

# BUDDY

SUMMER 2026

*The Original Texas Music Magazine*

## 2026 GUITAR ISSUE

- |                        |                            |
|------------------------|----------------------------|
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| <b>GEORGE FULLER</b>   | <b>THE BAND FEEL</b>       |
| <b>IAN MOORE</b>       | <b>TREATY OAK REVIVAL</b>  |
| <b>J. ISAIAH EVANS</b> | <b>WES STEPHENSON</b>      |
| <b>JACK WHITE</b>      |                            |

Eric Clapton and George Harrison Owned 1913 Gibson, "Pattie," Style-0 Sunburst Archtop Acoustic Guitar  
At Heritage Auctions

HERITAGE AUCTIONS

**DALLAS INTERNATIONAL GUITAR FESTIVAL SCHEDULE**  
PG. 4



Image by Heritage Auctions, HA.com



**JIMMY WALLACE TALKS DIGF**

Photo by Michael Heeschen



**15 INSIDE-COVERS AND FEATURES**

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## BUDDY

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# JIMMY WALLACE: A MIGHTY GOOD GUITAR STORY

By Kate Stow

Now in its 48th year, the Dallas International Guitar Festival is much more than a trade show. With over 30 performers on three stages during those three days, it's a guitar lover's dream weekend.

At the heart of this celebration lies its owner, Jimmy Wallace. His dedication to the guitar community has transformed the show into a must-visit event for musicians, collectors, and fans from around the globe.

One thing everyone is certain of: Wallace knows guitars. In the 80s, Jimmy set off to the Gibson Guitar factory with an idea to create something new based on something old. A designer there liked the idea so much that he created the Jimmy Wallace Les Paul guitar.

As the owner of Jimmy Wallace Guitars in Garland, he has amassed a vintage collection that brings people in from all over the world – last year, Chris Stapleton dropped in. There is also a full range of new guitars to choose from. As if this isn't enough on

his plate, Jimmy has also been a working musician with several bands over the years. The Stratoblasters were formed locally in 1986 and still enjoy touring and recording together.

More recently, Jimmy and fellow musicians Mike Gage, Uriah Stake, and Danny Ross formed Jimmy Wallace and the Mighty. They released their first self-titled album earlier this year.

The response has been overwhelmingly positive, with reviews pouring in from various sources, including Vintage Guitar Magazine. "I'm very proud of the album," Jimmy shared. "The feedback has been wonderful. The reviews really speak for themselves."

The album is available on major streaming platforms like Spotify and iTunes, reflecting the modern challenges of music distribution. "Releasing a record isn't very profitable these days, but I don't do it for the money," he explains, emphasizing his love for music above all else. The Dallas International

Guitar Festival has come a long way since its inception. "This is my 48th year doing this," Jimmy says, marveling at the journey. Despite facing challenges such as rising costs – almost tripling since the show began – attendance continues to grow each year.

"The positive side is that we try to keep ticket prices down," he adds. "The attendance has never waned; it's always just grown."

This year, he's excited to unveil a stellar lineup of artists, including Phillip Sayce, The Band Feel, Frank Hannah of Tesla, and many others. "We have a great lineup this year, and I can't wait to share it," he said.

While excited about all the performers, Jimmy is particularly thrilled about Vernon Reed from In Living Color attending for the first time. "He's excited to be part of the show, and so am I," he said, reflecting on the caliber of talent that continues to grace the event.

In addition to the show, Jimmy is launching a documentary titled "A Guitar Story", which delves into the history and impact of the event. "We'll be showing it each day at the show," he said.

The film features notable musicians discussing how the show has influenced their careers, including legends like Paul Reed Smith. The documentary promises to

be a valuable addition to the event, offering insights into the guitar culture that has flourished through the years.

"Jimmy Wallace is one of the hardest working men I know. His dedication to the guitar, the music and the festival is undeniable," said fellow musician, Rachel Stacy. "Being part of his festival on and off through the years has been an honor...he believes in many of us artists and opens his festival for us to be seen and heard. Connecting is his gift."

Each year, Jimmy showcases emerging artists, and he's particularly excited about this year's lineup of the "10 Under 20" competition. "There's always that one talent that jumps out," he notes.

"I dearly love the 10/20," Jimmy said. "And so, you know, I don't even know yet who I'm going to freak out over until Sunday. You know, there's always just amazing talent in that."

"When you see the documentary, you'll really see a ton of people and say, 'I had no idea!'"

"Think about this – Kingfish is a Grammy winner – and he was just in the movie, 'Sinners,' Jimmy exclaimed. "Kingfish came out of the whole 10/20 thing."

The Guitar Show isn't just about performances; it's also a marketplace for nearly 600 vendors. "The vendor list keeps growing, which

is fantastic," Jimmy states. The diversity enriches the experience for attendees, who can explore a wide range of products and meet fellow enthusiasts.

"Every vendor has a purpose; everyone represents something unique about the guitar," he explains, ensuring that the show maintains its focus on quality and community. Rows upon rows of booths filled with instruments, amps, stands, cool stage clothes, old albums, and all kinds of other interesting items.

It takes an entire year to plan and produce each show. Jimmy explains that he has been using the same method for almost half a century. "I do everything where it's visual. If you come into our office, there are probably over a dozen whiteboards that I just write everything on," Jimmy explained. "So, it's really the whole storyboard of the show."

"Somebody said, 'Man, what in the world does your brain look like?' and I said, 'It looks like these boards in here!'"

At its core, the Dallas International Guitar Show is a labor of love for Jimmy. "This has never been about



Photo by Ben Noey

money for me; it's about what I love to do," he reflects. The joy shared among dealers, performers, and attendees creates an electric atmosphere that resonates with the spirit of music.

As the countdown to this year's show begins, excitement builds. With a new album, a compelling documentary, and a lineup of incredible talent, Jimmy Wallace and the Dallas International Guitar Show continue to celebrate the enduring power of music and the guitar culture.

"It's just what I love to do," said Jimmy. "And I love how happy it makes everybody. You know, the dealers and the performers and the attendees."

# A NOTE FROM THE PUBLISHER: PRESERVING YOUR TEXAS MUSIC HISTORY

For more than five decades, *Buddy Magazine* has chronicled the artists, venues, and stories that shaped Texas music. Since the magazine's first issue in July, 1973, nearly 600 editions have been published, documenting everything from blues and country to rock, jazz, and regional scenes that often received little or no coverage anywhere else.

Over the last three and a half years, a major effort has been underway to preserve that history through the digitization of the *Buddy Magazine* archive. Thanks to the support of readers and donors, significant progress has been made.

Through a recent GoFundMe campaign and additional support from the community, 232 issues were scanned during the latest phase of the project. That work brings the total number of scanned *Buddy* issues to more than 500 out of nearly 600 published, placing the magazine

within reach of completing the entire digital archive.

While the initial goal included not only scanning but also deploying all of these issues online immediately, the project ultimately fell short of the funding required to complete that second phase.

The scanning work itself, however, represents a major milestone. More than five decades of Texas music journalism – thousands of pages documenting artists, venues, photographers, writers, and regional scenes – have now been preserved digitally and prepared for publication.

Additional funding will help complete the final steps needed to place the entire archive online and make it accessible to readers. Donations toward that effort are still being accepted as the project moves forward.

Alongside the magazine scanning work, *Buddy's* physical photo archive has also been undergoing preservation. During the past several months, more

than 5,000 photographic negatives and prints have been scanned, uncovering a number of historically significant images that had not been viewed in decades.

Among the most notable discoveries is a set of mid-1970s negatives showing Willie Nelson performing at Dallas' Longhorn Ballroom. One of these newly digitized images is featured in a special "Vintage Finds" section in this issue.

The archival work has required hundreds of hours of organization, cataloging, and scanning preparation. Special thanks go to Aiden Stobaugh, whose dedication and careful work on the *Buddy* image archives has helped move the project forward.

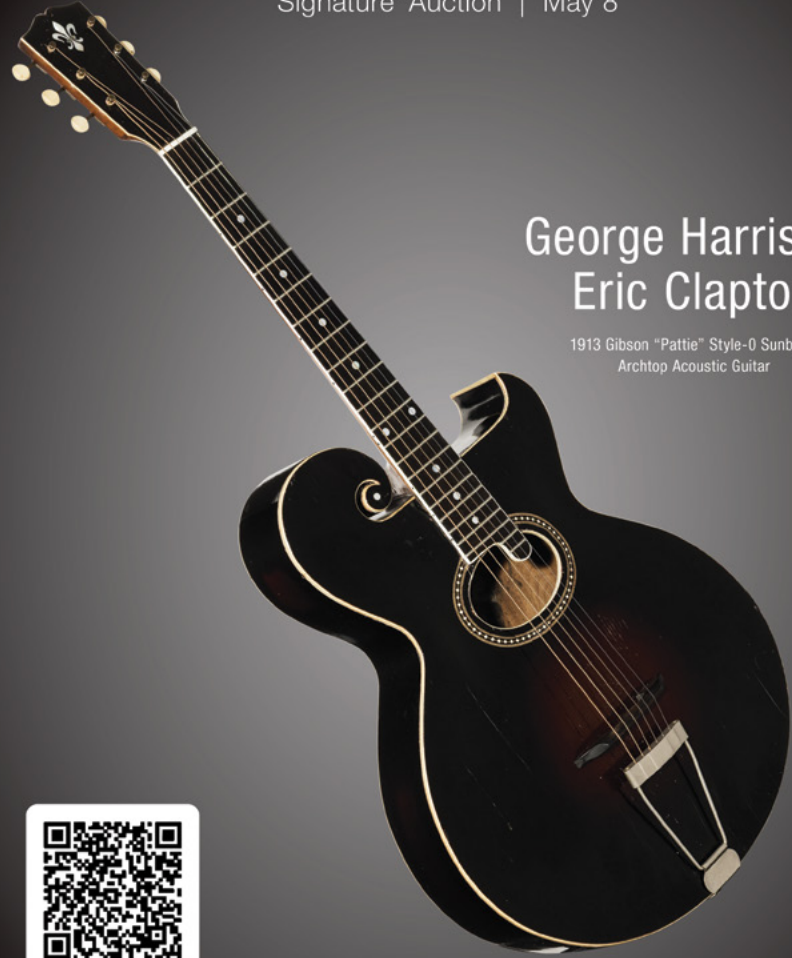
Once the final phase of funding is secured, both the magazine archive and thousands of scanned photographs will be published online, creating one of the most complete independent archives of Texas music journalism available anywhere.

Thanks again to all who have donated their time, resources, or back issues for these efforts. ■

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# FRIDAY

**CATEGORY 5**  
-AMPLIFICATION-

- 12:00 ROCKSTARS OF TOMORROW
- 1:15 FABULOUS FREAK BROS
- 2:30 DARRIN WISE
- 3:45 DEREK ST. HOLMES
- 5:00 JOANNA CONNOR
- 6:15 ALLY VENABLE

- 12:00 ROCKSTARS OF TOMORROW
- 1:00 JACKIE DON LOE
- 2:15 SETH LEE JONES
- 3:30 PAUL BENJAMIN
- 4:45 LARRY MITCHELL

**REVEREND**

- 2:00 ROCKSTARS OF TOMORROW
- 3:00 DENNY JIOSA
- 4:00 REVEREND GUITARS PRESENTS:
- 5:00 JOHN PAGE

# SATURDAY

**CATEGORY 5**  
-AMPLIFICATION-

- 10:00 THE BOOGIE MEN
- 10:55 TEMPORARY SAINTS
- 12:00 ROBERT MILLER
- 1:05 JOANNA CONNER
- 2:15 JOHNNY A
- 3:30 VERNON REID
- 5:00 SONNY LANDRETH
- 6:45 PHILIP SAYCE
- 8:30 Saturday Night All Star Jam with the Jimmy Wallace Guitar Army

- 10:00 ROCKIN' ROBERT T
- 10:55 JAKE ANDREWS
- 11:55 JR CLARK
- 1:00 MATTHEW SCOTT
- 2:15 ROCKY ATHAS
- 3:40 DEREK ST. HOLMES
- 4:45 FRANK HANNON
- 6:00 JOE MASS & JIMMY HASLIP

**REVEREND**

- 11:30 ROCKSTARS OF TOMORROW
- 12:15 LARRY MITCHELL
- 1:00 REVEREND GUITARS PRESENTS:  
VERNON REID
- 1:45 "THE GUITAR STORY"  
DOCUMENTARY
- 4:00 JOHN PAGE
- 4:45 JOE MASS
- 5:30 TOMMY TAYLOR
- 6:15 DENNY JIOSA

# SUNDAY

**CATEGORY 5**  
-AMPLIFICATION-

- 10:00 RAISED
- 11:15 LARRY MITCHELL
- 12:30 MONTE MONTGOMERY
- 1:45 FRANK HANNON (TESLA)
- 3:00 ALLY VENABLE
- 4:30 THE BAND FEEL

- 10:00 10 UNDER 20 COMPETITION
- 12:15 2025 - 10 UNDER 20 WINNER
- 12:40 MATT MUEHLING
- 1:35 ANTHONY CULLINS
- 2:40 BUDDY WHITTINGTON
- 3:45 ARIEL POSEN
- 5:00 REDD VOLKAERT'S -  
MASTERS OF THE TELECASTER

**REVEREND**

- 11:00 ROCKSTARS OF TOMORROW
- 11:45 DENNY JIOSA
- 12:30 REVEREND GUITARS PRESENTS:
- 1:15 "THE GUITAR STORY"  
DOCUMENTARY
- 3:30 JOHN PAGE
- 4:15 LARRY MITCHELL
- 5:00 JOE MASS

\* TIMES AND PERFORMERS SUBJECT TO CHANGE

# BUDDY

DEC 2.0 2025

*The Original Texas Music Magazine*

**BUDDY SITS DOWN WITH  
ELECTRIC BASS MASTER**

## **WES STEPHENSON**

**BY ROB GARNER**

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Photo credit: Robert C. Maxfield II

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# TEXAS ELECTRIC BASS MASTER WES STEPHENSON

By Rob Garner

If you ask the leading DFW musicians – and even music fans from Europe and around the world – who they think are the top Texas bassists, one name will almost always come up: 2022 *Buddy Magazine* Texas Tornado Bassist Wes Stephenson. Raised in North Garland, Stephenson's path into music began after an injury ended his interest in playing school sports and redirected his attention toward playing the bass. A friend's performance of the Red Hot Chili Peppers' version of "Higher Ground" convinced him he wanted to learn the instrument; soon after, his mother bought him a budget Memphis bass that became the foundation for his earliest studies. And that initial spark from the Memphis bass has evolved into a refined taste for boutique gear, which he discusses in detail in the interview that follows.

In addition to studying with several different DFW-area teachers, he taught himself by playing in church and immersing himself in the amalgam of blues, gospel, funk, and jazz that has long defined the Dallas area. He

briefly attended the UNT School of Music before leaving to go on the road with Tutu Jones.

Stephenson continued to shape his musical identity through constant live playing, mentorship, and the often free-nature of local jam sessions. His early experiences



**In Progress**  
Wes Stephenson

with Tutu Jones, Smokin' Joe Kubek, and B'Nois King were formative in his internalization of the blues language and feel, groove, dynamics, and the value of emotional communication onstage.

Equally important were the musicians who pushed him conceptually. Keyboardist Bernard Wright (Miles Davis, Snarky Puppy) encouraged

Stephenson to think of the bass as a percussion instrument. Bobby Sparks, with whom Stephenson worked frequently, further deepened his awareness of feel, articulation, and the creative bass language.

Stephenson later became a founding member of The Funky Knuckles, a group of players that grew organically from shared gigs and grew to a formidable modern jazz ensemble with an international following. Through that group, and also his long-running work with guitarist Mark Lettieri, he developed a reputation as a bassist capable of exploratory grooves and genre-bending virtuoso musicianship. This adaptability has made him a first-call player across a number of genres.

Stephenson said that while touring in Europe with Lettieri and The Funky Knuckles, audiences and musicians abroad often revealed detailed knowledge of Dallas music and the circles he comes from. Yet his focus remains close to home: residencies, sessions, and community-based playing continue to ground his musical life. In the following

discussion, Stephenson touches on many of these areas and also talks about his gear and how he views playing the electric bass.

**Buddy Magazine:** Let's start with what you are doing right now. What's burning project-wise for you?

**Wes Stephenson:** You know, mostly with Mark Lettieri. I enjoy almost every aspect of that band. The writing, the camaraderie. Everybody is super cool, and we're doing some pretty cool stuff next year. We had a really busy front part of the year, and it's kind of chilled out around this time. We play around town a little bit, but we basically stopped touring.

**Buddy Magazine:** Why'd you stop touring?

**Wes Stephenson:** Well, man, it really sucked. Right at the time of the pandemic, we had just about reached the top of the hill, and we were starting to actually make money on the tours. The tours were playing good rooms. We had a good booking agent. And then the pandemic happened, and some of the guys in the band were very cautious, a lot more cautious than I would have been personally. They didn't want to get back out and all that kind of stuff. They were really worried about it, which I completely understand.

I think what happened is that we let too much time go by before we really started trying to get back out, and then we couldn't. We haven't found another booking agent. We still get calls from time to time. We've done some European things because Mark was very gracious and put us in contact with his booking guy in Europe. So we do go to Europe, but we're not doing much in the States.

**Buddy Magazine:** You were playing big halls in Europe.

**Wes Stephenson:** It does really seem like the [European] countries put a lot more emphasis on art and culture. And so it's like nothing to do a festival in a little bitty city and the whole city comes out. In Italy, they have those big courtyard-type things, and there will be 5,000 people there.

In the Netherlands, they have these really big concert halls with multiple rooms, and it's fully catered. Doing a bus tour, there's showers, there's laundry. It seems to me that they put more emphasis on it because it costs so much money to get a band, especially the size of the Funky Knuckles. Well, it's not that big of a band, but six people.

And a tour manager. It costs a lot of money to get us over there. They have to make sure that we're playing in good rooms so that they get their money back.

We just had the hardest time finding a decent booking agent. And we're going to Canada, I can't remember when. It might be the beginning of next year, but we're going to Canada to do a festival, and it's a pretty good-paying gig. It's really hard to do a van tour in the States. And especially in Texas, because

I'd like to do it live, and really take some time on it and get it mixed the way I want.

Most of the people that I would want on it live here anyway. I also like the idea of doing a live recording.

**Buddy Magazine:** And you recorded that at home?

**Wes Stephenson:** Yeah.

**Buddy Magazine:** It sounded great.

**Wes Stephenson:** And warm. A lot of the guys that I had on it have pretty good setups. And then my buddy Bear mixed it. He's done several Funky



**Wes Stephenson - The Funky Knuckles**

Photo by Matt Blum.

you're so far away from any of the major markets. So getting there is expensive. And then you still have to drive for like 10 hours. If you go on the West Coast and you drive, there's nothing. Until, like, Phoenix. It's hard to do that.

I hate to say it, but these American clubs – sometimes they don't care. At least in Dallas, I can go home. So the Funky Knuckles kind of slowed down. We do every first Monday at the Balcony Club. And then we'll play at Triumphs or sometimes Revenue.

