

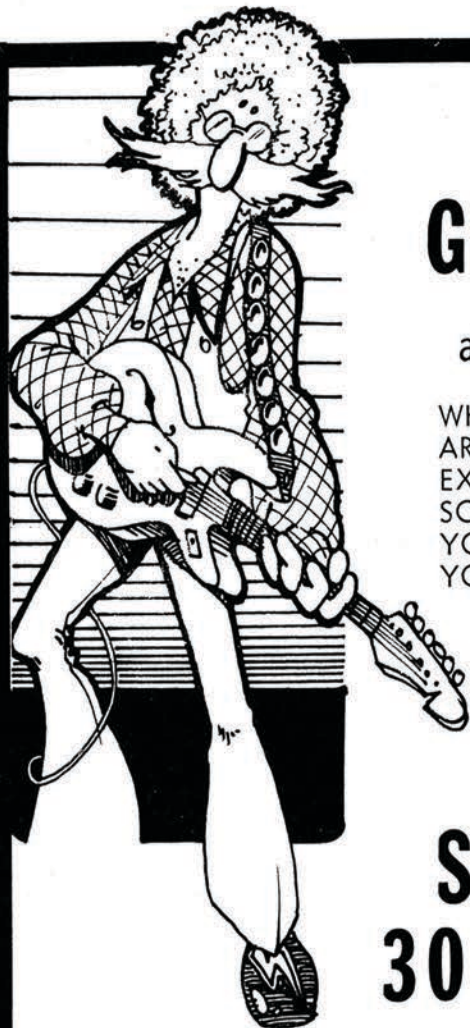
BUDDY

The Music Magazine

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SEALS AND CROFTS



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Why Buddy!

by Stoney Burns

Buddy Holly changed my life. I didn't know it at the time, it only dawned on me later. But he did.

I remember the moment. It was about this time of year in 1957. School was out and I was riding in the back seat of my Mom's old '51 Oldsmobile when I heard a magical song. It was the greatest song I had ever heard and I reached over the back of the front seat to turn the radio up. Mom turned it right back down. She never did like KLIF.

*"...That'll Be The Day-ay-ay, that I die,
Well, when Cupid shot his dart,
He shot it at my heart,
And if we ever part, then I'll be blue...."*

I guess in retrospect Buddy Holly changed a lot of people's lives. Some kids in England went to see Buddy Holly and his band, the Crickets, and later they named their group after his. Remember the Beatles? I don't think the similarity in names is coincidental. One of the Rolling Stones earliest records was Buddy's "Not Fade Away". And even today a lot of Buddy Holly material is still being recorded.

Anyway, when I started thinking in terms of a rock magazine I couldn't think of any other name more appropriate than *Buddy*. There's hardly a song on the charts today that does not owe something to the tall, slim, bespectacled boy from Lubbock. And the short two year peak period of Buddy's recording career is known by rock historians as "The Buddy Holly Era." Of course at that time there was no such thing as the serious rock appreciation that sprang up in the late '60's. We just knew what we liked.

The thundering beat of Buddy

Cont. on next page

BUDDY

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Holly and the Crickets symbolized that era. Their songs were heard all over the world. Some of their hits were: "Oh, Boy", "Think It Over", "Maybe Baby", and the three-million seller "Peggy Sue."

Buddy's voice was a combination of precision and control. It was the outward sign of his exuberant personality. "Rave On" typifies his exhilaration:

*"The little things you say and do,
Make me want to be with you,
Rave On, it's a crazy feelin'
And I know it's got me reelin'
When you say, 'I love you'
Well, Rave On to me."*

They called it "Tex-Mex" or West Texas Soul." And Bobby Vee, Tommy Roe, and Jimmy Gilmer were only pale imitations of the real thing. The "rockabilly" of Carl Perkins, Jerry Lee Lewis and Bill Haley was different, coarser, but Buddy started as a country singer, too.

The Buddy Holly Era was brought to a tragic close on February 3, 1959. Buddy and the Crickets were touring the U.S. with a road show, the same kind in which I had seen Buddy Holly perform at the brand new Memorial Auditorium, when the touring rock shows were just beginning to outgrow the Sportatorium. Richie Valens and the Big Bopper had chartered a small private plane so they would have time to get their clothes laundered in Fargo, N.D. The light plane taxied down the dark runway, rose a few feet, and then plunged into a lonely field. There were no survivors. I sometimes wonder where Buddy Holly would be today had he lived. His talent was enormous.

His last record bore an ironic twist. He hadn't had a hit in the past several singles released and on this last one the happy-go-lucky electric guitar sound had been discarded and symphonic violins were substituted. The lyrics were ominous:

*"There's no use in me a-cryin'
I've done everything and now
I'm sick of tryin'
I've thrown away my nights
And wasted all my days over you..."*

Both sides of the record, "It Doesn't Matter Anymore" and "Rainin' In My Heart" had sadness and futility as their predominant themes. They were his last hits.

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PEOPLE ARE TALKING

- about Paul William's new career as an actor. The popular composer and performer made his movie debut this year as an ape in the latest segment of the *Planet of the Apes* series and his next film will have him wearing only slightly less makeup. He has the title role in Brian diPalma's *Phantom of the Fillmore*, a rock music version of *Phantom of the Opera*, in which he plays the mad composer who is driven more insane by the bubble-gum groups who take his songs and make them commercial hits by perverting the feel of his music.
- about that 10,000 year sentence handed down to Eugene Spencer of San Antonio which broke Dallas' record for lengthy sentences. The controversy over ridiculously long sentences continues with many judges and criminal lawyers criticizing District Attorney Henry Wade's insistence upon asking juries for the mammoth punishments.
- about the Allman Brothers Band, who have been getting awarded left and right during the past few weeks. First *Creem* magazine, then *Guitar Player* magazine, and those gold (and platinum) records just keep on acomin'. *The Allman Brothers Band at Fillmore East* was recently certified as a platinum record, as was *Eat a Peach*. The Atco re-issue of the first two ABB albums under the title *Beginnings* was certified gold a few weeks ago. The Band's new album, *Brothers and Sisters*, will be gold on the day of its release. And rumor is that the Allman Brothers Band and the Grateful Dead will be doing a joint concert in the Cotton Bowl soon. They've been doing similar gigs together, the most recent being June 9 and 10 at R.F.K. Memorial Stadium in Washington, D.C.
- about the Federal investigation into the record business in the wake of CBS's abrupt firing of Columbia records president Clive Davis for alleged misuse of company funds. Cash and cocaine seem to be most in the spotlight and the whole record business is edgy, hoping this won't turn into a major scandal like the payola scandal of the late 1950's.

Seals & Crofts

The hummingbird that sails upon a summer breeze brings tidings of even greater pleasure: *Diamond Girl*, an album of songs as lovely as the morning; ballads and melodies, interwoven by voices as fine as spun silver. Crystal pure excellence.

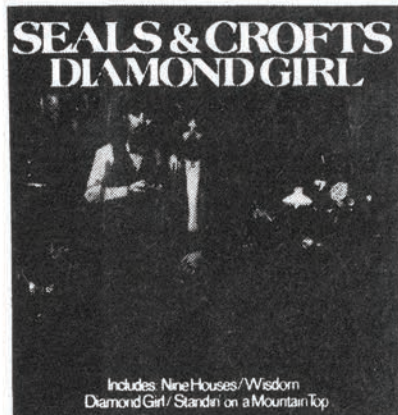


Summer Breeze — BS 2629



Year of Sunday — BS 2568

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Tapes
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Seals & Crofts — *Diamond Girl* — BS 2699

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OLE ANTHONY'S Trinity Foundation is trying to secure ownership of Channel 39 from the Doubleday Corporation, who indicated a desire to donate the station to someone. If successful Ole intends to bring back 24-hour tee-vee to this area. Ole originated all night TV, with vintage movies, when he headed up Chanel 33, before the hard-core fundamentalist evangelists took over the station... Tokyo scalpers were getting \$25 a ticket for the JACKSON FIVE concert at the Tokyo music festival.

