chicago club, Red's Playmore, at the age of 17. Since that time, he has played everything from crowded, smoke-filled barrooms to concert halls. Most importantly, his music has earned him respect as one of the most powerful Blues influences in music today.

A recent innovation in Freddie's music came about when he teamed up with Leon Russell for his "Woman Across the River" album. Freddie's musical association with Leon, a white man, brought to mind the traditional question, "Can a white person play the Blues as well as a black person?" When I put the question to Freddie, he replied promptly, "No, I don't think so. Black people have always made their own music. They would sit

Cont. on page 21

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# Willie Nelson No Shotgun Willie

He handles everyone with finesse and diplomacy. He seems to be the only one in control of the situation.

by Stoney Burns

Shotgun Willie might sig around in his underwear, but Willie Nelson travels in faster circles. Right now the Buddy Award Winner has just finished his set at 57 Doors and a stripper/snuff queen is licking the back side of his hand in preparation for salting it so he can drink his tequila in the traditional fashion.

He nibbles at the lime while other fans come up to him to introduce themselves. ("Remember me? I'm the guy with the t-shirt at Abbot!") Willie handles them all with finesse and diplomacy. By God, I think he *does* remember them all. In all the confusion he seems to be the only one in control of the situation.

He seemed the same way at his super-picnics last fall at Abbot and last summer at Dripping Springs. In all the confusion there was Willie with his beatific smile and amazing charisma, carrying the whole day with his quiet dignity and calm demeanor.

Here at 57 Doors, Willie's Harpist Extroinaire Mickey Raphael is complaining that his lips are bleeding. They should be. I walked into the club around 10:30 and Willie was already playing.

He finished and was called back for an encore around 12:15. The encore was over at 1:45. His encores are longer than most performers' whole sets. His fingers should be bleeding too, but he's used to it.

Willie loves to play. His guitar has

a hole worn completely through the front of it, right under the high E-string where the pick scrapes. It takes a hell of a lot of pickin' to scrape a hole in that hard spruce.

Of course, he *is* picking harder these days. He still sings his moody ballads like "Touch Me", "Hello Walls" and "Funny How Time Slips Away", but lately he's been jamming with rock

more with a brand new acting career. He plays the part of a sheriff in the upcoming *John Wesley Hardin*, and just to hedge his bet he's also writing the score for the film.

Willie is always mentioned in the same breath with Waylon Jennings and Kris Kristofferson as being the leaders of the "Nashville Underground" or the "New Breed of Nashville" even

though he now lives in Austin. (An interesting sidelight is that Willie and Waylon, good friends in private life as well as in public, both started their careers as bass players. Waylon played behind Buddy Holly and Willie played behind Ray Price.) And residents of Austin who are familiar with that city's music scene say he *owns* that town, hobnobbing with such celebrities as UT coach Darrell Royal, a patron of country music.

As for Willie's two very successful outdoor music festivals last year, that'll happen in 1974 too. But instead of just one day at a time, Willie has reserved the speedway in Bryan for a massive three-day festival to begin on July 4. It'll be called "Willie Nelson's Second Annual July 4th Picnic and Grinnin'."

You know, it's a funny thing about Willie's long sets. Audiences may walk out on a lesser artist when he plays that long, but nobody walks out on Willie Nelson. I think there's a moral in there somewhere.



heavies like Leon Russell, and his later tunes border on rock - "Shotgun Willie" and "Devil In A Sleeping Bag" are the obvious examples. (I guess it's a two-way street, with Russell recording country albums now, too.)

Willie Nelson's branching out even

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Greg Wretzel, fiddler and guitarist, booking for one-nighters. 826-2329.

One guitarist, one flute/sax, looking for bass, organist, drummer, for band. Must have equipment and transportation. Brad/Jay, 692-1519.

Can Really tickle those Ivories, but experienced only in solo. Would like to learn to jam. Dig it? Karen \* \* 946-5949.

