

KZEW's ^{98FM} Buddy

May, 1976

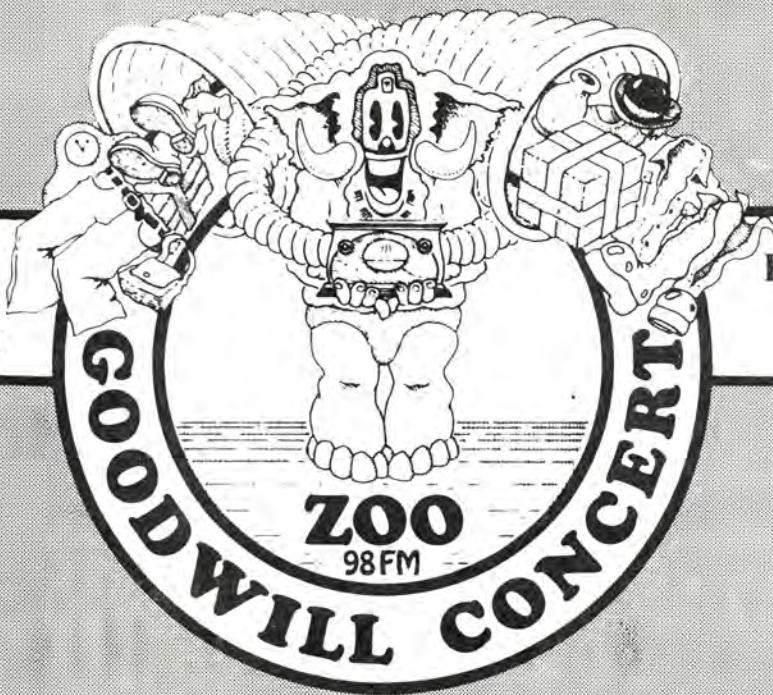
as Music Magazine

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Buddy

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Readers' Rap

Record Reviews

Dear *Buddy*,

"The Good, the Bad & the Homely" article by Michael Pellecchia in *Buddy* March 1976 issue was an insulting approach to four female singers - Phoebe Snow, Joan Baez, Janis Ian & Bette Midler. Pellecchia lumped these four extremely diverse singers together simply because they are women. He grudgingly drops tinted praise on Janis Ian. Of course in the wake of her Grammy award and three highly successful Columbia Lp's since 1974, he knows he can't be blankly hostile, but his comments still astound me. For example he writes: "Most of her songs are unintelligible, which quality some like to call 'introspection'. But I say, why talk any less clear to yourself than you would to anyone else, especially if you mean it?" If Pellecchia can't feel or understand Janis Ian, it's his failure not hers.

I feel Pellecchia's attack is a blanket sexist slur against four singers who somehow threaten him. Curiously, he says Phoebe Snow's album "cuts the air like limp spaghetti", but I think I know where the limp spaghetti is and it's not in the music of Phoebe Snow.

Jan Berry
Los Angeles, Ca.

(Ed. Note—Jan Berry is a singer, formerly one-half of the Jan & Dean duo.)

Jesus Music

Dear *Buddy*,

Michael Pellecchia's article "The Song That Didn't" was interesting and refreshing. May I commend the writer for fairly unbiased reporting of a subject that generally is anything but unbiased: Christian rock music.

Songwriter Larry Norman was and still is the vanguard of musical expression such as is displayed in "Wish We'd All Been Ready." He has a new LP out in May. Nor is Larry any longer alone as he was when that song was written. Artists such as Randy Stonehill, Michael Omartian and Randy Matthews are doing the job quite well, also. And strangely enough, their rock albums come out of that Waco "pabulum" factory, as Pellecchio implied: Word, Incorporated.

On Myrrh Records, and its distributed labels, Word, Incorporated produces more contemporary Christian music recordings than any other company in the world. Texas, therefore, has been the spawning ground for more than one type of rock music.

Religious circles seem to always be ten years late - especially in music.

At Myrrh, we feel we have succeeded in producing records which bring Christian music right up to 1976. The only reason it's not heard on radio - like Spanky and

Our Gang's single of Norman's song - is that, as Spanky stated, they are afraid it will "sober everybody up." Music Directors of a majority of rock stations won't touch that stuff with a ten foot pole. But if they'd delve a little deeper they'd find there's a lot of happy in most Christian rock, too. Just laughing, good-time rock music.

Jesus Music is alive and well, and coming out of hiding.

Frank M. Edmondson, Jr.
Assistant A&R Director
Myrrh Records
Waco, Texas

Dear *Buddy*,

I read your article about "The Song That Didn't" (April, 1976 Volume 111 Number 10 . . . page 32) and since the song is one that I wrote ("I Wish We'd All Been Ready") I thought that I'd write back to you and say thanks, old *Buddy*.

But in the interests of accurate investigative reporting I thought I should write back immediately and tell you that Larry Norman has not turned to Scientology.

Gosh *Buddy*, it's hard enough living like an outlaw accused of trying to kill the hymns and having to listen to rumors that I'm a Communist junkie, without having you start rumors that I'm also, of all things, a Scientologist. Hah, that'll be the day.

The real problem with reporter-errors is that a lot of people read the articles but few read a retraction in the letter-to-the-editor section. Oh well, I've been called a lot worse things than a Scientologist.

I'll send you my new album, *In Another Land*, which comes out in May.

Well *Buddy*, give my love to Richie and The Big Bopper and Peggy Sue, wherever they are.

Larry Norman
Solid Rock Records
Hollywood, California

KZEW

Dear *Buddy*,

It's a real pleasure to finally have a magazine of your caliber in our area. In a town like Wichita Falls we are kept in the dark about a lot of what's going on, so this mag is a real help in that area. Your lists of concerts and record reviews are just great and we appreciate all the work you put in it. With no rock FM stations within hearing distance, you're our sole source of new items.

By the way KZEW-FM is getting a lot of publicity here. As I said we can't pick it up, but ZOO FREAK stickers are popping up everywhere. Hey KZEW, why not work on beaming it on up our way?

Sam Parsons
Wichita Falls, Tx.

Dear *Buddy*,

Congratulations on still another great mag. For the last 5 months or so I've been here in the Lafayette Parish Jail on an 18 months sentence. (Theft of Sheriff Dept. Radio Equipment) You might say that it was a pretty weird trip I was on but that's what I was into for awhile. My sister and brother-in-law live there in Dallas and have been sending me *Buddy* since I've been here. I went to school in Big D for a short time and was really happy to see KZEW on your mag. Anyone who would like to write to a 20-year-old head, feel free. If I hear from you, you'll hear from me! Hey *Buddy*, how about some articles on Black Oak and the Stones?

Ronnie Ruth
P.O. Box 3864
Lafayette, Louisiana
70501

Readers' Rap

Dear *Buddy*,

In April's "Readers' Rap," Larry D. writes a letter on Spelling. Granted, it was an ass-a-nine comment, but you answered with all the closed-eared, over-commercial-like indignant, smugness of a KAMC dj told he was playing kaynews musik. Most complaints are constructive and in the interest of an all-around better medium. If one isn't, or is but you can't take it as such, trash it - you're not MAD Magazine, you know.

Tom Trafalgamadore
Dallas

New Band

Dear *Buddy*,

On Sunday, April 5, a group of us went to Dallas to eat. At Daddy's Money we got an unexpected treat. A band called Robert Jetton and the Panther City Pickers was playing there. They were the best band we've heard around here and we've heard them all. We'd really like to hear them again but we don't know where they are playing. A band that good shouldn't be hard to find out about. Y'all are always up-to-date on the music around here, so we thought we'd try you.

Dolores Chaney
Annalyn Simmons
JoAnn Crow
Denton, Texas

(Editor's Note—The manager of Daddy's Money on Greenville Avenue apparently likes the band, too. He's booked them for every Sunday, starting May 15.)

A new way to use your head.

Pick up your favorite glass. (Are you with us so far?) Now put it down. Now pour your favorite beer into the glass. Now pour your favorite tequila, Jose Cuervo by name, into the glass. Add a pinch of salt and don't stir.

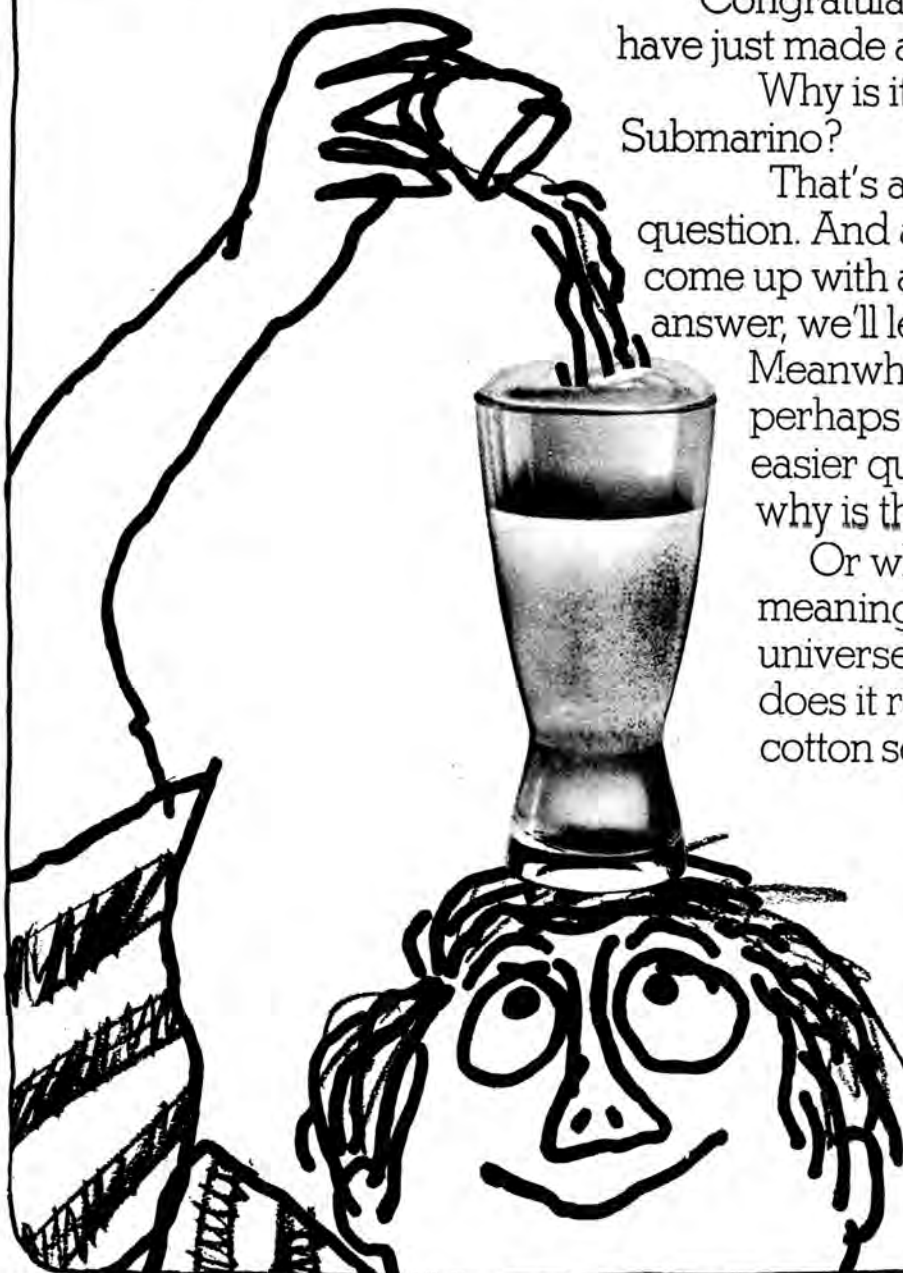
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That's a very good question. And as soon as we come up with a very good answer, we'll let you know.

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Records

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Sound Town
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Aquarian Waterbeds
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Park Cities

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Factory Service Center
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SMU Student Center
Village Records
Cameras, Etc.

