

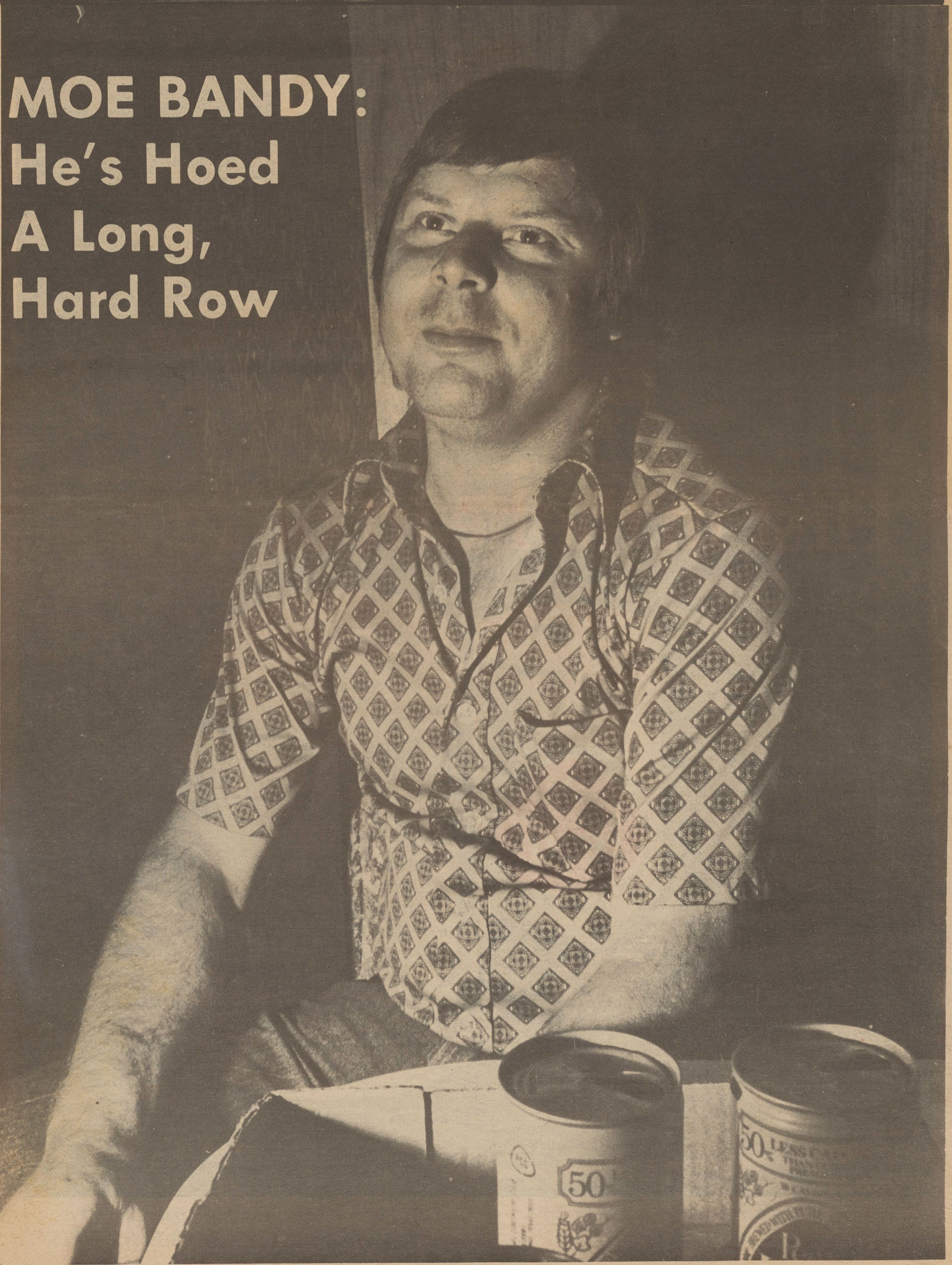
# **ACTION**

The Progressive Magazine

NOVEMBER, 1977      PH: 826-7880



## **MOE BANDY: He's Hoed A Long, Hard Row**







## MICKEY GILLEY

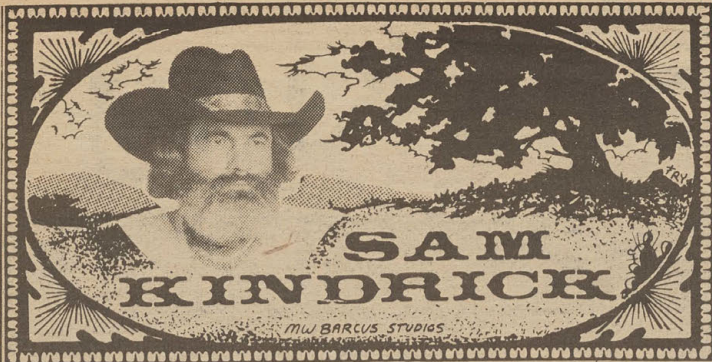
singing for Pearl Beer over Texas radio network

# First in the heart of Texas.



Pearl Brewing Company, San Antonio, Texas





I would like to set the record straight here and now on one little point of interest.

Contrary to a cheap rumor which has been floating around, I have not sold Action Magazine to anyone, and I have no intention of turning control of my publication over to any person or group of persons.

Shortly before this issue of the magazine went to press, I was hit with telephone calls from several concerned persons who were told that I am selling out.

**The rumor was started in the Bijou Club by a person who knows absolutely nothing about my private business. Within a matter of hours, Bijou manager Jack Leavitt, guitarist Chris Holzhaus and Austin booking agent Helen Moore told me exactly who is putting this unfounded garbage on the streets.**

I wouldn't even dignify such drivel as this in print except for one reason. Gossip moves through San Antonio's bistro rumor mill faster than white lightning on a summer eve, and I don't need this kind of talk at a time when plans call for an Action Mag expansion program designed to make the people's publication even bigger and better.

**ASSOCIATE EDITOR PAT** Lalley is now contributing a variety of articles and high-quality photography to the publication, giving us comprehensive coverage on a wide and diversified level. As time goes by, we hope to offer something of pointed interest to every entertainment-minded reader.

**While Action supporters who advertise in the free-distribution journal are given every honest consideration possible, I have yet to engage in any form of posterior oscillation for paid space.**

I know full well that there are some little magazines around which actually sell their front covers for quick and easy bucks, disguising the prostitution with some vapid little fluff article which is of interest to no one but the person who paid for it. On more than one occasion I have been offered good money by various promoters to put a certain performer or promotional scheme on the front cover. And I laughed in their faces.

**WHEN ACTION MAGAZINE** was started from scratch almost three years ago, I promised to print an honest publication which the public could believe in. And I am still convinced that the great majority of readers would like to see the magazine flourish in an independent fashion.

And this is how it will continue to be.

There are some nit-brained club operators and merchants who expect lengthy articles glorifying their persons and their businesses when they expend a few dollars for advertising. I have and will continue to do without their business.

**It has always been my firm conviction that the masses always win in the end. And if Action commands saturation readership through high-quality editorial content, I have faith that the intelligent merchant will recognize Action as a solid and effective medium through which a product or a business may be promoted through advertising which is obviously advertising.**

**IF THE EDITORIAL** content of a publication is snappy and interesting, the reader's eye will naturally wander into attractive and well-placed ads. Action's ads are interesting and often informative, especially those which offer schedules for live entertainment, but the reader of almost any journal is drawn to that publication first and foremost by the photographs and articles within.

At this point, let me say that I am in the market for a few competent and business-like sales personnel who aren't afraid of work. And I am always reluctant to advertise for help.

**I don't need any dirt-wallowing groupies who might think that "selling" for Action Magazine is some sort of Hollywood glitter trip. It's a hard business which requires self-discipline and a genuine desire to sell and design good and accurate advertisements which will benefit the client who buys the space.**

Kids who want to piddle around need not apply for a sales position with Action Magazine. And I don't need any mouthy lounge lizards freeloading on their customers in the name of this publication. Action Magazine is a business, and we intend to get even more business-like from this point on.

**THE MUSICIANS AND** other subjects of editorial comment will be dealt with only by the writers and photographers assigned to handle such details. While every employee of this publication should be vitally interested in the magazine's total concept, and while the sales personnel should be completely familiar with the product to be sold, I am interested in account executives with expertise, stability, ambition and a genuine interest in satisfying the customers who spend their money with us.

**If Willie Nelson and Leon Russell were playing a no-admission concert buck naked in the middle of a field with free beer and barbeque, and if there was a \$25 ad to be serviced on the other side of town, I am searching for an ad rep who would desert the concert site to pick up the advertising copy.**



## Texans Refuse To Believe That Willie Won't Return

Texans refuse to believe that Willie Nelson has left the state for good, and they were on hand to make their feelings manifest last month as the guru of progressive country music played before a sellout crowd at his Austin Opry House.

Although Willie has been spending time of late in both California and Colorado, his followers in this area consider him as much a part of Texas as sagebrush and Lone Star Beer. They proved it, too, by all but yelling the Opry House roof off as Willie hobbled onto the stage with one foot in a plaster cast.

Explanations for the injured foot must wait, but we can say that the show was typical Nelson, despite the fact that Willie had to do most of his picking and singing while perched on a stool.

After blowing and going non-stop for almost three hours, however, the Redheaded Stranger just had to get on his feet and bring the show to a crescendo with such rousing numbers as "Will The Circle Be Unbroken" and "Bloody Mary Morning."

Then it was to stage front for the hopping, hobbling king of country rock. If he eventually makes 40 zillion dollars and winds up capturing the world, Willie will always get off to autographing hats, belts, purses and boots for his adoring fans.

Nelson's unexpected move from his little ranch near Dripping Springs to Malibu last summer seems to have added another dimension to his mystique. He is also reported to be spending a goodly amount of time in Colorado, and this has caused more than little consternation among the ranks of adulating Nelsonites in Texas.

Tim O'Connor, Willie's partner in the Opry House complex, held backstage admittance to a minimum for this show, and there were some complaints voiced by followers who ordinarily sashay through the security barrier at Nelson performance. The "Willie Nelson family" has just grown too big for most backstage areas, and we suspect that this could be a major reason for Nelson's exodus to the West. He finds it excruciatingly painful to say the word "no" to anyone, especially those Texas ragknobs who have loyally followed him from the three-stool beer joint days to the throne room of country music. Rather than be mentally wrecked by his own disciples, some feel, the gentle little giant they call outlaw just packed his sack and headed out for a respite from it all.

Now maintaining residences in both Colorado and California (he did have one in California), Willie will be recording a new album on the West Coast between now and the first of 1978. That's when he will begin a sweeping tour to encompass almost every major American city.

There will be a new price tag on Nelson when he begins the next tour--\$25,000 per show, unless it has been jacked even higher since we last checked. Willie was beating himself to death on the roadways, playing over the last year for \$12,500 and then \$15,000 a performance. Now his lieutenants advise that he can easily get \$25,000 in most major markets.

This new figure might seem hard for San Antonio area folks to comprehend, since Nelson has been easily available here at Randy's Rodeo and Floore's Country Store. But the musician has always been exposed heavily in his home area, while there are many fans across the nation now who get to see him only once every year or so. And that legion of fans continues to grow.

From the American tour, who knows? Europe perhaps. Maybe Canada. Or even the Orient. Someday, however, it is hoped and expected that Nelson will return to his home state.

This was quite evident among the screeching fans who packed his Opry House for the show which was opened by Willie's father, Pop Nelson, and some members of Bob Wills' old group.

Conspicuously absent from the Nelson band was bass wizard Bee Spears, a native San Antonian who has evidenced spells of restlessness during recent months.

Willie has done little stage work over past months, and some members of the group have been getting restless. It has not been confirmed that Spears has definitely quit the group, but there has been talk that some members of the band might move on to other things. Paul English, however, is not likely to ever leave Willie. The faithful drummer, soul companion, business head and watchdog has been busily catching up on the paperwork since Neil Reshen, Nelson's agent, was laid up for a spell in the hospital.

Nelson explained in verse when he sang that he and Paul received their education in the cities of the nation, and now it's almost time for them to continue their course in life.

Willie may rest both his mind and his soul between now and the first of 1978, but he can't stay idle and out of public view indefinitely.

A dog must chew a bone, a chicken must scratch in dirt, and Willie Nelson must pick and sing as long as there are people to listen.

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# He's A Honky-Tonk King

## But They Just Call Him Moe

By Pat Lalley

Moe Bandy is the gentle giant of country music who attained star status without much fanfare along the way.

Hard work and perseverance paid off, and Moe's wallet continues to swell with his ever-growing crowds.

Country Music Magazine labeled him "King of the honky-tonk songs."

The Village Voice called him "the Jesus Christ of country music."

Both magazines are Yankee-staffed and published in New York City, and Bandy doesn't care too much for titles anyway. But he prefers the honky-tonk label to the Jesus Christ bit.

No country boy raised outside of San Antonio in the McDonna-Lavernia area could be considered perfect, but most kids from that area know full well what a South Texas honky-tonk looks like.

The 33-year-old Bandy was born in Meridian, Mississippi. At the age of six, he moved to the local area. And he is the only one of six kids in the family to pursue music professionally.

It took Bandy 11 years to break a record on the national charts.

Next to Moe, the family's nearest thing to a glamorous lifestyle is 26-year-old brother Mike, a bullrider now ranked fourth best in the world.

Mike is a bashful kid, Bandy says. He confides that the only way his little brother will sing is if he is poured a few beers.

Obviously proud of his brother, Moe wears the shiny silver champion's buckle Mike won at the Cambrington, Missouri rodeo.