Seeking lead, bass and keyboard to play rock, pop, folk and blues. Troy (817) 275-2302.

Guitarist doubling on upright bass, mandolin, and banjo, seeks two good guitarist/singers to form intelligent acoustic band. 526-0262.

Need a "Good" guitar player. Call Larry at EX1-0307. Country & Pop.

Fort Worth folk-freak sings and plays 6- and 12-string guitar, bass, autoharp, harmonica, mandolin and recorder. Would dig joining up with others of the folk faith and get something going. Male or female, it don't matter. Into Dylan, Guthrie, Baez, Joni Mitchell, Tim Hardin, etc. Froggy, 923-7530, 3928 Townsend Drive.

Full-time bass player needs job with working rock 'n' roll band. I have been playing with a group called "Mark," we were with S.T.A. Call 1-722-5224. Horace Bowen.

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

Jack Knight. Vocals, acoustic guitar, bass. Folk, country, pop, some rock, blues. Need versatile partner. 357-2087.

Rock-Jazz musician looking for working group or good keyboard man. I play electric sax, electric flute and Arp Odyssey synthesizer. Call 461-5288 & ask for Jim Salazar & leave name and number.

Do you dig drinkin' beer & pickin'? If you do, a couple of country folk, singer, songwriters would like to get in touch with you. Between us we play Banjo (a little), harp (the same) and guitar. We would like to get together for some pickin' and grinnin'. If interested call Johnny 270-2670 or Randy 270-7862.

Guitarist and drummer with good equipment and potential need good bass or lead to do weekend work. Mostly rock and some original tunes. Lloyd Kreager, 806 Garnett, Gainesville, Texas 76240.

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# IT'S TEXAS NOW

Coming up with the musicians was relatively easy. Coming up with the name was the hard part.

by Susan Barton

Texas' Michael Maben and Gary Osier make a good team.

Lead vocalist Maben, known as "Mace", is rather serious, though not humorless. He writes the music for the Fort Worth-based group, the Buddy "Top Newcomer" award winner.

Gary, who writes the words and is one of the band's two drummers, is quick on the verbal draw, accomplished at adding a light touch to the band's tale of its promising beginning. Formed just a year ago, Texas toured for eight weeks with Three Dog Night this fall and has followed that break with a string of dates at large rock clubs in Nashville, Denver and Atlanta, where they packed the house on their opening night at "Richard's" — an unusual feat.

Osier is the kind who can break you up with a couple of quiet words. And though he calls himself "ridiculous," he is not incapable of straight, serious commentary either.

There is a nice balance between him and Mace, which is undoubtedly why

they have been friends and partners for some six years, working together in many bands, including Bang. That kind of partnership, and a group of good musicians, is making Texas take off, with the Three Dog tour, a set of mini-concerts in colleges across the Midwest this winter, and another group of college concerts in the Pacific northwest set for spring. "Rock and Roll Eyes," from Texas' album on Bell, will soon be released as a single.

The group was given a big start by Rick Bowen of Concerts West, who produced the album, and is working with Texas on a second album to be recorded sometime in the summer at CW's Seattle studio.

Bowen was managing Bang when Gary and Mace decided to part ways with that group, and he suggested that the two form their own band. By January 1973, Rick said, "They had a

group together . . ."

"We told him we had a group together," said Mace. "We didn't, but we knew all the guys," Gary finished.

After a few weeks of rehearsal, Bowen threw Texas into the water to see if it could swim. The water was pretty deep — fronting Frank Zappa and the Mothers last March at UTA. I was at that concert and could not find out the name of the warmup act from anybody in the crowd, I told Gary and Mace.

They laughed, in unison. Because, it seems, there was no name for the seven-man group. "I think we were called Momentum at that concert," Gary said.

There was another tryout gig in Monroe, La., soon after that. "We were Gnab, that's Bang backwards, that night," Gary mumbled.

Finding a name for the band was its largest problem. In fact, the group did not settle on Texas until after the album was sold to Bell Records for release in September.