North Dallas

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Melody Shops
Dallas Music House
The Happening
Ludwig's HI-FI
Jet Rail
Flipside Records
Music Hall
Sound Climax

Valley View

Disc Records
Sound Town
T-Shirts Unlimited
The Gap
Foxmoor
The Ranch

East Dallas

Sound Warehouse
Harper's
World Wide Stereo
Arnold & Morgan
Recorder Center
Music Metroplex

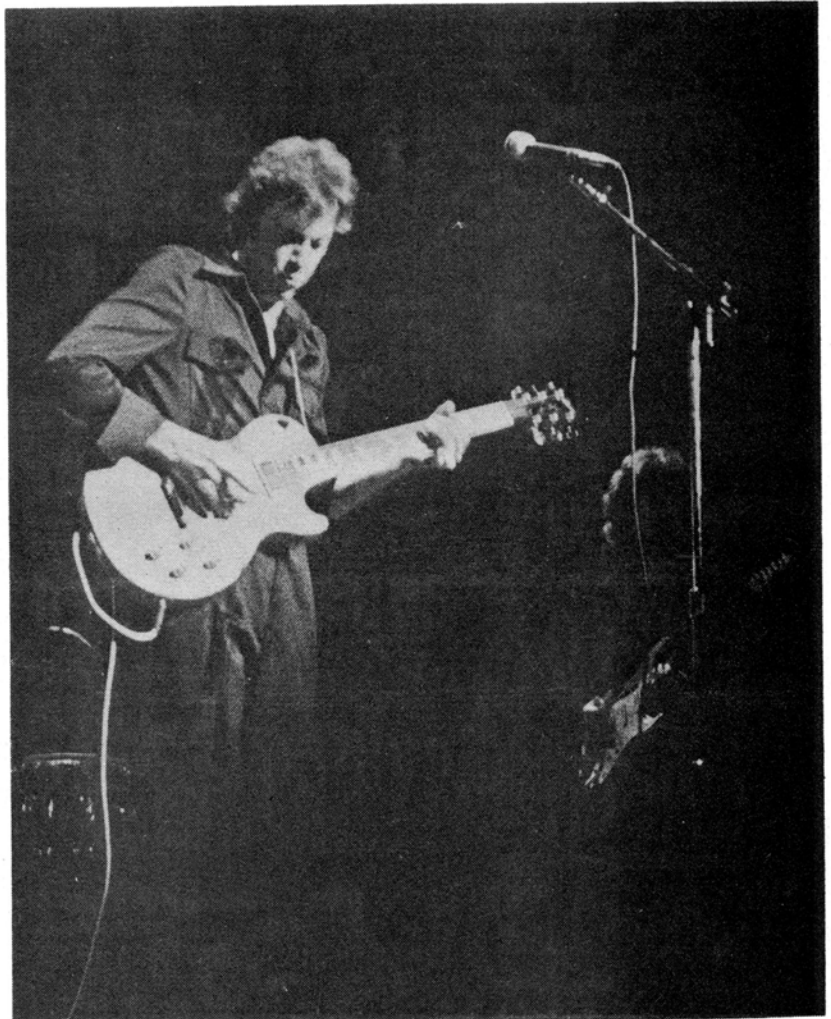
Greenville Avenue area

Fannie Ann's
Factory Service Center
Whiskey River
Easy Parlor
Waterhole
Bowley & Wilson's Alley
Abbey Inn

Oak Cliff

Sound Town
Melody Shops
Hit Records
World Wide Stereo
Jaylee's Records
Billboard

And Minnie Moore



Boz Scaggs at Arlington concert, April 16.

Boz's Best

Boz Scaggs
SILK DEGREES
Columbia

by Gary McDonald

Silk Degrees is an all new Boz Scaggs album but it could justifiably be called *The Best of Boz Scaggs* because it is full of perfect examples of everything he does so well. This is one long awaited record (by me, at least) that didn't turn out to be a disappointment.

Even the all but abandoned blues/rock style he played with Steve Miller surfaces on "Jump Street" riding on Les Dudek's slide guitar. The up tempo stuff doesn't stop there as you can see on "Kudi Shuffle" and "Lowdown." The smooth soulful sounds that knocked so many people out on *Slow Dancer*, Boz' last

album, turn up in cuts like "We're All Alone", "It's Over" and "Harbor Lights." "What Do You Want the Girl To Do" is sophisticated pop.

But even the cuts already mentioned owe more to Boz Scaggs than to any identifiable outside influence. Boz' melodic sense, his every improving vocals, his timing and his good taste would give him away in any setting. His individuality becomes more distinctive with each album and remarkably he accomplishes this going inside with something extremely accessible rather than going outside with a more abrasive route to establishing his own style.

He's got a way to go yet, but if Boz Scagg's music continues to improve at this rate, the white man may yet have an answer to Stevie Wonder. Who else is even close?

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Elvin Bishop.

Elvin Bishop
STRUTTIN' MY STUFF
 Capricorn

by Gary McDonald

If the new Elvin Bishop album has to be considered Southern boogie, then call it Southern boogie with a difference. The Bishop Band started maturing about two albums back and is now bearing the fruit of that maturity with a varied range of ideas and approaches.

A few short years back the sun wasn't exactly shining on Elvin Bishop. He had moved up to the one and only lead guitarist spot with Paul Butterfield after the exit of Mike Bloomfield and then given that up to follow a solo career that seemed to be a goose chase to a dead end. But things started looking better when he moved to Capricorn. Richard Betts helped on *Let It Flow* and that got people interested again and gave him the chance to establish his own identity with *Struttin My Stuff* and *Juke Joint Jump*, his previous lp.

You don't have to be a scholar to decipher Elvin Bishop's message. It can be summed up in two words—feel good. On *Struttin My Stuff* Bishop gives ten easy ways to do it. He sings "I Love The Life I Lead" (a really infectious tune) and you can believe it because despite the album's variety there's not a single cut on it with a bummed out attitude. Several tunes like "Holler and Shout", "Joy" "Have A Good Time" and the title cut are pure celebration.

Even their ballad, "Fooled Around And Fell In Love" doesn't bring you down. Can you believe Elvin Bishop with a hit single? The first time I heard it on the radio I searched my mind to think who it might be and never once even guessed Elvin Bishop. Of course, if he'd sung lead himself it would have been a breeze to identify. Conspicuously absent is a Bishop-style country song.

Southern rock has been needing something fresh to keep from being a tired cliché. I'm surprised (but maybe I shouldn't be) that the freshest approach is coming from Elvin Bishop.

Jerry Garcia
REFLECTIONS
 Round

Kingfish
KINGFISH
 Round

by Gary McDonald

Away from their usual roles in the Grateful Dead, Bob Weir and Jerry Garcia have released albums that indicate their skills as musicians are impressive while their skills as magicians are just a little erratic.

Garcia's solo albums never seem to be quite as good as they could be. *Reflections*, though excellent, is also like that. But it grows on you. The first time through I couldn't find much to recommend it, but gradually when one adjusts to Garcia's melodic idiosyncracies, it's obvious that the tunes are predominately high calibre. Two non-originals, the Hank Ballard r & b tune "Tore Up Over You" and "Catfish John", which has some classy guitar noodling at the end by Garcia, are the most direct hits. And that's mainly because the melodies are more basic. When Garcia dusts off his catchy, childlike style of writing on "Might as Well" he shows he can be accessible when he wants to.

But Garcia is more concerned with writing melodies that you can be sure you've never heard before (which is commendable) although he's not adverse to throwing in an occasional chorus or bridge that sounds suspiciously familiar. Most of these games are played out on his lighter-than-air ballads. The ones that work float. The heavy-handed ones come crashing down in the land of boredom. More accurately, they start like that and it's easy to quit listening before they finally get off the ground.

The line-up is Grateful Dead aided and abetted by Nicky Hopkins, Ron Tutt, Larry Knechtel, John Kahn and ex-Dead Mickey Hart, so naturally there's lots of nice instrumental work. And if Garcia falters at times it's easy to forgive him because he refuses to take the safe route. His average is still high. If he were a baseball player with an average like that he could name his own price with any team in any league.

Bob Weir has teamed up with ex-New Rider Dave Torbert, Matthew Kelly, lead guitarist Robby Hoddinott and drummer Chris Herold to form Kingfish, a pretty low-key rock group. The guitarists, Weir,



Jerry Garcia. Photo by Wendi Lombardi.

Kelly and Hoddinott are miserly with the use of distortion, preferring clarity instead. Even their hardest rock uses soft tones. Coming at you so non-aggressively they also require a period of time to realize that something's going on. They just don't kick you in the family jewels and beat you over the head with it.

As he showed from time to time with the Dead, Weir likes to tell an old Western story like Marty Robbins and for Kingfish's debut album he does "Big Iron", one of Marty's own. It's a killer.

Another of the highlights of the album is "Jump for Joy", despite the fact that it is a direct cop of the Dead's "Morning Dew." Or maybe because of that fact.

Like Garcia, Kingfish is a little short on magic, which seems to be in short supply all over these days. Rock music in general has been peculiar like that since the late sixties. The more skill, less thrill syndrome. As the musicians get better they get worse. Choose your own examples.

Hound Dog Taylor and the House Rockers
BEWARE OF THE DOG
 Alligator Records 4707

by Ben Ferguson

This is Hound Dog's first and only live album. Unfortunately, he wasn't around long enough to hear it as he died of lung cancer in Chicago a few years ago at the age of 59.

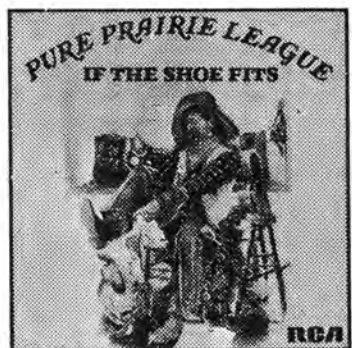
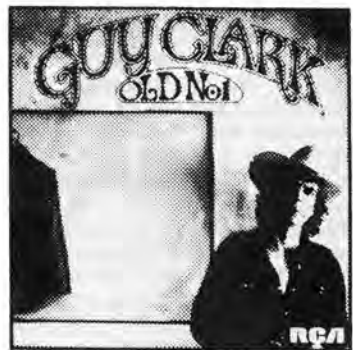
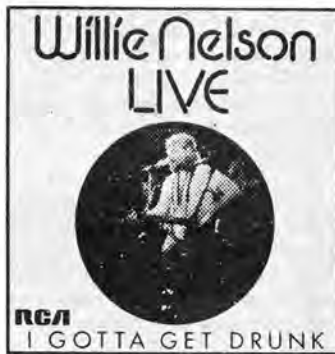
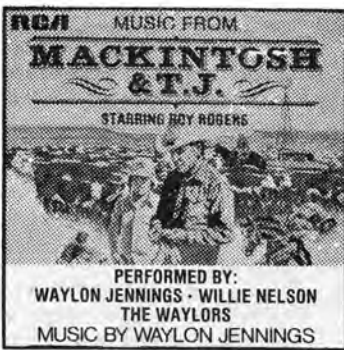
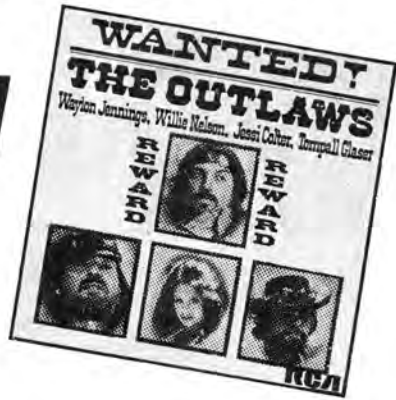
Hound Dog played blues to make you feel good. It was mostly rockin', up-tempo stuff, closer to rock than blues. He was noted for his rough, primitive style and his searing slide guitar licks. Another of the Dog's distinctive trademarks was his reliance upon a second lead guitar without using a bass.

The House Rockers, Brewer Phillips (guitar) and Ted Harvey (drums), worked with Taylor for 14 years and it shows on this album. The music has a relaxed, friendly quality, whether it's driving and frenetic as on "Give Me Back My Wig" or touching and personal as on "Freddie's Blues", a tune about Hound Dog's late wife.

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Steve Marriott.

Steve Marriott
MARRIOTT
A&M SP-4572

by Ben Ferguson

The first time I saw Steve Marriott in person he had just formed Humble Pie and they were playing second bill to Grand Funk Railroad. The Pie was so impressive that I was bored with GFR's mindless drone which followed. Little Marriott was a powerhouse with a voice which could still be heard at the back of the auditorium when the PA system broke down for a few minutes!

Since then, my tastes have changed and I'm not the hard rock afficiando I once was. Marriott's new album, however, retains his hard-rockin' roots while giving him a chance to display his talent in other musical styles as well.

"Marriott" is a concept album of sorts. It has British side and an American side, each recorded with a different set of musicians from the two nations.