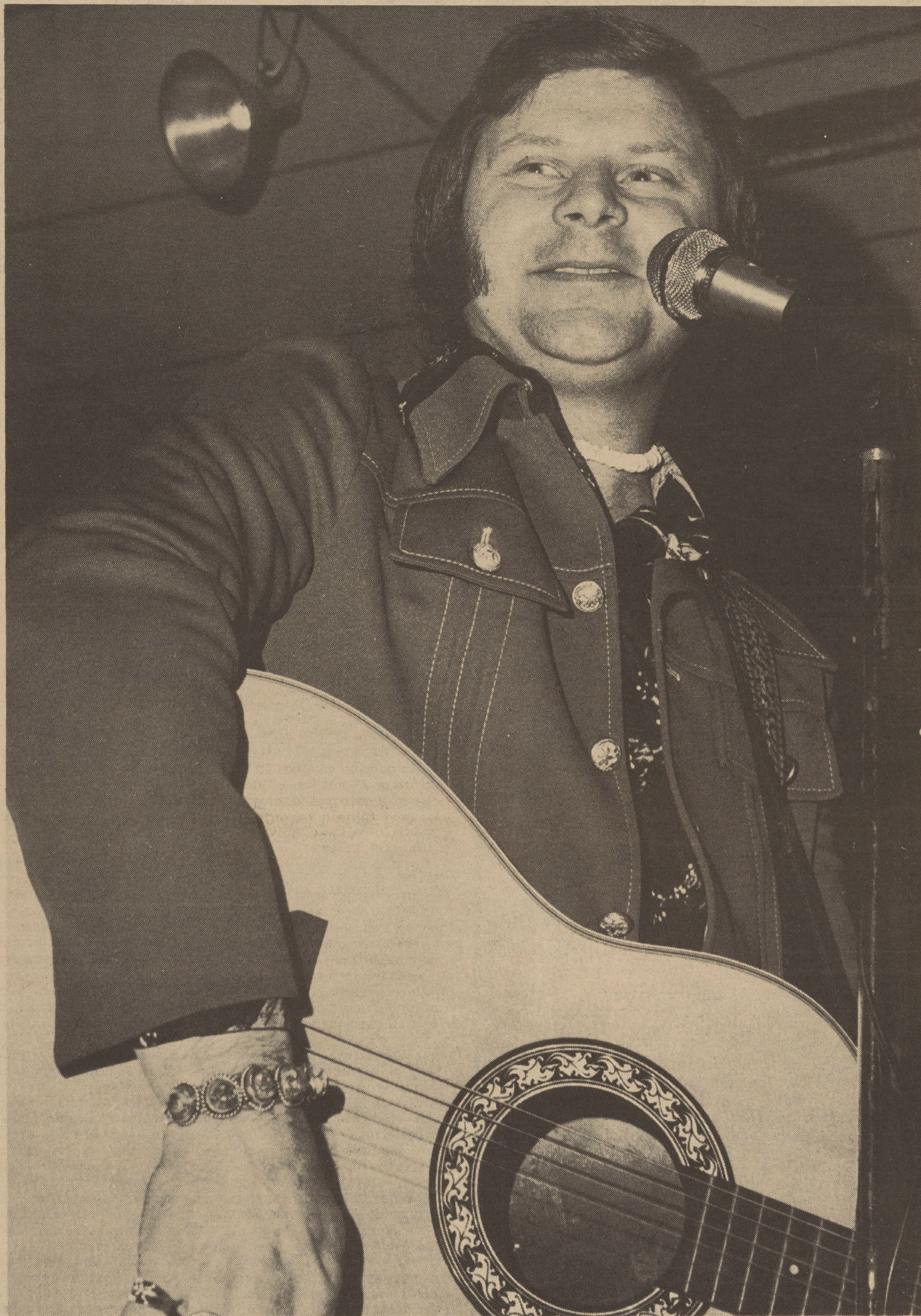
Bandy happened across his brother this summer as he worked the rodeo circuit and broke a slew of attendance records. Moe remains "dazed" at the enormous crowds he now draws. He sold out the floor of the San Angelo coliseum before the doors even opened.

He recently broke Johnny Rodriguez's attendance record at the Rambling Rose in Llano. Those who managed to crowd into the huge honky-tonk paid \$7. Others were turned away at the door.

We interviewed Bandy during the recent menudo cookoff here.

The man who sings commercials for Pearl beer co-headlined the show with Augie Meyers, another Pearl recording artist.

Moe pulled 25 one-nighters in August alone. The fans, attention and a hectic workload contrast starkly to Moe's humble beginnings and his long, lonely pull towards status as a country music star.



Moe recalls 11 years playing around South Texas before he hit big with "I Just Started Hatin' Cheatin' Songs Today," a tune written by Whitey Shafer and Doodle Owens.

The lyrics are a conglomeration of song titles lifted from past cheating songs. Moe notes that only songs proper are copywrited, not the titles.

"We checked that out," he grinned. "When the song came out, that was something everybody that wrote those songs was checking into."

The record broke into the national charts right in the nick of time for Moe's career.

"I was the poorest guy in the world. When my record broke, I had spent so much money trying to get a record in Nashville that I was just

busted.

"I was working sheet metal work five days a week and picking four and five days a week, and if I hadn't got the record to hit the time it did I don't know what I'd done. I was just down to the very last penny," Bandy said.

"I had to go borrow the money. I had recorded in Nashville one time before. I'd been saving my money to pay for the sessions and to pay for the musicians and everything. I had borrowed money from the loan company, hocked my furniture, hocked my car and everything else. I was just backed in a corner where I couldn't hock anything else," he said.

For over a decade, Moe Bandy and the Mavericks had picked at the little joints making up the South Texas

honky-tonk circuit.

Bandy was 28 years old before he first captured national attention. An earlier effort in Nashville around 1968 had ended in failure.

"I didn't know anybody, and I went walking up Music Row looking for songs. Finally I got a guy to do a session with me. It was bad," he admitted.

His luck changed for the better on teaming with Ray Baker, who now produces and manages Bandy.

Baker is a native of San Antonio who moved to Nashville and into the music industry.

About six years ago, Bandy got wind that some guy who owned a publishing company and had done some producing in Nashville was in town.

"So I went to see Ray and

told him I'd like to be a country singer," he chuckled. "He said, 'what can I do for you?' Anyway he set up a session and we produced and recorded some songs that did fairly well locally, but they didn't break nationally. We didn't get on a major label.

"About a year went by, and I talked to Ray again about recording. He found a song 'I Just Started Hatin' Cheatin' Songs Today,'" he said.

The song landed him a major-label contract with the General Recording Corporation which went bankrupt after a couple of years. Bandy then joined the Columbia label which still records him.

Having caught the eye of country music with a hit song, Bandy then had to earn its enduring attention. He



went on the road nation-wide where he encountered the question: "Who is Moe Bandy?"

"And I'd been at it 11 years," he said.

"It was rough at first because I had to give up my band. I couldn't afford to carry a band so I worked as a single," he said. "Man, it was really rough."

"I did some real big package shows, and I had to go out and do everybody else's song and save mine till last," he said of his first days as a star.

Gnawing anxiety grew as Bandy wondered whether he would ever land another hit song.

"After one song, that's the first thing you think of--am I gonna get another one. But luckily we had 14 top 15 songs, and 11 top 10's and seven top fives," he said with evident relief.

"Overnight," Moe Bandy was a nationally-acclaimed success.

He had traveled a long way since his dad taught him how to play guitar back home in McDonna.

Dad was a big Hank Williams fan and still is, says Moe, whose own nearest contact with the late great singer is a childhood memory of McDonna Hall.

"Hank Williams used to come down there. Course, I never did see him, but I used to hear that he was there. Dad knew all his songs, and he would teach them to me," he said.

His memory extends full circle to a mature appreciation for Williams' talent.

Bandy recorded Hank's song "I'm Sorry For You My Friend" and the tune "Hank Williams You Wrote My Life."

In the latter song, Moe sounds similar to Hank and figures that subconsciously he imitated him while singing the Paul Craft composition.

Although Bandy is known for his honky-tonk crooning, as a kid he made a stab at rodeoing, riding bulls and bareback horses.

"My grandfather had a place, and of course we were raised out in the country. My dad used to rodeo, and he'd put me on calves and bulls when I was 10 or 11 years old. Mike by the time he was 14 years old was winning rodeos all over Texas. It was

just something we were raised with," he said.

"I wanted to be a bullrider at one time," he said. "Broke my collar bone twice, my arm and my ankle. I just didn't have it."

So Bandy sang rodeoing. He notched another hit with the Lefty Frizzell song "Bandy the Rodeo Clown." Bandy remembers that the song came about on a chance conversation with the late songwriter.

"We were in Nashville, and I saw Whitey Shafer who had written some songs for me. We were talking about my brother and about the fact that I had rodeoed some, and I said if I could find a good rodeo song I would cut it," he said.

Bandy paused, relishing the next part of the tale.

"So one night about two o'clock in the morning I was sleeping. I was home, and I got a call.

"This is Lefty," said the voice.

"I said, Lefty who?"

"Lefty Frizzell," came the reply. "I fell off the phone, you know."

"He said we got that song for you. It's got your name in it, and it's about rodeoing. And Whitey held the mike to the phone, and Lefty sang it to me."

"They knew I was recording in about three days. So we cut it. That's probably the biggest song I've ever hit," he said.

Bandy had met the character only briefly and then through Whitey, Lefty's best friend.

"The song came on the charts at like 60 and went from there to about 30. This was really jumping. I talked to Lefty, and it was real exciting," he recollected.

The story ends on a sad note.

"I was up in Portland, Maine just fixing to go onstage, and I was opening with the song. A guy walked up and said Lefty died. The last time I talked to Lefty he said man we got a number one song. He was really thrilled about it," Bandy said. "Bandy the Rodeo Clown" and "Hank Williams You Wrote My Life" are Bandy's biggest hits to date. Each went to number two on the national charts with a bullet placed beside them.

A bullet, Bandy explains,



Moe and his folks depart from bus

signals that the song is moving up. But the logic predicting a number one song next week broke down for Bandy's tunes.

"We started celebrating a number one record the first time," said Bandy ruefully. "The second time we didn't."

In both instances, ol' Willie Nelson had beat out his buddy from South Texas for top of the charts. "Blue Eyes Crying in the Rain" was the spoiler the first time and "Good-Hearted Woman" with Willie and Waylon did it the second.

Both Willie and Bandy act independently of the recording industry bigwigs.

"Nowadays, it's getting more to where you can do your own thing. I record in Nashville, I book out of Nashville and do all my business there," said Bandy who lives east of San Antonio.

Like Willie, Bandy does his own thing.

Although one is king of progressive and the other of honky-tonk, Bandy believes there's room enough for all at the top. Even back in his early days as a one-pop hit singer, says Bandy, little professional jealousy cankered his contacts with top stars.

"On the road back then, it was super. All the entertainers got behind me. Everybody helped each other," he said.

One change in music that Bandy detected back then was the growing use of horns and strings in country music, a practice calculated to attract a pop audience.

"We were doing the old honky-tonk songs. It was different and I feel that had a lot to do with the success we had," he said.

Bandy believes that progressive music attracts a larger market than straight country which is great for the individual singer's pocket-book as well as country music.

He reasons that once a person becomes aware of country he'll begin sampling the entire field.

"My style is the type where I couldn't do a pop song if I liked to," he said.

Bandy remains true to his old-style country roots.

"Where I come from, we were all singing honky-tonk songs," he said. And he's gonna keep on twanging those broken-hearted, busted-dreams lamenta-

tions.

"What we're doing is exactly what we've been doing for 15 years. What Ray did was take me in and record me the way he heard me," said Bandy.

Currently, the Rodeo Clowns back Bandy. Tommy Moran plays the pedal steel, Monty Bitty is on lead guitar and Willie Hall plays the bass.

Bandy can now afford the payroll for a road band which relieves him of a problem which sometimes crops up when he tours the Northeast. Up yonder in places like Maine and Massachusetts, country music casts a powerful spell on listeners but not on musicians.

"Sometimes, you hit a good band. Sometimes, you hit a real bad one. Now when I walk onstage I know the band knows my music," he said.

With the prosperity that enables him to carry his own band comes the dilemma of suddenly having so much money.

"You get a lot of friends who want to borrow money. Also I have to watch the taxes. I didn't think about it, but the taxes came along and ate me up," he said of first success. "Now I have to prepare for that. I was poor so long that I'm gonna try to hold on to a little of it."

When the green first flooded in, Bandy splurged in momentary delight.

"I bought me a Lincoln Mark IV," he said of that initial good fortune before settling down to husbanding his hoard.

His family also enjoys the advantages of success, accompanying him on some of his travels. Wife Margaret and three children ranging in age from 13 years to 17 months toured the western states with Bandy where he broke rodeo attendance records in places like Laramie, Wyoming.

Bandy recently completed another album in Nashville. His last long play, "Cowboys Ain't Suppose To Cry," sold 30,000 copies before even being released.

None of his singles which include "Honky Tonk Amnesia" "It Was Always So Easy (To Find an Unhappy Woman)" and "Don't Anyone Make Love at Home Anymore" have dipped below 100,000.

And now England is a hot spot for Bandy where he has

two records in the top ten. He had the top three import albums there for the last two years before finally being released to the Limeys.

"These people have just really gone crazy over country music," said Bandy. "They've studied it. They know all about Hank Williams and Jimmy Rodgers. They can sit down and tell me things I don't know."

Bandy has the reputation of Mr. Nice Guy. He's a non-controversial figure around Nashville who once had TV emcee Ralph Emery ask him whether he had ever done anything bad.

Bandy smiles at the thought of his sweet image and gives the assurance that, yes, he loses his temper and does nasty things.

It's just that folks have been good to him over the years, and if he can't say something nice then he'd rather keep his mouth shut, he explains.

Besides, there's that old show biz maxim warning to be good to people on the way up 'cause you'll sure as hell need 'em on the way down.

Moe Bandy spent enough time paying his dues that he's got the savvy to obey that commonsense advice.

But he's not planning on a return to the dreary one-nighters in honky-tonks as a has-been.

The Nashville limelight is fine with him. Just look at that happy, contented moon face.

### Elvis Tribute

There have been many tribute records to Elvis Presley since his death in August, but few have found the immediate acceptance to match "A New Star In Heaven", a single which was written and recorded by Wally Fowler on his own label, Dove Records International, Inc.

Program director Johnnie Jabe at WSHO in New Orleans added the single to the playlist at the number 18 spot, and Chuck Young, p.d. at WENO in Nashville, added "A New Star In Heaven" to their regular playlist and it has been the only Elvis tribute record they have added since the Ronnie McDowell record, "The King Is Gone".



## ACTION

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The progressive magazine is supported by the progressive-minded merchants who advertise in it. So get your copy of Action Magazine at their places of business.



# Olmos Theatre Format Is Progressive

The Olmos theater offers San Antonio a quality, progressive repertory of movies apart from the flicks

stagnating at the standard-run houses. The bill changes three times a week, usually

presenting a double feature for a \$2.50 ticket. "What we are doing here is trying our best to turn on the

public to films they would not be able to see. That is where the potential lies," said manager Jack Leavitt. Part of the turning-on process is a casual atmosphere compatible with the folks forking over admission.

"We encourage people to hang out in the lobby and talk film. The staff is well-versed in film," Leavitt said, noting that the public helps determine what appears on the calendar.

In the lobby is a film request box used in monitoring people's wishes for future movies. The thickly-bearded manager claimed that the Santikos-owned operation is not meant to make a lot of money.

"We are not dealing with mass amounts of people. We take our time and give more attention to them," he indicated, pointing out that the audience consists chiefly of college kids and professional people.

The large turnover of titles means occasional snarls in delivery. When a print fails to arrive for the promised date, there is an incredible blow-up.

"I get crucified about twice a month," Leavitt laughed, adding that normally the shows are ready to go.

"Rocky" or "Star Wars" is unlikely to make a first appearance at the Olmos which also shuns porno and exploitation flicks. Contemporary films several years old and nostalgic classics dominate the calendar.

"If you want to see a good quality film with a definite statement to make, that will put you through some changes, you will see that here. We are offering a quality standard," he asserted, dispelling the notion of the Olmos as art house.