Why Texas, finally? "Who can forget that?" Mace said. "People all over the country recognize it. And, we're all from Texas and there is so much going on in Texas, marketwise."

The country-rock scene is a big influence in the band's music, but there is also a lot of brass and sax in it and the group's vocals are what lead its sound.

All four vocalists are capable of singing lead, though Mace does the leads on every tune. It's not an all vocal group, but not a blues band either. "We're neither one — and we're both," Mace tried to explain.

Texas, starting out strongly but planning a slow climb, could be on the way to some large fame. How would that affect the band?

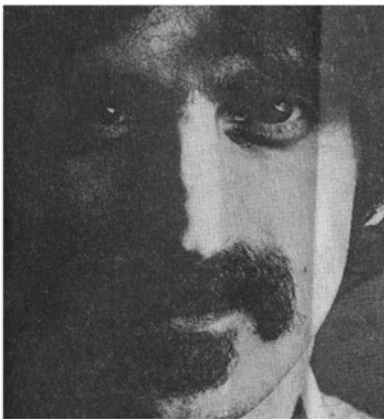
"That's hard to say, because we've never been there," Mace said thoughtfully. "but we've been in the business so long . . . I mean, three years ago, with all this happening, I would have been on Cloud Nine. But now I'm more realistic, I think of it all more as a business."

"Success is bound to change you. But it all goes back to the ego, whether the man controls the ego or the ego controls the man. . ."

# EVENTS THRU MAR.

## CONCERTS

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



**Zappa.**

**Frank Zappa and the Mothers**, March 5, 8 pm, Memorial Auditorium

**Johnny Winter**, March 18, Texas Hall at UTA, Arlington.



**Deep Purple.**

**Deep Purple, Savoy Brown**, March 30, Tarrant County Convention Center, Fort Worth.

## CLUBS

### DALLAS

**Abbey Inn**, 720 Medallion Center, 369-2179. Open 11:30 am to 2 am. Open at 6 pm on Sundays, when everything is 1/2 price. Outasite hamburgers for lunch too. Gladstone (with the best female drummer in the world) is more or less the house band and will be playing March 6-10 and 27-31. Appearing March 13-17 and 20-24 will be Tyler's legendary Mouse and the Traps. Alex Neeley plays a softer sound every Monday and Tuesday.

**Adobe Flats**, 4422 Lemmon, 526-2080. Open 11 am daily and Sunday at 1 pm. Open until 2 am. Music starts at 7 pm. 50 cents or \$1 cover, consistently fine bands. Tequila is the house drink as you might expect. Salt and lime for all macho types. Schedule of bands was not available at press time.

**Annex**, 3407 Kings Road. Soon to be transformed into a beautiful parking lot.

**Boogers**, 3400 Kings Road, 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. The oldest freak bar in town. It's basically a neighborhood bar in a very weird neighborhood. Beer and wine only.

**Charlie's Good Time Parlor**, 7165 E. Grand, 327-9571. Pool, Fussball, pong, electric darts, and other games for grownups.

**Chelsea Corner**, 4843 McKinney, 526-9327. Antique British decor, with rotating musicians providing the entertainment. Gary Mills plays classical guitar on Tuesdays, Wednesdays and Saturdays; Jerry Jackson plays more pop stuff on Thursdays, Fridays and Sundays; Ed Beaver plays on Monday nights.

**Cisco Kid**, 5400 Lemmon, 526-0826. Open 10 am—2 am. Jess King and the Backroads will be on hand through March 7.

**Ethyl's**, 3605 McKinney, 522-8900. No cover, except when bands appear. Will Barnes and his accoustic guitar provide entertainment nightly Mon—Thursday. Jam sessions on Sunday nite. Beer and wine only.

**Fifty-Seven Doors**, 4001 Cedar Springs at Throckmorton. Laid back country bar featuring top name entertainment with a decidedly "headneck" clientele. Schedule of acts unavailable at press time but they have had everyone from Michael Murphy to Mimi Farina to Herbie Hancock to Willie Nelson in recent months.