The British side contains a generous helping of rock, but is flavored with the rhythm 'n' blues classic, "Lookin' For A Love" and the Leon Russell blues ballad, "Help Me Through The Day," both of which help to break through the rock monotony. The American side is even more varied, with a blend of disco synthesizer and pedal steel guitar on "Star In My Life," the un-cut funk of "Are You Lonely For Me Baby?," and the lovely soft blues of "You Don't Know Me."

Marriott's quest for individual stardom was certainly a step in the right direction.

Third World
THIRD WORLD
Island ILPS 9369

by Gary McDonald

If you believe what you read, reggae music has been on the verge of happening for several years now. So far that prediction looks like the masked media's biggest boner since the Boston or Boss Town Sound (who could ever forget the

likes of Ultimate Spinach, Marvin Gardens and the rest). Actually, legitimate reggae has never even gotten the opportunity to be accepted or rejected. Token reggae is the thing. The rock star throws in a token reggae cut on his album. He gets a reasonable facsimile of a reggae beat going, plays muted guitar chords and sings with a ludicrously affected Jamaican accent and that's what we're lead to believe is reggae. I've been as big a sucker as anybody. I'd have been equally convinced that I despised rock and roll if I'd never heard it played by anybody other than Kiss.

No wonder people aren't stampeding to the stores to pay inflated record prices for something that's never been all that impressive. Speaking of those inflated prices, didn't the record industry learn a nifty lesson from the gas companies. It's a cute trick and it goes like this 1) announce shortage (in this case vinyl); 2) jack up prices; 3) declare end of shortage and leave prices as is. But don't burn down your neighborhood record store or waste the clerks, they had nothing to do with it. In fact, they don't get a single solitary extra penny of profit from inflated prices.

Listen to reggae as played by the Wailers, Jimmy Cliff, Taj Mahal, Toots & the Mayalls and now Third World. (I don't pretend that list is all-inclusive) and, like myself, you may have to re-assess your opinion of reggae.

In the first place the music of third world isn't limp and harmless like some of the stuff that's passed off as reggae. I admit to liking some of the pseudo stuff, but it's not like this. Third World uses the fundamental reggae rhythms but they're not incarcerated by them. Their lead guitarist, Cat, can easily shift from those muted guitar chords to something more aggressive as he demonstrates on "Sette Messgana", "Cross Reference" and "Sun Won't Shine."

The production by Chris Blackwell, John Burns and Third World couldn't be more appropriate. They've created an island ambience so vividly it's almost visual. Of course, the island ambience to them is not exactly a tropical paradise. "Slavery Days" and "Brand New Beggar" proves that. Sometimes, like on "Sette Messgana", they go for that island feel explicitly (a lot of credit goes to Ibo's keyboard effects) but it is always at least implied.

I was introduced to this album cold—no knowledge of any of the band members, no familiar tunes, no well known guest stars— and it's already an old friend. Third World is one of the better bands coming out of nowhere.



Leonard Cohen. Photo by Bob Cato.

Leonard Cohen
THE BEST OF
Columbia PC 34077

by Jeff Leeah

Since 1966 Leonard Cohen produced five very special albums whose worth to the bittersweet documentation of the 60's can only be measured by how well they carried over into the 70's. No other artist can claim to have made their transitions as well. From "Suzanne's" children leaning out their windows for love to "Chelsea Hotel's" mistress "giving me head on the unmade bed," the wealth of the last ten year's history can be experienced.

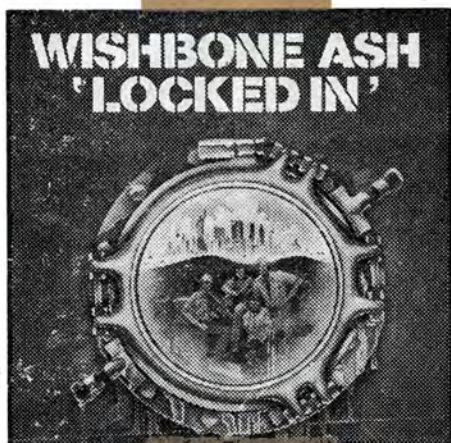
This masterfully selected package of songs brings out the strength and variety of experience that many felt lacking in the original albums from which they were culled. Cohen accompanies each track with a paragraph of explanation in the liner notes. We learn that the publishing rights for "Suzanne" were lost in New York City several years back. Cohen's notion is that it is probably appropriate he doesn't own the song, preferring to regard it as a spiritual anthem that kindled so much to life when revolution filled the air, not so long ago.

Kris Kristofferson might have accused Cohen of stealing the melody of "Bird on the Wire" (perhaps his noblest effort) from a Nashville songwriter, but evidently he's still impressed enough with the song's lyrics to have informed Cohen he was putting the first couple lines of the song on his tombstone. Cohen's reaction to that: "I'll be hurt if he doesn't".

"So Long Marianne," "Take This Longing", "Famous Blue Raincoat", "Sisters of Mercy", "Lady Midnight" and a few notable others converge in a refreshing arrangement that guarantees a sobering, almost enchanting retrospect of the golden era now behind us.

Perhaps what is most appreciable is how well this album rounds out a

Continued on page 28



COMING YOUR WAY!

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Film

THE USA FILM FESTIVAL

By Robert Sternberg, Buddy Film Critic

In the short period since its inception, the USA Film Festival has evolved to the concept of honoring films as an art form and expression of American culture.

Culture? Well that means no smoking, no talking, no soda pop, no candy or popcorn, no making out... none of the things that ordinarily make movies such a delightful part of the American scene. No matter, it's a small price to pay for the advance of a culture.

Though this year's festival (April 5-11) was given over to a worship of art, there was an ungodly amount of discussion of the business end of the movie industry. For movies exist only because there is money to be made producing and distributing them. Hanging over the entire week of the festival was the ghastly spectre of financial failure. Veteran festival goers remember only too well the fate of several of the movies which have impressed audiences before only to end up losing money in general release.

The problem is that while it takes an enormous amount of money to make a picture, it also takes an enormous amount to market it. Advertising and distribution costs are so high that if a film doesn't start drawing audiences almost immediately, the distributors are likely to pull it from circulation and cut their losses. Thus, films either do big box office business or they get "disappeared."

A case in point would be the saga of one of the hits from this year's festival, *Jim the World's Greatest*. Written and directed by Don Coscarelli and Craig Mitchell who first began work on the project when they were both 17 years old, the film captivated the audience when it was screened.

The fact that they were able to make the film in the first place is an improb-



Don Coscarelli, left, and Craig Mitchell edit their first film, "Jim the World's Greatest."

able story. They raised money from Coscarelli's father to get started. They had to adopt a weekend schedule in order to take advantage of lower equipment rental rates. Working without the benefit of a professional crew and using unknown, often-times inexperienced actors, they slowly and painstakingly put their vision on film.

After 84 shooting days and several months of editing, they were able to get Charles Champlin, film critic of the L.A. Times, to come and see a rough cut. He was impressed enough to arrange for the boy's film to be seen by Sidney Sheinberg, president of Universal Studios, and Universal subsequently bought it.

It is a stunning film. Essentially a tragedy about one family's deterioration, it explores the familiar world of high school and youthful experiences with humor, intelligence and remarkable insight. Blessed by first rate performances (especially by Gregory Harrison, Rory Guy, and Marla Pennington), it is a mature, thoughtful, complex piece

of art. But you may never get to see it.

Coscarelli and Mitchell, now a ripe old 22, are afraid that Universal is not going to release the film, instead preferring to stick it in the vault. The studio executives don't have any convenient labels which would enable them to crack the "youth market." It's not a music film or a "high school" film, so they don't know what to do with it.

Apparently, it's never occurred to them that us "kids" might like to see a good film. So the only chance this flick has is if someone with discrimination and good taste stands up for it.

Another interesting film at the festival, especially from the standpoint of Texas music, was *New Country*, a documentary film by James Szalapski. He followed several progressive country pickers to bars, homes, workshops, fields and recording studios to capture not only some great music (in stereo, of course) but also some insight into what makes these artists tick (. . . or pick).

Some of the Texas performers featured are Guy Clark, Townes Van Zandt, Plum Nelly, David Allan Coe, and Milton Carroll (in a non-singing role). Other pickers include Larry Jon Wilson, Tracy Nelson, Barefoot Jerry, and Charlie Daniels.

The film was shown at a "satellite screening," meaning it was not an official entry but was shown in a classroom at the producers' expense. What we saw was a work print—no opticals, no dissolves, mono track—but even Dr. Bill Jones, the director of the festival, was happy to have this satellite screening to add to a real festival atmosphere.

New Country is a welcome change from the glut of pop festival films which we were subjected to in the post-Woodstock period. Like *Jim the World's Greatest*, distribution may be a problem, but the film is good enough to stand on its own merits should a distributor take a chance on it.



James Szalapski, Alvar Stugard and Mike Harris film *Uncle Seymour Washington* (a neighbor of Townes Van Zandt) preparing his forge in Austin for "New Country."

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Imagine seeing Black Oak Arkansas, Pure Prairie League, Wishbone Ash, and Head East all for FREE! It's another big KZEW event set for Sunday, April 25 at the state fair grounds in Dallas. Starting at 11am, we'll kick off a beautiful day of music from the ZOO. It's the Zoo Goodwill Concert, and your free admission ticket is in your closet. Just clean out a sack full of unused clothes, and bring them to the show. Your bag of unneeded discards will get you into the event, and will also help in Goodwill Industries rehabilitation programs.

Heading up the lineup will be Black Oak Arkansas and Ruby Starr of Grey Ghost. The "Jim Dandy" group returns to Dallas Ft. Worth with an extra burst of enthusiasm since their sold-out Moody Coliseum show of a few months ago had to be cancelled when Jim Mangrum tripped over a power cord & fractured his ankle.



Jim Dandy of Black Oak Arkansas.



Wishbone Ash.

recent Dallas Memorial appearance with their big ZOO hit "Never Been Any Reason." Gary Shaw of the ZOO suggests that you bring along a blanket to help soften your seat through the concert.

Mike Simpson of Arlington's AST sound has been volunteering a lot of time and energy in helping with the staging for the supershow. He's expanding his audio set-up by 50% to bring you 50,000 watts of clean sound through 15,000 pounds of speakers.

* * * * *

Ken Rundel tells us that the benefit concert held in Fort Worth's I Gotcha Club starring Tom Jans ("Struggle in Darkness", "Where Did All My Good Friends Go?" and "Eyes of an Only Child") was great success. We raised about \$2,000 for the renovation of the Fort Worth's Zoo's Ape House which was in dire need of modernizing. This all came about from an idea which stemmed from Ken's listeners.

On May 16th, THE ZOO and Sneaky Pete's present another free big outdoor show. This one will star the best of our hometown talent . . . Texas Rose, Lightning, Lynx and Uncle Rainbow. Plan on zipping out to Flaggpole Hill, Northwest Highway and Buckner for a lot of afternoon fun. In the Homegrown tradition, Arnold and Morgan music in Garland will be helping project the good tunes with a fine sound system.



Appearing with Black Oak at the ZOO Goodwill Concert will be Pure Prairie League, whose recent hits of "Amie", "Angel" and "Sun Shone Brightly" have propelled them into national attention. Wishbone Ash will add a lot of musical energy to the bill. A British band famous for "Blowin Free", "The King Will Come" and "Phoenix", they have always had a strong following in Dallas-Ft. Worth.

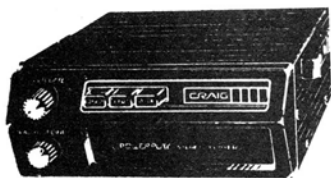
Opening the show will be Head East, who captivated a sellout crowd at their



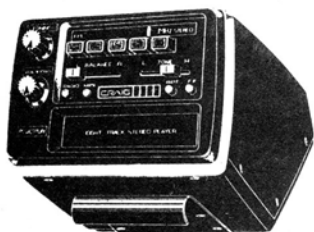
Pure Prairie League.