Lest the theater sound too intellectual or snobby Leavitt pledged to restore the fun element absent from the first-run houses, recalling the time an usher paraded the aisles dressed as the creature from the Black Lagoon.

"We want to see people have a good time and get off on being here," the freelance film maker declared.

Special 10-admission subscriptions are available at 20 bucks, a five dollar savings.

So gamble one evening and take a peek at Betty Boop, Citizen Kane or Easy Rider. They're unreeling during October at the Olmos.

## MISS SPACE

Jimmy Case of Showcase Talent Inc. has signed Patty Ann Day, Val-West Recording artist, to his roster of talent.

Miss Day, who is managed by Gigi Lahman, was chosen Miss West Virginia for three consecutive years and Miss Spaceage.

Because of her selection in the latter category, Miss Day has an all expense paid trip to the moon as one of the first passengers when the space shuttle program is put into operation.

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# Rowels Rodeo Coach Selected

Bob Blackwood, a prominent manufacturer of rodeo equipment, has been signed as player-coach for the Texas Rowels, the state's entry in the major league rodeo circuit.

The Rowels, incidentally, were named by Action publisher Sam Kindrick. A rowel is the little wheel with sharp points which revolve on the tip of a spur.

Blackwood's appointment was made by Jim Koerner, president of the Rowels.

Also signed to play in team rodeo was Blackwood's wife, Ellen, a recognized rodeo professional in her own right. The Blackwoods are the

first two players to be signed for the Rowels.

Blackwood, a varsity basketball player in high school, learned the art of spur making during his tenure at Phoenix (Arizona) College, and is recognized as the top spur and rodeo equipment manufacturer in the world.

For the past 10 years, Blackwood has participated in an estimated 1,000 rodeos as a member of the Professional Rodeo Cowboys Association, and has carried away more than his share of honors. In 1972, Blackwood won the bull riding in Reno and Los Angeles. In 1974, he

won the bull riding at the Calgary Stampede and was runner up for the championship of the year for the Golden State. He also was the all-around champion of the Mesquite weekly rodeo for 1974.

In 1976, Blackwood won the all-around championship saddle at Yuba City, California, and at Gunnison, Colorado. He was one of the top ten Saddle Bronc riders of the PRCA circuit, Lone Star Division.

He has ridden in and won in two nationally televised rodeos.

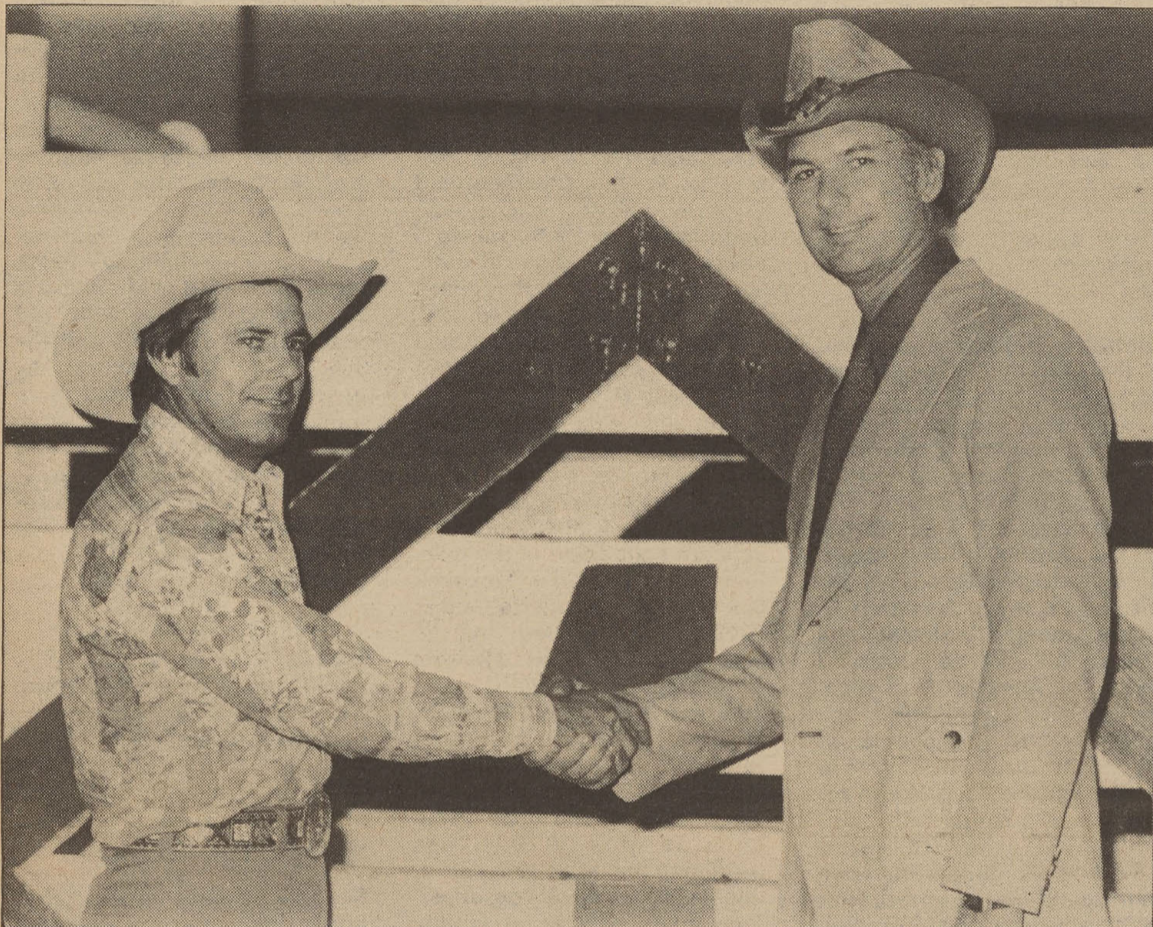
"Blackwood is a great asset for the Texas Rowels," said

President Koerner, in his announcement. "We feel he will make a great player-coach for the Rowels."

"His work in helping establish the guidelines for competition and the rules for the players of this Major League Team Rodeo is another of the factors that make him extremely valuable to the Rowels. Of course, the fact that during the past five years he has conducted many rodeo schools, and many of the

students have gone on to win national fame, also helps make Bob more valuable to the Rowels. He knows rodeoing and he knows Texas Cowboys, and the Texas Rowels are out to win."

During team competition, Blackwood will specialize Bronc riding and Ellen, his wife, will participate in barrel racing.



Rowels VP John Bitter, right, greets coach Blackwood

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- 1-2 Southern Magic
- 3-12 Emma Chaney Band
- 13-16 Southern Magic
- 17-20 Amaretto
- 21-26 Southern Magic
- 27 Amaretto
- 28-30 Southern Magic

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**MUSIC NOTES**  
From Austin & San Antonio  
By  
**FRANK RODARTE**



Happy Birthday to my wife Beatrice (Nov. 4) and another Happy Birthday to my beautiful daughter Barbara, 13, who was born on my birthday (Nov. 9). Happy Birthday to all scorpions.

Texoid, one of the more serious bands around Austin, will begin their first tour come mid-November. The group's itinerary is as follows: Tipitnas, New Orleans, Nov. 17-18; Jed's, New Orleans, Nov. 19-20-21;

King Fish, Baton Rouge, Nov. 24-25-26; Crawfish World Headquarters, Nov. 30-Dec. 1-2.

Barry Wilson and Kathy DuBose are busy making contacts for Texoid in Colorado and California. Oh, yes, Texoid's poster that was ripped from the Rome Inn's showcase window has been returned in real fine shape and the group's management expresses "mucho" thanks to the person or persons responsible for its prompt return.

Freddy Fender has a brand new LP titled "If You Don't Love Me." It features a terrific performance by Dan Earhart (Capt. Macheaux) on keyboards. Dan gives Freddy the Augie Meyers sound reminiscent of the old Sir Douglas Quintet trip. Outstanding cuts are "Louisiana Woman," "I Don't Want To Be Lonely," "Faking The Feeling," and "If You're Looking For A Fool." Cesar Morales gets in some good tenor sax licks-Eso pues carnal-congrats to uncle Mickey Moody (engineer) and Freddy's manager, the "crazy meskin" Huey Meaux. Also to Fender's arrangers, Leo O'Neil and Danny Epps, for the excellent improvement. This is Freddy's best yet.

Jimmy and the Bad Boys, led by Jimmy Kaminski (guitar) and backed by Roberto Ramos (bass) and Pedro Alcoser (drums), are playing some ass-kickin' stuff, Jimmy sez all his music is original and very Jimi Hendrix oriented. A new arrival to the Austin music scene, Jimmy and the Bad Boys are one hot item--mucha suerte in Austin...Johnny Dee and the Rocket 88s can be seen and heard at Austin's Steamboat Springs. The rock and roll greaser group was popular in the 1950's, but a plane crash in Alaska left the band frozen for 15 years. Woolworth McMillion's father invested hundreds of dollars to have them found and unfrozen. Now the boys are back on the circuit, driving big cars and the girls mad. Stop in and catch Bulldog Barkum (sax), Crowbar Glueberry (drums), T-Bone

Keltone (bass-vocals), and Woolworth McMillion (keyboards). Johnny Dee does a great Elvis medley that will knock your "eh' eh" in the dirt.

Lucky Bridgewater and David Roach have hit the stage again, much to the surprise of their fans. They represent the only group in Tejas ever to sing and play reggae the correct way. Lucky & Roach, the wild Jalapeno here, and Alan Monsarrat (formerly of Gypsee Eyes) recently played for more than 100 folks at the wedding of Dr. George and Karen Bowman in Belton. Food, vino, and plenty of good vibes greeted the newlyweds who cheered wildly for Lucky & Roach. Doc and Karen made it to Puerto Vallarata for the honeymoon.

Jimmy (The Screamer) Cole has opened his own recording studio, and Cold-Cole is ready for all your recording needs. Give Jimmy a scream at (512) 837-4776, Coca Studios, 2312 South Lamar...Kickback is an Austin-based rock band presently working in Midland and with scheduled stops in Hobbs, New Mexico, Pueblo, Colorado, and Cheyenne, Wyoming. The band features Jimmy Pettit (vocals & bass), Stan Lindley (drums-vocals), Johnny Reverb (guitar); plus outstanding guitar work by Joe (Hands) Hines. I jammed the other evening with Hines and others at the home of Jim Finney, drummer and Armadillo World Headquarters sound doctor. Finney has plans for such sessions once or twice a month on dark nights when no acts are scheduled at the dillo. Right on, Finney. For kickback call manager Jayme Hatfield at (512) 474-1026...Beto and the Fairlanes, led by Mr. Humble Dude Skiles (keyboards and organizer), is a group to catch. Thomas Ramirez (sax and reeds) is one of the finest musicians I know. Austin's Mike Mordecai, a rep for Fable Records and a bad ass trombone player, is also part of this fine bunch of "pesados." They may be seen at Liberty Lunch, 504 W. 2nd. For the best Latino music in South Austin call "Beto and the Fairlanes" at (512) 452-4068.

will eventually recognize and appreciate the soulful blues efforts by the most underrated and underpublicized band in Tejas...Carlos Santana is back on top with his new "Moon Flower" LP. "Black Magic Woman" got an overhaul. Check it out for sure. Carlos "se avento." (He threw himself)... Charlie Prichard (guitarist-arranger) is available for session work and may be reached at (512) 442-6403. Charlie has picked with Augie Meyers and Dough Sahm, and lately has been spending "mucho" time in the studio. Prichard is vice president of Jalapeno Productions in Austin. Call him. He's ready.

Austin is beginning to dig on KLBJ FM. The request line number is 474-1361. And Trinity University's Radio KRTU in San Antonio is also refreshing... George Morin of Momentus and Richard Garcia of Monsanto have received much recognition since their recent jazz encounters with New York's finest musicians. Morin and Garcia were both mentioned in Texas Monthly and Billboard...The old Bull Creek Inn is now The Alamo Road House and Marina. Located on Highway 2222, three miles west of Mo-Pac, it is a fine place to hang with your main squeeze...Kenny and the Jets, led by Kenny Acosta, dig deep into traditional Southern music. The specialize in rhythm and blues and dixieland, and you never know when Kenny is gonna drop some Ray Charles or Otis Redding on you. For bookings call (512) 451-3641 or 892-1850.

Club management had best get ready to start guaranteeing musicians some minimum wage or forget about live music in their joints. It is a matter of fact that most small turnouts for good music shows are the result of shitty managment and a lack of advertising.

We face smelly bars, smoked-filled night clubs, small stages and no lighting in many areas. It can get to be a real bore.

Club owners should realize that musicians hustle daily to make the gigs happen. Equipment must be moved, rehearsals must be held, etc. The time consumed deprives married guys of time with their children. And a Texas musician must make at least \$30 daily in order to survive. The days of working for the door are gone. It's time for us the musicians to organize, turn one another onto gigs and sessions, and pull together. Working for \$5 or less a night--"Nomas No"--Simply no.


Charles Lightard (vocalist and trombone) is looking for some serious musicians who want to work on original stuff. In my opinion, Lightard is as good as Stevie Wonder...And Steamboat Spring in Austin knows how to advertise bands. I have been in Austin four years, and this is the first time I have heard a radio commercial that properly sells Jimmy Vaughn and the Thunderbirds. Maybe Austin

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## November Weekend Band Schedule

4-5 Claude Morgan & The Buckboard Boogie Boys  
11-12 Shade Tree  
18-19 To be announced  
25-26 Townes Van Zandt

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6-Branded Men

12-Branded Men

13-Ronnie McNiel & The Rough Riders

19-Ronnie McNiel & The Rough Riders

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# Rick Says He'll Retire Elvis II

America's premier imitator of the late Elvis Presley says he hopes to do his last impersonation of the dead rock idol on the first of next year in either San Antonio or Dallas.

Rick Presley, also billed as Elvis II, made the announcement while performing here for two weeks last month at the Broadway Plaza Motor Hotel.

"Elvis II is resigning," he said. "I just don't feel

comfortable doing the impersonations now that the real Elvis is gone. There is something eerie and weird about it now. It's just not right."

Ironically, the king's death resulted in an escalated demand for the 29-year-old man who looks and sounds more like the late Memphis truck driver and revolutionizer of music than any other person.

Rick Presley, whose real

name is Art LoRanc, was recently viewed by more than 40 million Americans as he appeared on the nationally-televised Gong Show. He has been considered for a movie role on the life of Presley, and ABC Booking of New York City is now placing him in

some of the finest nighteries America has to offer.