**Rory Gallagher.**

**Gerties**, 3911 Lemmon, 526-9543. Lots of glitter and loud bands. Open until 5 am most nights. Rory Gallagher is lined up for March 25. Advance tickets will be available.

**J. Alfred's**, 4217 Oak Lawn, 526-9222. I never can decide whether to file J. Alfred's under the J's or the A's. Good juke box, crowded every night, nice folks drink here. They used to serve good sandwiches for lunch but the last time I went by there they were closed in the afternoon.

**James Comedy**, 5417 Greenville Ave., 369-6202. Singles bar. Cover charge on Thursday, Friday and Saturday only.

March 1-3	Headstone
4-9	Buster Brown
10-17	1st State Bank
18-24	Daniel
25-31	Texas Rose

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

March 1-3	Fever
4-10	Savory
11-17	Big Beats
18-24	Rock and Rye
25-31	Pepper

**Papa Bear's Den**, 9410 Marsh Lane, 350-7471. Happy hour 4—7. 1/2 price for unescorted ladies every night with free drinks on Thursday, unescorted or not. Nazzarah, featuring Barbara Fant, is slated for the first week in March.

**Place Across the Street**, Greenville

at Lovers Lane, 691-0141.  
 March 4-10 Spider Turner  
 11-17 Friends  
 18-31 Big Beats



**David Bromberg.**

**Mother Blues**, 3717 Rawlins, 528-3842. A favorite listening club complete with a blues room and boogie room....also a favorite haunt for out-of-town musicians after their concerts at Memorial or wherever. Be sure to bring an ID because they card everyone. David Bromberg will be at Ma Blues March 11—13.

**The Old Theatre**, on Field Circle, 2711 Storey Lane, 358-1771. 20's and 30's decor, films/multimedia in a high flash atmosphere. Dave Thomas says it's new and interesting.

**The Quiet Man**, 3210 Knox St., 526-9115. Bluegrass band every Thursday, New Band every Friday. The QM is mostly however a place for quiet conversation and loud arguments, ever since prohibition.

**Ritz Pub**, 2621 McKinney Ave., 826-4805. Open noon to 2 am daily. Entertainment Wed—Sat with no cover and usually excellent groups including:  
 March 13-16 Keese  
 March 20-23 Silver City Saddle Tramps

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

March 5-9	Ewing St. Times and Henry the Fiddler
12-16	Silver City Saddle Tramps
19-23	Bill and Bonnie Hearne
29-30	Warm Wood

**Silver Eagle Mining Co.**, 3121 Inwood Road, 357-1991. Sun—Thurs 1/2 price drinks and 25 cent beer. Tuesdays 50 cent Tequila all night. Cover on Sat. is \$1.  
 March 3-4 Pecos Star  
 5-9 Stone Bros.

**Steak Pit**, 6711 Harry Hines at Mockingbird, 351-5282. Happy hour 5-7, food, drinks, dancing. Restaurant open 24 hrs. Lonnie Dean and the Cashmen play C & W Monday—Saturday.

**Stoneleigh P.**, 2926 Maple Ave., 741-0824. Classical, jazz, soft rock and camp on the jukebox. Food and drinks. Photographers and film people drink here, including Gary Bishop and Jim Beshears, and occasionally a few real crazies like Kitch. Open 11:30-2 am.

**Travis Street Electric Company**, 4527 Travis Street (natch), 522-6190. Dancing to loud recorded music on a lighted dance floor. A young crowd, they have a real good time. 50 cent cover on Tues, \$2.25 Fri & Sat. Wednesday nite beer bust.

