

OUR THIRD ANNIVERSARY ISSUE! BUDDY IS ONLY 197 YEARS YOUNGER THAN AMERICA!

KZEW^{98FM}'s
Buddy

July, 1976

The Original Texas Music Magazine

The Local Label Syndrome

Lynyrd Skynyrd: A Violent Band?
The Tubes: Musical Death Spectacle!
Robert Ealey: Ft. Worth Legend!
Pyramyd: First Local Supergroup!
Steve Hackett: On Genesis' New LP!
Bud Buschardt: 50 Years of Pop!



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Buddy

July, 1976
Volume IV, Number 1

This issue is dedicated to the memory of Kenny Renfro.

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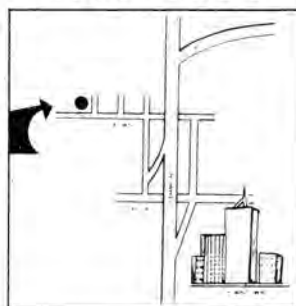
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Records

Miller is the Yellow Rose of Texas

Steve Miller Band
FLY LIKE AN EAGLE
Capitol

by Gary McDonald

It's a quite a testimony to Steve Miller's overall prowess as a musician that he can discard his strong suit, his lead guitar playing, like it was a wart that had to be removed, and still come out smelling like the yellow rose of Texas.

Despite the fact that Steve Miller wanting to record without playing lead guitar is like Roger Staubach saying he wants to play quarterback as long as he doesn't have to pass, *Fly Like An Eagle* is a superb album and undoubtedly one of Miller's best. Several of the songs just beg for his guitar to take off and soar but it never happens.

A chord progression like the one on "Rock 'N Me" is normally used as an excuse for a lead guitar romp, but Miller hangs just on the brink of shifting into high gear. What a tease! Perhaps that's part of his objection — it's just too predictable.

Another bit of insight on that question came from an interview with Ross Vallory, now with Journey but formerly a member of the Steve Miller Band, before this album was even released. He said that knowing Miller he was sure it must have blown Miller's mind when *The Joker*, a likeable record, but not one of Miller's more ambitious endeavors, became so popular while some of his pet projects were less well received.

According to Miller he's substituting melody for his lead guitar, but then he never was a Johnny-One-Note. It is true that there are some very pleasing melodies on this album.

In concert the title cut was a good vehicle for Miller's solos, but except for a couple of introductory lines more or less borrowed from an earlier album, the song is dominated by mellow spacey synthesizer. The song segues into "Wild Mountain Honey" which is as sweet as the title and a beautiful song by any standard.

He's got a good single in "Take The Money And Run", which melodically and lyrically sounds like Miller's vision of "I Fought The Law And The Law Won." Only in his version the outlaws win — sort of.

"Mercury Blues", a song Miller recorded many moons ago as part of the soundtrack for *Revolution*, resurfaces here as a slow burn blues. He also touches base with C&W with a hoedown ditty called "Dance, Dance, Dance." On Sam Cooke's classic "You Send Me" Miller sounds on the verge of camping it up, but winds up singing it relatively straight.

I hope Miller eventually finds a com-



Steve "Guitar" Miller kicked off his first tour in more than two years right here in Big D. He's seen here visiting with Ken Rundel at the Zoo.

fortable ground for his guitar playing somewhere between excess and total abstinence so he can keep his self respect and still please his fans. In the meantime one would have to be pretty fussy to complain about an excellent album like *Fly Like An Eagle*.

Bob Marley & The Wailers
RASTAMAN VIBRATION
Island

by Gary McDonald

If *Rastaman Vibration* isn't the album to finally break reggae in a big way in this country, then it ain't likely to happen at all.

The Wailers are kind of the Rolling Stones of reggae. They are more like a good tight rock band than any reggae group that has been exposed in the States. And in Bob Marley they have a singer, writer and personality who will not be denied.

Rastaman Vibration has ten fresh variations of their brutal whiplash rhythms. The first side of this album is nearly 18 minutes of some of the most infectious music I've heard in awhile. Things kick off with a Rastaman anthem "Positive Vibration" that seduces the listener into its sway. The mood is a little darker on "Roots, Rock, Reggae" and "Johnny Was" but no less alluring. "Cry To Me" is closer to unabashed pop for Marley, who usually likes to send more of a political and philosophical message out with the Jamaican beat.

The side closes with "Want More", the album's most impressive cut both lyrically and musically. Nobody, but nobody can use a wah wah pedal as a percussive device like these guys do and Marley's statement

about greed is simple, but eloquent.

Frequently-burned record buyers have been understandably skeptical about the reggae hype, myself included, but *Positive Vibration* is pretty convincing. It's made me go back and take another look at earlier albums like *Catch A Fire*, *Burnin'* and *Natty Dread* and made me realize I should have been paying more attention to the Wailers and their gifted leader, Bob Marley, all along.



Bob Marley.



Texas Rose.

Texas Rose
NEED YOUR LOVE
 STA Records – STA1001

Uncle Rainbow
SAIL ON B/W MY BOY
 STA 1003 A

by Zack Miller

Hey folks, don't believe that Texas bands are fed on a strict diet of armadillos, longnecks, and the protestant pentatonic chord changes. For those of you who long for something a bit more subtle and sneaky than Waylon and Willie, you'll be pleasantly surprised by new record releases from two of Dallas' finest home-grown bands.

Need Your Love, Texas Rose's first album, is finally available at local record stores after several months of production

complications. The sound of the group can be compared to Steely Dan, with strong acerbic vocals and swirling interplay between keyboards and guitar.

The opening cut, "Cause It's You", features an ingenious turnaround chorus, framed by parallel synthesizer and guitar lines. "The Break" is a fine and subtle love ballad, with a convincing vocal by Skip Neilson. *Need Your Love* is the song that has been released as a single, along with *Don't Hold On*. Both tunes are built upon infectious rhythm guitar tracks and memorable chorus hooks.

The best tune on the album is *This One's For The Music*, with a haunting lead vocal by new member Alfred Brown. More than any other song, this piece establishes that Texas Rose is playing a unique brand of music, and playing it with inspiration.

My Boy is the A side of Uncle Rain-

bow's new single, and is sure to be enthusiastically received if given the right exposure. On top of a tight rhythm track and undulating bass figure, Brent Bourgeois' climbing synthesizer runs blend perfectly with Richard Oates' stirring vocal. Not enough can be said about Oates' voice this man has the most soulful chops I've heard.

The flip, *Sail On*, is another Bourgeois-Oates composition. Though less immediately catchy than *My Boy*, *Sail On* has the makings of a symphonic jazz-rock masterpiece. The arrangement develops open layers of sound between Danny Neal's complex guitar, synthesizer, piano, bass, and a constantly evolving chord progression. I've never seen a more exciting band in performance than Uncle Rainbow, and, fortunately, this quality has been captured on vinyl.

Uncle Rainbow.



Zew'sweek

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**LORETTA'S
back!**

LORETTA





Donovan.



Airtó.

Donovan
SLOW DOWN WORLD
Epic PE 33945

by Jeff Leeah

The 70's have been too hard on Donovan Leitch. Along with George Harrison, he has shared virtual disownment from the fashionable scene he helped to foster as a folk leader during the late 60's rage for innocence. Looking back on "Lalena" and *Open Road*, there is no question a superb talent was reaching artistic maturity. 1972's magnificent double set of children's songs, *H.M.S. Donovan*, included poems by W.B. Yeats and Lewis Carroll gracefully set to music. The tone was simple and acoustic, with a good emphasis on the brilliant subtleties inherent in a purist form.

The next thing we hear is the good Mr. Leitch painfully shrieking along with Alice Cooper's most tasteless enterprise, *Billion Dollar Babies*. The same kinds of odious commercial plugs shows up all over his next three entries, *Cosmic Wheels* being a shade better than *Essence To Essence* and *Seven Tease* for limiting itself to subjects of fantasy, even if they were pretty dumb ones. These were some of the biggest failures of their day. They chronicle an identity crisis divided between vain struggles for a new commercial outlet, as well as a last ditch effort to gather lost sheep back to the misty morality and optimism of the golden era hopelessly behind us. Little wonder most people reacted with disgust.

At present, Donovan seems to have wised up that we are probably just as well off hailing Atlantis as we are great humanitarian ideals. *Slow Down World* is headed back in the right direction, although not without a few of those same familiar conflicts. "A Well Known Has Been" barely escapes the self-pity syndrome, but is blunt enough in its introspection to put courage above suicide. It hardly warrants 7 and a half minutes of explanation, but the tune is catchy and spicy enough to hold its own.

"Children of the World" might be perfect as a UNICEF commercial, which seems to me a more worthy cause for Donovan than TM. Musically it is not up to par with the good material surrounding it. "Black Widow" seems dated, although

it is nicely arranged with the assistance of Tom Scott, Jesse Ed Davis and Klaus Voorman. Didn't Alice Cooper just do a number on that theme though?

