

OUR FOURTH ANNIVERSARY ISSUE !

The ZOOS

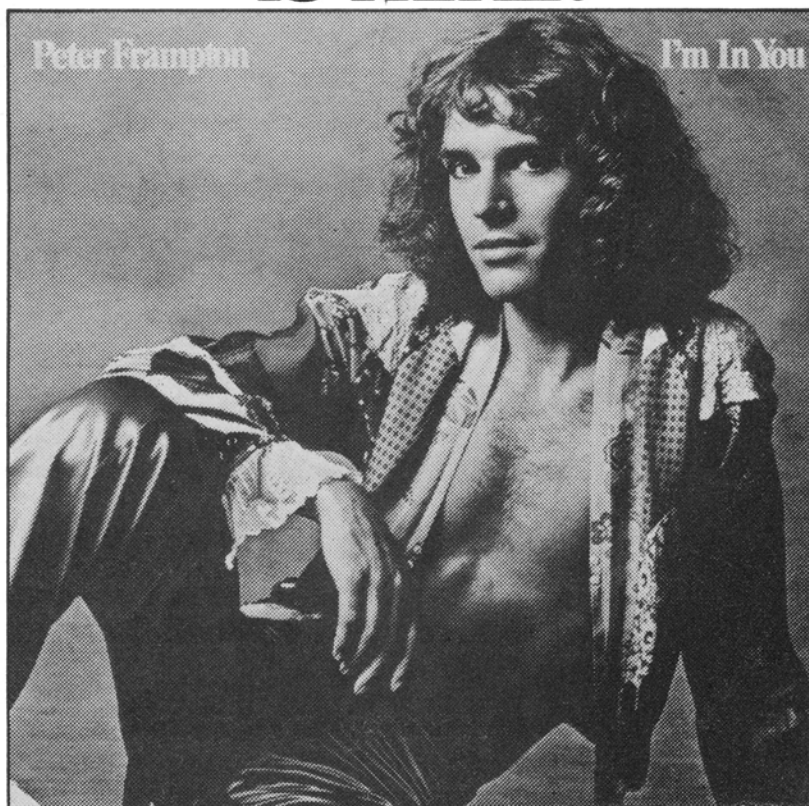
Buddy

Original Texas Music Magazine July, 1977



**IN THIS ISSUE: BAD COMPANY, PLUS ...
BALCONES FAULT, CIRCUS CLOWNS,
ENGLISH ROCK POLL RESULTS, & MORE**

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Buddy

July, 1977
 Volume IV, Number 12

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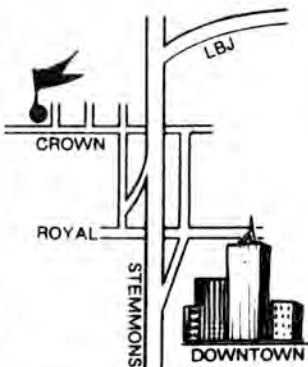


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Readers' Rap

Sabbath Freak

Dear Buddy,

I was reading June's edition of "Readers' Rap" and I was surprised to see somebody as interested in Black Sabbath as I am. I absolutely agree with Mark Stevens. There's not enough of Black Sabbath on the radio. And being a big fan of theirs, I can't get enough of their sound.

In fact, I was reading an article on them and I found out they were the first heavy rock group to make a single record hit. And I think to do that you have to be better than good.

Thank you,
Alberto Gonzalez
Dallas, Texas

Collector

Dear Buddy,

I just wanted to write you and tell you how much I appreciate your magazine. I've collected them since August '75.

I am writing to ask if you could send me your back issues before then (or sell them to me.) I would also like to know how to buy some of Ron McKeown's photos.

Casey Walston
Dallas, Texas

(Editor's Note: Back issues are available for 50¢ each, except for June, 1975 and August, 1976. Ron has no present plans to sell to the public, but we're trying to convince him to have a showing in the Fall with prints available at that time. He is a busy free-lance photographer, however, and available for special assignments as well as having a large inventory of negatives for commercial purposes.)

"El Chivers"

Dear Buddy,

A reader here, writing to find this guy called "El Chivers." I heard he's got 60, maybe 70 song poems. Well, maybe it's nothing to a lot of people, but just think of the local groups who are trying to get along.

You see I met him, in a way, at a party. I did talk to him, but I also read his lyrics and I was very impressed. I heard he lives in the North Side area of Fort Worth. Well, that's all, I guess. I wish I knew more.

A Reader
500 N.W. 25th,
Fort Worth, Texas

Assholes

Dear Buddy,

We DEMAND a complete retraction and a full apology for everything you've

ever printed about the "Bowley and Wilson" band. We categorically deny that we are, in fact, assholes. Frankly, we're just as sick about it as you are.

Yours in Christ,
Bowley & Wilson
Dallas, Texas

(Editor's Note: Messrs. Bowley & Wilson are referring to the bumper sticker reproduced below which seems to be appearing all over town. We're sick about it too. It's trashy, vulgar, and has no place in a family magazine such as ours.)



Kiss and Nugent

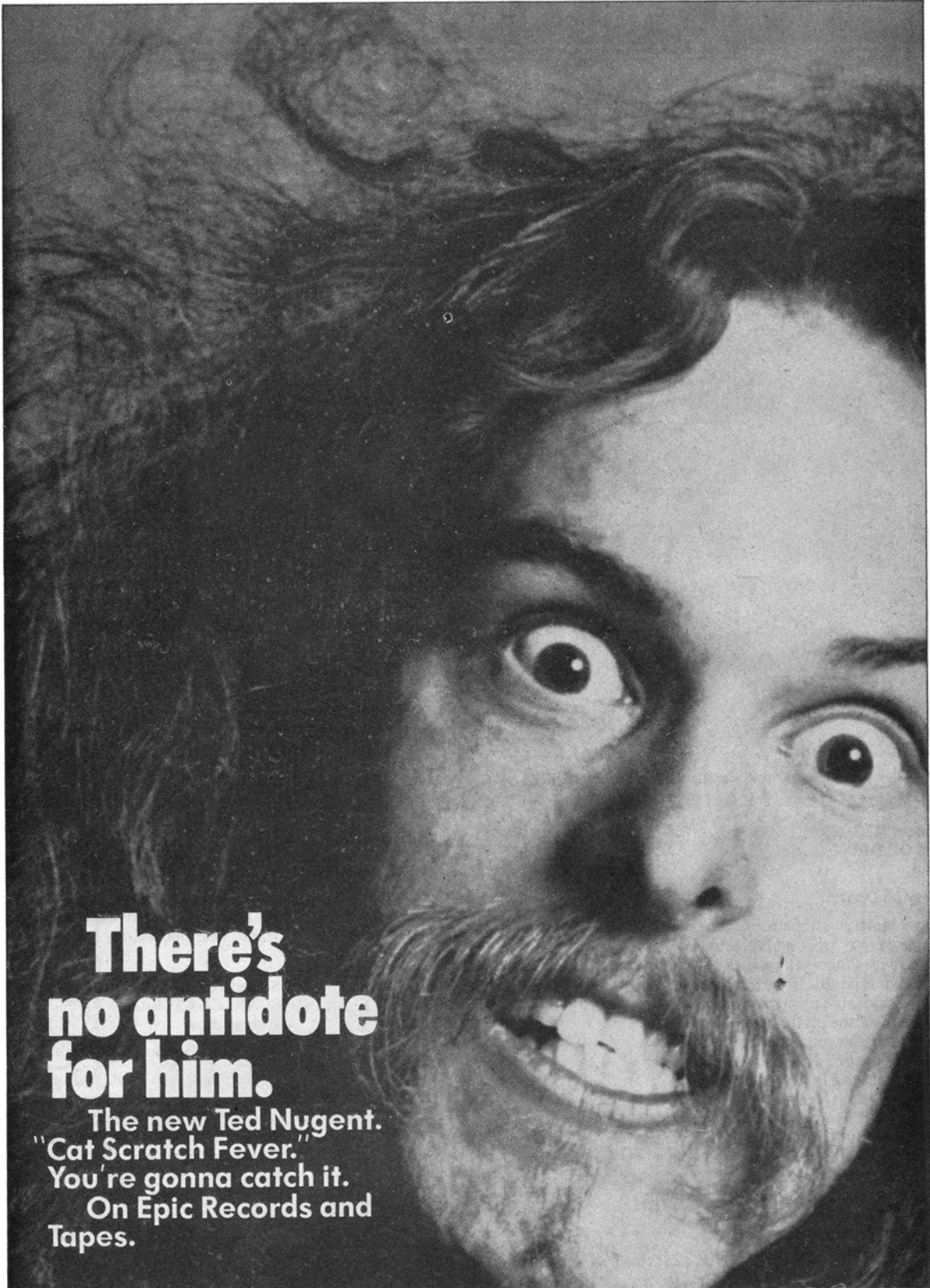
Dear Buddy,

I just started reading your magazine a few months ago and so far it's been great! Anyway, I'm a big Kiss and Ted Nugent fan. Could you please tell me when and where Kiss and Ted Nugent will be in Dallas and where I can get tickets. If you could tell me whether or not they'll be selling tickets anywhere in or near Tyler, I'd sure appreciate you doing so.

John McCaskill
Tyler, Texas

(Editor's Note: We have a tentative date on Ted Nugent for July 30 at the Cotton Bowl, but no one will confirm that date yet. If and when the concert is on for sure, Rainbow Ticket Agency will be handling the tickets. They'll be glad to sell you tickets by mail. Their address is 6225 Hillcrest Road, Dallas, TX 75205. Kiss is touring Canada during the last three weeks of July, but their record company tells us they'll tour the states "before school starts," presumably in August.)

Get it off your chest and into print. Readers' Rap belongs to the readers. If you have a question or comment, write READERS' RAP, Buddy Magazine, P.O. Box 8366, Dallas, Texas 75205.



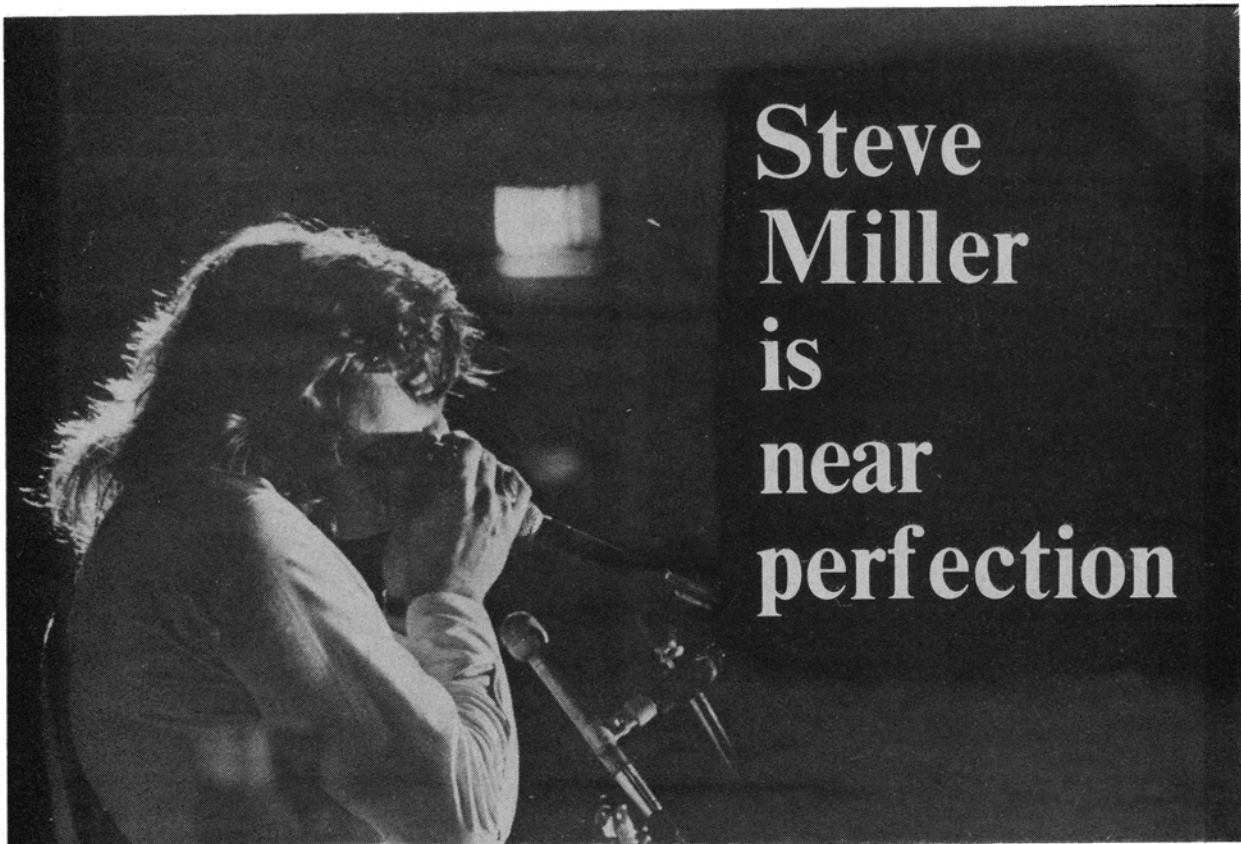
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Steve Miller is near perfection

Steve Miller plays the harmonica in a Dallas concert. Photo by Gary Bishop.