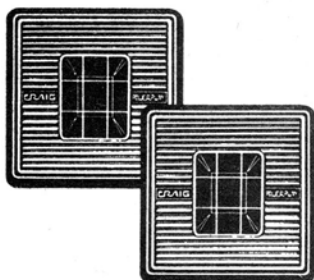
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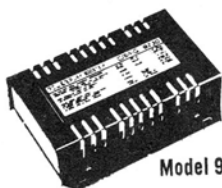
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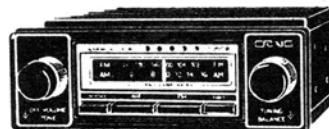
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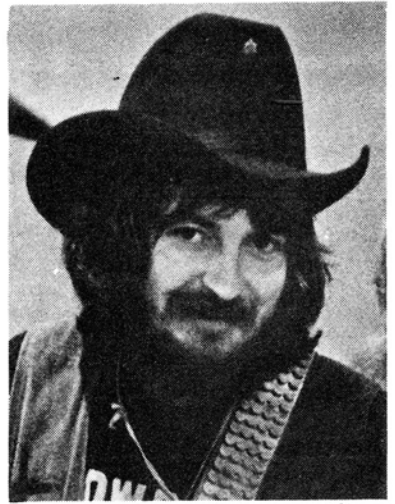
By Bellicose Bullfeather

We've heard a lot of stories as to why the Wings concert was postponed—here's the latest according to *Performance Magazine*: Lead guitarist, **Jimmy McCulloch**, slipped and fell, injuring his left hand, on March 26 in Paris, after the final night of Wings' European tour. X-rays taken at the American Hospital of Paris showed fracture of the fifth metacarpal finger of the left hand. A cast was set on the injured hand which has to remain for at least three weeks before remedial treatment can begin. The band decided to wait for McCulloch and not to cancel their U.S. engagements. Arrangements have been underway since the accident to reschedule the entire tour. The Fort Worth date, the first of the tour, is now set for May 3rd.

KZEW threw a low-cost charity concert Friday, April 2, at **I Gotcha** in Fort Worth to raise funds for the Fort Worth Zoo Ape House. Headlining was Columbia artist, **Tom Jans**, backed by **Shotgun** (Dallas' hottest band) and **Blackhorse** (who are gaining more fans everyday). The expected crowd of 1,500 swelled to over 1,800 as the concert progressed towards Jans' set. This Californian is probably best known for his writing of "Lovin' Arms", but it's our guess that song will take a back seat to his more recent music. "Out of Hand" was recently the number one country hit, and his latest Columbia album, *The Eyes of an Only Child*, features three songs that should catapult Jans into larger venues: "Once Before I Die", "Struggle In Darkness", and "Where Did All My Good Friends Go". Jan's style is gutsy, funky, and filled with life impressions many young people will relate to. He's got the message and the medium to establish himself as spokesman for the 70's generation much in the same manner as James Dean established himself through films in the late 50's. We've heard that Jans will be back in Dallas soon. We're looking forward to it. . . . Shotgun has a new bass player, incidentally. He's **Bill Randolph**, formerly with **Hot Sauce**, formerly with **Nevada**

finals for the city championship. Their men's Rugby team has advanced to the finals for the state championship. A girl's Rugby team was recently fielded by the Waterhole. What a bunch of jocks. A new special from the Waterhole-pitchers are \$1.50 every Sunday from noon till midnight Playboy recording artist **Mickey Gilley** will be appearing at the **Longhorn Ballroom** on May 29th and we've heard rumors that **Gary Wright** has been booked in June. Every Wednesday and Thursday night is ladies night at the Longhorn

Ray Wylie Hubbard will be playing **Fannie Ann's** May 26-29—his first Dallas club appearance since last November and a homecoming of sorts for Ray as he got his start at Fannie Ann's. **Karen Morgan**



Ray Wylie Hubbard. Photo: Ryan Wilson.

of Fannie Ann's tells us that **Zorro** and the **Blue Footballs** have just completed a movie with **Peter Fonda** entitled *Fighting Mad*. The premiere will be in Dallas in May Longhorn Ballroom owner **Dewey Groom** just announced **Doug Groom** as his new head of the promotion department. All future promotions for the Longhorn Ballroom will now be negotiated through Doug. . . . April 24th is the 3rd Annual Lone Star Muzik Festival in Lubbock, sponsored by Texas Tech University Center—and it's free. This year's guest artists include **Overland Stage Co.**, **Wright Bros.**, and other bands from Austin. Past festivals have headlined such artists as **Alvin Crow**, **Sammi Smith**, and **Michael Murphy**

Dallas' newest head shop, **The Pipe Factory**, located at 2714 North Henderson, is now open for business. In addition to the usual head gear, they also feature **Jewelry**, import items, and a complete line of **Gonesh incense** For those of you that like to dance, party, eat out, travel, and mix with different people of the same interests, listen to this: The Dallas Entertainer has recently formed the



Shotgun.

The Waterhole, not only boasts the best hamburger in Dallas, but also that their softball team (slow pitch) is in the



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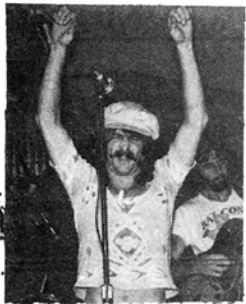
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Morris Grange.

In an interview in Los Angeles, Hughes, who is normally reticent to talk, said, "When I'm asked about Morris, I must be honest and say that I have never seen a guitar player like him. I've known Morris for a long time and I know how hard he is to play with because the way he plays is too complicated for many lead guitar players. I remember when Ritchie [Blackmore] and me were listening to the tape I recorded with Morris, Ritchie said, 'Morris will attain his wish and pretty soon he'll impress many rock guitarists in the world.' I'm sure of it, too. He needs just a little publicity, I know he's never wanted to be famous."

At an award ceremony in New York, where he was awarded a Fender Stratocaster for winning a contest for best guitar playing, Grange announced, "Anaconda will appear again and will say his word, but the rest will judge for

Sampler Club. This is a new way to sample some of the best clubs in Dallas who offer either free admissions and/or free drinks. The club also features a low-cost, short vacation each month: a trip to Las Vegas in April and to Acapulco in May. The April trip departs on April 29, so you still have time to make the plane. Some of the clubs listed in the April issue are Fannie Ann's, Whiskey River, Jimmy Brown's, Grady's, Suite 101, Beggars, Llove, Black Garter, Adobe Flats, Winner's Circle, Jet Rail, and several others. This sounds like a way to have a good time every night of the month and save money, too. To get details on how you can join the club, call 521-6560. . . .

* * * * *

Morris Grange, a big rival of many guitar players, like Rory Gallagher and Mark Farner, broke up with his band a while ago and left England. Grange had been playing with a band called Anaconda, which was Glenn Hughes' first band, before he went to Trapeze or Deep Purple. After Hughes left, Grange stuck with it for a while then he left, too. The band floundered, and finally broke up. Now Grange finds himself in Texas, looking for musicians to help him re-form Anaconda.

themselves!"

Well, if history holds true, the new Anaconda band should be something to see

* * * * *

Phil Weir, owner of Whiskey River said that **Dee Moeller's** engagement at his club was by far the best that he had ever heard her do. Why even **Steve Fromholz** and **Rusty Wier** (who had laryngitis) were so moved by her music that they got up to accompany her on "Don't It Make You Want to Dance." At least Fromholz did—Wier's voice just would not come out. Probably what helped make Dee's set more that palatable was the new sound system and new Teac board which was recently installed at the River. We understand that over \$15,000 was put into the system and we know the patrons really appreciate the high-quality sound now produced. Phil told us that he went over to partner **Willie Nelson's** room at the Holiday Inn the other night and was surprised to see Willie sitting on the floor playing guitar accompanied by **Leon Russell**, also on guitar but sitting on the bed. (Willie, incidentally, was Leon's best man when he married the former **Mary McCreary** at Willie's ranch near

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Austin.) Russell also sat in with Willie at a show at the Sportatorium last month also. Phil Weir is taking a well-deserved vacation to do some fishing at Lake Texoma, where he said the bass are biting on anything you throw them. He should know, he's using maraschino cherries as bait.

A tip of the Hatlo hat to Spencer's Corner in Ft. Worth, for their foresight in booking Applejack, a four-piece band from Spokane, Washington, who have to



Leon and Willie at the Sportatorium. Photo by Ron McKeown.

be the most professional band we've seen in a club. And, it's one of the few bands we've seen that captured the audience's full attention while they were playing. They travel with their own sound system and board, a sound engineer, a lighting technician, two mirror balls, a fog machine, and some excellent original material. Can't really put a tag on their music—they sound like Applejack, and that's the way it should be. When they do play other material, they don't try to duplicate the original sound. Instead, they rearrange the material—and in some cases, I found their arrangements to be preferable. The bass and drums click together beautifully and form a solid rhythm foundation, the keyboards are a work of art, and the lead guitar work had axe men in the audience buzzing. Their originals definitely belong within the confines of a concert hall—the transition would be simple—the music is there, the professionalism is there, and the sound and light work is almost flawless. The only thing they need now is a record and they're working on that now. They'll be back in June, don't miss them the next time around.



Applejack.

One of Dallas' most entertaining nightspots turns out to be one of the most obscure. The Tex-Mex Lounge, 1001 N. Haskell, features Chicano music and caters to a predominantly brown audience. Manager Tim Martinez has been introducing white rock bands recently, however, to the delight of his clientele. Bubbles Cash & the Bucks

Continued on page 28

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Peter Frampton: Heavyweight Guitarist

Peter Frampton talks about England, radio, his favorite guitarists, Robin Trower and more.
By Ben Ferguson

Just as Britain became the land of promise for American artists in the late sixties, so has America become the Mecca of aspiring British artists in the seventies. The career of Peter Frampton is a case in point.

"In England, you don't get the variety of radio you do in America," explained the boyish pop star recently, "because there is little or no media for music in England. There was, until about a month ago, *one* pop television show a week which was like the British version of "American Bandstand." On the radio, there's five new records a week, not a day, but five new records for the whole of England per week. There are thousands of new records which come out each week which are never played. In America, you stand a much better chance of having your album or single played, even if it's only on FM."

"There are really good radio stations all over America," he continued. "You needn't hear only Top 40; you can hear jazz, a bit of classical. There are free form radio stations, which I believe in wholeheartedly. My country, where a lot of good music is coming from, is letting itself down because its artists and media people start projects and then don't follow through. It's basically because we're a very small country and we have very limited media for any kind of music."

Frampton's endorsement of "free form" radio led me to wonder if there are any kinds of music he does *not* enjoy. "The only kind of music I don't like is traditional jazz and country 'n' western. I hate to say it, but I *don't* like country 'n' western. I like Tammy Wynette's voice, but the music is too easy-going for me."

The musical scene in England has caused

Frampton, like so many others before him, to leave his native country and seek success in America. He explained the move this way, "I'm not putting my country down. I love England, but at the moment, here is where I've gotta be. America is where music is immediate. You can play every night of the week and never play the whole of America. In England, you can do it in a month, and

that's with days off."

As the emerging heavyweight guitarist, Frampton has his own favorite masters of the axe. "Django Reinhart is the guitarist I've learned the most from. He's the first guitarist I ever heard. Then there's Wes Montgomery, Kenny Burrell, George Benson, Barney Kessel. All of them are jazz guitarists whom I've listened to for years. Hendrix was fantastic, but I can't listen to a lot of him at one time because there's so much to take in. I'd rank him with Les Paul and Chet Atkins as an innovator."

Frampton had harsh words for Hendrixesque guitarist Robin Trower. "Robin Trower upsets me," he said. "He's a very good guitarist. I love the way he plays, his feel, but he's copying some one who's died and, to me, that's bad news. I don't see why he had to copy so exactly. I don't want to sound like Jimi Hendrix or Eric Clapton or Jeff Beck. I want to sound like me, and I think I do."

His first international exposure came as a guitarist for Humble Pie and he remembers that experience fondly. "That was a vehicle for me which taught me more than anything else. I've progressed much more quickly because of Humble Pie."

What does the future hold for this handsome young star? Our interview took place before the release of the highly acclaimed *Frampton Comes Alive* album and his smash single, "Show Me The Way." He spoke glowingly of his forthcoming *Frampton* album. "I've got a fantastic new album coming out. It's got three singles on it. We're gonna go for a single hit and a gold album. I think this is the one."

He was right; it was the one. And it appears as though he's just warming up.





The Motor City Madman

“Four steamrollers going down the same path make it a whole lot smoother.”

By Bill Douglas

As the Motor City Madman and his band strolled onto the stage at Memorial Coliseum, the crowd let go a roar that could only be topped by the first blast from Ted Nugent's guitar. His energy hit the sound system with all the untamed fury of a raging hurricane. Starting with the second most-requested song on KZEW, “Stranglehold”, he kept his promise, aired earlier that day, to make the people sweat. From there, the hard-driving “Stormtrooper”, followed by “Just What The Doctor Ordered”. What the doctor needed was assistance from the Red Cross, because Nugent refused to quell the intensity and finished his set with “Hibernation” and “Motor City Madhouse”.