Two of the album's best cuts were penned by Derroll Adams, obviously written with Donovan in mind — "My Love is True", a brisk nocturnal ballad with a strong medieval touch, and "The Mountain", a half-sung, half-spoken haiku with sounds of nature intersplined. The effect is joyous and refreshing, resting on the lines — "We can be just like that river as it laughs along its way, or stand beneath the shadows that take the sun away."

"Cry Shame" and "Liberation Rage" move with a laid back country style, with hard-headed declarations for change, the latter written for Ms. Donovan presumably who "don't dig none of that old fashioned jazz where women do all the chores."

But by far the title cut is the album's best offering, with a full-bodied orchestra providing a nostalgic Beatlesque thrust, and all the trimmings that make for a beatific new world anthem. Deserving of the title of an instant classic, this should finally give Donovan back some of the respect he is crying out for.

Critical to Donovan's career at this point, the album is perhaps a little too brief, and not as well planned as it could have been. On the other hand, I appreciate the looseness of it, the humor and overall sense of fun. Where it hits home, I am grateful enough to have the other stuff grow on me. With a little more imagination, Donovan could bring the flower child back into vogue, the least he could do is sell some records again.

Flora Purim
OPEN YOUR EYES YOU CAN FLY
Fantasy

Airtó
IDENTITY
Arista

by Gary McDonald

I guess it's just the times we live in. How else can you account for Flora Purim making beautiful music in relative obscurity and then when she finally gets some

attention outside of jazz publications (where she is justly held in high esteem) it's because she had to serve time on a cocaine bust? What a claim to fame for someone so talented as a vocalist, writer and all round artist.

Actually the prison sentence is far from irrelevant to this recording. The theme of freedom permeates the album, lyrically and musically. It's not a plea for freedom, it's a celebration of it.

This is easily Purim's most commercial record although it's a long way from what is considered a "commercial record". She's not trying to be the next Doobie Brothers or anything, heaven forbid. Her music seems to be simplified just a little. Although after hearing the complexities of this record one would probably find that difficult to believe unless you've heard her two previous records.

Chick Corea wrote the title cut and two others. The Brazilian beat is couched in electric sound that seems to be somewhere between the acoustic *Return To Forever* during Flora's stay with the group and the current *Return To Forever*. Hot shots on the fusion scene like George Duke, Alphonso Johnson, David Amaro and Airtó help her get her music across more forcefully. But the majesty of her voice especially on the wordless vocals doesn't require much assistance.

Open Your Eyes You Can Fly will undoubtedly go down as one of the year's best albums and the perfect companion record for it is by Flora's companion, the Brazilian percussion magician/musician, Airtó. Comparing the two records, it's Flora who comes out on top in the battle of the sexes. Airtó's record measures up in tangible areas like instrumental virtuosity. But it lacks the intangible grace and inspiration of Flora's album. There's nothing missing from the LP that the rush of being freed from prison wouldn't give it.

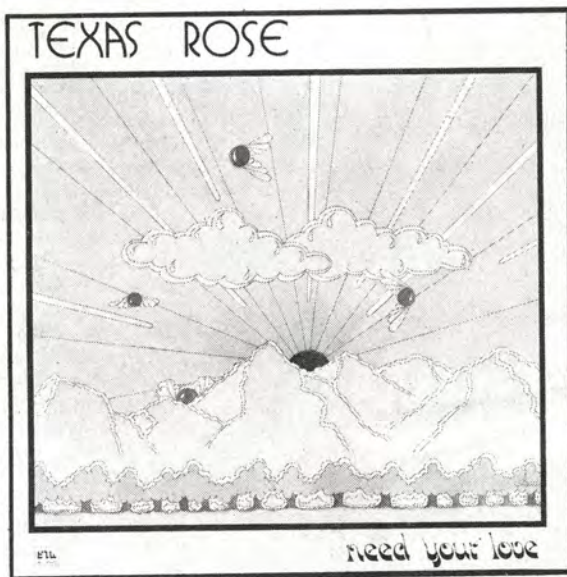
Some of the personnel overlaps. She sings identity and David Amaro's guitar is a definite asset as are the contributions of Wayne Shorter and Herbie Hancock. Despite the stellar company, Airtó's percussion exotica is what really commands attention.

Put on these two records if you feel like you'd like to go to Brazil but are afraid you'd never make it past customs.

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Steve Hackett on Genesis' New Album

It's hard to critique your own album off the top of your head, but here goes. The first track is one that I personally feel very close to. It's certainly a time signature that runs throughout the whole

thing. The lyrics are influenced by Carlos Casteneda — the idea of pushing yourself very hard to achieve something. It's a very fiery-sounding track, and I think the marriage of words and music works

well in this case. "Dance on a Volcano" is the first track.

The second track is "Entangled", which is the track that I announce on-stage. This track tells of the perils that you might encounter on a psychiatrist's couch. It's a kind of psychiatrist-patient relationship. And, it's very dreamlike—a recurring nightmare sort of thing, or insomnia, if you like. And, drawing us to a conclusion at the end — what is really worse: suffering in silence or putting up with the ordeal of going to see a psychiatrist. The lyrics of this track were based on paintings by Kim Poor, who did my solo album cover.

The next track, "Squonk", is possibly the most straight-ahead rock and roll track that we do. It's a very slow, ponderous, heavy sort of thing. The lyrics are about a creature called the Squonk, whose only mean of defense is to dissolve into a puddle of tears. He doesn't put up any defenses other than this. And, it's a kind of story of the hunter and the hunted and the conclusion at the end.

"Mad Man Moon", the fourth track, again has references to Carlos Casteneda. Our keyboard player, Tony Banks, wrote the lyrics. It's the idea that whatever place you're in, you'd rather be in another place. Musically, it's something that Tony Bennett might be able to do. It shows a romantic side of the band, bordering on smooch. We don't play this particular number live.

The first track on side two is "Robbery, Assault and Battery", which is an expression in English law for a felony. It's a musical — type thing in which Phil (Collins) plays an Oliver Twist type character dressed in Victorian type clothes and cap—a very British type of murky character. Basically, the song is about a warehouse robbery. In this song, it sounds like two bands going at once — the rhythm section is doing one thing and the top line another.

The next track is "Ripples", which is basically a 12-string sound with a romantic theme. An old woman looking into a pool seeing herself young. It's one interpretation of age and the aging process.

I'm as happy with this album as most we've done. I get a sort of cartoony sort of feel from the music which prompted the album cover that we came up with. But I really envisioned more of a Walt Disney type of cartoon than the concept type we used on the cover. It's really not a concept album because basically it's separate songs. The best concept albums are the ones that happen naturally, without even trying. In some ways this was a concept album because it referred to English places and names. But, we didn't start with the idea of doing an "English Album" — it just worked out that way.

Steve Hackett.



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ZooLoo

By ZooLoo

Loretta, the gentle, strawberry-blonde Italian lady, is back. You can tune her in every day from 2-6 pm on KZEW, 98FM.

Loretta's favorite artists all center around the synthesizer-groups like Emerson, Lake & Palmer, Yes, Moody Blues—complicated music. She also loves gutsy rock and roll. "I miss the great classics, "Stairway to Heaven", "Midnight Rambler", "Aqualung", the songs that made it possible for progressive music to be what it is today. Songs that were so strong that they made it impossible to ignore the types of progressive music which have made a bond between people today."

Loretta is into animals, riding her bicycle and thunderstorms. "I love to see great thunder and lightning storms. It reminds me that Mother Nature is still in charge."

Loretta is an old-timer in radio. She got into the business while in college at the University of Buffalo. Then went to WYSL-FM in Buffalo in 1969. At that time she was also doing some commercial production, but was basically an on-the-air type. After being up North for a while, she flew down to Texas to be Music Director and deejay for KAFM in Dallas. She came to the Zoo in the spring of 1974. But the call of the wild got to her and she left the city scene for the sand and surf of Puerto Rico, where the reggae and salsa (a simple, folk/disco sound from the Caribbean) got into her blood.

During her two-year stay on the island, she worked at WHOA as an on-air announcer. While there she also did some freelance commercial production and also lended a helping hand to an engineering/radio programming consulting firm.

Loretta has a natural love of the water. "Whether I'm on top of it sailing, in it swimming, or under it diving, I love it all." But after a couple of years of it she decided that she was missing something—good ol' American rock and roll. So she put on her water wings and flapped back up to Dallas ("... my very favorite city of all.") to play music on the Zoo afternoons from 2 to 6.

What kind of future does Loretta look forward to in Dallas? "I want to get into crafts. I want to be surrounded with things that I've made with my hands—a coffee cup, an embroidered shirt, a pillow on my couch. I also look forward to growing some of my own plants. I've got one right now and that's a good beginning. I need to get to know the city again. Also, I'm looking forward to learning about all the music I've missed over the past couple of years." And expounding on that remark, Loretta says, "Most of all I want to make a little music of my own."