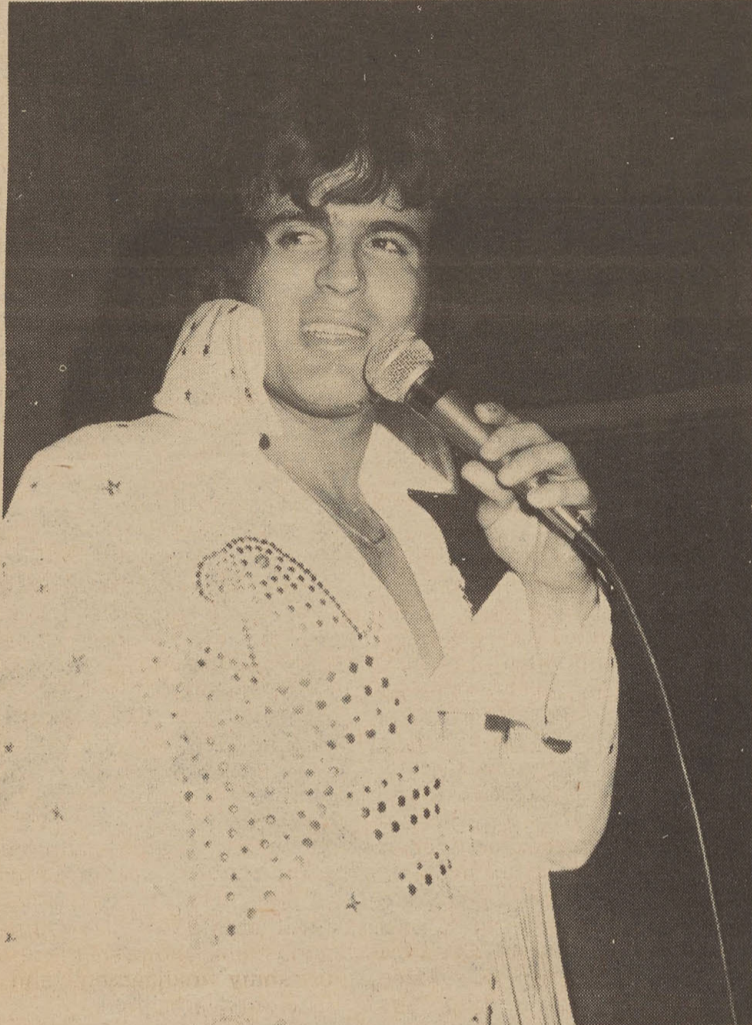
Needless to say, Rick has also been almost instantly catapulted into a much higher income bracket, yet the young man who calls both San Antonio and Dallas home is now willing to risk it all by turning from the Elvis

imitations to his own style of music.

He told Action more than a year ago that he would eventually drop his Presley act, and Rick says the king's death hastened his decision.

"I'll keep the name Rick Presley," he said, "but I hope

Continued on Page 10



Elvis Imitator

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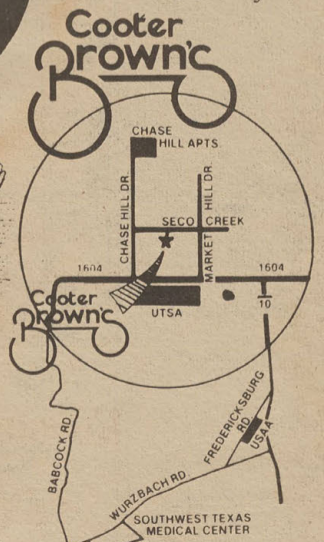
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Cooter Brown's alleviates the brutality of the autumn Mondays with 75c drinks throughout the day and night. Therapeutic music, atmosphere and company for the passive-Howard and Monday-Night football for the more aggressive on Cooter's new Tex-size projection screen.



# Elvis II.....concluded

to do no more Elvis imitations after the first of the year. I'm not saying I'll never do another imitation. It's impossible to say something like that because my Elvis act has got me all

kinds of attention and a lot more money. But I know that it's not right for me to make a living doing only another man's stuff."

We might interject here that Rick's decision took

guts, and more determination will be necessary if he sticks with his own style, a brand of music which more closely resembles the work of Engelbert Humperdink. While Rick was being interviewed for this story, Laura Todd of Wharton Productions in New York City called to inform that a group from her company was flying in to catch Elvis II in action at the local hotel.

"It's been like this ever since Elvis's death," Rick said as he put down the receiver. "I really don't know

what to make of it. I guess I should be flattered, but I just don't know. Like I said, it's kinda weird and eerie. Sort of like being a ghost."

Rick Presley became well known in San Antonio more than a year ago as he performed at almost every high school in this area, plus such night clubs as Hallelujah Hollywood and the old Swiss Chalet. The Louisiana native's national fan club is based in San Antonio, while he has bought a house in Dallas.

"I call both cities my

home," he said. "I feel like San Antonio is as much home as Dallas. Besides, I'm out traveling on the road most of the time."

His final appearance as an Elvis imitator, according to Rick, will be either at the Broadway Plaza Hotel here or the Point Night Club in Dallas.

Although he never met Elvis Presley, Rick's presence was acknowledged by the king of rock and roll, and Elvis has been publicly quoted as he wished Art LoRanc Elvis II Rick Presley

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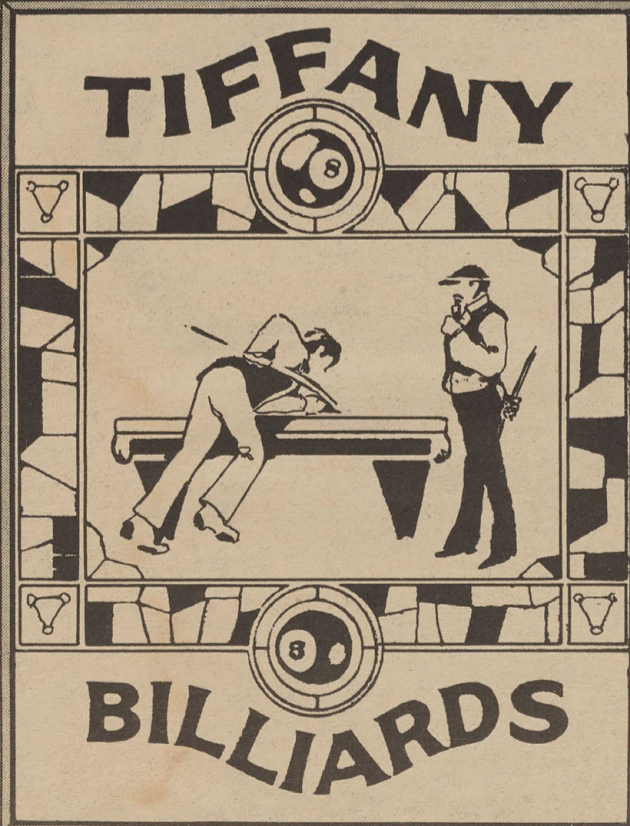
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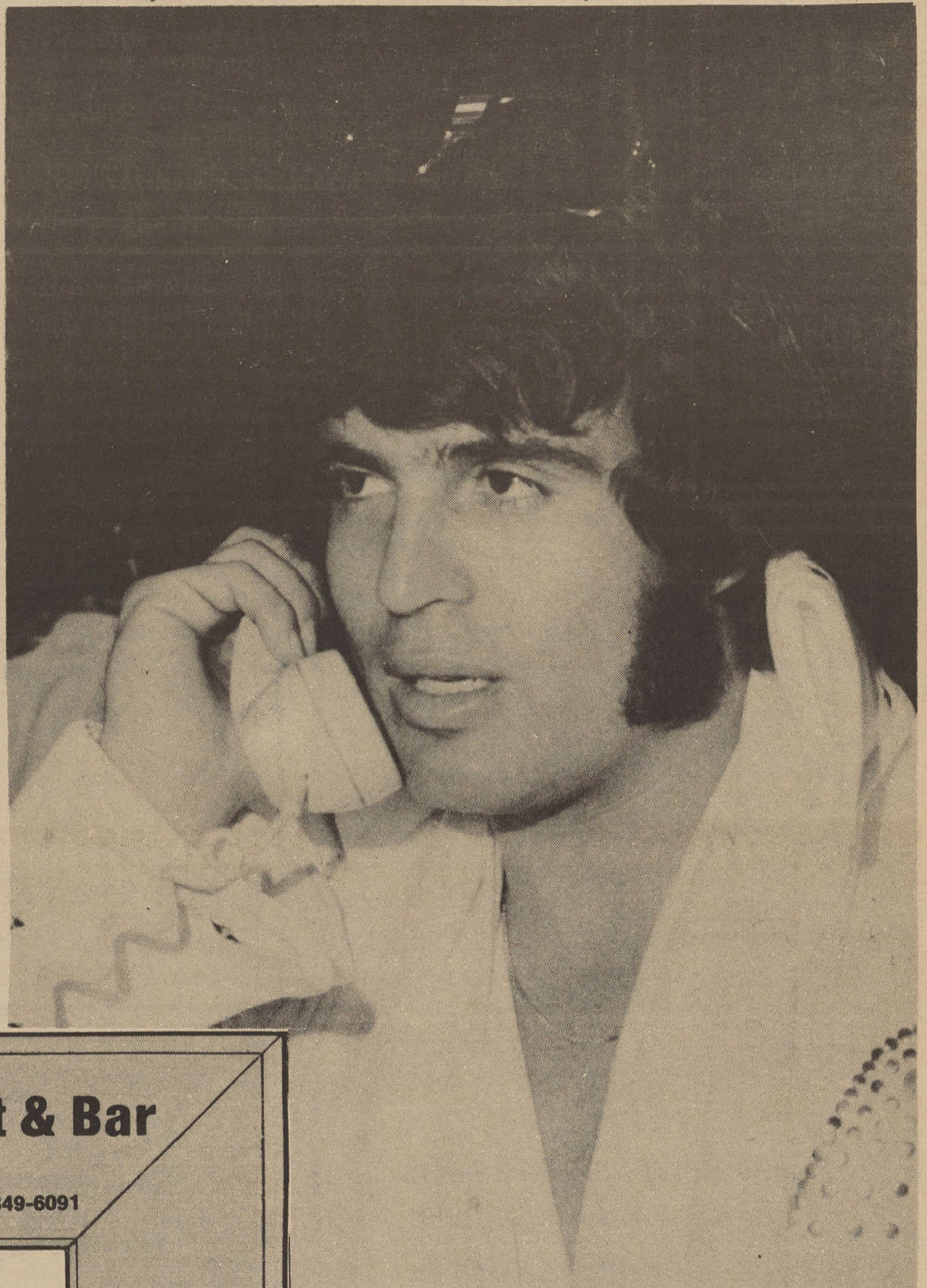
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Rick talks with fans

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nothing but the best.

"I was coming off a golf course in Lubbock when I heard that Elvis had passed away," Rick said. "My reaction was the same as every other American, I was shocked and saddened deeply. I couldn't believe it at first. And then I started getting more attention than I had ever expected in my life."

Rick is now being considered as the moderator of a big theatrical documentary on the story of American rock music which will be presented live in almost every major American city.

"Naturally," he said, "there will be a large portion of the show devoted to the late Elvis. But I will be only the emcee, and I will not sing or do any impersonations while on this tour."

Rick has already turned down one movie role, the story being about a Presley imitator.

"I didn't like the part," he said. "It made me look bad, and it cheapened the part I have been playing."

Elvis Presley has been Art LoRanc's idol for many years, and Rick Presley's show is certainly no parody of the king. It is genuine and warm with an aura of adulation which cannot be overlooked by the spectators.

A bit lighter and an inch or two shorter than the late king, Rick Presley nevertheless bears a striking resemblance to Elvis. His pelvic gyrations bring young ladies squealing to their feet, and Rick's voice sounds much like that of the man from Tennessee. While Elvis Presley had a weight

problem, Rick Presley has trouble seeing without his spectacles, and the imitator often wears them while performing in his striking white Elvis Presley-type uniforms.

An album recorded on Foy Lee's Teardrop label at ZAZ Studios in San Antonio titled "Corpus Christi" will soon be on the market. Rick's original tune "Corpus Christi" has already been released as a single by Teardrop Records.

"I lived in Corpus Christi for about 10 years," Rick said. "The song is about the town. It's a rock and roll number that I wrote."

A story on the life of Rick Presley is scheduled to appear in the December issue of Esquire Magazine.

Rick is also considering a tour of Japan, Australia and Tanzania.

Geraldine Cagle is president of the San Antonio-based Rick Presley Fan Club. It's membership shot from 7,500 to more than 19,000 members since the king's death.

"The people who are booking me out of New York think that I will do fine after I stop the impersonations," Rick said. "But one must wonder about it. I will admit that I have thought long and hard before reaching my decision to resign as Elvis II. And the decision gets tougher with every offer. I guess we'll just have to wait and see how I do with my own stuff. I hope the public will

understand. And I hope they will receive me as just Rick Presley doing his own thing. I want to meet other Texas musicians, and someday I hope to meet Willie Nelson. He is another giant who I have respected and admired

for years."

Rick has nothing but fond memories from his days as an Elvis imitator, but there is one regret.

"I never got to meet the man," he said.

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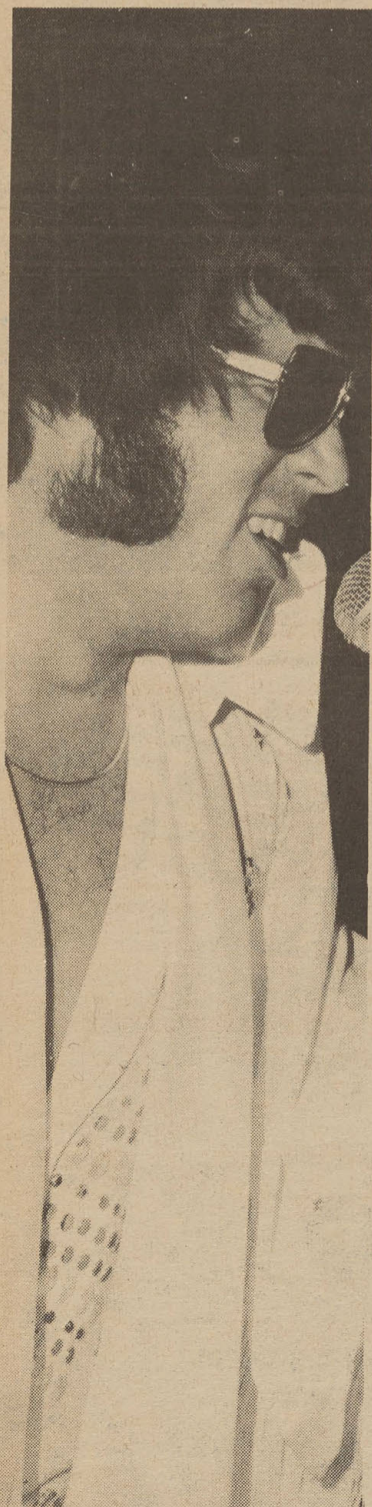
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A FEVER PRODUCTION



Elvis II



# Kinky Packs Floore's Patio

Kinky Friedman headlined a fantastic show with Augie Meyers last month which drew more than 2,000 howling music lovers to the giant outdoor patio at Floore's Country Store in Helotes.