Then something totally unbelievable happened—the house lights were turned on. But Nugent ignored the rude interruption and launched into “Great White Buffalo” for his encore. The aftermath of the storm was apparent. Many looked like they were in shock. They sat listless, stunned, and completely worn out from the tumultuous music they had just experienced. And, they were sweating.

Backstage, Nugent was elated about his set and ready for his exclusive interview with *Buddy*. He stated that after 15 years of playing guitar, he felt that he was at the high point of his career, not only successwise, but also in his attitude toward the music. I asked if his new lead vocalist

and guitar player, Derek St. Holmes, had anything to do with his change in attitude. “Oh, without question! It's actually a combination of different things: it's the addition of Derek — it's the addition of his quality voice. I have to pride myself in my compositions and song writing, but they need a voice to sing the melody. I can't sing a nice melody so I can't complement my own material, vocally. So, I needed this bite, this edge (Derek). It's the lead vocal that ultimately gets the word across to the listener, unless it's a guitar-oriented listener, which is who I've been selling to for the past four or five years.”

But, Nugent did not think that his sudden rise in popularity was due to Derek. “I don't think there has been any drastic change. Derek is a good addition but I don't think the music is any different. With the good vocals, our music is right out there in the open. And, I've been through the trip of, ‘Let's throw them off with this lick-let's make this cute.’ Now, it's ‘alright, it's up the wall we're gonna drive your ass; sink your teeth into this for a minute.’ Everybody in the band has got their head in the same direction. And when there's four steamrollers going down the same path, that path is gonna be a whole lot smoother.”

I told Nugent that I was told recently that people in industrial cities, like Detroit,

like hard-driving rock because they get caught up in the rhythm of the city. His reaction was, “You don't get geared up in a city like that, you get blazed-out. Sticking this nut on this bolt, making this tie rod, standing at one machine all day. You don't get up on that, it drives you right into the ground. That's not what our bodies were made to do. Everything's blah there, so people go out and find something they can sink their teeth into. They like to be next to this locomotive music. It's a vehicle for expression. “Digressing, Nugent said, “You need to sweat everyday. If you don't, you'll waste yourself. Get up some morning at sunrise and chop some wood. It'll make you feel good. When you feel good, you think of good things. People should pursue their desires. What a great planet this would be if everyone did what they wanted.”

There was no doubt that Nugent enjoys what he is doing. With his new positive attitude, the band's teamwork, and solid record company support from Epic, we expect to see Nugent headlining his next gig in the Dallas/Fort Worth area's large concert halls. Two years ago I made a statement, in *Performance Magazine*, about Nugent that I believe still holds true — “There are two mistakes a promoter can make with Ted Nugent. One is booking anyone to follow him and the other is not booking him at all.”

Sunset Cowboys

This is the brand of fodder that usually fills fan rags, but then . . .

By Bill Conrad.

A star-studded H*ll*y**d swa-ray! What's the occasion? Who cares? Does the media ever tire of bathroom propaganda? What kind of weirdo rents an apartment, nine floors above Sunset Strip, throws a warming-blow-out, then vacates, the next day? Who's the big cheese who pulls Dylan out of the woodwork — Bob Dylan, reeling under a turban (!) not quite incognito, grinning like a cat, creating wonderland for the offguard? End of questions.

Kinky Friedman's Suite-warming Exodus.

A few actors, just knowing the entire event was some kind of black humor plot, maintained their stage presence. If this seems slightly disjointed, you're almost there, inside that Art Deco Sunset Tower, with the sho-biz kids: Dennis Hopper jerking, telling Dylan this scene ain't cool; Ed Begley, Jr., the comedian hibernating inside Mary Hartman; Randy Quaid, hapless toe-head from *Last Picture Show*, *Last Detail*, in from Florida location work with Kung*Fu Carradine on the Guthrie film; Susan Anspach (*Blume In Love*, *5 EZ Pieces*) still in character: preoccupied-alooof; the invisible singing actor, Art Garfunkel, socializing.

Some femme fatale, maybe Hedda Hopper's daughter, was floating about, claiming "credit" for the famous faces, said she, for x-amount of green, can get "anybody" to drop by your fete. She had nothing to do with the Fox, Lolita's Quilty. He raps in rhyme, is rumored to have hanged out with Stanislavsky (Chill Wills' acting instructor — not really). With his nasal acapella rendering of "I'm Not Lisa", the mingling Fox in his foppish cap, serenaded Ken Mansfield, Jessi's producer. Ken just completed Waylon's latest album, a transitional masterpiece for the outlaw from Littlefield. There's a song on it for Buddy that'd bring a tear to a glass eye. (Expect some future print on Waylon's Hollywood sessions; they were Texas magic.)

An ethnic lad kept saying he wouldn't be a-tall surprised if "Way-loan" (he kept pronouncing the name like a Navaho) didn't stride through the door. And Way-loan didn't, but his new bass player, Sherman Hayes, did, and John Jugg, his session guitarist, and Barry Rudolph, his west coast engineer, and so forth . . . Jessi didn't show either, but Lone Star's "special promotions manager", Jerry Retzloff did, without beer: "took 20 cases to San Francisco . . ." and left the empties. He said Willie has no interest in Lone Star, other than contract advertising and its flavor — is that so.

There were a couple Stetsons and a few Resistols. Doug Sahn, freak brother, was buzzing the crowd, Lee "Ladies Love Outlaws" Clayton, "You'll Lose A Good Thing" Freddie's producer, Huey Meaux,

hmmm, John Hartford confided he's learning to dance.

The return of vaudeville? This was decadent slapstick, a parody on those beach-blanket flicks. Any minute, Annette and Frankie coulda walked in, flanking "Way-loan" — they didn't. But a fellow creature, Bongo, was imported to remind us of that genius kid, type-cast in all those anything-goes Gidget flicks, the grinning brainchild who, by day, fools around with laser beams, and by night haunts the in-crowd. Remember him, in his narrow necktie and contrasting double-knit plaids, with his salad-bowl haircut and coke-bottle specs, with a burrito in his pocket?

There was a minimum of furniture, but the dining annex had its table laden with a produce crate full of the best gah-damn burritos this side of Boys Town, guacamole primo, taco chips & tres salsas diferentes — sumptuous. Kink's so obvious, he's subversive.

Peter, a charter Angel, hung out in the kitchenette with some other rowdies amidst a gallery of pop wines and beers. Around midnight, a delivery freak arrived with another six cases of the Colorado brew, but nobody would heed his request for dough, so he shrugged several times

and split, with the stuff.

This article will not confirm or deny the *Rolling Stone's* sighting of late arrri Joni Mitchell, Jack Nicholson, and Elb Gould. Nor will it agree that Elliot Gc was thrown out for insulting Mr. Dylan. It has been printed that a few of the bu got together to sing for Elliot, an arrangement of Ms. Streisand's "People". Who or not Gould called Zimmerman a "saw off Jew" or not, this account cannot be sure. You can believe everything you read, if you want.

Even as this probably misses May p it misses much more in scope. You see Kinky's now a registered guest at the Miramar in Santa Monica, and out cru: the country with his new pal, Dylan, which will undoubtedly prove a great more interesting than his burrito get-together.

Incidentally, Mr. Friedman's hostin garb included a smart Western-cut (of course) cool-blue sheen suit trimmed tastefully with multi-coloured rhinestor. His bedroom eyes were often covered with darkglasses in black plastic, rhinest highlighted frames of opposing palms design. He smoked what appeared to be Havana cigars and was the perfect host.



Kinky Friedman with a Havana cigar: the perfect host.



Fromholz Puts His Life in Chronological Order

"The reason for time is to keep
everything from happening all at once."

By Robert McCorkle

Some musicians play what they would term simply jazz, rock, blues or perhaps progressive country music. But few would claim that their music is a combination of "free-form country, folk-rock, science fiction, gospel and blue grass music."

But then, few songwriters and performers are as crazy as Steve Fromholz.

Actually, Fromholz abhors putting a single label on music as many writers have done to the most popular sounds being heard around these parts - labeling the music "progressive country", a term used to encompass everything from John Denver to Willie Nelson.

Fromholz is an easygoing native son

of the Lone Star state who seems to be enjoying himself these days as pieces of his life slowly begin falling into place.

His philosophy is simple and sustaining: "I'm here to entertain, sing songs and have a good time."

The Kopperl native talked to *Buddy* about his life, his new album, on-going projects and his future in the music business.

Fromholz's two sets the night we saw him with his trusty guitar pickin' side-kick, Travis, were excellent, (despite his admitted fatigue) inspired by a good turnout and shots of Cuervo chased by several draughts.

Sitting on the side of the stage, From-

holz peered out wearily from behind blue eyes ringed by dark circles, but talked animatedly of his travels which had just taken him from Hollywood, to Houston during Thanksgiving and on to Dallas/Ft. Worth for December engagements.

"Hear how my voice sounds - scratchy and weak? My vocal chords get real tired."

Does he really enjoy the rigorous life of the music star, on the road constantly and traveling from motel to motel?

"I really do have a good time," he answered sincerely. "But I have a better time when I'm not so tired. I push real hard and I get a lot of projects going at once. Right now, I've got a shit pot going."

As Travis joined him on stage, Fromholz continued, "I'm wise enough, though, to know I've got to stop and lay it down and be real quiet, you know, let them chops rest.

"I don't mind bending 'em a little, but I don't want to break them.

"I'm going to take some time off and rest and finish up my album, and it's going to be wonderful," he grinned.

Just released is the album entitled *A Rumor in My Own Time* (Capitol ST-11521). We talked before the album was released and he was enthusiastic about it.

"It's just rough-mixed now. We'll cut four or five more and end up choosing ten songs from 20 or 21," Fromholz explained.

"I think everyone's going to like it. It's an unusual collection of songs. I write a lot of different kinds of songs. I can't help it."

Indeed, Fromholz does have a weird and varied repertoire that he's written himself. He plays everything from what he calls "highway-religious" songs like "Break One-Nine for Jesus", to poignant ballads such as "Dear Darcy" and his well-known "Texas Trilogy", written about small town life.

"I feel good about the record," Fromholz remarked about his scheduled Capitol release. "We've cut a lot of music. I think we've got Fromholz on tape."

Fromholz said he has gotten some able help on his second album, his first release since his *Frummox* LP hit the market many years ago.

"John Sebastian came and played with us in LA, and so did Willie's band. We also cut a few numbers with just his bass player and drummer.

"A man named Donald Williams, along with a cat named Roger Harris, are helping me produce it.

"I'm producing the music," he pointed out, "and they're producing the record. . . or whatever. . . but they're really good people and so far it's been a very magic bunch of people."

But it is this project and his many engagements throughout the state that have wasted Steve Fromholz so badly, albeit he swears he wouldn't have it any other way.

"My friend Travis says to keep your life in chronological order," Fromholz says knowingly.

"Do you know what the reason for time is?" he inquires. "It's to keep everything from happening all at once."

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Bob Dylan and Roger McGuinn of the Rolling Thunder Revue. Photo by Ken Ortmann.



Spanky McFarlin, Steve Fromholz, and Willie Nelson: appearing at various Texas festivals. Photo by Ron McKeown.

Festival Roundup

You pay your money and you take your choice of the Texas Festivals.

Texas Country Reunion

Willie Nelson will headline the Texas Country Reunion, presented by Tenn-Tex Productions, on Saturday, June 5, at the 5-N Ranch in Napperville, Texas. Other Progressive country and country artists booked include Johnny Duncan, Buffalo Brown, Ron Anderson, Solid Country Band, Ed Bruce, Billy Stone Band, Linda Hargrove, Janie Fricks, Terry Morris (World Fiddle Champ) and Johnny Dallas as emcee.

You are invited to picnic and camp out on the ranch which is located 60 miles from Dallas, halfway between Canton and Athens on FM Road 1256, 2 miles off State Highway 19. The site is situated on 600 acres of clean, beautiful, scenic countryside covered with green grass and plenty of trees. You'll be able to escape from the heat in either a thirty acre lake, a twenty acre lake, or the scattered ponds which dot the landscape. If you wish, you can come to the site and camp out Friday night. All the roads are in good condition and there is plenty of free, easy in-and-out parking. Medical and toilet facilities have been provided and concession stands featuring food and drink at very reasonable prices. The only exception being that no beer will be available—you must bring your own beer or other alcoholic beverages.