**Buddy Magazine:** Now, are you playing with Junior (Mike Clark)?

**Wes Stephenson:** Yeah. Junior's the best. I love that dude.

**Buddy Magazine:** He is for sure. Any plans for a new solo album?

**Wes Stephenson:** I'd really love to do that. The first one was only something I did during the pandemic. Just to be doing something productive. I was going to put it all in a Dropbox file and "put it out" on the Internet for everybody to listen to. But a couple of my friends were like, 'Man, just put it out. I'd like to do it again, but I would like to do it differently, because obviously, that was all remote recording.

Knuckles records. And he's a good guy. Got it right here.

**Buddy Magazine:** I was listening to "Buster" earlier. Tell me if I heard this right. It's kind of like a displaced 16th note groove on top of 4/4.

**Wes Stephenson:** Yeah. TaRon Lockett recorded drums on it, and he said it was messing with us.

**Buddy Magazine:** That's the thing about it. And even the keyboards are kind of floating over everything. It's layered. That's unique.

**Wes Stephenson:** That was Bobby Sparks.

**Buddy Magazine:** Oh, okay.

**Wes Stephenson:** "Buster". Yeah. I waited, like, probably like six months for the files.

**Buddy Magazine:** Worth the wait.

**Wes Stephenson:** Yes, it was. And then he sent, like, 4 million files. Like all that string stuff was all single notes from an Arp. The first two tracks, if there was a solo thing happening, a POG and this kind of crazy distortion pedal. It's more like a gated fuzz,



Read the rest of this extended article at [BuddyMagazine.com](http://BuddyMagazine.com), or scan the QR code on this page.

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# BUDDY

NOV 2025

*The Original Texas Music Magazine*

## JACK WHITE

**SPEAKS TO BUDDY'S IAN SAINT AT AMERICANAFEST ABOUT "SEVEN NATION ARMY" IMPACT BEFORE THE WHITE STRIPES ROCK HALL OF FAME INDUCTION**

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Photo by Andrew Sherman, Jack White live at Trees in Deep Ellum, Dallas, Texas, November 13, 2024

# JACK WHITE TALKS “SEVEN NATION ARMY” IMPACT WITH BUDDY’S IAN SAINT AT AMERICANAFEST

By Ian Saint Cover photo by Andrew Sherman



Jack White at Trees, Deep Ellum, Dallas, Texas, November 13, 2024. Bassist Dominic John Davis in the background. Photo by Andrew Sherman

Last fall, millions of people formed memories of “Seven Nation Army” by The White Stripes playing in stadiums, whether for baseball’s World Series, American football games, or soccer matches. My autumn memory of “Seven Nation Army” is having a blonde moment when Jack White unexpectedly called on me in Nashville — for a moment, I felt like I was living in a comedy movie starring John C. Reilly — then watching Jack spend several minutes thoughtfully answering my question about his most famous composition.

My impromptu Q&A with Jack White last fall — who’s only done a few interviews in the last couple of years — was Buddy Magazine’s cover story for November, 2025. It’s the same month The White Stripes were being inducted to the Rock & Roll Hall of Fame, the hallowed museum in my hometown of Cleveland, Ohio.

Let’s first rewind to when our cover story’s photo by Andrew Sherman was taken. On November 13, 2024, Jack White played a pop-up show at Trees, the legendary club in Dallas’s Deep Ellum entertainment district, as part of his tour playing last-minute shows at small clubs in support of his “No Name” album that White quietly dropped on July 19 (my birthday) in his Third Man Records stores and Third Man Vault vinyl subscription service.

Trees’ posted capacity is 550 people. Sherman hailed it as “the concert of the year” in his review for the *Dallas Observer*, which is a bold proclamation for the “Dallas Famous” Deep Ellum Radio host who photographs hundreds of shows per year.

The Deep Ellum gig was remarkable enough to earn one of five spots on White’s subsequent “No Name Live” EP, which ends with “Rough On Rats (If You’re Asking)” — Live at Trees.”

I was lucky to be at Trees, too, and was blown away by the experience. White and his bandmates blazed through 27 songs from across his discography — his solo albums, *The Raconteurs* (drummer Patrick Keeler was playing with him), *The Dead Weather*, eight White Stripes songs — plus a few covers to boot, and the audience was enthusiastic throughout. Of course, the response was deafening when White ripped into the “Seven Nation Army” riff.

Fast forward to Americanafest 2025 in September. Americanafest is the Americana Music Association’s annual five-day business conference in Nashville. Dozens of educational forums are held during the day, artists perform musical showcases at venues throughout Music City in the evening, and the Americana Honors & Awards Show is staged at the Ryman Auditorium for broadcast on

NPR. (A telecast of program highlights airs on PBS in December.)

This year, Americanafest announced a keynote discussion between Jack White and John C. Reilly, the legendary actor in blockbuster films ranging from “Chicago” to “Gangs of New York” to “Step Brothers.” White portrayed Elvis in the 2007 biopic parody *Walk Hard: The Dewey Cox Story*, starring Reilly as the titular character. Reilly stars as a raucous preacher in the new music video for White’s “Archbishop Harold Holmes.” Today, the multi-hyphenate Reilly is touring as Mister Romantic, a vaudevillian crooner of love songs from the *Great American Songbook*.

White and Reilly’s hour-long keynote session opening Americanafest was open only to silver wristband holders. After about 40 minutes of captivating conversation, Reilly and White unexpectedly welcomed questions from the audience.

With hundreds of people in attendance, I did not expect to get called on when I impulsively raised my hand. Then Jack White called on me, but I figured he’d called on somebody else. I literally turned around in my seat to find rows of people staring at me in befuddlement; then I turned back around, and Jack said, “Yeah, you, dude!” Oh, okay, then. (And yes, all of this is on video.)

Reilly then called me out by name, having recognized me from our Red Carpet interview at the previous night’s Americana Honors. (Our interview for NPR and PBS affiliate WOUB Public Media will drop around the award show’s PBS telecast in December.)

A transcript of our Q&A follows.

**John C. Reilly:** Hey, it’s Ian! What’s up? How are you?

**Ian Saint:** Hi, John! I enjoyed speaking with you last night, and I love what you’re doing with the *Great American Songbook*. I’m certain Jack has songs that will join it. Jack, I live in Deep Ellum, where you have your Warstic business.

**Jack White:** (smile) Oh, yeah, yeah!

**Ian Saint:** I enjoyed your show at Trees, a small club in Deep Ellum. And I was very struck by how you’ve got this wide catalogue, but you still did “Seven Nation Army” even though you don’t have to. (laugh) But it was so wonderful to see the reaction to that. Can you expound on why you still choose to do a song like that, even though it’s such a small venue and demand was high to see you do anything you’d like to play?

**Jack White:** Hmm. Well, you have a choice in how you want to turn people on. Bob Dylan could come out at the Ryman, and I’m sure that he could stop

the music and have everybody in the crowd sing “Blowin’ in the Wind” along with him — Pete Seeger style. If he wanted to do that, absolutely, everybody would join in. He does \*not\* want to do that. (audience laughs) He’s doing the exact opposite of that to turn you on and to get you to think. (Author’s note: Dylan hasn’t performed “Blowin’ in the Wind” since 2019; and, to Jack’s point, Dylan hasn’t played “Knockin’ On Heaven’s Door” since 2003.) It’s hard for a lot of people to get involved in that; on the other side of that, it’s a harder route to take — but there’s a lot of beauty there.

The easier route to take is to figure out ways to sort of... (pause) some would call “pandering,” you know, but what are you doing on stage? You’re trying to share with other people. And if a song is connecting with people in any way, if you’ve got their attention, it’s a miracle. (repeats) It’s a miracle! I mean, the artists that we love, we say “Oh, I love this album; I love this song” — we remember all the best parts. There are also hundreds of attempts that they’ve made that did not connect with people. [We] just cleverly forget about them. It’s not important; the important part is that you should always expand on the things where you can

connect with people.

If you have so many songs that you can do — like, say, Bob does — it’s real interesting, because now you can go even deeper with people’s consciousness; you might just be upsetting people that aren’t getting to hear their favorite jam when they come to a show. But “Seven Nation Army,” like you said, it’s become its own beast — its own folk music, in a way, worldwide. (audience applauds) Well, I wasn’t looking for that. (laugh) But to the point of answering his question...

What’s interesting to me about it is, when people sing [Queen’s] “We Will Rock You” at a stadium, they’re chanting the words “we will rock you” in English. But they’re chanting the melody of “Seven Nation Army.” There’s no (chorus) — they’re chanting a melody! When do you hear people chanting a melody? That’s very strange to me. So there’s something magical that I have nothing to do with. That is interesting. When we play a song like that, to see what they’re going to do with it. Thanks for that question, too.



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# BUDDY

DEC 2025

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Original Texas Music Magazine

**FRONTMAN SAM CANTY TALKS WEST TEXAS  
DEGENERATE, ARENA TOUR, FUSING COUNTRY  
WITH METAL, AND STAYING INDEPENDENT**

## TREATY OAK REVIVAL

**BY IAN SAINT**

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Photo by Paige Williams

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# TREATY OAK REVIVAL FRONTMAN TALKS WEST TEXAS DEGENERATE, ARENA TOUR, STAYING INDEPENDENT



By Ian Saint



Treaty Oak Revival play The Pavilion at Toyota Music Factory in Irving, Texas on August 15, 2025 Photo by Austin Graf

Treaty Oak Revival's headlining show at Fort Worth's Dickies Arena last December sold out. That's despite them having already sold out Irving's 8,000-capacity Pavilion at Toyota Music Factory, only 35 miles away, just last August.

And that's a far cry from 2023, when their DFW headlining dates took place at House of Blues Dallas and Billy Bob's Honky Tonk.

The brisk upgrade in venue that Treaty Oak Revival has played over the last couple

of years is remarkable for an independent band formed seven years ago in Odessa, Texas. Band members have since moved from Odessa, but remain in Texas and Oklahoma.

New album "West Texas Degenerate" is Treaty Oak Revival's third self-released LP, following 2023's "Have a Nice Day" and 2021 debut "No Vacancy." Dropped on Black Friday, the album debuted at #1 on *Billboard's Top Rock Albums* and *Americana/Folk Albums* charts, #2 on *Billboard's*

*Top Rock & Alternative Albums* chart, #3 on *Top Country Albums*, and #21 on *Billboard's all-genre Top 200 Albums* chart.

Not to sugarcoat the downsides of Treaty Oak's rapid ascent. Original bassist Andrew Carey exited in June, citing that, "Touring and rocking a little too hard has done a number on back, body, and mind." Carey's replacement, Dakota Hernandez, joins frontman & primary songwriter Sam Canty, rhythm guitarist & harmony singer Lance Vanley, lead

guitarist Jeremiah Vanley, and drummer Cody Holloway in their current ensemble, depicted on *Buddy's December 2025* cover.

The band tried a distribution deal with Interscope Records earlier this year. That produced the single "Bad State of Mind," now featured on "West Texas Degenerate," which led to their first network TV appearance ("Jimmy Kimmel Live!"). Then they released "The Talco Tapes," a collection of eight songs plus a Goo Goo Dolls cover re-recorded in stripped-down arrangements. When it came time to put out their third studio album, however, Treaty Oak Revival returned to self-releasing for "West Texas Degenerate."

So, they've mostly never had record label support, they don't have family ties or geographic proximity to the entertainment industry, and they aren't whippersnappers for the Instagram age — in fact, Jeremiah Vanley (who's wearing the badass Dimebag Darrell shirt in our cover photo) is the 42-year-old uncle of Lance Vanley.

What is the formula for their skyrocketing rise in popularity?

Perhaps the answer is that Treaty Oak Revival's model isn't too formulaic or premeditated. "West Texas Degenerate," placing high on both the alternative and country charts, speaks to the breadth of their sound. If they'd signed to one of the major record companies — *Billboard* reported all three courted them — they likely would've been marketed to target one genre.

They don't strive for glamour or perfection, either. Their lyrics often lay bare their flaws, insecurities, and demons — such as on the new track, "Withdrawals," which was inspired by Canty's real-life hellacious (and hallucinatory) battle with delirium tremens as he quit alcohol. He's now a sober married dad. "Bad State of Mind" was written shortly after his son was born, when worries of slipping back into destructive habits crossed his mind.

Plus, they're just plain fun to be around. In conversation with Canty, the band's primary songwriter, I find that he still doesn't take himself too seriously. As he explains to me why Treaty Oak Revival ultimately decided to turn down major record labels, Canty

remarks that "Not one of us is really the big star, we treat our entire crew like we're all stars and part of the band."

That's a spirit reflected in their new music video, "Blue Star," which was filmed in Texas. Ex-bassist Carey, who played on the track but departed before the video shoot, commented on Facebook: "Aw, that's so cool. Cameos of literally everyone who's ever been involved with the band. Friends, family members, people we went on tour with, crew members, other artists." The teacher is played by musician Mitchell Ferguson from Dallas, who has frequently played shows with Treaty Oak, and his photographer, Austin Graf, snapped the Irving concert photo in our article.

**IAN SAINT:** Good day, Sam. Our mutual friend David Forsyth says, "What's up!" I learned y'all went to high school together. He's currently recording with the Ottoman Turks.

**SAM CANTY:** Oh, hello! I love David. I haven't seen David in a long time.

**IAN SAINT:** Congratulations on headlining the Red Bull Jukebox in Nashville. I saw in my publicist friend Quinn

(Shortly after our interview, it was announced that Treaty Oak Revival will headline Nashville's Bridgestone Arena on May 16).

**IAN SAINT:** You recently toured in Australia for the first time. When I went to Australia, I was surprised by how many parts of it reminded me of the USA, despite the distance and different accents — especially the Outback, which reminds me so much of the Southwest US. What observations did you have while touring Australia's east coast?

**SAM CANTY:** This is a weird combination, but [where we went] kind of felt like Texas mixed with L.A. — that's two opposite ends of the spectrum, but for some reason, that's how it felt to me. [laugh] Yeah, there were definitely moments where I was like, "Oh, this is kind of like back home." But there were some other things where I'm like "Oh, this is way different than how it's done in America" — like the food.

**IAN SAINT:** I think you're spot on. [laugh] Congratulations on releasing your new album, "West Texas Degenerate." Of course, our publication's namesake — Buddy Holly — hails from West Texas. He's from Lubbock, rather than Odessa... Is Lubbock close enough for Buddy Holly to be perceived by Odessans as a legend from your area? Is Buddy an influence on you?

**SAM CANTY:** Oh, 100%. Yeah, we view Lubbock like our second home. It's only, like, an hour and a half away from where we're from. Every time we go there, everybody always shows up and brings the energy and rowdiness that we

expect from our audience in the show. I would definitely say he's one of the West Texas legends we look up to. One of the founders of rock 'n' roll, some might say.

**IAN SAINT:** It's remarkable how young Buddy was when he died, only 22, when you consider how long his impact has been. I mean, The Hollies from Britain are Rock & Roll Hall of Famers named after him.

**SAM CANTY:** Yeah, he did a lot of good stuff for music in general; a lot of people look up to him. It's unfortunate he died in a plane crash — that's why I get scared of going on



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# BUDDY

NOV 2.0 2025

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*The Original Music Magazine*

**FROM THE FILLMORE EAST TO  
"ACOUSTIC INSTRUMENTALS"**

**JOSH ALAN**

**ON THE MARGINS OF ROCK AND ROLL**

**BY ROB GARNER**

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Photo by Geoff Kerr.

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# FROM THE FILLMORE EAST TO “ACOUSTIC INSTRUMENTALS”: JOSH ALAN ON THE MARGINS OF ROCK AND ROLL

By Rob Garner



If you only know 1991 Buddy Magazine Texas Tornado Josh Alan from a distance, you might know him as the guy with the “atomic” approach to acoustic guitar and a witty stage presence. Digging a little deeper, you also find the author of “Black Cracker” and “Tell the Truth Until They Bleed” and ten others, a writer who has spent a lifetime chronicling the sung and unsung heroes of American music. And if you were around Dallas, Austin, or New York at the right times, you might have caught him in one of those rooms where the crowd walked in for a gig, then walked out knowing they’d just seen a style of acoustic guitar playing and songwriting that they just couldn’t quite categorize.

For a few years around the turn of the millennium, I rode along as part of the Josh Alan Band era of his career. Not as a writer, but as the bass player in one of the only fully electric excursions Josh ever led. We toured, recorded, and accumulated a stack of unlikely stories, some of which are touched on in the sidebar to this interview, posted at [buddymagazine.com](http://buddymagazine.com).



Josh Alan, at home with his Teac, in the roaring 90s  
Photo by Ron McKeown

But in this conversation, it’s about the long arc of his life with the guitar: from teenage Josh attending Fillmore East shows and his early New York studio work, to Dallas clubs, Texas road miles, and a catalog of acoustic music that never quite fit into a set genre, but has never stopped evolving.

Josh’s new album, “Acoustic Instrumentals,” is officially his sixth release and self-described swan song, but in some ways it feels like the one he’s been long aiming at since he was a teenager tracking esoteric compositions on a Teac four-track in his bedroom. These are pieces he once hoped

would point the way to a new kind of rock ‘n’ roll—a power trio built around an acoustic guitar, but now, they stand on their own.

In the conversation that follows, Josh talks about those earliest compositions and how they resurface on the new record. He traces the guitarists who truly shaped him - Johnny Winter, Leslie West, Jim Hall - and explains why he’s more drawn to the bass players and side musicians that history tends to leave in the margins. Along the way, he reminisces about the Fillmore East, New York studio sessions, Dallas Observer days, and the

long-running tension between commercial expectation and a singular artistic voice.

**Rob Garner:** Your new album contains composition numbers as names of songs.

**Josh Alan:** I started doing these compositions in the early ‘70s. They’re just home recordings. When I was 17 years old, I believed that acoustic guitar compositions were going to be the future of rock ‘n’ roll. I had grandiose fantasies of fronting a group like Emerson, Lake, and Palmer with an acoustic guitar. A power trio with an acoustic guitar in front. But I was never able to achieve a live sound to compete with drums and bass. Little did I know that the future of rock ‘n’ roll was not acoustic guitar instrumentals. It was Bruce Springsteen and punk rock that took over. I was gravely disappointed. However, this new release, which is my sixth album, called “Acoustic Instrumentals,” contains a few of the compositions from 1979 and 1980.

**Rob Garner:** These were some of the ones you did on your four-track Teac 3340?

**Josh Alan:** Yes. I used to practice to the point of madness before I started recording. I landed an appointment with an A&R man at CBS Records when I was still a teenager. I came armed with my acoustic guitar instrumentals. What he basically said was, “Go home and put lyrics on them.” In other words, do commercial music. Unfortunately, this was not commercial music. This was very esoteric. It’s not for everybody. You know, the way some people can’t hear a bass guitar tone. Their ears can’t process a stand-up bass. I think there are people who can’t process an acoustic guitar instrumental, also. I wish there was a bigger audience for it, but there’s not. I don’t play like Tommy Emmanuel. I don’t play American Songbook standards. I do something closer to blues rock, except on acoustic guitar.

**Rob Garner:** And of course, you’ve called that Atomic Acoustic, right? Does that label still apply or was that somebody who applied it to you?

**Josh Alan:** That was a gimmick catch-phrase that we used, you know, 30 years ago.

**Rob Garner:** It kind of fits. I mean, you’re punchy and forceful in a lot of your approach.

**Josh Alan:** I used to use an Echoplex on my acoustic guitar, which I bought in 1972 and became old and rickety. It’s in retirement, in

a cabinet. I used to be able to get acoustic feedback on stage. I would do surf instrumentals and Black exploitation film soundtrack songs like “Shaft” and “Pusherman.” So we called it “atomic acoustic” guitar. You’re always plugged in on stage. It’s not like it’s completely acoustic.