The Steve Miller Band BOOK OF DREAMS

Capitol

by Gary McDonald

Steve Miller has done for *Fly Like An Eagle* exactly what he failed to do for *The Joker*—follow it up with another good album (and this is the clincher) within a reasonable length of time.

The fact of the matter is *Book of Dreams* is far too good an album to even be thought of as a follow up. It is a close cousin to *Fly Like An Eagle*. He's fleshed it out, colored it in and added embellishments, and to my ears, he knew exactly when to stop. He never allows the sound to get bloated and ruin its lean, hungry drive.

Miller has obviously found the formula that works for him and he's taking a good ride with it. He downplays the more serious, adult side of his work, which showed up a lot around album number seven. Maybe he thought best not to lay too many bum trips on people, or maybe he's just feeling better these days.

Book of Dreams has no weak chapters. And it has plenty of everything any good Steve Miller would have—some electrified rock, a few trippy interludes, some just plain pretty tunes, even a tune that sounds like it came from Miller's old

Fabulous Knight Train days and just enough lead guitar.

That last ingredient is a welcome change after *Fly Like An Eagle*, which was inexplicably stingy in that area. The guitar work is still economical, this is a long way from being one big guitar jam, and not all of it comes from Miller himself. Greg Douglas plays slide and Les Dudek has some choice additions to

"Sacrifice."

After about ten years of probing, it's hard to fault Miller for settling on something that appears to be relatively easy for him and concentrating on refining it into near perfection.

Scarlet Rivera
SCARLET RIVERA
Warner Bros.

by Louis Solganick

This is Scarlet's debut album, and it is no doubt that she's on her way to place alongside other contemporary violin innovators. River's music is a fascinating brew containing gypsy, jazz, blues, rock, and classical influences. Each is a legitimate part of her background, even if the gypsy element is one part Bartok and many parts evocative fantasy. The eclectic blend of musics rates at least as original as her celebrated entry into the pop limelight with Bob Dylan's Rolling Thunder Review.

A platinum rests among the objects crowding her small apartment in Greenwich Village. It is in recognition of the major role she played on Dylan's lp, *Desire*. After Rolling Thunder, Scarlet started playing with a group of musicians in a loft for hour upon hour, developing



Scarlet Rivera.

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original material. After much work, some changes in personnel and incredible response to their first live performances, the band began to take shape. Featuring the highly-talented Dominic Cardinale (who writes most of the music with Scarlet) on keyboards, Gary Burke on drums and vibes, Ed Mikenas on bass and mimeist Rolly Hui on vocals, harmonica and flute, this band bears no resemblance to anything like the Rolling Thunder Review. Nor does the music imply any real comparison to Dylan's style.

Rivera can be described as a devastatingly attractive woman, and perhaps was noticed onstage with Dylan because of this quality. Surely, her looks and magnetism will not alone sell her album. Scarlet's music will be her spokesperson. With natural and gypsy style, she'll be the first woman who's going to make it as an instrumental soloist leading her own group.

ALEXIS MCA

by James Dauterive

With conspicuously fewer rock artists making important *statements* these days, the focus from a record industry standpoint is on acts with mass commercial appeal. Hence, the last several years have seen attempts to manufacture, package, and market both music and pop stars, eg., disco, Kiss. The shift in emphasis from artistry to sales figures makes it especially difficult for new talent to get much needed and quite often deserved exposure.

However, Alexis, a six man, Showco-managed band, newly based in the DFW area, demonstrates a potential for popular success on their debut album.

Alexis is a mixture of rockers and more pop-oriented songs. In this case, the former are not nearly as successful as the latter.

New bands inevitably invite comparison to established figures for possible influences, and Alexis is no exception. Dave Peters' sax adds a nice jazz touch throughout, and the horn arrangements are reminiscent of Chicago.

The album's strongest song, "We Need Help Now," by drummer Randy Reeder and guitarist Robbie Fallberg (both with Ft. Worth roots), sets some goofball extraterrestrial lyrics to the best Poco tune that anyone's written in some time.

Ron Nevison's production on *Alexis* is spotlessly clean, and the vocal mix is perfect, but the string arrangements on the mellower tunes approach



Alexis

blandness.

The aforementioned "We Need Help Now" and the Beatles esque "It's In Your Hands" are contenders for AM airplay (still the last index of popular success.)

If *Alexis* is flawed and weaker than it should be, it is also a refreshingly unpretentious debut album at a time when stridence and excess abound. And should Alexis pay a visit to Jim Guercio at Caribou Ranch with a couple of hooks and an instantly recognizable logo in hand come time for their next album, who knows, it could begin a long ride on the airwaves.

Les Dudek SAY NO MORE Columbia

It really doesn't seem to matter what's being passed off as the latest thing (and it's our fault, us record-buying suckers—if we hadn't proved ourselves so gullible in the past nobody would have the NERVE to try and sell us disco or punk rock), the world always seems to be ready to accept a hot new guitarist. With his second album, Dudek still has no gimmick to hang his reputation on—just straight ahead, hard, but tasty guitar. He mates his licks with songs influenced rather heavily by his associates, Steve Miller and Boz Scaggs, among others.

Mini Reviews

by Gary McDonald

Cat Stevens IZITSO A&M

Cat Stevens used to make nice music before he became too thoroughly intoxicated with his own importance. He's probably too contaminated by adulation to ever again make anything as pure as *Tea For The Tillerman*, but *Izitso* is arguably the best thing he's done since he waxed "sophisticated." His music is flowing more smoothly here after all those disconcerting jagged and choppy songs he got away with for so long. The production captures the denser textures he's been working with these days. But his faithful fans need not fear, despite smoothing out the rough edges, he retains all the familiar stylizations.

Roy Buchanan LOADING ZONE Atlantic

This is not just another Roy Buchanan album—more new licks from the guitar wizard. It is that, but more, Stanley Clarke, in his first outside production assignment, confronts Buchanan and takes him into territory you won't find explored on previous albums. Predictably, Buchanan meets the challenge with the same brilliance he exhibits on his own turf, which, by the way, he hasn't said farewell to. There's a good taste of raw blues here as I suspect there always will be as long as he's behind his trusty Telecaster.

Ian Matthews HIT AND RUN Columbia

Hit and Run is another excellent album from Ian Matthews. But first I'd recommend his last album, *Go For*

Togetherness breeds heat.

And Mother's Finest is one hot band.

Mother's Finest: they all know each other pretty well — like inside out. Maybe that's why their sound is real — sexy, smooth, and sizzling. They blaze, they move — one minute jived-up and jumping, the next laid-back and loving it. They're so into each other, you may feel like you're intruding on some very warm moments. You're not. They've got enough fire for everybody, and then some. And when they're feeling good, you're feeling good.

Get real close with Mother's Finest now, 'cause their new smash album's gonna take you deeper and closer than you've ever been before. It's gonna take you 'Another Mother Further'!



**Mother's Finest:
'Another Mother Further.'
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Produced by Tom Werman and Mother's Finest for Tisra-Til Productions.

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Ian Matthews

Broke, which rivaled his best work with Fairport Convention and Matthews' Southern Comfort. The album combined well chosen and tastefully arranged non-originals with some of his best ever compositions. On *Hit and Run* he takes on more of the writing burden and by overextending himself mixes his best work with some mediocre efforts. Outside of material, however, Matthews is in complete command of the situation. The heavy concentration of saxes, all played by Steven Kooks, blend well with Matthews' mellow voice.

The Beatles
THE BEATLES AT THE HOLLYWOOD BOWL
Capitol

I believe this is what is meant by a "day late and a dollar short." The first live Beatles comes out more than a decade after the fact with performances from 1964 and 1965. So now you can replace all those old Beatles' records where the sound is obscured by surface noise with a new record where the sound is obscured by crowd noise. Of course, the noise over music was one of the reasons they gave for becoming a studio band only. But it is a kick to listen to. Though their idea of live performances was to recreate the records as faithfully as possible (as was the case with most all rock bands at that time) the excitement still comes across—even now.

Ginger Baker & friends
ELEVEN SIDES OF BAKER
Sire

It may come as a surprise to some that Ginger Baker is still making music. In fact, it probably comes as a surprise that he's still alive. The Cream meal ticket played out a long time ago, so he has to rely only on his music these days. The record starts out with a mild shock—sort of Elvis meets Little Feat with Rick Gretch's violin floating around in there somewhere. Things soon settle back into rock of a more predictable nature, but there a few other provocative moments along the way.

The Jack Bruce Band
HOW'S TRICKS
Polydor

Like Ginger Baker, Jack Bruce has watched all the post-Cream attention go to Eric Clapton. Over the years, he has made some outstanding records that never got much attention. Apparently, out of desperation, he keeps making drastic changes in his musical direction hoping something will catch on. Oddly enough, his biggest success outside of Cream has been with the Cream-like West, Bruce, and Laing. *How's Tricks* is another worthy effort. But it's not the kind of record that grabs you on the first listening. It demands a little more patience. Without it, it'll probably fall by the wayside like other fine music he's made.

Amazing Rhythm Aces
TOUCAN DO IT TOO
ABC

The Amazing Rhythm Aces got off to an auspicious start with a smash single, "Third Rate Romance." Things have been less amazing commercially since then, but they do have more to offer. With their third album, their style is more relaxed and less frenzied than any other Southern rock band you can name, but they're not too lazy to set things in motion when they get the notion.



Greg Allman

Gregg Allman
PLAYIN' UP A STORM
Capricorn

Like Richard Betts, Gregg Allman obviously recognizes that this is a critical time for all the former Allman Brothers. He realizes he not only has to prove that his own fire didn't burn out with the ABB, but that he has something valid to offer in another context. So it's not surprising that *Playin' Up a Storm* sounds more Brother-ish than his other outside efforts. It takes three electric guitars to cover Duane's and/or Betts' territory, but they create a pretty good facsimile of the tighter side of the Allmans.

Lee Ritenour
CAPTAIN FINGERS
Epic

When the session guitarist's name starts selling records, it's time for him

to begin making his own. Lee Ritenour obviously absorbed the whole process of record making when he was working those sessions, because he second album is not only a guitar showcase, but a coherent, yet varied, musical experience. Meanwhile, rather than taking away his session work, his own career seems to have enhanced it. He seems to be working more than ever (he's all over the new Aretha album) and was hand picked for the special *Guitar Player* album on MCA.



Wet Willie

Wet Willie
LEFT COAST LIVE
Capricorn

Despite the fact I get the feeling this album was an after-thought (it just doesn't seem like they would have deliberately planned a new album like this), it's a fine record, more exuberant, than polished. You couldn't call it the definitive Wet Willie Live album, but it must have been a good night at the Roxy.

Bee Gees
HERE AT LEAST . . . BEE GEES . . . LIVE
RSC

If nothing else, the Bee Gees have been an amazingly resilient band. Every time a change in style made them obsolete, they came back and found a way to fit it. They've never been known as an outstanding live band, their music has never been conducive to the kind of excitement which goes along with a live performance, so it's not surprising they've waited so long—in fact, until they are popular with a more rhythmic music—to release a live album. They still don't exactly work into a froth, but their double live album does make a good comprehensive hits album, particularly the side-long medley of some of their older tunes.

Gary Stewart
YOUR PLACE OR MINE
RCA

Gary Stewart's rockabilly is more wild and untamed than ever. He puts

Continued on page 29

Superstar Summer

BAD COMPANY

GEORGE BENSON

EAGLES

LINDA RONSTADT

ROLLING STONES

DOOBIE BROS.

LED ZEPPELIN

SPINNERS

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TAPES ALSO ON SALE

Film

by Vicki Karp

On Sunday, May 1st in Austin the regulars turned in their cuesticks and put up the horseshoes. Mom and Pop Nelson and Zeke closed Willie's Pool Hall early.

Skinnydippers at the lake folded their towels and pulled on their cutoffs. The sun was still turning other bodies brown as berries, but they hurried back into town.

Folks cut their domino games short and folded up the card tables.

By 5PM rodeo queens were teasing and spraying their hair and slipping into their new snap-down western shirts.

And in another sector of Austin, all the cocaine dealers in town were sold out.

Perhaps you wonder what kind of event could draw this strange cross-section of humanoids together on a Sunday night,

Keeping in mind we're in Austin, you can safely guess that Willie Nelson had something to do with it. In fact, he and Waylon Jennings were both expected to appear tonight.