It was a Sam Kindrick production, and we are happy to report that the

concert went smooth and clean, everyone got paid up front, and there are no complaints about money.

With the exception of recent Willie Nelson concerts at Floore's, this one drew perhaps the largest single crowd in the colorful old honkytonk's history.

After Steven Griffith

picked and sang a few numbers, wild man Ray Liberto opened the musical madness with Augie's Western Head Band. Then Meyers mounted the stage as boogieing bodies spilled out across the patio.

Playing his own brand of country and rock with a conjunto polka beat, Augie

had the huge crowd more than primed for Friedman and his flashy Texas Jewboys band.

The showman's showman, Friedman did everything but bust the mainspring in his bony butt while presenting the wildest and most flamboyant visual performance ever witnessed at

Floore's. Stomping, howling, screeching and gyrating across the stage, the "Jewish Will Rogers" from the Rolling Thunder Revue was more magnificent than he was ridiculous, more glorious than he was irreverent, and as great as he has ever appeared in concert.

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- 9 Eezy Riders
- 10 Ace In The Hole
- 11-12 Patchwork
- 17 Gold Rush Mountain (formerly Stillwater)
- 18-19 Moonstone
- 23 Eezy Riders
- 24 Jack Rich and the Continental Cowboys
- 25-26 Levis

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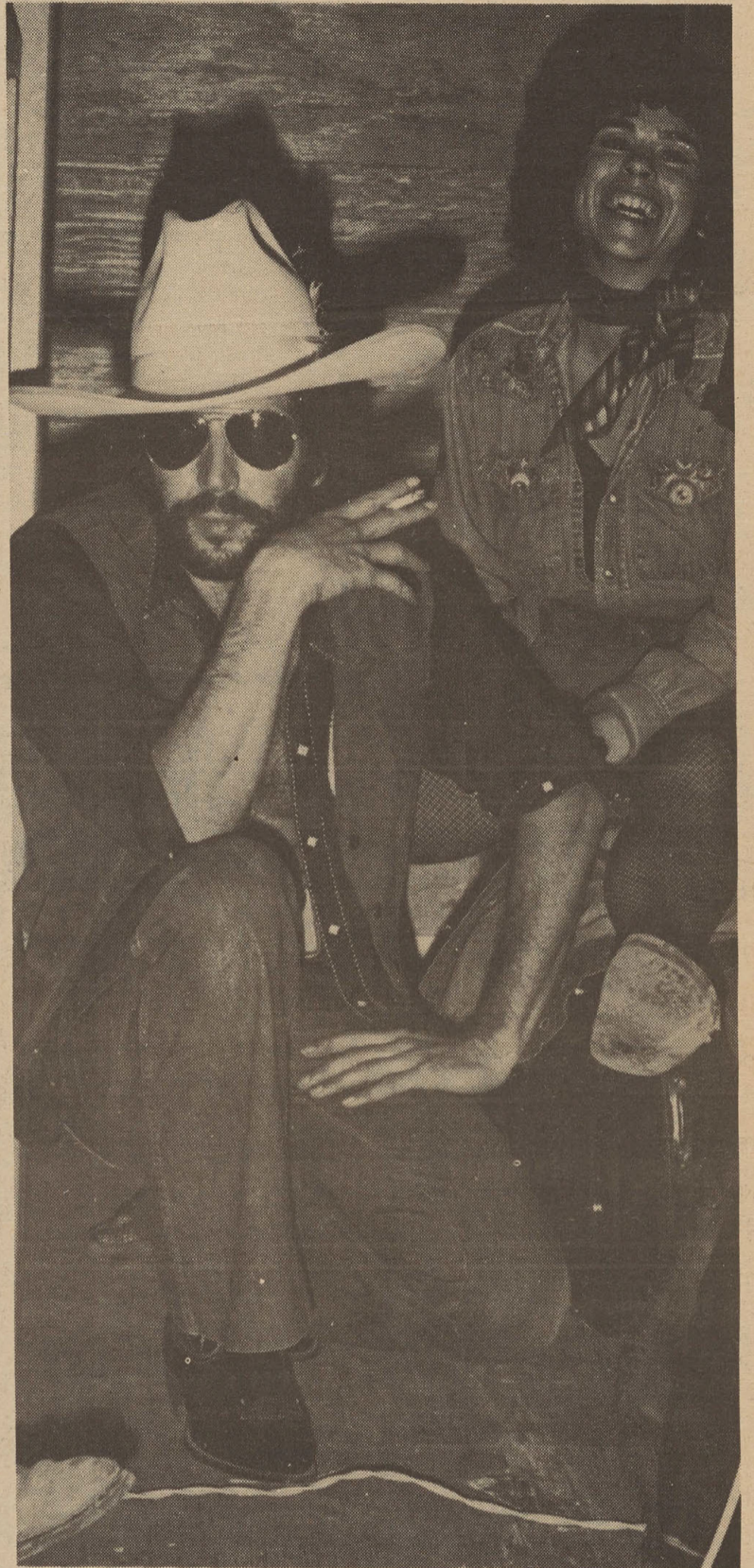
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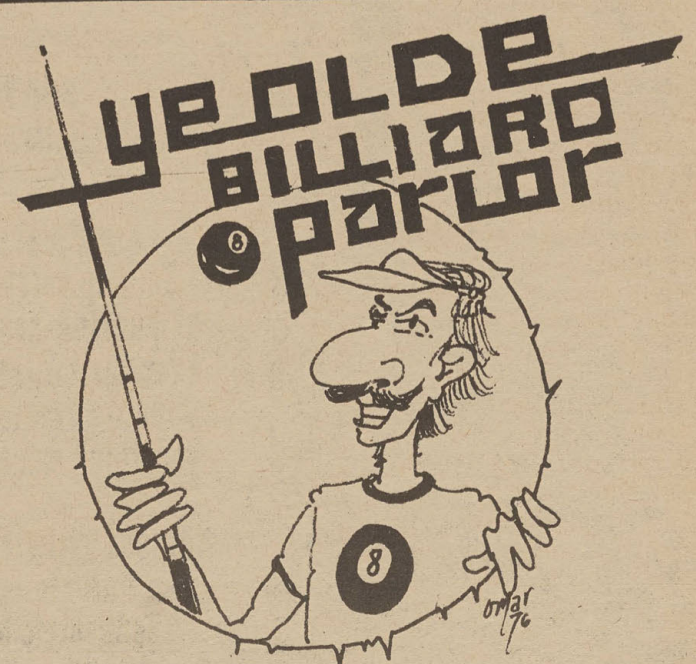
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Gruene proprietor **Pat Molak** to post a sign at the door which advises his patrons to never again buy a **Hubbard** album or single. **Pat** learned third-hand, from the Little Imo bass player, that **Hubbard** was not going to fulfill his date at the hall. And **Molak** didn't get the word until 4:30 p.m. on the day that Dallas resident **Hubbard** was to play. A frantic call from **Molak** to Moon Hill Booking in Austin produced nothing but a recorded phone message which advised that Moon Hill personnel were out of pocket. And this didn't endear **Craig Hillis** and his Moon Hillers to **Molak**, since that agency had booked **Hubbard** in the first place. Seems that **Ray Wylie** had two dates in this area, one being the Gruene engagement. But his other deal fizzled out, so **Ray** most likely decided it wasn't worth his time and trouble to drive from Dallas to the New Braunfels area. Fortunately for **Molak**, **Charlie Wood** and the Emma Chaney Band stepped in to nicely fill the gap. The crowd got off to Emma Chaney's music, and few groused about **Hubbard's** failure to show. **Ray Wylie**, a fine musician and showman, hurt himself somewhat, and Moon Hill gets another black mark for slipshod business dealings.

\*\*\*  
**AT LAST REPORT**, guitar whiz **Chris Holzhaus** had left **Patsy Coleman** and Beaver Creek. Said he plans to form yet another **Holzhaus** band...And **Billy Bob (Bear) Middleton**, who did play lead for Beaver Creek, has replaced **Joey Portman** in that capacity with **Bobby Jenkins** and Southern Magic...**Nick St. John**, one of the best DJ's in town, is now working the night shift at KITY. When KEXL bit the dust, **Nick** repaired to **Bob Ragan's** Bull Moose where he spun records in the interim between radio gigs. **St. John** turned down a mighty tasty money offer at a Houston station just to stay in dear old San Antonio...And **Mark (Devil) Davis**, another old KEXL hand, has returned to his old sales job at KTFM.

\*\*\*  
**JODY LONG, FORMERLY Jody Brenniger** of the Backwoods Volunteers, is expecting a baby in January. But the bluegrass singing mama expects to be back in action by livestock show time...**Rocky (Bluejean Queen) Hicks** is now acting as a second brain for **Jolly Gene Merciful Miertschin**, proprietor of both the booming Shadows Club and the starting-to-pick-up Hidden Shadows, a neat little joint down behind the Globe Store off Fredericksburg Road. The possessor of a devastating left hook, **Rocky Hicks** assists both **Jolly Gene** and **Emma Ruth Miertschin** in ordering various and sundry goodies for both clubs. Although **Miertschin** doesn't employ a bouncer, he may feel free to call upon **Miss Rocky** at any time. **Miertschin's** prime concern now, however, is what appears to be a haunt upon his apartment. Seems that the furniture mysteriously moves about while he is sleeping. **Emma Ruth**, meanwhile, is recovering from her Halloween birthday

celebration, an event which will not soon be forgotten. The entire crew, including **Rocky**, has about deduced that **Miertschin's** apartment furniture may be yielding to the will of a very small poltergeist...And the weekend business at **Jim Glass's** Cooter Brown's out near UT is nothing short of incredible. Literally thousands of young folks move through this big, airy drinking and eating club between Friday and Saturday nights.

\*\*\*  
**IN EVENT ANYONE** is wondering about a group known as Roadside Attractions, the band's mouth-piece is one Mr. **Jay Wise**, a left-avowed writer, music publisher, song-stylist, promoter, etc. Although you won't exactly find Mr. **Wise's** name in the marquee lights, he moves stealthily about the clubs, dropping cryptic little hints about great and yet-to-be-finalized impacts he has cooked up for the world entertainment business in general. While Roadside Attractions was gratefully playing for the gate during dead nights last month at Bits & Pieces, **Wise** was loftily explaining that an article in Action Magazine about this band would be premature. How about them apples, music fans? It's just a case of one more little Hollywooder strutting about on the already tough San Antonio beer joint and music scene. As our late friend and bookmaker **Jack Hanratty** would say, money talks and bullshit walks...**Ron Rose**, **Danny McKenna** and other member of the Toby Beau group took a respite from their chores in New York last month to rehearse here in San Antonio. The boys have now got a recording contract with Casablanca Records, and that's a monster break for some mightily deserving young pickers...And they say when it doubt, whup it out. That's exactly what the mysterious rhinestone cowboy **David Allan Coe** did on stage during a **Kinky Friedman** show at the Texas Opry House last month in Houston. If the wand waved by **Coe** wasn't pure magic, it did cause a few jaws in the

audience to drop a notch or two. **Coe** pulls little shockers like this from time to time, but the depths to this man's talents as a song-writer and entertainer are yet to be fully plumbed. If and when **Coe** decides to again start working the road in earnest, we predict he will be the hottest act going in Texas.

\*\*\*  
**ALL THAT TROUBLE Ann Verner** went through to keep the law from closing down her Hunters Inn in Blanco can be laid to one simple factor. **Miss Verner's** joint has been giving too much competition to one operated by a good friend of the redneck sheriff of that baliwick...**Leonard Rodriguez** and his Mystic Cowboys had no steady gig the last time we checked.

These boys are good...And one member of a little outfit known as Spyder and the Dominos ripped up a copy of Action Magazine while on stage in a juvenile show of opposition to a whack we took at **Ray Campi's** pitiful performance here in August. We mention this only for the Dominos and Spyder, since that "audience" consisted of a tiny handful of folks.

\*\*\*  
**STONEY EDWARDS WILL** perform Nov. 26 during the Boerne Hill Country Fall Festival, an event to benefit that hamlet's 4-H and FFA girls and boys. Chicken races, an armadillo beauty contest and a menudo cookoff are all part of the day-long festivities which begin at 1 p.m. Since **Sam Kindrick** has

the only armadillo tattoo in these parts, the Action Magazine publisher and owner of "Samuelito," the internationally - recognized world champion racing armadillo, has been selected to judge the armadillo beauty contest.

Live music, contests, dancing, and all sorts of food and drink will be available. Music begins at 6:30 p.m. with Roadside Attraction. Capitol recording artist **Edwards** will perform beginning at 9:30 p.m.

Both Roadside attraction and **Edwards** are handled by **Gary Gray** of Showtime Productions, and **Gray** is actively helping the Boerne people arrange for their big show.

SCATTER SHOTS Page 26

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# Agency Offers Help For Drug User

Drug Abuse Central at 315 N. Pecos serves as a clearing house offering facts and encouragement for those confused about drug use. At the moment, however,

the Westside agency is in a bureaucratic scramble for funding from revenue-sharing money. Presently funded on a month-by-month basis, Drug

Abuse Central has had money problems recently because of a rather controversial stand on drugs.

Marie Porter, executive director of the agency, said the agency gets criticized because "we don't say drugs are bad."

"For some people that is true," Porter said. "And for some people that is not true."

She noted that a non-judgmental stance toward marijuana removes the agency from emotionalism over the weed's use.

Drug Abuse Central works with public agencies, churches and civic groups to reach the people they serve.

"People do need to use the information available about themselves and drugs to make useful decisions," Porter said.

She pointed out that the potential for drug abuse lies in a person's need to be dependent generally. The crutch can be weed, booze, pills or even having another person to do one's thinking.

"The drug abuse problem is not one of a chemical relationship between the individual and the substance but the individual's need to be dependent on some substance," she said.

The agency helps people to examine factors which, when combined, push a person to use drugs to escape from fully-conscious living.

The soul of the agency is a belief that each person can control his own life.

"As people make their own rewarding relationships, they become aware of making constructive decisions in their lives," Porter said.

Central provides information to people on how value systems, decision-making processes and feelings affect their attitudes toward drug use.

In addition, monthly workshops on human relations have included assertiveness training, employment decisions and creativity in children.

Unless additional funds can be scraped together, Central's future looks grim.

It's the same old story: too

many little agency piglets aiming at the federal funds tit. The City of San Antonio has allotted \$1 million out of an \$11 million revenue-sharing funds budget for social services, Porter said.

So somebody has got to come up dry or at least unsatisfied.

"We have second priority to Hillside Acres, a water system of some kind. That's where our competition is," Porter said. "It's kind of cuckoo."



Marie Porter

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**SESSION THREE:** The use of filters for both color and black and white photography will be discussed. Exposure problems will be surveyed with emphasis placed on exposure latitude.

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Letters  
TO THE  
EDITOR

**DEAR SIR:**

Somebody traveling throughout the Southern United States gave the August issue of Action to us. We here in West Germany liked what we read. There's a lot of mentioning of names we are very much interested in--Jerry Jeff Walker, Guy Clark, Willie Wayon, etc.

