

# The ZOO's Buddy

February, 1977 The Original Texas Music Magazine FREE

## THE TEXAS MUSIC AWARDS ISSUE A TRIBUTE TO FREDDIE KING

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ZZ TOP  
CAHOOTS  
GENE AUTRY  
WILLIE NELSON

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On the cover: Freddie King at the ZOO Armadillo Festival, 1975. Photo by Jesus Carrillo.

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# Buddy

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Volume IV, Number 7

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We dedicate this issue in the memory of our friend Freddie King.



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# Records

ZZ Top  
TEJAS  
London PS 680

by Michael Pellecchia

*Tejas* brings us a considerably more stylized ZZ Top than most Texans are used to, but in my mind it is unquestionably the best recorded Gibbons, Beard, and Hill that there is. The unwritten rule that lowest common denominator rock must be presented in a primitive recording setting has been abandoned here. *Tejas* is full of tastefully and evenly distributed energy channeled through the iron production hand of Bill Ham, the brains behind this Texas roadhouse trio of brawn. The album single is almost embarrassingly reminiscent of the Rolling Stones from the title ("It's Only Love") to the Keith Richard-style vocal harmonies, but the burden of proof is on the Stones by virtue of nationality. ZZ Top's music sounds like a lot of other things because it is the bare minimum of rock the cornerstone from which everybody else rocks—and in many ways Billy Gibbons, Frank Beard, and Dusty Hill are the most exciting thing to happen to this music since the Stones started rolling in the early sixties.

The ten album tracks are typical three-chord wonders composed by Gibbons-Beard-Hill with the exception of a haunting, ranchera-flavored guitar instrumental entitled "Asleep In The Desert" that shows a side of Gibbons seldom seen. As usual, the lyrics serve mainly as places for Billy and Dusty to put their voices while the tasty stuff is happening—like the steel guitar riff of "Pan Am Highway Blues," the Gibbons fiddle on the country-flavored "She's A Heartbreaker" or the Hendrix-inspired riffs on "Avalon Hideaway." Gibbons gets down on some good blues in "El Diablo" and "Arrested For Driving While Blind."

*Tejas* is listenable as background or up-front music, and it showcases ZZ Top's cohesiveness and excitement in a tightly produced situation. I hope it's an omen of the kind of taste we can continue to expect from "that li'l ole band from Texas."



ZZ Top.

Elton John  
BLUE MOVES  
MCA

By Gary McDonald

*Blue Moves*, Elton John's latest double album, has been called a turning point in his career and it's not hard to see how that conclusion was reached. There are a lot of changes. What is a little more difficult to determine is in what direction does this send him?

I don't know if *Blue Moves* will move more units for Elton, but he gets a little more respect from me for it. On this album he seems to be aspiring for more than his usual high hook quotient. That doesn't mean the record is not commercial—the pope, after all, is not Southern Baptist. "Sorry Seems To Be The Hardest Word," a ballad in the "Your Song" tradition is already a hit and "Boogie Pilgrim" and "Out Of The Blue" are surefire disco winners and there are several more tunes with the basic Elton appeal.



Elton John.

This record reminds me of his earliest albums in the sense that in those days Elton didn't come around to what was commercial. What was commercial came around to him. But this record is full of contradictions. *Blue Moves* is also not much like those early albums at all. His piano doesn't dominate many tunes. There is a lot more use of electronics and this is the farthest he's come in making an Elton John *Band* album.

The point is he's making an ambitious (some will say pretentious) record. Some things are done differently, sometimes successfully and occasionally not. Though not nearly as catchy as some of his music, it should take a lot longer to get tired of it.

Lou Reed  
ROCK AND ROLL HEART  
Arista

by Ben Ferguson

When I think of Lou Reed, the word which comes to mind, beyond the drugs, sex, violence, rock and roll, etc., is



Lou Reed.

"vagueness." Ol' Uncle Lurid is an expert vaguester from his Velvet Underground days up to the present.

Lou was once described as "Mr. Bad Vibes;" it's true, but his essence is derived from the *vague* peace of mind one experiences after having burned oneself out on sensational thrills and nasty habits. After years of exposing oneself to the atrocities of the rock and roll treadmill a numbness develops in the performer, similar to the soldier's combat fatigue. One develops a *Rock And Roll Heart*.

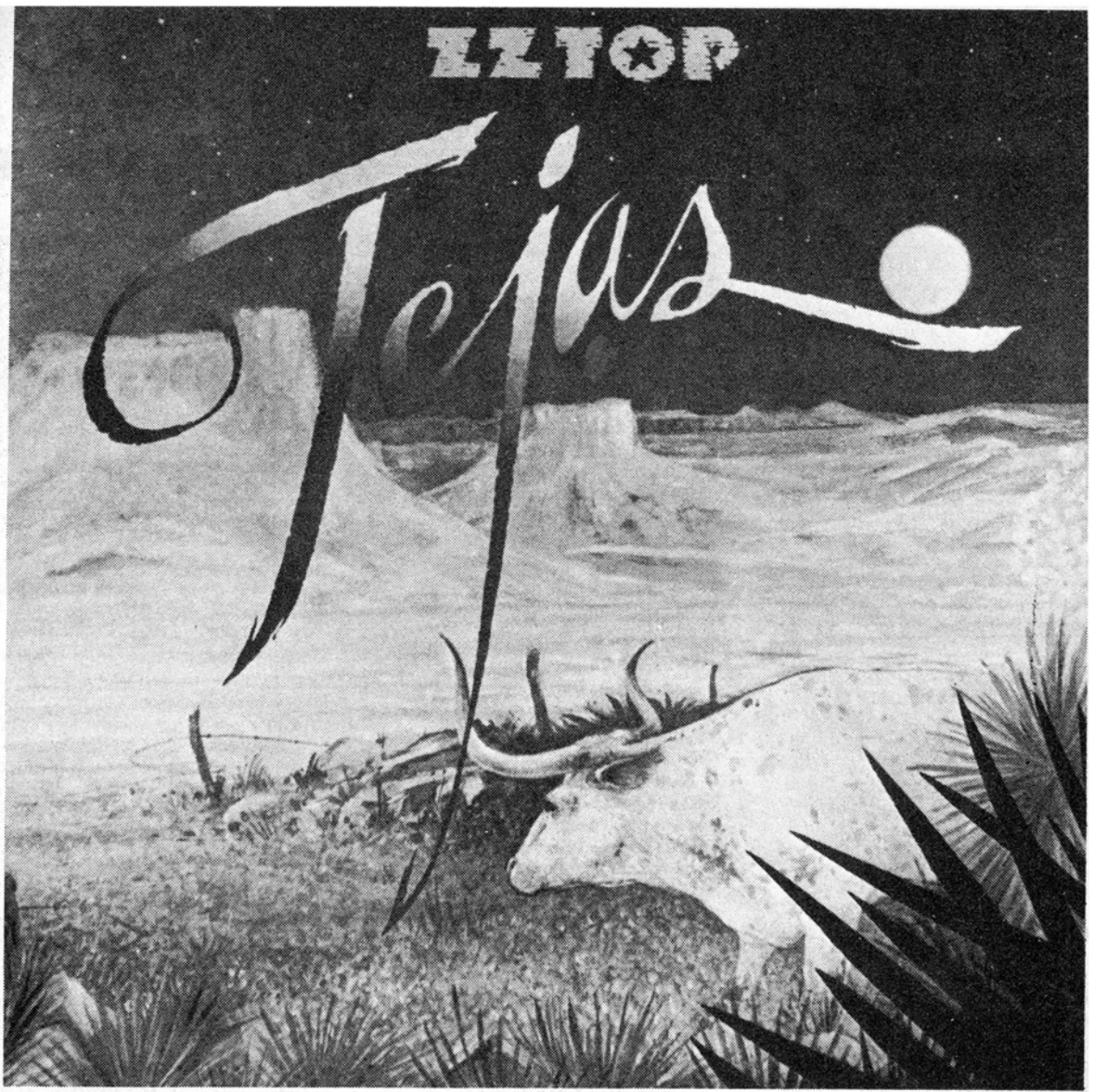
From the indistinct television photo on the album jacket to the words of the title song ("I guess I'm dumb/Cause I know I ain't smart/But deep down inside I got a rock and roll heart."), this disc is filled with the vagueness which makes Mr. Reed the rich and famous person he is.

The album starts with "I Believe In Love," a song which could've been written by Barry Manilow or Mac Davis except for one reference to Lou's obsession with the Iron Cross. "Banging On My Drum" sounds like a cross between the Stones and the Velvets, and must surely be an answer to the Beatles' "Why Don't We Do It In The Road?" "Follow The Leader" is, of course, the LP's honky-disco tribute. "You Wear It So Well" and "Ladies Pay" both sound like "Lady Day" from Reed's *Berlin* album.