**Rob Garner:** So the new album is a compendium of sorts of your acoustic recordings. And there’s some newer ones. I think it speaks to what you just said—that you have something that’s different. It’s a blessing and a curse, right? It’s original. And it’s what made you stand out.

**Josh Alan:** Right. It’s a good way to describe my whole career. I’ve been blessed and cursed at the same time.

**Rob Garner:** But you know what I’m saying. It’s true of many original artists that they’re so singularly voiced and unique, a voice that stands on its own. I think you’re one of those artists.

**Josh Alan:** Well, there are a lot of extraordinary acoustic guitars out now. You know, like Billy Strings, Tommy Emmanuel, and all the people around Tommy Emmanuel that he promotes. But I don’t play that way. I don’t play “Sweet Georgia Brown” and “Somewhere Over the Rainbow.” I don’t do standard American Songbook. I’m playing an acoustic guitar like it’s an electric guitar, except it doesn’t sound like an electric guitar. I feature the wood sound of it. I think that’s what’s different from other acoustic guitarists. You know, like when I do “Jeff’s Boogie” (Jeff Beck in the Yardbirds), which we used to play in our band (Josh Alan Band), that’s a purely electric guitar song. But I’m doing it on acoustic.

**Rob Garner:** Yes. I was just listening to a live recording of “Jeff’s Boogie” by Beck/Bogert/Appice. It’s a whole other tangent.

**Josh Alan:** We were shocked that Jeff Beck died so suddenly two years ago.

**Rob Garner:** Yes.

**Josh Alan:** Truly shocking. He was at the top of his game at 78. But he was never a healthy fellow. He was always sickly. I interviewed him once in 1976, right after Wired came out, and he had just gotten over pleurisy. So he always had lung issues and was never the robust picture of health.

But still, to lose him that fast was shocking. And then Rick Derringer died at 77, who was very influential to me. But all through my childhood, the Beatles were the biggest thing

in my life.

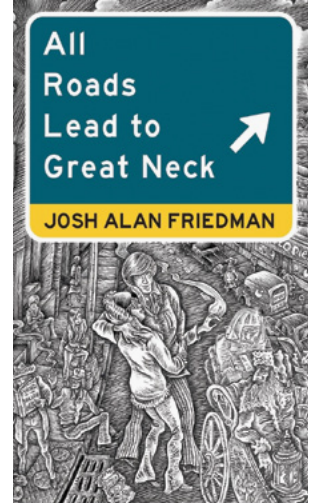
**Rob Garner:** So for the folks that are reading this who are new to you as an artist, can you talk about your other influences in guitar?

**Josh Alan:** People might be surprised at who my favorite guitarists are. Tied at number one were the early Johnny Winter and early Leslie West. Johnny Winter’s records from 1969 to 1972. Only those years, everything else was mediocre-to-terrible. Like he fell off a cliff. I thought the same with Leslie West. The first three Mountain albums were brilliant, better than Cream. Seeing Mountain at the Fillmore East, with Felix Pappalardi, comprises the fondest memories of my teenage years. Seeing Johnny Winter with Rick Derringer.

**Rob Garner:** I can only imagine. Jack Bruce once said that Leslie West had the greatest guitar tone he’d ever heard anywhere, hands down. Knowing the people he played with, that’s a huge endorsement. And you got to hear that, right?

**Josh Alan:** He had, and I did.

**Rob Garner:** Can you describe what that was like in some



way?

**Josh Alan:** I was overwhelmed, never experienced anything like it. My very first time going to the Fillmore East in New York City, I was 14 years old in May 1970. Mountain headlined. They were frightening. West wielded his Les Paul Jr. like harnessing an electric eel, bouncing off his great belly. That was my first concert, hearing what was then still regarded as underground music. The wall of sound that Mountain created was sublimely EQ’d-loud as a motherfucker, but pristine, clear, ear candy. I have a chapter on it in my upcoming novel, All Roads Lead To

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# BUDDY

OCT. 2025

The Original *Rock* Magazine

## J. ISAIAH EVANS & THE BOSS TWEED

BY ROB GARNER



IAN SAINT TALKS WITH BUTCH VIG

J. Isaiah Evans © 2025 Robert C. Maxfield II/BUDDY Magazine - Butch Vig by Andrew Sherman

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# INTERVIEW WITH J. ISAIAH EVANS

By Rob Garner



**J. Isaiah Evans & The Boss Tweed. Spud Crowley (drums, left), Isaiah (voc / guitar, middle), Matthew Vasquez (organ, right).**

J. Isaiah Evans has built his music career on a foundation of practicality and passion. The Dallas-based guitarist and bandleader moved from fronting the seven-piece 40 Acre Mule to forming J. Isaiah Evans & The Boss Tweed, an organ trio designed for both financial sustainability and high-energy performances.

The smaller lineup came together quickly in 2023 when Evans was needed as an opening act for Alejandro Escovedo at the Kessler Theater. With only two rehearsals and a performance that earned a standing ovation, the trio became a fixture in North Texas venues and on national tours with Jimmie Dale Gilmore, Dave Alvin, and



**J. Isaiah Evans performing with Boss Tweed**

Photographer Andrew Sherman. © Andrew Sherman.

many others.

Evans traces his musical roots to a family steeped in performance. His mother sang opera, his grandfather played guitar and bass on the chitlin circuit, and his brother composed for a Grammy-nominated record. Evans himself started in church music at First Baptist Church in downtown Dallas before moving through bass, theater

at Abilene Christian University, and eventually back to guitar.

The Boss Tweed sound blends blues traditions with hard rock energy, filtered through Evans's collection of Supro amplifiers and reissue guitars. The band records at Memphis Magnetic Recording and

releases music on Tammany Hall, their own label; their latest offering, "Americana Radio" released back in July. Evans maintains full control of his publishing and masters while navigating the economics of independent music. In this conversation, he discusses gear philosophy, the business of self-releasing records, and his view of Americana as a music that unites, rather than divides.

**Buddy Magazine:** Talk about your early musical influences, guitar and otherwise.

**J. Isaiah Evans:** You know, it started early on. Music was always around, and not just roots music. My mom was trained in classical voice. She was an opera singer. And my dad sang, and you know, he's still with us. Grandparents were musical. Granddad was a sideman here and there throughout the Chitlin Circuit. He found, you know, farming and ranching to be a little more lucrative.

**Buddy Magazine:** What instruments did he play?

**J. Isaiah Evans:** Guitar and bass. Piano's a big thing in my family too. My brother is actually the really talented one. Classical piano composition. He had a song on a Grammy-nominated record a year before last.

**Buddy Magazine:** What was the record?

**J. Isaiah Evans:** I think "His Voice Is Rising," or something. It (has) just kind of always been around, and of course, I was in the church. Raised at First Baptist Church downtown, here in Dallas – started singing there. First Baptist was a way different place back then. Old fire and brimstone preacher named W.A. Criswell ran the place and my grandmother worked at the church, worked for him. So I was around it early on, man. I remember the first time I had a guitar handed to me. I

want to say it was something terrible, like a Peavey Patriot or something, maybe an early Ibanez Geo. I mean, it was the pawnshop special. But I said, "I want a guitar." So I got just a little tiny amp. And it was pretty fun. But actually, the first thing I got serious about was bass. I started playing bass in a little band in high school with my buddies, and then didn't get back into guitar really, until I got to college, moved to Abilene, Texas, and not much to do in West Texas other than, you know...

In Abilene, and at Abilene Christian University, I played around there (but) music was always kind of on the back burner. I was a theater major. ACU's got a very good theater program. I wanted to study theater, musical theater. I was singing and still writing and stuff. But it wasn't until years later that I got really serious about playing music professionally.

And that's about the time I joined a band called the Midnight Special, which was a cover band that was really successful around here. After that broke up, I started the 40 Acre Mule, and that did surprisingly well.

**Buddy Magazine:** You did very well.

**J. Isaiah Evans:** That was a great band. And I didn't have to do much heavy lifting on the guitar, because I had John Pedigo playing guitar. And when you have one of the better guitar players, definitely in North Texas, you know, I could be pretty lazy. Plus, we had a tenor, bari sax, in that band, too, and sometimes keys in that band. So there's a lot going on. You know that. That band was all over the country for a long time. And then kids and day jobs, man. Built to last long-term. You know, you've got other responsibilities. I started to kind of take the lead for some of my guys and had an opportunity to do this organ trio thing, which made me start playing guitar again and start getting serious about playing guitar.

**Buddy Magazine:** When you transitioned from 40 Acre Mule to The Boss Tweed, were you deliberately trying to scale down?

**J. Isaiah Evans:** Yeah, no doubt. The business side of this – it'll whip you into shape real fast. And I knew that I was gonna need to move on from 40 Acre Mule, but we still play together a few times a year. But I wanted to be a working musician, in a way that made sense. That made sense financially.

I also wanted to build something that was designed to open for bigger bands, and so a smaller footprint was always going to work out for that. And I'd wanted to do an organ trio for a while. You know, the

concept of the organ handling a lot of the leads in the bottom end always fascinated me. It's an old blues and soul and jazz trick, you know, everybody's always like, "Oh, the Doors." And I'm like, "Yes, that's true." But they got it from somewhere, too.

**Buddy Magazine:** Where were your other roots? What other acts were influential?

**J. Isaiah Evans:** You know, when I started thinking

And they are – all three of them are monster players. And it's incredible – it's absolutely incredible.

But that's about the time I knew that it could be done in a modern way and done successfully, and there was still an appetite for it. But what they were doing was soul, and it was funk. I wanted to do it in this Americana roots rock world I'd already been in for over a decade with 40 Acre.

this. For years, Spud was the drummer for a country band, the Mo Robson Band, a most talented country singer and songwriter. He and Spud played together here regularly for years, and that's how I got to know Spud. I always thought he was a dynamite drummer, and we became friends, and I knew I wanted to work with him at some point.

And finding the keys player was kind of an accident. Originally, I was going to work with a guy named Chris Watson out of Fort Worth. He's got a band called the Retrophonics. He played organ for Robert Randolph and the Family Band. William Clark Green. So he's been like a keys player for some heavy hitters.

His wife was having a baby the very week of that first show. And I only got like maybe a week's notice that I was going to get a chance to do these gigs. Kessler Theater called up and said, "Hey Alejandro Escovedo-- I want you to open for him." And I don't do the solo guy with the guitar thing that often. I respect the people that do, but my sound's electric. And I replied, asking Alejandro if he'd mind if I try

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**J. Isaiah Evans performing with Boss Tweed**

Photographer Robert C. Maxfield II. © Buddy Magazine 2025

about organ bands, it's actually something a lot more modern. It's going to surprise people. The Delvon Lamarr Organ Trio. You want to see an organ trio done as well as it could possibly be done? Delvon Lamarr Organ Trio.

I just had to find the right players and, you know, I did, luckily.

**Buddy Magazine:** How did you find Matt (organ) and Spud (drums)?

**J. Isaiah Evans:** It's funny that we're here at Adair's doing

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# ON GARBAGE FAREWELL TOUR, BUTCH VIG TALKS DEFYING PROJECTIONS FROM NEVERMIND TO GARBAGE LAUNCH AT 40



By Ian Saint



**Garbage.** L-R: Butch Vig, Shirley Manson, Duke Erikson, Steve Marker

Photo by Joseph Cultice.

30 years ago, Butch Vig didn't anticipate he'd spend his 70th birthday playing a stadium in Texas with a Scottish frontwoman and his longtime Madison, Wisconsin colleagues. That would've been a dream for the longtime drummer, who was instead renowned as a rock album producer — over the preceding 4 years, producing blockbuster albums by the likes of Nirvana, Smashing Pumpkins, Sonic Youth, and Soul Asylum — and took a “leap of faith” with a project he hoped would manifest an album and tour cycle.

Instead, Garbage has produced eight albums, including their latest, “Let All That We Imagine Be The Light,” released last May. Shirley Manson said in a press release that the new LP embodies “a sense of mortality and vulnerability” that contrasts with its 2021 predecessor, the “very confident, aggressive” “No Gods No Masters.” The accompanying tour similarly evokes another sense of mortality: the end of life on the road.

Garbage has christened the Happy Endings Tour their final North American headlining tour. In Dallas on Tuesday, they are returning to the well, playing its legendary Deep Ellum district for the first time since they launched their 1996

tour in support of their debut album at Deep Ellum Live.

That's a full-circle moment for Vig and his legacy of defying projections, whether it be the longtime success of Garbage — or even tracing back to his production career's breakthrough, “Nevermind” by Nirvana, who played an infamously bombastic show at Deep Ellum's small Trees club five weeks after “Nevermind” was released (and ultimately became one of the greatest-selling albums in world history).

This final US headlining tour is also Garbage's first US club tour in 7 years. It follows several high-profile performances in Dallas-Fort Worth, including Vig's aforementioned 70th birthday,



**Butch Vig plays Globe Life Field stadium in Arlington,**

Photo by Andrew Sherman / Drewlio Photo.

while Garbage opened for My Chemical Romance at Globe Life Stadium on August 2. They co-headlined a spectacular amphitheater tour with Noel Gallagher's High Flying Birds in 2023, which I reviewed. They also supported Tears For Fears' “The Tipping Point” Tour and Alanis Morissette's

“Jagged Little Pill” 25th Anniversary Tour in 2022 and 2021, respectively, and played the star-studded, mammoth one-time KAABOO festival at the Dallas Cowboys stadium in 2019.

On a day off from the Happy Endings Tour, Butch Vig spoke with me for Buddy Magazine. A transcript of our conversation, edited for length and clarity, follows.

**IAN SAINT:** Hi, Butch. We look forward to the Happy Endings Tour coming to Texas. Both shows take place at significant venues: the Bomb Factory in Deep Ellum for Dallas on October 7, and the theater where Austin City Limits tapes the day after [Note: shows have since passed since this was first published online].

**BUTCH VIG:** I have a story about Deep Ellum. We'd played a handful of shows at the end of '95, and then we started a bigger tour in '96 — and Deep Ellum was the first show we played. We rehearsed for about 10 days in Madison, and it was 30 [degrees Fahrenheit] below zero. At the place

we rehearsed, on the south side of Madison, the bathroom pipes froze. I remember Daniel [Shulman], our bass player, peed on the sidewalk, and it froze. We were really happy to head down to Dallas to start that tour — because man, it was cold!

[Garbage played Deep Ellum

Live on February 24, 1996. That venue's storied history was chronicled by DFW music historian Peter Orozco last year.]

**IAN SAINT:** We're thrilled that you recall Deep Ellum from so long ago. It's wild to fathom that the first Deep Ellum gig was before “Stupid Girl” became a single. You're playing “Not My Idea,” a deep cut off the first album that you played then, on tour for the first time in a decade. How does resurrecting that deep cut feel?

**BUTCH VIG:** Well, we played it in New Haven [Connecticut] last night, and Shirley was laughing through the song because she couldn't sing. We did 5 out of 6 nights or something, so her voice was kind of shot last night. So she was going [dramatically] “this is not my idea of a good time...” [laugh] It's fun to do some deep tracks on this tour. Shirley put up an Instagram post right before rehearsals and asked our fans, “What would you like to hear?” And we got a shitload of responses. She tried to pick some things that she thought fans seemed really excited about.

**IAN SAINT:** Which songs off the new album have you chosen to play?

**BUTCH VIG:** We're playing four

songs. We're playing “Hold,” which is great because it's a really heavy guitar riff — almost sounds like the track is down-tuned, but it's not.

**IAN SAINT:** I love “Hold.” Your drumming on that trips me out, because the pattern is a bit erratic at times. Is it tricky for you to play that song correctly?

**BUTCH VIG:** It is. There's quite a bit of syncopation, and a lot of “stop and go” little accents on the kick and snare pattern. It's a tricky one for me to play live. It's weird — sometimes I can't think about what I'm playing in the middle of a song. If I analyze, “What am I doing? What is this pattern?” then I'll completely fuck up. So I have to watch what Shirley, Duke, or Steve are doing, just to get out of my head and let the muscle memory kick in.

We're doing “Chinese Fire Horse,” which is great because the lyrics are about women getting called to task about getting older in the music business. They never ask me if I'm going to retire, but Shirley keeps getting asked, “When are you going to retire?” [even though she's 11 years younger than me]. She's like, “Fuck off, I'm not going to retire until I can't play anymore.”

We're also playing “The Day That I Met God,” which

is one of my favorite tracks on the new album. It's very big and cinematic. The lyrics are very personal for sure — Shirley wrote them when she was recovering from hip surgery and felt really fragile. Every night, she says the song is about everyone you've known and loved — so it's about our fans, too. It's about everyone whom we've connected with over the last 30 years, and it's pretty epic. It's a big, sprawling number that we close the show with, and I fucking love it.

**IAN SAINT:** I'm glad you guys are performing “The Day That I Met God,” because it's my favorite track on the album. I was gobsmacked by how epic and symphonic it is — almost in the spirit of Electric Light Orchestra, but in Garbage's unique vein.

Speaking of ELO, you and Duke have played together since the '70s. I recently interviewed Andy Summers for Buddy, and he says that although The Police are widely associated with the '80s, they were the last great '60s band — alluding to how Andy was a pillar of London '60s heyday, playing in bands like The Animals and Soft Machine.

Read the rest of this extended article at [BuddyMagazine.com](http://BuddyMagazine.com), or scan the QR code on this page.

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# THE BAND FEEL: A GUT-PUNCH OF PURE VINTAGE ROCK

By Kate Stow



Photo by Kate Stow

A good musician can make you feel the rhythm in your body; a good vocalist can make you feel the words in your soul. A good band can make you feel a song deep in your core, like a symphony welling up inside you. But pair a good band with good, original music, and you feel like you've been punched in the gut.

Until now, no group



## The Band Feel

Photographer Chuck Flores  
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has defined itself with the emotion it evokes. But "The Band Feel," a St. Louis-based group, will get up in, well... your feels. By the time their set is over, you are left feeling like you've been beaten up by the tremendous sound coming from the stage.

"I was thinking about how I feel about the band and how I feel about music. If that's how I feel about the music and artistic image, then that's how I think others will feel," said Tyler Armstrong. "The word 'feel' kept coming up, and I figured that's exactly what we are."

Tyler, the 29-year-old lead guitarist and co-founder of the band, has been playing with drummer T.J. Steinwart (also 29) for about 10 years. But it was only within the past few years that the current formation found the right "feel." A California

barefoot boy, Garrett Barcus, is the 27-year-old lead singer.

The newest member and baby of the group is bassist 21-year-old Kadin Rea from Indiana, who started playing bass about half his life ago. "I was 11, whatever fourth grade was – we'll call it a decade," he said.

"I was part of another band in Indiana, and we were gonna play a show with these guys, but it didn't work out," Kadin explained. "But that's how I got to know them, and I'm glad to be where I am."

It's impressive that four guys under the age of 30 can evoke the aura of a '70s rock band. From vintage equipment and clothes to music that sounds like the Black Crowes and Led Zeppelin had a baby together, you feel as if you've been transported to a 1970s music festival.

Another popular vintage band they are compared to is Greta Van Fleet. According to frontman Garrett, "listening to Josh (Kiszka, of Greta Van Fleet) helped me learn how to sing high. I especially like his voice when he starts hitting the gravelly stuff up there."