This evening, a bit of Hollywood flamboyantly displayed itself in the River City. Giant spotlights cut patterns through the sky, announcing that a Reel-ee Big Event was happening at the Southwood Theatre: The premier of the movie, *Willie Nelson's 4th of July Picnic*.

Willie's picnics must rank up there with Woodstock among the massive outdoor (concerts?) (marathons?) that drew crowds of thousands. Four picnics were held in Texas beginning July 4, 1973. Each year they got more bizarre, with larger crowds and more organizational problems, until finally last summer Willie announced, No more.

Now we have a permanent record of just how crazy it can get. Onstage, anyway.

The film features Willie's second picnic, held at the Texas World Speedway in Bryan. I'll never forget it.

For three long days I listened to the roar of crowds at the Speedway while peddling peanut butter and jelly sandwiches a mile away at the concert's Official Campgrounds.

I lost \$200.

Back down the road a couple of craftier capitalists named Mike Jones and Gary Kratochvil watched and listened to the music onstage. They were partners in La Paz Productions, and they were nobody's fools.

Three years and a million hassles later, they finished producing their movie. They hope their version of this cultural phenomenon will gross between \$5 and \$10 million.

Not bad for a couple of guys in their early twenties.

The scene at the Southwood Theatre was so loud and crowded that it could have been the Son of Willie's Picnic. Hundreds arrived early to check each other out and watch for the Stars.

Outside, the Cooder Brown Band played Bob Wills tunes and the volume was on ten. People square danced in the parking lot.

Others milled around or sat on cars, tapping thonged feet to the music.

Photographers darted everywhere, capturing the even on film. And a large blonde in a skimpy top gave away Lone Star from a van in the parking lot.

After all, not every day do we have real Movie Premier in Austin.

The ushers were very nervous tonight. They knew that every Willie fan wanted to get in the door first. And that they didn't mind giving it a little push-and-shove if that's what it takes.

Wait! Someone just opened the door a crack and there's almost Cream-of-People Soup. A young usher wrestled with a squatty middle-aged woman who's halfway in and out. Finally he got the last shove and the woman popped back into the waiting crowd, defeated.

The glass door is swiftly pulled shut, and I saw my old man waving to me from



Willie Nelson and his bodyguard arrive at the premiere. Photo by Ron McKeown.

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the other side.

Eventually, I got in and now our seats were saved. So I waited in the lobby with everyone else for Willie to arrive.

Waylon's fans missed out—he didn't show up. But Willie never disappoints his fans. I knew he was here now although I couldn't see him because this electricity ran through the crowd and people were knotted up tight around the door.

The human knot moved slowly through the lobby with Willie at the nucleus, smiling, shaking hands, exchanging greetings, accepting kisses from brave old ladies (some young ones, too.) Good energy rippled off him as he passed. I doubt that anyone there didn't feel it.

Showtime . . .

"Is everybody LOADED?" Leon Russell asks.

Thousands of voices cheer back, "YEAH!"

"GREAT. 'Cause WE ARE, TOO!"

The film's opening shot was slightly fuzzy, but the photography sharpened up fast and stayed that way. The sound was exceptional—as good as some concerts I've been to, and certainly better than what many people heard in person at the Picnic.

Though over 30 musicians performed, the film features some main characters: Willie, Waylon, B.W. Stevenson, Doug Kershaw, The Lost Gonzo Band, with some high-ola improvising from Mr. Emcee himself, Leon Russell; and lots of impromptu combinations of these musicians.

Cut! to the crowd: a million people. A barrel-shaped biker-type wears a shit-eating grin as he bounces to the music, waving a fifth of whiskey in one hand and a beer in the other.

Several topless girls sit on people's shoulders, somehow surprised and annoyed when anonymous hands from the crowd grab at them.



Guitarist Jody Payne and his wife arrive at festivities. Photo by Ron McKeown.

It's S-L-O-W M-O-T-I-O-N time when an attractive groupie with gazunta jalobes appears onstage absolutely naked to crush herself against Kershaw and Leon. You can almost see the roadmaps in their eyes.

Picnic captures lots of high moments and exceptional music.

Willie performs with heart and soul; in a beautiful shot as he plays "A Song For You," he creases his forehead and gets so into the lead lick he's playing that he seems to forget where he is. A solo acoustic number. Fantastic!

Leon sings an inspired version of "Jambolaya," backed by Kershaw and Willie doing alternate leads on fiddle and guitar. He even throws in some new verses.

Kershaw in his red velvet suit and white lacy shirt dances and leaps over every foot of stage as he fiddles his Cajun tunes with a half-crazed look in his eye. He and Leon seem to be on the same Outer Limits wavelength.

The Lost Gonzo Band and Jerry Jeff sing "London Homesick Blues" (or, "Home With the Armadillo") and the crowd goes nuts.

B.W. Stevenson performed the only song in the movie that didn't flush: A

rock and roll tune that lasted forever, was way too loud, and definitely off-key. But his versions of "Be My Baby Tonight" and "Five O'Clock on a Texas Morning" sounded really sweet.

The film puts you onstage where you can see what these people *look* like. It lets you feel something of their personalities. How many of the 80,000 people who went to the Picnic enjoyed that privilege?

And from the stage, you realize that Willie and friends are making music as much for themselves as for the audience—maybe even moreso. Their mood and excitement are so contagious I got a contact high.

Picnic is not a realistic depiction of what it's like to go to one of Willie's picnics. It wasn't meant to be.

"The whole idea was to put across the good energy, the fun and funny parts," co-producer Mike Jones told me. "Plus—you can blow off the mud, the blood and the beer and enjoy the Picnic in air-conditioned comfort!"

Comfort was one of those things that was scarce at Willie's Picnics.

When Mike Jones and Gary Kratochvil met in Austin 3½ years ago, they hit it off. They formed "La Paz" Productions, a concert promotion company.

The Picnic was their first filming project. Neither partner knew anything about video equipment firsthand. Obviously, they found the right expertise in Jim Beshears, a former Dallasite who ran the New American Cinema film series for years, and who edited the film. Mike and Gary admitted to serious doubts over the last three years concerning whether or not the movie would ever be completed.

"The main hassles were political ones," Gary explains. "Getting releases from the various artists we filmed. They all wanted to personally edit each section they appeared in. And before it was all over, they did."

Now Willie and Waylon are being most helpful in promoting the movie.

The first actual showing took place at the Filmex International Film Festival in Los Angeles on March 18th. The reception was great.

Plans now are to distribute the film across the country, Canada, and possibly Japan, Amsterdam, Australia, and France. And Mike and Gary are now negotiating with MCA to put out a soundtrack album.

The investment came to \$345,000. I whistled.

"When you want to make a lot of money," Gary said, "you have to take a big risk."

It appears their risk might pay off, if not in Texas, then elsewhere. As a veteran of three Picnics, let me say I enjoyed the movie much more than the actual event.



UT football coach Darryl Royal talks to bass player Bea Spears at the party. Photo by Ron McKeown.

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ZooLoo

On Safari with the ZOO

by ZooLoo

The Zoo invites you on safari! 98FM is putting together safaris to some of the biggest rock concerts in the USA, and you can come along for the fun of it. KZEW will be chartering Zoo Safari vehicles to transport loads of listeners to Heart, Ted Nugent, and lots of other rock performers. "B'wana Mike Hedges" led the first Zoo Safari to Oklahoma City to catch Heart live in concert. Michael Brown takes the second crew of people on the next Zoo Safari. Catch Michael's show from 6-10PM tonight to

find out how you can hop aboard . . .

The Zoo has presented record-setting concerts in the past, but nothing like

For a complete listing of ZOO specials, see page 36.

the show on June 11th. KZEW presented the largest band in world history . . . a 20,000-piece kazoo band! 98FM gave out free Zoo Kazoos to everyone at the Dallas Tornado Soccer game, and

led the crowd in a half-time concert which was recorded for playback on The Zoo . . .

Ever since the Zoo came on the air and gave away the original Zoo Freak window sticker, those vintage pieces of vinyl have become real collector's items. Those original small Zoo stickers are prestigious symbols of early discoverers of the station. And now, 98FM is bringing them back! We've printed up a limited edition of 5,000 classic Zoo Freak window stickers and you can get one free at Pacific Stereo while the supply lasts. They're yours for the

asking, but you'd better hurry . . .

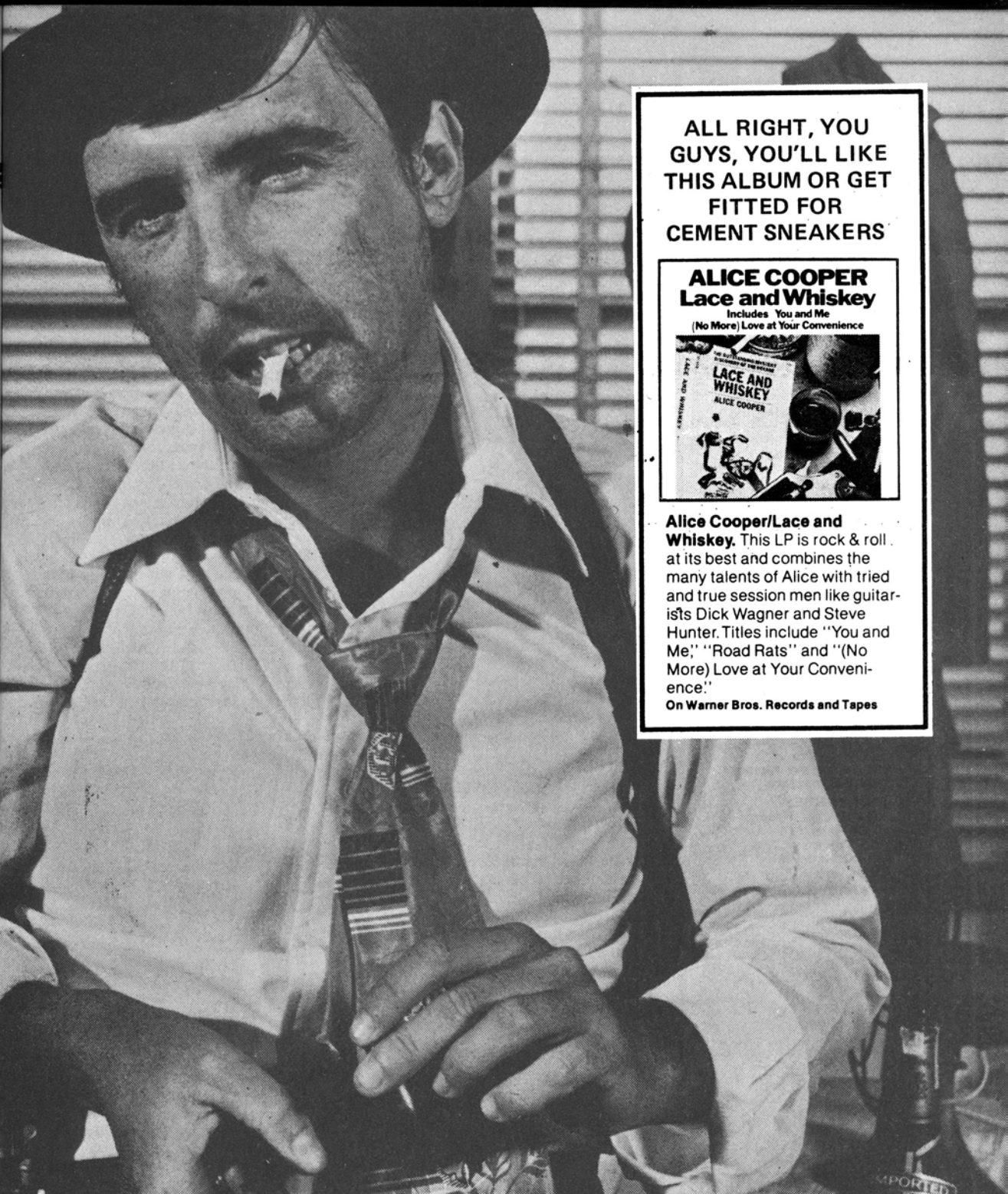
On July 4th, the Zoo will look at the state of the union with "Rock and Roll America . . ." a 90-minute special looking at the USA through the eyes of some of the biggest rock stars in the country, like The Eagles, Elvin Bishop, Foghat, Jefferson Starship, Blue Oyster Cult, Charlie Daniels, Pablo Cruise, Rick Derringer, Little River Band, and more



Above: Hummin'bird poses with Zoo ace Michael Brown after a recent Homegrown Concert. From left to right: Paul D. Matson, Scott Taylor, Michael Brown, John Todd, Billy C. King, Kay Taylor, and Dangerous Don Todd. Photo by Ed Stone.

Right: The Zoo has a new all-night man. L.G. Richardson comes to 98FM from Jackson, Mississippi, and he entertains Zoo night owls from 2-6 am.