"Chooser And The Chosen," on side two, is one of the few completely instrumental tracks to be found on any Lou Reed album, with the exception of *Metal Machine Music*. "Senselessly Cruel," "Claim To Fame," "Viscious Circle," and "Temporary Thing" sort of speak for themselves.

The album's gem is "Sheltered Life," in which Lou describes a life which is obviously *not* his own. Lyrics like, "I've never taken dope an' I've never taken drugs/Aw, I've never danced on a bear-skin rug," and "Not much of a life, I haven't seen much/I've been true to my wife and it's just been too much," make this song alone worth the price of the album.

In spite of his vagueness, this man is at least sure of the inclinations of his own heart. Can John Denver claim as much?



Tejas (pronounced TAY' hás)...the name given to Texas by early Spanish explorers, from an Indian term meaning friendly.

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# ZooLoo

## By ZooLoo

Start your year off on the right track with the ZOO. We're helping a lot of 98 FM listeners plot their ZOO Moods by giving away loads of full year computerized bio-rhythms from the Bio Behavior Institute. These totally personalized books sell for \$25 each, but the ZOO is giving away 98 of 'em, plus 98 huge Happy ZOO Year calendars. To win one, call Charlie Kendall on the morning ZOO, 742-98FM. If you'd like to know more about how the bio-rhythms work, buzz Dick Swatt at 750-9016 . . . .



Charlie Kendall: the blonic dj.

Morning ZOO host Charlie Kendall reminds you to watch the January ZOO Tube. Charlie'll be hosting talent like the Band, Orleans, and more surprises. Also, he'll feature the movie *A Shot In The Dark*, starring Peter Sellers and Elke Sommer. You can catch this radio/TV atrocity (just flip your television on Channel 8 for the video and tip your tuner to 98 FM for a hi-fidelity simulcast) at 12:30AM on Friday, January 28th. And, look for more ZOO Tubes coming up on the final Fridays of each month . . .

A New Look at the Good Old Grateful Dead will thrill and delight Dallas-Ft. Worth ZOO Freaks. This one-hour special features Dead songs from various points in their career. Also heard will be unreleased tapes from the band's early days. "It's been seven years since I wrote 'What a long, strange trip it's been,' and it's still pretty strange," says Robert Hunter of the Grateful Dead. This special look at the Grateful Dead will run sometime in February, according to Zoologist Ira J. Lipson. "In addition,"

says Ira, "we'll have another February special called *Platinum Jazz*. It's the story of War and it'll cover their history from Eric Burdon to the present day."

Mark Christopher hopes you enjoyed our special presentation of *The Jefferson Starship '77*. For three hours, 98FM exposed the ten-year career of the group including their music and their conversation. The program ran on New Year's Day, getting '77 off to a good start at the station . . . .

From those same folks who gave you *Jesus Christ Superstar* comes the rock opera for 1977. It's called *Evita* (about Eva Peron) and it's a 90-minute special which will premiere Sunday, January 16th. Listen to the ZOO for all the details . . . .

The ZOO's Charlie Kendall docks your ship on the first Monday of each month on *Pier 98*. Running at midnight, *Pier 98* exposes import music that is impossible to get here in America. Look for Charlie and *Pier 98* coming up Tuesday, February 7th at midnight . . . .

Some fine talent is on its way to Dallas-Ft. Worth. In the weeks to come you can catch Ted Nugent, Jesse Colin Young, Rusty Wier, Queen, Thin Lizzy, Heart, and more. To find out all the concert scoop, give the ZOOkeeper a call. It's 24-hour toll-free concert info at 263-0037. And, Mike Hedges gives you a full rundown of all the concerts with ticket locations every night at 1AM on 98FM . . .

Michael Brown, 6-10PM ZOO Crusader, reveals some super news on up-coming ZOO Specials. Keep listening to the ZOO



KZEW made Christmas nice for a lot of underprivileged kids. The ZOO held a Christmas dance party at the Travis Street Electric Company. Admission and beer were free in exchange for a donated toy to the Children's Emergency Shelter. Amid the 1700 toys donated by Dallas-Ft. Worth ZOOFREAKS are Ron Crocket on the left and the ZOO's Mark Christopher on the right.

for dates and times on acts like Eric Clapton, Rod Stewart, The Marshall Tucker Band, and more . . . .

And don't forget the Freddie King special to be run on two dates: Jan. 25 and Feb 8, both at 11 pm . . . .

The ZOO's Mike Hedges reports that you can get your very own ZOO Freak T-Shirt by sending a check or money order for \$2.98 per shirt to ZOO Shirt, KZEW, Dallas 75202. We're out of the large size, so be sure to order either medium or small. And allow a while for delivery . . . .

KZEW will repeat the excellent Steve Miller show on Sunday, January 30th at 10PM. The ZOO produced this revealing tribute to Steve including facts about his growing up in the Lone Star State. He talks about running around with Boz Scaggs . . . "Boz was a cheerleader," and other juicy pieces of inside information. The special will also showcase Miller's music since the beginning of his career . . .

Sure hope you enjoyed listening to old friends Jon Dillon and Ken Rundel during the holidays. They were doing fill-in vacation work for some of the folks around the studio. Thank you, Jon and Ken, for some mighty fine tunes . . . .

Did you enjoy *The History of the Beatles*? The ZOO ran this 14-hour special series throughout the first half of January and hopes again to repeat it so that everyone can hear it . . . .



Styx, stars of a recent ZOO Free Sunday, dropped by ZOO studios after the show. (Can you spot 98FM's Mark Christopher? He's fourth from the left on the couch.)



# Blah Blah

## by Bellicose Bullfeather

The death of our friend **Freddie King** came as a shock to everybody. We had just seen Freddie and his wife at the Showco Christmas party only a few days earlier and he seemed in good spirits, although he did complain about his leg. (The cause of death was a blood clot in his leg.) I went out to the cemetery after the funeral service with **Bugs Henderson's** lovely wife **Duchess** and **Steve Davis**, lead singer/slide guitarist for Bugs' group. Bugs was a pallbearer along with Freddie's manager **Jack Calmes** of Showco, and fellow musician **Lee Pickins**. Also at the funeral were superstar **Johnny Taylor** and Freddie's protege **Cookie McGee**, America's best female blues guitarist, who told us of her intention of starting a new band, a blues band this time, in honor of Freddie . . . .



**Freddie King at the Showco Christmas party. This was probably the last photo ever taken of Freddie King. Photo by Stoney Burns.**

Stapher **Ben Ferguson** dedicated his New Year's gig at the Variety House to the late blues master. Appearing with Ferguson was bassist **Tommy Waggoner** and drummer **Charles Myers** (who was featured on Freddie's *Gettin' Ready* and *Larger Than Life* albums.) . . .

Guitarist **Smokin' Joe Kubek** had just been hired by Freddie as a second guitarist. He's now trying to pick up the pieces and carry on with a new band consisting of veterans from Freddie's road band . . .

\*\*\*\*\*

New Year's Eve also saw the return from New Yawk of Dallas' woolly **Werewolves**. Apparently the Wolves are having a much easier time of it in the Big Apple. Guitarist **Seab Meador** intimated, "The next time we come back to town it'll be in limos!" . . . .

**Dwight Conyers** of the Melody Shops supplied the sound system to debut *Just*



**Jeanne Maxwell: new album out.**

*Jazzin' at the Bagatelle*, a new album by **Jeanne Maxwell** and **Paul Guerrero**, at a cocktail party at the Bagatelle. But poor **Dwight**, a Maxwell/Guerrero fan like **Bullfeather**, came down with the flu and couldn't make the party. The album, in a first edition of only 900 copies is available at the Bagatelle, where else? . . .

On the move: our stapher **Michael Pellecchia** to New York to seek his fame and fortune, WEA's **Denny Nowak** to Chicago to accept a new position with Elektra Records, writer **J.D. Arnold** to Washington to work in the office of freshman congressman **Jim Mattox** . . . That guy **Linda Ronstadt** was holding hands with as she went offstage at her recent Dallas concert was session guitarist **Watty Watsell**, who played lead on the **Buckingham Nicks** solo lp and who was described by our informant as Ronstadt's "road boyfriend" . . .

It took record moguls **Jack Bernstein** and **Joel Hoffner** two days to clean out the aquarium in Jack's office, but they're proud that their tank is cleaner than r.m. **Tom Sims'** tank across the street. . . . . **Little Whisper and the Rumors**, the Ft. Worth cult group appearing Jan. 23 at the Guys & Dolls Ballroom there, has a new album on Atlantic coming out this month. . . . Did you see the hysterical parody of *Buddy* put out by the *Dallas Gazette*? Their *Bubby* magazine might still be available. If you want one try sending a quarter (to cover postage) to P.O. Box 10612, Dallas, Texas 75207. Tell 'em where you read about it. . . .