Filmkritik is a movie magazine, but we got the room and time to publish articles on music and musicians. Lately this has been Texas and I don't think this will change in the near future. We want to ask you if there could be some exchange of our magazines (Filmkritik is distributed monthly, too)?

Yours Sincerely

Felix Hoffman  
Kreittmayrstrasse 3  
8000 Munchen 2  
Western Germany

**EDITOR'S NOTE:** There will certainly be a magazine exchange. And just wait until Willie tours Europe.

**DEAR SIR:**

On behalf of our organization, I'd like to commend you for the Darrell McCall article in your September issue.

Our organization is non-profit, and we are dedicated to fighting most of the injustices Darrell speaks about. We are fully in favor of the fans taking control of country music.

We would very much like to reprint this story, word-for-word, in our upcoming edition of our bi-monthly magazine. We mail our magazine to members in 46 states and half a dozen other countries.

Our re-print will be exactly as you have it, as the article says it all. This story is good enough to be read everywhere, and if you'll quickly grant us permission to re-print it, we'll see that it is. Keep up the good work.

Ralph H. Compton  
President  
International Heritage Music Association  
Birmingham, Alabama

**EDITOR'S NOTE:**

Re-print permission has been granted.

**DEAR SAM:**

This small note is to thank you for your fantastic article, the best one every written about ole Rainey. No one can really calculate the overall effect of an article like that, but I think I'd be safe in saying it was worth about two zillion dollars to me. You should have seen those record executives eyes light up when they read that article.

Nothing definite has happened in the way of offers, but we have no less than five really fine companies coming out to see us at this super swanky hotel called the Red Lion Inn.

God bless you,  
Rainey Haynes  
Sacramento, California

**EDITOR'S NOTE:**

Rainey Haynes worked briefly here at the Warehouse Club before it went busted. She is without a doubt the finest female performer ever to set foot on a San Antonio night club stage.

**HELLO, SAM:**

Enjoyed the latest Action. Picked it up at the Split Rail here in Austin. In light of what you wrote about Luckenbach a couple of issues back, I thought you might enjoy this little parody I wrote. People seem to dig it wherever we play it. We call it "Loot 'N' Sack Texas." Here are the words:

The only two things in life that make it worth livin',  
Are litter on the banks and beer cans in the creek a-swimmin',  
Beside the fish and the frogs where they belong.

It's the American way so why don't we all sing along,

Isn't it time we got back to the base things in life;

Let's go to Loot 'N' Sack, Texas,  
And see what we can shoplift that's for real,

Now wouldn't that ol' beer sign on the wall look good on our wall, Lucille,

Between the picture of grampaw and the picture of grandmaw,

Let's get it while they're busy they won't see,

Out in Loot 'N' Sack, Texas where you can take home all the soul you can steal;

So baby let's fill your purse with stuff,

There's no cops here to make things rough,

We'll drive away;  
I know that my fraternity,

Will love the souvenirs they'll see,

Come next school day;

We been so busy rippin' off those nice people,

Should we sell Hondo's guitar to a pawn shop or keep it,

Isn't it time we got back to the base things in life,

Let's go to Loot 'N' Sack, Texas,  
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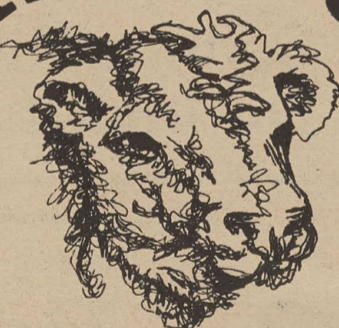
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19 Sandy Samples & The Fifth Wheel

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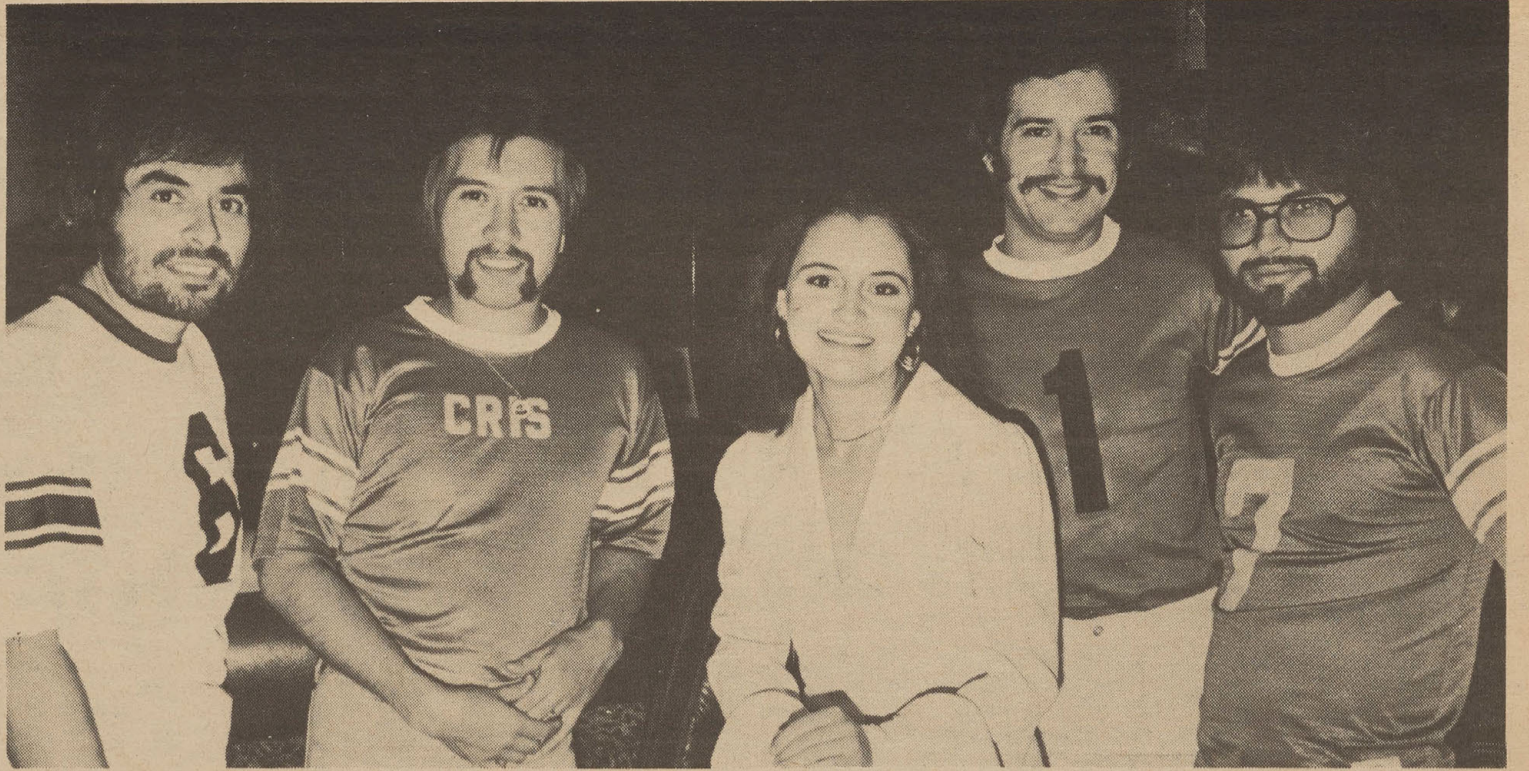
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# RICK & Company

From left to right,  
members of the group  
include Jay Martinez,  
Chris Alaniz,  
Pat Estrada,  
Rick Estrada and  
George Gonzalez



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## Ball Jerseys For The Band

Rick and Company appear in football jerseys Monday nights at the Stonehenge on San Pedro Avenue.

"They feel good like pajama tops," said Rick Estrada of the jerseys. He serves as band leader, front man and rhythm guitarist.

The shirts, he explains, are a gimmick aimed at the Monday night football crowd. "Numero uno" rests on Rick's jersey. He says the number one means he's the person responsible for what happens onstage.

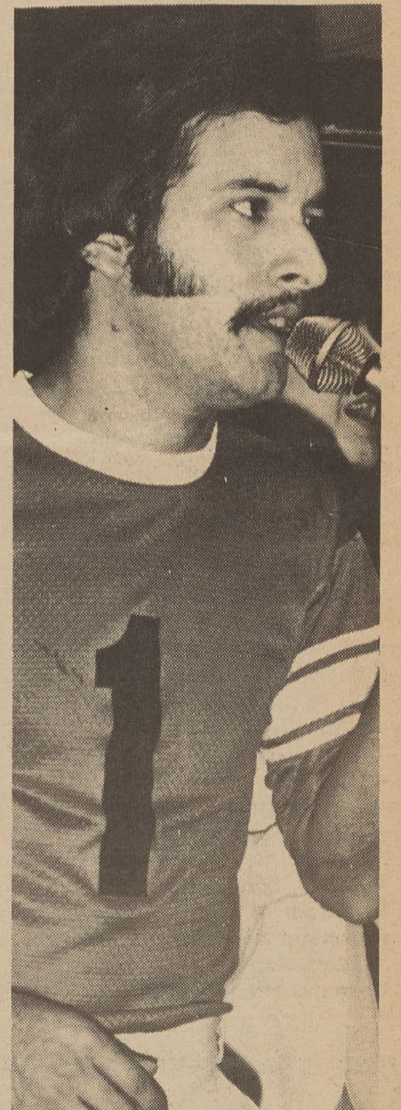
So blame for a warm, friendly evening of music goes to Rick. But others share in the responsibility.

Pat Estrada, Rick's sister, is a fine vocalist who doubles on percussion. Jay Martinez, number six on the program, also sings while playing bass.

Tucked just behind the line of three vocalists at stage's front is George Gonzalez, lead guitar, back-up vocals and mean harmonica. Further back is drummer Chris Alaniz. Even though Alaniz isn't readily visible, he's partially responsible for the entertainment.

Then there's the mystery girl Karen who started this

whole blame-taking mess. Several years ago, Karen wanted an act for the John



**Rick Estrada**

Marshall high school talent show, says Pat. The trio of Rick, Pat and Karen lasted three years.

They worked at the Steak and Ale on Loop 410 as well as the Woodlake Country Club. The latter is where Jack Parker of Parker Productions heard them, Pat recalls, and booked the trio for tours.

They fronted for the likes of Norm Crosby, Morey Amsterdam, John Gary and Della Reese. That gig lasted around four months.

Afterwards, Karen quit to work as a single, says Rick, and now plays at Karotkin's selling furniture. Rick and Company appear at the Stonehenge six nights a week.

They're off Sundays and are interviewed the Monday after the blackout struck in October. Assembled around a table, the band plays a



**Paul Elizondo**  
*November 4th*

**The Del-Reys**  
*November 26th*

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round of "where were you when the lights went out?" The question-and-answer session fails to rouse them

from the funk of blue Monday. The Stonehenge tries to help by serving drinks at a

dollar a piece. A large wood-burning fire crackles and smokes near the edge of the dance floor. The hearth's soothing presence can't quite overcome the gloom. Rick and Company hit the stage. Rick speaks in a quiet, pleasant voice. The songs start off and the action picks up. Near the first set's end, a spectacular pair of dancers grab the floor. They boogie to disco and beneath strobe lights. Leading up to the high-energy moment are a couple of Willie Nelson songs and a few soft rock tunes. Country, progressive and disco is the order of songs just as Rick had earlier described the Company's sound. A versatile style means maximum opportunity for

bookings, says Rick. The Company's been at the club since the first of the year. They may stay for a long

time because of a simply-stated, hard-to-perform reason. The band entertains people.



Pat Estrada

**NEW RECORD COMPANY**

The formation of Pinnacle Records, a new recording company owned by record executive Bill Blackwell and ABC-Dot Records artist Tommy Overstreet, has been announced.

Pinnacle Records, located in Suite 102 of the United Artists Towers, 50 Music Square West, will concentrate strictly on building new artists, according to Blackwell, president of the company.

Overstreet will serve as Pinnacle's Director of A&R. Eddie Jackson, of Jackson & Jackson, will be the label's Financial Consultant and Advisor.

Exclusive promotion and distribution will be under the direction of Gene Kennedy's World International Group (WIG). WIG, Inc., is one of Nashville's largest independent promotion and distribution companies.

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November Band Schedule

<p>1,8,15,22,29-Danny Goodwill &amp; The Texas Bandits 2,23,28,30-Bobby Baker &amp; The Longnecks 12,20,26,27-Danny Goodwill 4,5,9,11,16,18,19,25-Circle J 3,10,17,24-Bubba Littrell &amp; The Melody Mustangs</p>	<p>7-Variations 14,21-Fifth Wheel featuring Sandy Samples 6-Andy Anderson 13-Glenda Raye</p> <p style="text-align: center;"><b>SUNDAY MATINEES-3-8 P.M.</b></p> <p>6-Danny Goodwill 13-Jr. Ming &amp; Country Chordsmen 20,21-Andy Anderson</p>
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Nick St. Nicholas and Goldy McJohn

## Steppenwolf hits two discos

Steppenwolf again prowls the land and devours willing victims held spellbound by a mixture of white blues and electric rock.

The band's latest victims assembled at the Hallelujah Hollywood and Deja Vu discos. Steppenwolf overwhelms audiences by unleashing a barrage of their late-60's hits such as "Sookie Sookie," "Rock Me Baby," "Magic Carpet Ride" and "Born To Be Wild."

Upstairs in the Deja Vu office, the band waits for a cue to rush onstage for the night's first act. Earlier they played at a McAllen auditorium. Working clubs is less pleasing.

"I am going to time it," says one. "Forty-five minutes and not a minute more." The band gives no encores despite the audience's pleas.

The problem is that Steppenwolf is not being treated as a rock band should, says bass player Nick St. Nicholas. Two other times when the band visited San Antonio, they were treated right, he continues, and mentions good dope, good grass and a trip to the Alamo.

But back then, Steppenwolf reigned supreme atop record charts and were "must" play for FM stations lusting for the adjective "underground." The band's status now rests in record store discount bins where often resides a greatest hits album.

The band disintegrated while deemed the best. St. Nicholas says the guys took a four-year vacation to get their heads back together.

Three of those four years, St. Nicholas continues, he and Goldy McJohn, keyboards, waged a legal battle for the right to use "Steppenwolf" as the name of their band. The Judge ruled two months ago that they could, he says.

Their antagonist was John Kay, a man conspicuous by his absence in the room and

presence in its conversation. Kay's strident voice and lyrics were a vital part of the band's success.

"A lot of people thought John Kay was Steppenwolf," admitted St. Nicholas who asserts that the band is a movement and not a single man.

Where is John Kay now, he asks, as Goldy points out that as a single Kay did two albums for Columbia and both flopped. Steppenwolf now records for ABC records.

"John took all the rope he could muster, tied it around his neck and went out to the Grand Canyon," said St. Nicholas.