Motown's *Lady Sings the Blues* has been so successful that now Stax Records is interested in a film version of the life of BILLY ECKSTINE...MICK JAGGER and ANDY WORHOL are reportedly into a deal to produce a Broadway musical starring Mick's wife Bianca. Mick will do the music, 'natch. Worhol's associate PAUL MORRISEY is also working a film version of Andre Gide's "The Caves of the Vatican", starring Mick and Bianca as brother and sister.... LINDA LOVELACE has been signed to Listerine commercials says Jack Margules....

WILLY NELSON is the driving force behind the Dripping Springs Reunion this year.... According to the 1973 edition of the Yearbook of American Churches, the church remains the least integrated public institution in the country....KVIL officially changes ownership in July but, gratefully, you won't be able to tell by listening. KVIL is refreshing in its programming and intelligent in its comments and their loyal listeners like it that way....

That recent SAVOY BROWN concert scheduled for the Bronco Bowl Auditorium was cancelled when the number of advance sale tickets failed to reach into three digits. A shame too, for Savoy's lead guitarist KIM SIMMONDS is one of the most fluid, lyrical guitarists around.... If you are near a Spartan-Atlantic store anytime soon you might want to pick up one of their Restroom Radios, a combination toilet tissue dispenser rack and a battery-operated AM radio. Then again, you might not....

Sales of MICHAEL MURPHEY'S new album are going well, especially in Oak Cliff, where he grew up. Charles of HIT RECORDS reports astonishing sales to Mike's family, with Mike's mother taking 15 albums herself. C'mon, you guys out at A&M Records, don't you have a few left-over promotional copies for a fella's poor ol' mom back home?....And speaking of parents, the family of BOZ SCAGGS, another local boy made good, was in the audience at his May concert in Arlington. Backstage after the show Boz' parents met his band. "You play very well", said the elder Scaggs to the drummer, then added,"a little loud....". Boz's younger brother was the hit of the night with the groupies backstage....

The raucass group throwing fresh vegetables at SLADE from the box seats to the side of the Majestic's stage was none other than LED ZEPPELIN, relaxing in town after their own concert. Half the people I've told this to said this was an insult, and half considered it quite a compliment....It might have been a TV first when the camera caught a dude on the front row rolling a joint out of a baggie during the HOT TUNA portion of *In Concert* a few weeks ago.... The latest station to enter the rock sweepstakes is KFWD, programming the most popular cuts, ranging from middle-of-the-road to quite heavy, with very little yak (and very few commercials), they broadcast from a trailer at Greater Southwest International Airport, 102.1 FM....

COMMANDER CODY is recuperating from a kidney infection which forced him to cancel most of his June gigs. But he reports he'll be okay in time to start a European tour with his Lost Planet Airmen, everyone's favorite western swing band.... Look for *In Concert* albums to be released soon utilizing tapes from the teevee series and Legendary blues great T-BONE WALKER, a former

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June 23

Spirits Of The Dead

BRIGITTE BARDOT JANE FONDA
ALAIN DELON TERENCE STAMP PETER FONDA
in Edgar Allan Poe's

SPIRITS OF THE DEAD

Directed by FEDERICO FELLINI, ROGER VADIM & LOUIS MALLE

Vadim has Jane Fonda (Vadim's wife at the time) lusting hungrily after her brother Peter in the film's opening story "Metzengerstein." The atmosphere of sex and decadence highlighted by some incredible costumes features a stunning sequence in which Ms. Fonda has a convincing love relationship with a mysterious black stallion.

Brigitte Bardot gives Alain Delon a hard time in the second tale "William Wilson" about a 19th century thoroughly perverse adventurer who is haunted by his exact double.

But the last film is the most far out. Fellini directs Terrence Stamp as a dissipated British actor in "Toby Damit," a short film that Fellini freaks claim is among his most powerful and imaginative works. Fellini moves easily from the dazzling and grotesque world of the movie industry into a night of delirious terror climaxed by one of the most chilling moments in horror ever seen.

JUNE 30

the 60s reckless rock nostalgia

With THE ROLLING STONES, THE BEATLES, THE GRATEFUL DEAD, JIMI HENDRIX, JOE COCKER, OTIS REDDING, TRAFFIC and the music of BOB DYLAN.

PERMIAN STRATA (4) by Bruce Conner. Dylan sang "Everybody Must Get Stoned!" and the people shouted "All Right!"

I CAN'T GET NO . . . (4 1/2) by Paul Ryan. The San Francisco Cow Palace Beatles concert audience tries to get some satisfaction.

HERE COMES THE SUN (4) by Ronny Sunshine. "The best commercial for marijuana I ever seen" - Bro. Jonathan Rinkamp O. S.

SUPERSPREAD (2 1/2) by Robert Nelson. Original soundtrack made especially for this film by the Grateful Dead. Everybody did get stoned.

STEVE MILLER BAND (6) by Ben VanMeter. "Hey Little Girl" and "Roll With It."

SERGEANTS BANNED (5) by Hill Haugse. "Funking around in Venice, California to "A Day In The Life." - B.H.

SYMPATHY FOR THE DEVIL (6) by B. Benton and M. Johnson. A fast moving comment on our times combines Stones hit with Tricky Dick.

MOTORPSYCHO NIGHTMARE (6) by Steve Marks. Phrase by phrase visual accompaniment to Dylan's hilarious farmer's daughter song.

THE GRATEFUL DEAD (7 1/2) by Robert Nelson. \$2,000 Prize at Brussels Film Festival. "I brought it over to the Dead's place and ran it 7 or 8 times. 'Groovy!' and 'Far-fucking OUT!' they cried." - R.N.

THE BEATLES (12) In surrealistic style they accompany "Penny Lane" and "Strawberry Fields" and then they do a rehearsal of "Hey Jude."

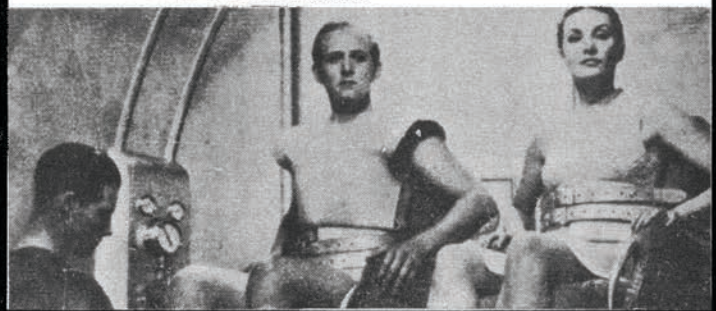
SUPER ROCK FLASHES. Mick Jagger and The Rolling Stones doing Jumping Jack Flash and 2,000 Light Years—Interview with Jagger—Otis Redding singing Respect and Satisfaction—Joe Cocker With A Little Help From My Friends—Jimi Hendrix doing Wild Thing—Plus Traffic and Eric Burdon.

JULY 7 Things To Come

Raymond Massey, Ralph Richardson, Sophie Stewart, Sir Cedric Hardwicke, Patricia Hilliard

Directed by William Cameron Menzies

Adapted by its original author from the H. G. Wells' novel, The Shape of Things to Come, this 1936 vintage film portrays a startlingly accurate vision of a future world from a pre-World War Two perspective. Churning throughout the fantastic tale, just beneath the surface, is an ominous warning against the devastation of worldwide war- a threat obviously inspired by the then-swelling menace of Nazism. But Wells attains a certain amount of aesthetic distance by delaying the second global conflict until after the turn of the 21st century- a time when Man's advanced technology leaves no doubt as to the outcome of any major war. The year is 2036; the last bomb has dropped, wiping out the last remnants of 'civilization', and the few thousand survivors left find themselves on a parched, uninhabitable earth. Forced to go underground to avoid a toxic atmosphere, the citizens of the future construct a wondrous subterranean metropolis- a city of transparent skyscrapers and elevated transit systems which would still awe, but no longer shock, modern viewers. The architects of the city- those same scientists whose experimentation devastated the planet-become the rulers of the new world. They plan to govern by almighty Reason and Science, thus throwing out the entire area of the arts. But when they learn that other such city-states exist, they renew again the of war and peace by developing the world's first ray gun-an act which the 'atavistic' artists vehemently protest, nearly throwing the metropolis into a state of civil war. Wells' message is brutal, but clear. future man can progress in only one direction- toward survival-where life and the future become synonymous in time.