**Bullfeather** guarantees a good time at the Roundup Inn in Ft. Worth, Jan. 28-Feb. 6. Those are the dates of the Ft. Worth Rodeo, and those are also the only days of the year that the Roundup Inn is open. Located on the rodeo grounds, **Buddy Award** winners **Cahoots** will be playing their second year there. **Bullfeather** partied at the club last year and can vouch that everybody, both rednecks and freaks, have a great time

dancing the "Cotton-Eyed Joe" and other dances indigenous to white rural Texas. . . . .

**Charlie Kendall**, KZEW's Morning Zoo host, has been appointed to the position of Music Director at the Zoo. Charlie promises "an open attitude toward the musicians and the music they play." Meanwhile, at the Zoo's aviary, **Bob White**, a 17-year broadcast journalism veteran, has been appointed News Director of KZEW, 98 FM. Bob has worked in radio in this area for the past 12 years as news director for WFAA and WBAP and he's worked at KRLD. He's also been a TV newscaster, a TV news cinematographer, and a journalist for two newspapers. Congratulations and good luck on your new positions, Charlie and Bob . . .

Past CMA Instrumentalist of the Year, fiddlin' **Johnny Gimble**, will make a guest appearance at the upcoming **Texas Playboys/Asleep At The Wheel** concert January 22 at Ft. Worth's Panther Hall. . **Gimble's Texas Dance Party**, a live recording, was the most welcome surprise of all the Christmas record releases.

. . . . **Asleep At The Wheel** just finished up recording at **Sumet-Bernet Studios** here because, as bassist **Tony Grenier** said, "We're sick of Nashville . . ." And everybody's favorite chanteuse **Vicki Britton** is putting the finishing



**Vicki Britton: recording at Dallasonic Sound Studio. Photo by Stoney Burns.**

touches on an album's worth of tunes at Dallasonic Recording Studio, including the **Leon Russell** tune "BlueBird" . . . .

Ever wanna be in the movies? You can have your chance, plus help some needy charities, January 22-28 thanks to the producers of *Semi-Tough*. Extras are needed for filming at the Cotton Bowl from 9 to 4 daily, and various charitable organizations will receive \$1.00 for each person who turns out. If you're interested, enter through the main gate (Gate 2) and, if you can, bring binoculars, cameras, and anything else (a flask?) that might make you look like a football fan. You'll also get to stars **Kris Kristofferson** and **Burt Reynolds** in action each day . . .

Don't believe everything you read. Last ish I reported about **Kenny Daniels'** new band. Well, here's one even newer. **Kenny** and former partner **Ted Brumm**

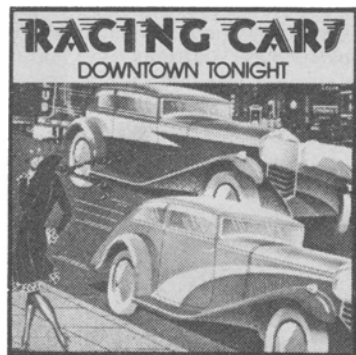
Continued on page 22

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# Buddy

The Original Texas Music Magazine  
February, 1977 Vol. IV, No. 7

## Texas Music Awards Announced

Buddy readers voted for their favorites in the fourth annual Texas Music Awards poll.

The results of *Buddy's* fourth annual Texas Music Awards Poll, while predictable in many respects, are significant in at least two.

The highly publicized "death" of progressive country, as reported in this and other publications, could not be seen by the ballots cast in our poll. Country artists won three Buddy Awards, although you might argue as to how "progressive" these artists really are. Willie Nelson won the country category for the fourth straight year; Cahoots, one of the new breed of young straight country bands, won the newcomer award; Gene Autry, legendary western singer and cowboy actor, was elected into the Hall of Fame.

Freddie King won the blues category for the fourth consecutive year and ZZ Top won the pop/rock award for the third time. Significant was the showing of Boz Scaggs, Steve Miller, John Nitzinger, and Seals & Crofts in the pop contest. These recording artists have never shown up among the leaders before.

Considering it's Willie Nelson's third year running to capture top honors among country artists, his well-deserved victory in that category came as no great surprise. Neither were the runners-up a surprise, except perhaps for the excellent showing by Calico, who won the top newcomer Buddy Award last year.

Freddie King, who reaffirmed his popularity for the fourth straight year, again garnered more votes than any other single nominee. Also showing well in the Blues, Jazz, and Soul category for the first time was the North Texas State Lab Band.

The newcomer's race again proved to be the most heated of the five contests as voters zealously, and sometimes jealously, backed their favorite up-and-coming performers. When the smoke had cleared, Ft. Worth-based Cahoots had earned the Most Promising Newcomer title.

Singing cowboy Gene Autry, a Texas native who got his show business start in Oklahoma, earned a richly-deserved place in the Texas Music Hall of Fame, joining past initiates Bob Wills, Janis Joplin, and Buddy Holly.

A new award was decided upon this year, the Lyndon B. Johnson Memorial Duval County Ballot Stuffing Award.



**Cahoots: the most promising newcomer winner in the Buddy Awards Poll. Left to right: Philip Norris, Bill Horn, Ray Austin, Don Prater, Gary Elcholtz.**

Pyramyd won it with 6 lbs., 4 oz. of ballots in the same handwriting. Susie Q. Star was second with 4 lbs., 9 oz., but Brat, Sky High, Texas Rose and Cahoots all had plenty of ballots thrown out for the same reason.

Following is a list of the top six performers in each category (each of which scored at least 5% or more of the total votes in their categories):

### POP/ROCK

- |                     |       |
|---------------------|-------|
| 1. ZZ Top           | 13.8% |
| 2. Boz Scaggs       | 12.1% |
| 3. Steve Miller     | 8.5%  |
| 4. Seals and Crofts | 6.2%  |
| 5. John Nitzinger   | 5.1%  |
| 6. Michael Murphey  | 5.0%  |

### COUNTRY

- |                        |       |
|------------------------|-------|
| 1. Willie Nelson       | 14.4% |
| 2. Jerry Jeff Walker   | 9.3%  |
| 3. Rusty Wier          | 9.0%  |
| 4. Waylon Jennings     | 7.4%  |
| 5. Asleep at the Wheel | 7.0%  |
| 6. Calico              | 5.4%  |

### BLUES, JAZZ, SOUL

- |                               |       |
|-------------------------------|-------|
| 1. Freddie King               | 23.8% |
| 2. North Texas State Lab Band | 12.5% |
| 3. Buster Brown Bnd           | 8.8%  |
| 4. Uncle Rainbow              | 6.5%  |

- |                 |      |
|-----------------|------|
| 5. Bobby Bland  | 6.3% |
| 6. Robert Ealey | 6.2% |

### MOST PROMISING NEWCOMER

- |               |      |
|---------------|------|
| 1. Cahoots    | 8.0% |
| 2. Texas Rose | 6.8% |
| 3. Shotgun    | 6.2% |
| 4. Phren-Z    | 5.5% |
| 5. Lynx       | 5.3% |
| 6. Pyramyd    | 5.0% |

### HALL OF FAME

1. Gene Autry

### BALLOT STUFFING AWARD

- |                  |             |
|------------------|-------------|
| 1. Pyramyd       | 6 lb. 4 oz. |
| 2. Susie Q. Star | 4 lb. 9 oz. |
| 3. Brat          | 4 lb. 2 oz. |
| 4. Sky High      | 3 lb. 8 oz. |
| 5. Texas Rose    | 3 lb. 4 oz. |
| 6. Cahoots       | 2 lb. 1 oz. |

While the outcome of this year's poll confirmed the favorite Texas musicians of *Buddy* readers, we had hoped that comments taken from the Texas Music Awards ballots would shed some light on their musical interests in general. However, after a random sampling, we can only surmise that even the cleverest statisticians would have a hell of a time determining precisely the preferences of *Buddy* readers.

# Willie Wins Again

Walks away a winner for the fourth consecutive year.

By Gary McDonald

Well, you'd have never guessed that Willie Nelson was going to win the Texas Music Award in the country category. Just like you'd never guess that Easter was gonna fall on Sunday this year. Just like you'd never guess how many strings there are on a five-string banjo.

It's just as natural as corn on a cob that Willie would take it for the fourth consecutive time. He is Texas music. It's tempting to gush that he invented it, but, of course, he did not invent Texas music anymore than he invented Lone Star Beer. Both owe a lot to him, however.