Garrett developed his style of singing by experimenting at home, "I listened to a lot of 70s R&B – a lot of Ray Charles. I didn't start music until I was 20, about seven years ago.

"I only started feeling myself, finding my own voice, within the last three years," Garrett added. "I lack confidence a lot, but you always want to work on

that; just be yourself when you're on stage, not put on a persona."

T.J. started playing drums at the age of 10. "That's about 20 years ago now. I have a degree in audio engineering, but I went to school just to play," he said. "I was dialing in to be a session player, like a hired gun. Then me and Tyler started to play together in a few bands, and that's where I felt like I could be myself on the drum set."

"I'm glad people can't say



Photo by Kate Stow

that we sound like just one band," said Tyler. "We have whispers of Zeppelin, Yes, Rush, and Curtis Mayfield. We should be thankful there are so many rock bands that are prominent right now that don't sound like each other."

Tyler started playing guitar "around 7th grade – somewhere in middle school," he said. "With each new level,



## The Band Feel

Photographer Chuck Flores © Buddy Magazine 2025

I find something I need to work at. There have been different periods of time when I feel like I excel at something more than others. Just this year, I was like, 'Man, I really need to work on my tempo and my meter.'"

At the 2025 Dallas International Guitar Festival, The Band Feel took the crowd outside in front of the main stage on a trip back in time. Those who had witnessed the 70s firsthand were rooted in place, giant smiles on their faces and hands in the air.

They impressed Jimmy Wallace (owner of DIGF) so much that he had them come back to Texas to play a special event in Garland. "They are FIREEEEE," he exclaimed, "old souls with big hearts!"

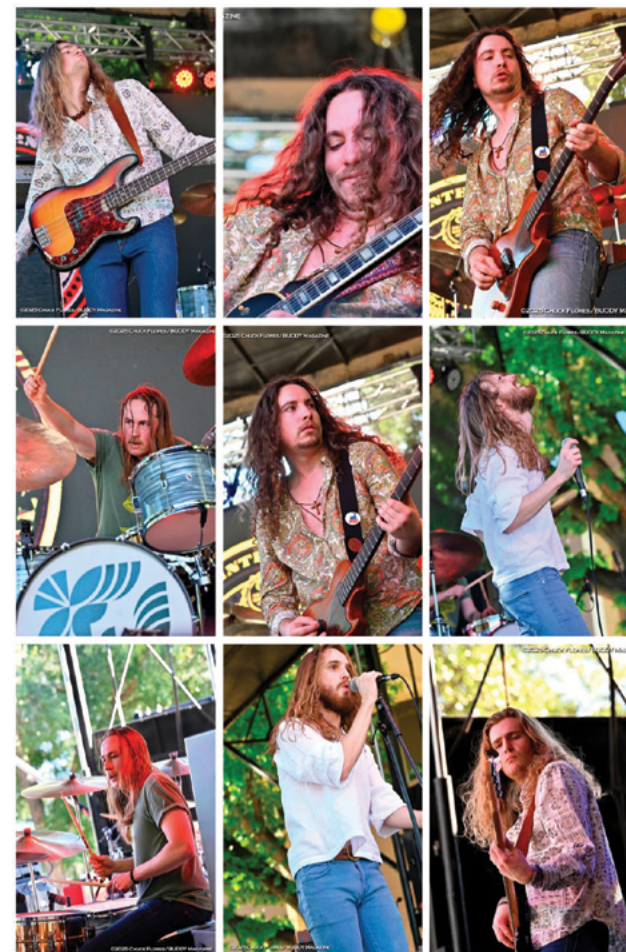
Just in the past two months

this summer.

As a group, the band is being introduced to audiences everywhere, but individually, there is little information available on the World Wide Web about these four young men. Even during this short interview, very

"Anxiety is just trying to protect us, and the only difference between

anxiety and excitement is, literally, nothing. So, you're just excited," Tyler said about the



## The Band Feel

Photographer Chuck Flores © Buddy Magazine 2025

little data was forthcoming.

If this were 50 years ago, one might guess this is a group of long-haired hippies who dropped out of school and left home. The reality is quite the opposite. They evoke the 70s in all ways, except for the drugs, alcohol, wild sex, and hotel room destruction.

All four of them are beyond polite and personable. They are self-effacing, easygoing, and have a great sense of humor – reminiscent of the Liverpool Fab Four.

Power vocalist Garrett honed his style in California – find the Greedy Lion's album "90 Days" on Spotify. His influences include Robert Plant, Ray Charles, and Jimi Hendrix. His onstage choreography suggests hints of Joe Cocker and Steven Tyler of Aerosmith; his sound could be mistaken for Chris Robinson.

Guitarist Tyler claims he's obsessed with the Beatles and draws on his college experience to conquer performance anxiety.

pre-show jitters, adding, "I took two years of psychology, so I'm just trying to put that money to good use now."

Tyler explains that the comparison to other bands is a result of them being influenced by the music they are influenced by – including Whiskey Myers, Blackberry Smoke, and The Faces of the '60s (fronted by Rod Stewart). The original songs they perform are infused with elements of all the above groups, forming a spectacular blend of old and new.

The Black Crowes aren't the only established band to sit up and take notice of this young group. The Band Feel has already had some great gigs opening for the Cheap Trick, 38 Special, Rival Sons, and John Waite.

Even their videos have a vintage feel reminiscent of the pre-MTV era. "In The Garden" offers an explicitly nostalgic vibe, reminiscent of an old Beatles Super-8 mini-movie set to music. ■

Celebrating 50 Years!

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## ERIC JOHNSON

INTERVIEW BY ANDREW DALY

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Eric Johnson ©1991 Chuck Flores/BUDDY Magazine

# THE JOY OF PLAYING: INTERVIEW WITH TEXAS GUITAR LEGEND ERIC JOHNSON



By Andrew Daly

With a Stratocaster in hand, an overdrive stomp box at his feet, and backed by any number of vintage tube amps, Austin, Texas, six-stringer Eric Johnson has staked his claim via a career spent in perpetual motion.

Of course, most know his iconic track “Cliffs of Dover,”

kicking back, but not so far back that he didn't have time for a chat with Buddy, where he dug into his memories of his early days banging around Texas, playing alongside Satriani, and Vai, thoughts on amp modelers, AI, and more.

**You've just wrapped up the G3 reunion. What are your thoughts**



Eric Johnson, House of Blues Dallas, 2020.

Photo by Darleen McAdams.

which comes off 1990's “Ah Via Musicom” and netted Johnson a Grammy Award for Best Rock Instrumental Performance. But if you really want to dig deep, dial back to Johnson's days with the Electromagnets, when he was a young gun on the Texas scene, or scour through any number of his varied records that are lovingly scattered about his discography.

These days, Johnson is about keeping it simple. Despite just getting off tour last year with fellow G3 alumni Steve Vai and Joe Satriani - who are decidedly

**on the experience of regrouping with Steve and Joe?**

Yeah, it was really nice to reconnect with Joe and Steve. I hadn't really visited with them in quite a while. So, it was a real treat just to share some time with them and some music. It was a good thing.

**As a member of the original G3, the three of you are forever linked. Can you give me your perspective on the connection you three share?**

Well, I think that we three just enjoy playing guitar and pursuing our guitar dreams as

with as nice of a guy as George. **What's a lesson you've learned from Satriani over the years, and one lesson you've learned from Steve Vai?**

You know, I think it became really clear to me while I was on this last tour, I mean, to see Joe have so much fun on stage, and also, he's an extremely consistent player. He (Joe) pretty much nails what he does every night. And I think with Steve, the thing that I kind of enjoyed about what he does is the fact that he'll take so many chances and just go out into outer space. There's something cool about that.

**G3 aside, as a young musician in Texas, what are some of your memories of coming up?**

There's a lot, you know? I remember being about to do a couple of interviews for Buddy way back in the late '70s and early '80s. It was a real trip to be able to do that. It's cool that the magazine has been around for so long!

**What sticks out from those years for you as far as playing?**

Just being able to play at all the different places in Texas, and actually being able to make rent, have groceries, and play original music. I don't know if that's always possible, but we were always lucky to be able to write music, go out and play, and make enough money to survive. But there are so many memories, and just the humbleness of getting in a van and traveling. It was very simple; we didn't have a lot of crew, and we had to do everything ourselves. It was all about fun and the cool opportunity to play our own music.

**Was there ever a time when you thought you might not make it?**

Oh yeah, there was. It took a long time and a lot of changing from Plan A to Plan B to Plan C (laughs). Every time a door closed, you'd look for another open door, and I think that was what kept us going. But we never had a problem doing that because we were having so much fun playing, and we loved what we did. Regardless if we had success or not, we always enjoyed what we did.

**What was the turning point for you to take it to the next level?**

I think it was when we started playing a lot in Charleston, South Carolina. For some reason, we got a foothold there, and that following grew, and we were able to branch out to areas around there. And eventually, we were able to travel to other Southern states, and do halfway decent. That was cool. I also think the first Austin City Limits was important.

**And what are your memories of the first Austin City Limits?**

I just couldn't believe that I had the opportunity to be on it. I was really excited about that, and yeah, I was pretty nervous about doing it since it was the first time. I think it went okay, but I'd say the second one we did was probably a little better. But the first one wasn't too bad. With the second one, I think I played more expansively and opened up a little more.

**How would you compare the way you play today versus the way you played back then?**

I would say I'm trying to be more open-minded about learning more about music, harmony, and theory. I'm trying to learn more about and study other styles of music as much as I can. I always liked different styles, so I'm continuing in that same way. There are types of music I listen to now that I'm trying to learn from that I'd never listened to before.

**What styles are those?**

Types of music like bluegrass; there are tons of stuff I'm learning from that. I never used to listen to that stuff years ago, but man, I'm listening to some old-school country stuff, and



Eric Johnson and Andy Timmons, House of Blues Dallas, 2020.

Photo by Darleen McAdams

it's great. There are some great guitar players who made that music, and some of the acoustic bluegrass stuff is a real wealth of knowledge and a great learning pool. I'm studying all of that and how those guys play and write songs.

**Did you ever get to know any of your fellow Texas players back then, such as Rocky Athas?**

Oh yeah, I know Rocky. He's a great player. There was a whole host of guys back then! But Rocky was great; a friend of mine turned me onto him. I remember going to see Rocky

play, and he was really into doing all these cool harmonics and getting them off the strings. I'd never heard anyone else do that before.

**Another old friend of yours is Roscoe Beck. How did you first meet him?**

We've worked together on and off for so many years; I first met him when I was in the Electromagnets. He came to see us after he'd just moved to Austin. So, we've known each

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DIGF 2023 Performance

Photo by Kate Stow

techy- Johnson still relies on a few simple Strats, tried and true tube amps, and his well-worn overdrive pedals.

The word is Johnson has new music in the works, though it's not ready yet. In the meantime, he's got a Texas tour to undertake, where he'll hit many of his favorite haunts while dazzling audiences with his rare blend of laid-back virtuosity.

In the meantime, having just got home from G3, Johnson is

we see them and want to do. We have the same passion for guitar; it's great to be able to witness Joe and Steve play; they just have so much passion and fun playing. They're just out there having a great time; it's kind of what it's all about—the joy of playing.

Buddy Magazine writer and EJ acolyte George Bond says this is one of Johnson's greatest songwriting pieces and solos, and he will fight ya if you disagree. But no one would ever want to fight



# BUDDY

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*Music Magazine*

## IAN MOORE

BY ANDREW DALY

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# INTERVIEW WITH IAN MOORE

By Andrew Daly



Photo by Chuck Flores

For most artists, being effectively silenced by an illness like spasmodic dysphonia would be the end of a career. But not for Ian Moore, who, after being diagnosed, found power and beauty in what was most certainly a life-altering situation.

Of his post-diagnosis outlook, Moore tells Buddy, "I decided to chase beauty and to sit in joy. That is the key to making art and music. If I am able to stay more powerfully here, my music is more powerful as well."

Interestingly, while Moore's illness stripped him of his ability to speak, he can still sing. "Singing and guitar playing are about expression," he says. "And expression is about letting go and letting ideas and sounds come through. By being more open and letting go, I'm finding deeper and more expressive sounds."

To be fair, Moore has always been open. It wasn't always easy, as he came up as "just another guitar player from Texas" and, like it or not, lived in the shadow of Stevie and Jimmie Vaughan.

Moore admits that residing in that shadow was "complex," but it never defined him. "I shared a lot of playing style with those guys," he admits. "And culturally, I was from a different world. But my dad was a Buddhist scholar, and we had lived in India and Mexico when I was young."

He explains: "My music reflected these things. I wanted to write songs like the authors I had read growing up, and incorporate the sounds I heard. My being authentic to my roots was startling to a lot of people."

Moore's 1993 debut, "Ian Moore," sounded exactly like you'd expect a young gun coming up from that scene to sound. That wasn't a bad thing—but true to form, Moore began to experiment with his second album, 1995's "Modernday Folklore," and he never looked back.

Since then, Moore has kept at it. Most recently, he's teamed up with Jesse Dayton and Johnny Moeller as Texas Headhunters. Beyond that, he's just trying to

keep an open mind and progress. "I'm just always trying to get better," Moore says.

"I've always been a feel player," he says of his personal style. "That's the core of my playing. During the pandemic, I decided to try to reapproach my instrument from a more cerebral angle."

I worked on modes, scales, and substitutions. It was an interesting exercise, and though I have no interest in playing from that angle, I think it opened up some new channels in my playing."

As for where he's going, who he is today versus the past, Moore shrugs. "I want to play with emotion and keep it raw, but I think there are new sounds now. When I was young, I needed a lot of external validation, mostly from my elders, to let me know I was on track, but now my ballast is solid, and I know who I am."

**Tell us about what led you to the guitar.**

I grew up, as a little kid, going to the Soap Creek Saloon, Luckenbach, and the Armadillo. All of these clubs were populated by some of the greatest guitar players alive. It was such a cool time, because it was like a big family, and these guys were like my uncles. They mostly played Fender guitars and amps.

I loved how cool it all was, and from the time I was about five or six, I desperately wanted to play guitar. My mom convinced me to play violin instead, and I played that until I was 15 and had a freak accident that cut all the tendons in my left hand. I think my mom felt so bad that she acquiesced to me and let me play guitar!

**How did the Texas scene around you growing up impact the way you look at and approach the guitar?**

All of the players were still mostly local. I was seeing Denny Freeman, Jimmie and Stevie Vaughan, Doug Sahm, John Reed, and Eric Johnson. Also, lots of country players. This style is now out in the world and has been integrated by countless players (mostly through the

Stevie and Eric lens), and I love that, but it is the core of our local language.

This has become more evident as we've seen the rise of the southeastern players like Derek [Trucks] and Marcus [King]. They come from a more major pentatonic starting place. I love what they do, and like many, I have incorporated pieces of this into my playing, but the style I am based in is definitely Austin.

**Tell us about the gear you used while coming up as a player.**

I played whatever I had as a kid. My first guitar was an ES-335 that Stevie gave me. When he took that back, I briefly had a BC Rich! That was funny. Then a Squire Strat and eventually bought by No. 1 at Hennings Music. It was a '62 Strat body with a '55 Esquire neck. I played a few amps, but



my '66 [Fender] Super Reverb really defined my sound, and is still the template I use for what I want my guitar to sound like.

**Was it tough coming up in the shadow of Stevie and Jimmie Ray Vaughan?**

It was complex. I think the biggest thing for me is that these were my people, and I took great influence from both of them. The issue was that Stevie got so big, and then all the outsiders who didn't understand the scene and how it worked boiled it all down to "Stevie's sound," which was really a bummer.

To me, and many others, so much of Stevie's core sound came from Denny. I felt a lot of responsibility to explain that as a young player, out of respect for where it came from. I learned early on that truth didn't necessarily translate into what people felt.

**What was it like recording your debut record, "Ian Moore"? Do you remember how it was received in the Texas area?**

It was a really exciting time. My band (Michael, Chris, and Bukka) was just coalescing around me, and I felt really dialed into what was happening. I was one of a small group of kids who had really leaned into the generation before me, but I also had my own sounds and influences. As soon as we started recording, there was a sense that it was gonna make some noise.

**What led you to deviate so greatly with your second album,**

**"Modernday Folklore," and beyond? Do you regret that?**

I don't think the second album is a huge deviation. A few things happened. We became a band, and the other members started to influence the sound more. We were also on the road a lot, going all over the world, listening to music on the bus, etc. We grew a lot in that way.

I was also evolving into a really deep love of Jimi Hendrix. I loved his experimentation and how much he could be so hard and so soft. I wanted to try to take guitar music to some places that were becoming evident to me, and when I listen to Modernday Folklore, I hear that.

**Tell us about your illness that led you to be unable to speak, but does allow you to still sing.**

It is called Spasmodic Dysphonia. It is a neurological condition that causes a gripping in the throat and often the belly. It is a nervous system issue, brought on often by stress and trauma.

The brain has two spheres, right and left, and singing and speaking are in different spheres. I believe this was largely brought on by being an open person trying to make peace and beauty through my music at a time when culture

has grown so noisy and nasty. I don't see it as an illness but more as an evolution. There is power here; it's just about learning to harness it.

**You're releasing new music with Jesse Dayton and Johnny Moeller. How did that come about?**

I have a new project [Texas Headhunters] with Jesse Dayton and Johnny Moeller. We've been talking about it for a while, but we've all been so busy. We



**And All the Colors**

Ian Moore

finally got together, wrote some songs, and got them to tape. I think people are gonna really dig it!

**What guitar moment from this project are you proudest of, and why?**

I did everything on the first take, and I think it would be that. I let them all sit as they were and think they stand up well. It sounds like me, but playing alongside Johnny and Jesse really brought that out.

**What's your current rig like now?**

I build my own amps, so my amp is basically in the Dumble/Two Rock realm. Like a giant Fender, but way cleaner. Less room for error. Playing my Strats, my Supro for slide, a Berly, and a Paoletti. Similar pedals to what I've always used, although I've incorporated a few Kingtone pedals, Wes Jeans fuzz, and a couple of other little tweaks.

**Do you have regrets, wish things were different, or feel slept on as a player?**

I don't live in regrets. They pass across my mind, and, like jealousy, I let them move along. Regrets are decisions to live in the past, and what's done is done. I'm proud of my artistic decisions.

They may not have been the best for material gain, but in the end, the records I've made are ones I enjoy listening to, and they have all been made with me trying to simply make the best music I can. I can't imagine a career trying to chase fame. I'd rather be able to do what I do and just chase beauty.

**How do you hope to be remembered?**

I've always looked at my

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INTERVIEW WITH  
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BY ANDREW DALY

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# INTERVIEW WITH JIM SUHLER

By Andrew Daly

Born and raised in Dallas, Texas, at a time when the vaunted Vaughan brothers reigned supreme, it

the emphasis on all-things Vaughan as it relates to Texas guitar slinging, there was a whole lot more to the proverb-

was and is Monkey Beat, Suhler's bluesier-than-bluesy rock band with which he's dropped over a dozen albums since 1993. But it wasn't until Suhler hooked up with George Thorogood and joined the Destroyers on guitar in 1999 that things truly kicked into overdrive.

Since then, Suhler has toured the world with Thorogood, sharing the stage with AC/DC, Billy Gibbons, Joe Bonamassa, Johnny Winter, Buddy Guy, Elvin Bishop, and more. When he looks back on it all, he's nothing short of prideful for what he's accomplished, especially given Texas's storied guitar history.