**Up Your Alley**, 5645 Yale, 368-9598. Closed Monday, cover varies.



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Adobe Flats  
National Sound Stores  
Spirit of Rebirth  
Dallas Tape Deck

#### Park Cities

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Sound Climax  
Cameras Etc.  
Olson Electronics  
Abe's Place Books  
Village Records

#### Old Town

S.R.O.  
Mountain Chalet  
Brass Boot  
Filpside Records

#### East Dallas

Abbey Inn  
Harpers  
Medallion  
Hobbit Head Store  
Pant Place

#### Valley View

The Ranch  
Sound Town  
Foxmoor  
Disc Records

#### North Dallas

Pant Place  
Strawberry Fields  
Sound Climax  
Melody Shops  
C.R. Adkins Army Store

#### Oak Cliff

Big Tex Army-Navy Store  
Up Your Alley  
Pant Place  
Hit Records  
Billboard  
Jaylee's

**Veneton Room**, Ross and Akard in the Fairmont Hotel. The "class" room in Dallas, with dining dancing and a decor straight out of Madame Bovary. Cover varies from \$5 up.

March 4-12 Dyan Cannon  
13-23 Joey Heatherton

**Village Tavern**, 714 Medallion Center, 368-9107. Live bands except on Sun. \$2 cover on Fri and Sat. Entertainment during march includes Tim and Bill, 4-16, and Talk of the Town the rest of the month.

**Western Place**, 6651 Skillman, 341-7100. "Nashville's Sound With Dallas' Style." Plush western, like a backdrop to the Hank Williams Story. March 6-7 Nitty Gritty Dirt Band  
13-14 Red Steagall

**Winner's Circle**, 3211 Northwest Hwy, 357-9621. Open 11 am-2 am daily, no cover. Unescorted ladies get drinks for half price. Jim Morton and Margie Richie will be featured throughout the month of March.

### FORT WORTH

**Daddios**, Commerce St., downtown, 332-0752. Jazz nights Wed, Sat & Sun, good musicians are always welcome to jam. Thursdays: Jerry Williams and Suzie Hollman. Tues: Jan Ortega.

**Head North**, 2814 Azle Ave, 624-0539. Stray Dog plays through March. No cover and 25 cent draws.

**Garage**, 600 Houston Street, 332-3844. Discotheque with no cover Mon-Thurs. Live bands on Fri and Sat and \$1.50 cover.

**The Hop**, 2905 W. Berry, 923-9949. 11 am-2am. Lunch and dinner. Live entertainment nightly. They don't book that far ahead but the bands usually playing during the month. Included Second Wind, Pecos Star, Robert Ealey and his Five Careless Lovers, Rags and Bones, Captain Crunch, Ewing Street Times, etc. Maybe you better call them for dates, etc.

**The New Blue Bird Nite Club**, corner of Horn and Wesley in the Como section of FW, 731-8006 (ask for Hi Watha, the manager). Featuring Robert Ealey and his 5 Careless Lovers (blues), \$1.00 cover, on Fri & Sat.

**Showdown II**, 4907 Camp Bowie. Ladies Night Mon & Wed. Happy hour 2-7, Lunch 11-2, No cover. Pool, Fussball, Pong, etc.

### MEDIA

#### VIDEO

Mar 1, **Midnight Special**, 12 pm, Ch 5.

Dr. Hook & the Medicine Show, Foghat, Stylistics, Peter Yarrow, Al Wilson, Melissa Manchester, Uncle Crusty.

Mar 3, **Don Kirshner's Rock Concert**, 7 pm, Ch 11. Slade, Atlee Yeager, Isley Bros, Stories.

Mar. 3, **"Getting Straight,"** 9 pm, Vh 11. Elliott Gould, Candice Bergen.

Mar. 4, **In Concert**, 11 pm, Ch 8. Commander Cody, Jackson Browne, Linda Ronstadt, Peter Yarrow, James Brown.



Alice Cooper.

Mar. 5, **NBC Tuesday Mystery Movie**, "The Devil Made Me Do It", 7:30 pm, Ch. 5. Alice Cooper makes his dramatic debut.