Texas music has been around a long time. There was Bob Wills, Buddy Holly, and a number of black bluesmen. But its influence was limited. It was just a source of pride for local musicians. Years ago you could talk to one of the Brutons and they might point out that King Curtis or Cornell Dupree was from Ft. Worth. Or they might tell you about some guy you never heard of who would be blowing everybody's minds in about five years.

But what I'm talking about is widespread, household word type of influence. For example, a man was telling me how he'd lost his pickup to the teenagers in his family. A couple of years ago, he tells me, they wouldn't allow themselves to be seen in a truck. He blames Willie Nelson.

That's influence.

It wouldn't be a very far fetched notion to suggest that there wouldn't be Texas Music Awards were it not for Willie Nelson. Such things don't exist everywhere. Can you imagine it in Utah? Could you give away a magazine that billed itself as "the original Delaware Music magazine."

There may be some disagreement amongst those who make it their business to concern themselves with such matters, but the general consensus is that the turning point for Texas Music was when Willie signed with Atlantic Records, thus guaranteeing national exposure. At that time, it was still possible to go into a club like 57 Doors and listen to Willie sing for four or more continuous hours (without half hour drum solos, feedback interludes, and barely a pause for breath and beer every four or five songs) and still see some empty tables. You could sit there free from the imminent danger of someone depositing his day's consumption of alcohol in your lap or being used to block someone's fall to the floor.

Songs like "Bloody Mary Morning," "Blue Eyes Crying In The Rain," and "Good Hearted Woman" have shoved these days back to the far corners of the memory. Recollections of those days now sound like the crusty tales of folks recalling a childhood without television.



*Shotgun Willie*, Nelson's first album for Atlantic, came out a mere three and a half years ago.

Nowadays, Willie's disciples (I use this term loosely—I'm not taking sides in the raging debate over Willie's divinity) man the clubs while Willie packs the larger halls. Who else could play to standing-room-only crowds where most of the audience are not even able to stand?

Of course, it actually goes more than 3½ years back. In the sixties, Willie recorded an album for RCA called *Texas In My Soul* that foreshadowed things to come, if not so much in the music, the spirit.

He learned all about the spirit of Texas Music from one who should know. As a teen-ager he booked some Bob Wills dances and Wills had an influence on him, as young Willie "tried to steal all the hot licks I could from all those good musicians." On one of Willie's earliest albums, *Here's Willie Nelson*, Wills wrote the liner notes (I can think of no other album with the same distinction) saying "hardly ever have I seen the likes of Willie Nelson." I suppose this was pretty heavy praise from a man who'd seen it all.

I'll just assume the reader didn't move in to Dallas this morning from Pakistan or Greenland (or Delaware) and already knows the general story of the less-than-meteoritic rise of his career from that point. It'll be taught as Texas History in a couple of years. If you get to the matching questions and you can't make some kind of connection between Willie Nelson and "Hello Walls" or "Funny Ho Time Slips Away," you flunk.

In 1976, we were all saddled with the bicentennial, but for Willie Nelson it was a pretty good year. The best thing is he survived it. It could have been kind of a calamity. Things started out on an ominous note when he collapsed onstage at the Whiskey River Club. And then there was this year's chaotic 4th of July Picnic and the foreboding Grand Jury appearance. But Willie came out of it seemingly unscathed.

On the more positive side there was the belated recognition given him by the Country Music Association. At this year's awards program Willie accepted several awards on behalf of himself "and ol' Waylon." Specifically, the awards related to "Good Hearted Woman" and the *Outlaws*, but mainly it signified that the CMA couldn't get away with looking the other way and ignoring his accomplishments any longer.

His Lone Star Records got off to a good start. In addition to a couple of his own albums, artists such as the great fiddler Johnny Gimble have already released records on the label.

His own albums were turning up everywhere. His debut Lone Star release, *The Sound In Your Mind*, with a taste of gospel and Lefty Frizzell and a fantastic medley of "Funny How Time Slips Away," "Crazy," and "Night Life," is one of his best to date. Just in time for the Christmas rush, *The Troublemaker*, a gospel album recorded while he was still with Atlantic, was released. You've never heard a gospel album like it.

RCA had an amazingly productive year with Willie even though he's recorded nothing new for them in years. They finally got around to re-releasing the legendary Panther Hall album. As mentioned before, *Outlaws* brought all the awards and it was only a sampler album. There were also several Nelson cuts on the soundtrack album for *Mackintos' and T.J.*

Even United Artists got into the act with a good collection of Willie oldies, *Country Willie* (actually released in late 1975) and a side of Nelson on a sampler called *Texas Country*.

But it's not really necessary to sing the praises of Willie Nelson to the readers of *Buddy*. After all, you've voted him the best country performer in Texas for four consecutive years.

# ZZ Top: The Global Voice of Texas Rock

They're just the absolute nazz! Who can deny it?

By Ben Ferguson

Let's face it, when it comes to ass-kickin', blues-oriented Texas rock 'n' roll, who can deny that ZZ Top is the absolute nazz? With the decline of Johnny and Edgar Winter's popularity, Boz Scaggs' and Steve Miller's absorption into the top-40 treadmill, and the relative obscurity of acts like Nitzinger and Bugs Henderson, ZZ Top emerges as the only global voice for Texas rock 'n' roll.

It was not always so. ZZ Top and their manager, Bill Ham, are acutely aware of ZZ Top's bar band beginnings and have finally dispelled the notion that ZZ Top is simply a Texas version of Grand Funk. Last year's World Wide Texas Tour was the biggest ZZ Top venture in the band's history (in the history of rock 'n' roll for that matter) and climaxed with two sell-out performances at Tarrant County Convention Center.

The show itself was a visual treat, especially for Yankees and other non-Texans, in that it displayed some of the natural scenery and wildlife found in Texas. Included in the show were a ton of black buffalo, two sizeable rattlesnakes, two buzzards, and one of only 500 pure-bred longhorn steers in America.

ZZ Top's bottom line, however, has always been their ability to turn audiences into screaming, stomping fans through the magic of their searing Texas rock 'n'

roll. No doubt Bill Ham's artful packaging has helped these boys along, but all the publicity would've been for naught if they couldn't deliver the goods onstage. What makes these three Texas rock outlaws different from the thousands of others who beat their brains out on the Lone Star rock circuit?

For one thing, this band has consistently produced short, frenzied and to-the-point tunes. Unlike many other bands rooted in Texas' acid-rock years, the little ole band from Texas has never indulged in rambling, meaningless drum or guitar solos, preferring instead the conciseness of the two or three minute blues and boogie riffs.

"The day of the extended jam has been replaced by more concise playing," explained guitarist Billy Gibbons during our recent conversation following their Ft. Worth concerts last year. "It's just another sign of the seventies. You have to be really choosy about what you offer the public. We stretch out on a few tunes, but most of our material deals with our experiences, growin' up in West Texas and up here in Dallas, and we have to break down these experiences into short songs to say it the best way we can."

The band has had its share of experiences which they've turned into songs. Most people know about Billy Gibbons' wild ride out of the back of a pick-up truck which was chronicled in "Master

Of Sparks," the time Billy and Dusty picked up two women convicts on the highway and penned the tune "Precious and Grace," and the boys' experience with the famous Texas whorehouse in "La Grange."

But what about the time Billy Gibbons appeared onstage as Mickey Mouse? "It's true," laughed Billy. "It was gettin' close to Halloween and I just did it for a lark. We don't talk about it anymore." I guess he's right. Would you pay to see ZZ Mouse?

In ZZ Top's early days the band did not rely heavily on the press for their popularity. Instead, they depended on word-of-mouth to spread the news. "We didn't play a lot off the press," explained bassist Dusty Hill. "We'd play an area and people would tell their friends about us so we'd have an even larger crowd next time. It felt good to know that people were there because their friends had told them how good we were rather than because they read about us in some magazine."

Drummer Frank Beard's explanation for the band's popularity was simpler: "Supreme talent," he said. "That, and respect for each other's musicianship."

Whatever the reason, ZZ Top have finally achieved their much sought-after goal of becoming a world-wide rock entity and in doing so have opened doors for the legions of other Texas rockers who will follow in their footsteps.





# Dallas Is Still the Palace of the King

Eulogy for the Texas Cannonball  
by Ben Ferguson

**Freddie King:** "Say, Wolfman, what you doin' with that long knife in your pocket?"  
**The Wolfman:** "Let me tell you somethin', boy. I'd rather go to your funeral any day than for you to come to mine."  
**Freddie King:** "That sure is cold, man."