Tickets are \$8 advance and \$10 at the gate. Advance tickets are available at Central Ticket Agency in Fort Worth; Preston Ticket Agency and all their locations in Dallas; all Sound Towns in Dallas; all Record Towns in Houston, Austin, San Antonio, and Tyler; LP Goodbuy in Arlington; and at all record stores in North, Central, and East Texas where

you see the Texas Country Reunion posters. For other ticket locations and information, call 429-1181 (in Dallas/Ft. Worth).

Your ticket purchase entitles you to 50% off on all albums by Willie Nelson, Johnny Duncan, and Linda Hargrove at all Sound Town and Record Town stores—offer is good even before the concert—just show the clerk your ticket. Listen for upcoming details on KAFM, KRLD, KBOX, and KZEW. The emphasis has been put on your comfort, entertainment, and convenience to see that you thoroughly enjoy yourself at the Texas Country Reunion.

The Sunday Break

Gary Wright and Cecilio & Kapono have been added to the lineup for the Sunday Break Festival, to be held in Austin on Sunday, May 2. Already announced in our last issue were America, Peter Frampton, and Santana.

The event will be held on 130 acres of grassy fields only two miles from the UT campus, and is the first festival-type concert to be held within the city limits of a major Texas city. The site



Texas Country Reunion: the site includes trees, grass and water.

is opposite the Highland Mall Shopping Center at the intersection of Highway 290 and Interstate 35.

Gary Wright has a Top 10 album, *The Dream Weaver*, and a hit single of the same name. Wright was vocalist, keyboardist, and main writer for the English group Spooky Tooth. His voice and keyboards accounted for every sound on his solo *Dream Weaver* album except drums.

Advance tickets for "The Sunday Break" are priced at \$10.00 advance and are on sale at all Foley's stores in Houston, Record Hole Nos. 1 & 2 in San Antonio, MG Tapes, Armadillo World Headquarters, Oat Willie's and Inner Sanctum in Austin, and Preston Tickets in Dallas.

Rolling Thunder Revue

Although not strictly a festival, the Rolling Thunder Revue is taking on all the trappings of a major cultural event. The Bob Dylan/Joan Baez and others concert has been announced for May 15 at Dallas Memorial Auditorium and May 16 at Tarrant County Convention Center.

We have covered the Rolling Thunder Revue considerably, in our December 1975 and March 1976 issues.

Also expected to appear on the north Texas dates is Kinky Friedman.

Tickets, if any are still available, are \$8.75 and are on sale for the Dallas concert at John's Jeans in Dallas, L.P. Goodbuy in Dallas, and Hot Rocks in Irving. Similarly priced tickets for the Ft. Worth show are available at L.P. Goodbuy in Ft. Worth and Hot Rocks in Ft. Worth, Arlington, Euless, and Denton.

Continued on page 28

SAVE



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VOTE SATURDAY, MAY 1.

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Records

Continued from page 10

full circle portrait of Cohen for us: Cohen the Byronesque hedonist, Cohen the hard-nosed political activist, Cohen the weakling theologian, Cohen the determined survivor. What is most amazing is in how these personnas fit so well together. The mysterious blanks left by his slow progress in the past are suddenly filled in with superb tensions between the tracks. It is also time someone noted the distinctiveness of his guitar playing. There's a lot to learn from this record, that's about the highest accolade I can come up with—a history lesson you won't mind taking from one of the old masters himself.

Festivals

Continued from page 26

The Dallas show starts at 7:00 pm and the Ft. Worth show starts at 8:00 pm.

Spring Fever Festival

"The Spring Fever Festival," an outdoor country fair and music festival, will be held on May 8, and will feature Willie Nelson and his family. It will be a reunion of some of the biggest stars of the Texas Music scene, including David Allan Coe, Ray Wylie Hubbard, Spanky and Our Gang, and other guest stars to be announced. The country festival, complete with hot air balloon races, will be held in conjunction with the concert and features an arts and crafts fair with craftsmen from around the state exhibiting their wares, along with some of the best homemade cooking in Texas.

The Spring Fever Festival date, May 8, was selected because of the generally mild Spring temperatures, according to promoter Brent Freeman, and the fact that in many cases this will be "dead week" at area colleges. The site for the festival was chosen for accessibility and convenience. Music lovers will find the drive to Prairie Hill a short one in almost any direction, as it is located just 23 miles east of Waco, right off Highway 84.

The best surprise is that the fans will find the concert and fair area designed ideally for their comfort. Formerly Prairie Hill Auxiliary Air Force Base, the site is 94 acres of freshly-mowed Bermuda grass, set within a triangle of runways that can accommodate up to 20,000 automobiles with paved parking.

Blah Blah

Continued from page 18

played there last month with Antares '76 and Los Marineros and can't wait for a return engagement. . . . Bubbles, incidentally, has asked Bullfeather to assist her in recovering various musical instruments and equipment she has loaned out during the past year. She says she has simply lost contact with many people to whom she has loaned equipment and requests that it be returned to BMC Guitars on Oak Lawn where it will be kept for her. . . .

* * * * *

Texas Progressive Country Music

will be the subject of free programs and mini-concerts at the Dallas Public Library from May 3-14. Subjects run the gamut from early Black influence to Willie Nelson.

The programs, hosted by various media heavies, including this magazine's publisher Stoney Burns and nostalgia editor Bud Buschardt, will include tapes, slides, films, discussions, and even live music.

The series will include the following program titles, hosts, and locations:

Early Black Influences, May 3, hosted by Jim Lowe, KERA-FM, Lancaster-Klest Branch, 3039 S. Lancaster
Contemporary Black Influence, May 4, hosted by James Cowan, KCHU-FM, Walnut Hill Branch, 9495 Marsh Lane.
Bob Wills: the Creator of Western Swing, May 5, hosted by Chuck Dunaway, KA-FM, Audella Road Branch, 10045 Audella Road.
Folk Music: Bluegrass & the Rest, May 6, hosted by Hermes Nye, folksinger/author, Lakewood Branch, 6121 Worth.
Country & Western: the Nashville Sound, May 10, hosted by Johnny Dallas, entertainer, Polk-Wisdom Branch, 7151 Library Lane
Buddy Holly: Bridging the Gap Between Bob Wills and ZZ Top, May 11, hosted by Stoney Burns & Buddy Magazine and Bill Easley of Concerts West, Pleasant Grove Branch, 1125 South Buckner.
Program about Willie Nelson, May 12, hosted by Ed Miller of Iconoclast, Hampton-Illinois Branch, 2210 W. Illinois.
Rock 'n' Roll, May 13, hosted by Bud Buschardt of Buddy and WFAA, Forest Green Branch, 9015 Forest Lane.
Concert by Ed Miller and the Billy Stone Band, May 14, Central Research Library, 1954 Commerce St.

All programs begin at 7:30 pm. For further information call 748-9071, extension 287.

* * * * *

If you happen to be in Denton and get the munchies, stop by Timeteo's Restaurant for some really great Mexican food. And then drop in at the Office Club for consistently good entertainment and drinks. . . . Music publisher Don Schafer and The Yellow Rose of Texas are presenting "Songwriters' Corner" each weekday between 5:30 and 8:00. It gives area songwriters an outlet to present their original songs. David Patton and Michael Martin are hosts as well as being songwriters, and drinks are at a reduced price, so the public can enjoy Happy Hour prices. . . .

Speaking of songwriters, Billy Joe Shaver's new album for Capricorn will be released at the end of May, produced by Bob Johnston. . . . Kansas keyboard king Mike Finnigan will have his first Warner Bros. album out this month, also. Produced by Jerry Wexler, another industry heavy. . . . Add to your May release schedule Katy Moffatt's first, produced by Billy Sherrill, tentative title simply Katy. . . .

Shiva's Headband is coming out with a new single, "Don't Blame Me" by Spencer Perskin b/w "Extension" by Shawn Sigel. It's on the Armadillo Record label, recorded at Harvest Studios. . . . Meanwhile Michael Rabon is recording his next lp at Dallasonic, with he and Don Smith producing on the new 24-track recorder there. . . . Vicki Britton just finished mixing her live album, which was recorded at her club in Big D. . . . With his unique style of country

music, Curtis D. Hall is making his bid for national recognition after gaining regional fame while appearing with such entertainers as Ronnie Milsap. He completed his first album of all originals and a single, "I'll Be Here Awhile" b/w "Diggin' on Country Music." It's on Zero Records. . . .

Vocalist Christiane Plicque, formerly of the Dallas-based band Nighthawk, is now being personally managed and produced by Arris Don Wheaton of January Sound Studios. Wheaton just started his own record company called Coconut Records, which will feature mostly Black artists. Christiane was recently a guest on KCHU's jazz show, talking about jazz vocalists and playing some of his own tapes. . . . And Smokin' Joe Kubek, former Nighthawk guitarist, is now working with Robert Whitfield's Last Band. These cats can't be beat when it comes to funk! Check 'em out at the Red Noodle Club on Mockingbird Lane nightly. . . .

Blues great and Texas Music Award Winner Freddie King just bought a new guitar from BMC. . . . A good day to stay home and watch the tube is Saturday, May 8. KERA, Channel 13, has "Texas Country Blues: Lightnin' and Mance" on at 9:00 pm, followed by Austin City Limits: Doug Sahn at 10:30 (we wish this show wasn't always at the same time as "NBC's Saturday Night"). Then the highly acclaimed film by Ken Harrison, "Memories of Prince Albert Hunt." . . .

A word or two about stupid bastards who shoot off fireworks at concerts. It just might be your eye that gets hit. And while your eye is frying in the smoldering sulphur, ask yourself why you and the other people around you didn't stop the idiot that was shooting them off at the last concert. And the next time you see them go off, and the band walks off the stage because of it (this is really what bands are beginning to do now when fireworks are set off), think about the money you spent for the tickets and concessions and parking (and maybe dinner and a babysitter and turnpike tolls, etc.) as you are ushered from the building. It's probably the most assinine act anyone could do and it's up to you to stop it. If you don't, either the concerts will stop when the first one goes off or you will have to be searched before you enter the concert hall. (God knows the cops at the arenas are bad enough already.) Get off your ass and stop the next person you see firing up a fuse. . . .

The Zoo's Mark Christopher and Ken Rundel have done a flip-flop. Ken has eased into the midday time slot, while Mark pilots a whole new concept in radio, "The Morning Zoo." The show, heard 6 to 10 am on 98 FM, features a bizarre mix of comedy and music. You're likely to hear anything.

Quiz Answers

Continued from page 38

- | | | | |
|---------|-------|----------|-------------|
| 1. c | 6. l | 11. l, x | 16. a, b, c |
| 2. p | 7. w | 12. f, j | 17. t, w |
| 3. k, n | 8. m | 13. r | 18. u |
| 4. q | 9. i | 14. s | 19. d, e |
| 5. g | 10. v | 15. h, o | 20. d |

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Tickets on sale now at Preston Ticket Agency in Dallas, Amusement and Central Ticket Agencies in Fort Worth, all Foleys stores in

Houston, Joske's in Highland Mall and MG Tapes on the drag next to Texas Theatre in Austin, with locations in San Antonio to be announced. For mail order tickets send cashier check or money order to "The Sunday Break," Box 15207, Austin, Texas, 78761. Tickets are priced at \$10.00 advance, \$12.00 at the gate.

Presented by Mayday Productions

Events in May

CONCERTS



Black Oak Arkansas.

KZEW Goodwill Concert with Black Oak Arkansas, Pure Prairie League, Wishbone Ash, Head East, April 25, 11am-5:30pm, Fair Park. Admission: one bag of clothing or other repairable items for Goodwill Industries.

Doobie Brothers, Pablo Cruse, April 27, Tarrant County Convention Center, 8pm.



America.

The Sunday Break with America, Peter Frampton, Santana, Gary Wright, Cecilio & Kapono, May 2, Austin at the Intersection of Hwy 290 and I-35. Tickets \$10 advance, \$12 at the gate.



Peter Frampton.

Paul McCartney & Wings, May 3, 8pm, Tarrant County Convention Center. Sold Out.

John Denver, May 6, 11pm show tickets still available, Tarrant County Convention Center.

Genesis, May 7, Will Rogers Auditorium, Ft. Worth.



Willie Nelson.

Spring Fever Festival with Willie Nelson, Ray Wylie Hubbard, David Allan Coe, Spanky & Our Gang, Milton Carroll, May 8, noon to midnight, Prairie Hill, Texas. \$5.50 advance (\$4.50 student). All tickets \$7.00 at the gate.



Emmylou Harris.

Emmylou Harris, May 14, McFarlin Auditorium. \$5.50 and \$6.50.