Mar. 8, **Midnight Special**, 12 pm, Ch 5. Gladys Knight and the Pips, Spooky Tooth, Curtis Mayfield, Fresh Flavor with Richie Havens, Jobriath, Jim Weatherly, Les Variations

Mar. 10, **Don Kirshner's Rock Concert**, 7 pm, Ch. 11. Eric Burton, Foghat.

Mar. 15, **Midnight Special**, 12 pm, Ch 5. Bill Withers, host.

Mar. 17, **Don Kirshner's Rock Concert**, 7 pm, Ch 11.

Mar. 18, **In Concert**, 11 pm, Ch 8.

Mar. 22, **Midnight Special**, 12 pm, Ch 5. Curtis Mayfield.

### AUDIO

Mar. 2, **Zoo Concert**, 10 pm, KZEW 98 fm. Badfinger, Thin Lizzy

Mar. 3, **Exposure Special**, 7 pm, KAMC 94.9 fm. Stevie "Guitar" Miller.

Mar. 4, **In Concert**, 11 pm, KZEW 98 fm, simulcast with TV. (see Video)

Mar 5, **Poor People's Concert**, 12 pm, KZEW 98 fm, Frank Zappa and the Mothers

Mar. 8, **Quadrophonic Hour**, 8 pm, KAMC 94.9 fm.

Mar. 9, **Zoo Concert**, 10 pm, KZEW 98 fm. Vinegar Joe, Caravan

Mar. 10, **Jon Dillon Interview**, 10 pm, KZEW, 98 fm. Loggins & Messina

Mar. 10, **Exposure Special**, 6 pm, KAMC.

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Winter.  
Mar. 16, Zoo Concert, 10 pm, KZEW,  
98 fm. Jeff Beck Group.  
Mar. 18, In Concert, 11 pm, KZEW,  
98 fm. Simucast with Ch 8.  
March 30, Poor People's Concert,  
midnight, KZEW, 98fm. Deep  
Purple.  
Mar. 31, Exposure Special, KAMC'  
'94.9 fm, 7 pm, Poco.  
Every Monday, Infinite Jazz, 10 pm,  
KAMC 94.9 fm.

### FREDDIE KING

Cont from page 15

at home and sing with each other. The white people didn't do that; they made the black people sing for them. There are white cats who can play the Blues. Johnny Winter, the Allmans, but it's not the same as black Blues."

I asked Freddie if he feels bitter about the success of white imitation-blues bands like the Stones. "No, I'm not bitter. I mean, sure, at first you get a little pissed-off when you've been playing blues for 17 years and some kid who's been playing for two years makes more bread than you. But because of *their* success, people such as myself become more popular."

I wondered if Freddie considered recent rock 'n' roll mania (i.e., T. Rex, David Bowie, Alice, "Alice Cooper? Well, it attracts a lot of people and that's what it's about. I listen to everything."

The future? "I've got an album in the can for Shelter. I'm playing 4 to 5 nights a week now. Whatever I do in the future, it'll be the Blues."

"Whatever I do in the future, it'll be the Blues." A promise from an incredible Blues man. It's a promise I'm sure Freddie King will keep.



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## RECORDS

Cont. from page 9

There, now that I've gotten that out of the way I can talk, or begin to try to talk, about this album and what it will do to you. That's really the only way I can begin because it's so important. Do you remember the first time you heard Canned Heat's "Refried Boogie"? Remember how surprising it was when it was over and you couldn't believe it had been eleven minutes already? Well, this album does just the opposite. When the side ends, you have to look at a clock to believe it's only been about twenty minutes instead of . . . whenever. You get so immersed in this LP that everything else goes away from your mind such that when the music's over it all snaps back and you wonder where you've been . . . Have I missed an appointment? Am I late? Is it morning? This is unquestionably a late night album.

When I hear what the group's approach is, I'm reminded most of *Live/Dead*. Every song is a thread nursed along by five distinct personalities, no solos, until you've been taken somewhere you've never been before, though you'll want to return.