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COUNTRY CASANOVA COMMANDER CODY and his LOST PLANET AIRMEN

Country rock was first pioneered by such musical innovators as Bob Dylan, The Byrds, Jerry Garcia and the Grateful Dead, and the most country of them all, The Flying Burrito Brothers with Gram Parsons. The sound is here to stay and as its popularity increases so does the quality of this style of music.

As always there are several groups that are out-front of the rest and become known as leaders with which to gauge similar type efforts. The above mentioned stand individually alone and have taken different paths to the singularly converging point of country rock. Commander Cody like the Burrito Brothers, comes at you in a different direction; country music with a touch of rock.

Commander Cody's music has always been the "let the good times roll" style that seems to elevate even the most

down and out characters to heights of toe-tapping ecstasy. *Country Casanova* is no disappointment and, as always, the Commander left me feeling good and right with the world. "Yea, man, everything is gonna work out just fine."

Listen to it twice and you become convinced that Commander Cody is, in fact, the Cosmic Cowboy that Michael Murphy writes and sings about.

After listening to "Smoke! Smoke! Smoke! (That Cigarette)" I could not help laughing at myself as I lit another one. "Every-

body's Doin' It" eased my conscience concerning my life-style and "One Man's Meat (Is Another Man's Poison)" eased my feelings of inadequacy that I had experienced after returning from a week in New York.

Buddy Holly lives in the form of outstanding lead singer Billy C. Farlow and his rousing rendition of "Rave On".

Other high spots are the excellent steel guitar work of Bobby Black, Andy Steuns skillful country fiddle and Commander Cody's humorous vocals.

Robin Edleson

BEHIND CLOSED DOORS CHARLIE RICH

The goal of every entertainer is to perfect a style that he can call his very own. The Charlie Rich sound has this type of distinction. Good examples of this style can be heard in Charlie's new album, *Behind Closed Doors*. The title song, "Behind Closed Doors" should be the biggest song for Charlie since "Life's Little Ups and Downs." From the momentary standpoint, it should be the biggest ever for him. The song has a taste of country blues, but it also has that Charlie Rich touch that separates it from all the rest. "Sunday Kind of Woman" which some say will be his next single

Cont. on page 20



SEALS & CROFTS

JUNE 28 8:pm

memorial auditorium

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Billboard (Wynnewood Village) and Amuse-
ment Ticket Service in Fort Worth.

An Interview With Seals and Crofts

SEALS AND CROFTS
IN CONCERT JUNE 29
MEMORIAL AUDITORIUM

With the poetic lyricism of a Dylan, the social significance of a Lennon or a McCartney, the tenderness of a Simon and Garfunkel and the spiritual understanding of a Kahlil Gibran, there dwells the music of Seals and Crofts.

Their intricate and unusual harmonies weave around each other in an almost oriental pattern. Like in any fine tapestry, the images created by their instruments, the mandolin and the guitar, at first glance appear to be baroque in nature. Yet upon closer examination each thread seems to bear a distinctive color and texture of its own, a perfect blend of oriental, classical, country, blues, jazz and rock music.

Their last appearance in Dallas was part of their very first tour, and there were still plenty of seats left in the smallish McFarlin Auditorium. This time they come back as stars, on the crest of the nearly perfect *Summer Breeze* album and that last dynamite tour.

Jon Dillon talked to Jim Seals and Dash Crofts about their music and their religion. That interview appears below:

Q. You're one of the few groups with a mandolin, aren't you?

Jim: Yes, and Dash is doing something that's a little bit different for mandolin players. He plays electric mandolin and uses only four strings. You know a mandolin has eight strings?

Q. What is the purpose of using four strings?

Dash: So you can bend them and get funkier with them. You can not bend two strings together. Usually when you bend them, they have a tendency to sound distorted. I think that is one of the things that makes my mandolin sound different. An eight string is noted for an old European style, or else "Bluegrass" and I wasn't oriented in either.

As a matter of fact, I just started playing it because I had a lot of counter melodies in mind to go along with the songs, and it's the first instrument I came across that I felt I wanted to play.

Q. How long have you been playing the mandolin?

Dash: Three years.

Q. It is a difficult instrument to learn to play isn't it?

Dash: I guess it just depends on the individual. I've never played the guitar. I played the drums most of my life, so it was a great new experience for me.

Jim: He learned to play it in about three weeks. If you love music—if you love an instrument enough, you can learn it—play it just by sitting around picking out things. That's what we did with our instruments. I got a fiddle when I was about six years old and I just knew I'd be able to play it. So when it came, I tuned it up, but couldn't even play it. So, I put it under the bed and

left it there for about a year. Then one night I dreamed that I could play the fiddle. When I got up the next morning my grandmother was cooking breakfast. I remembered where my fingers had been on the finger board in the dream and I said to myself "By golly, I bet it'll work. So, I took the fiddle and put my fingers on the same position and started playing the same song I had played in the dream.

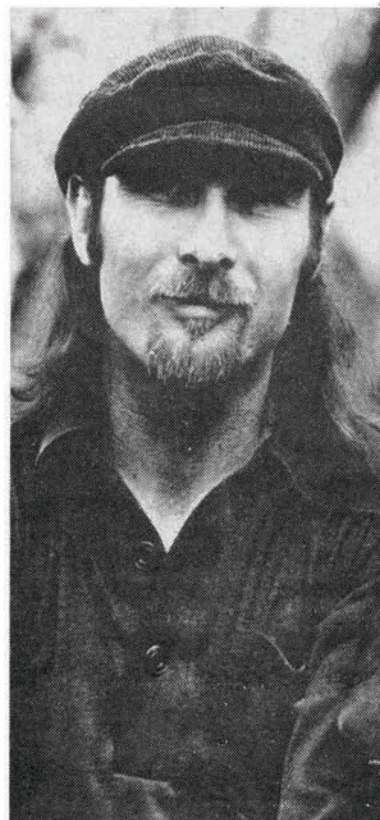
Q. Where do you get the ideas for your songs?

Jim: A lot of the ideas in many of our songs are taken from concepts from the Baha'i faith, which is a new religion—it is only 129 years old and the aim is the unification of the planet. This is where some of the ideas come from.

Dash: We have been into Baha'i for about six years. It is not a break-off of any other religion. It is a brand new independent religion which encompasses all the other major religions.

Q. What exactly is the Baha'i Faith?

Dash: Well, the concept of it is "oneness of God", the "oneness" of the prophets of God, such as Abraham, Moses, Christ, Mohammed, Buddha, Krishna, and the "oneness" of all mankind. So, what it really means is that religion is all one story and has always been one book with many chapters and different teachers that bring us knowledge. Throughout the ages, when man needs more knowledge to apply to his society, God sends another teacher and all of these teachers have been in agreement with each other and have promoted each others word. It is just like we taught our children in school, first, second, third grade and so on. Baha'u'llah, the prophet/founder of Baha'i claims to be the latest teacher of God and promotes the word of all the other prophets that have come before and says that he is merely an extension—the latest chapter. Baha'i originated in Persia. Baha'u'llah started as a wealthy Persian prince. He was encouraged to go into government but turned it down because he said he had a greater mission. Subsequently, became the mouthpiece of God.