* * * * *

You can learn all the inside skinny on



Loretta: daily 2-6 pm on the Zoo.

the '60's—everything from the Beatles and Dylan to the Twist, just by flipping your knob to KZEW, 98FM. Every Tuesday night at Midnight, we'll be featuring *The Way it Went Down*, a living history of that very important decade which brought together the hearts and minds of today. *The Way it Went Down*—on the Zoo-98FM, every Tuesday night at Midnight



Jesse Collin Young and Felix Pappalardi were at the Zoo on the same day recently and decided to pose for ZooLoo's new camera. Pictured left to right standing are Loretta, Jesse Collin Young, Rich Totorian of A&M Records, Don Tolle of A&M Records and James Lewis of Warner Bros. Records; Seated left to right are Felix Pappalardi and Zoologist Ira Lipson.

Gary Shaw reports that van owners have something really special to look forward to from your Zoo real soon Also the Zoo is working on bringing in a couple of fine concerts for later on in the summer. The Zoo will be presenting Neil Young and Steve Stills together at Memorial on July 30. Also the Jefferson Starship sometime in September. . . . And watch out for Zoo Kazoo Night with something special brewing between KZEW and The Dallas Tornado.

The Zoo's Mark Addy has just returned from a two week vacation trip to his home town of Detroit. When asked how he found the city, Mark replied, "Easy, it was just northeast from Chicago. . . . There's a new soft-voiced lady on KZEW, and she's doing Hot News. Known only as Sally, her unusual news features pop up almost every day on 98 FM.

Did you know that Ted Nugent, Kiss, Blue Oyster Cult and the Brothers Johnson are all coming to the Metroplex? And that's not all! For complete concert news in a second, call up the Zoo-keeper, 24 hours a day, toll-free at 263-0037.

Blah Blah

By Bellicose Bullfeather

As predicted in this column last month, Willie Nelson's Fourth Annual Fourth of July Picnic is definitely on. But because of the highly publicized hassles, the picnic is now a one-day concert, which will start at noon on Sunday. Besides Willie, the show will also feature Leon and Mary Russell, Waylon Jennings and Jessi Colter, Kris Kristofferson and Rita Coolidge. But it won't be all married couples. Look for Jerry Jeff Walker, David Allan Coe, Rusty Weir, Roger Miller, Jody Payne, Floyd Tillman and others to show up. Ol' Bullfeather wouldn't even be sur-



Willie & Leon: to appear together at 4th of July Picnic. Photo by Ron McKeown.

prised if Bob Dylan showed up. After all, Willie played for him in Houston. (However, don't blame me for spreading this unconfirmed rumor.) Every year the Pick-Nick gets more difficult to produce and we predict this might be the last one ever. The producers only had 10 days to get it together but have assured Bullfeather that there will be absolutely *no hassles* for the audience, with a private security force and plenty of ice cold beer and beverages to beat the heat.

Of course, beating the heat is no problem in Houston's Astrodome, the site of the 5th Annual Astrodome Kool Jazz Festival, July 2 and 3. Marvin Gaye,



B.B. King: booked at Astrodome.

the Staple Singers, Nancy Wilson, B.B. King, MFSB Orchestra and Dizzy Gillespie will appear the first night. And Graham Central Station, Al Green, The Temptations, Archie Bell & the Drells (the show-stealers from last year), Joe Simon and Roy Ayer's Ubiquity will appear the second night. For more information, call this national toll-free number: (800) 543-1793.

Mayday Productions, promoters of last May's highly successful "Sunday Break," have announced the signing of Fleetwood Mac and The Band to appear at an outdoor rock concert on Sunday, September 5 (Labor Day Weekend) on the shores of Lake Austin. Billed as "Sunday Break II," the event is to be held 18 miles west of Austin in a grassy natural amphitheatre on the 5,000-acre Steiner Ranch, below Mansfield Dam. Five more bands and an emcee are still to be booked.



Fleetwood Mac: last Dallas visit. Photo by Jesus Carrillo.

Watch Bullfeather's column next month for the final line-up.

July 10 is the date for a giant benefit concert for the Jimmy Carter Presidential Campaign at the Gator Bowl in Jacksonville, Florida, featuring Lynyrd Skynyrd, the Marshall Tucker Band and the Outlaws. A coordinator says there will be several surprise musical guests who, due to contractual agreements, can not be announced until the day of the show. Carter has expressed his gratitude to the members of the music industry. "These people were among my earliest supporters and they used their talents thruout my campaign in order to help generate funds and active support from their friends and fans," Governor Carter said.

George Daniel, producer of "Sunday Showdown," called to let us know that there were some deletions and additions to their ad which ran in the June issue. Jerry Jeff Walker was replaced by the

Nitty Gritty Dirt Band; Calico was deleted from the bill; and Springcreek replaced Texas Weather and Vicki Smart.

* * * * *

David Patton flew to LA to meet with the Flying Burrito Brothers. David might just become their new lead singer. Dave & Sugar's new single, incidentally, will be a David Patton song. Michael Martin's song, "Atoka," is the



Michael Martin: writes soundtrack song.

title song of the Atoka film to be released in July. Larry Mahon just completed his debut lp (produced by Snuff Garrett), which includes a Michael Martin tune which will also be his first single. The Side of the Road Gang's first single is "Suitcase Life".

"Mother, Jugs & Speed" is proving to be a boxoffice smash, and the soundtrack, with such A&M heavies as Peter Frampton, Steve Marriot, Billy Preston, Brothers Johnson and Michelle Phillips doesn't hurt any.

John Bowley of Harvest Recording reports an unusual response to his last ad in *Buddy*. Seems a dude called him and said he was ready to go to work recording for \$25.00 an hour, and did they pay any extra for playing the guitar, too. Phren-Z just finished recording at Harvest as did Pilgrimage, who recorded an album (they are playing at Montana Mining Co. this month) and Silver Creek Express, who recorded a single. Your recording dollar goes a long way at Harvest, but check out the coupon in the back of this issue and take a chance on winning some *free* studio time at Harvest. Sonny Boy Harper, the old East Texas blues harpest died recently of liver ailments.

Rec-O-Press' Charles Spittler tells us that Rebecca Jo Featheringill's new single, "The Effects Your Leaving Had On Me," is the most marketable record

Here's Just A Partial List Of Places Where You Can Get Your Copy Of BUDDY.

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Strawberry Fields
Fannie Ann's
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Easy Parlor
Waterhole
Bowley & Wilson's Alley
Abbey Inn

Oak Cliff

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

Ft. Worth

Bruce Music Co.
Sound Warehouse
Amusement Tickets
Central Tickets

Denton

Office Club
Sound Warehouse

he has heard in his nine years of pressing records. He said that the new 45, on **Don Schafer's** Texas Records label, should move fast in this area.

The Zoo's **Mark Christopher** says **ZZ Top** is about to start a tour that will reach more folks than any connected series of concert dates in the history of rock & roll. ZZ plans to play before over 2-million people with their "Worldwide



ZZ Top: with local rock publisher.

Texas Tour" in almost 100 American cities and four continents. For staging, the Top will haul along a 35-ton stage which cost \$100,000. It's reportedly the biggest stage ever used for a rock & roll tour. Shaped like the state of Texas, it will be slightly tilted so audiences can see the outline of the Lone Star State. The background will be a three-dimensional panorama of the Texas prairies which has been hand-painted by a team of 16 artists in an aircraft hangar in Waco. And if that's not enough, ZZ Top claims that their sound system will be the biggest ever used for a rock tour. Which all goes to prove that *everything's* bigger in Texas.

"It's just like the old days," record promotion man **Scotty McKay** said, referring to the **Kirkland & Davis** single, "Easy Lovin", which is "breaking" in Dallas. **Katy Moffatt** has signed



Katy Moffatt: signs with Paragon.

with the Paragon Agency of Macon, Georgia, for bookings. **Rob Kendrick** of Trapeze and local writer/musician **Kevin Mullenix**, formerly of Seneca, will be getting together this summer for recording sessions and a possible union.

Musical Milestones: **Mr. & Ms. Mike Mohney**, he's with the group **Zorro & the Blue Footballs**, are the proud parents of a 6 lb., 7 oz., bouncing (bouncing, get it, bouncing) baby girl, **Erin Elizabeth**. And the Mysterious Rhinestone Cowboy, **David Allan Coe**, will be making it legal



David Allan Coe: wedding bells for the Rhinestone Cowboy. Photo: McKeown.

with longtime flame **Debbie Lynn Cole**, July 2 at the Electric Ballroom.

If you are into jazz, you couldn't find a better place to celebrate the Bicentennial Birthday (July 4) than at **Fannie Ann's** presentation of the Fable Jazz Showcase. Three jazz bands from Austin, all with records out, will co-headline the event—**Steam Heat, 47 X Its Own Weight** and **Starcrost**—look for their albums on the Fable label.



47X Its Own Weight: to appear at Fannie Ann's. Photo: Jeff Baker.

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Doug Sahn and the Texas Tornados, brand new ABC/Dot recording artist, performed with Alvin Crow and friends recently at a benefit concert for Jesse Ashlock, former fiddler with the late Bob-Wills. Sahn played his music for free, and when the hat was passed through the crowd at Austin's Split Rail, more than \$1,000 came in. . . .