Rolling Thunder Revue with Bob Dylan, Joan Baez. May 15, 7 pm at Dallas Memorial Auditorium. May 16 at 8 pm at Tarrant County Convention Center. All seats reserved at \$9.75 each.

Tubes, May 20, Dallas Convention Center Theater.

Leon Russell, May 23, Tarrant County Convention Center.



Guy Clark.

Kerrville Folk Festival with Steve Fromholz, Peter Yarrow, Guy Clark, Carolyn Hester, Kenneth Threadgill, Bill & Bonnie Hearne, others, May 27-30, Quiet Valley Ranch, Kerrville, Texas.

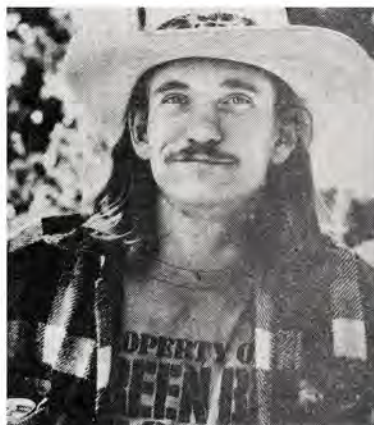


Johnny Dallas.

Texas Country Reunion, with Willie Nelson, Johnny Duncan, Ed Bruce, Linda Hargrove, Johnny Dallas, June 5, Napperville, Texas. \$8 advance, \$10 at gate.

KZEW SPECIALS

Zoo Concerts: Saturday nights at 10pm.
April 24 Peter Frampton
May 8 Procol Harum
15 Queen
22 Joe Walsh
29 Maria Muldaur & Gary Wright



Joe Walsh.

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April 28 High Time Octet
May 5 Cottonmouth
12 Texas Rose
19 Sundown Company
26 Steam Heat

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SUN	MON	TUES	WED	THURS	FRI	SAT
						ALVIN CROW May 1
	UNCLE RAINBOW May 2-4			DEE MOELLER May 5-8		
	UNCLE RAINBOW May 9-10	Zorro and the Blue Footballs May 11-15				
	UNCLE RAINBOW May 16-17	<i>Summerfield</i>				May 18-22
	UNCLE RAINBOW May 23-25			RAY WYLIE HUBBARD May 26-29		

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Bo's, 3311 Oak Lawn, 526-9401. Funky bar & Beer garden in the heart of Oak Lawn. Music talent contest every Wed night. Cover on weekends only. Open 12pm-2am daily. Shug Mauldin or Bee's Knee's on weekends.

Charlie's Bar, 2900 Walnut Hill Lane, 352-3214. Disco nightly. No cover. Unescorted ladies 1/2 price nightly. Dance contest every Thurs night. Gameroom, sandwich lunches. Open Mon-Sat 11am-2am, Sun 7pm-2am. Tues night special 35¢ beer & 75¢ highballs. Grand Prize for dance contest — trip to Las Vegas.

Charlie's Candle Club, 6329 Gaston, 824-9195. Live C&W entertainment Fri-Sat. Ladies 1/2 price drinks daily. Happy hour 4-6pm daily. Open weekdays 2pm-midnight. Weekends 2pm-2am.

Chelsea Corner, 4830 McKinney at Monticello, 526-9327. Comfortable bar, varied clientele. Good sandwiches & snacks. Entertaining in May are Jimmy Johnson, Pat & Barry. Open 11:30am-2am weekdays, Sat-Sun 2pm-2am. No cover charge.

The Den, 2927 Maple, 742-7111. Intimate bar in the Stoneleigh Hotel. Mostly businessman clientele. Serves lunch & dinner, Open Mon-Fri 11am-midnight. Closed weekends.

The Eight Ball, 4425 Lemmon, 522-2481. Open 24 hours a day. "More than just a pool hall": featuring foosball, pinball, darts, pong, music, sandwiches & beer.

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Alvin Crow.

Fannie Ann's, 4714 Greenville at University, 368-9003. Progressive country & down home rock & roll showcase that attracts good crowds. Finest liquors in the world. Best prices in town. Live bands, foosball, pinball.

May 1	Alvin Crow
2-4	Uncle Rainbow
5-8	Dee Moeller
9-10	Uncle Rainbow
11-15	Zorro & the Blue Footballs
16-17	Uncle Rainbow
18-22	Summerfield
23-25	Uncle Rainbow
26-29	Ray Wylie Hubbard

Full Circle Saloon, 2818 Greenville, 823-0361. Open 3-2am 7 days a week; happy hour from 3-7pm daily. Serves beer & wine; pool table, pinball, foosball & pong. Plans for an outdoor beer garden are in the works.



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MAY

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8 pm, SUN, MAY

16

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The Grand Hotel, 3205 Oak Lawn, 521-8520. Uptown art nouveau restaurant & bar. Taped music. Food served til midnight, nachos til 2am. Drink-of-the-day special 75¢. Open daily 11-2am, closed Mondays. Happy hour 4:30-7pm.

J Alfred's, 4219 Oak Lawn, 526-9222. Noisy corner bar with loud jukebox, food & games. Standing room only on week-ends. Happy hour 4-7pm Mon-Fri; Sat noon-6pm; mugs 25¢, pitchers \$1. Open at 11:00am on Sat. & 12pm on Sun.

Jersey Lilly, 3205 Knox, 522-7212. Intimate turn-of-the-century style pub serving soup, sandwiches & nachos daily. Open 11am-2am Mon-Sat, Sun 4pm-2am. Tues is "Pancho Villa" night with 1/2 price Nachos & tequila drinks.

Knox Street Pub, Knox St. at Travis, 526-9476. Old warm corner bar with lots of character & charm. Good food & mixed drinks, especially Bloody Mary's. Open Mon-Sat 10am-2am. Closed Sundays.

Longhorn Ballroom, Corinth at Industrial, 428-3128. One of the finest old C&W concert halls anywhere. Live entertainment, beer, set-ups. First draft beer on the house. Every Wed-Sun the Lonnie Dean Band. Mickey Gilley coming May 29.

Maxine Kent's, 5405 Lemmon, 526-2200. No cover, no minimum — just lots of good jazz. Live music every night except Mon. Open Mon-Fri 4pm-2am. Happy hour 4-7pm. Sat 7pm-2am, Sun live music from 9pm-2am.

Montana Mining Co., 150 Northpark Ctr., 692-0325. Rustic restaurant serving steak, lobster & Alaskan King Crab Claws. Lunch 11:30-2:30pm Mon-Sat. Happy hour Mon-Fri 4-7pm with 1/2 price drinks. Dinner served from 6pm daily.

The Old Church, 4501 Cole Ave., 526-9332. Open Mon-Sat 11-2am. Sun 5pm-1am. Food served 11-11, until midnight Fri & Sat. Happy hour 4-6:30 Mon-Sat, 5-7pm Sun. Mon night highballs & blended drinks 75¢.

The Randy Tar, 7043 Greenville, 691-7102. Restaurant with lounge open daily at 5pm with happy hour til 7pm. Dinner served 5:30-11pm Mon-Thurs, til midnight Fri & Sat. Performing Tues-Sat Willoughby Greaves 9-1:30am, Sun & Mon Montage, 9-1:30am; & Karen Bella Mon-Fri 5-8:30.

Snoopy's, 6609 Skillman, 341-8226. Live entertainment Tues-Sat; Sun jam session. Open Mon-Fri 11am-2am; Sat-Sun 12pm-2am. Happy hour 5-7 weekdays with 2 for 1 mixed drinks. Dance floor, pool tables, pinball.

Stoneleigh P*, 2926 Maple Ave, 741-0824. Classical, jazz, rock, pop & camp on jukebox. Unusual cheeseburgers with spinach salad. Open 11:15am-1am. Fri-Sat til 2am. Grill closes at midnight, Fri & Sat at 1:30am.

Strictly Tabu, 4111 Lomo Alta, 526-9325. Thirties style restaurant & bar with live entertainment Tues-Sat, Feature films every Mon at 9pm. Lunch from 11:30-2:30 weekdays; open 4:30-1am, until 2am Fri & Sat; Sun 6pm-1am. Tues & Wed Bees Knees; Thurs, Fri & Sat Ed Hagan & Friends; Sun night jam session 8-midnight.

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TOMPALL GLASER
April 26-28

WENDELL ADKINS
April 26-May 1

MEDICINE WHEEL
May 4-8

HOYT AXTON
May 5-8



Bill & Bonnie Hearne

SIDE OF THE ROAD GANG
May 9-10

BILL & BONNIE HEARNE
May 11-15



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Milton Carroll

MILTON CARROLL
May 18-22

BILLY SPEARS
May 23-24

WENDELL ADKINS
May 25-29

RED, WHITE & BLUE (GRASS)
May 30-31

Apr. 5-17	Billy Daniel
19-M1	Frank Gorshea
May 3-19	Ginger Rogers
20-29	Trini Lopez

The Waterhole, 4507 Greenville, 368-9360. Open 11-2am Mon-Sat & 12-2 Sun. Happy hour Mon-Fri 11:30-1:30pm & 4:30-6:30pm. Canned beer regularly 60¢, draft beer 45¢ a mug. Good hamburgers & french fries for \$1.95. Jukebox, foosball, pool, air hockey & pinball.



Robert Lee Kolb.

The Yellow Rose of Texas, Park Lane at Greenville, 363-7616. Formerly dance factory. Mon night — Ladies night. No cover & complimentary Rose. Coming soon Songwriters Corner 5-8. Robert Lee Kolb in an exclusive Dallas engagement.



Bill and Bonnie Hearne.

Whiskey River, 5421 Greenville, 369-9222. Newest progressive country night spot with live entertainment daily. Open 8pm-2am 7 days a week.

Apr. 26-28	Tompall Glaser
26-M1	Wendell Adkins
May 4-8	Medicine Wheel, Hoyt Axton
9-10	Side of the Road Gang
11-15	Bill & Bonnie Hearne
16-17	Side of the Road Gang
18-22	Milton Carroll
23-24	Billy Spears
25-29	Wendell Adkins
30-31	Red, White & Blue Grass

Robert Lee Kolb Band



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DEE MOELLER
April 29-May 1

LASH LARUE
May 5-8

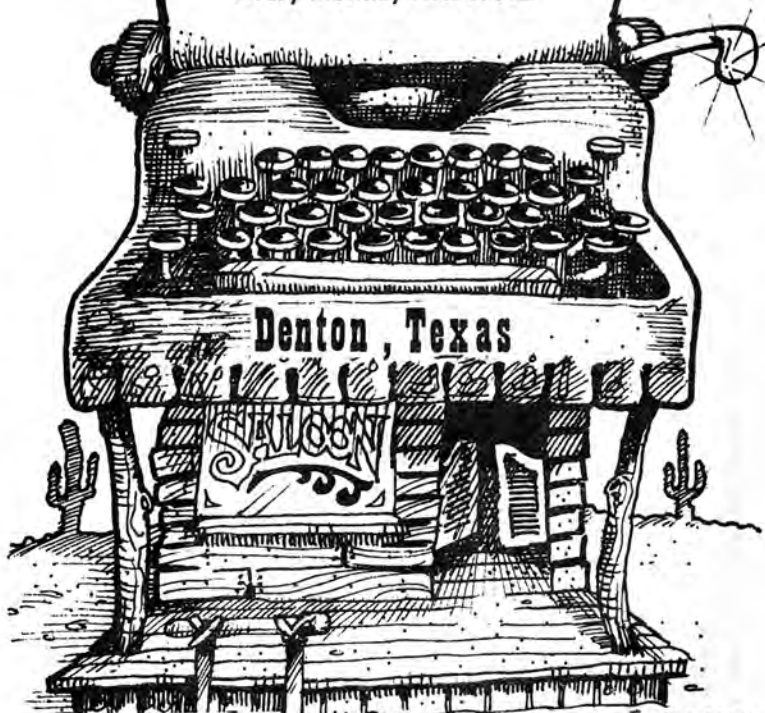
RICK STEIN
May 13-15

AILEEN & ELKIN
May 18-20

BILL AND BONNIE HEARNE
May 21-22

PATTERSON, BARRETT & FAT CHANCE
May 27-29

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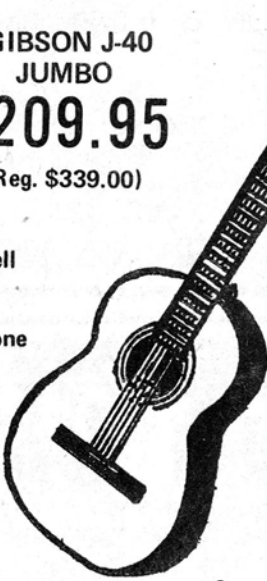
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Dee Moeller.