Jim Seals

Jim: All the religions of that time had been awaiting a messenger that would lead them to the truth. Dash and I have investigated the claim of Baha'u'llah, and we believe that Baha'u'llah is the world educator that all of the "Holy Books" have referred to. In other words, by using his teachings we can bring about a world civilization and the "Kingdom of Heaven on earth." These are things we came across about six years ago, so when we sat down to write music these are some of the things that came out. We found so many people - like us - who were searching for answers and we feel we've had some of our questions answered.

Dash: In reality the spiritual teachings of all religions are the same, but the social teachings are different. All the social laws have to change because man changes, that's what a lot of people don't realize. As man progresses, the standards that he lives by have to change or they come obsolete. The spiritual teachings are always valid - love, justice, all these.



With lights dimmed on stage, Jim Seals sits upon his tools with his cap (that he never seems to remove) drawn down over his eyes. Here the poet sits, hunched over, caressing his guitar as if it were his beloved.

In complete contrast next to him, peering through his shaggy mane is Dash Crofts whose delicate features fulfill the public image of what every English rock star should look like. However, the standard electric guitar has not been replaced by the mandolin.

After hearing them just one time, there is no choice but to become devoted followers of the two Pied Pipers. An undefinable magic settles upon the audience. Be it an intimate club atmosphere, or a large concert hall, Seals & Crofts provide the orchestrations for the movies we create in our minds; somehow they know.

The atmosphere they create is far removed from the atmosphere that created them. In the tiny Texas town of Sidney, Jim Seals was already playing the fiddle and picking out chords on his father's guitar at the ripe old age of six.

By the time he was nine years old Jimmy had won the Texas State Fiddle Championship and was becoming a steady member of country groups traveling throughout Texas.

Dash Crofts

Seals' rapid musical maturity let him to the tenor saxophone, which would be his primary instrument until the formulation of Seals and Crofts.

A few miles away in Cisco, Texas, Dash Crofts, at the age of four, began showing signs of his tremendous musical ability. He was plucking out tunes on the piano when he could barely reach the keyboard. His mother, recognizing his gift, encouraged him and exposed him to the classics, which she loved.

Until the age of nine, Dash practiced and studied hard at the piano, but like most boys his age, Dash soon found that he would rather play ball than play piano.

Dash's interest in music was once again re-kindled by a rhythm & blues station being broadcast late at night from a small Memphis radio station. The steady, driving beats of rhythm & blues influenced Dash's decision to begin playing the drums.

The paths of Seals and Crofts crossed while they were attending the junior high school that served the area. The meeting led to a group that they were to stay involved in throughout high school.

However, realizing that the musical vistas available to them were not as vast as the Texas horizons, Seals and Crofts headed west to California in 1958 to join a hand-picked musical rock group the "Champs," famous for their hit, "Tequila," which sold six million copies, one of the biggest single hits in the rock business.

For the next seven years their lives were those of typical "rock stars" riding high on the crest of the public's fancy. From Sidney, Texas to Sydney, Australia, with lots of one-nighters in between, with big cars and reckless extravagance,



Seals and Crofts found themselves seven years late realizing that their group had, indeed, faded into musical obscurity.

During the mid-sixties, after the "Champs" dissolved, the "Dawnbreakers" formed. "There were seven of us in this group; Louie Shelton on guitar, Joey Edwards on bass and Dash on drums. I was still playing the saxophone and rhythm guitar," Jimmy says.

"There were three girl singers, all sisters, who joined the group to constitute the "Dawnbreakers".

This was the first experience that Dash and Jimmy had working with girls in a group. During the two years that the group remained together, Louie, Dash, and Joey married the sisters.

"I was the resident bachelor," recalls Jimmy. "It was lonely, but at least I had my own room on the road."

"Marcia Day, our manager, had a strong influence on the unity of the group," Dash adds. "In conducting our business affairs, she applied the principles of the Baha'i faith. I guess after seven years on the road, making phenomenal amounts of money, most of which we never saw and the rest of which we spent foolishly, the idea of complete trust and faith in another person was a relief to us and influenced our investigation of what exactly the Baha'i faith was."

By the end of two years the entire group had become Baha'is. It was like a chain reaction, something the seven of us members had never quite experienced before. Jimmy reflects, "I spent twenty-five years thinking music and success were the most important things in my life. When we started reading the writings and teachings of Baha'u'llah, who we believe to be the Divine Educator for this age, we were completely turned around. It was that same spirit in Baha'u'llah that had been present and evident in Christ, Buddah, Krishna and the other Prophets or Manifestations."

The group used to sit up for hours on end discussing the writings, the Faith until the light of the new day would remind them of their fatigue. It was during this period of searching that the group came to the decision to call it "quits". None of them knew what they were going to do musically.

"We just felt the need to be alone, to study and to find ourselves and what we were, what we had truly become as individuals," Dash recalls.

"Through struggle and pain the mind opens and becomes uncluttered," says Jimmy. He adds, "I wouldn't want to live those months over again. But, as I look back, it certainly was the most meaningful time of my life."

During this same period Dash began fooling around with the mandolin and the strangely beautiful melodies it had to offer. "We used to get together and jam quite often." But the music that resulted was very different from anything they had done in the past.

"We weren't quite sure whether or not it had any commercial value at the time. But we did know that it was the expression of what and how we felt, something we couldn't deny,"

Cont. on page 21

It's Willie Nelson's Party This Year At Dripping Springs

DRIPPING SPRINGS FESTIVAL, JULY 4 AT DRIPPING SPRINGS

The largest gathering of contemporary country artists ever assembled on one stage will provide over twelve hours of non-stop entertainment on July 4th at Dripping Springs, Texas.

The assemblage of Willie Nelson, Kris Kristofferson, Rita Coolidge, Waylon Jennings, Sammi Smith, Charlie Rich and Tom T. Hall could also be called a meeting of the charter members of the Nashville Rebels, but promoters of the Independence Day celebration have dubbed the open air concert, The Dripping Springs 4th of July Picnic and Grinning.

All of the performers bring with them their own back - up groups which feature an array of talent that reads like the Who's Who of Country Musicians. Best known of the members of the groups is Jimmy Day, called by Nelson as "The world's finest steel guitar player", and Al Bruno, who has been named the top lead guitar man in country music for the past four years in a row.

Not billed on the show, but expected to join their friends on stage will be Leon Russell, Don Nix, Doug Sahm, Delaney and Bonnie, Mickey

Newbury and others. The entire gathering was the idea of Willie Nelson and many top name acts have expressed their wish to join in the festivities if their schedules will permit. At press time Nelson stated that he felt sure that almost everyone mentioned would perform.

Nelson stressed that this Dripping Springs celebration should in no way be confused with the defunct Dripping Springs Reunion of last year. That was a three day affair which portrayed the history of country music, while this year's gathering will be a one day event.

Those who might have attended the previous Dripping Springs Reunion are aware of the natural amphitheater at the site that affords not only a clear view of the stage but acts as a retainer for sound. Therefore hearing what is going on presents no problem.

Facilities are now being readied in Dripping Springs to handle a crowd of from fifty to seventy-five thousand people. Ticket prices to the event are being held at a minimum as most of the performers are working for expenses, so the admission is being used for promotion only and to cover the cost of the facilities at the site.

Tickets are on sale now at various record and tape stores throughout the area. The present schedule calls for per-



Waylon Jennings and Willie Nelson.

formances to begin in Dripping Springs around ten in the morning of the 4th and to end sometime after midnight. Dripping Springs is located only about twenty miles from Austin which offers those planning to attend the opportunity to drive to the site on the morning of the 4th. However, many people have indicated that they are planning to stay in Austin the night before and hotel and motel reservations bare this fact out. If you are planning to attend, it is recommended that you purchase your tickets in advance, as under Texas Mass Gathering Act, only the requested number of tickets may be sold.

Complete information on the concert may be obtained from the ticket outlets and additional performers will be announced thru local newspaper and radio stations.