Delbert McClinton was driving through the Arkansas hills on the way home to Ft. Worth from a gig when he spotted a car he knew immediately he had to have. It was a black, 1947 Chrysler limo that Delbert says didn't have a dent in it. "It was sittin' there lookin' like a brand new dime, so I bought it," beamed Delbert. "It runs like a brand new one. It's got 97,000 miles on it, and the only thing that's not original is the front seat. It's been recovered. I told my wife she's gonna have to drive me around town in it. It sure looks good sitting in my driveway, but I need a mansion to set it in front of."

Bullfeather dropped by an unusual headshop the other day—the Apparatus at 3110 Monticello—and found it full of beautiful house plants and "feminine, without being frilly" clothing for women, including some very sexy bikini bathing suits. Most of the clothes are custom-designed. There are also lots of jewelry, many types of incense, books, and original paintings by the owner, Jenny Lewis, as well as almost every type of head gear imaginable. And the current sale has prices up to 50% off!

If you're into light shows, especially the mind-boggling laser shows that have been touring with major rock groups, you won't want to miss "Laser Magic," the current show at the Planetarium Dome of the Ft. Worth Museum of Science and History. It shows Wednesday through Sunday with special late shows on Friday and Saturday. Stapher Ben Ferguson was accompanied by Bubbles Cash when he chatted with the Tube's Fee Waybill recently. (See interview this issue.) Waybill was delighted to learn that Bubbles is an ex-stripper and invited her to dance with the Tubes when they return to Big D. . . . In the tradition of our namesake Buddy Holly comes now Rio King, a local singer/songwriter who is one of the finalists in the Kerrville Folk Festival songwriting contest. Congrats, Rio! (His songs really do sound a lot like Buddy Holly's!).

Stephen Pegues and Redweed seem to be eating up the circuits these days. with an album forthcoming (recorded at Harvest Studios), they seem to be working their collective selves to the limits. At the "A Day in the Country" concert, Rabdt Brown, Renegade and Redweed kept the people jumping. Redweed has gained new members Kevin Kirk and Steve Ince, formerly with the Dallas-based Sparky's Magic Echo.

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One of the most perplexing aspects of a musician's career is the quest to put his sound on phonograph records and/or recording tapes and then to sell the finished product to the public. Ever since Bing Crosby became the 20th century's first recording star, musicians have been engaged in a feverish pursuit of the ever-elusive recording contract.

For the most part, the recording industry is in the hands of a few all-powerful corporations which possess the financial and technical means to make or break the upcoming artist. It is this record business oligarchy which has caused many new artists to turn to labels who distribute their wares locally or regionally and allow the artist more control over the finished product.

In the fine Texas tradition of contrariness, this trend has taken hold with a vengeance here. New artists tend to produce, manufacture, and distribute their own records instead of waiting for the "big-time recording contract." Either this, or these new artists are turning to independent local labels.

For this report, I've selected record companies throughout the state and given a listen to some of their albums and singles.

Albums

Daddy Chops Records — This label's claim-to-fame is the Denton-based nostalgic jazz group, The High Time Octet. Their first album, entitled simply *The High Time Octet*, consists mostly of material written by the group's guitarist-vocalist Jim Cunningham. The sound is very reminiscent of The Manhattan Transfer and is strictly for connoisseurs of the mellow. As Cunn-

ham commented in the April issue of *Buddy*, the sound is "heavy cocktail music."

Fable Records — This Austin-based label has come out with three well-produced and well-packaged discs which rival the national labels in terms of clarity and all-round professionalism.

For openers, there's the *Cumulo Nimbus* album by Forty-Seven Times Its Own Weight. This band's music is as spacey as its name and album title suggest; lost of horns and fantasy-laden keyboard riffs. You'll know it's astral projection time when you hear "Weedhopper" or "March of the Goober Woobers."

Starcross, by the band of the same name, is in much the same vein, but a little closer to terra firma. The music is lush and luxurious, made so in part by the Streisandesque vocals of Liza Farrow. Some of the horn arrangements border on Chicago, but that's all right.

Steam Heat's *Austin Funk* is my personal favorite. Every metropolitan area has a version of this kind of band. (In Dallas, it's the Buster Brown Band and the Last Band.) All are styled after San Francisco's Tower of Power and Steam Heat is no exception. Anyone for bumpin' and humpin'?

The Texas Record Company — Although Augie Meyers isn't exactly a newcomer, this is his first stab at his very own record company. His first album with the Western Head Band, *Live at the Long Neck*, was recorded at San Antonio's Long Neck club and reflects all the raunchiness and high-energy of a South Texas gig. The music is a good cross-section of rhythm 'n blues and country, the best cuts being Meyers' own "High Texas

Rider", the classic "Hello Mary Lou," and Hank Williams' "You Win Again."

Long Neck Records — Fiddler Alvin Crow makes his debut appearance on Long Neck with a disc entitled *Alvin Crow and the Pleasant Valley Boys*. Don't listen to this album if you don't like country music; there is nothing progressive about it and that is the album's redeeming quality. Alvin appeals to the young buckaroos who are tired of their country music being cut with so-called progressive impurities. It's an album Bob Wills would have been proud of and even contains one Wills tune, "All Night Long."

Harvest Records — This is John Bowley and John Wilson's label, and their current release is *Our Turd Album*, a showcase for their talents. It was recorded at their Harvest Recording Studio on McKinney Avenue. George M. Jones produced the disc and his song, "Appaloosa Rider," should become a classic of Texas Music. "The Dump" is the perfect C&W song, even with the risque lyrics, and "My Darling, I Love You" is an off-color salute to the Bicentennial.

STA Records — An offshoot of the booking agency of the same name, their first two records—a Texas Rose lp and an Uncle Rainbow single—are reviewed on our record review pages this issue.

Singles

Zero Records/Curtis D. Hall and Cactus Cafe "Diggin' On Country Music" b/w "I'll Be Here Awhile"

At Zero, the man of the hour is Curtis D. Hall. Along with his band, Cactus Cafe, Hall has gained an impressive local

In the fine Texas tradition of contrariness, the trend toward local record companies has taken over with a vengeance.



The Local Label Syndrome

By Ben Ferguson.

following and is now in the middle of a push for recognition as a recording artist. His new album, "Diggin' On Country Music," is a progressive country disc from which Hall took the two tunes for his first single. The title cut has been turning the censors purple with its references to tokin' and gettin' laid, but Hall says he'll have it cleaned up soon for airplay.

Hare Records/Kenny Wayne and The Kamotions "It Took 27 Years (To Make One Night)" b/w "I Wanna Go Home (And Play With Them Babies)"

In the late sixties, Kenny Wayne and The Kamotions were one of the most successful punk rock bands in this region (a Texas version of Terry Knight and The Pack.) In an effort to make a comeback, Kenny and Co. have released this single on Hare Records.

The "A" side is a kind of country-rock tune about the attainment of overnight stardom; it obviously was not written about the band. Side "B" is my favorite; it's a blues tune about a hard-workin' factory cat who's impatient for some after-work sexual recreation, thank ya, ma'am! Kenny Wayne fans may write Hare Records, P.O. Box 1209, Andrews, Texas, 79714, for more information.

Derrick Records/Leon Rausch "Through The Bottom of The Glass" b/w "Louisiana, My Home"

This former singer for the late Bob Wills and his Texas Playboys makes his bid for solo success with this Derrick Records release. "Louisiana, My Home" is a schmaltzy C 'n' W tribute to the little state next to ours (great fiddle arrangement in this tune.) "Through The Bottom of The Glass" looks at the world from that vantage point; another

tearjerker.

Pure Joy Records/Joy Urchins "Space Eaters" b/w "Hope Is Soaring High Once More"

The Joy Urchins are for afficiandos of acoustic space music (heavy on flute.) Of interest on this disc are the Jefferson Airplanesque vocals on side "B". For more info, write Pure Joy Productions, 3035 Seevers, Dallas, Texas, 75216.

Bluebonnet Records/Texas Weather "One Man Woman" b/w "Leaving You In California"

Vicki Smart and Dee Zimmer are the main attractions on this Bluebonnet release. One of the most popular progressive country acts in the state, this disc captures but a portion of the fire they display in concert. Phil York, now with Autumn Sound, does a masterful engineering job. Bluebonnet receives its mail at P.O. Box 2384, Dallas, Texas 75221.

Roro Records/Wild Bill and His Buffalo Yankees "Baby, You Bring The Fire Out In Me" b/w "Too Late To Turn Around Now"

Wild Bill and the bunch have turned out a predictable progressive country single here. 'Nuff said! Roro Records is a division of The Halo Corporation, Hereford, Texas.

Sagittar Records/Big Gus Jefferson "Will You Be There" b/w "At Last You Came"

Big Gus' music reminds me of nothing so much as a very heavy Jackie Wilson trip. Lush orchestration and lush (more lush?) background vocals are this Dallas garage collector's (I swear!) trademarks. "Will You Be There" is especially reminiscent of Jackie Wilson's "Lonely Teardrops."