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Apr. 28-M1	Dee Moeller
May 5-8	Lash Larue
13-15	Rick Stein
18-20	Alleen & Elkin
21-22	Bill & Bonnie Hearne
27-29	Patterson, Barrett & Fat Chance

**Musicians Unclassifieds
are free!**

Wanted: Vocalist with PA who is into high-energy rock 'n' roll and not afraid to sweat. Call Don or Rick at 637-6440.

Working band needs roadie with van. Travel necessary. (817) 738-4538 or (817) 926-0679.

Drummer and lead vocalist needed for hard rock band. Must have equipment and be willing to work. Call Brian or Steve, 348-4364.

Guitar player wants to join soft rock band. Must have good P.A. Write Mike Curl, 3129 Titanic, El Paso, TX 79904; or call (915) 751-9287.

Available: Flashy rock-n-roll vocalist and/or ultra-flashy drummer, looking for gigging or together band. We are versatile (country to Hendrix) and believe in working hard and making money. Chris (vocals) 242-8620, Brett (drums) 245-4683.

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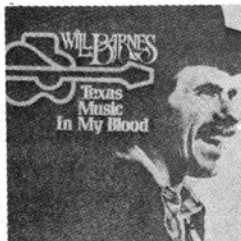
salutes some of the artists who have made our first year a smashing success:



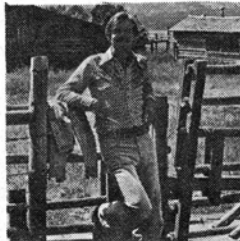
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Wanted: Bass player, drummer, keyboard player to join lead singer/guitarist for rock band. We are serious and have rehearsal place. Call Scott, 943-2799.

Drummer and guitarist looking to form or join a working band; Yes, Beck, Allmans. Transportation and equipment a must. Kit (368-8042) 2-5pm, Rick (279-8135) 3-5pm. (17-21) Dallas area.

Front man from Oregon. Looking for rhythm section and steel. Progressive country, jazz, etc. Please, pros only. Peter, 253-6125, 1005 Melker #32, Irving.

Am Serious: Have Drums, Will Travel with working or near-working R-R, Prog C-W, jazz bands! At liberty with experience. Contact John, 283-7848 after 6:00.

Female w/vocals and guitar, James Taylor, C,S,N&Y (together or separately), Joni Mitchell, Cat Stevens. Looking for male pianist or guitarist. Vocals a necessity, instruments aren't. Sorry, letters only: Holly Beal, 5706 Spring Valley Rd, Dal. 75240.

Musicians of all types interested in variety and soul music, wanted for extensive tour. Contact us at (817) 531-2926.

Wanted: experienced drummer for working progressive country band. Must be willing to work and travel. Needed by May 1st. Serious only. Leave message: (817) 382-6287. Denton.

Energetic guitarist and bassist now forming an all-original material band. We need a hot jazz-rock drummer and well-versed guitarist. Also a motivated vocalist. Relocation to the Austin area. Call 1-512-847-2456, ask for Neil or write Neil Nance 133 Comanche Hills, San Marcos, Texas 78666.

Hard Rock bass player looking for working band. Experienced. Tom, 388-1692.

Versatile guitarist looking for weekend gigs or one-nighters. Experienced in all styles and can do some vocals. Call Jim Wells, 272-6315.

Persons interested in forming avant-garde, classical, jazz, rock group. Contact Gerry at 281-1760 (Ft. Worth). "I'M Into Music not money."

Stewardess with vocalist experience from progressive country, rock to jazz and top-40, wants part to full-time work with band. Flexible. Wanda (214) 239-5037.

Paul McCartney-type personality, writer/singer looking for group or persons to work with. 333-3405, After 6. Glenn.

Need professional keyboardist, preferably with singing ability. 255-2324.

Drummer and lead guitarist with good vocals, equipment and connections looking for bass and keyboard who want to cook and make money. Travel a must. Michael, 351-5271. Randy, 285-4404.

Guitarist and bassist looking for 2nd guitarist w/vocals ala Paul Rodgers. Experience unnecessary but must work. Also looking for drummer. High school aged (15-17), S. Garland Area. Hard rock. Jay 278-2641.

Lead Guitarist/lead vocalist with 10 yrs experience looking to join working band or form same. I play acoustic and electric, progressive and standard country, blues, boogie, etc. Also have original material. Call Joe (817) 783-3274 (after noon). Serious musicians only!

Drummer and keyboard/sax/vocalist from Mississippi seek work in DFW area. Serious, equipment, transportation, contacts. PA, arranging. Jazz, rock, country, top 40. Call 361-0411.

Wanted: bass player for rock & roll band. Must be serious-minded and own equip. Be prepared to work. Call Billy at 542-6210 or Mary at 542-3794 (214). Call soon we're hot to go!

Lyric writer, serious, looking for established band. Will work with R&B or R&R. Gimme a call 235-6270 ask for Pete.

Musicians Unclassifieds are provided free as a service to the North Texas musical community. They are intended to help musicians get together with one another for mutual benefit. Please limit ads to 25 words or less. We do not accept ads for persons trying to sell musical instruments or promote their group by name. Address all insertions to:

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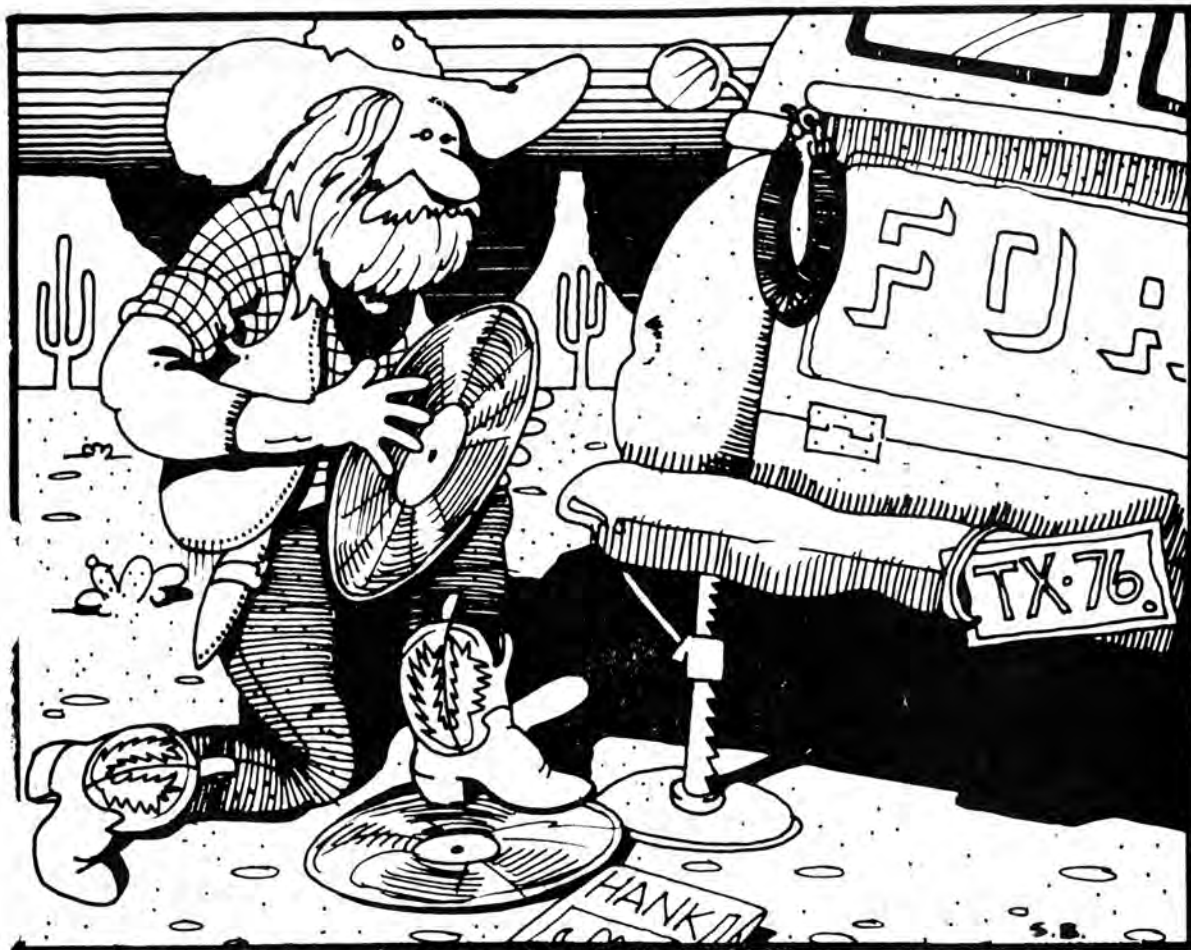
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Record Retreads Rides Again

Nostalgia Quiz by Bud Buschardt

As I glanced over Billboard's Hot 100 Pop, Easy Listening, and Country charts of the day, I remembered that it has been a while since we matched up today's hits with versions of the same songs from the past. So here's a chance to test your knowledge in the history of today's hits... And if you're interested in hearing the "historic" versions, I invite you to keep your radio on WFAA Sunday nights from 7 till midnight for 57 NOSTALGIA PLACE. Good luck and don't overlook multi-answers for some as noted by the *.

- | | | | |
|-----|--|----|----------------------------------|
| 1. | Only Sixteen (Dr. Hook) | a. | Johnny Rivers |
| 2. | There's A Kind of a Hush (Carpenters) | b. | Johnny Nash |
| 3. | Deep Purple* (2) (Donny & Marie Osmond) | c. | Sam Cooke (use twice) |
| 4. | Tangerine (Salsoul Orchestra) | d. | Hank Williams (use twice) |
| 5. | You'll Lose A Good Thing (Freddy Fender) | e. | B. J. Thomas |
| 6. | Misty Blue (Dorothy Moore) | f. | Timi Yuro |
| 7. | Hit the Road Jack (Stampede) | g. | Barabara Lynn |
| 8. | Young Blood (Bad Company) | h. | David Whitfield |
| 9. | Love Hurts (Nazareth) | i. | Roy Orbison |
| 10. | Don't Pull Your Love/ | j. | Little Anthony & Imperials |
| 11. | Then You Can Tell me Goodbye* (2)
(Glen Campbell) | k. | Nino Tempo & April Stevens |
| 12. | Hurt* (2) (Elvis Presley) | l. | Eddy Arnold (use twice) |
| 13. | Here, There & Everywhere (Emmylou Harris) | m. | The Coasters |
| 14. | Eh! Cumpari (Gaylord & Holiday) | n. | Billy Ward & Dominoes |
| 15. | Cara Mia* (2) (Paul Delicato) | o. | Jay & The Americans |
| 16. | Cupid* (3) (Tony Orlando & Dawn) | p. | Herman's Hermits |
| 17. | Together Again* (2) (Emmylou Harris) | q. | Jimmy Dorsey & Orchestra |
| 18. | ('Til I Kissed You (Connie Smith) | r. | The Beatles |
| 19. | I'm So Lonesome I Could Cry* (2)
(Terry Bradshaw) | s. | Julius LaRosa |
| 20. | A Mansion On The Hill (Michael Murphy) | t. | Buck Owens |
| | | u. | Everly Brothers |
| | | v. | Hamilton, Joe, Frank, & Reynolds |
| | | w. | Ray Charles (use twice) |
| | | x. | Casinos |

Answers on page 28

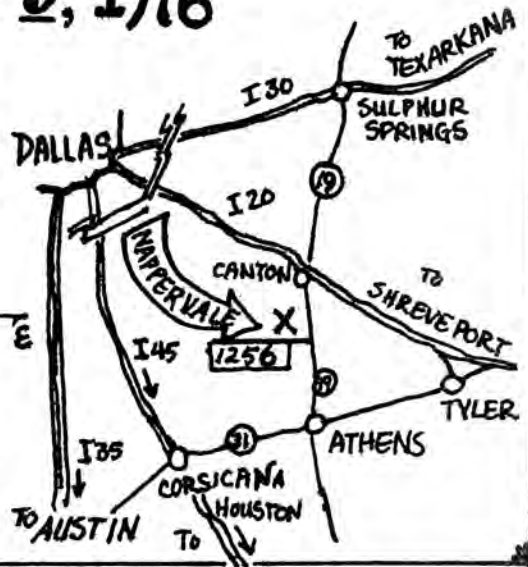
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