This dialogue at the end of Freddie King's "Living On The Highway" became tragically prophetic for himself and the rest of us who knew and loved him. On Tuesday, December 28, at 4:47 p.m. Freddie King died at Dallas' Presbyterian Hospital. The blues cried that day.

Born 40 years ago in Gilmer, Texas, near the Louisiana border, this blues legend spent over half his life playing the blues and, more importantly, making the blues a successful and soulful musical commodity. His family was a musical one and his interest in guitar was aroused early in his life by an uncle, Leon King, before his death in 1945.

At 16, Freddie moved with his mother to Chicago. The starkness of his ghetto environment there seemed only to encourage the young man's interest in the blues. Here he had access to countless honky tonks and some of the best bluesmen in the business. He worked in a steel mill and used his earnings for cover charges and instruments. In Chicago, he became notorious for pestering blues guitarists to jam with them; this probably accounts for his good-natured

willingness to jam with almost anyone who cared to.

The years between 1952 and '55 were spent as a sideman, but in 1956 he released his first record for the now-defunct El Bee label entitled "Country Boy." The successful blues band he put together following the record's release attracted the attention of King-Federal Records. It was King-Federal which released Freddie's smash hit single, "Hideaway."

Following a string of hit singles in 1961, Freddie began touring almost without rest until he finally moved back to Dallas in 1963.

In 1966, King-Federal was folding and Freddie began an unhappy relationship with Cotillion Records, an Atlantic Records subsidiary. The relationship was terminated in 1969 and it was not until 1972 that Freddie received widespread acclaim from black and white audiences alike as a result of the excellent albums he recorded on Leon Russell's Shelter Records.

It's unclear why Freddie broke off his relationship with Leon and Shelter Records, he even mentioned to me once that he would enjoy working with Leon again, but whatever the reason, his last two RSO albums, *Larger Than Life* and *Burglar*, were the crowning glory of an all-too-brief recording career.

*Larger Than Life* is the only live album

Freddie ever recorded. The tracks were taken from three concerts at the Armadillo World Headquarters in April, 1975. I attended the concerts as part of Freddie's entourage. Over breakfast, after the last concert, Freddie talked about the importance of toughness and dependability in the blues business. Freddie's bottom line was that regardless of the situation, he could be counted on to deliver the goods when it came to the blues.

He demonstrated this dependability to me again when my band played a gig with him in my hometown in Kansas several years ago. It was winter and near-blizzard conditions prevailed. Freddie had not shown up the afternoon before the show and we began to worry. R.L. "Hop" Hopkins financed the show and I promoted it; Hop's money and my rep were on the line. My band started the show, but as our set dragged on and Freddie failed to appear, my heart began to sink. I should've known that even Kansas blizzards couldn't stop the Texas Cannonball. Freddie and his crew pulled up just as we finished our last number and they tore the house down before leaving for England the next day.

Everyone who knew him has warm reminiscences of their experiences with Freddie King. It would take too much space to list all of mine here. Thanks for a helluva lot of blues. Dallas is still the Palace of the King.



TOP: "Flashy Freddie" and his wife at the Showco Christmas party only a few days before his death; with stapher Ben Ferguson and guitarist Cookie McGee; with his band in the recording studio.



BOTTOM: with fellow blues great James Cotton; jamming with Eric Clapton; showing off his first Buddy Award; the funeral.

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# Back in the Saddle, Again

From Telegrapher to the World's First Singing Cowboy!

by Stoney Burns

Those were simpler days, in the America of almost fifty years ago, when a Tioga, Texas, boy named Gene Autry found himself working as a railroad telegrapher in Chelsea, Oklahoma. Young Autry would bring his guitar to work and taught himself to play to combat the boredom between messages.

One day a man came in to send a telegram and heard Autry pickin' and singin'. "You ought to be on the radio, young feller," said the stranger, who turned out to be Will Rogers. Encouraged, Gene Autry decided to take his advice and before long became the first singing cowboy to reach stardom.

How big a star, you ask? Well, at one time his fan mail was the largest in Hollywood.

And although we think of him mostly as a motion picture star, his records have sold over 40-million copies. (*Hey, that's up into the ZZ Top category!*) His recording of "Rudolph, the Red-nosed Reindeer" (a song Autry never much cared for) is one of the biggest sellers of all time.

He drew 750,000 to a personal appearance in Dublin, the largest single gathering ever assembled in Ireland. (Take that, you Woodstock upstarts!)

At the height of his career in the '40's the town of Berwyn, Oklahoma, changed its name to Gene Autry, Oklahoma.

After unsuccessfully pounding the pavement in New York, Autry pointed his boots back to Oklahoma, where his career got its first boost. It was in 1929 in Tulsa, the same city that played such a prominent part in fellow-Texan Bob Wills'

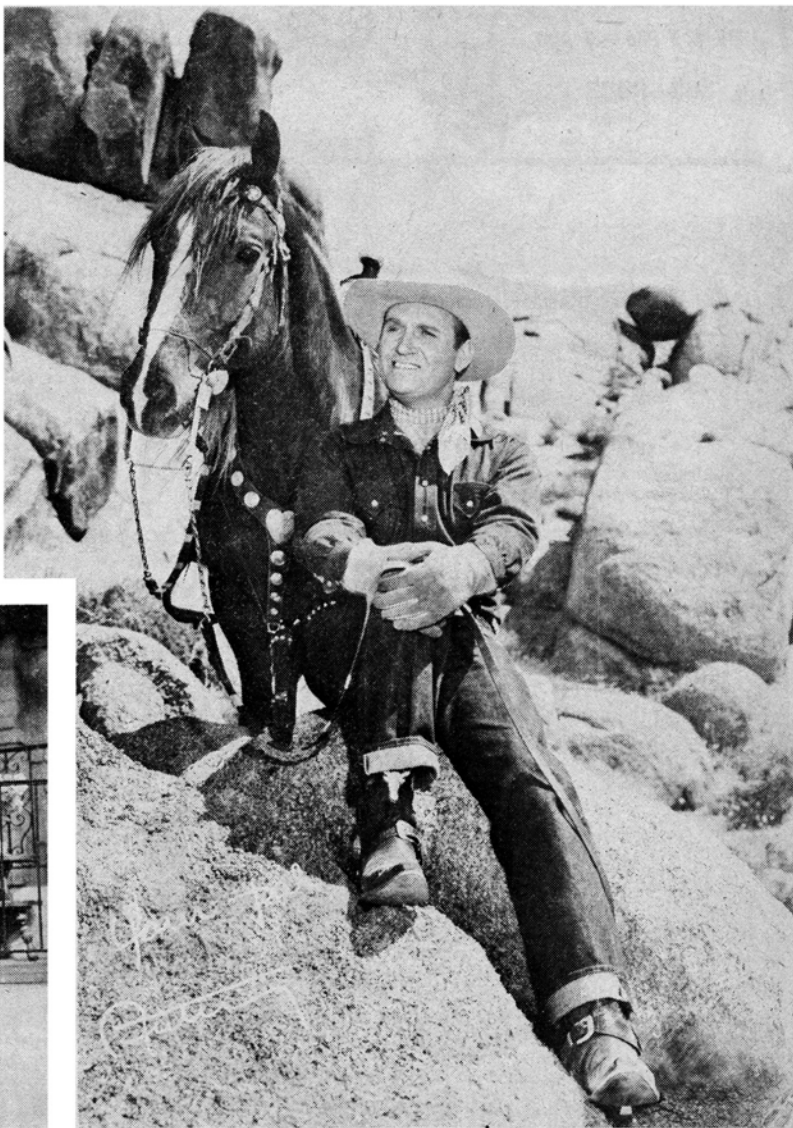
career, where the "Oklahoma Yodeling Cowboy" made his debut on the radio. The next year, as the Great Depression worsened, he wrote and recorded his first hit, "That Silver-Haired Daddy of Mine." He soon followed with "Mexicali Rose."

Within four years he found himself in Hollywood making movies, 97 total, plus another hundred or so half-hour shows for television. It was in Hollywood that Gene Autry established the Cowboy's Code: (1) wear a white hat, (2) never shoot or hit first, (3) never hit a smaller man, and (4) never drink, smoke, or kiss a leading lady. (Like I said at the first, those were simpler days.)

Today, the 1977 Texas Music Hall of Fame initiate is a multi-millionaire. He

owns five radio stations, two TV stations, a hotel, the California Angels baseball club, Republic Records, several ranches, and a minority interest in the LA Rams. He sings only at birthday parties, rides mainly in limousines, and hasn't made a public appearance as a performer since 1963, although he has had lucrative offers and his record company wishes he would accept one occasionally.

"But Gene prefers people to remember him in his glory," a Republic Records executive told me. And you know something? That's the way I'd rather remember him, too. When the movie admission was nine cents, popcorn was a dime, and Gene Autry was my hero every Saturday morning.