DFW Metroplex Records/Galactic

Cowboys "Rexall Ranger" b/w "Good Times"

This progressive country band is comin' on like gangbusters in the DFW area. Performing with such notables as Michael Murphey and Charlie Daniels, this group has concentrated on maximum exposure and a tight, crisp sound. Each side was recorded at a different Dallas studio side "A" at Dallasonic and side "B" at January Sound. Galactic-maniacs may write to the Cowboys at DFW Metroplex Records, P.O. Box 23125, Dallas, Texas, 75203.

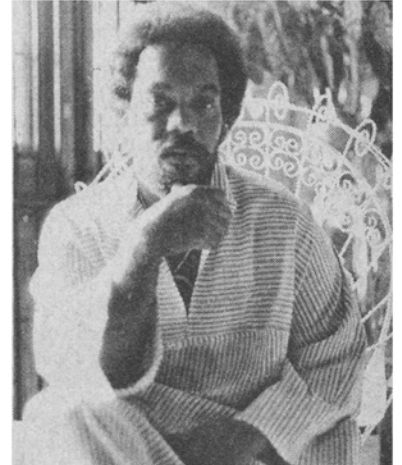
LeCam Records/Christiane Plicque "Hot Foxy Woman" b/w "Chocolate Sugar"

Produced by the legendary Major Bill Smith, this is Plicque's latest in a long line of singles. Both sides are hot little disco numbers for which Plicque's voice is custom-made.

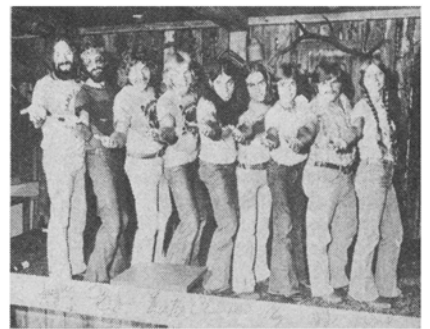
If you like the idea of local talent producing their own products, support these newcomers by buying their records. Most can be purchased locally and the search is worth it.

So you say *you* want to make a record? For as little as \$25 an hour you can record at Harvest Productions. Then truck out to Arlington's Rec-O-Press and order as many records as you want. Then it's up to you to sell them. For a band with just a little following it's easy to recoup the investment just by selling the records at their gigs. And if the single or album manages to get some vital airplay and become a local hit, maybe the artist will be able to leave the master to a major label and can stardom be far behind?

Well, it is possible. Good luck.



TOP ROW: Curtiss Hall; Vicki Smart and Dee Zimmer of Texas Weather; Big Gus Jefferson; Christiane Plicque. BOTTOM ROW: Steam Heat; Augie Meyers and the Western Head Band.





Pyramyd. Photo by Robert Zzap.

Back in Texas

By Michael Pellecchia

(Ed. Note—After this article was written but shortly before presstime, lead guitarist Kenny Renfro of Pyramyd was fatally injured in an automobile accident after leaving a club where he had been jamming with friends. Kenny, also known as "Catfish," was well known in the Texas and New Orleans areas, having played with Jerry Fisher, Michael Rabon, The Real Thing, Elvin Bishop, Freddie King and many others. He will be missed by his many friends, fans and fellow musicians.)

I suspect the term "supergroup" was coined for the benefit of those experienced musicians who had no desire to repeat the formative dues-paying experience with each new band they came together in.

The promotional genius behind the term is that it gives the "supergroup" edge on being accepted, via coveted advance notice and the favorable bias which that notice occasionally instills in the liquor and record-buying public.

Could Texas, I thought while listening to the tapes of a new group called Pyramyd, have a supergroup that didn't include Willie Nelson or Jerry Jeff? From the credentials standpoint, it's a shoo-in: Pyramyd members have cumulative experience performing and/or recording with Ray Charles, Paul Winter, Gary Burton, Paul Stookey, Jeremy Steig, Howard Roberts, Clark Terry, Lightnin' Hopkins, Doc Severinsen, The Supremes, The Temptations, The Four Tops, Elvin Bishop,

Freddie King, Grover Washington, The Spinners, Ella Fitzgerald and Sammy Davis, Jr. Most of these artists utilize pick-up bands when on the road. In Dallas engagements, they get to pick the cream of the crop from North Texas alumni and dropouts. And if NTSU attendance is a credential as impressive as the others, then most of Pyramyd can claim it, too.

Pyramyd possesses another uniquely "supergroup" characteristic: each member is a professional musician of almost staggering virtuosity, whose musical language among his peers fosters more competition than cooperation, more tension than unty. Sounds like a recipe for very high-powered, funky music, doesn't it?

It is. Houston has its Crusaders, by far the most nationally successful funky group, with its slick-as-a-whistle commercial delivery. Austin has Steam Heat, whose spare, easy-going brand of soul has been self-dubbed Austin Funk. Now Dallas has produced (though it may not be able to contain) a band which finely expresses its musical congestion and confusion, its self-flagellating psyche, its jingle-factory satiety. Pyramyd is a group of potentially national proportions, possibly the first new soul-funk band since Tower of Power with the capability of seriously challenging the Philly monster.

Lead singer Clarence Washington is a 19 year old dynamo from Denton, a self-educated composer-vocalist who possesses the Al Green choke, the Jimmy Witherspoon blues, the David Clayton-Thomas growl, faultless pitch and a Texas accent.

Reedman Randy Lee, who co-leads the group with percussionist John Bryant, made the NTSU One O-Clock band almost immediately after graduating from Paschal High in Fort Worth. He recently recorded *Night Journey* with Doc Severinsen. Lee, Bryant and keyboardist Frank Hames ("Sweetroll") handle most of the writing and arranging chores. Jack Evans and Ken Tussing round out the horn section on trumpet and trombone respectively, while Gerald Calhoun plays the frightening Alembic bass. All members double on at least one other instrument. Most have played together in previous groups.

Their ties to Texas are unlike Tower of Power's ties to the loyal Oakland club scene which fed them for so long. The essentially fickle Dallas nature seems to make it all the more unlikely for a "supergroup" to survive here. Traditionally, musicians of the caliber in Pyramyd — local session men, anyway — are not fond of missing meals or taking risks. A basic need for comfort individually and corporately will sooner or later send the group to Shaketown, or dissolve them, or — wonder of wonders — enable them to launch a national reputation from Big D.

The last alternative seems the most unlikely. Were everything to come together properly, though, it could spur the growth in Dallas of a musical alternative to Waylon Jennings imitators. And in the long run, it might help Big D achieve the tastemaker status it has long coveted in other fields.



Above: Fee Waybill as a Tom Jones grind-alike. Left: Waybill as himself backstage. Photo by Joe Abel.

Tubes Plan Musical Death Spectacle

By Ben Ferguson.

It's a comment on the state of musical/cultural affairs that a band like the Tubes is making such a successful career out of being more of anything than anybody else. If that's hard to understand, that's because the Tubes are.

This 31-person entertainment orgy lasts three hours and encompasses virtually every entertainment medium of the 20th century. Ringmaster Fee Waybill, spurs his troupe through their paces like a staff sergeant, pushing the Tubes' brinkmanship to the hilt.

Waybill spoke with me behind the walls of his pre-fabricated dressing room. He was in his shorts, feverishly packing his props and makeup like an athlete over his duffel bag.

Their recent Dallas appearance was their first in Texas. Had the Bible belism of the South been responsible for hostility against the Tubes' risqué show? "No, not really," said Waybill. "The South is real liberal compared to the Midwest, man. We had a helluva lot more hassle in the Midwest. St. Paul, they wanted to bust us. In Kansas City, they wanted to bust us for obscenity and simulated sex onstage. In the South or Southwest, we haven't had any kind of trouble like that, not the slightest hint of trouble."

It's the sexual aspect of the Tubes' show which has caused some critics to

think of them as little more than a pricking light show. During the course of the show, Waybill and crew expose a variety of sexual stereotypes including a macho cowboy, a Tom Jones parody, a discipline and bondage freak, and a glitter rocker named Quay Lewd.

Does the Tubes' music suffer as a result of their preoccupation with their visuals? "I don't think the music is sacrificed for the visuals," explained Waybill. "It's not as far as we're concerned. As far as rehearsal time devoted to music as compared with visuals, it's the same."

Waybill has mixed feelings about other performers with intense visual acts. "Kiss, I don't admire at all," he began. "Bowie is like a folk hero. It's hard not to be influenced by him. We choose to parody people we respect."

Waybill hails from Phoenix, Arizona, home of shock-rock legend Alice Cooper. His mundane family background parallels Cooper's strikingly. "My dad is a horse show judge. He judges in Phoenix and around for the American Horse Show Association. My mom used to be a secretary because she couldn't stand not working. Now, she just sits around and reads my reviews. They love it! They never had any successful children before."

Waybill was looking forward to playing Phoenix for the first time. "We've

never played there before!" Waybill enthused. "They didn't want us to play there 'cause we're too weird. See, Alice Cooper played there once and got banned from the stage for killing chickens or something. So, they made us take a videotape to Phoenix before they'd let us play."