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

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Peaches
Dean's Audio
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Melody Shops
Jack Brown's Beer Garden
The Happening Sound Shop
Music Hall
Sound Climax
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Fannie Ann's
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Rainbow Ticket Agency
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Melody Shops
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Toby Speakers
Sound Warehouse
Amusement Tickets
Central Tickets
Custom Hi-Fi
Budget Tapes & Records

DENTON

Office Club
Sound Warehouse

RICHARDSON

Sound Town
Music Music
Texas Radio
UTD

ARLINGTON

Disc Records
The Mine Shaft
L.P. Goodbuy
Custom Hi-Fi

GARLAND

Arnold & Morgan
Hot Rocks
Hit Records

Blah Blah

By Bellicose Bullfeather

Deaf School put on one of the best acts in the area in a two-night stand at the new Granada Theater. They surprised the crowd with their outrageous antics and high-energy music, best described as decadent punk rock. Lead singer,



Deaf School at the Granada. Photo by Kirby Warnock.

Bette Bright had the word "swanky" emblazoned across her left buttock, as she shook and gyrated to some hot licks by this promising new group that hails from England. If they are ever in the Dallas-Ft. Worth area again, be sure and catch them. The Granada has been booking an incredibly diverse variety of talent from jazz to blues to punk rock. As an example, if Deaf School is decadent, then Stallion is the outdoorsy, macho type. Stallion played straight ahead American hard rock while looking like a modern version of the Dalton gang. Casablanca's Don Wasley, a former Dallasite, introduced the group around his old hometown . . .

The hottest licks in South Dallas



Rusty Choate at the Barn.

and Ellis County are laid down every Saturday night in The Barn in Ovilla, Texas, by Rusty Choate and Power Memorial. We dropped by last month to check things out, and it seems that the Barn is the place to be on the weekends, if you can find the place (we had to use a map the first time.) But the rock 'n' roll they lay down in Ovilla is hot-blooded and pure Texas rockabilly, with fine renditions of some Jimi Hendrix tunes. Thanks to Terry and Jaylene for showing us such a good time, and watch the concert calendar for information on an upcoming show at the Bronco Bowl by Rusty and Power Memorial. If you're into unpretentious, power trio rock, they bear watching . . .

As you probably know, the Binary Star features some of the best rock bands in the area nightly, but they also have become the gathering place for aspiring foosball pros, as James Berry hosts a foosball tournament every Tuesday night, with a \$60 first prize, and no entry fee. Most of the competitors come to play James and his partner, Randy, as they are some of the top



Foosball champs James and Randy go down to defeat in a stunning upset.

guns on the Texas-Oklahoma foosball circuit . . .

Watch for the first *Buddy Free* Sunday, this June 26, at Sneaky Pete's in Medallion Center. Admission will be free (if you are 18 and can prove it) with music by Lynx. The *Buddy* staff will be there, with some of our new designer-fashion *Buddy* t-shirts to give away, along with record albums and other assorted goodies. Come on out and see what's happening, as the *Buddy* staff tries to keep you off the streets and in the bars this summer. Watch for more *Buddy Free* Sundays, as we make them up . . .

Mike Duran, owner of Strawberry Fields East called to let us know that by the time you read this, the new Strawberry Fields East will be open,

Help Fight

MS

National Multiple Sclerosis Society

at 6970 Greenville Avenue. The store will feature just about anything imaginable in the line of jewelry, plants, and paraphernalia . . . Congratulations to Pat and Linda, over at Telestar Head Shop on their recent marriage. For their honeymoon, Pat took Linda deep sea fishing down on the coast . . .

Rocket recording artist Kiki Dee will embark on her first headlining concert tour of the U.S. this summer. The Dallas date is very tentative, but she *might* be here July 16. *Perhaps* at McFarlin Auditorium. And Blue *may* be the opening act . . .

Bad Company really kicked up some dust during their recent Dallas appearance, as Paul Rodgers gave some convincing evidence that he possesses the finest voice in rock today. The



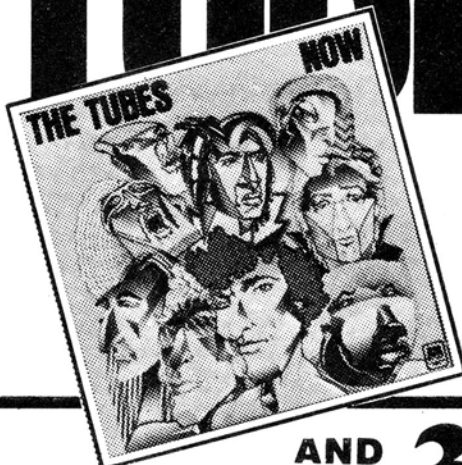
Paul Rodgers.

group played a tight set, that was highlighted by Rodgers' strong vocal range, better than Robert Plant's was during Led Zeppelin's recent metro appearances. As you well know, Bad Company is on the Zep's record label, Swan Song, and they have definitely been doing their homework. They sounded in concert the way you wish Led Zeppelin would sound-forceful, clean, and straight ahead, with no vocal problems . . .

The Dallas Ballet and The Houston Space Dance Theatre, along with the rock group, St. Elmo's Fire, will stage a "rock ballet" in September. Called "Clouser's Caliban," the rock ballet appeared in Houston, and the audience gave it a standing ovation and refused to leave after the final curtain. Further announcements will follow in the next addition of *Buddy* as to what date has been decided on . . .

Theatre Three continues its five week run of Noel Coward's "Fallen

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*PRESTON CENTER *TOWN MALL EAST *RED BIRD MALL



Fallen Angels: Jodie Royer and Georgia Clinton, at Theatre Three.

Angels' through the first week in July. The play is billed as a comedy of "naughty manners," and concerns two aging wives who plan a rendezvous with a past lover to put some spark back into their marriages . . .

In other theater news, the first Dallas production of "Equus" will open at the Dallas Theater Center this month and we rate this one high on the "must see" list, as it is a powerful psychological drama and, yes, it does include a nude scene, but we don't see why some people are so worked up over this when you can go to any movie nowadays and see more than nudity . . .



Equus: John Henson, Jim Marvin, Jacques Thomas, at Dallas Theater Center. Photo by Linda Blase.

In case you call the *Buddy* offices on July 4, and we are closed, it's because we are taking off for Calvin Coolidge's birthday. Happy birthday, Calvin . . .

The hottest funk group in town is **The Neville Brothers**, who are making their national debut at the Bijou. Although it's billed as a "debut," the four real brothers and the four other family-member-musicians (cousins and such), got back a long way. Aaron Neville released his first lp in 1960 and had a number one hit with "Tell It Like It Is" in 1967. Brothers Art and Cyril were long-time members of **The Meters**. Other brothers and cousins have equally impressive credentials. But the important thing is they *cook* with an infectious beat that won't stand still . . .

Notice to all musicians who have ever questioned the legal strength of the standard performance contract commonly used in this state. Las Septem-

ber the **Cactus Cafe Band** played a contracted engagement at a club in Richardson, after which the club owner refused to pay the band. Great Southwest Management (then Texroc Productions) promptly filed suit and as of May 23 they were informed by their attorneys that they had won the case. Score one for the good guys . . .

Local rock aces **Phren-Z** completed their second successful Armadillo performance and a very exciting demo tape at January Sound during the month of June. Rumor has it that a couple of labels are taking a serious look at the band. The future of this band is looking more and more promising all the time. Incidentally, they are in the process of acquiring a laser unit for their concert appearances. Catch 'em while you still can at the Binary Star, June 16-19 . . .

First Rush is talking with Capricorn Records . . . **The All Fingers Band** finished their demo tape at Firehouse Studio . . .

Bugs Henderson surprised everyone recently by announcing that he will be adding extraordinary keyboardist **Lynn Groom** to his band. Look for more details in future issues of *Buddy* . . .

Guitarist **Slim Richey** completed master tapes for his first album in Ft. Worth in June. On the album, which will be released by Ft. Worth-based Ridge Runner Records, Richey is accompanied by Alan Munde, Bill Keith, Sam Bush, Richard Green, Ricky Skaggs, Joe Carr, Dan Huckabee, and others, all top bluegrass and jazz musicians playing a fusion of both forms. The album is scheduled for release in mid summer. Richey has appeared at various jazz and bluegrass festivals and on albums with Buck White and the Down Home Folks, Dan Huckabee, and *Country Gazette* . . .

During their appearance at Mother Blues last month **Brat** was surprised when their former lead singer **Robert Boswell** (when they were called **Cottonmouth**) dropped in to jam with the boys. The crowd was delighted and couldn't get enough of it, and Robert got off to it, too. Robert was on furlough from his residency as a guest of the government as a result of his well-publicized bust a couple of years ago. He told us he is scheduled for release on September 21. It'll be good to have Robert on the local music scene again . . .

Former Trapeze guitar whiz **Rob Kendrick** had a stunning debut at the Ballroom recently with his new band. While waiting to finalize a pending recording deal, Rob is making one night appearances in places like the Armadillo in Austin and Cains Ballroom in Tulsa. Watch for him soon again . . .

During the month of May, **Hummin'-bird** (see photo in *ZooLoo's* column)

had the pleasure of recording a Zoo Homegrown at the very brand new January Sound Studio. All had a good time, including Michael Brown of the Zoo and Chuck Mandernach who did an excellent job of engineering the session . . .



U.S. Kids: formerly Gypsy Ryder.

It's official: Gypsy Ryder has changed their name to **U.S. Kids** . . .

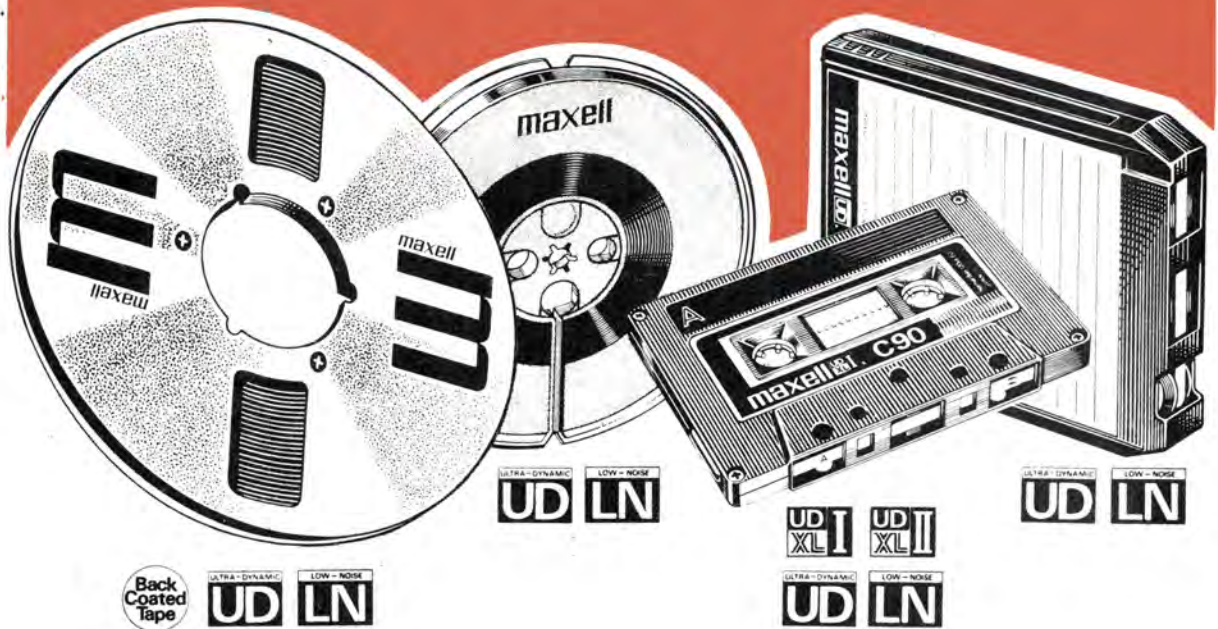
Congratulations are in order to **Stephen Pegues** and **Catherine Gail Engel**, who'll tie the knot on July 1st. . . . And, on the other side of the coin, **Rusty Wier**, who you read about here last month as being on the outs with his old lady, has been linked romantically with both **Stevie Nicks** and **Susan St. James**. At least those are the rumors I've heard.

Minsky's "Burlesque 77?" should enjoy a successful run at Granny's Dinner Playhouse, thanks to a winning combination of bawdy humor and healthy amounts of tits 'n' ass. . . . Speaking of tits 'n' ass, check out RCA recording artist **Dana Gillespie** in American International's film version of **Edgar Rice Burroughs' The People That Time Forgot**, opening a multiple run on June 24. She is a living testament to the success of sex change operations, although the American International press releases fail to mention that fact.



Dana Gillespie cops some leg in "The People That Time Forgot."

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Mike Hedges Tracks The Best New LP's



KZEW
98FM

In Bad Company's Company

Paul Rodgers says he's concentrating more on music.
By Justin McCormock.