As for what makes Texas such fertile ground for guitar players, Suhler laughs, saying, "Wide open spaces and big empty places! I think there's a certain swagger that goes with it. The guitar gets featured front and center a lot, so the focus is

Still, it took a beat for Suhler's talents to be properly exposed to the world.

Sure, there was and is Monkey Beat, Suhler's bluesier-than-bluesy rock band with which he's

dropped over a dozen albums since 1993. But it wasn't until Suhler hooked up with George Thorogood and joined the Destroyers on guitar in 1999 that things truly kicked into overdrive.

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As for what makes Texas such fertile ground for guitar players, Suhler laughs, saying, "Wide open spaces and big empty places! I think there's a certain swagger that goes with it. The guitar gets featured front and center a lot, so the focus is

on that. Maybe it's the water, or the barbecue. [Laughs]"

**What inspired you to pick up the guitar?**

Initially, it was The Beatles and all the stuff I heard on the radio on KLIF 1190, which was a big top 40 station at that time. I thought that it looked like a pretty cool thing to do, but it wasn't till later, when I began going to concerts in the early-to-mid-70s, that I realized there was a viable path in it for me. It was also a sense of identity for me at that time in my early mid-teen years.

**Can you remember your first guitar?**

My first guitar was a Yamaha gut-string. I took lessons from a college student at SMU for about six months. After that, I was sort of left on my own devices, picking out things off records, learning things from other musicians my age, and watching bands live.

**What was the Dallas, Texas, scene like around you growing up?**

There was a great club here in Dallas at that time called Mother Blues. Freddie King played there all the time, and any touring rock band worth their salt made a pilgrimage there. Freddie King, Bugs Henderson, Jimmy, Stevie Ray Vaughan, Rocky Athas, Dimebag Darrell, and more than I can list here were playing locally then. And I was always trying to check out as much of it as I could at an early age.

**You never shared the stage with Stevie, but you met him, right?**

I saw him play a lot back in the 1980s, and I finally met him in the summer of 1989. My dad owned a jewelry store in East Dallas, and one day I was visiting the store, and as I walked out, Stevie Ray Vaughan was walking in to get his watch repaired.

**Did you get to talk with him much?**

We ended up chatting, and he was really friendly and told me to keep it clean. He was in [addiction] recovery at that point, then I guess he knew I needed that advice. Later, he played two months before his death at Starplex in Dallas, and I went to the show and brought him his watch back. He had been on tour and never picked it up. All of us here in Dallas were very proud of him and loved him a lot.

**What was your rig like in your early days?**

Back in the '70s, I used a Peavey Mace, Sunn Concert Lead, various Marshall heads, before settling on Fender amps in the mid-80s.

**In the '90s, you joined George Thorogood's band. Was there an audition?**

I had a band in Dallas at that time, and we would tour originally, going to places like Houston, Jackson, Mississippi,

Little Rock, and in this case, Memphis. We were playing at Huey's Midtown on Madison, and George and the band came in following a day's recording at Ardent Studios. George liked what we did, and we talked. He told me his producer, Terry Manning, would love us. After a few months, I had a new band together, and we were going to make an album, so I remembered what George said about Terry Manning and reached out to him in Memphis.

To my surprise, he agreed to do the project. We ended up making several albums with Terry and his label Lucky Seven, and that led to me touring as an opening act for The Destroyers and later joining them as second guitarist in 1999.

**What was it like playing two shows as openers with AC/DC in 2002, and how did that happen?**

I was touring Europe with George Thorogood & The Destroyers, and we ended up on two dates with AC/DC, one in Helsinki and another in Hamburg. They were beyond gracious to us, and they were wonderful hosts. Really friendly guys, and it was a dream come true for me. It was the "Stiff Upper Lip" tour; I'm a fan for life.

**What's the key to locking in like Malcolm Young?**

He was brilliant, the subtle rhythmic shifts he would use within one song. Very crafty and under the radar, but that's part of what makes what they do so special and enduring. He knew how to use space, and the band always had that swing. His right hand is unmatched.

**While with George, you've kept your band Monkey Beat going. Why is that outlet important to you?**

I just enjoy having a lot of irons in the fire. I like to stay busy, and I still enjoy it. It allows me to explore different avenues of expression, and as long as it's fun, I'll continue doing it.

**What are your favorite songs to play with George, and are those songs more challenging on guitar than people think?**

I love playing the rhythm parts and working in the engine room. Having said that, I play a Drop D rhythm part on "Madison Blues," which I enjoy. I really like some of the early stuff, like "Ride On," "Josephine," and "Bottom of the Sea." The challenging part is finding the right thing to play. And playing it consistently.

**What can you say about George as a player and songwriter?**

George came up digging John Hammond, Hound Dog

Taylor, Chuck Berry, and Bo Diddley; that was his template. He's stayed true to that vision, and songwriting reflects that. I've learned a lot from George over the years. He's also a great entertainer, and that needs to be said. His ability to connect with an audience is remarkable.

**What's your staple rig, and how has it evolved over the years?**

With Monkey Beat, I use either a Fender Deluxe Reverb 1x12 or a Fender Vibro-King 3x10 coupled with an Ampeg Jet 2 reissue with 1x12 inch speaker. I'm trying to keep things manageable, but I love Marshalls and that classic sound. But I've always had better luck sonically with Fender amps.

**Do you have a secret weapon in terms of tone? Is it hard not to get caught up in the FOMO of effects pedals?**

I use an Archer Ikon boost/overdrive with the Destroyers. I also use a Boss Tremolo pedal on occasion. My pedal usage with the Destroyers is minimal. But my Monkey Beat pedalboard includes a Polytune Chromatic Tuner, Big Joe Distortion Stomp Box, Ibanez TS808 Tube Screamer, TC Electronic Shaker, and a Boss DD-7 Digital Delay.

**Are there any techniques that have been the hardest to master? If so, how did you get them down?**

Any thumb-picking style, such as Mississippi John Hurt or Blind Blake. It's a vast overstatement to say I've gotten it down. I love doing it when I'm sitting around the house.

**If you could scrap who you are as a player today, and build yourself as a model, imagine in your head, would you do it?**

No, those flaws keep it interesting. I like being surprised.

**Where do you go from here, and how do you plan to progress as a player?**

I want to continue to write songs and work with talented and gifted people; that's always been my ongoing mission. Just trying to find the right parts to play, tell my story, and make it sound good. ■



Jim Suhler Photo by Chuck Flores

would have been all too easy for Jim Suhler to get caught in the supposed "Vaughan way" of doing things.

But Suhler didn't do that. And to be fair, he also came up around the same time as Rocky Athas, Eric Johnson, and others, meaning despite

bial peeling of the six-stringed onion.

To that end, meaning the guitar and a life in music, Suhler never really had a choice—he was meant for it. "It chose me," Suhler tells Buddy Magazine. "I think most musicians would agree."



Jim Suhler Photo by Chuck Flores

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Music

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INTERVIEW WITH FRAYSER BLVD'S

## CHRIS CRAIG AND KINLEY WOLFE

RHYTHM SECTION WITH BLACK OAK ARKANSAS

- ROCKY ATHAS • LIGHTNING • LORD TRACY
- SHAWN LANE • MORE

BY COLLEEN GILSON

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# FREE

# ALL THE WAY FROM MEMPHIS WITH DRUMMER CHRIS CRAIG AND BASSIST KINLEY WOLFE OF FRAYSER BLVD



By Colleen Gilson



Portrait of bassist Kinley Wolfe  
Photo by Jeff Stephens

It's been said 'you can never go back', and even though Chris Craig and Kinley Wolfe are a long way from their roots in Frayser (aka north Memphis), Tennessee, in both miles and linear chronology, they are utilizing their new drums and bass project, Frayser Blvd, to mess with the space/time continuum, and to test the theory that sometimes

you must revisit the past to create the future.

In this extensive hybrid narrative-interview, we talk with Craig and Wolfe about their 45-plus-year careers as artists, as a rhythm section, and as friends, past, present, and future.

## THE PAST

Memphis is an undeniably historical music town. From early 20th century legends Memphis Minnie, Big Bill Broonzy and Sonny Boy Williamson to the post-WWII sounds of Muddy Waters, Elmore James and Howlin' Wolf, the blues on Beale Street defined Memphis until Elvis Presley walked into Sun Recording Studios in 1953 to make a single for his beloved mother Gladys' birthday present and very soon, Elvis was everywhere with this controversial new sound called rock 'n roll.

As Elvis's star continued to rise in the 1960s, Sun became

the home of rockabilly and country artists. The Civil Rights movement served as musical inspiration for artists at the home of soul, the star-studded Stax/Volt roster, which included Isaac Hayes, Booker T Washington, Johnnie Taylor, and Carla Thomas. Rock vied for its piece of the Memphis musical pie with The Box Tops' "The Letter," Big Star made some influential noise that was not appreciated til after the band's demise, The Bar-kays' funky "Soul Finger" was a crossover hit, but as far as AM radio rock, Elvis dominated.

The 1970s brought bands like The Amazing Rhythm Aces, but on the local rock scene, the band to see was Target. Fronted by singer Jimi Jamison (who later went on to form Survivor, who had a massive hit with "Eye of the Tiger" from Rocky 3), Target put out 2 LPs, gigged regularly, and was a sort of blueprint to schoolmates Craig and Wolfe on how to bring music out of the garage and to the stage and beyond. Music was the goal, music was IT.

And so in the mid-1970s, Savage was born, with Craig on drums, Wolfe on bass,

guitarists Shawn Lane and Tate Yawn, and Danny Craig on the mic.

In this first section, Kinley Wolfe and Chris Craig share some key points of the conversation about their beginnings in Memphis.

**Colleen:** How did you guys meet?

**Wolfe:** When I was in eighth grade, Chris had a band in the high school where we went. And he was a big shit. He was a star...

**Craig:** My band was called Fantasy... This was before he even played.

**Wolfe:** I always knew that I wanted to play with Chris. I would go over there and hang out and watch y'all record and rehearse or whatever. And then y'all let me play one time, and I thought, 'All right, here's my chance so I can impress them. But that was a huge motivation thing for me, 'Oh, I'm going to show those motherfuckers.' So I went home and went to work in my bedroom. Played to all my Kiss records.

**Colleen:** Can you talk about the local Memphis' rock band Target?

**Wolfe:** Yeah, they were some of our heroes. If you were in the club and Jimi Jamison was singing, you couldn't imagine the impact it had. It was just like, "Man, this guy is world-class. He sang just like Paul Rogers of Free and Bad Company, and his voice was so strong he didn't need a microphone.

**Craig:** Well, there are some singers. Jimi's one, I mean, we've been lucky to play with a few, like Jim Dandy and Terry Glaze. They had this presence that when they walk on the stage, and they take the mic, they have total control over everything that rolls. Jimi was like that, and his voice, you just kind of sit back, and he went off, man. Everybody in the band was awesome. It's really funny because the drummer for that band, I still see him all the time. He plays in a local Memphis band. He played for Hank Williams, Jr. for years and has many Grammys.

**Wolfe:** [About Target's Buddy Davis]: When you and Shawn were playing with Black Oak, I was hanging around Buddy trying to get something going, but Buddy didn't want a band—he wanted to record, but he didn't want to play. And he was the lead guitar player for Target; he's the one who wrote all the songs. He was actually friends with Jeff Beck; he sold Jeff Beck guitars.

**Craig:** Actually, that story goes a little farther, which is when

Savage was playing. And if you read that website and that history for "Sorry You're a Horse" (the first track on All The Way From Memphis), we kind of talked about how we were just a little band of brothers, hung out, played every night, practiced, and wrote all these original songs. And so at one point we got the opportunity to open up for Target, and this was like '77, '78— probably '78 because right before the band broke up— but we opened up two nights for 'em at a theater down in Memphis, by now we were Savage.

**Wolfe:** We had done that demo

Lightning in the interim until things got better. At some point, Chris and I got tired of doing it cause it seemed we weren't getting anywhere. So we started 3D with Jimmy Rusidoff, who we knew from Memphis. Then Terry Glaze quit Pantera and came with us to become Traci Lords and eventually, Lord Tracy.

**Craig:** It was about '86-'87 when we got Jim Rusidoff moved down to Dallas to start 3-D. I had been with Lightning, then I was not, and then I was again. I had moved back to Memphis on the '85-'86 period after my first stint with Lightning.



Chris Craig Photo by Russ Rockwood Rojas

with Shawn at Kingsbury of "Sorry, You're a Horse." And I remember they wanted to hear what we were doing, or they said they did. They probably didn't... We played it at soundcheck, and they acted like they liked it, like, 'Holy shit, Black Sabbath!'. But it made us feel great. They probably didn't give a shit. I mean, but they were just being nice.

**Craig:** Shawn was so good even then that you didn't get shouldered out too much when he was up there playing because he was fucking blowing all those older guys away. They might've had some critiques about it, but you need to have more tastes. But he was still fucking them up."

**Wolfe:** We didn't move to Dallas to play with Lightning right away. We were still playing with Jim Dandy and BOA. And we had just gotten Rocky Athas to join the band. We would tour a few weeks, then have a few weeks off. Then one week, Chris's dad asked us if we wanted to make a lot of money working with him in Dallas, so we had downtime, and we got a Greyhound bus to Dallas to work with his dad. We worked with his dad for a few weeks, then toured with BOA for a few weeks. We did this for a while until BOA started slowing down. Rocky suggested we could do

When I came back (to rejoin Lightning), I had talked Jim into joining us. Kinley had played with Lightning the whole time. In the end, Rocky really wanted Walter to resume singing and playing drums, and that's what eventually happened. Walter was an essential part of Lightning for so long that it made perfect sense. So Kinley and I started 3-D with Jim Rusidoff. Not long after, Terry Glaze joined, and the rest is history.

Lord Tracy formed in 1986, played around a few years til they were signed by UNI-MCA and released "Deaf Godz of Babylon" in 1989. They had two videos in rotation on MTV, the raucous "Out with the Boys," which reached #40 on Billboard mainstream charts, and the ballad "Foolish Love." The band toured extensively until it broke up in 1991.

Wolfe then joined The Cult, and went on to play in Milk the Cow, The American Fuse, The Javelinas, a Lord Tracy reunion, and release "Porn Again," came out in 2006.

Craig went another way. "So what did I do after Lord Tracy? I got with Jimmy R Band," Craig said. "I did that for about three or four years,

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# BUDDY

APR-MAY 2026

*The Original Music Magazine*

## NANCY WILSON

**TALKS TO IAN SAINT ABOUT MEETING EDDIE VAN HALEN AT FIRST TEXXAS JAM, CHAPPELL ROAN KINSHIP, HEART'S 2026 TOUR AND FAREWELL PLANS**



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# NANCY WILSON REFLECTS ON TEXXAS JAM, VAN HALEN & CHAPPELL ROAN KINSHIPS, PLANS FOR HEART DOCUMENTARY

By Ian Saint



Nancy Wilson holds her signature Martin acoustic guitar on Heart's Royal Flush Tour stage. Photo by Criss Cain

**IAN SAINT:** Let's look back at your Texas history before the Texas Jam. Looks like in 1977, the year before, you were already playing arenas like The Summit in Houston.

**NANCY WILSON:** They liked us in Texas. We started going more where the audiences were, where the ratings were higher, to radio stations where people were requesting our songs more — Texas liked Heart, so we went to Texas a bunch. The first time we were there, it was like, "What the hell? What kind of lunar landscape is this?" It was desert, just flat. We were on this rudimentary tour bus with our first driver, Curly Jones, who we just saw again recently.

Our first tour bus was kind of like the "Almost Famous" tour bus. [Wilson's ex-husband

Cameron Crowe wrote and directed *Almost Famous*, and Nancy co-wrote 3 of the fictionalized Stillwater band's songs.] It was just like a school bus, basically, with a cooler [laugh] and a radio in the front where the driver was. That's pretty much it, and your bags underneath. There were no amenities then. We traversed Texas in a school bus, is the best

description I can give you; and it was hotter than the hinges of Hell.

But the food was amazing — the BBQ and everything was so good. People were really warm, sweet, and good to us, because they liked us — we had a couple of spunky rock gals out there, tearing it up on stages. Somebody would say, like, "Wow, you play real good, that little girl with the big guitar" — you know, fun Texas stuff. [laugh] Texas has always been tight; there's always been a love affair with Texas and Heart. We always go to lots of places in Texas, and there's a lot of places to go that are really far apart! [laugh]

**IAN SAINT:** The first Texxas Jam was the first time you encountered Journey's new

frontman, Steve Perry — just a few months after they put out "Wheel in the Sky." Do you recall your first encounter with Steve, at the Cotton Bowl?

**NANCY WILSON:** Yeah, Steve could not be a sweeter human being. But he did seem conflicted, even as a new singer in that band, because what was demanded of him as a lead singer was really a lot. He's one of the great singers of the world, and he pulled it off beautifully, like nobody in the world — without pitch correction or anything. It was so beautiful to see those guys play, and to see what he brought to that. Journey always had a lot of musicality and melody, and Steve Perry was king of the emotional delivery on those beautiful melodic songs.

**IAN SAINT:** Heart was one of the few inaugural Texxas Jam bands that also first played California Jam II in the spring of '78 — Heart, Aerosmith, Ted Nugent, and Mahogany Rush. Do you recall what led to playing both?

**NANCY WILSON:** Well, the promoters at the time were all colluding. We really didn't know why we were ending up at all the cool places we got to go. The first album, "Dreamboat Annie," was gaining momentum on a region by region [basis] in the States first, before we hit Europe later. So it was kind of a regional [collaboration of] promoters colluding with each other, radio programming

guys, and DJs that were all connecting on the old-fashioned telephone with cords and stuff like that. It was a community of good business thinking that put it all together, and we were just happy to play anywhere. The travel part was always the challenge, and that still is true 50 years after "Dreamboat Annie." [laugh]

[Wilson is onto something. Texxas Jam was co-created by Aerosmith and Ted Nugent's manager, David Krebs, and aforementioned PACE partner Louis Messina. PACE also presented Heart's 1977 concert at The Summit, and Jefferson Starship's 1976 concert at The Summit that Heart opened — their first Texas performance, which we'll discuss later in the interview.]

**IAN SAINT:** The 1978 Texxas Jam program plugs Heart's "latest album," "Magazine," which had just been re-released in April after your legal settlement with Mushroom Records — they had issued an unauthorized edition a few weeks before Heart released "Little Queen" on Portrait Records in 1977. It's so crazy in retrospect, because "Dreamboat Annie" was re-released in the USA only the year prior to "Magazine" and "Little Queen"... by the time you got to Texxas Jam, you had three albums making waves almost simultaneously.

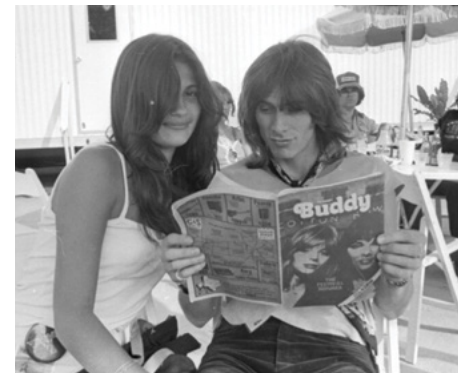
You opened and closed your first Texxas Jam set with "Magazine" tracks "Heartless" and "Without You," respectively. How did it feel to promote this album that had such a shockingly fraught, complicated release — especially as "Little Queen" and "Dreamboat Annie" were still fresh?