**RIGHT: Gene Autry in his glory.**  
**BELOW: Gene Autry as he appears today.**



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BEE'S KNEES Jan. 30-31		TEXAS ROSE February 1-5				
NEW WORLD BAND Feb. 6-7		ZORRO & THE BLUE FOOTBALLS February 8-12				
NEW WORLD BAND Feb. 13-14		UNCLE RAINBOW February 15-19				

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February 21-26



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# Events in February

## The ZOO Concert Calendar

**Ted Nugent**, January 21, Tarrant County Convention Center.



**Ted Nugent.**

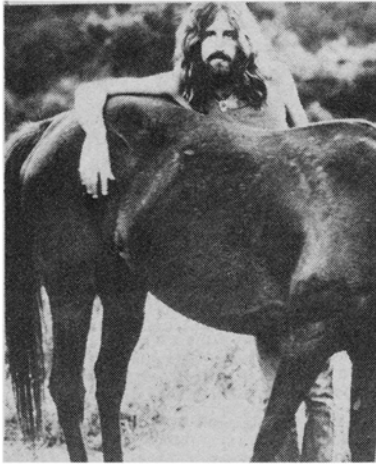
**The Original Texas Playboys, Asleep At The Wheel**, January 22, Panther Hall, Ft. Worth.



**Asleep At The Wheel.**

**Alpha Band, Little Whisper & the Rumors, Legendary Stardust Cowboy**, Jan. 23, 8 PM, Guys & Dolls Ballroom, 5100 South Fwy., Ft. Worth.

**Jimmie Spheeris**, February 4, Dallas Convention Center Theatre.



**Jimmie Spheeris.**

**Kansas**, February 5, Texas Electric Ballroom.



**Kansas.**

**Shirley MacLaine**, Feb. 7-9, 8:15 PM, State Fair Music Hall, \$11, \$9, \$6.

**Santana**, Feb. 11, 7:30, Memorial Auditorium.



**Santana.**

**Rusty Wier, Ray Wylie Hubbard, and Denim**, February 12, Panther Hall, Ft. Worth.

**Willie Nelson, Ray Price, Johnny Paycheck, Johnny Bush**, Feb. 18, 7:30 PM, Tarrant County Convention Center.



**Emmylou Harris.**

**Emmylou Harris**, February 18, location not available at press time.

**Queen, Thin Lizzy**, February 25, Moody Coliseum.



**Thin Lizzy.**

For up-to-date, last minute information on concerts, call the Zookeeper 24-hours a day, 263-0037.

## CLUBS


**Abbey Inn**, 702 Medallion Ctr., 369-2179. Bar with jukebox. Serves hamburgers, sandwiches, and 20 imported beers. Happy hour daily until 7pm w/1/2 price drinks. Open 11:30-2am. Open Sun.

**After the Goldrush**, 3120 W NW Hwy., 258-3762. A unique atmosphere w/the newest and finest disco and light show to be found anywhere. D.J. plays records. Open 8-2am Sun-Thurs. 7:30-2am Fri.

**Adairs**, 3903 Cedar Springs, 526-9379. C&W honky tonk with big hamburgers and beer. Lots of games & loud C&W jukebox. Open 4-12pm Sun-Thurs. Fri & Sat until 2am.

**Andrew's**, McKinney at Hall, 526-9501. New club from the owners of Chelsea Corner. Across from Ciro's, is a fine place to go and have a well designed drink. They have the best drinks in the country (besides Chelsea Corner.) Friendly service and fair in price.

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**Bagatelle Lounge**, One Energy Square (On Greenville Ave.), 692-8224. Paul Guerrero group featuring Jeanne Maxwell Thurs-Sat. A good place to take a special date. Dining is expensive, but has high quality food and atmosphere.

**The Binary Star**, 3121 Inwood Rd., 351-9019. Dallas' premier rock 'n' roll club with live music by top area bands. Large game room with foosball, pinball, pool, dancing, beer, mixed drinks.

Jan. 17-22	Gypsy Ryder
Jan. 24-29	Phren-Z
Feb. 7-12	Southern Cross
Feb. 14-19	Black Horse
Feb. 21-26	Jeremiah

**Bo's**, 3311 Oak Lawn, 526-9401. Funky bar and beer garden in the heart of Oak Lawn area. Game room w/league darts. We night music talent contest. Thurs is hat night and 25c beer. Serves sandwiches and snacks. Cover on weekends only. Open 7 days 12-2am.

**Charlie's Bar**, 2900 Walnut Hill Lane, 352 3214. Disco nightly. No cover. Dance contest every Thurs night. Game-room, sandwich lunches. Open Mon-Sat 11am-2am, Sun 7pm-2am.

**Charlie's Candle Club**, 6329 Gaston, 824-9195. Live C&W entertainment. Thurs-Sat. Ladies 1/2 price drinks daily. Happy hour 4-6pm daily. Open Mon-Sat 11am-2am.

**Chelsea Corner**, 4830 McKinney at Monticello, 526-9327. Relaxing atmosphere, friendly people. Drinks are their specialty, best drinks in the country. Good sandwiches and snacks. Open 11:30-2am weekdays. Sat-Sun 2pm-2am. No cover charge.

**Downstairs at the Registry**, 1241 W. Mockingbird (at I-35), 630-7000. Progressive country music in a plush showcase setting. Name acts. Open 8pm-2am, Mon-Sat. Private club due to liquor laws. \$2-72 hour membership, \$5-yearly membership.

Jan 24- Feb 5	Wendell Adkins
Feb 7-12	Bee's Knees
15-19	Side of Road Gang
22-26	Calico

**Faces**, 4001 Cedar Springs, 526-9004. Popular nightclub featuring the best in progressive showcasing. Raised stage & balcony.

Jan. 18-22	Hot Sauce
Jan. 25-29	Bee's Knees
Feb. 23-26	St. Elmos Fire

**Fannie Ann's**, 4717 Greenville Ave, 368-9003. Variety of funk, soul, rock and jazz bands seven nights a week. Foosball & pinball. Dance floor. Hot sandwiches until 2 am.

Jan. 18-20	Uncle Rainbow
23-24	Bee's Knees
25-29	Zorro & Blue Footballs
30-31	Bee's Knees
Feb. 1-5	Texas Rose
6-7	New World Band
8-12	Zorro & Blue Footballs
13-14	New World Band
15-19	Uncle Rainbow.

**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 & tequilla drinks. Mon nights all frozen drinks \$1. Sun happy hour prices.

**Longhorn Ballroom**, Corinth at Industrial, 428-3128. One of the finest old C&W concert halls anywhere. Live entertainment, beer, set-ups. Every Wed-Sun the Lonnie Dean Band.

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**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.

**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¢.

**Parliament Club**, 10879 Harry Hines at Walnut Hill, 358-1350. Open 10-2am. Noon buffet all you can eat. Wed night is ladies night w/25¢ highballs and Thurs is 50's night w/25¢ draught beer. Rumpelstiltskin is house band.

**Purple Onion**, 10625 Harry Hines, 350-7313. Happy hour 4-7pm—all drinks ½ price. Unescorted ladies ½ price drinks always. All unescorted ladies admitted free. Open 10am-2pm. Live bands Tues-Sunday.

**The Randy Tar**, 7043 Greenville, 691-7102. Restaurant with lounge open daily at 5pm with happy hour until 7 w/Karen Bella. Dinner served 5:30-11pm. Now playing, Illegal Tender, Sun-Tues and Robert Lee Kolb, Wed-Sat.

**Recovery Room**, 4036 Cedar Springs, 526-1601. Funky New Orleans jazz atmosphere. Mon-Fri Mark Ivery Quartet. \$2 cover weekends.

**Sneaky Pete's**, 714 Medallion Ctr, 369-1874. One of Dallas' better listening clubs, with plenty of good seating. There's dance room, too. Drinks, food, and games in a rustic setting. Live entertainment by top-name area bands.

Jan. 17-23 Phren-Z  
Jan. 24-30 Full Force  
Feb. 7-12 Lynx

**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.

**Top Green Acres**, Hwy. 287 & 820, Ft. Worth. "Rhythm & Blues in Country Shoes." Pool tournament 8:00, Tues. 25¢ draw night Wed. Beer bust, Thurs. Live music, Fri & Sat, 50¢ cover 25¢ draw w/club t-shirt Sun. Closed Mon. The house band is The Notorious Fat Bros.

**Variety House Saloon**, 3636 Samuell Blvd. Friendly neighborhood rock 'n' roll and blues club. Open We-Sun. Pool tournament Wed. Special events in Jan and Feb includes appearances by Rambuncheon (Jan 14-15 and Jan 28-29), Christiane Plicque (Jan 21-22), Ben Ferguson, Denise Benson, and James Buck.