"We're at the point now where a lot of people want us to fail." Paul Rodgers looks decidedly unlike himself since he chopped his locks, but his confidence in the band's licks is undiminished.

Swan Song reps ushered the band into the disco-designed clubroom at L.A.'s Forum, almost three hours after the partying had begun. Drinks, but few drugs, were making their rounds, as were what appeared to be the last twelve subjects of *Hustler Magazine's* centerfolds, hustling their buns to the beat on the dance floor.

"Most of our songs are really commercial. In fact, most of our albums are really commercial. When we go on stage, we do our material and people come up and say, 'Why all the greatest hits?' We don't plan it that way, really, it's just that so many of our songs *could* be hits." Rodgers is noticeably pleased with the gig, having drawn an almost capacity crowd of 18,000. "We've toned down the stage act a lot since we last toured so we can concentrate more on the music. That's what the crowd wants to hear, and that's what we give 'em."

"Toned down" fits Bad Company's stage show about as well as Rodgers' oversized Fedora fits his head, which allows only his nose and earlobes to be visible to the sea of frenzied fans. The

movements of the band are understated; Simon Kirke plays hard, but as if he's alone, Mick Ralphs hardly looks at the audience, Boz Burrell strolls around a bit, and Paul Rodgers does a few twirls with the mike stand, occasionally taking his hat off to the crowd, possibly to let them know that he's inside. But when he starts belting out the blues-based lyrics, there is no doubt who the hat belongs to. "Yeah, I cut my hair to be different, really. It's a nice change, especially under those lights."

Seemingly, the newest album, *Burning Sky*, is just as radically a change from the format Bad Company had established with their first three platinum discs. While the songs continue to display the band's 4/4 trademark, they have

at the same time ventured into the realm of album sides rather than album cuts. The songs run together in beautiful order—punching, pulling, then romancing and disclaiming, only to come out fighting fit. For such a "commercially" oriented band, Bad Company has unleashed their first really progressive lp, on top of taking some lyrical liberties that are bound to cause a bit of a backlash, such as "... never been to the ghetto in my life before ... some whites don't have it too cool either ..."

The record company did such a great job at filling the party with people that few even noticed the band had shown up. The *Hustler* honeys were still at it long after Bad Company went movin' on.



Paul Rodgers tips his fedora during concert at Memorial Auditorium, May 20. Photo by Kirby Warnock.



Billy Jim Baker leads the clowns in a rousing version of "Amazing Grace."

Only A Honky Tonk Clown

NTSU's loss is Barnum and Bailey's gain.

By Frank Jackson

Considering the carnival atmosphere that prevails at many country music clubs, it is certainly appropriate that musician Billy Jim Baker (certainly a mellifluous down-home handle) became a clown. No, not a clown like the troublemakers, hecklers, or beer barfers, who always seem to wind up sitting next to your table on Saturday night, but a *CLOWN* clown—as in the circus, specifically the Ringling Brothers and Barnum & Bailey Circus.

Baker, who was born and raised in Harlingen, attended North Texas State for three and a half years, leaving eight hours short of a degree in music. He eventually completed his formal education at Clown College—which is not a derogatory name for a drop-out school, but a bona fide Florida institution run by Ringling Brothers. Granted, a high percentage of college students are clowns, but for most of them, it's strictly extracurricular.

During a three-month training period, Baker learned the finer points of mime, acrobatics, pratfalls, make-up, and other essential elements in the repertoire of a clown.

After graduating from Clown College (presumably the commencement exercises are somewhat different from the usual Pomp and Circumstance), he became a full-fledged member of Ringling Brothers' famous Clown Corps, and has been traveling with the circus ever since.

Before trading in his cowboy boots for the oversized shoes (not recommended

for negotiating cow pastures) of the clown the twenty-seven year old Baker was a familiar figure in Nashville and Austin country music circles. He composed and arranged songs, did back-up work, and performed the thankless task of warming up the audience before the headliner. Baker has carried out this function for Jerry Jeff Walker and many other stars.

There is even some cross-fertilization between Baker's two callings: he has composed two songs which draw upon his circus experiences. "Tatoed Tillie" would doubtless feel at home around any Marlboro man, and "Circus Train" is another variation on the popular country and western theme of rail travel.

When the Ringling Brothers Circus plays in Dallas, July 6-11, it will be a homecoming of sorts for Baker, who has many friends and relatives in the Metroplex. (One of his fellow clowns, Dan Rogers, is an Oak Cliff native.) Baker also has an album due to be released at the time the circus hits town.

Alphabetically speaking, the distance between greasepaint and guitars spans only a few pages in the dictionary; professionally speaking, it is a quantum leap. But for Billy Jim Baker, the two careers are harmonious.

"I've slept in millionaire's beds, and I've slept at the Salvation Army on cots," he says philosophically. "And I've learned that once you've closed your eyes, it's all about the same."

All of which certainly sounds like something a lyricist would say.

Zep Cops Top Spot

Led Zeppelin wins British Rock Poll like Seattle Slew wins horse races.

It came to no surprise to anyone that the top group in *Buddy's* British rock poll was Led Zeppelin. What was surprising was the way those masters of heavy metal virtually dominated the balloting, garnering over twice as many votes, with our method of calculation, as Queen, the runner-up.

Those two groups were followed by Yes, Fleetwood Mac, and the Rolling Stones, as the most popular English rockers of *Buddy* readers. (On the ballot in the May issue we said we were sure there were some good groups we forgot to include. One of those was Pink Floyd, despite the fact that Pink Floyd was scheduled to play a sold-out concert at Tarrant County Convention Center on May 1 and was getting lots of publicity and air play at the time. We're terribly embarrassed about that omission. We're sure that had the Floyd been included they would have surely placed in the top five.)

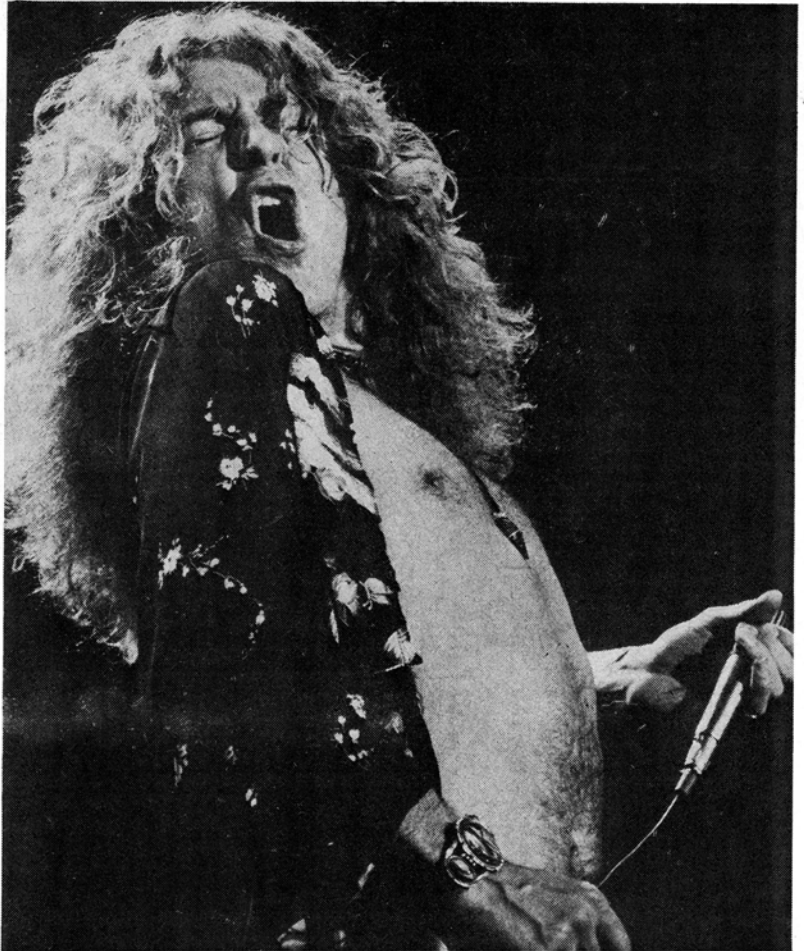
During the May poll (no pun intended) we asked for readers to give us the names of their top five British rock acts. We then assigned points to the groups and totaled up the results. First place groups were given five points, second place groups got four, third place groups got three, fourth place groups got two, and fifth place groups were given one point.

Using this method of calculation, Led Zeppelin got 506 points, Queen got 224, and Yes got 143. Also fourth place Fleetwood Mac was awarded 125 and the Rolling Stones tallied 118.

Jeff Beck, in sixth place with 116 points, was the top individual (non-group) in the competition. Eric Clapton came in 11th with 84 points, Peter Frampton was awarded 68 points for 14th place, and George Harrison was hot on Frampton's heels in 15th place with 63 points. (The Beatles were scratched from the competition because we wanted only currently performing groups, but they still got 55 write-in points.)

The top twenty names are listed below, along with their number of points in parenthesis.

1. Led Zeppelin (506)
2. Queen (224)
3. Yes (143)
4. Fleetwood Mac (125)
5. Rolling Stones (118)
6. Jeff Beck (116)
7. Jethro Tull (105)
8. Who (100)
9. Paul McCartney and Wings (95)
10. Emerson, Lake, & Palmer (93)
11. Eric Clapton (84)
12. (tie) Black Sabbath (83)
Foghat
14. Peter Frampton (68)
15. George Harrison (63)
16. (tie) Electric Light Orchestra (55)
Genesis
18. (tie) Elton John (50)
Robin Trower
20. Bad Company (48)



Robert Plant of Led Zeppelin: first in the British Rock Poll. Photo by Ron McKeown.

Readers' Comments

The comments that went along with the ballots also made quite interesting reading. Many persons commented on the stage shows of the Britons. Barbara Allen of Duncanville said the British "know the meaning of entertainment." Jim Walt of Dallas noted that the concerts "buzz through your head all day after." Barbara McComb of Ft. Worth agrees that "British wit tickles subtle levels of my mind." Jim Rowlett of Arlington likes groups "that put on a great show *with* great music," whether they're British or American.

Rodney Thomas of Euless says British rock is "more innovative," while Vicki Young of Richardson calls it "more imaginative." Charles Peoples of Dallas says, "The music has a lot of emotions which anyone can find to fit their feelings at any time of the day."

Leigh Ann Gaskin of Mesquite claims the British groups have "better vocals," while Penelope Walker of Dallas says they "possess their own style of magic." Michael Mason of Cleburne confesses

that the British "bring out the Druid in me."

Victor Galvan of Dallas says British Rock "expresses the feelings of youth in a working class situation." John Hart of Richardson believes that "the English have more respect for American blues than American groups," while Paul Clinkscales of Ft. Worth thinks "the stream of British rock is slowly fading away," and America is where the music scene is now.

But the most moving and personal comment came from Babette Todd Riner of Hurst who says she "wasn't really living 'til I heard British rock. I was wasting away out in West Texas back in 1970 to the tunes of Glen Campbell and the Carpenters until a renegade taught me the facts of life. The facts of life being Traffic, Led Zeppelin, the Kinks...."

Buddy is happy to send a new record album by a British group to each of the readers quoted above. And a big thank you to everyone who participated in our British rock poll.

SUNDAY BUDDY SUNDAY

Join your friends and the Buddy staph at Sneaky Pete's, Sunday, June 26, from 7 to 2 am for the first SUNDAY BUDDY SUNDAY, a FREE evening of music by

LYNX

plus FREE record albums, FREE Buddy t-shirts, and lots and lots of other surprises. It's all FREE, your ID (you must be 18) is your admission. See ya' there!

SNEAKY PETE'S FREE

714 Medallion Center / June 26 / Sunday / 7pm-2am



You Gotta Have a Game Plan

And the Homecoming Tour was part of it.
By Kirby Warnock.



Above: Balcones Fault takes a short intermission. Photo by Lee & Lesser.

Below: A recent Balcones Fault poster from Austin.

When Balcones Fault came back to Dallas to perform at Faces, it represented a homecoming tour for a band that had left Texas to "make it" in California, and come back with a nationally released record. From their conception at Armadillo World Headquarters, Balcones Fault had decided that they would not become another club band, but that their one goal would be to make it as national recording artists.

Fletcher Clark, guitarist and perpetual energy man, said that the group got together when he and Jack Jacobs left for California, but got stuck in Austin. Jack and Fletcher had grown up together in San Antonio, and played in some bands while attending college in the northeast, but after school and a not-so-promising career in a New England bank, Fletcher left for California—by way of Austin.

"We used to jam a lot at the Armadillo, with a bunch of other musicians, when we finally decided on a permanent line-up," Fletcher continued. "When we settled on the group members (Michael McCreary, Don Elam, Michael Christian, Dean Stimulus, Doug Harman, Steve Blodgett, and Jack Jacobs.) Eddie Wilson of the Armadillo came up to us and told me that he had this fantastic name for a band, and that he had been saving it until the right one came along, so he dubbed us 'Balcones Fault'".