"Now he's about two feet tall and weighs 280 pounds," said McJohn. After his laughter passes, Goldy adds that once he like Kay who stayed up nights with him when he took thorazine.

St. Nicholas and McJohn say they aren't bitter over the feuding. Overnight success and rags-to-riches do strange things to a person's head. Kay got into politics, says St. Nicholas, and ran for councilman in his Los Angeles district.

He freely discusses the differences in their personalities. Their conflict eventually led to St. Nicholas being temporarily kicked out of the group because he was "too outspoken."

For example, he'll concede that Kay was an excellent songwriter. Then he'll say Kay would do anything to obtain credit for a song because he knew there was money to be made in publishing. St. Nicholas winds up judging that Kay added a lot to the group.

The band started back in 1966 in Toronto, Canada as Sparrow. A year later, Kay joined the group. We took him in, says St. Nicholas.

"We needed a lead singer, and he was really desperate," he said. A new name for the band and exposure in New York City landed them a Columbia recording contract.

At the time, however, St. Nicholas had his own group. He remembers listening to Steppenwolf's first album and thinking "this is just a hot group." He was into the music and rejoined the band.

He's still with Steppenwolf, but times change. The band now plays small clubs and finds a new audience listening to their music.

"The younger kids really dig the shit out of this group. That sort of makes me feel good. A lot of people would rather see Steppenwolf in its original form, but then again those people won't buy any albums," he said.

Replacing Kay as lead vocalist is Tom Pagan. The other band members are Tony DeSanti, drums, Jamie James, lead guitar and Tony Flynn, rhythm and lead.

Playing again since March and only recently as Steppenwolf, the band still rocks the night away. They aren't a nostalgia item, but no new songs stand out in their show.

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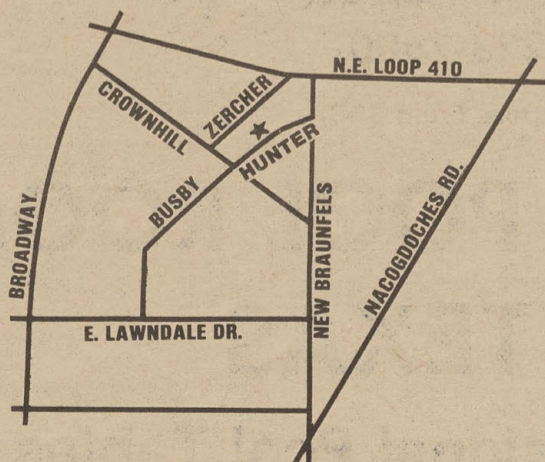
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# ZAZ Studios One Man's Creation

Joey Lopez built ZAZ Recording Studios here from nothing.

Now his business booms, but success hasn't changed this quiet and low-key man.

An elder for the Jehovah's Witnesses, Lopez' behavior accords with his belief that Jesus Christ was a normal person.

Joe drinks beer, hangs out at cookoffs, and is the father of six kids.

His substance, however, is the music company that records, produces, manufactures and distributes records.

While many haven't yet recognized Lopez as a recording industry executive, he is the man who gives many musicians a chance to break into the rugged business.

If a group came up with a million-seller, the present ZAZ plant could put out enough pressings.

Lopez says this has yet to happen, but the hit "96 Years" by Morton Preston and the Mysterions provided a test which his facilities passed with flying colors. And others keep trying for that magic combination of material, music, production and timing.



Joey Lopez

Bubba Littrell, George Chambers and Stardust have tried, as have Los Paborreales and Los Aguilares, Tex-Mex groups of national stature whose musical genre makes up 80 per cent of Joey's business.

His key to success is human understanding and treating each person as an individual.

"For me, racial discrimination means nothing. Black, white or Mexican, they can come to my studio and be somebody," Lopez said.

He speaks patiently and precisely, uttering his sentences in short phrases.

The trait stems from his studio work. ZAZ engineers "never bug the musician." Instead, they attempt to blend harmoniously their technical expertise with the artist's song idea.

Lopez's own experience in the studio when he headed Los Gaudalupanos leads to his strict admonition that an engineer adopt his training to the musicians notion of his song.

"The old-time engineer thought he was the whole thing. When I played in a band, the engineer would never consult the musicians. I think he was wrong," he said.

Lopez pointed out that the new sounds of the 50s, 60s and 70s came from the bands and not the engineers.

That's why his studio people have personal experience as musicians.

He can understand the musicians, says Lopez, adding that the most important thing for a successful recording is to never get the musician

upset, tight or nervous.

His path to success was long and winding, a learning process in which ZAZ grew from a two-track studio in 1969 to a current 16 tracks and the possibility of 24 next year.

Looking back, Lopez termed San Antonio wide-open for its own recording operation. He called the market a sleeping monster which he was fortunate enough to awaken.

Now business is booming with a line of bands waiting for sessions and recording.

His plant on Commerce Street is the sole record manufacturing facility in the city and reduces the old waiting time for a song's pouring into plastic. Instead of from six to eight weeks, it now takes only four.

Learning to press records properly was a difficult trial period which Lopez gladly places in past tense.

"Our production is now equivalent to or above any of the major labels. We are not the underdog anymore. I feel very proud about that," he said of his Joey label.

Distribution is another service offered by Lopez who turns over his Spanish records to Rangel Distribution and the country-western to a Houston firm.

Joey considers his business an extension of his family. His wife and two oldest sons pull time at the studios.

"We are happy with what we have," he said. "Of course, the bigger we get, the more money we make. That makes our artists more money. With everybody making more money, everybody should be happy."

But Lopez deals with more than bottom-line figures. His concern for the human side of the music business generates a warmth and sincerity that money cannot buy.

When Augie Meyers spied Lopez being interviewed at October's menudo championship, he wandered over and threw an arm around his friend.

"This man is my father," said Meyers. "Since my own

dad died, Joey has been my spiritual father."

Augie dug into his jeans and gave a few tickets to Joey's kids to spend at the different booths peddling assorted goodies and trinkets.

The two exchanged warm pleasantries before Meyers meandered into the dust rising from the dirt dance area.

Joey laughed at the question of how well he knows Meyers.

"I recorded Augie and his buddy Doug Sahm back in my two-track days," he said, launching into a tale about the various musicians who have joined his family for tacos, frijoles and good

times at the dinner table.

As for the menudo he had sampled that afternoon, Joey cocked his head and struggled for a diplomatic

reply.

"You come to my house sometime, and I'll serve you some real Mexican menudo," he said.

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		1 DRINKS 2 FOR 1	2 ADDITION NIGHT 3 ACTS NO COVER	3 WINNER OF ADDITION \$1.00 COVER	4 \$1.00 cover HOME COOKIN JAZZ	5 \$1.00 cover HOME COOKIN JAZZ
6 CLOSED	7 8 pm FREE Repertory Cinema CALL FOR INFO	8 8 pm FREE Repertory Cinema CALL FOR INFO	9 3 ACTS ADDITION NIGHT NO COVER	10 COUNTRY BLUES ROCK Berry Brothers BAND \$1.00 cover	11 \$1.00 cover NUFF'S - E-NUFF TEXAS ROCK & ROLL	12 \$1.00 cover NUFF'S - E-NUFF TEXAS ROCK & ROLL
13 CLOSED	14 8 pm FREE Repertory Cinema CALL FOR INFO	15 8 pm FREE Repertory Cinema CALL FOR INFO	16	17	18	19
"THE BLUES BOYS ARE BACK" FEATURING CHRIS HOLZHAUS & GUESTS						
20 CLOSED	21 8 pm FREE Repertory Cinema CALL FOR INFO	22 8 pm FREE Repertory Cinema CALL FOR INFO	23 ADDITION NIGHT 3 ACTS NO COVER	24 ROCK-N-ROLL NUFF'S - E-NUFF \$1.00 cover	25 MAGI \$1.00 cover	26 MAGI \$1.00 cover
27 CLOSED	28 8 pm FREE Repertory Cinema CALL FOR INFO	29 8 pm FREE Repertory Cinema CALL FOR INFO	30 3 ACTS ADDITION NIGHT NO COVER			

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# The Fans Ain't Had E Nuff

Nuff's E Nuff proved more than adequate as their home-grown Texas rock and roll blasted a cheering crowd

at the Bijou. The band's repertoire consists solely of original material and recalls the early

days of Z Z Top. A strong blues charge activates the songs. "Sam is a blues freak," said

drummer Bill Bond. He refers to lead guitarist and chief vocalist Sam Toifl who replies, no, not really.

"Sure you are. You play blues all the time," Bond said. He points out that Toifl writes most of the band's songs.

The group sees itself as energetic rock-and-rollers. Toifl handles a blistering lead guitar that sometimes outruns the band when they play "Wishing Well."

About a year ago the group started practicing commercial songs, decided they couldn't do justice to them and figured that they may as well do their own stuff, says Bond.

It was a gutty decision. The group competes with many area rock bands which churn out pale copies of top-40 songs.

The band doesn't have any easy gigs, says manager Jon White, who explains that

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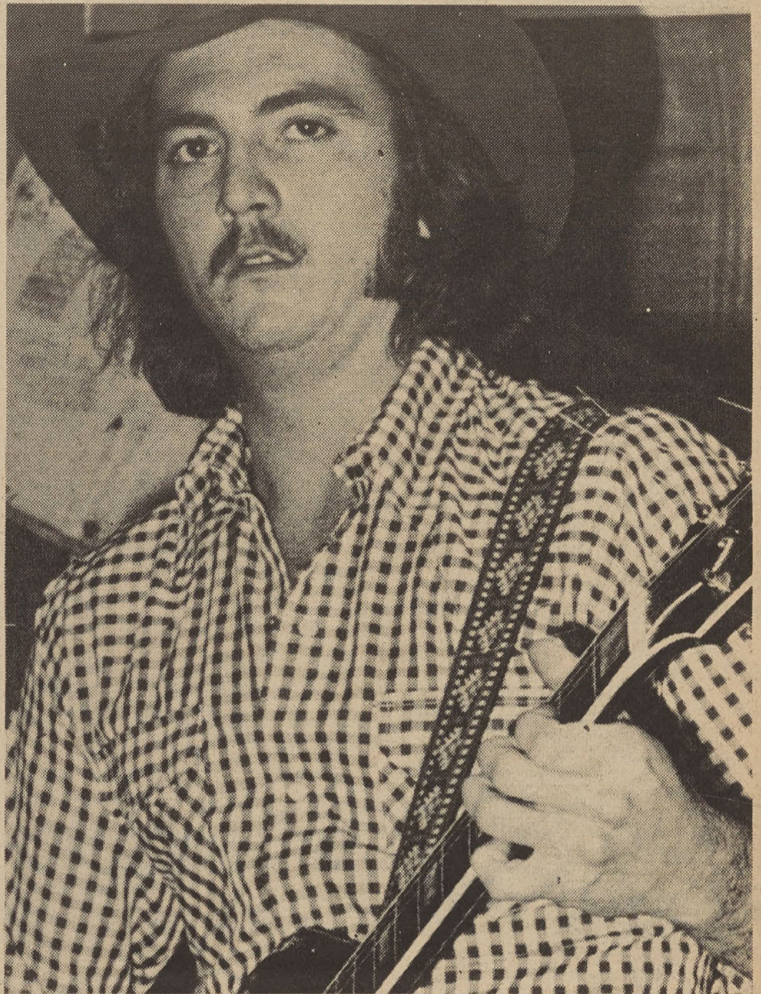
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### NOVEMBER

SUN.	MON.	TUES.	WED.	THURS.	FRI.	SAT.
		1 MIKE LORD	2 MIKE LORD	3 SOUTHERN MAGIC	4 SOUTHERN MAGIC	5 SOUTHERN MAGIC
6 T.V.	7 T.V.	8 MIKE LORD	9 MIKE LORD	10 STARDUST	11 STARDUST	12 STARDUST
13 T.V.	14 T.V.	15 MIKE LORD	16 MIKE LORD	17 SOUTHERN MAGIC	18 SOUTHERN MAGIC	19 SOUTHERN MAGIC
20 T.V.	21 T.V.	22 MIKE LORD	23 MIKE LORD	24 STARDUST	25 STARDUST	26 STARDUST
27 T.V.	28 T.V.	29 MIKE LORD	30 MIKE LORD			

★ ★ ★ ★ ★ ★ ★ ★ ★ ★ NO COVER CHARGE ★ ★ ★ ★ ★ ★ ★ ★ ★ ★



Sam Toifl

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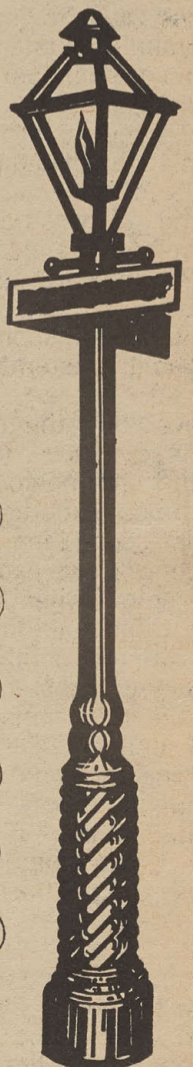
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- Patty
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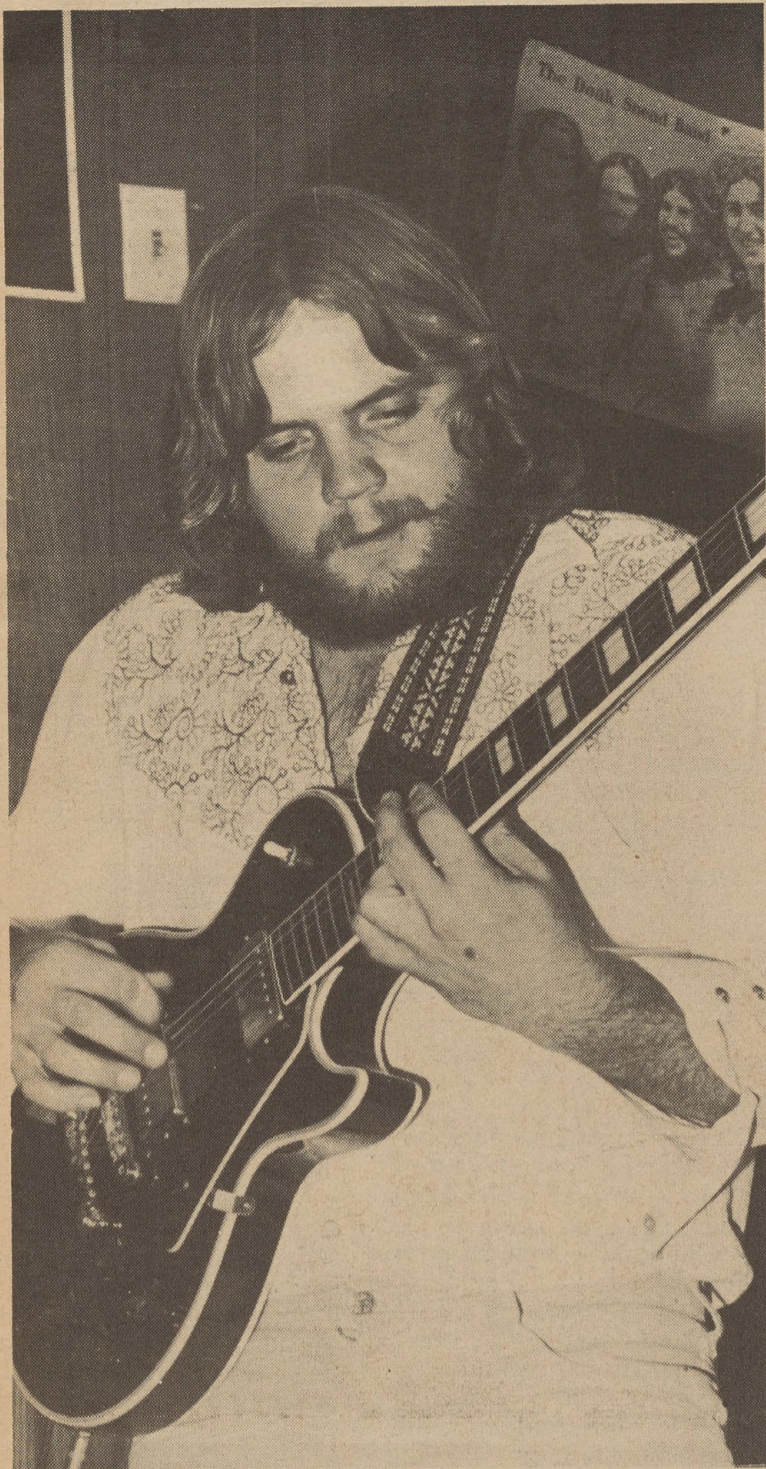
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club owners shy from a band with unknown songs because patrons may not enjoy them.