**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.

**R**

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#### ZOO SPECIALS

##### Zoo Concert (every Sat. at 10pm)

Jan. 22 Ted Nugent  
Jan. 29 Dave Mason  
Feb. 5 Rod Stewart  
Feb. 12 War  
Feb. 19 Santana  
Feb. 26 Marshall Tucker Band and  
Bonnie Bramlett

##### King Biscuit Flower Hour (every other Sun. at 10pm)

Jan. 23 A Conversation With Woody Allen  
Feb. 13 Foghat  
Feb. 27 Eric Clapton (a special 90-minute show)

##### Homegrown (every Wed. at 1am)

Jan. 19 Hot Sauce  
Jan. 26 St. Elmo's Fire  
Feb. 2 The John Leslie Band  
Feb. 9 Mike Pietzche & Andromeda  
Feb. 16 Central Expressway

##### Pier 98 (first Monday of each month at midnight)

Feb. 7 at midnight. Featuring special, hard-to-get European import albums hosted by 98FM's Charlie Kendall.

##### Special Programming:

**Freddie King-Tues**, Jan 25, 11pm and Tues, Feb 8, 11pm. (see back cover)

**Steve Miller Show**—an encore performance of the ZOO special focusing in on Dallas' own Steve Miller, with his music and his conversation. Sun., Jan. 30, 10pm-midnight.

**Musicians Unclassified  
are free!**

**Rock 'n' roll vocalist** needed badly for 3 piece working band. All band members know music. Large PA and mikes a must. If you're good enough, big bucks are guaranteed. Please call (214) 641-2935.

#### IN STOCK:

C.F. Martins at 30% off list  
Alembic guitars and basses  
'56 Byrdland Gibson . . . \$700  
'68 Gibson L-5CES . . . \$995  
w/case  
'69 Gibson L-5 (made elec.)  
\$725 w/case  
Late '40's Vega Arch Top  
Cutaway \$225 W/case

If your motive is to earn a high income within a short space of time, skip this entry. If you'd rather build a quality band, taking the time and effort to build it right, call me, Davide, 469-6329.

Male vocalist wants to combine talents with dedicated guitarist to work and form rock 'n' blues boogie band. Call 522-8884 after 5:30. Ask for Randy.

Rock and roll band needs keyboard player with place to practice. Into original music. Byron or Bill: 941-3980. Mark: 942-3759.

Bass player seeks working gig. Can sing, play harp deluxe, and double on guitar. 12 years experience in rock, blues, c&w and soul. Prs only please. Call Norman Bryant: 214-288-0014.

Wanted: Lead guitarist to join established group. Serious professionals only. Must be versatile and willing to travel. Vocal ability preferred. 528-0144.

Experienced, versatile lead guitarist looking for working band. Into jazz, blues, and rock, but will consider anything. Formerly with "Fast And Loose," "St. James," and others. No garage bands. Call Bob at 265-7931 between 10am and 6pm.

Lead guitarist looking for working band, or to form one. R&R. Call Jim at 827-2733.

Drummer looking for steady work. Play rock and funk music. Will travel. Call Roger at (214) 946-9110.

Wanted: Responsible, dependable, and above all, knowledgeable, soundman/roadie for Ft. Worth's funkier rock & roll band. Van helpful. Call (817) 731-0627. If no answer, keep trying.

New drummer and/or lead singer from the Austin area. Do Rock, funk, or progressive country. You'll find no one as serious about music than myself. Call 255-3945 and ask for J.C.

I'm into Boston, Kansas, Aerosmith, Montrose . . . If you need a ax with good vocals, call me. Robert: 4442957.

Female vocalists seeking to join or form band. No C&W. Original material welcome! Call between 3 and 10 pm. Kennis: 239-5103. Shirleen: 241-7145.

Singer with work looking for top-level keyboard player. Easy listening, jazz, disco, show material. Must read. (214) 821-5324. (Calls welcome from bass players & drummers also.)

Bassist, acoustic and electric, looking for good musicians. Will play jazz, funk, rock, originals, country, anything. Call Siri-Arjun at 824-2247.

Attention: Singers, dancers, actors, rock musicians. Full rock production to be presented. Send data to Vaudville Station Productions, PO Box 13582, Ft. Worth, Tx. 76118.

Singer & S.W. with 3.4 octave range wishes to find Dallas' hardest rock band. I have ass-kickin' PA, but no van. Into Led Zepelin, Aerosmith, Rush. Call 528-0822. Pro's only.

Rock group seeks experienced lead guitarist, bass, and synthesizer players. Call: 233-5270. Ask For Laurie.

# BRUCE MUSIC CO.



**Wanted: Bass player** competent in craft. Must have equipment and transportation. We have the rest. Rock and Roll. Call Garrett at 748-6635 or call 526-0966 after 8pm. Or call Lou at 324-2224.

**Need reliable drummer** for rhythm and blues band. 438-8960, 460-5543.

**Lead guitarist** with 5 yrs. professional stage experience seeks working rock and roll band. Equip. includes: Ampeg 100w Marshall bottom, Gibson Les Paul, Phase Shifter. Can also sing. (214) 641-2935. Leave name and no.

**Lead vocalist** wanted for working rock & roll band. Large PA a must. (214) 641-2935. Leave name and no.

**Teddy singer impersonator** needs agent and back-up band. Does impression of Elvis, Engelburt, and others. Am not forming my own band. Call 245-1397 or 242-2257.

**Local manager** seeking together groups who are able to learn show material and club material. Must be able to travel southwestern states and must be willing to learn new routines. Speak to Harry Strunc, metro 434-1621 . . . nights 436-7203 . . . (no acid rock please.)

**Lead guitarist** and S.W. seeks hard rock band in Tarrant area with equipment. am serious and want serious inquiries. Only over 18 please. Call 283-0352.

**Sound Man:** With PA equipment. Ready to work. Must be working band. Call: 330-6818 after 5pm.

**Male Lead Singer** needed for serious jazz-rock-blues band. High School age. Preferably with mike and/or PA, but no sweat. Stuart: 321-5662, David: 321-2910.

**Needed Immediately!** Vocalist-front man for working commercial hard rock band. We have excellent PA. Serious only! Huey: 214-234-6979. Ray: 214-247-2630.

**Looking for drummer** into hard rock. We like it strong and steady, no flash necessary. Mostly original material. Call Toby at 387-1153 or Robb at 245-5092 anytime.

**Drummer and bassist** with good equipment looking to join or form a tight, tasteful working band. Competent in all areas, but have preference to the Dan, Little Feat, AWB. Must be serious. Ft. Worth area: Steve . . . 923-6567 after 3:30pm or Jay . . . 292-8967 after 6:30.

**Rock 'n' Roll lead guitarist** w/5 yrs. professional experience seeks working band. Equipment includes: Les Paul, Ampeg 100 w, Marshall cab. Favorite groups: Thin Lizzie, Led Zep, Aerosmith, Frampton, Nugent, Foghat. Please call (214) 641-2935. Groups only please.

**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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## TEXAS PLAYBOYS

ALSO FEATURING

## ASLEEP AT THE WHEEL

Saturday  
January 22  
8 pm

Don't miss the show  
of the year!

Panther Hall  
600 Collard  
Fort Worth



TICKETS: Amusement Tickets, Sound Warehouses, Preston Tickets, Preston Records in Dallas: Central Tickets, ET s, Fantasia Records, Tape Exchange in Ft. Worth.

Stone City Attractions, Inc.

# SANTICANA

PLUS A SPECIAL GUEST

## FRIDAY, FEB. 11

### 7:30 PM

## DALLAS MEMORIAL AUDITORIUM

TICKETS AVAILABLE  
Amusement Tickets  
All Sound Warehouses  
Fantasia

### Blah-Blah

Continued from page 7.

from the Summerfield Band have formed a new group called **The Next Band**. Besides Kenny and Ted the group also includes **Rollie Anderson** (formerly with **Texas Rose**) and ex-Pecos Star member **John Davis**. Look for them at various Greenville strip dives for the next several months. . . .

A big welcome back to WEA's **Paul Sheffield**, who had been laid up in bed suffering from the bite of a recluse spider, the most painful of all spider bites. It was so painful I won't even make a bad **Alice Cooper** joke about it. . . . .  
Lincoln-freak **Bill Easley** of **Concerts West** asked Bullfeather to remind you that February 12 is **Abraham Lincoln's** birthday. After all, there have been only two people in the whole world whose birthdays have been made national holidays in the U.S. . . . .