As any freshman geology student

will tell you, Balcones Fault is a true fault line that runs through central Texas, but to Eddie Wilson it was more than that.

"Eddie told us that it was the one thing that has been in Texas longer than any of us, and it is the unifying center of the state, as it connects the highlands with the coastal plains, but it also divides them. He said it was the only thing that is truly Texan, and unique to Texas."

When Fletcher talks to you, you feel like you have discovered a new energy source, as he is akin to a live wire, moving his hands, talking in sudden bursts of sentences, and rattling the ice in his drink while taking a gulp between words. The whole group carries this high-energy level with them on stage, as they jump about like a combination of the Marx Brothers and the Boston Celtics, always in motion, but always musical.

After obtaining a name, and a logo drawn for them by Austin artist Jim Franklin ("We smoked four joints of Columbian, then Jim drew us our logo.") the Fault became the darlings of the Austin club scene, a fact which is even more amazing when you are reminded that they do not play the progressive country that trendy Austin loved at the time. *Texas Monthly* dubbed them the best show band in the state, and the media spread the word about their sets that included things like breaking out of plastic bags to begin their show.

But back to the game plan, Balcones Fault had made it as a bar band, now they needed that record contract. A decision was made to travel to California and sign themselves up-to somebody. However, a certain lady in the Golden Gate state had heard a tape of the group, and she just happened to be the ex-wife of the president of Cream Records. She played the tape for him, he liked it, and when Balcones Fault arrived in California a record contract was waiting for them in their hotel room.

Jack Jacobs, guitarist and Groucho Marx look-alike, continues the saga from here. "We then started recording, and we made the decision to record in California instead of Texas simply because we felt that there are more experienced engineers out there. There are certain producers who can tell when you have reached your peak, and they won't keep you there doing track after track. They'll just send you home and make do with what they have and try to clean it up in the mix. Also, there are about 10 or 12 producers in California who can listen to music all day without getting 'fried ears.' By that I mean they can hear your tape over and over for an eight-hour day, and still possess the ear to pick up bad notes or a poor mix. These are the type of people we wanted to cut our first

Continued on page 29.

ALL NEW!

STRAWBERRYFIELDS headworld

STRAWBERRYFIELDS ON GREENVILLE AVE. HAS MOVED AND IS BIGGER AND BETTER THAN EVER! NOW CARRYING A FULL LINE OF UNDERGROUND COMIX PLUS NEW T-SHIRTS, JEWELRY, CLOTHING (AND DRESSING ROOMS), AND ALL THE NEWEST AND BEST PARAPHERNALIA!

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A COMPLETE ELECTRONIC
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HEADWORLD
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691-3533

Record Reviews
Continued from page 10

out so hard that he's often exaggerated and melodramatic. He doesn't drift into excess, he charges into it with a full head of steam. There's more than enough safe, cautious music around, but it's *Your Place Or Mine* if you want to get away from it.

The Sons of Champlin
LOVING IS WHY
Ariola America

Like a lot of bands today and back in the sixties when the Sons of Champlin originated, they were white hippies playing black music. They were just going about it differently, focusing more on the sophisticated, but funky side as opposed to the raw approach favored by others. In a general sense it's the kind of thing Boz Scaggs has so much success with these days. With their latest album, *Loving Is Why*, they still haven't refined it (they lack a knack for killer hooks) in the way their more commercially successful peers have, despite their precise execution.

Balcones Fault
Continued from page 27

record under, because we wanted the best sound possible on the record."

Jack was conservatively dressed in a blue knit shirt—complete with the little penguin on it—and tan slacks. He could have passed for a college professor (which he was before joining Balcones Fault), but when he took the stage some twenty minutes later he was in white satin pants and jumped around with his guitar with the infectious insanity that characterizes every Balcones Fault Show.

Their music is impossible to put a label on, as they touch base with about every possible musical genre imaginable during their set, including satires of Mexican music and country music, along with some reggae and a rousing rendition of "42nd Street" that sounds like it was straight out of a Betty Boop cartoon. The only thing you can say about their music is that it is all very good.

With a record on a national label, and a tour to promote it, Balcones Fault continues to move ahead on their game plan for musical success, and they should be winning in the coming year.

Quiz Answers
Continued from page 38

- | | | |
|------|-------|-------|
| 1. c | 8. g | 15. a |
| 2. h | 9. b | 16. q |
| 3. m | 10. s | 17. k |
| 4. u | 11. t | 18. e |
| 5. p | 12. r | 19. l |
| 6. o | 13. j | 20. i |
| 7. n | 14. d | 21. f |

POSTER ART



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/ RUNAWAYS



ROGER DALTRY



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TED NUGENT



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LEE & LESSER
Photo Graphics
SUPER STARS

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- Robert Plant
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- Todd Rundgren
- Runaways
- Bob Seger
- Lynyrd Skynyrd
- Lonesome Dave

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- MARK FARNER HARRISON & CLAPTON ■
- BETTE MIDLER PAUL McCARTNEY ■
- DOOBIE BROS STEVE MILLER BAND ■
- ALLMAN BROS BAD COMPANY (LIVE) ■
- JIM PAGE STEVIE WONDER ■
- LEON RUSSELL EDGAR WINTER ■
- MARC BOLAN ERIC CLAPTON ■ ○ ▲
- ROBERT PLANT MOTT THE HOOPLE ■
- ▲ DEEP PURPLE TEN YEARS AFTER ○
- ▲ BTO BAY CITY ROLLERS ■
- ELTON JOHN NEIL DIAMOND ■
- LED ZEPHINER ALICE COOPER ■ ▲
- TULL RICK WAKEMAN ■
- THE WHO LED ZEPPELIN ■ ■
- BEATLES BLACK SABBATH ■ ○
- ▲ EL&P STEPHEN TYLER ■
- ▲ PINK FLOYD NEIL YOUNG ○
- DYLAN ROD STEWART ○ ○
- JANIS JOPLIN KISS DESTROYER ■
- HENDRIX THREE DOG NIGHT ■
- SWEET ROGER DALTRY ■
- Z Z TOP TODD RUNDGREN ■
- BOWIE GENESIS ■

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FRAMPTON - BAD COMPANY - MONTROSE - BOZ SCAGGS - BRIAN FERRY
JACKSON BROWNE - THIN LIZZY - BOB MARLEY - STYX - GENESIS - 10CC
TODD RUNDGREN - LYNRYD SKYNYRD - NEIL YOUNG - ROBIN TROWER
BEATLES - PURE PRAIRIE LEAGUE - CLAPTON
NEKTAR - DEAD - JOURNEY - BOWIE
FLEETWOOD MAC - CSN&Y - YES
MONTY PYTHON - TUBES - EL&P
FOGHAT - MOTT THE HOOPLE
Z Z TOP - ELO - DAN FOGELBERG
ANGEL - RETURN TO FOREVER
ZAPPA - DYLAN - ALICE COOPER
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- ELTON JOHN PINK FLOYD
- BEATLES ELO
- ROD STEWART KISS
- JANIS JOPLIN JIM PAGE
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KRAKATOA PHREN-Z AUTUMN PEOPLE
June 13-15 June 16-19 June 20-25

BLACK HORSE BLACK HORSE DOUBLE ACE
June 27-July 2 June 27-July 2 July 4-6

LIGHTNING TEXAS (tent.) EDGE
July 7-9 July 21-23 July 25-30



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Events in July

The ZOO Concert Calendar

Directory: DCC-Dallas Convention Center, TCCC-Tarrant County Convention Center, DSO-Dallas Symphony Orchestra.

Lynn Anderson, June 15, Summertop at Northpark.

Grover Washington, Jr., Al Jarreau, June 16, TCCC.



Al Jarreau.

Lena Horne, June 11-18, Venetian Room, Fairmount Hotel, 748-5454.

Mary McGregor, June 17, Six Flags Over Texas.



John Klemmer.

John Klemmer, June 17, Granada Theater.

James Brown, Billy Preston, Jazz and Soul Festival, June 18, Cotton Bowl, 8PM.

Lou Rawls and Marlena Shaw, June 19, McFarlin Auditorium, tickets: Amusement, Sound Warehouse, Fantasia, and Preston Records.

Dickie Betts, 38 Special, June 18, Will Rogers Auditorium, Ft. Worth.

Muddy Waters, June 18, Granada Theatre.

REO Speedwagon, Journey, Judas Priest, June 19, Texas Hall, UTA, tickets: Amusement, Sound Warehouse.



Judas Priest.

Doc Severinson, June 19, Summertop.

Duke Ellington, June 20, Granny's Dinner Theatre.

Aerosmith, June 21, TCCC.



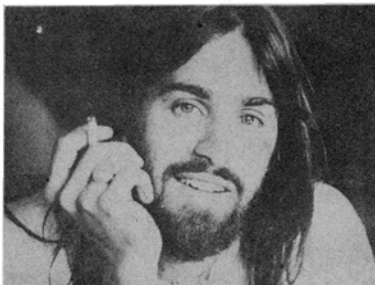
Aerosmith.

Jerry Jeff Walker, Asleep At The Wheel, June 23, Texas Hall UTA.



Jerry Jeff Walker.

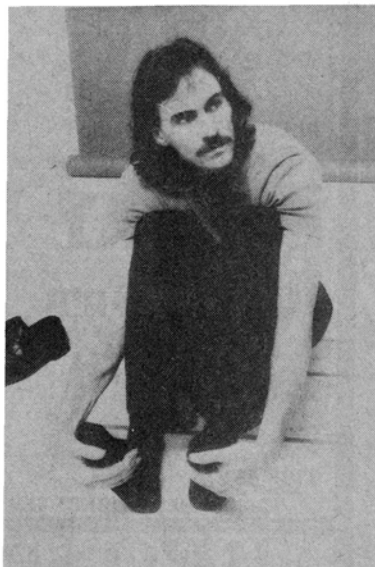
Dan Fogelberg, June 26, Texas Hall UTA.



Dan Fogelberg.

Dizzy Gillespie, June 27, Granny's Dinner Theatre.

James Taylor, June 26-27, McFarlin.

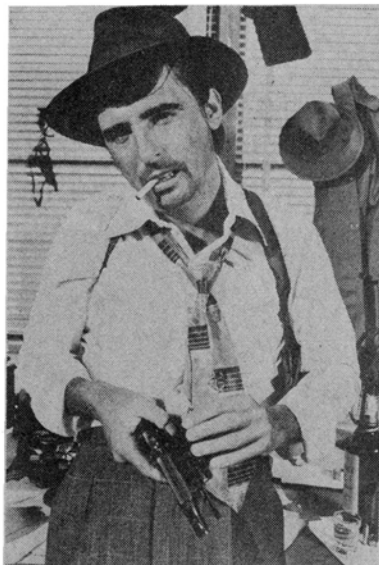


James Taylor.

Peter and the Wolf, with DSO and mime troupe, June 30, Summertop.

Sea Level, Bugs Henderson, July 1, Granada Theater.

Alice Cooper, July 3, TCCC.



Alice Cooper.

Sergio Mendes and Brasil '77, July 6, Summertop.

Ringling Bros. Circus, July 6, DCC, (see ad in this issue for more details.)

Eagles, July 7 & 8, TCCC.



Eagles.



ALICE COOPER

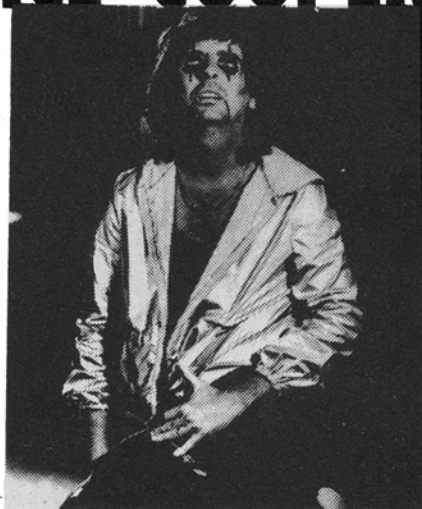
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GREATEST



PLUS SPECIAL GUEST
RICK DERRINGER

SUNDAY
JULY 3 8pm

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REO SPEEDWAGON JUDAS PRIEST PLUS JOURNEY

SUNDAY, JUNE 19th 7:30pm

ARLINGTON TEXAS HALL

Jesse Winchester, July 9, Texas Electric Ballroom.

Charlie Rich, July 9, location unavailable at press time.



Charlie Rich.

Steve Fromholz, July 10-11, Faces.



Steve Fromholz.

Starbuck, July 15, Six Flags.

Ray Wylie Hubbard, July 21-23, Faces.