Jethro = Shock Value Plus Talent

JETHRO TULL
IN CONCERT JULY 12
MEMORIAL AUDITORIUM

Unless you have spent the past four years tending sheep outside of Reykja-

vick or San Angelo, that name Jethro Tull summons a mighty specific aural and visual image. Jethro Tull is famous, and that doesn't mean just gold albums and sell-out tours. God knows there are double-handfuls of grand and funky bands that can measure their success

in those particular terms. And, as you've heard their record company say in the past, they never envisioned mass acceptance for this group in the first place.

When Reprise signed Tull in 1968, it was deemed a kind of outre, underground English band best suited to enhancing their freak-prestige. Hardly a supergroup. The members had played together only since Christmas of 1967 and had no individual reputations to speak of.

What subsequently dawned on Reprise was that the Jethros had the two qualities essential to producing a star quickly. They happened to be swell musicians, which can make for stars in the long run. And they happened to have, thanks in the main to leader Ian Anderson (with our apologies for this necessary expression), an image. Shock value. Which can make for a star overnight, but only overnight. Will-they-still-love-you-tomorrow depends on whether when the song has ended, the melody lingers on.

Cont. on page 22



Left to right: Clive Bunker, Martin Barre, Jeffrey Hammond-Hammond, Ian Anderson, John Evan.

Al Green

From his first single, to his domination of the "Record World 1972" rhythm and blues awards with:

- *1 spot for New Male Vocalist in both singles and albums;
- *1 for the year's top single record;
- *8 for his new album "Let's Stay Together";

Al Green's rise to super-stardom has been rocket-powered.

Born in Forrest City, Arkansas twenty-six years ago, Al Green started turning people on as a nine year-old singer with a gospel group



AL GREEN
IN CONCERT JULY 1
MEMORIAL AUDITORIUM

called the Green Brothers, made up of himself and three of his (genetic as well as soul) brothers.

This internship taught him a great many of his musical skills including the ability to let his voice soar over its entire range from one octave to another with a fullness and precision rarely heard off the operatic state.

At 16, Al felt ready to move, as

have so many of the great soul singers, from gospel to rhythm and blues. He spent the next three years with a group called "The Creations", touring the South and Midwest playing small soul clubs, developing his own style and reflecting the influences of Sam Cooke, Claude Jeter, Jackie Wilson and James Brown.

Striking out on his own, Al recorded his first single "Back Up Train" and had a hit. A year later, in Midland, Texas, Al met the man whose musical talent would become the guiding light in his rise to super-stardom, Willie Mitchell.

They cut only hits, "Tired of Being Alone" and "Look What You Done For Me" sold over a million; "Let's Stay Together" over two million. His first album, "Al Green Gets Next To You" made the Top Album Charts and "Let's Stay Together" is still a best-seller.

These were more than hits, these were star-making smashes that not only marked Al Green as one of the great soul singers of today but moved him into the "pop" field as well.

There's no doubt that the sales figures on Al Green's records are impressive; but what makes Al Green a super-star is more than his ability to turn out hit records from a recording studio. That's only part of the story as SRO audiences at auditoriums all over the country are rapidly finding out.

What's the man like behind the voice? Handsome, quiet, deeply intelligent and blessed with a writer's sensitivity.

Al has written many of his own hits. His album, "Let's Stay Together" includes, in addition to the title song which sold over two million records as a single and was penned by Al Green in collaboration with Willie Mitchell and Wayne Jackson, five songs written entirely by Al as well as one other he wrote with Mitchell.

The quiet, sensitive inner core from which Al's talent flows requires periodic nurturing in an atmosphere of complete solitude. Al goes off to a cabin in the mountains every once in a while to contemplate, relax and write. At these times he has often considered extending his career to acting. He feels it will give a new dimension to the emotions he is trying to communicate.

Al's got it all. And when you watch him- or hear him- you know it!

Mose Fuses Country Blues and Jazz

MOSE ALLISON
APPEARING JUNE 18-21
AT MOTHER BLUE'S

Mose Allison has fused country blues and modern piano into a wry and unmistakable individual singing and piano style; and at the same time has developed into a top-flight composer.

Born in the country (Tippo, Miss.) and raised with the blues, Mose is devoted to the mellow subtleties of jazz, with a contagious, easy-going style.

Pianist-singer-composer Allison was impressed early in his musical life by such blues singers as Muddy Waters, Sonny Boy Williamson and Percy Mayfield. His greatest piano influences came from Nat Cole, Erroll Garner, John Lewis and Thelonious Monk.

Mose has been on the road longer than many have able to walk. In "Night Club" he tells his story of years of "run down rooms and dirty pianos".

His interest in jazz took him to New York in the mid-1950's where

he played with such names as Stan Getz, Gerry Mulligan, and Al Cohn and Zoot Simms.



Mose spent five years wandering around the U.S. working with local rhythm sections and developing his own individual and arresting style of vocal and piano performances.

Mose's songs are almost always philosophical, often merging the obvious with the unexpected, "I don't worry about a thing--cause nuthin's gonna be all right."

At Mother Blues June 18-21 you will be able to hear a smooth mixture of the old and new Mose.

There'll probably be his classic "Wild Man on the Loose," and the more recent "Tell Me Something I Don't Know," and possibly, Willie Dixon's "Seventh Son" (a song Mose made famous), and Duke Ellington's "Do Nothing 'Till You Hear From Me".

Mose Allison's music is spurred from widely varying sources--from a natural blues to contemporary dissidences.

"I've always figured," he says, "that you've got to be able to assimilate what normally seems to be opposing elements. That's the way reality is."

The Kinks are Koming!

THE KINKS
APPEARING IN CONCERT
JULY 6
LOCATION NOT SET

Eccentricity is a quality cherished by the English in their people. The eccentric individual is a British specialty, loved and revered, treated with great affection. An odd backbone for a picaresque nation. Nowadays, the British word for eccentricity is "kinky," and that word has become an estimable adjective. And further, a kinky is often that thing which hinders the smooth flow of life (cheerful giggles) and, man, it happens every day. Nothing like a new perspective.

The Kinks are legendary. Big statement? Yeah, but just ask any real rock freak who's been around...or ask any rock musician. The Kinks are, willy or nilly, what are known as musician's musicians...but they are also very much the people's musicians. No matter what the

innovations have been in the rock scene you can bet your boots that The Kinks probably did it first--not that doing something first is *per se* great, but the Kinks seem to have more than not done it first and done it best. The Kinks' first single released in the U.S. was something called "You Really Got Me," and in 1964 it was pioneer in its complexity and invention--about a league beyond what everyone was into at that time, even back then it was conceded generally that Raymond Douglas Davies, head Kink and composer/performer extraordinary, was an easy peer of Dylan and The Beatles; a leader, a driving force in rock's infancy, and still today a mountain in rock's omniverous maturity.

The Kinks' style--light, wry, satirical, subtle, complex, parodistic, kinky--has never faltered over the years--it's just gotten finer, more refined, ballsier.

About the group, Lillian Roxon has written (in the Rock Encyclopedia) "They never had the big, ballyhooed tours lesser groups had. None of

the big-group apparatus was used to help them along. Yet, every single and album was masterly." And later, "People have written a lot about The Kinks, but there is little to say because there is no spectacle, no drama, no intrigue--just that music." Yeah, *that* music, that fearless kinky music.

Like some other bands, *but more so*, The Kinks are a five-man group but they are also five individuals who get it on together, and considered that way, they are:

Ray Davies, spokesman, songwriter rhythm guitarist and vocalist, sometime pianist spends his nonwriting, nonperforming time just being a person. London is his beat and he absorbs it all with curiosity and pleasure. On stage Ray is all over the place, singing, gyrating, hopping around and gluing things together.