Mick Jagger recently visited Waybill after a Tubes performance and was treated to some showbiz advice, courtesy of ol' Uncle Fee. "I gave him some advice," Waybill recalled. "I said, 'Look, man, you oughta get some visuals in your show. You're gettin' boring.' And what'd they do? They came out with their big tour and new visuals. They had their giant penis and the stage that folded out into a star. That's what I told him to do, but they're still boring."

How far can theatrics go? Will we end up in a future of "Rollerball" games or "Clockwork Orange" violence onstage? I suggested to Waybill that the Tubes' next logical step would be to pay some terminally ill person to die onstage. "That would be theatrical, wouldn't it?" Waybill mused, a showbiz gleam in his eyes.

"That's a good idea," he agreed. "Hey, Rick," he said to a nearby roadie, "how ya like that? '77 tour! It'll be like a snuff film. We'll hire some terminal cancer patient and . . ."

Is Lynyrd Skynyrd a Violent Band?

Naw, they just get in fights and bleed a lot.

By Bill Douglas.

Lynyrd Skynyrd is a paradox. They rose to national prominence in record time, from opening act to headliner status in less than a year. Many bands who fly high, too fast, are prone to stall out and take a nose-dive back to terra firma where they try to mend the broken pieces so they can continue playing. But Skynyrd continues to be a top-drawing act.

The band lives in an atmosphere of violence, both on and off the road, yet they write songs that decry violence. They introduced themselves with an album that sizzled with the energy of their brand of kick-ass, Southern rock, yet such successive albums become progressively mellow. In other cases, this has meant disaster for certain bands, but Skynyrd has continued to hold on to their top billing status.

In an interview with Billy Powell, keyboard player for Lynyrd Skynyrd, before their recent Dallas appearance, I commented about criticism that the band was getting too "Laid back", and asked if they planned a live album in the future to capture the essence of their live performances. Powell said that they were not only planning a live album but that their next album would definitely be a live album.

"We'll record it at the Fox Theatre in Atlanta if Gary's (Rossington) finger is in good working order. He smashed the tip of it in a door not too long ago and it's in a cast. Right now he can't play with it at all, and that's the finger he pulls notes with", said Powell. He then went on to say that the album released after the live album would be an anthology. "That one will have material we recorded in Muscle Shoals, Alabama, plus some of the best hits from our four albums. It might be a double album for all I know. Tommy Dowd is going to engineer and produce it."

Gimme Back My Bullets, Skynyrd's latest album, is probably the loosest album they have released but Powell said that the band enjoyed recording it more than any of their other albums. Powell explains, "Al Kooper produced the first three albums and we had some hard times



Ronnie Van Zandt: he split his head open on an amplifier during a previous Dallas performance. Photo by Ron McKeown.

with him. We argued with him about a lot of things. Al tried to be producer, arranger, engineer, everything at once. Whereas, Tommy Dowd had us going into the studio with total confidence. He did his job as producer and didn't try to do anything else except to make us feel comfortable. A lot of the material was written in the studio. *Nuthin' Fancy*, all of it, was written in the studio, but just parts of the last one were. We did this one a lot quicker because of Tommy. Some people think it's not as strong as the others, but we like it."

A very noticeable gap appeared in Skynyrd's music and stage presence when Ed King, guitarist, left the band. I had never seen anything in print as to why he departed so I put the question to Powell. "Well, everyone has a different opinion on that, but it really adds up to the fact that a girl named Janet came along in his life. After she came, Ed wouldn't put up with anything that we used to do, like violent things-tearing up rooms, fighting,

things like that. It seemed like he had a mental collapse because he was not like we are. We have parties, tear up rooms, and get in fights. Ed got to where he just couldn't handle it. All this got on his nerves and his girl friend was telling him to quit the band. So, he started thinking about it and eventually he came in and told us he had had enough and he quit."

I asked Powell if King was missed. "Yes! Speaking for the whole band, yes. Not only musically, but he added a lot of discipline to the band, too. And, he added a lot of discipline to the music. Ed made sure that the bass drum and the bass guitar were perfectly matched. Now people are saying that the rhythm section is getting looser." I asked if they had come up with a replacement for Ed King. "No, not yet. But we have thought about replacing him with Leslie West, of Mountain, who has jammed with us a couple of times and who did an excellent job. West

Continued on page 27

Blues in the Night

Robert Ealey is known as the local hero idol god and king of the blues.

By Steve Porter.

Stopping momentarily in my downhill rush and tumble on this grizzly-drizzly day when the rain drips and stretches off my rooftop like butterscotch, it all comes back in a warm humid gush to the brain and I've just got to tell you about one of those lovely blue nights live at the Bluebird, actually the New Bluebird as testifies the crude handpainted sign hanging above the rickety blue front door in Ft. Worth.

You see the New Bluebird is located across the street from Mabel's, actually Mabel's Eat Shop now vacant abandoned rundown. When Mabel's closed, they moved across the street to a simple blue wood frame shack and called it the New Bluebird, a very simple affair very plain and downhome: a pooltable some wood chairs tables and bar with old wood floor and walls, and then what makes this funky little shack such a symbolic American retreat: the heart soul and literal backbone of the "Bluebird" Mr. Robert Ealey and His Five Careless Lovers.

Robert is known around town to those who know as the local hero idol god and king of the blues, and every Saturday night his boys will jam at the Bluebird without fail, playing for love, certainly not for money, the Bluebird (Mabel's) is their home where their roots branched out and they grew up, these Como slums their anchor for creative interpretation of the blues that moves shuffling down the road sad and slow, these feelings, their souls would suffer if they were to pull up and head for the west coast and become famous, and they know it, so every Saturday night they will be up on the stage at the Bluebird just as sure as the night is dark.

You open the front door with the weak hinges that creak and squeak in the night and there you are entered into the real world of love, pain, happiness. Ooh, sweet sorrow, it drives you wild. Everybody blends together into one big casual, relaxed feeling of ease, no tension or up-

tight vibes in the crowd, everything natural and in rhythm so harmonic and perfect and . . . right; always a lively Saturday night crowd on hand but you will find a table (they take good care of their guests), then order a round of beers from one of the waitresses all roly fat sweet and charming, very understanding but hip!, dancing in the aisles as they bring the cold cans of beer to your table, smiling laughing finger snapping mommas whom everyone loves and depends upon, then sit back to enjoy Robert's special pipe tobacco smooth blend of the blues, a steam-rolling, rollicking (that's roll licking folks), locomotive blues that rumbles forth in a voice so smooth and rich it hangs and melts in the air. Between nine and ten Robert will mount the stage and greet the crowd with his patented rambling blues monologue accompanied in the background by the precision strumming of the "Lovers."

"Good evening ladies and gentlemen," and he will smile and say "How's everyone doin' tonight?" (hoots and howls of laughter from the crowd) "Well," he continues, "Thas good. Me? . . . I got tha

blues."

"Ow!" someone screams.

"Right on!" screams another.

"Yes," says Robert, "you all know what I mean. We *all* got the blues now don't we?" And raising his voice to the full vibrato of an amplified bass fiddle he screams "You Know What I'm Talking About?"

"Yes!" screams the crowd. "Tell it Robert, tell it!"

Robert raises his hand and waggles a finger in the air. "But now wait a minute everybody," he grins, "just hold on here a second now." He scans the crowd momentarily then continues. "Now I know we all got the blues . . . you got 'em" he says, pointing to somebody in the crowd, looks around spots another familiar face and says, "an' O Lord I *know* you got the blues . . . and how about you? You got the blues?"

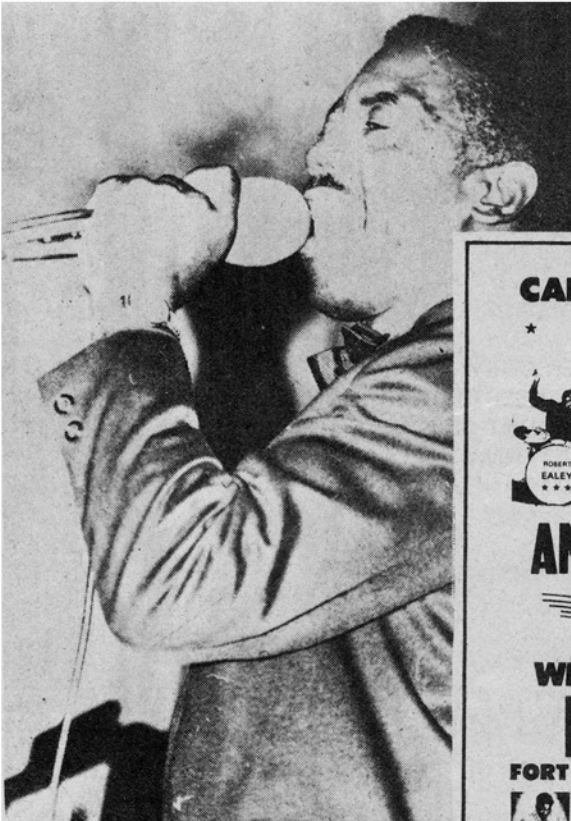
"Hell yes," someone proudly answers,

"Hell, yes, I got the blues!"