**NANCY WILSON:** Yeah, it was a really complicated time. [laugh] I guess record companies and "the suits" — as we called them — versus the creatives is an eternal struggle. We had to get into litigation about what [Mushroom Records] went ahead and released without our consent, because there was a key man clause in the paperwork and all this detailed stuff that's really boring. We got two weeks to re-record some of the [songs], though we couldn't change the tracklist on that album [which included Mushroom Records' selections of live recordings of cover songs] but we partially finished what we wanted the "Magazine" album to be, which was nothing like it turned out to be.

The "Magazine" album was supposed to be an open-up

gatefold double album, concept album with pages to turn like a fashion magazine — with stories, pages, and glamshots of us. That never happened because of all the litigation that happened, which is what everybody wanted to ask us about — but we were already trying to do the next thing and get away from that, so "Magazine" was a complex minefield to walk through in interviews. But we were young

back to a calm little wind. So you start with a nice breeze, then it goes into a huge thunderstorm — like Ulysses scratches on the rocks in the wild and raging sea — and then your life is saved by not crashing on the rocks and floating into a calm little tributary where it's just a breeze again. So that song seems to



Backstage at the 1978 Texas Jam, Heart bassist Steve Fossen reads Buddy Magazine's summer 1978 issue with bandmates Nancy and Ann Wilson depicted on the cover. Audrey Hamilton is seated with Fossen. She became Robert Plant's lover when Led Zeppelin launched their 1977 tour in Dallas, and purportedly inspired "Hot Dog" on their final studio album. Photo by Buddy former editor Kirby Warnock.

have some kind of power over the weather, but it is called "Mistral Wind." I'm not a superstitious person, per se; but I think music is pretty powerful stuff, and you never know.

**IAN SAINT:** Given its dramatic Texxas Jam memory, are you playing "Mistral Wind" when you return to the area?

**NANCY WILSON:** We played about 72 shows last year, and we did "Mistral Wind" for the first part. But in the place of "Mistral Wind," we've recently been doing "The Rain Song" by Led Zeppelin, which kind

dropped about 10 degrees. The crowd went "Yeeeah!" And the wind blew through our hair." Do you remember this?

**NANCY WILSON:** Of course, I totally remember it. It was like we had summoned the weather to help us with this intense situation, on this magical place called the huge rock stage. It really did feel magical when that song started.

That song has had other situations with weather. It has also kicked up stormy weather as the song describes the storm that goes through the song, and then calmed down at the end of the song — where it goes



Heart plays the second Texxas Jam at Dallas' Cotton Bowl on June 9, 1979. Photo by future Buddy photographer Robert C. Maxfield II

of occupies the same territory. It's a very musical journey, for about the same length of time, that takes you through seasons — it's beautiful, one of the best songs I think ever written. I'm not sure we're doing "Mistral Wind" when we come there; but I miss doing "Mistral Wind," so there's a good chance we will.

**IAN SAINT:** Before you play your Eddie Van Halen tribute "4 Edward," you tell a beautiful story about giving Eddie

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## LONE STAR SKYNYRD

**VOCALIST AND BANDLEADER  
STEVEN NAYLOR TALKS TRIBUTE  
AND PRESERVING MUSICAL LEGACY**

**BY ROB GARNER**

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# LONE STAR SKYNYRD VOCALIST AND BANDLEADER STEVEN NAYLOR TALKS TRIBUTE, AND PROMOTING MUSICAL LEGACIES

By Rob Garner



Lone Star Skynyrd Photo by Jeff Carr

Music got deep inside Steven Naylor's soul at an early age, growing up in Garland in the 70's and 80's. His dad had first introduced him to what would become a lifelong passion for Lynyrd Skynyrd, and his older brother took him beyond the painted metal of KISS, leading him to a slew of other classic rock greats. Frequent trips to the Hit Records music store in North Garland to buy records, and picking up free KZEW stickers and copies of *Buddy Magazine*, fueled his fire.

After playing drums in different bands for many years, he decided in the late 2010's to start a Skynyrd tribute. It wasn't easy, but after a lot of diligence and hard work, the band hit its stride in 2021 with Skynyrd fans, as well as emerging as a top Skynyrd tribute nationwide.

But one thing Naylor stressed is that the success is due to the strength of the band members themselves. "Let's make it clear – the guys in the band are great musicians, and none of this is possible without them," he said. Band members also include:

- Garry Moore- Guitar
- Craig Zerba-Guitar
- Mike Ceccarelli- Guitar
- Fortune Phoenix-Bass
- Ross Young- Drums
- Larry Ashby- piano
- Glenna Glover-backup vocals
- Susan Thomason- backup vocals.

In this extensive interview with Naylor, we cover some of his thoughts on the tribute band scene in North Texas, preserving musical legacies through tribute, band successes, and the business of running a tribute band.

**Buddy Magazine:** What made you want to start a Lynyrd Skynyrd tribute band?

**Steven Naylor:** Well, I've always been a huge Skynyrd fan from '78, '77, something like that. My dad had the "Sweet Home, Alabama" 45. He always liked anything that you could pat your foot to; that was his deal. He really liked that song. So that would probably be my introduction. And then just seeing Skynyrd as a little kid who was obsessed with rock and roll. They looked like a rock band. Always loved them, loved the music, really good lyrics, just solid music. Ronnie [Van Zant] wasn't known for being some awesome singer, but that's the kind of voice my voice fits. And so I knew I could do it justice. I hoped I could anyway.

I had tried it about four years earlier and had to put it on hold. About four years later, the time was right for me to get back in a band. I'd got a divorce, and I was going to start a band to keep busy after work. I was just starting a regular band, and I saw an ad, a guy was running it said, "Need three bad guitars." And by "bad" I mean "good". And I knew he's either going to be starting a Molly Hatchet tribute or a Skynyrd tribute, and I'd be down with either

one. So I called him up, and it was Skynyrd, and I was really glad. And he didn't have anybody yet. I was the first person to get in the band, so I told him what my background was and that I tried this before. We just started running ads and finding the people knew we wanted to have exactly, exactly, exactly. "like the record" was the only way to do it. And so we just ran ads and tried people until we found people that could do that, and that satisfied what we were looking for.

**Buddy Magazine:** So you lead the band now, right?

**Steven Naylor:** Yes. Me and Dave Anderson. He was the bass player, and me and him started up as partners and ran everything 50/50. He's in his seventies now, but he had fell and hurt his knee, and it took him out. He told me, "I'm not going to be able to do this anymore. I can't travel like you need to, and I'm just going to step aside." And so I took it over 100% in 2021, October of 2021.

**Buddy Magazine:** Well, since 2021, you've done a lot. It's not a small thing to start a tribute band, much less an even bigger band like this. How many members do you have in the band?

**Steven Naylor:** We have nine total, counting our backup singer.

**Buddy Magazine:** And this is replicating the largest version of Lynyrd Skynyrd ensemble, right? With backup singers and everything?

**Steven Naylor:** That's exactly right, yes.

**Buddy Magazine:** Well, in that relatively short period of time, you have won a lot of awards, and you've made a lot of big connections. You want to talk about some of those things?

**Steven Naylor:** I do. We beat the street and made a name for ourselves, so I thought, 'I want to take this on a bigger scale'. I knew there was an independent music award show out in Nashville called the Josie Music Awards, and it's for independent artists, and they had a tribute section. So I thought, 'I'm going to see if we can get nominated.' I sent in all the stuff we needed, and sure enough, we got nominated. We got excited and said, "Alright, we're going to Nashville for the award ceremonies at the Grand Ole Opry in Nashville". And so we went down there, and I'd be damned if we didn't win it. "Best Tribute Band in America," "Tribute Band of the Year," the official title.

**Buddy Magazine:** And a lot of

other bands competed against you.

**Steven Naylor:** Yes, there were entrants, not just tributes and not just bands, but there were 52,000 entries, and I think there was like 98 winners total. So yeah, it was a big deal for us, and we tried to capitalize on that, redid everything, totally redid the website. What I wanted to do was just have a total professional look. No matter where you saw us from now on, if we're going to have that title, we got to 'walk the walk.' You would see the name of Lone Star Skynyrd. It had to be first-rate looking. So [we] did that and tried to take a step up on the tribute ladder and go more national, take bigger steps up in venues, pitch to better booking agents. We did that and pressed on, and slowly, but surely, people started looking, people that mattered.

We've made really good friends here in Texas that have really close ties to Lynyrd Skynyrd, and one of them was Susan Hibbs, and she was a really good friend of mine, and she is Johnny Van Zandt's mother-in-law, and so she was able to put us in direct contact with Johnny and his family and Skynyrd. We got to go hang out with them several times. I'm friends with Johnny's wife, and Johnny knows who I am, which is just a trip.

**Buddy Magazine:** Have they given you any feedback on the band itself?

**Steven Naylor:** He likes it. Got his seal of approval, took pictures in our shirt, let us use his picture on our website with a quote of him saying, "thank you, Lone Star Skynyrd for keeping the Lynyrd Skynyrd music alive." So yeah, they're totally behind it.

**Buddy Magazine:** And you've gotten some good opening gigs. You've opened for 38 Special.

**Steven Naylor:** We've got to open for Molly Hatchet and 38 Special. We had a gig with Charlie Daniels, and sadly, he passed away before we could play the gig together. We've been with Georgia Satellites; we'll be with Georgia Thunderbolts at Sturgis this year in August. And we're also doing a Steve Gaines 75th anniversary birthday party in Miami, Oklahoma, in his hometown. And we'll be headlining that. Gene Odom is going [with other] plane crash survivors. So it'll be a neat thing, and it'll be in Steve's hometown. Some of his high school band guys are going to be there and play with the band, so it's going to be a neat deal. And we've been named the official tribute of the Lynyrd Skynyrd Monument in Guildford, Mississippi.

**Buddy Magazine:** And that involves a performance, right?

**Steven Naylor:** Yes, yes. And that's a really big deal for us that some

of the Skynyrd people who have to do with real Skynyrd would want to include us in something like that. It's good for both of us. We'll advertise for each other.

**Buddy Magazine:** In a really short period of time, you've just rocketed to these big shows, you're playing for, in some cases, thousands of people.

**Steven Naylor:** Sure, the one we got to do with 38 Special was in an 8,000-seat arena in Louisiana.

**Buddy Magazine:** Do you think North Texas has a bigger and better tribute scene here than other areas? And if so, why? And also, who are some of your favorite other tribute bands in the area?

**Steven Naylor:** I think Dallas has one of the biggest and best tribute scenes. From what I've seen, it's totally saturated. There's three and four of several bands, but everyone I've seen is pretty damn good, man. There's several here in Dallas that are top-notch. And I like to think we're on the level of as those guys. But there's the ones that I really like around town. One is now no more. The singer had to quit for medical reasons, but [is now] with Sons of Bocephus, a Hank Williams Jr. Tribute. Really good, really sounded like 'em. Seger System is one, of course, Bob Seger, excellent, excellent, excellent tribute man. They do it right, pay attention to everything, and do it really good. And Back in Black, of course.

**Buddy Magazine:** Oh yeah.

**Steven Naylor:** Sounds just like them.

**Buddy Magazine:** They do. They're awesome. Yeah, it seems like a lot of great players we grew up with have really kind of transitioned from original bands into tribute. It's almost like tribute is like a cover band times 10, right?

**Steven Naylor:** It's me personally, [but] I totally have given up thinking about making it, and this is a way that you can have fun, play really good shows, and make some decent money too. And if you're trying to play music, really, what more can you ask for? And that's just me personally. I've given up all things of trying to make it; it was [like] everybody's tried that. It's the hard road, but that's what attracts me to the tribute scene is it's a lot of fun. You can take your favorite band and play all the songs, and I just don't tire



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*The Original Music Magazine*



**INTERVIEW WITH**  
**RACHEL STACY**  
**BY KATE STOW**

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COVER PHOTO BY RACY RECORDS

# RACHEL STACY: HER BEAUTIFUL BLUESY NEW BRAND

By Kate Stow



Photo by the late Jerry Hayes

After navigating a challenging couple of years, Rachel Stacy has emerged with a renewed focus, a fresh sound, and her own brand. This year, she's set to headline at major bike rallies across the country, including her 21st appearance at the iconic Full Throttle Saloon in

Sturgis. With support from her partner, Adam Schwem, Rachel is not just back – she's bigger than ever.

Rachel's journey has been transformative, fueled by a desire to empower women in music. Although she and Jimmy Wallace were previously collaborating on an album titled

"Wallace-Stacy," that project is currently on the back burner as both pursue their individual paths. "I'm always honored to work with him – he's my big brother," she states, emphasizing their strong bond despite their separate careers.

Rachel is passionate about uplifting women in the industry, stating, "A lot of women give up music because of societal pressures. But I refuse to let age or negativity dictate my path. The only thing that can stop me is six feet under."

Rachel emphasizes the importance of surrounding oneself with positivity and supportive relationships. "You realize who your real friends are when you start succeeding," she shares. "It's beautiful to connect with other women who refuse to be silenced by age or society's expectations."

Her partner, Adam, plays a significant role in this journey. As her music director and collaborator, he not only pushes her to be better, but also creates an environment where creativity can flourish. "He's incredibly talented, and our chemistry is undeniable," Rachel states. "We didn't plan on working together, but it just

clicked. It's been amazing to have someone who shares my beliefs and supports my vision."

Hosting a weekly jam session at The Cottage Lounge in Dallas each Tuesday has provided Rachel with a platform to foster community, emphasizing inclusivity and collaboration. "We run a tight ship, and everyone gets a chance to perform," she explains. "It's all about lifting each other."

The band has also established a residency at Jack Ruby's Saloon & Grill in the West End. "I don't know how long that will last because we're going on tour," Rachel said. "But it's cool to have some clout with these places that want us there consistently."

The Soul Tea Foundation, a female empowerment nonprofit, has collaborated with Rachel to use her song "Beautiful" for marketing purposes. "We're always looking for people who want to be on board with us working together," Rachel said, adding, "And if you want to be on board with us, we can do this together – otherwise, nothing's going to stop me now. If you want to be on this train that's going really fast, hop on. If you don't, we'll leave you in the dust."

Rachel's music is evolving, and she's excited about her new band, which includes Adam as music director, Nick Cook on bass, and Philip Bradley on drums. "I don't think I've played with musicians of this caliber for a long time," she admits. "We're set to tour the biggest bike rallies in the nation, and I can't wait to hit the road."

This year, Rachel and her band are lined up to perform at some of the most prestigious bike rallies, including Daytona Bike Week, Angel City Bike Week, Phoenix Bike Week, and the Myrtle Beach Bike Week. "We're already booked for spring, fall, and next spring," she notes. "Daytona is a big one for us. We'll be performing at the Broken Spoke and Iron Horse Saloon, which is a debut for our band there."

The band is already making waves, having opened for Gretchen Wilson at the Sturgis Bike Rally last year. "We burned the Full Throttle Saloon stage!" Rachel exclaims, highlighting the energy and passion that define their performances.

Rachel and Adam are not just bandmates; they are also collaborators in songwriting. "We're writing one single at a time to get the record out," she explains. "I'm excited about my song 'Beautiful,' which I feel is a powerful anthem for women. We're also working on a new song called 'Change the World,' which I dedicate to soldiers. It's incredibly moving."

While empowering women and celebrating our nation's heroes, the couple is also

working on a rocking love song – "Never Been Here Before" – about their meeting and falling in love.

The two have unique creative chemistry that allows them to blend their styles seamlessly. "Adam has a knack for bringing out the best in my music," Rachel shares. "We even have some exciting mashups in the works, combining classic songs in unexpected ways. Our mashup of 'Free Bird' with 'Devil Went Down to Georgia' was a hit – the audience went nuts!"

"I definitely think it's her time for sure," said Adam. "I'm trying to be a strong foundation for her to stand on – that's what I try to do. Because even before we went on our first date, I knew that she was something very special."

"You know, the other thing is – one time I asked for her autograph, and it took her two weeks to get it to me," Adam said, while they both laughed.

Now that Rachel has found her person to enjoy her first love – music – with, he is also helping to define her love life. After losing her sense of self in a past relationship, she worked hard to find herself. "I had to go through heartbreak to find myself," she shared. "And then when I found myself, I found Adam."

With a sound shaped by her experiences, Rachel is finally embracing her identity as an artist. "I'm unapologetically myself now," she asserts. "Jimmy Wallace once told me, 'You're not country.' I'm finding my own sound, which lies somewhere between rock and blues."



Photo by Kate Stow for Buddy Magazine

The influence of her late producer, Robby Turner, looms large in her work. "He always called me the female Chris Stapleton, and that means a lot to me," she shares. Rachel is dedicated to honoring his legacy while pushing her own boundaries. "I think before I was trying to fit in somewhere because I was supposed to," Rachel admitted. "And now I'm

like, you either like me for me or not. And a lot of that came from Robby Turner."

Turner has a long history on both sides of the studio window. As a top steel guitar player, he was with Waylon Jennings from the start, and later with the Highwaymen, Waylon, Willie Nelson, Johnny Cash, and Kris Kristofferson. Before his death, he produced both Rachel and Chris.

"If you hear the steel guitar on anything Chris does, that's Robby Turner," Rachel said.

"I'll never forget this: Robby was in the studio, and



Photo courtesy of Rachel Stacy

I had world-class players in there with me. These were all Grammy award-winning people, all the way down to the engineers who've produced and worked on the biggest country records in the business," Rachel said as she reminisced. "I heard him say over the mic to the studio players, 'No, no, not country. Blues. Blues. Blues. Chris Stapleton's blues ain't country.'"

"Robby introduced me to the guys from Sony as the female Chris Stapleton," Rachel exclaimed. "I almost fell over."

After his memorial in Nashville last Fall, Rachel finally got to meet Chris. "I walked up to Chris and said, 'It's so great to finally meet you. Robby wanted you and me to meet. He always called me the female Chris Stapleton,'" Rachel said with pride. "He said, 'Wow, that's cool.' So, I got to meet one of my heroes and shake hands with him."

Rachel explained that Robby's goal for the Beautiful project was to have Chris listen to the song, "Maybe that could still happen, I don't know. But he wanted Chris to hear it after we got it done," Rachel explained. "I just know that he wanted to get our four-song project done and make sure the guys had the whole product. What's so cool, though, is that I met Adam through all this."