Ray's little sibling is Dave Davies, and Dave, tis said, plays the raunchiest guitar going. He left art school to endure The Kinks' birthpangs with his brother Ray, and is known for his bashing lead guitar style. Always, outrageous, Dave is...but make no mistake, never outlandish.

Mick Avory was a skiffle drum thumper who learned jazz drumming before he moved into the arena of rock. Mick met Dave and Ray in

Cont. on page 20

**Willie
Nelson's
Dripping
Springs
July 4th
Picnic
And Grinnin'**

with

**Willie Nelson
Kris Kristofferson
Rita Coolidge
Waylon Jennings
Sammi Smith
Charlie Rich
Tom T. Hall**

and friends

**TICKETS ARE NOW ON SALE AT ALL NATIONAL SOUND
STORES AND BUDGET TAPES AND RECORDS, ONLY \$ 5
IN ADVANCE- \$7.00 AT THE SITE,**

R
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Jewelry
&
Sculptural
Pieces

from
natural
objects

at
Olla
Podrida



S
METAL WORKS


UNIQUE
JEWELRY

RARE
ROCKS


ORGANIC
SCULPTURE

CRAFT
COMPOUND

SNYDER
PLAZA
361-7586



T-SHIRTS



BUDDY

CUSTOM DESIGNS
COLOR SELECTION
ALL SIZES

S. BROOKS
526-2345



Stevie Wonder

Jazz Freaks Gather

Plans have been finalized for the second annual Astrodome Jazz Festival, to be held on Friday, July 13 and Saturday, July 14 at the Houston Astrodome. Both concerts will start at 8:00.

Producers of the Festival have announced that Aretha Franklin, the "high priestess of soul," has been added to the Friday, July 13 program. The finalized artist roster reads like a "Who's Who" in the world of jazz and soul, and includes the following artists: Aretha Franklin, The Staple Singers, Billy Paul, Rahsaan Roland Kirk, Herbie Mann with David Newman and Bobby Womack, Ella Fitzgerald, Ray Charles and his Orchestra, Stevie Wonder, B.B. King, Charles Mingus and Freddie Hubbard.

George Wein, producer of the Festival, said that this year's Astrodome Jazz Festival represents the largest artist roster ever presented in two nights. The expanded program for this year is the result of last year's immensely successful first Festival in the Astrodome, which attracted more than 52,000 patrons in two nights.

Tickets are priced at \$7.50, \$6.50, \$5.50, with limited field seats available at \$10.00. They may be purchased at Preston Ticket Agency, He'W Record Shop, and in Ft. Worth at Amusement Ticket Service. Tickets will also be available at all Montgomery Ward Stores in Arlington, Dallas, and Ft. Worth.

E W & F Three Years Old

EARTH, WIND AND FIRE
IN CONCERT JUNE 24
MEMORIAL AUDITORIUM

Earth, Wind & Fire was conceived three years ago in Chicago by percussionist-vocalist Maurice White. His musical desire was to put together a group which could be comfortable within different musical idioms, i.e., country, soul, jazz, rock, but could retain individuality within its music.

After putting together a band with his brother, Verdine, and recording two albums, Maurice felt the direction of the music wasn't reaching the ideals that he set out. He assembled a new group—the musicians that currently make up Earth, Wind & Fire.

This internal "communion" is evident in the attitudes of members throughout the band. "We have such tight communication," says Larry Dunhill, keyboard player and the group's youngest member, "that everything we do comes out together."

Maurice White, percussionist-vocalist, is an alumnus of the Ramsey Lewis Trio. Born in Memphis, Maurice has been into music all his life. "I have no former occupation," he says. He began singing gospel at the age of six and played his first gig for money with Booker T. Jones, an old grade school classmate. He writes most of the songs for Earth, Wind & Fire and believes their spirituality is what makes them unique. "The Creator put us all together," says Maurice, a view that fits right in with his professional ambition of "deliverance."

Although they're an all-black group, they don't find themselves appealing to any one segment of the population. "We're all brothers," says Maurice, the philosopher, "and the Creator gave us our talents to play for everyone."

Jack of Hearts: Leon-Live
LEON RUSSELL

King of Hearts: Gold Tailed Bird
JIMMY ROGERS

4 of Spades: **BLACK GRASS**

Ace of Diamonds: Woman Across The River
FREDDIE KING

Ace of Spades: Jim's Horns
JIM HORN

SHELTER RECORDS

IT'S SHELTER MONTH AT LEADING RECORD DEPARTMENTS EVERYWHERE...

EVENTS THRU JULY

CONCERTS

Dave Brubeck, McFarlin Auditorium
June 23

Earth, Wind and Fire Memorial Aud.
June 24

Seals & Crofts, Memorial Auditorium
June 29

Bonnie Bramlett and Little Feat
McFarlin Aud. June 29

Al Green, Memorial Aud.
July 1

Willie Nelson's Dripping Springs July 4th Picnic and Grinnin' with Willie Nelson, Kris Kristofferson, Rita Coolidge, Waylon Jennings, Sammi Smith, Charlie Rich, Tom T. Hall and friends at Dripping Springs, Texas
July 4

Kinks, They do not have a location yet, but never fear, they will
July 6

Jethro Tull, Memorial Aud.
July 12

Astrodome Jazz Festival, Kind of a Dripping Springs for jazz buffs, with Aretha Franklin, B.B. King, Herbie Mann, Stevie Wonder, and others.
July 13-14 in the Astrodome in Houston.

Focus, location not yet set
July 14

Jethro Tull, Tarrant County Convention Center
July 16

Jeff Beck, State Fair Colosseum
July 21

FLICKS

Esquire Midnight Series, OakLawn at Lemmon Ave. 521-4759 Every Friday night at midnight Favorite flicks for \$1.25

June 15 Candy
June 22 The Trip with Peter Fonda

New American Cinema 3104 Maple in the Festival Theater. This is the oldest of the midnight series and consistently the best. Every Saturday night for \$2 plus a .25 membership fee.

June 23 Spirits of the Dead
June 30 Rock of the 60's
July 7 Things to come
July 14 Best of the Ann Arbor Film Festival

CLUBS

Ace of Clubs 2822 McKinney 823-0340
Fussball capital of Dallas
Live music every night 9:00 - 1:30
.50 cover on Thurs.
.75 cover on Fri.-Sat.-Sun
Mixed drinks, beer, wine

Adobe Flats 4422 Lemmon 526-2080
Live entertainment nightly, .50 cover
June 13-16 Summerfield

17-19 Stone Bros.
20-26 Gladstone
27-30 Summerfield

July 1-3 Rockola
4-7 Roar
8-10 Cactus Mountain
11-14 Wally Wilson & Hot Sauce
15-17 Tichner
18-21 Robt. Eaely & The Five
Careless Lovers

22-24 Brushy Creek
Hours 11:00 - 2:00 Mon-Sat
1:00 - 2:00 Sun

Sandwiches, mixed drinks, beer, country rock

Annex 3407 Kings Road 521-7680
6:00 2:00 7 days
Mixed drinks, beer, wine
.50 cover on Fri & Sat
Plenty of old neat things to look at
MWF - Fresh Buzz, Sun - Alex Neely

June 14-16, 21 - 23, 28-30, Pecos Star
July 5-7 Stone Bros.
July 12-14, 19-21 Pecos Star

Chelsea Corner McKinney & Monticello
526-9327
No cover, no minimum
Beer, mixed drinks; European style sandwiches
Mon - Fri 11:00 am - 2:00 am
Sat Noon - 2am
Sun 5:30 - 2:00 am
Entertainment nitely
MWTH Gary Mills
TFSS Bob Vincent

Electric Circus 6400 Gaston 827-4291
Recorded Music, D. J., drummer, and tamborine girl
Cover occasionally
Dance floor
Mixed drinks, and beer

Hermitage 5500 Greenville (Old Town)
691-1120
Live entertainment nitely no cover
Acoustical folk rock
Mixed drinks, limited dinner menu
11:00 am - 2:00 am daily
Kirkpatrick & Kolb in July