Robert steps back. "Well," he says,

"we all got the blues, but nobody, NO-O-O-O-body . . . has got the blues . . . like I got the blues."

The fans scream, pound the tables and floor with hands and happy feet, clap madly in anticipation as the band busts into a heavy blues ballad. The New Bluebird is off and running into another endless Saturday night, the music will continue until after midnight strikes a lonely chord and everybody will stumble out the door, somehow make it home, and the next day feel absolutely fantastic.




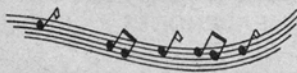
Above: Robert Ealey. Right: typical poster for the New Bluebird.

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FSC Stereo's Mockingbird store has relocated to consolidate with our Warehouse and Installation Center at 6790 Greenville Ave. (1 block south of Park Lane), Ph: 692-9071. We are overloaded on Auto Stereos & C.B.'s and invite the public to our . . .

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	REG. \$	NOW \$
Boman In-Dash AM/FM PUSHBUTTON CASSETTE	199.95	129.95
In-Dash AM/FM PUSHBUTTON 8-TRACK	199.95	119.95
Boman In-Dash AM/FM 8-TRACK	149.95	89.95
Lear Jet A-226, 8 TRK/FM STEREO RADIO	149.95	79.95
Lear Jet A-26, 8-TRK W/BASE BOOST	79.95	39.95
Lear Jet A-295, QUAD 8-TRK/AM/FM STEREO	199.95	99.95
Magnadyne 20 oz. COAXIAL 6" ROUND SPEAKER	59.95	24.95
Magnadyne 20 oz. COAXIAL 6X9 SPEAKER	69.96	34.95
Magnadyne FM CONVERTOR	34.95	21.95
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	SALE PRICED AT \$
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Nuvox TC-5010 23 CHANNEL TRANSMITTER, PA & ANL	119.95
Boman CB-720 23 CHANNEL TRANSMITTER, PA & ANL	99.95
Lake ME-806 23 CHANNEL TRANSMITTER, PA & ANL	99.95
Kalimar K747 23 CH' TRANSMITTER W/PA, ANL, DELTA TUNE	119.95
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Sparkomatic 23 CHAN. RECEIVER ONLY	21.95
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Events in July

CONCERTS

Elvis Presley, July 3, TCCC.



Elvis Presley. Photo by Ron McKeown.

Willie Nelson's Fourth of July Picnic, July 4, Gonzales, Texas.



Willie Nelson. Photo by Ron McKeown.

James Taylor, July 3, McFarlin Auditorium.

Ritchie Blackmore's Rainbow, July 8, McFarlin Auditorium.

Blue Oyster Cult, Rush, Mott, UFO, July 10, Moody Coliseum.



Blue Oyster Cult.

Average White Band and Tower of Power, July 28, Dallas Memorial Auditorium.

Ted Nugent, July 29, Moody Coliseum.



Ted Nugent.

Neil Young and Stephen Stills, July 30, Dallas Memorial Auditorium.



Neil Young.

CLUBS

Abbey Inn, 702 Medallion Ctr, 369-2179. The newly-renovated night spot features a fireplace complete gameroom. Open Mon-Sat 11:30am-2am. Happy hour daily until 7pm with 1/2 price drinks. Good hamburgers and sandwiches.

After the Goldrush, 3120 W NW Hwy., 358-3762. Dallas' newest disco with a capacity of 800 & featuring a spectacular lighted dance floor with 4,000-6,000 lighting combinations. Open 8-2am Sun-Thurs, 7:30-2am Friday Night 4 to 2, Happy hour 4-7.

Adairs, 3903 Cedar Springs, 526-9279. C&W honky tonk with big hamburgers & beer. Lots of games & loud C&W jukebox. Open 4-12pm Sun-Thurs; Fri-Sat until 1am.

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.

Electric Ballroom, 1010 S Industrial, 747-7877. Large concert hall that seats 1,800 people on 8 levels for a good view of the stage. Good entertainment at the right price.

Faces, 4001 Cedar Springs, 526-9004. Popular nightclub featuring the best in progressive showcasing. Raised stage & balcony. Wed special 2 for 1 mixed drinks. Unescorted ladies free except for road show engagements.

Fannie Anns, 4714 Greenville Avenue at University, 368-9003. Featuring a variety of Funk, Soul & Jazz bands that attract good crowds. Finest liquors in the world, best prices in Texas. Live bands 7 nights a week. Foosball & pinball. Kitchen serving hot sandwiches until 2am. New sit down bar just completed.

July 1-3	Steam Heat
4	July 4th Fable Jazz Showcase featuring Steam Heat, 47 Times & Starcross.
4-7	47 Times
8-10	St. Elmo's Fire (formerly Wheatfield)
11-12	Buster Brown
13-17	Starcross
18-22	Buster Brown
23-24	Alvin Crow

Stone City Attractions Presents

BLACKMORE'S RAINBOW

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JULY 8
8:00 PM**

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DON'T MISS RITCHIE BLACKMORE'S RAINBOW



Alvin Crow. Photo: Charlyn Zlotnik.

25-26 Buster Brown
27-31 Zorro & Blue Footballs

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.

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.



FANNIE ANNS

SUN	MON	TUES	WED	THURS	FRI	
				Steam Heat July 1-3		
Fable Jazz Showcase July 4			St. Elmo's Fire (formerly Wheatfield) July 8-10			
47 x Its Own Weight July 4-7						
Buster Brown July 11-12		Starcrost July 13-17				
Buster Brown July 18-22					Alvin Crow July 23-24	
Ruster Brown July 25-26		Zorro & the Blue Footballs July 27-31				

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J Alfred's, 4219 Oak Lawn, 526-9222. Noisy corner bar with loud jukebox, food & games. Standing room only on weekends. Happy hour 4-7pm Mon-Fri; Sat noon-6pm; mugs 25¢, pitchers \$1. Open t 11am 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.

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¢.

Purple Onion, 10625 Harry Hines, 350-7313. Happy Hour 4-7pm — all drinks 1/2 price. Unescorted ladies 1/2 price drinks always. All unescorted ladies admitted free. Open 10am-2pm. Live bands Tues-Sunday. Now playing Charles Mitchell & Fantasy.

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 Fri & Sat; Sun 6pm-1am.

Venetian Room, Ross and Akard in the Fairmont Hotel, 748-5454. Dallas "class" room featuring top name entertainers. Good seating arrangement. Expensive by most standards but usually worth it.

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.

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

July 1-4	Wendell Adkins
4-5	Tracy Nelson
5-7	Side of the Road Gang
8-10	Wild Bill & Buffalo Yankees
13-17	Calico
20-24	Denim
25-26	Bugs Henderson
27-31	Dee Moeller

FORT WORTH

Hop, 2905 W Berry, 923-9949. Good lunches & dinners served. Young informal crowd. Bar specials throughout the week. Wed \$1.25 pitchers. Live entertainment Wed-Sat.



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JULY
10

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GENERAL ADMISSION

JULY
28

Average White Band

SPECIAL GUESTS:

TOWER OF POWER

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JULY

DALLAS WELCOMES BACK!!!!

29

Ted Nugent

IN COOP WITH SMU PROGRAM COUNCIL

SMU MOODY COLISEUM

GENERAL ADMISSION

JULY

THE NEIL

30

Young

STEPHEN

Stills

BAND

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The northside's best rock & blues club.
Specials: Free Beer from 9:30-12pm every week night for ladies. \$1.75 pitchers for boys.

Showdown, 4907 Camp Bowie, 737-0265.
Always crowded when the ladies get free beer every Sun, Mon & Wed nites starting at 7. Happy hour all day Sun. Open 11-2 daily.

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Office Club, 1111 W University, 817-382-9626. The only club in town featuring outstanding entertainment 6 nights a week.

June 28-29	Dee Moeller
30	Aileen & Elkin
July 1-3	Aileen & Elkin
6-10	Mike Williams
14-17	Garbonzo
21-24	Dee Moeller
29-31	Zorro & The Blue Footballs

RIVER FEVER



Tracy Nelson

WENDELL ADKINS
July 1-4

SIDE OF THE
ROAD GANG
July 5-7

TRACY NELSON
July 4-5



Calico

WILD BILL & THE
BUFFALO YANKEES
July 8-10

CALICO
July 13-17



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BUGS HENDERSON
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DEE MOELLER
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Lynyrd Skynyrd
Continued from page 20.

wants the job, but Peter Rudge (Skynyrd's personal manager) doesn't quite agree. Then there is another guy named Barry Harwood, who recorded on the last album. He is an excellent variety guitar player—dobro, slide, bottleneck, steel, and all that. We plan to bring Barry into the studio to break him in to some of the songs we do live."