He remains "amazed" at the band's stout character. White realizes that they'll need the strength as the road



Rick Lewis

tests their playing ability over the next few years.

Gambling on the future, though, is instinctual for the musician who offers original material. He believes in his music before the public has even heard it, much less applauded.

Faith kept Nuff's E Nuff going through 12 months of practice in three different locations. Once a church evicted them for drinking beer in the parking lot before entering the rehearsal area. Now the boys practice in a downtown San Antonio garage.

When interviewed at the Bijou gig last month, the band prepared to make its third public appearance. An earlier show at the Hunter's Inn in Blanco, says rhythm

guitarist Rick Lewis, was the first time folks danced to the music.

He dug it. Redneck rockers and Hill Country hippies got down and boogied, he says. "I like to see people go out and get crazy."

Proudly, Lewis reveals his nickname—"clown prince of rock and roll." He isn't particularly funny until he goes onstage. Then as other band members concentrate on featured parts, Lewis prances before them and mimicks their playing.

Other members also add showmanship to the songs.

During "Saturday Night," Bond leaves his drums in the midst of Toiff's solo and takes a couple of swigs at the bar. He rushes onstage twice

to bash the cymbals before rejoining the band for the song's ending.

Bass player Marty Garza chips in with a rousing tune he wrote called "Table Dancer." The song draws sustained applause.

The band plays a maverick brand of Texas rock. Their songs lack startling range and occasionally sound flat. Practice, seasoning and another sound system will likely cure those problems.

Nuff's E Nuff has to start somewhere. The guys grew up together in the same neighborhood and knew each other as kids. The ease of long familiarity keeps them cool and calm.

For the moment, their best is good E Nuff.

## Susan Splits

Susan Raye has left the Buck Owens Show and the Buck Owens Enterprises and is now working strictly on her own.

Susan has been a part of the Buck Owens Show as the featured female vocalist since 1968. She and Owens had many hit records on Capitol Records as a duet, however, they have not recorded together in recent years. Most of her hit records were on the Capitol label and included "L.A. International Airport", a hit in this country and the song which garnered her two gold records in Australia and New Zealand.

More recently Susan has been recording for United Artist Records. She is now totally free of a recording contract and is between labels. Her last UA release, "It Didn't Have To Be A Diamond" is currently in the national charts.

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- 10—Joe Bob's Bar & Grill
- 11—Asleep At The Wheel
- 12—Johnny Barnett
- 18-19—Joe Bob's Bar & Grill
- 25-26—Emma Chaney Band

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## Scatter Shots...concluded

A PERKY BRITISH accent greets early-morning tipplers at Smokies Saloon on Fredericksburg Road. The voice belongs to **Jill Smith** who extends a rousing invitation to come about and visit her. Coffee's free but the drinks aren't during the 7-9 a.m. happy hour. Owner **Edgar Von Scheele** says the daybreak service is coming

along slow but sure. Which is a distinct difference from the evenings when the club is packed elbow-to-elbow.

One reason for the crowd is the Stardust band whose single "Lovers Forever" continues strong locally. **Bubba Perron**, keyboards, says the tune will be distributed nationally by **Russ Reader** on the RDS

label, a subsidiary of Capitol records. **Perron** notes that the song has already broken on the hit list in Salt Lake City. The band's waiting on the song's reception across America before completing an album at ZAZ studios.

★★★

**SIPPING SUDS AT** the bar of the Backway Inn was **Bob Schattel**, bass player for **Jay Dominguez** and the Stoney Ridge band. The band intends to move to San

Antonio, **Schattel** reveals, because club owners in Austin skimp a bit too much on the wages. The band plans to re-group, tighten their act and eventually record a single on the Smoking Jay label. The tunes will be "Highway 90 Lonesome Blues" and "Singing Rail."

Once a month is the idea **Gaylen Comer**, owner of the Backway Inn, has for booking out-of-town entertainment. October's hit was **Dan Johnson** who impersonates **Flip Wilson**. Next month, according to the cigar-smoking **Comer**, the American Peddlers fill the bill. By the way **Johnson** took nearly a grand for his services rendered.

★★★

**THEY JUST PINNED** a ribbon to me and let me go, says **Cat Crook**, Menudo Queen of 1977. Interviewed the afternoon after her selection, **Cat** admitted that a friend conned her into entering the contest by requesting a favor. After her win, she danced the night away and took pit stops at the tequila booth. Come morning, **Cat** says she sipped menudo, reputedly a sure cure for hangovers, and began working on a second. When not acting in her royal capacity and perhaps drinking beyond it, the purty blonde studies architecture and photography at UTSA.

And the man who boiled the best tripe soup of the weekend was **Jack Oliver**, a retired air force officer. Jack's Gringo Menudo bubbled past 42 other contestants to capture first place and drew a bid of \$1,100 from Schlitz for the championship pot. Proceeds from the two-day bash which drew over 10,000 on-lookers, according to **Sam Jorrie**, go to the San Antonio Boys Club.

★★★

**GOLD RUSH MOUNTAIN** is the new handle for the Stillwater Band who'll deck out in mountaineer duds instead of their cowpoke regalia. The title more closely identifies a repertoire of progressive and country music with a tad of gentle rock thrown in. Their new single "Mission Mountain Serenade," recorded at McAdams Brothers Studio in Austin, comes out this month...A rip-roaring success could free vocalist **Geno Zavala** of Tequila-Country fame from his day job. He's got the itch to sing again six nights a week.

★★★

**AUGIE MEYERS AND** his Western Head Band will headline a big show in Bandera the 13th of this month which heralds the grand re-opening of the legendary old Cabaret Club.

It's a hunter's ball type of gig, with Cabaret Club management awarding prizes for the largest rack and also for the biggest buck deer bagged.

Also on the entertainment bill are fiddle whiz **Ron Knuth** and **Mother Merka** with Grandma's Posse (we suspect that **David Zettner** might be the "posse"), **Tommy Thompson** from the YO Ranch, **Patsy Coleman** and Beaver Creek (they have all moved to Bandera), and Bandera's own **Arkey Blue** with the Blue Cowboys singing "Bandera Fever."

Entertainment begins at high noon and goes til? Judging of the deer will be at sundown. The show, naturally signals the opening weekend of the hunting season.

Admission is \$5. Kids under 12 get in free with a parent. Advance tickets may be purchased at the Electric Machine in San Antonio, Toepperweins at Highway 1560 and Bandera Road, The Last Cowboy in North Star Mall, Bud's Bar-B Que and Frontier Jeans, both in Bandera, The Branding Iron in Hondo, and at Hill Country Music in Kerrville.

★★★

**BUSINESS AT SCOTTY'S** on San Pedro has been good of late. A band called 100 Proof has been packing 'em in (we'll have more on this group at a later date)...**Dale Hill** is now booking some mighty fine country groups at his Ice House on Jahn Street in New Braunfels. The place is co-managed by **Janet Mathis** and **Melody Allison**...**Mel Muskin** has perhaps one of the best day businesses in town at his Sugar Shack on Basse Road. And he is also booking some good country pickers for the night action...**Rex Foster** says goodbye to his buddies with a picking party Nov. 13 at the Bijou. He's going to California.

★★★

**GIRL SINGER DENISE** has joined the popular duo of **Jimmy & Johnny** at the Town Crier. And the threesome is keeping the place jam-packed...And every live music joint impresario in San Antonio continues to watch the hive of activity which never seems to abate at the Gasoline Alley. Manager **Bob Faurie** held another free barbeque at the "Alley" last month, and, as usual, the celebrities and debutants in cowboy boots ate everything that wasn't nailed down. While most crowds are fickle, the Gasoline Alley lovers have held true for the better part of two years, and every skull orchard operator knows that people just seem to draw more people. So the snowball continues to roll...Don't feel too bad if you can't pronounce the Stonehenge doorman's name. **Paul Okruhlik** sometimes has a problem with it himself. **Mike, Pam** and **Marie** handle bar chores, while **Okruhlik** sees that crowds are moved smoothly in and out of the place. Rick & Co., remain a steady draw for the Stonehenge.

★★★

### MISS IDEAL MISS

Jessica James (Kathy Twitty Harris), Conway Twitty's teenage daughter, traveled to Baton Rouge, Louisiana recently to pass the title of "World's Ideal Miss" on to this year's recipient.

Jessica was crowned "World's Ideal Miss" at the pageant last year, winning a four-year scholarship to the college of her choice.

This year, Jessica was part of the week's festivities and rehearsals, as well as the pageant itself. She gave a touching farewell speech, which was a tribute to her mother, Micki Twitty.



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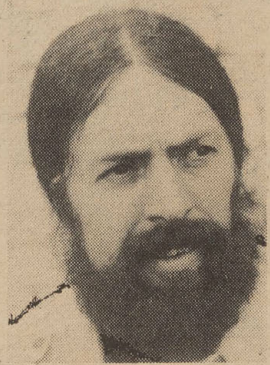
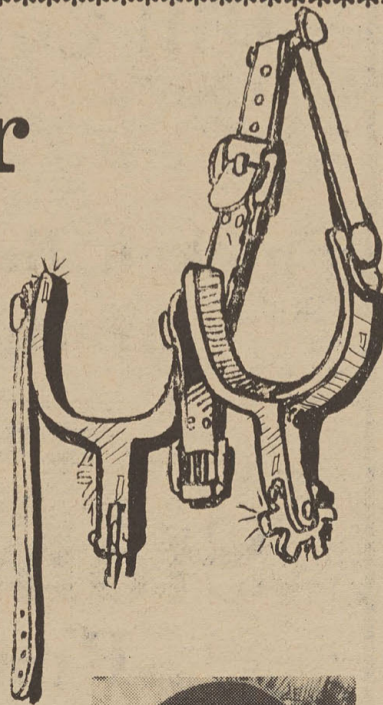
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Johnny Bush

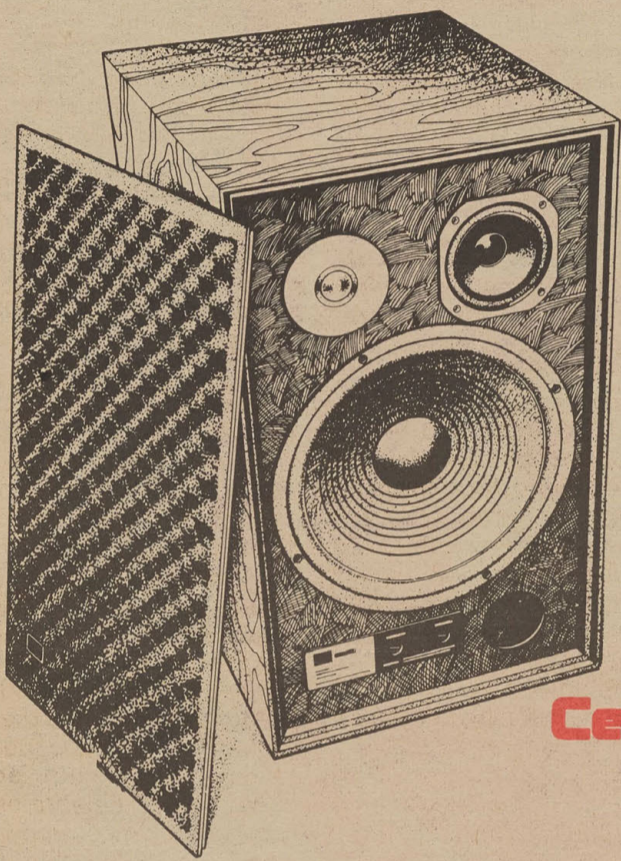
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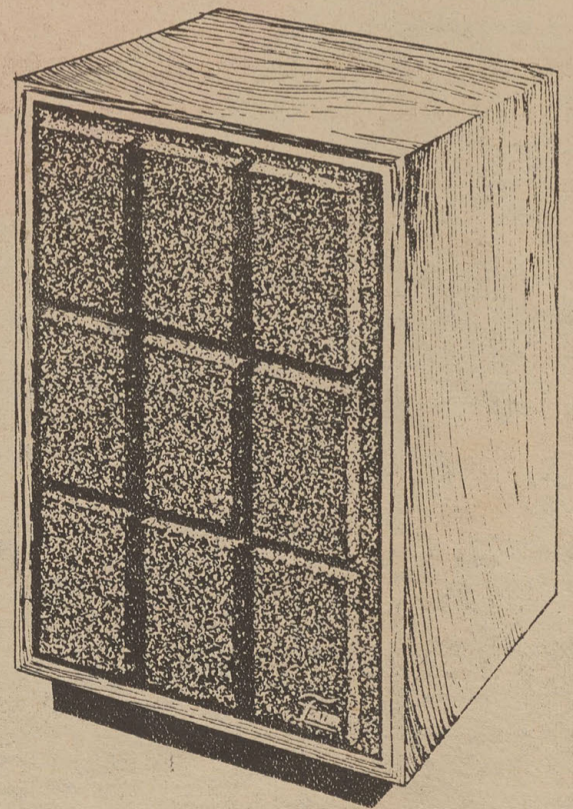
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