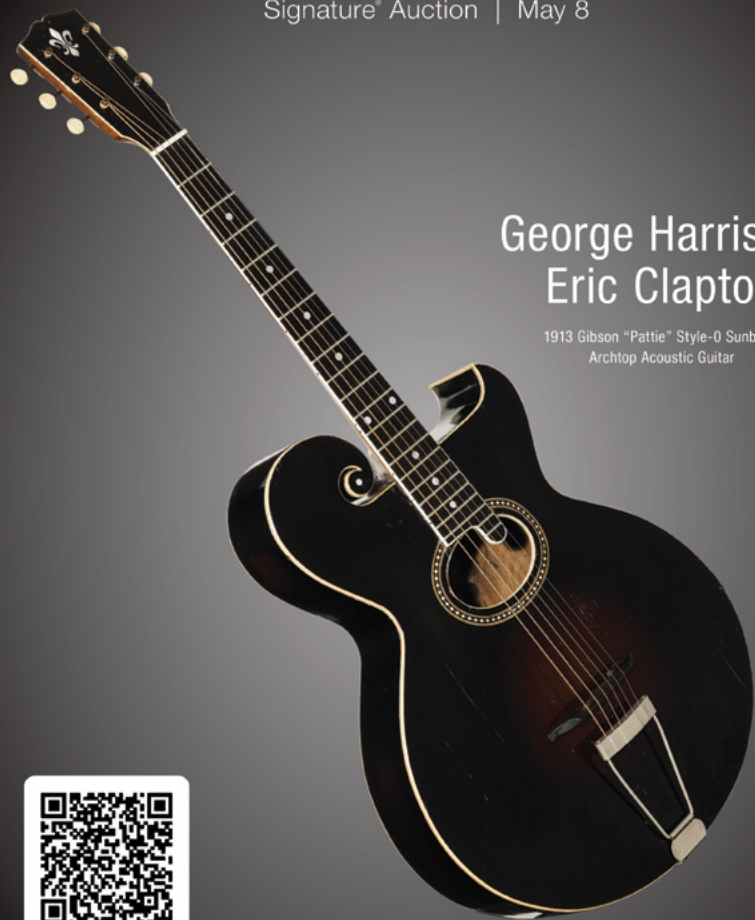
"I think that the whole success of this is going to be

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## CHAZ MARIE

BY CARLY MAY GRAVLEY

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# INTERVIEW WITH CHAZ MARIE

By Carly May Gravley

Before we met, the first thing I learned about singer-songwriter Chaz Marie is that her nickname is “Hillbilly Aretha.” It makes sense, given her soulful, genre-bending,

too crowded, I offered up my couch and all that came with it. Between puppy kisses, Marie manages to fit in some conversation, including the story of how she met her husband, ac-

claimed North Texas guitarist Quentin Hope.

“I met my husband because I forgot to hire a guitar player,” she explains. “It’s the week of a pretty big gig and my drummer, who’s a good friend of mine, is like, ‘Call Quentin Hope.’ I’m like, ‘There’s no way he’s going to be available.’ Because Quentin was playing with Emerald City, and they perform all the time. So he—”

At this point, my dog is totally suffocating her in smooches.

“My husband’s going to laugh because there’s not a better interview for me. I got to play with a dog the whole time,” she says. “Anyway, I said [to my drummer] that I didn’t have Quentin’s number. So I Facebook messaged him. We

had met a couple of times, but we didn’t know each other.” The first time she met Quentin Hope, she felt an attraction immediately. The timing wasn’t quite right, though.

“He was with a woman,” Marie explains. “So I just moved on and didn’t even think about it, right? That was the only time we had met, which was in 2012. This was now 2015 when I messaged him. I just said, taking a shot in the dark, ‘If you’re available, I need someone.’”

Miraculously, he was. A show he was supposed to do with Emerald City had been cancelled (“Those gigs don’t cancel,” according to Marie), and he was able to learn his guitar parts in under a week. The rest is history.

“We’ve been married for ten years,” Marie says. “It’s been awesome. He’s just been my missing piece. I hate to sound so cliché but musically and in my life, he gets me. I’ve become a better writer because of him and his playing, and he tells me he’s a better musician.”

Marie’s romantic and musical partnership with Hope has pushed her sound in a new direction, which she felt like she needed after years of making country music, both as a solo artist and as a duo with her sister.

“There’s nothing wrong with country,” she’s quick to clarify. “I love country, but I just wanted to do something different, you know? I just didn’t feel like I fit the formula of writing the way they write.

When we [Marie and her sister] went to Nashville, I got brainwashed into thinking, ‘Oh, you have to write a verse and a chorus.’ I felt pressure to put pen to paper. The writing appointments are weird for me. Like, I think writing comes when it comes.”

As an independent artist outside of the Nashville machine, Marie’s palate of inspiration has widened significantly. She cites everyone from Bonnie Raitt to Whitney Houston as influences.

“I think that’s what makes me a little, and this is not a brag, musically well-rounded,” she explains. “I didn’t want to stick to country. It’s great, but I always felt more soul. Maybe that’s because I grew up in a Pentecostal church where if you felt it, you went with it.”

While a marriage of country, rock, and soul is her bread and butter, Marie isn’t done experimenting and harbors hopes of expanding into at least one more genre.

“I love to dance, and I grew up doing the rave thing and going to fun parties,” she said. “Quentin comes with these cool guitar licks and hooks for a dance beat. I would love to do some kind of electronic music that has that kind of vibe.”

Her sound and approach to writing weren’t the only big lessons Marie has learned over her career. When the Marie

Sisters signed to Universal as young adults, Marie learned the hard way that some dream-come-true moments come with big caveats.

“We signed a terrible management deal, and we were stuck for three and a half years,” she says. “When we lost our deal, it was like a death. It was so awful. I went, and I hid for about three or four years in East Texas. I was embarrassed because everyone in Texas

sing together now and then.”

Marie has been independent and forging her own path on her own terms ever since. “I was very naive, but now nobody can pull shit over my eyes,” she says. “Especially as a woman, you have to be just a little more shrewd. I’ve become smarter and more careful about who I let in my circle. I’ve had a lot of people come through over the years and use me. It sucks.”

Marie is happy to have reached a point where she can use her platform to inform and mentor newcomers to the industry. “It feels good because I’m saying, ‘Hey, hold on. Let me tell you a story about this,’ and you can take it for what it’s worth and be careful,” she says. “We didn’t have a lot of that when we were younger. We were just sort of thrown into the fire.”

At this point, my dog has fallen asleep, and our time together is almost up. Given everything she’s already told me, my only remaining question is whether her definition of success now versus when she was getting started has changed. She pauses thoughtfully before dispensing her parting words.

“I’m content now,” she says. “I would love more success. I really want to be recognized as a legit songwriter. But it’s not about being a star. It used to be when I was younger. Now I just want to share my songs and my stories. Hopefully, it’ll help somebody.” ■



Chaz Marie, live at Tolbert’s in Grapevine, June 20, 2025. Bassist Jeremy Green in background. Photo by Robert Maxfield II, Copyright 2025.



Guitarist Quentin Hope, live with Chaz Marie at Tolbert’s in Grapevine, June 20, 2025. Photo by Robert Maxfield II, Copyright 2025.

## GEORGE FULLER PERSONAL GUITAR COLLECTION FOR SALE AT THE GUITAR SANCTUARY IN MCKINNEY

Former McKinney mayor George Fuller has long been recognized as both a civic leader and a driving force in North Texas’ cultural and creative development. A builder, developer, and musician, Fuller has spent decades championing the arts and helping establish McKinney as a destination for live music, fine instruments, and community events. Beyond his public service, he is also the founder and owner of The Guitar Sanctuary, a nationally respected boutique guitar showroom. Now, Fuller is scaling his collection down a bit, and is offering 100 high-end guitars from his personal collection.

The Guitar Sanctuary has become one of the premier

destinations in the country for musicians seeking boutique craftsmanship and exceptional service. The store is known for its carefully curated inventory of PRS Private Stock instruments, custom builds from acclaimed luthiers, vintage finds, and a wide spectrum of amps and pedals selected for tone-focused players. Since its opening, the Guitar Sanctuary has also served as a cultural hub, hosting concerts, clinics, and community performances that reflect Fuller’s deep commitment to music education and artistic expression.

Also notable is the caliber of guitar talent that makes The Guitar Sanctuary event center a preferred stop on many national and international tours. Some of these include The

Aristocrats, Monte Montgomery, Mark Lettieri, John Waite, Alex Skolnick, Mike Stern, and countless other top players. Even further notable – many of these performers will bypass a Dallas show stop in favor of playing McKinney. Unquestionably and consistently, these curated performers put on shows that leave audiences with jaws-dropped, both in the quality of the music, and individual prowess.

Fuller’s private collection reflects more than 20 years of selective, passion-driven acquisition. These instruments represent some of the finest examples from PRS, Gibson, Fender, Echopark, Nik Huber, Knaggs, Warrior, and other elite builders. Many pieces are rare, one-of-a-kind, or historically significant, curated for their tonal character, craftsmanship, and beauty. And the

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GILMORE**

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# INTERVIEW WITH JIMMIE DALE GILMORE

By Hannah Means Shannon



The Flatlanders

Jimmie Dale Gilmore is known in many different areas of music and popular culture. Some know him from his lifetime of work with The Flatlanders, some from his solo work, some from his beloved character Smokey in “The Big Lebowski.” For a fortunate group, he’s also known as a teacher of songwriting and a collaborator.

In recent years, Gilmore has taken part in The Flatlanders album “Treasure of Love” and performance dates that followed, and his new album with “Dave Alvin & The Guilty Ones,” titled “TexiCali,” is due out on June 21st, 2024. Gilmore’s perspective on music spans many decades, but it also spans many genres and many approaches to sharing music with the world.

I spoke with him about songwriting, in particular, and how we pass music on to others, as well as about the importance of cross-pollination among fields and genres to foster creativity.

**Hannah Means-Shannon (HMS):** Something that I’m very interested in is songwriting and, since I have a background as a teacher, I’m also interested in how songwriting continues and gets passed from generation to generation. I know that you are also very committed to teaching songwriting, but were there experiences in your youth that set you on that road?

**Jimmie Dale Gilmore (JDG):** Yes, I’ve taught songwriting for many, many years now. I teach one week each year at the Omega Institute in upstate New York, and I’ve also done it a few times at Esalen, out on the West Coast. Then, there was a place here in Austin for a few years called “Omega at the Crossings” and so I did it here. For more than 25 years, I’ve done it at least once a year, except for the one Covid year, and we did it online that year! Since 1996.

**HMS:** That adds up to a lot of teaching!

**JDG:** Yes. I’ve told a lot of people that it’s my favorite thing that I’ve done in my music career. The way it works for me is that, one thing I’ve done is that we use collaboration when we’re in the class. So the whole thing is built out of people talking with each other. These are people all the way from total rank beginners that don’t even play an instrument to real, professional songwriters and performers. Everybody adds some kind of perspective to it, some kind of insight. The whole subject matter is songwriting and that turns out to be pretty vast.

My career has been built on that, mainly. I say that, but I always have to point out that I never have been very prolific. I don’t put down my songwriting. I know that I’ve written some really quality material, but I’m slow at it and maybe too much of a perfectionist. *[Laughs]* And I’ve been around people, Butch [Hancock] being a prime example, who are hugely prolific. He also maintains a high level of quality, even with the output he has. I know a lot of people who have a high output and small amount of quality! *[Laughs]* But I’ve been around

some people who are prolific but also consistent.

**HMS:** Not everyone would put people in a room who are coming from different levels of songwriting, like you’ve just described. They’d say, ‘That would be too stressful for the new beginners and too boring for the professionals.’ But people used to interact more on different levels, like in the old schoolhouses where all the classes interacted, or like in a family situation, where you’re learning from older siblings and elders. Everyone picks up what they can on their own level.

**JDG:** I really like that comparison. I think there’s really something to that. The different backgrounds and contexts that they are coming from can really open up doors for others. Sometimes that’s accidentally.

**HMS:** Even the total newbie might notice something that others don’t. They can bring something.

**JDG:** Right. After all these years of doing it, I can say that the system that we’ve worked out works so reliably, too.

**HMS:** What do you say at the beginning of a class like that? What is day one like?

**JDG:** Well, first, I talk quite a bit about my own background. It’s odd because sometimes there are people in the class because they are fans of mine, then there are some who are

in the class who have never heard of me before, but they are fans of the Omega Institute and they are into some kind of creative endeavor. The mix of that is always quite interesting.

My career is strangely spotty like that. I’ve been this hybrid for many, many years. In some circles, I’m very well known, and somewhat of a noted personality. Then, in most circles in the world, I’m just a regular person, an unknown. I’m never really sure which one of those environments I’m in. *[Laughs]* And in the songwriting class, it’s a mixture, which leads to funny things happening. But what we do is that we break into groups of three people, and we try to make sure that no one is acquainted with each other. We don’t put couples together.

We set it up in such a way that there’s such open-ended expectations about it from the beginning so there’s not a kind of pressure to things, or nervousness. I have a little formula where I tell them, amongst the three, to come up with either a title, or one line, or just a subject or topic that all three can agree on, that they would like to do something with. It’s a class about communications, not just songwriting, really. Songwriting is a kind of pinnacle of communication, a perfect form for it.

What we do is we have that session, then we reconvene as the big class, and discuss what has just happened via

each group’s spokesman. And they’ll be at different levels, but the discussion about it is where some of the learning starts to happen. They’ll come up with two verses for a song at that point, or sometimes people are just stuck. But we start on Monday morning, and then on Thursday evening, we do a performance of the song that has been written. So, as the week goes on, the deadline starts to appear. The deadline is really an instigator of creativity! It’s kind of like creating a little microcosm.

**HMS:** Have you had experience of collaborative songwriting that you’re bringing to this?

**JDG:** I haven’t done a lot of collaboration, myself, but I’ve done some. Some of my favorite music that I’ve done has been co-written with friends of mine. But most of my stuff has just been me, solo. So the process that we use in the class isn’t really my process, but what gets learned about the process is important. Some of the objective of the class is to take away things that you can use when you go home, when you’re not with a bunch of musicians. That’s it.

**HMS:** It’s really reassuring to

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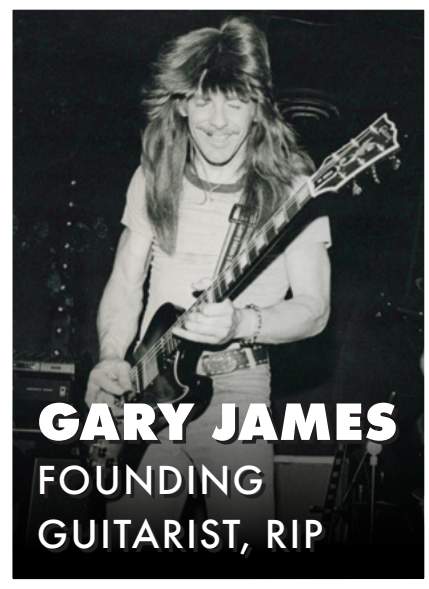
## BLACKHORSE

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BASS, VOCALS

**JOHN TEAGUE**  
DRUMS, VOCALS,  
CO-PRODUCER

**DONNIE PENDLETON**  
LEAD GUITAR,  
VOCALS

**PAUL "PAPPY" MIDDLETON**  
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# INTERVIEW WITH BLACKHORSE

By Rob Garner  
and Elaine  
McAfee Bender



Blackhorse L to R: Donnie Pendleton, John Teague, and Frank Dison. Photo by Robert Maxfield II

Blackhorse has spent more than five decades carving out its own corner of Texas hard rock. The long-running three-piece first came together in the early 1970s out of Mineral Wells and Fort Worth. Their heavy, guitar-driven mix of Southern boogie, straight-ahead hard rock, and early metal overtones made them a staple of the North Texas circuit, and a draw in rooms from Mother Blues in Dallas to packed clubs and concert halls across the Southwest area.

That reputation soon carried Blackhorse far beyond local stages. The band toured nationally with many of the era's biggest names, opening shows with Sammy Hagar, Humble Pie, Alice Cooper, Lynyrd Skynyrd, Grand Funk Railroad, Joe Perry of Aerosmith, Alvin Lee of Ten Years After, Pat Travers, Robin Trower, Steppenwolf, Trapeze, Foghat, Molly Hatchet, Point Blank, and others.

Their 1979 album, long out of print and heavily bootlegged overseas, has since taken on a cult life of its own. In a recent

act, still writing, recording, and preparing a new release, "Blackhorse 2: Legacy: Family and Friends," while fielding messages from fans across Europe and beyond.

We visited the band at Palmyra Studios last January in Palmer for an interview. In this Q&A with "Buddy Magazine," founding drummer John Teague, bassist Frank Dison, guitarist Donnie Pendleton and engineer Paul "Pappy" Middleton (who also played bass for the band in the 70s and early 80s) trace the band's path from early Fort Worth clubs and near-miss major tours to cult status, bootlegs, and staying together for over 53 years.

**Buddy Magazine:** You've been together over 50 years. Can you talk about how Blackhorse got started, the personnel when they started, when different players came in and out of the band?

**John Teague:** Frank started because he's the co-founder with Gary James, who is resting right out here. And we put his ashes out here. Little

right mix. And I knew this guy right here.

**John Teague:** But we were all from Mineral Wells. Frank had moved to Fort Worth.

**Frank Dison:** I went over to Mineral Wells, found John, and said, "Let's get to picking." And so we picked a little bit, and we found out that Gary James had moved back from LA and retired from music. Long story short, John had told me that Gary had moved back and was working. I said, "Well, let's go look him up." We played one night with David Sisemore – he was an old friend of ours we had played with before. And then he got to feeling bad one night. So Gary and John were coming back here. John and I went over to his house, and he said, "Man, can't let you go up there because his wife does not like me." We got with Gary and talked him into coming down and playing with us that night. And I tell you, the word was "magic."

**John Teague:** Well, he said he was retired, but we had to talk him out of it. He had already sold his guitar to his dad, who's a musician as well. So he said, "Well, all right", because we mentioned money. And then he said, "Okay, well, let me go borrow my [guitar] back from my dad. So we did some rehearsals down there, and that's where he was.

**Buddy Magazine:** That's a pretty young age to be retiring. What made him want to retire? I'm assuming he was around 21 or 22 by that time.

**Donnie Pendleton:** How many labels was he on?

**John Teague:** They were on five, six of them. Top 40 hit on the Billboard. The Double Bubble Trading Card Company of Philadelphia. It was back in the bubble gum [pop] days. But they did hit the top 40 with a bullet. When they did this record, the record company wanted to change their name.

**Frank Dison:** When bubblegum

music was in.

**John Teague:** Yeah, it was like rock and roll.

**Paul Pappy Middleton:** They said they'd go into a radio station in New York and dump boxes of bubble gum on the desk. And it was a genre. A lot of bands I listened to when I was growing up were in this genre.

**Frank Dison:** We started playing and in a matter of weeks. John moved over, Gary moved over, and our road crew. And then we started taking over Fort Worth and started playing all the main places. And they asked us back, and so the rest is kind of history. I mean, as far as that goes, we stayed together doing Fort Worth and around the Tri-State area for, yeah, three or four years. I left the band after a few years, and then Paul got into the band about '74.

**Paul Pappy Middleton:** I walked into a club called Licks. And my good buddies were in a band called Point Blank. They were over at Wild Bill Randolph's house, writing the music for "The Hard Way" album. They were managed by Bill Ham [ZZ Top manager]. And so I was over at their house one night, and Bill had a girlfriend, who was just kind of a "hanger-oner." And he said, "Pablo, would you go to Fort Worth and see if you can book this?" Because any time they came off the road, they changed their name to the Aliens via contract with Ham. And they knew they were getting ready to do the album. They had to write all the material in a week and then go to Memphis, do the album for a week, and then come back home and starve to death. And so I went over to try to book them a gig and walked in on these guys, and they quit playing for a minute. And I'm talking to the manager on a Tuesday night at 9 o'clock, and there was nobody in the club except the band.

