

# Blah Blah

## by Bellicose Bullfeather

The first annual Texas World Music Festival will take place for three days, July 1-3, in and around Dallas' Cotton Bowl. The event will be the largest rock and progressive country music festival ever held in the state.

The festival is similar in concept to the recent California Jam II, held in Ontario, Cal., attended by more than 300,000 people. The structure of the Texas event will insure even greater control and freedom of movement around the Cotton Bowl concert facility and surrounding exposition sites.

Tickets will be limited to 80,000 people for each of the three 12-hour days. Admission has been set at \$12.50 per ticket for each day's events and will ensure access to all concert and auxiliary entertainments.

See the Zooloo Column for the list of entertainment lined up so far.

The promoters of the Texas World Music Festival promise that camping grounds will be available. They are insuring that special medical and health facilities will be readied, and have obtained the full cooperation of the Dallas Police Department. Food and beverages will also be available and easily accessible to all attending.

The three-day event is being produced by Texas World Music Festival, Inc. and being co-ordinated by Louis Messina Pace Concerts in Houston.

It promises to be one of the more controlled and well-run rock and progressive country music events ever staged. And we're looking forward to it like a sailor looking forward to shore leave in Singapore. . . . .

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After his early performance at Houston's Liberty Hall, the blues mas-



Muddy Waters and Bill Gibbons: with Waters' new guitar.

ter Muddy Waters was visited in his dressing room by Billy Gibbons of ZZ Top, who had just flown in from Nashville. There he was presented with a custom made guitar which Gibbons had T.C. Holmes of Nashville build for him. Taken totally by surprise, Waters was speechless. The piece had the blues man's name inlaid in mother of pearl in the neck and an inscription on the back which read: "To Muddy Mississippi Waters from Billy 'Texas Slim' Gibbons and ZZ Top; Ft. Worth Texas New Years Eve 1977, referring to the recent metroplex date Waters played with ZZ Top. The occasion seemed to be symbolic of a generation of blues players paying tribute to their grand master, and a sincere gesture of respect on the part of Gibbons. Immediately after their personal visit and several rounds of drinks, Gibbons rushed to catch a flight to the Middle East where he will be visiting friends. It was indeed an evening of surprises. . . .

Former Band guitarist, Robbie Robertson was in town recently to attend a private showing of the new film, *The*



Robbie Robertson: in Dallas for his movie. Photo by Kirby Warnock.

*Last Waltz*, at a party hosted by Warner Brothers Records. Robertson was obviously fatigued from his grueling promotional schedule, but took time to talk to the *Buddy* staff and explain the breakup of the Band as, "Something that we all saw coming. There were several signs, both astrological and Biblical that told us that we should focus all of our energies into this final concert." . . . . . Gary Busey, who portrays Buddy Holly in the Columbia picture, *The Buddy Holly Story*, was in the Binary Star last month, when he spotted a poster for the Buddy Holly Look-alike Contest that bore his picture. "Do you think that I look like him (Buddy Holly)?" Busey asked a customer. "Nah," was the man's answer. "Not a bit." . . . . It was a meeting of the new and the old orders, as the latest edition of *Bloodrock* took the stage at Sneaky Pete's and found former Bloodrockers Jeff Rutledge, John Nitzinger, and Steve Long in the audience. . . . . Dropping by Autumn Sound to help out with the

backing tracks of the long awaited *Bees Knees* album were Willie Nelson harpist Mickey Raphael and Jimmy Spheeris. . . . . Dallas blues guitarist Mark Pollock recently left for Chicago to become a member of the James Cotton Band, and will be on the opening bill for the Jefferson Starship when they play the Palladium in New York. . . . . The people at 8 Days A Week called to let everyone know that their store is still open for business with a new stock of antique clothes. Seems they were almost cleaned out by a robbery recently, which sparked rumors of their closing. . . . .

Mick Jagger breezed through town just long enough to dine at La Truite, meet his present girlfriend's (Jerry Hall) mother in nearby Mesquite, and talk to Showco about light and sound for the Stones upcoming U.S. tour, which will not be coming to Fort Worth-Dallas, but instead will make it as close as the New Orleans Superdome. . . . . "Don't Worry Baby" Department: Dennis Wilson of the Beach Boys was recently busted in a Tucson, Arizona, hotel room with a 16 year old girl, and subsequently charged with contributing to the delinquency of a minor. Was she a "Surfer Girl"?

## Buddy Holly Issue

It was a labor of love, as we at *Buddy* put together this special issue to coincide with the premiere of *The Buddy Holly Story* which opens in area theatres on May 19. Although we are pleased that a film was finally made about Buddy, we did want our readers to know more about Buddy Holly the man and not just Buddy Holly, the movie. Since Buddy Holly was the first rock and roller from Texas, publisher, Stoney Burns found it only fitting that the first rock and roll magazine should be named after Buddy. It has been five years now that we have been keeping the memory of Buddy Holly alive, and we sincerely hope that the Columbia Pictures movie will spur a new wave of interest in this influential, but unsung, artist.

One thing that you will notice in the movie is that there is never any mention of the Crickets or Buddy's manager, Norman Petty. This is because neither of the afore-mentioned parties would give legal clearance to have their names used in the picture. The Crickets had already sold their film rights to a previous producer of an ill-fated Buddy Holly movie, and Norman Petty asked that he not even be mentioned in the picture. Petty is the Clovis, New Mexico recording studio owner who recorded Buddy's early hits, served as his manager, included his name on the copyrights as an author of all of Buddy's songs. This allowed him to collect royalties long after Buddy's death.

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After we printed some unfavorable remarks made by RSO recording star Yvonne