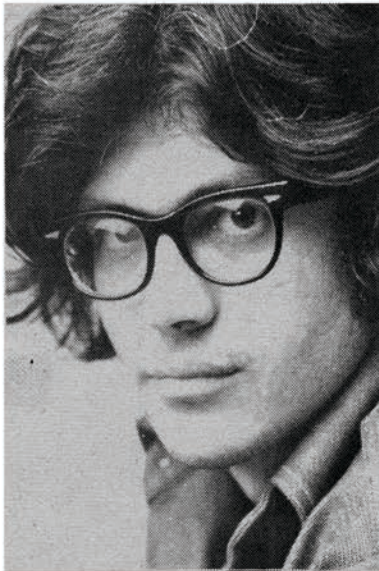
J. Alfreds 4217 Oak Lawn 526-9222
Juke box, Mixed drinks, beer
11:30 - 1am Sun-Thurs 11:30-2am Fri-Sat
Sandwiches

James Comedy 5417 Greenville 369-6202
Live entertainment nitely Cover \$1 Wed-Sat
Mixed drinks June 18 July 1 Daniel
July 5-12 Snuffy

Levee 5616 E. Mockingbird 827-7777
Live entertainment Mixed drinks Cover \$2
Thur:Bar jo Fri Sat Dixieland Band

The Losers 5436 E. Mockingbird 821-956C
Home of the swingers cocktail Cover depends on the act Dinner served June 12-17
Rufus Krisp 18 Johnny Otis July 9 Expressions Closed remainder of month for remodeling

1912 Easy Parlor 3526 Greenville
No cover beer, wine Mon Calico We-Fri
Up Country T,TH, S,S Wild Wing



Larry Coryell

Mother Blues 3717 Rawlins 528-3842
June 14-16 Coryell 18-21 Mose July 11
James Cotton

Nutcracker 9834 Brockbank 358-0463
No cover Liveband playing blues and rock from 9 to 2

Sportspage Club 3122 Inwood Rd
11 to 2 daily Recorded music and dance floor
Mixed drinks and food No cover

Stoneleight P. 2926 Maple 741-0824
12 to 10pm Champagne on tap food
Live music on Sunday, mostly classical
40's music and jazz

Venation Room Ross at Akard 748-5454
Cover: \$5-\$8 Dinners \$7.50-\$12.50 drinks
\$2 Schedule:

June 14-23 Jim Baily
23-30 Lily Tomlin
July 2-7 Patti Jo
9-14 Michael Allen
16-18 John Gary
19-25 Julie Budd

Village Tavern 714 Medallion 368-9107
Hours 11:00 2:00 except Sunday Cover \$1.50
Fri & Sat Mixed drinks and sandwiches
Live band-rock

Western Place 6651 Skillman 341-7100
Nashville's sound with Dallas' style
Entertainment nitely except closed Sun
Cover depends on act Mixed drinks
June 28 Tanya Tucker
July 5&6 Hank Thompson & The Brazos Valley Boys

Place Across the Street Greenville and Lovers 691-0142
Hours: 10:30-2:00 mixed drinks
Cover \$1 week \$2 Fri & Sat

Ritz Pub 2621 McKinney 824-9491
Hours 12:00 noon - 2:00 am daily Cover \$.50
June 13-16 Paloduro

20-23 Summerfield
27-30 John Stuckey
Mixed drinks and beer

Rubaiyat 4207 Maple 526-9134
8:30 pm Cover varies
June 19-23 Guy Clark, Ewing st.

Times
26-30 Uncle Waits Band
Bob Bodine
July 3-7 Robin Williams
10-14 Mike Murphy's group
24-28 Mike Murphy's group

THEATRE

Country Dinner Playhouse
11829 Abrams Rd at LBJ 231-9457
"Hello, Dolly" opens June 19 with Marjion Marlowe
Tues-Sun, Matinee Sat & Sun
Dinner at 7, show at 8:30 Sun Matinee lunch at 12:30, show at 2. Tues \$7.88
Wed, Thur & Sun \$8.93, Fri & Sat \$10.50
Matinee \$6.83 reservations necessary

Dallas Repertory Theater 1030 Northpk Cntr. 369-8966
A Midsummer Nights Dream-a Shakespearean classic, his most fanciful comedy, Music by Felix Mendelssohn
Performances June 21-July 8
Thur & Sund \$3, Fri & Sat \$3.50 Student \$2, Thur - Sat 8:15 Sun-3:00

Dallas Summer Musicals State Fair Music Hall 823-4116 (Box off. 748-9841)
Oklahoma June 12-24 John Davidson
Applause June 26-July 8 Eleanor Parker
The King & I July 10-27 Richard Montodoro
Performances Sat-8:45 Sat & Sun 2:30 \$2 to \$7

Dallas Theater Center 3636 Turtle Ck 526-0107
"Mary Stuart", a historical drama about Mary Stuart and Elizabeth I by Freidrich von Schiller performances June 5-July 7, Tue - Fri at 5&9 \$2.50-5.00
Children's Theatre Show "Tell Me a Story" a collection of children's stories using mime techniques, a Fable Theater production June 26-July 7 Tue-Sat 10:30 \$1.50

Golden Palace Supper Theater Inn of the Six Flags 265-4841
Tues-Sun 6:30 Dinner 6:30 show: 8:00 Sun matinee-dinner 12:30 show 2:00, Tues, Wed, Thur, Sun \$7.95, Fri-Sat \$8.95, Sun Matinee \$5.95

Granny's Dinner Playhouse 12205 Coit 239-0153
"Last of the Red Hot Lovers" with Pat Paulsen, thru July 1, "There's a Girl in My Soup" with Judy Carne, July 3-Aug, 12
Tues-Fri: Dinner 7:00 show 8:30
Tues \$6.50 Wed & Thurs \$7.50 Fri \$9.00 Sat: Dinner 5:00 show 6:15 \$8.00, Dinner 9:30, show 10:40 \$9.00 Sun: Dinner 5:30, show 7:00 \$7.50 under

21 \$5:00 Reservations are necessary

Theatre Three 2800 Routh 748-5191
"And Miss Rearden Drinks a Little" by
Paul Findel June 22-24,28-30 at 8:30
June 27 at 8:00 July 1 at 2:30 \$2.50-
4.50,Sun mat. \$2.50,students.50 less.
"Twice over Lightly" starts July 9-Aug-
ust 19. These are two completely dif-
ferent collections of songs and sketches
by Sir Noel Coward to be presented on
alternate evenings.

Windmill Dinner Theater 4811 Keller
Springs Rd 239-9104 "Lullaby" with
Kay Medford and Victor Raider-Wexlor
thru July 8. Tues-Sun.:Buffet 6:45,show
8:00 Sun mat, lunch 12:30,show 2:00
Tue \$6.50,Wed,Thur & Sun\$7.50,Fri,
\$9,Sat \$9.50,Sun matinee \$6 Reservations
necessary

MUSIC

Classical

Dallas Symphony Orchestra Summer Sound
Fair Park Bandshell 826-7000 Sound
ranges from Broadway to light operatic
June 14,16,21,23,28,30, July 5,7,12,14.
All at 8:15 pm \$2 general admission
\$4 reserved tables. June 28 & July 14\$3
June 17-benefit concert with Vickie
Carr at Convention Center
Tickets available through symphony
office,State Fair box office,Titches dwn.
General admission at any Titches stores
Cashiers window and at box office after
7pm

TV MUSIC

June 16 Flipside,Ch 5 4pm,Hosts Joel
Dorn,Roberta Flack and Yuseff Lateff

June 19 Robert Flack---The First Time
Ever,Ch 8 7pm Robert Flack and
Seals & Crofts

June 20 American Bandstand's 20th
Anniversary Special Ch 8 11pm Dick
Clark (of course) with Little Richard,
Three Dog Night, Paul Revere and the
Raiders, and Cheech & Chong

June 25 In Concert ch 8 11pm Simul-
cast with KVIL-FM Edgar Winter Group
(from Madison Square Garden),Doobie
Bros,Jim Croce,& War

July 9 In Concert Ch 8 11pm Buddy
Miles, Deep Purple, Rare Earth,Rory
Gallagher

AMUSEMENTS

Circus Ringling Bros & Barnum & Bailey C
Circus July 27-July 1 State Fair Colosseum
Tickets: All Sears & Preston Ticket
agency Cost $\frac{1}{4}$ \$5.50,4.50, &3.50 Kids
under 12, \$1 less than adult

D-Con 73Sheraton Dallas,June 29-July 1
3-D film festival : a premium opport-
unity to go blind.Bring your own Mur-
line. Dealers room-comic books and memor-
abilia, auctions, costume party,banquet,
art show,trivia contest, amateur art show.