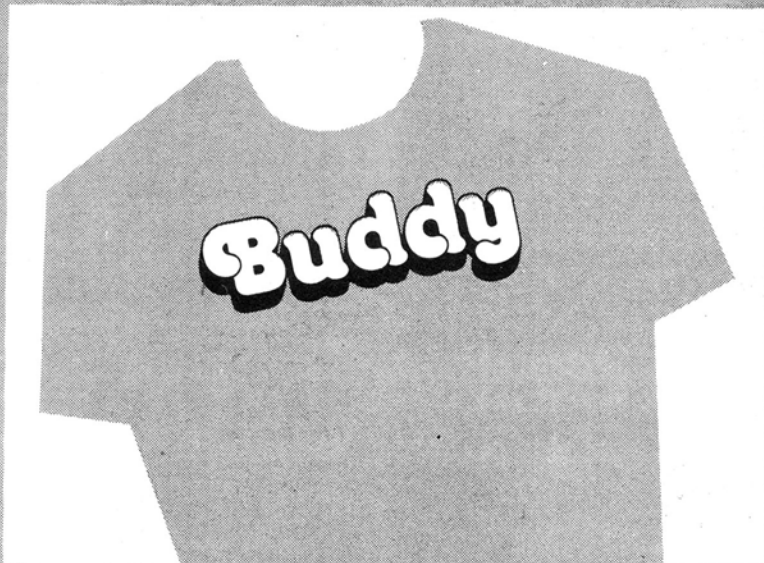
Ray Wylie Hubbard.

Peter Frampton, July 22, TCCC.



Peter Frampton.

WE GOTCHA COVERED !

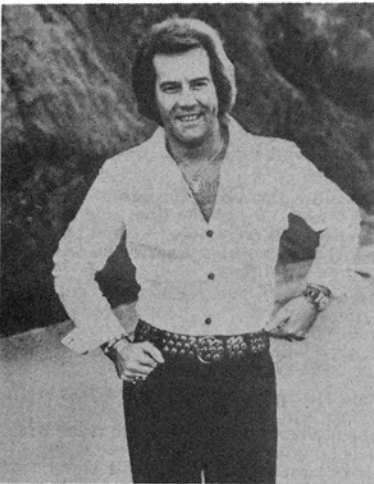


THE BUDDY T-SHIRT

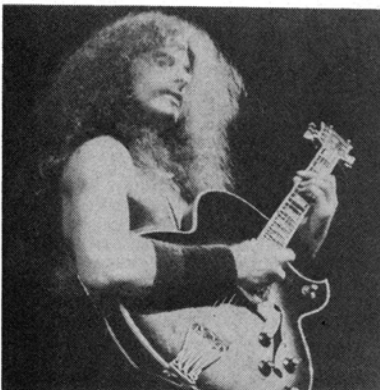
It's black and white on a colored shirt, and available now for \$3.50 postpaid from BUDDY T-SHIRT OFFER, Box 8366, Dallas, TX 75205. Specify S-M-L-XL. Allow three weeks for delivery. (Texas residents add 5% sales tax.)



England Dan and John Ford Coley.
England Dan and John Ford Coley, July 23, Six Flags.
Tommy Overstreet, July 23, Bronco Auditorium.



O'Jays, July 29, DCC.
Ted Nugent, July 30, Cotton Bowl, Fair Park.



Ted Nugent.
Justin Wilson, July 30, Bronco Auditorium.
Coming attractions in August: Linda Ronstadt, George Benson, Seals & Crofts, Emerson, Lake & Palmer (tent.), Bonnie Raitt, and Firefall.

Ticket Agencies

- Amusement Tickets, 15 locations, 741-2751.**
- Central Tickets, Sheraton Hotel, Ft. Worth. Call metro line 429-1181.**
- Preston Tickets, 8111 Preston Rd., 363-9311.**

Rainbow Tickets, 6225 Hillcrest, (across from SMU), 521-3670. 16 locations from Dallas to Houston.

Summertop at Northpark Tickets, Series tickets at \$15-\$60. General admission \$5. Tickets at DSO box office in Titcher's Northpark. Call for more information, 692-0203.

For up-to-date, last minute concert information, call the Zookeeper, 24 hours a day, at 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.

Adairs, 3903 Cedar Springs, 526-9379. Bar & Grill featuring hamburgers only. The juke box contains a large variety of country and rock music. Being loud and rowdy is the accepted norm. Fri-Sat 4-2, Sun 4-12.

After The Goldrush, 3120 W. N.W. Hwy., 358-3762. DJ and disco music. Interesting contests; Sun. LUV night, no cover. Mon. live music (mini-concert). Tues., Tiny bikini night. \$150 prize. Wed., ladies night, no cover, drinks free. Thurs., wet tank tops night. Fri-Sat., Dynamite Party night w/special prizes for foxy ladies. Their dance floor offers 6000 different lighting combinations, offers alka-seltzer if you can't handle it.

Andrew's, McKinney at Hall, 526-9501. From the owners of Chelsea Corner, a new bar/restaurant with creative mixed drinks. Live entertainment, usually contemporary acoustic musicians. Open 7 days, at 11:30-2AM daily.

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

Bijou, 500 Medallion Ctr., N.W. Hwy. at Skillman, 691-3037. Art deco bar/restaurant. Pegasus is house band. Tues-Sun, 9-11PM for entertainment. Open 7 days.

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.

- June 13-15 Krakatoa
- 16-19 Phren-Z
- 20-25 Autumn People
- 27-J2 Black Horse
- July 4-6 Double Ace
- 7-9 Lightning
- 11-16 Call for band
- 21-23 Texas (tent.)
- 25-30 Edge



Krakatoa.

Bo's Place, 3311 Oak Lawn, 526-9401. Bar and beer garden. Live entertainment w/local bands. Game room w/league darts. Outstanding feature: a dog

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in the Friendly Spirit
of the Wild West**

**4507 Greenville
at Yale
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Open 7 Days per Week
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The
Bronco Jamboree
Presents from the
BRONCO AUDITORIUM



Located at 2600 Fort Worth Avenue-IN DALLAS

**July 30
Justin Wilson**

The Cajun Humorist
with The Levee Band

\$350 Advance
Tickets at Sears, Rainbow
Tickets, Preston Tickets
Rainbow Tickets and
Central Tickets in Fort
Worth
\$4.50 at the Gate



714 Medallion Center

ALL FINGERS BAND
June 13-18

GUNPOINT
June 19

LYNX
June 20-26

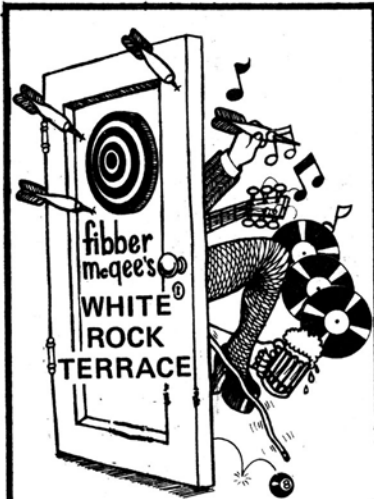
UNCLE RAINBOW
June 27-July 2

MOTION
July 3

FULL FORCE
July 4-10

LIGHTNING
July 11-16

Medallion Center
369-1874 369-1824
\$1 Cover Sunday-Thursday
\$2 Cover Friday & Saturday



Dance to the music of
"Broken Spoke"
Every Wed., Thurs., Fri.
and Sunday
Rick Hooper-Friday Morning

Lynn Echols
Fri. and Sat.

Open at 7 AM
Happy Hour: 7-9 AM & 5-7 PM

348-9840
4875 Lawther
at Northwest Hwy.

named Bo that talks. Cover on week-ends. No credit cards. Open 7 days, 12-2AM.

Charlie's Bar, 2900 Walnut Hill Ln., behind Monterrey House, 352-3214. Serves food from 11AM-2PM. HH 12 noon-2PM, 5-7PM, Singer from 5-8PM weekdays. HH 7:30-9:30PM Sat. Disco and live entertainment. Light rock.

Chelsea Corner, 4830 McKinney Ave. at Monticello, 526-9327. This warm and relaxing pub serves creative mixed drinks plus beer. Singers Gary Stewart, Frank Muse, and Jimmy Johnson are the highlights of Chelsea. Serves sandwiches and snacks. No cover. 11:30-2AM weekdays, Sat-Sun 2PM-2AM.

Downstairs At The Registry, The Registry Hotel, 1241 W. Mockingbird at Stemmons Fwy. Live entertainment w/Char Lovett. Private club, \$2 for weekend pass, \$5 for yearly membership. HH is 5-7PM. Open 8-2AM.

Faces, 4001 Cedar Springs, 526-9004. Popular nightclub featuring the best in progressive showcasn

June 15-18	Greezy Wheels
21-25	Bee's Knees
26-28	Mike Redden
30-J2	St. Elmo's Fire
July 3-4	Mike Redden
5-9	Bee's Knees
10-11	Steve Fromholz
12-26	Mother of Pearl
17-20	Mike Redden
21-23	Ray Wylie Hubbard
26-30	Bee's Knees



Bee's Knees.

Fannie Ann's, 4717 Greenville Ave., 368-9003. Variety of funk, soul, and jazz bands playing seven nights a week. Foosball and pinball. Dance floor. Hot sandwiches till 2AM.

The Granada Theatre, 3524 Greenville, 826-2303. Plush showcase club with comfortable theater seating, and plenty of free parking. Full bar, with house specialties and Michelob on tap. Top entertainment by national acts.

July 1	Sea Level with Bugs Henderson
July 8	Larry Coryell

J. Alfred's, 4129 Oak Lawn, 526-9222. Serves food, sandwiches, till 1PM. Standing room only on weekends. Very loud patrons and jukebox. Place to look people over. Mixed drinks and beer. HH 4-7PM, open 11AM-2AM, daily.

Jack Brown's Beer Garden, 2915 Community Drive, Behind the trees, 351-9149. Refurbished old house with huge front yard for the beer garden. Lots of big trees to hide you. Ask for the Peachtree Special.

Jersey Lilly, 3205 Knox, 522-7212. Inti-

mate 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 allday.

Knox Street Pub, Knox at Travis, 526-9476. Thirties style bar with plants and friendly atmosphere. Luncheons are inexpensive, ranging from beef stew served with french bread to other American dishes. Mon-Sat 10AM-2AM. Closed Sun.

Le Jardin, 8202 Park Ln., 361-8008. Contemporary disco, backgammon, fogged dance floor. 25-40 club. M-F HH 5-8PM, 8-2 weekends. "Gong Show" TV. No food.

Lemmon Avenue Bar & Grill, 4330 Lemmon, 521-4730. HH is Mon-Fri, 4-7PM, 1/2 price drinks. Serves "home-cookin'" style food and fresh vegetables daily w/luncheon specials. Full bar, w/mixed drinks.

Love, Love Field Terminal, 357-5661. Disco action in Rainbow Room. \$3.50 general admission also includes: ice skating, pinball, movies, roller skating, and eats.

Lorghon 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.

Market, 5627 Dyer, 368-9700. Mon, \$1.50 pitchers; Tues, unescorted ladies free; Thurs, "Tanker Night," Saloon Band, Fri-Sat, Mon-Fri, 4PM-2AM, Sat, 7PM-2AM, HH is 4-7PM.

Mark III Disco, 10883 Harry Hines at Walnut Hill, 358-1350. Disco w/D.J., Open 10-2am daily. Has cash prize contests on pool Tues nights. Wed is wet t-shirt contest \$500 prize and Thurs is 60¢ drink night. Has its own headshop. 18-30 clientele.

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 Mayor's House, 2905 Maple Ave., 651-9092. Remodeled mayor's mansion with art deco. Club, and restaurant with piped in music. Two menus, lunch and dinner. Newly added patio for outdoor eating and drinking.

Mother Blues, 4015 Lemmon Ave., 528-3842. Traditional Dallas showcase club and mainstay boogie bar. Full bar, live entertainment by top area rock 'n' roll and blues bands till 5AM weekends. Complete gameroom. Open 8PM-2AM, till 5AM weekends. Cover charge Friday and Saturday.

June 16-19	Too Smooth (Closed for repairs)
20-29	Phren-Z
30-J3	All Fingers Band
July 7-10	Crackerjack
14-17	

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¢.

Old Circle Theatre, 2711 Storey Ln., 358-1771. Large, converted movie house, with upstairs game room featuring pool, foosball, and air hockey. Big dance floor, large seating capacity. Happy hour 7-8:30 weekends. Live music every Wed.-Thurs.

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.

Poor David's Pub, 2900 McKinney, 824-9696. Dart league, activities, pinball, and hot sandwiches. Fri-Sun is jazz session w/house band.

The Randy Tar, 7043 Greenville Ave., 691-7102. Class restaurant serves lunch and has bar. HH is 4-7PM with live entertainer Karen Bella. Wed-Sat band is Next, w/ Coconuts on Sun-Tues. Dinner served 5:30-11PM.

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. Drinks, beer, serves food. Game room. Live entertainment by top name area groups. Wed. & Sun. 1/2 price nachos.