Listening to Powell talking about their violent way of life reminded me that Powell was photographed shooting the bird on the back cover of *Nuthin' Fancy*. When I asked him about this, he grinned rather sheepishly and explained quickly that it was not meant to be an affront to the public but that producer Al Kooper picked the picture because he wanted the band to "really have a bad image as far as being roughneck, rowdy people. There were over 150 pictures to choose from and Al picked that one."

I asked him Why Kooper wanted them to have this image and Powell couldn't come up with an answer. So, I stated that it seemed that they were already projecting this image. Powell answered, "No, not really. Some of the people in the band are really peaceful people. I consider myself fairly peaceful. I never got into a fight until I joined this band."

I noticed what looked like a new scar on his chin which he explained, "Well, I was in a car wreck right before we started this tour. I had a head-on collision with a state trooper's wife. I got two broken ribs and it was painful playing for awhile." This brought to mind that during the previous concert, Ronnie Van Zant split his head open on an amplifier during their performance, got mad at the amp and pushed it over where it landed on a roady's head giving him a concussion. And the concert before that, when their road manager hobbled into Dallas with a cast on his leg from an accident in a limo. And Powell said that they had to stop a show after only four songs in Jacksonville, Florida, their home town, because Ronnie's vocal chords were bleeding.

All this may point up to the fact as to why Skynyrd is still a top draw. They will always try to do the show no matter what. At the concert that night, we saw Rossington playing as best he could with a cast on his finger. And we saw Billy Powell playing more instruments, in addition to his piano—a Hammond B-3 organ, a clavinet, and a moog—to fill in the empty spots that Ed King left. Lynyrd Skynyrd will go on with the show when they are worn out, burned out, maimed, or just beat. They know there is no easy formula for success. You gotta give the fans everything you can muster—Skynyrd does—and that's why they will always remain on top.

Answers to Quiz
Continued from page 30

- | | | | |
|------|-------|-------|-------|
| 1. a | 6. b | 11. c | 16. c |
| 2. b | 7. a | 12. c | 17. c |
| 3. b | 8. b | 13. a | 18. b |
| 4. c | 9. b | 14. c | 19. a |
| 5. c | 10. a | 15. b | 20. a |

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11 Robin Trower and Nils Lofgren
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July 7 Pyramid
14 Medicine Wheel
21 Roscoe
28 Galactic Cowboy Band

Zoo Concerts. Saturday nights at 10pm,
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July 3 Rick Wakeman, part 1
10 Rick Wakeman, part 2
17 Best of the Zoo Interviews,
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Jesse Colin Young.

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Drummer would like to join a band of
any kind of music. I have experience,
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Rod at (214) 337-5555. Leave name and
number.

Wanted: Bass player/lead vocalist to join
established rock and roll band. Must be

serious. Call 278-5144 Lee, Tim 271-
6969. Anytime.

Lead Guitarist 23, looking for working
band or serious musicians who are willing
to work. Hard rock, blues, no amateurs
or creeps please. Glenn 348-2676.

Funk, Jazz-Rock — musicians/vocalists
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821-5424.

Wanted — Bass player and lead guitarist
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Versatile Guitarist seeks capable musicians
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Forever, Crusaders, Santana, Beck, La,
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Wanted: Original or alive, a band who
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in doing their own thing, then possibly
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players wanting to make it. Progressive
Country, Country, Pop — Call Billy Jack
398-5723 or 368-3626.

Singer/songpoet/guitarist wants an agent
and/or manager to get bookings as a
"single" who has just completed an album
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261-9218 after 5pm. And free album for
the asking!!!

Elvis type singer looking for work with
soft rock band or show group. Can get
P.A. Call Ted at 245-5873 5pm-11pm.

Needed — one foxy black woman, sharp
dresser w/outstanding vocal ability to
audition for backup vocalist. Send
resume, recent photo to 2809 Northhaven
#2055, Dallas, Texas 75229.

Drummer needs weekends work in D-FW
area. 10 years experience. Rock, C&W,
Progressive Country. Age 24 — contact
Mike King 214-874-6185 or 872-2721.

Arlington based rock band looking for
lead vocalist with equipment or rhythm
guitarist who can sing lead. We play a
mixture of FM rock & roll and some easy-
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Lead singer-guitarist wants Bass Player
and drummer for good time Little Richard
rock and roll. Call Tom evenings at 526-
3524.

Drummer with loads of original material
seeks to join or form high quality rock
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Serious drummer looking for a good band,
Prefer rock or jazz. Have nice equipment
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Drummer looking for hard-working mus-
icians interested in becoming professionals.
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Female vocalist with keyboards would
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Two guitarists, 18 looking for drummer
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Keyboardist (piano, electric piano/harp-sichord, organ, synthesizer) searching for right working band, D/FW area. Some vocals. Please leave message for Russ c/o 286-2411.

Working progressive country band needs steel player. Steve (817) 283-6797.

Classical guitarist who loves Jazz and plays it. Reads music, writes music, most of all plays music! Have equipment, ready to play. 738-8589 ask for Morgan.

Wanted: Percussionist for full time gig with gig with acoustic boogie band. Congas, marraccas, all rythm instruments. Singing desirable but not essential. Call 824-3868 or 826-3055.

Serious lead guitarist looking to join or form working rock - n - roll band. Have own equipment and transportation. Call Pat anytime, if not there leave message — 432-2806.

Female vocalist & songwriter wishes to organize group. Need arranger/producer, keyboardist, drummer, bassist and versatile guitarist. Progressive country, easy listening, and pop. Tina (214) 398-1118 or 348-8212. Will consider joining existing band.

4 Piece Jazz Rock Group would like to add 5th member, preferably keyboard, synthesizer, or other instrument that would be compatible with double lead base and drummer. Vocal ability definitely a plus although we have sufficient vocals at present. Experienced only, please. Call Rick 253-8091 or Mike 264-4620.

Drummer 21, 10 yrs experience Rock, Jazz, Funk & a little country. Seeking working band playing mainly locally. Bill 328-5004.

NTSU Trumpet player looking for local work. Experienced In Rock, Jazz and arranging. Call Frank (817) 387-3250. Best time — late night.

Lead guitarist, keyboard player, female vocalist, looking for bass player and drummer who are not into heavy metal and glitter, must have equipment. Versatile jazz-rock band. Call Chip — 214-595-3141.

Needed: guitarist with equipment for Ft. Worth's funkiest rock & roll band. Must be able to appreciate blues, R&B, soul, boogie, and raunchy rock & roll. Will have to provide solid rythmn work as well as about half the lead work. Some vocals are preferable. If you can dig it, we are serious and are willing to work your ass off (cause you will) call us. We're not promising immediate big bucks, just a damn good band. Call Steve at 817-731-0627 after 6 week days. Anytime week ends — leave message if not there.

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Nostalgia Quiz by Bud Buschardt.

For our bicentennial birthday issue, I've gone back to the archives to dig up some song titles from the past 50 years. We'll start with today and jump back every five years. Your job is to circle the year that the song was popular. I could have gone back to the 1700's when a couple of the biggies were "Tobacco's But An Indian Weed", or "Oh, Dear, What Can The Matter Be", but I figured 50 years would be a big enough challenge! Good luck, and I hope you'll join me Sunday nights on WFAA from 7 till midnight for 57 NOSTALGIA PLACE.

- | | | | |
|---------------------------------|---------|---------|---------|
| 1. Let Your Love Flow | a. 1976 | b. 1966 | c. 1956 |
| 2. Old Buttermilk Sky | a. 1956 | b. 1946 | c. 1976 |
| 3. Heartbreak Hotel | a. 1946 | b. 1956 | c. 1966 |
| 4. Battle Of The Green Berets | a. 1926 | b. 1936 | c. 1966 |
| 5. Sounds Of Silence | a. 1946 | b. 1956 | c. 1966 |
| 6. Love Hangover | a. 1966 | b. 1976 | c. 1936 |
| 7. I'm An Old Cowhand | a. 1936 | b. 1966 | c. 1976 |
| 8. Baby Face | a. 1946 | b. 1926 | c. 1966 |
| 9. Rock & Roll Waltz | a. 1976 | b. 1956 | c. 1936 |
| 10. Chickery Chick | a. 1946 | b. 1966 | c. 1976 |
| 11. Joy To The World | a. 1951 | b. 1961 | c. 1971 |
| 12. Runaway | a. 1941 | b. 1951 | c. 1961 |
| 13. Tennessee Waltz | a. 1951 | b. 1961 | c. 1971 |
| 14. Chattanooga Choo Choo | a. 1971 | b. 1961 | c. 1941 |
| 15. Dancing In The Dark | a. 1971 | b. 1931 | c. 1961 |
| 16. Come-On-A My House | a. 1931 | b. 1941 | c. 1951 |
| 17. Big Bad John | a. 1941 | b. 1951 | c. 1961 |
| 18. Uncle Albert/Admiral Halsey | a. 1961 | b. 1971 | c. 1941 |
| 19. Mother-In-Law | a. 1961 | b. 1931 | c. 1971 |
| 20. Maggie May | a. 1971 | b. 1961 | c. 1951 |

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