Six Flags Over Texas Arlington \$5.95
adults;\$4.95 3-11 Open daily Shows June
22 Mac Davis June 29-28 Helen Reddy

SPORTS

Baseball Texas Rangers Arlington Sched.
June 25-Oakland Athletics
27-28-Minnesota Twins
29-30-Kansas City Royals

July 1
2-5-Chicago White Sox
17-19-Milwaukee Brewers
20- 22-Detroit Tigers
26-27-California Angels

Tickets: \$2,3,50,4.00,&4.50 At Sears,
Montgomery Wards,Titches,& Preston
Tickets

Bicycling Amateur Bicycle League of
America July 21 Jurst,sponsored by
ABLA Every Monday and Wednesday
evenings. Practice and training on FM544
West of Preston

Soccer Dallas Tornados,Texas Stadium
691-8111 Tickets \$4,\$3 Adults Games
start 6:00pm
June 24-Miami
30-St. Louis
July 11-Vera Cruz
28-Montreal

Hot.....

EARTH, WIND AND FIRE HEAD TO THE SKY

INCLUDES EVIL, BUILD YOUR NEST,
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RECORDS (CONT)

was written by Charlie's wife. She wrote several songs for the album and their son wrote one. With family talent like that, how could he go wrong?

Everyone has a favorite song on every album. On this album however, I have two favorites. One is the "The Most Beautiful Girl in the World" which was written by Nora Wilson. The other is "Peace on You" written by Charlie himself.

If you are a Charlie Rich fan, you probably have already heard the album. If you are not a Charlie Rich fan yet, try it and you will be. Both are outta sight-Charlie and the album.

Bobby Dark



The Kinks

KINKS (CONT)

a pub (The Kinks are rife with legend) and while juicing found himself joining the tyro band. Mick's drumming is wild and wooly, but controlled, subtle and controlled.....delicious.

Johnny Dalton is The Kinks' bassist, and a better can't be found this side of Uranus (or for that matter, on Uranus). Johnny underpins the Kinks since the disappearance (more legend) of the amorphous Peter Quaife, former bassist. They say that Johnny Dalton became an instant Kink; just add water and....

John Gosling was found (ho ho) playing the organ in a church and, young goose that he is, moved from the ecclesiastic to the ecstatic...like he joined the Kinks. Previously Gosling did time at the Royal Academy of Music in London, and then unlearned and became the farout keyboard man that he is.

And that makes five. Five eccentrics. Five Kinks.

BLAHBLAH (CONT)

Dallas resident, has signed a long-term contract with Warner Bros. records and his first album should be released this summer...**RONNIE LANE** has left the **FACES**... **JOINT EFFORT**, one of the best (and certainly the most avant garde) of the local groups, has broken up....

Texas; **TEDDY NEELY**, who plays the title role in *Jesus Christ Superstar*, will be touring in an elaborate concert production of the rock opera *Tommy*. **THREE DOG NIGHT** is uptight about **B.W. (BUCKWHEAT)** **STEVENSON'S** beating them to the punch-recording and releasing "Shambala" before they did. Both singles are doing quite well....

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SEALS AND CROFTS (CONT)

adds Jimmy. "Our writing changed, as we had changed. We knew that this music did not emanate from us. Call it true inspiration or what have you, I guess you can say that we got tuned into a higher awareness, a higher force."

"The whole world is searching," Dash adds, "and I knew that we had found Truth. We both knew that the vehicle of our expressing this Truth was our music."

Unity, a basic Baha'i principle, is present and evident in both the lyrics and music of Seals and Crofts. Baha'u'llah stated over 100 years ago that the arts and sciences should serve to unify East and West.

Music is a world language, which has the power to break down the barriers constructed by racial, national and religious bogotry. The music of Seals & Crofts has the ability to move audiences to great spiritual heights, but by no means are they musical evangelists.

Their show moves from soft, melodic, haunting harmonies to a spirited sax solo by Jimmy Seals or an electric blues mandolin break pushed alternately through a wah-wah or fuzz-tone of Dash Crofts.

Often the show ends with ten minutes of handclapping, foot-stomping country fiddle music by that former Texas State fiddle champion.

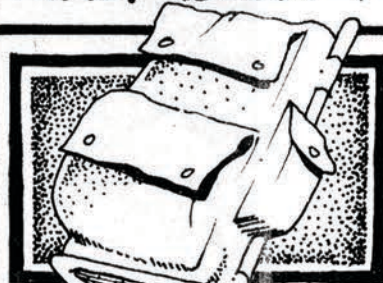
Amidst the poeticism, the social significance, the tenderness and the truly spiritual understanding, there dwells Seals & Crofts, two medieval minstrels creating designs and labyrinths for our ears to comprehend. Where they lead, there is no hesitation, we will follow.

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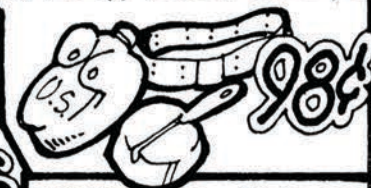
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JETHRO TULL CONT.

necessary expression), an image. Shock value. Which can make for a star overnight, but only overnight. Will-they-still-love-you-tomorrow depends on whether when the song has ended, the melody lingers on.

Which is to say that in addition to exploding around stage like a deranged flamingo—all ragged coattails and pointy toes—Anderson had to write songs like “Reason for Waiting”. Which he did. And albums like *Aqualung*. Which he did. And it had the startling effect of landing Jethro Tull in the number two spot in England’s ever so influential *Melody Maker* poll, their first year out, ousting no less than the Stones.

There were albums. And there were tours. And the public appearances did them only good. The press termed Anderson alternately “a made-dog Fagin” and a demented dancing master.” He was embraced by such unseemly mass-mags as *Playboy* (whose poll rated him number one flute player) and *Life*. And interviewers discovered the off-stage Anderson to be supremely rational and articulate. In a word, smart.

Those contrasts are the doing of Ian Anderson, who persists with lead vocals, flute, and composing at large. There is Martin Barre on lead guitar, where he’s been since 1969 (replacing departed Mick Abrahams). Barre is increasingly getting into the visual act with Anderson. John Evan (keyboards), a childhood friend of Ian’s, joined Tull shortly before its spring ’70 tour of America, at which time he was otherwise in line for a pharmaceutical degree? He does calculus to relax. Jeffrey Hammond-Hammond, another of Ian’s school friends, replaces Glenn Cornick on bass. He joined in time for the group’s first (and deliriously successful) major European tour in early 1971. J. H-H. has oft been immortalized in Anderson’s songs; to wit—“A Song for Jeffrey,” “Jeffrey Goes to Leicester Square” and “For Michael Collins, Jeffrey and Me.” Drummer Clive Bunker is the only enduring original member other than Anderson.

They’re more than an earful and eye-ful now; they’re a mindful. And they’re still good old Jethro Tull.

They’re hitting the road this time with a stage act so complete that it helped shape an album, their latest—*Passion Play*.

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