June 13-18	All Fingers Band
19	Gunpoint
20-26	Lynx
27-J2	Uncle Rainbow
July 3	Motion
4-10	Full Force
11-16	Lightning



Full Force.

Stoneleigh P., 2927 Maple, 741-0824. Bar & restaurant, class patrons, w/ jukebox. Unusual cheeseburgers, spinach salad, and Godiva chocolate ple. Opens 11:15AM. Fri-Sat till 2. Grill open till 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.

Texas Electric Ballroom, Cadiz at Industrial, 747-7877. Dallas' funk boogie hall featuring top names and local groups. Offers some free concerts. Seats 1800. Serves drinks. Call for recorded message on coming acts.

T.G.I. Friday's, Old Town, 5500 Greenville Ave., 363-5353. Only hip people are seen here. Bar/restaurant w/HH Mon-Fri, 4:30-6:30PM, 1/2 price drinks midnight-2AM. Swingles pick-up bar.

Venetian Room, Fairmount Hotel, Ross & Akard, 748-5454. Dallas "class" room featuring top-name entertainers. If you are there after dinner is served, you pay only a cover.

The Waterhole, 4507 Greenville Ave., 368-9360. Old-fashioned beer joint with no mixed drinks. Serves sensational burgers for the price. They stock special imported beer for their regulars as well as air hockey, foosball, pool, TV. Open 11-2 except Sun. 12-2.

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FACES PRESENTS

- Greezy Wheels
June 15-18
- Bee's Knees
June 21-25
- Mike Redden
June 26-28
- St. Elmo's Fire
June 30-July 2
- Mike Redden
July 3-4
- Bee's Knees
July 5-9
- Steve Fromholz
July 10-11
- Mother of Pearl
July 12-26
- Mike Redden
July 17-20
- Ray Wylie Hubbard
July 21-23
- Bee's Knees
July 26-30

CLOSED ON MONDAYS
except for Road Shows

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**Chastity Fox
Marc Benno**

June 23, 24, 25

Sea Level

with Bugs Henderson
Friday - July 1
2 Shows - 9 P.M. & Midnight

Larry Coryell

Friday - July 8
2 Shows

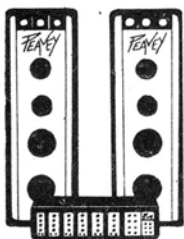
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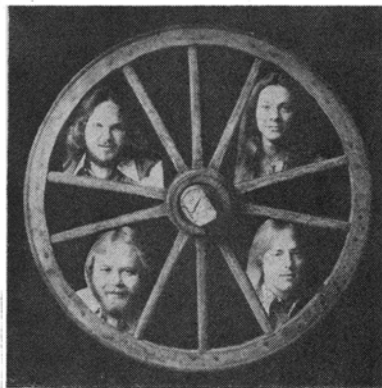
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Broken Spoke.

ZOO SPECIALS

Zoo Concert (Saturdays at 10PM)

June 18	Gallagher & Lyle
25	Iggy Pop & Nazareth
July 2	Kansas
9	To Be Announced
16	Procol Harum



Iggy Pop and Ray Manzarek.

Sunday Special (Sundays at 10PM)

June 19	Outlaws & New Riders of The Purple Sage
26	Hall & Oates
July 3	John Miles
10	Joan Baez
17	Bob Marley & The Wallers

Homegrown (Wednesdays at Midnight)

June 15	Hummin'bird
22	Buster Brown Band
29	Snow Geese

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are free!**

Hard rock lead and rhythm guitarist formerly with Iron Jaw seeks new band preferably working in the Oak Lawn area. Have PA and can do vocals. Willing to travel. Want money. Equipped for any gig. Call right now. Bill 817-460-6770.

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If you're a musician looking for a job, or a group looking for a complete listing of musicians residing in the metroplex.

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Musicians Directory

Bass player and female vocalist needed for determined rock band in Denton. We practice every night because we plan on making money. Phone 383-4679 or 387-3683.

Lead guitarist and/or drummer looking for position in working rock band! Experienced, loaded with equip. and PA! Serious only!! Michael 627-3707(817), Doug (214) 262-7506.

Need now!! 2nd lead player and keyboards for punk rock group. Must look the part plus!! Example of style . . . Tubes, Crack The Sky, Starz, Lou Reed, Call Roy (268-4563) or Tom (921-2794.)

Looking for bass player and good singer, 17-21 to join punk rock band. Don't call unless you're good, serious, and ready to work. Please call Darron (275-5744) or Arthur (457-6266.)

Wanted for working rock and roll band: bass player. Must be intelligent, dependable and easy to get along with. RAVEN MAD SOUND, P.O. Box 16069, Ft. Worth (817) 292-8317.

Sound man with excellent PA system looking for group: Call Bill-941-3980.

Guitarist or keyboardist who writes and composes needed to complete highly competent, mature, stable, hard-working rock band. For information call: 521-5942 or 521-8803 after 5 PM.

Two female vocalists looking for band to gig with in Dallas and Ft. Worth area. One can play the piano. One is creative lyrically. Into rock and progressive country and easy listening. Contact Kym (498-3597.)

Guitar player, lead or rhythm looking for working band or musicians into progressive country or country rock. Also play pedal steel and sing lead or backup vocal. Richard (423-9539.)

Needed immediately: drummer/singer for working jazz-rock-funk group. Call 214-462-3670.

Needed one hot drummer to complete best rock act around. Only those who are sharp need apply. Material will be challenging. Call Bill (817-460-6770) or Jerry (261-4027.)

Professional guitarist & bassist looking for working band. All styles, excellent equipment, experience, travel, also doubles on steel, synthesizer, & vocals Call (214) 462-3670.

Lead singer/lead guitarist/slide player wants gig with working band or good original band. Play rock, blues, and country. Am professional. Will travel, relocate. Call David at 214-361-6944.

Manager seeks new groups. Must be able to travel. Group must be able to learn new material. All styles needed except acid rock. Plenty of work for serious group. Call Harry Strunc at 436-7203.

Lead guitar player seeks full time gig with rock band. Can sing, formerly with Stony West. Call Scott (214) 245-4194.

Need 2nd lead guitarist and drummer for sophisticated punk rock show band. Must look the part. Roy 268-4563, Tom 921-2794.

Versatile lead guitarist seeks job in working band. Electric or acoustic country, folk, pop, and original. Call 358-1723.

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. Deadline is the first Friday of the month for the next issue. We do not accept ads for persons trying to sell musical instruments or promote their group by name. Address all insertions to: Musicians Unclassifieds Buddy Magazine P.O. Box 8366 Dallas, TX. 75205

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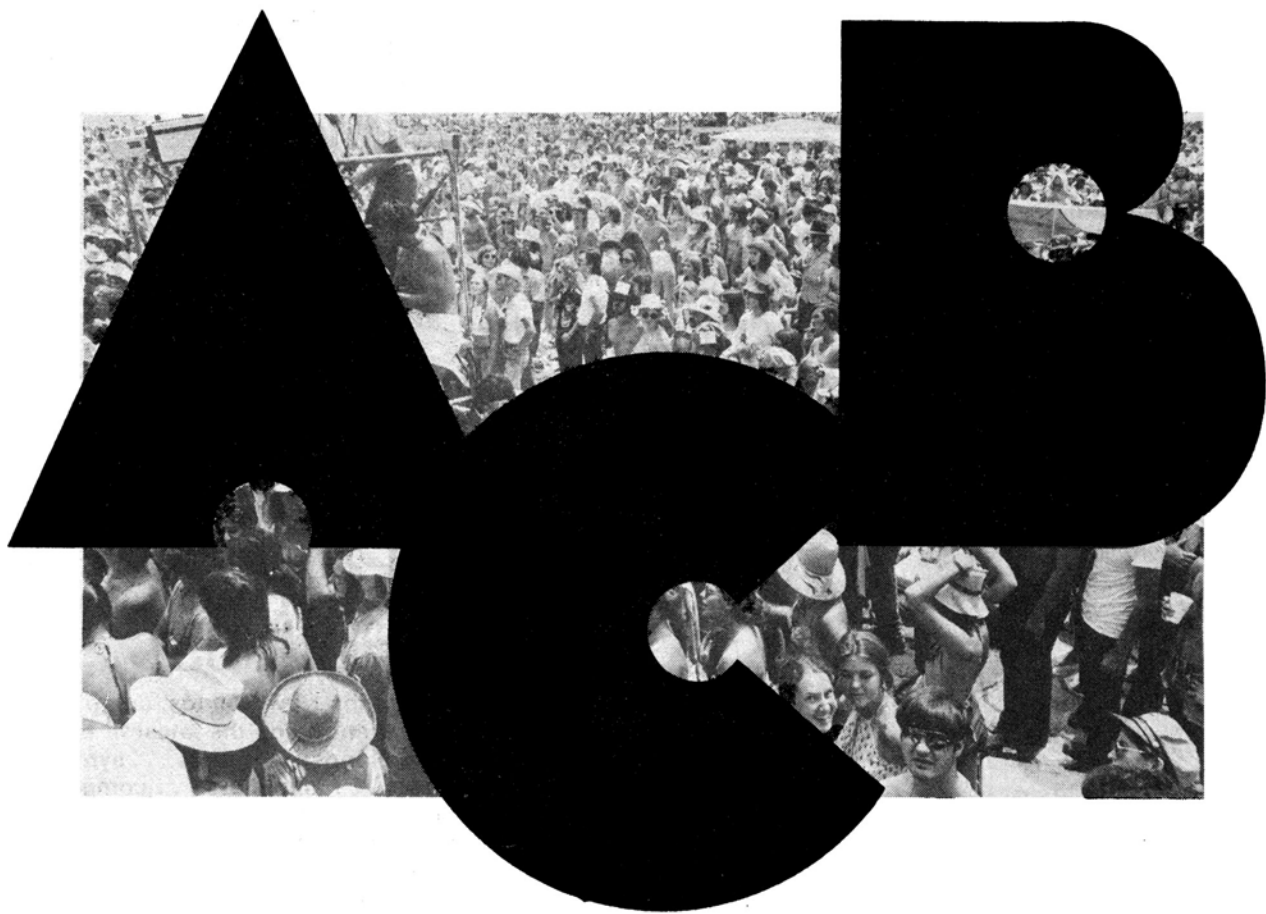
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The ABC's of Rock

Nostalgia Quiz by Bud Buschardt

It's hard to pinpoint the exact time for the birth of Rock & Roll because it just seemed to filter itself into the pop music scene. Some "experts" claim that the real beginning came with "Rock Around The Clock." If that is true, we should say thanks and happy birthday to the song. It was this month 22 years ago that Bill Haley's hit became number 1 and stayed in that position for the entire summer. Hail, hail Rock & Roll!

Let's take a look through 22 years of Rock & Roll artists. The artists (column A) for the songs in column B, all start with the letters A,B, or C. Match 'em up. The dates might give you a clue.

Join me Thursdays on Channel 8 for my reports from the World of Music. They run on A.M. at 7 and the 5PM News.

- | | |
|--|-----------------------------|
| 1. Animals (1964) | a. Beginnings |
| 2. Beatles (1964) | b. Proud Mary |
| 3. Crickets (1957) | c. House Of The Rising Sun |
| 4. Paul Anka (1957) | d. Rag Mama Rag |
| 5. Chuck Berry (1958) | e. Poison Ivy |
| 6. Jim Croce (1973) | f. What'd I Say |
| 7. Association (1966) | g. Good Vibrations |
| 8. Beach Boys (1966) | h. I Want To Hold Your Hand |
| 9. Creedence Clearwater Revival (1969) | i. Please, Please, Please |
| 10. Allman Brothers (1973) | j. Sister Golden Hair |
| 11. Bee Gees (1968) | k. Ain't That A Shame |
| 12. Canned Heat (1968) | l. Third Rate Romance |
| 13. America (1975) | m. That'll Be The Day |
| 14. The Band (1970) | n. Cherish |
| 15. Chicago (1971) | o. Bad Bad Leroy Brown |
| 16. Average White Band (1975) | p. Johnny B. Goode |
| 17. Pat Boone (1955) | q. Pick Up The Pieces |
| 18. Coasters (1959) | r. On The Road Again |
| 19. Amazing Rhythm Aces (1975) | s. Ramblin' Man |
| 20. James Brown (1958/64) | t. To Love Somebody |
| 21. Ray Charles (1959) | u. Diana |

Answers on page 29

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Without a doubt, the finest electric piano we have heard, with a sound that duplicates a grand piano. The CP-70 uses strings, not bars (like most electric pianos) and was used in the recording of the Barbra Streisand hit, "Evergreen."

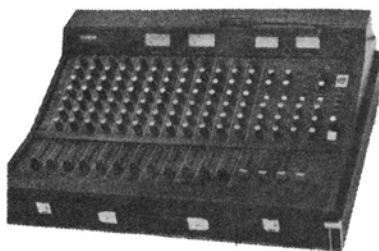


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