Everyone from **Buddy's Jesus Carrillo** to the **Cowboy Twinkies' Ray Wylie Hubbard** will be wearing the popular **Elton John** look in sunglasses this year: at the **Buddy** office Christmas party.

Here's just a partial list of places where you can get your copy of **BUDDY**:

#### NORTH DALLAS

Peaches  
Dean's Audio  
Possum Holler  
Sound Productions  
World Wide Stereo  
Melody Shops  
Dallas Music House  
The Happening  
Music Hall  
Sound Climax  
Car-Co (formerly Rayco)  
Telestar II

#### OAK LAWN

L. P. Goodbuy  
Sound Warehouse  
Faces  
BMC Guitars  
Strawberry Fields  
Aqualan Waterbeds  
Black-eyed Pea

#### PRESTON CENTER

Preston Ticket Agency  
Preston Records  
Sound Town  
Discount Records  
Custom HI-FI  
Castle Gap Turquoise  
Sound Climax

#### VALLEY VIEW

Burstein-Applebee  
Disc Records  
Sound Town  
T-Shirts Unlimited  
Sound Climax  
Sound Warehouse

#### GREENVILLE AVENUE

Fannie Ann's  
Waterhole  
Ego Jeans  
Factory Service Center  
Abbey Inn  
Whiskey River  
Strawberry Fields

#### EAST DALLAS

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

#### PARK CITIES

Sound Climax  
Frets & Strings  
SMU Student Center  
Village Records  
Cameras, Etc.

#### OAK CLIFF

Sound Town  
Melody Shops  
Hit Records  
World Wide Stereo  
Jaylee's Records  
Car-Co (formerly Rayco)

#### FORT WORTH

Soundtown  
Bruce Music Co.  
Toby Speakers  
Sound Warehouse  
Amusement Tickets  
Central Tickets  
Custom HI-FI

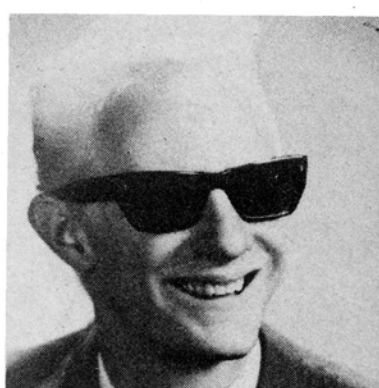
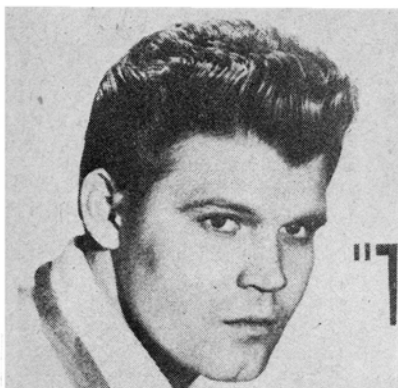
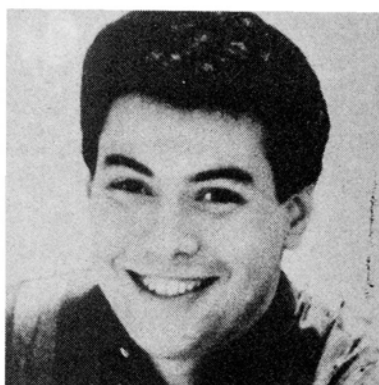
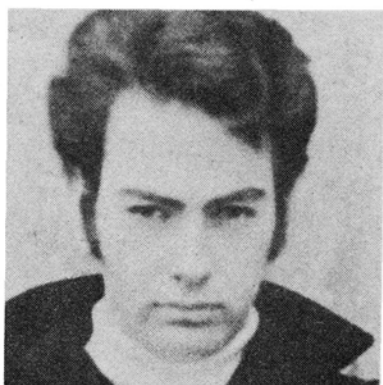
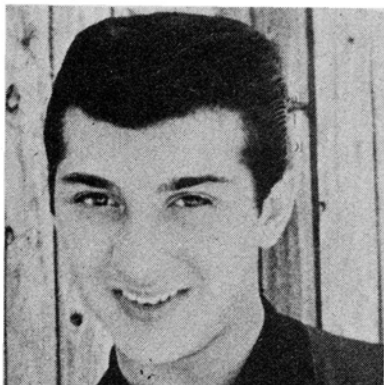
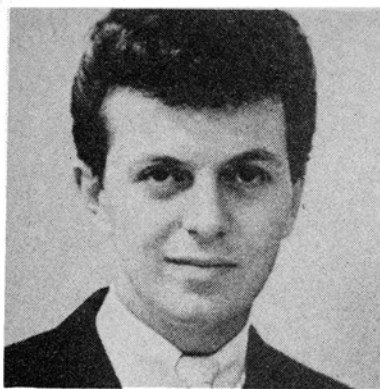
This rag's editor is looking forward to seeing **Shirley MacLaine** at the State Fair Music Hall, Feb. 7-9. He picked her *Live at the Palace* lp as one of the ten best of the year in the last issue and raved about her TV special for months. He not only likes her singing, dancing, and acting, but also her politics. . . .  
Bullfeather's tout of the month is the **Jimmie Spheeris** concert at Memorial Auditorium *Theater*, Feb. 4. Everybody at the office is high about this one, especially since that facility is sooooo good for music but rarely used. Both **The Tubes** and **Bruce Springsteen** played there and you heard about *those* shows. 'Nuff said. . . .

Et. Worth's legendary record producer, **Major Bill Smith**, called to tell us of his new group **Matlock**, who have recorded four **Buddy Holly** songs on their upcoming album. Smith believes, as we do, that **Buddy Holly** and that whole Tex-Mex sound is due for a revival. It's true that a new movie will start filming shortly in Dallas about **Buddy Holly**, and with **Paul McCartney** owning half the **Holly** publishing rights, it is an indication that the **Holly** star may once again be on the rise.

### Quiz Answers

Continued from page 23.

9. I	6. G	3. H
8. D	5. C	2. F
7. B	4. A	1. E



# Whatever Happened to Whatsisface?

Nostalgia Quiz by Bud Buschardt

We have something a little bit different for you this time in our monthly music-biz quiz. I found some old pictures of people you know today in the music world . . . see if you can guess who they are by looking at the way they were. We have supplied the names for you.

Good luck and I invite you to join me for an inside look at the world of music, past and present, on Thursdays for my reports on A.M. (7:30-8 am) and News with Bob Gooding (5-5:30 pm) on Channel 8 TV.

- |                  |                    |
|------------------|--------------------|
| A. Paul Anka     | F. Waylon Jennings |
| B. Glen Campbell | G. Tony Orlando    |
| C. Neil Diamond  | H. Willie Nelson   |
| D. Neil Sedaka   | I. Johnny Winter   |
| E. Dion          |                    |

Answers on page 22.

# Freddie King Discography

(Compiled by Mike Buck)

## Albums

### King Records

- Freddie King Sings* (762)
- Let's Hide Away and Dance Away* (77)
- Bossa Nova and the Blues* (821)
- Freddie King Goes Surfin'* (856) (This album is a reissue of 773 with surf noises added.)
- Freddie King Gives You A Bonanza of Instrumentals* (928)
- Hideaway* (1059)

### Cotillion Records (with King Curtis and Cornell Dupree)

- Freddie King Is a Blues Master* (9004)
- My Feeling for the Blues* (9016)

### Shelter Records

- Gettin' Ready*
- Texas Cannonball* (SW-8913)
- Woman Across The River* (SW-8919)
- The Best of Freddie King* (SLT-2140)

### RSO Records

- Burglar* (SO-4803)
- Larger Than Life* (SO-4811)

### Gusto Records (Only examples of early Freddie King sides currently available in USA)

- Freddie King Sings* (reissue of King 762)
- Hideaway* (reissue of King 1059)

### Polydor Records (English import)

- Freddie King-His Early Years* (2343-047) (a collection of early King sides)

## Singles

Freddie King's first record was "Country Boy" b/w "That's What You Think," recorded in Chicago in 1956. He recorded around 30 singles for King/Federal between 1961 and 1965. His biggest hit was "Hideaway" (Federal 12401) in the spring of 1961. Other hit records were "You've Got to Love Her With a Feelin'," "Lonesome Whistle Blues" and "San-Ho-Zay."

# Zoo Special

The ZOO had a special friend in Freddie King. He's seen on this cover in all his glory entertaining at the ZOO Armadillo Festival at the Cotton Bowl in 1975. 98FM will rerun the very special program starring Freddie King recorded live at January Sound Studio on Tuesday, January 25, from 11 pm to midnight, and again on Tuesday, February 8, 11 pm to midnight.