From a lyrical standpoint, the album is unequivocally beautiful. However, I'm not at all sure I'm capable of explaining to you here why the line "It's Scrambled Eggs" at end end of "Aisle of Plenty" is so perfect, and I can't really do justice to the image of a singing lawnmower or a Romeo putting the make on a girl figuring he can't fail "armed with his chocolate surprise."

All the more I can really do is leave you with what I've said and let your imagination roam. I think you'll understand, and I just say that this album will take you from your problems to another world where there are elves, hobbits, people of different sizes, and maybe even Alice existing side-by-side with the Jets, the Pharoash, or even Al Capone. Anything might be behind that tree or around that skyscraper except nothing.

Consider yourself officially invited.

- Bear

**Commander Cody  
LIVE FROM DEEP IN THE HEART  
OF TEXAS  
Paramount**

Dressed in a metallic space suit, a Texas flag draped over one arm, and a Mannequin's leg in the other hand, Jim Franklin shuffled spaceman-like into the spotlight. In a half Texas, half Alpha-Four voice he announced, "From deep in the heart of Texas - recorded live at the Armadillo World Headquarters, Commander Cody and his Lost Planet Airmen!" The crowd roared hysterically and the band started kickin'.

Now the dream of every record agent when he decides to record a live album is that every time the album is played, a loyal fan will recall all those moments of madness at the concert (this sells lotsa records). In this respect the Commander's new album fails. It does not capture the

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mood of the Armadillo on those wild recording nights. This, however, is not to the discredit of anyone, it's just that the Armadillo cannot be put on twelve inches of vinyl. It is not your average hometown coliseum or convention center. The Armadillo is "that great bar in the sky" right here on earth. Something between Carnegie Hall (New York) and the June Lounge (Fort Worth) - between a hot nacho and a cold Lone Star. Any weekend for a mere two-fifty you can catch a great show, as were all of the Commanders'.

In spite of its failure to recapture the concert's scene, *Live from Deep in the Heart of Texas* is still a fine album. In fact, its failure in this regard might just mean its success. Because this live album has what all those others don't, a good "sound mix", something that is mandatory for a talented eight-piece band like the Airmen (You can't even miss it on a live Grand Funk album).

After the introduction and the "Armadillo Stomp", written by Andy Stein who does the fiddlin', and Ken Higginbotham, who doubles as the band's roadie, Billy C. Farlow takes the mike and the fun begins. With the magic words, "I heard the news there's good rockin' tonight," he kicks off, with only a couple of exceptions, a collection of Rock, Roll, and Swing that won't quit. The first side features "Down to Seeds and Stems again Blues", a tune off their "Lost In the Ozone" album. It is followed by a truly remarkable cowboy ballad, "Sunset on the Sage". Steel guitarist Bobby Black, who shines consistently throughout the album, literally sparkles on this one. The number is finished out with a chorus of whistling which rivals such great noise-makers as Roger Miller. Side one concludes with two more rockers, "Little Sally Walker" - "Put your Hand on your hip and Let your Backbone Slip" - and Gene Vincent's "Git It", one of those classic "well-oh-well-oh-wop-hep-hep-hep tunes."

The second side features a well done version of one of the all-time great Country and Western ballads, Buck Owen's "Cryin' Time". John Tichy and Bill Kircher's voices blend like whiskey and water. While Bobby Black on steel and the "Ol' Commander" on piano add the ice.

Undoubtedly the climax of the album comes with the commander's only vocal appearance, "Riot in Cell Block No. 9". Cody is introduced as the "29 year-old perfect master", drummer Lance Dickerson does his machine gun imitation, and the chaos begins, complete with sirens and all.

"Trouble started in cell block number four spread like fire cross the prison floor I said 'O.K., boys, get ready to run Here comes the warden and he's got a tommy gun'."

A couple more rockers finish out *Live from Deep in the Heart of Texas*, an album that won't replace being there, but well worth a hop in your pickup, a trip into town, and a visit to the local Record store.

- Dickie Thompson



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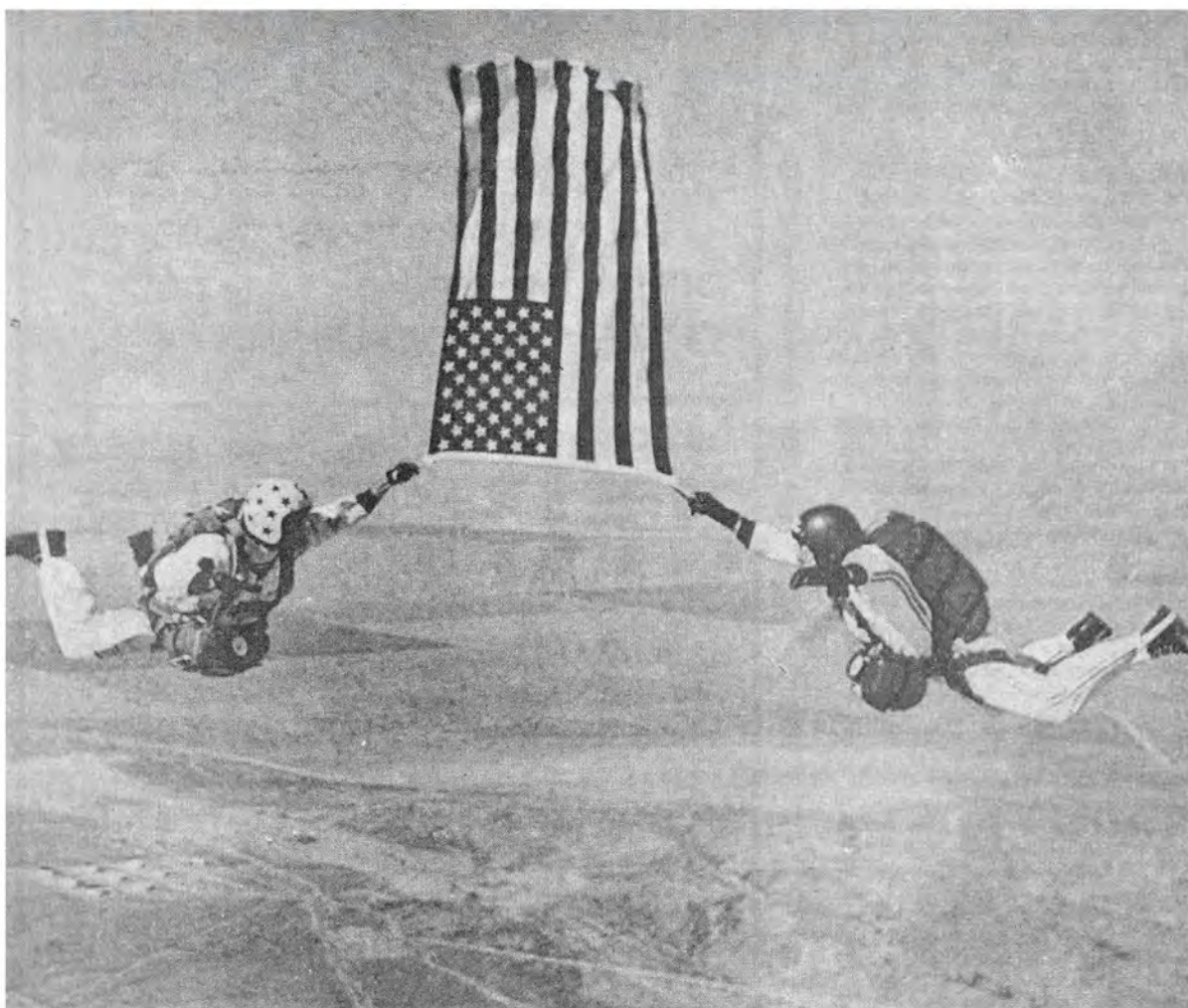


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