**John Teague:** It was a six-nighter, man. We had to take the bad with the good.

**Paul Pappy Middleton:** Yeah. At Wild Bill's, a kind of girlfriend, he taught me to talk to her so the band could really concentrate on writing music. I'm talking to the manager of the club, and I hear this thing coming off the stage, and I couldn't even talk to the guy anymore. I started listening to him playing, and the guy said, "Hey, want to go back in my office, you know, do a little... you know, like this." The girl had one leg climbing over the bar. I'm sitting there going, "Give me a few minutes." And we jammed for almost a couple of hours that night. And then I've been here ever since.

**Buddy Magazine:** So, following the chronology from the time you started, how long did that stint last?

**Paul Pappy Middleton:** Gosh, almost 10 years.

**John Teague:** So we're talking about 10 years. '74, up through late '82. '83.

**Buddy Magazine:** When did Gary start and stop in this timeline? Obviously from the beginning...

**John Teague:** He stayed with us til the end [Gary passed away in 2015]. We stayed that way until about '83. Late '83, maybe. The only change we made is that we picked up John O'Daniel, who wanted to come in and sing with us because Bubba Keith joined Point Blank, and John quit. They wanted both of them, but he didn't want to do two singers.

**Buddy Magazine:** That's interesting. I never knew that.

**John Teague:** Yeah, well, don't quote me. He came in for a couple of years. He was still there when Paul left.

**Buddy Magazine:** Donnie, you've been really quiet up to this point. When did you join?

**Donnie Pendleton:** I'm a good listener. Started off in Blackhorse. With Kevin Davis and Tuffy Burkhardt.

**John Teague:** And that was in '84.



Recording session, featuring Bubba Keith, Mike Mikeska, Kevin Davis, John Teague, Mark Ballew, Tuffy Burkhardt, Frank Dison, Donnie Pendleton, and Buddy Whittington. Photo by Robert Maxfield II.

**Buddy Magazine:** And you said Gary never left. So you have two guitarists at this point?

**John Teague:** At this point, we met Donnie, [he] sat in with us, same type scenario. We were planning on going big and adding a keyboard anyway, so we wanted two guitars. We wanted to end up with two guitars and keyboards and be a Journey type. That's when we changed, morphed into The Cauze, we did an album. Laura Church got involved, and all that. But that's where Donnie came in, was in '84, when we were playing Joe's Garage.

**John Teague:** We were morphing.

**Donnie Pendleton:** Yeah. And y' all were actually finishing up some dates.

**Donnie Pendleton:** The Cauze album was already in production, and I came at the end of that album.

**John Teague:** We picked him up, played him live several times, and then threw him in the studio. And he took up residence there and played some

guitar with us on some of the tracks. And so, I mean, we were glad to have him. And he stayed with us through the album. Then we picked up Jay Hamilton on keyboard. His brother Mike Hamilton played keyboards on The Cauze album and was also the keyboard player for Point Blank. We were released in 17 states with that album [The Cauze]. Finished it in the summer of '86. Got released between '86 and '87.

**Buddy Magazine:** You mentioned you had airplay on VH1.

**John Teague:** We were getting rotation on VH1. And, MTV played us.

**Donnie Pendleton:** I got a call in the middle of the night, and they said, "Hey man, you're on MTV," And I'm like, "Really?" He said, "Yeah, you got to check it out!" I said, "I don't have cable."

**John Teague:** Made a big difference in the way music went from there on out.

**Paul Pappy Middleton:** Sure did.

**Donnie Pendleton:** I think it was on the Basement Tapes or something like that.



Press photo of Blackhorse, around 1978. Buddy Magazine Archives.

Rock Candy magazine readers' poll, the record was ranked among the top hard rock albums of 1979, finishing one slot ahead of ZZ Top's Deguello and underscoring the band's enduring appeal to hard rock fans, domestic and abroad.

Today, Blackhorse is both a working band and a legacy

white picket fence as you step out the door, right over here. And today is his birthday.

**Frank Dison:** I moved to Fort Worth in about '71. And there was the Ridgmar behind the wall area. There were all kinds of musicians there, you know. I wanted to get back into playing, and I couldn't find the

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# 60 YEARS LATER, CHUCK RAINEY REMEMBERS OPENING FOR THE BEATLES' 1965 US TOUR

By Brian F. Wright

Electric bassist Chuck Rainey is a legendary session musician who has worked with Aretha Franklin, Quincy Jones, and Steely Dan, among many others. Early in his career, as a member of saxophonist King Curtis's band, he opened for the Beatles on their August 1965 U.S. tour, which included their historic performance at Shea Stadium. This story and more are detailed in his new memoir, *Joy and Precious Memories: A History of Pop Music Told Through the Eyes of an Electric Bass Player*, available now via Amazon. Looking back 60 years later, Rainey sat down with *Buddy Magazine* contributor Brian F. Wright to discuss what it was like to tour with the Fab Four. **Could you tell us a little bit about King Curtis and what it was like working with him?**

Curtis was like my musical

father. Being in his band, we were all taught how to be on time and how to dress. Musically, he's one of the greatest musicians that I've ever heard, and he taught me that my responsibility as a bass player was to be on time and to know the music, because we didn't rehearse that much. We had the top band at that time in New York City, which is how we got the gig opening for the Beatles. That was a wonderful two weeks. We made a little money, and we also got to get out of New York.

**What did you all think of the Beatles' music?**

Well, we didn't listen to a lot of pop music. We were basically a jazz/R&B band. So we did not know who the Beatles were. We saw signs on Broadway that said, "The Beatles are coming," but we had no idea what they were

talking about. We thought they were talking about bugs. (Laughs) We ended up doing 15 or 16 concerts with them across the United States, and they were all incredible. But as a band, we didn't get to actually hear them play. Not until we got to the Cow Palace in San Francisco. What happened was that night, we couldn't get back to our dressing room because there were so many people. So we had to stand off to the side of the stage, and that's when we were finally able to see them perform.

**What was your opinion of them once you got to hear them?**

Oh, they were excellent. Our first impression was that the vocal harmonies were perfect. They sounded great, they looked great, and the audience was just enthralled.

**On the tour, you were playing a set with Curtis and then backing up**

other acts like Brenda Holloway.

Yes. It was her and a few others. We opened the show. I'll proudly say that we were a very good band, and we played very well behind all the other acts, too. So part of what made me enjoy being on that tour was how good the music was.

**The first stop was at Shea Stadium, which was this massive event. It's estimated you played to over 55,000 people. What was that gig like?**

There were so many people there. I think the largest audience I had been in front of at that point was when I was playing with Jackie Wilson, and he would draw maybe 5,000 people in certain areas. But we were not used to playing for that many people! Plus, our pay was a little higher than usual, so that was great too. But I do remember watching all these very young people just going crazy. And security was throwing people out left and right.

**Were you nervous to play to such a big crowd?**

It was intimidating, but as a musician, if I didn't play well, Curtis was going to get somebody else. And he was a very strong bandleader. So, playing to these thousands of people

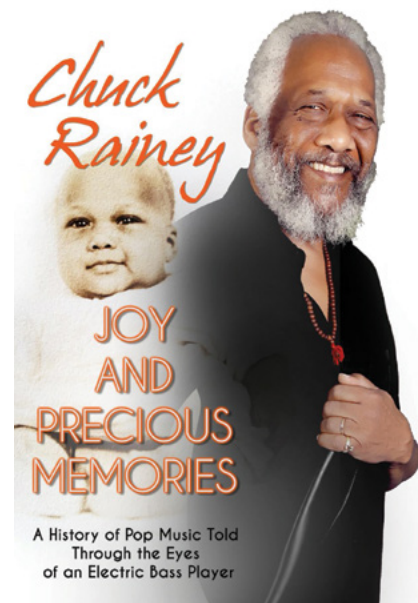
felt great, but he was the boss. We saw all these young people and were amazed at all the screaming and the noise, but he was the center of our attention.

**For the tour, did you all travel together?**

Oh, yeah. Everybody was on the plane. We were a big family on that tour. But we didn't spend that much time with the Beatles, per se. John Lennon and George Harrison spent a lot of time with us and the other acts, just playing cards and telling stories. But Ringo and Paul McCartney, they didn't hang out at all. I don't know whether that's good or bad. (Laughs)

**And even though the other venues weren't as big as Shea Stadium, they were all pretty large. What was the rest of the tour like?**

All of the venues were large. But part of the excitement was just going from the airport to the hotel. There was all this



security. And in our band, we were not used to that. The kids were crazy everywhere we went. They would be reaching for us, and it made us feel good that someone wanted to tear our coats off, too. (Laughs). It was all very, very exciting.

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Brian F. Wright is Associate Professor of Music History at the University of North Texas. He is the author of "The Bastard Instrument: A Cultural History of the Electric Bass." ■

## ALBUM REVIEWS

by Elaine McAfee Bender



### JIMMY WALLACE AND THE MIGHTY

My own personal favorites are those written by John Lennon and Paul McCartney. "Taxman" is an obvious pick for someone with Jimmy's level of guitar skills. "And Your Bird Can Sing" is probably a lesser-known amongst the Beatles' greatest hits, but yet a perfect selection to enhance upon George Harrison's already awesome guitar break. "Lucy In the Sky With Diamonds" is the one track I listened to most, not only for the guitar but also for the harmonies, which are very well done.

I was not at all surprised to see two Jeff Beck songs on this album. "Stratus" is a guitar solo written by Billy Cobham and released in 1973. Jeff Beck recorded it in 2007. Not an easy song to play for a skilled guitarist of any level, but Jimmy Wallace does it well. "Cause We've Ended As Lovers" is the second Jeff Beck song on the album. Written by Stevie Wonder in 1974, and recorded by Jeff Beck in 1975.

"All Along the Watchtower" was written by Bob Dylan and made famous by Jimi Hendrix in 1968. This version by Jimmy Wallace is faster than previous versions. At first, I was doubtful it should be done at this speed, but once again I was wrong! Rock out!! Easily one of the best selections on the album.

"Pretending" is a song written and composed by Jerry Lynn Williams. It was released by Eric Clapton in 1989, as the first track on his "Journeyman" album. "Look At You Look At Me" was written and recorded by Dave Mason in 1970. Mason is a founding member of the band Traffic, who also played with Derek and the Dominos, as well as Fleetwood Mac. Once again, Jimmy Wallace proves he can hang with the best.

Last but not least is "Tell Me To My Face," written by Graham Nash, Tony Hicks, and Allan Clarke. Many listeners will immediately recognize the tune. The writers were three members of the Hollies, an English rock band formed in 1962, and active through the mid-70's. This song was recorded not only by the Hollies but also by Dan Fogelberg in 1978.

Credits for "Jimmy Wallace & the Mighty" include engineering by Mike Gage, production by Jimmy Wallace and Mike Gage. Lead Guitar: Jimmy Wallace. Vocals: Mike Gage. Bass on "Pretending":



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### AGAINST THE GRAIN, ALBUM BY LANCE COWAN

Cowan's enormous talent. His style is like folk music with a country twang, yet sophisticated beyond both those genres. The music is more of a supporting act, there to set the mood and beautifully blend in with the vocals. Don't get me wrong—the tunes are simple, but powerfully significant. In fact, the music in all these tracks moves in and out perfectly.

"More or Less" is one of several songs about regret and lost love. "If I had just opened up my heart and let you in..." Cowan's emotional vocal is backed sparsely by piano, cello, and bass. Yet, there is plenty of substance with gentle harmonies. "Can't Stand the Winter" is one of my favorite songs on the album, supported nicely by the sound of steel guitar. Winter is the hardest time of year to be without one's love. "Sweater up my heart" conjures up imagery of a broken heart, worsened by the bitter cold.

"One More Chance" is another co-written with Sam Gay. No sloppy love song here. Powerful example of deep feelings beautifully transformed into words. Nice transitions throughout this song. "Goin' South" is a song co-written with Maine's celebrated songwriter, the late David Mallett. "Raggedy Edge of Nothing" was

written with longtime writing partner Terry Clayton. "Will Belinda" was written with John Tirro. Cowan's "Old King Koal" is a nod to his native Kentucky and the plight of coal miners. "Love Anyway" may be the most inspirational song on this album. Cowan's deep concern is with growing divisions of people in the world, at a time when intolerance and hate rule. "Some people can be so mean. If we ever hope for change, love anyway."

After working quietly behind the scenes for so long, Lance Cowan has stepped out into the spotlight. His influences include country artists Joe Ely, Jimmie Dale Gilmore, Butch Hancock, and Michael Martin Murphey. He has quietly honed his own songwriting skills, learning from those artists and other influences such as Jackson Browne, Mark Heard, and John Prine, to name a few. His works have been performed and/or recorded by such respected artists as Joan Baez, Janis Ian, David Mallett, and several independent



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Photo by Andrew Sherman | Live at The Kessler Theatre 2023

# THE POLICE GUITARIST ANDY SUMMERS REFLECTS ON SYNCHRONICITY, SERENDIPITY, AND PHOTOGRAPHY



By Ian Saint

Spending Election Day, 2024 with Andy Summers in Dallas, Texas was not on my Bingo card. And gigging on Election Day, in the very same downtown where a President was assassinated during Andy's young adulthood was clearly not on his Bingo card, either: "I can't believe we're even doing a gig!"

Amidst the nation's visceral political tensions, however, Summers' insightful, humorous, and multimedia "The Cracked Lens + A Missing String" presentation is a welcome tonic. Between the lines of this program and our interview, I discover Andy's life journey offers a compelling source of hope for aspiring creatives who are overwhelmed by these precarious times — especially those mourning the deaths of promising projects in the process.

Summers is best known for The Police, who have recently re-released their 1983 supernova "Synchronicity" album as box sets with 6 CDs or 4 vinyl LPs. To contextualize how The Police were the biggest band in the world: Synchronicity toppled Michael Jackson's "Thriller" from its



Legendary guitarist Andy Summers brought "The Cracked Lens + The Missing String" to Dallas. Photo by Andrew Sherman

#1 *Billboard* dominance twice, for a collective 17 weeks. The "Synchronicity" Tour played stadiums across the globe — including New York's Shea Stadium, where their 70,000 attendance record trounced The Beatles' — and opening acts included James Brown, R.E.M., Talking Heads, Stevie Ray Vaughn, Joan Jett, and (hilariously) Ministry.

Jackson and The Police faced off for Album Of The Year, Record Of The Year, and Song Of The Year at the 1984 Grammys; with 51.67 million viewers, it's the highest-rated Grammy ceremony in history. Despite Jackson's two entries ("Beat It" and "Billie Jean") in the category, "Every Breath You Take" won Song Of The Year. 13 years later, rapper

Puff Daddy sampled Summers' guitar track to anchor "I'll Be Missing You" — a requiem for slain Notorious B.I.G. — and debuted at #1 on *Billboard's* *Hot 100*, holding the top spot for a record-setting 11 weeks.

But the climb to becoming Guitar Hero in the biggest band in the world was neither quick, easy, nor linear for Summers.

The Police's public perception as standard-bearers for '80s rock music is made all more remarkable by how Andy Summers' fixture in rock 'n roll history is actually rooted well into the '60s. In 1964, the year The Beatles struck gold in America, Andy Summers and Zoot Money's Big Roll Band were already holding residency at Soho London's fabled Flamingo Club — where the members of Cream first met, and The Rolling Stones played their first public performance. Before Woodstock occurred, Summers had already completed albums and world tours with two legendary bands: Robert Wyatt's Soft Machine and Eric Burdon's The Animals.

In fact, Andy Summers' birth preceded Keith Richards, George Harrison, Eric Clapton, Jeff Beck, Jimmy Page, David Gilmour, and Pete Townshend. He has extraordinary stories of '60s hang-outs and jams with many of them, plus Jimi Hendrix — it has even been reported that Summers was the first British guitarist Hendrix met after moving to England.

"The Cracked Lens + A Missing String" is a retrospective program. Selections of Summers' marvelous photography from around the world are peppered with his astute observations, and married with live performances of

songs from before, during, and after The Police.

Yet, during our interview, Andy Summers strikes me as not a particularly nostalgic person. He is disinclined to play through "Synchronicity's" box set himself; and he doesn't get animated by reminders of chart placements, sales certifications, or "best" awards.

It seems he's happiest to revisit the past if it's part of embracing new challenges for his artistry. When Summers plays The Police hits in "The Cracked Lens + A Missing String," he has room to improvise in every performance, liberated from having to coordinate with his similarly strong-willed bandmates. His one-man show also provides him an opportunity to flex a new creative muscle entirely: stand-up comedy.

As I become further familiarized with his background, I realize that not dwelling on past glories might be paramount to how Andy Summers eventually attained rock stardom in The Police... and also how he's amassed a lauded body of work in multiple creative formats — music, photography, literary, and film — after The Police's disappointing demise and (in his view) truncated potential.

When Summers tells me about his first visit to America, it's a Soft Machine tour that will culminate in opening for the Jimi Hendrix Experience after a string of headlining club dates — living out a dream that most would be head over heels to fulfill. Unfortunately, personal tension with bandmate Kevin Ayers led to Summers getting axed before the Hendrix leg commences. Summers' devastation is afforded a quick rebound with The Animals, who happened to also part with their guitarist; but an unbelievably dangerous tangle with makuza (i.e., mafia) on their Japanese tour leads to Eric Burdon ending the band.

Reluctant to return home to England, Summers enrolled in California State University and studied classical guitar. As he explains in our interview, this half-decade of dedicated classical guitar study percolated a new sophistication in Summers' repertoire, a style that was key to Summers gelling with Sting — and landing in a band that finally

amassed his first Top 40 original hit record "Roxanne" at age 36.

If Summers hadn't been open to new challenges for his artistry, as he'd done at Cal State, or new endeavors — being a partner in The Police required leaving steadier income as a hired guitarist — then it's possible that the dreams Andy began achieving in The Police, 15 years after he'd first established in London, wouldn't have been fulfilled.

That openness to new endeavors didn't fade with The Police's stratospheric success. In addition to an impressively eclectic array of many solo albums, Summers has recorded collaborations with a variety of people, including two albums with King Crimson founder Robert Fripp — which have been repackaged in a 4-disc compilation, "The Complete Recordings 1981-1984," for release on March 28.

Even Summers' new solo EP, "Vertiginous Canyons," sprang from a new format (QR code) that was suggested to him. We discussed the resulting CD, "Synchronicity" box set, "The Cracked Lens + A Missing String," and much more backstage at the City of Dallas' Moody Performance Hall before soundcheck.

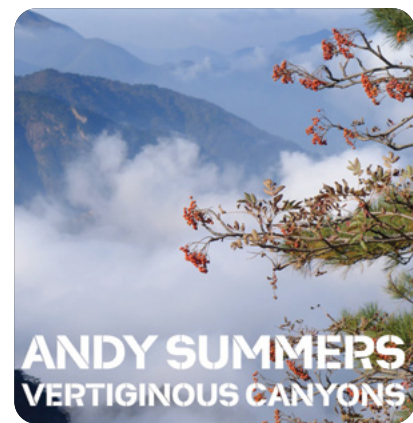
This conversation has been edited for length and clarity.

**IAN SAINT:** You're playing in Dallas on a big day in history: Election Day, 2024. What is your first memory of Texas?

**ANDY SUMMERS:** That's a good question. Actually, it's pretty



thezoorocks.com



important: Texas was the first American state I played in. I was in a group called the Soft Machine. We flew to New York, it was the first time I came to the US — and then the first gig was somewhere in Texas. I'm trying to think of where we played... somewhere by the ocean, so I know it wasn't here [in Dallas]. Where would it be?

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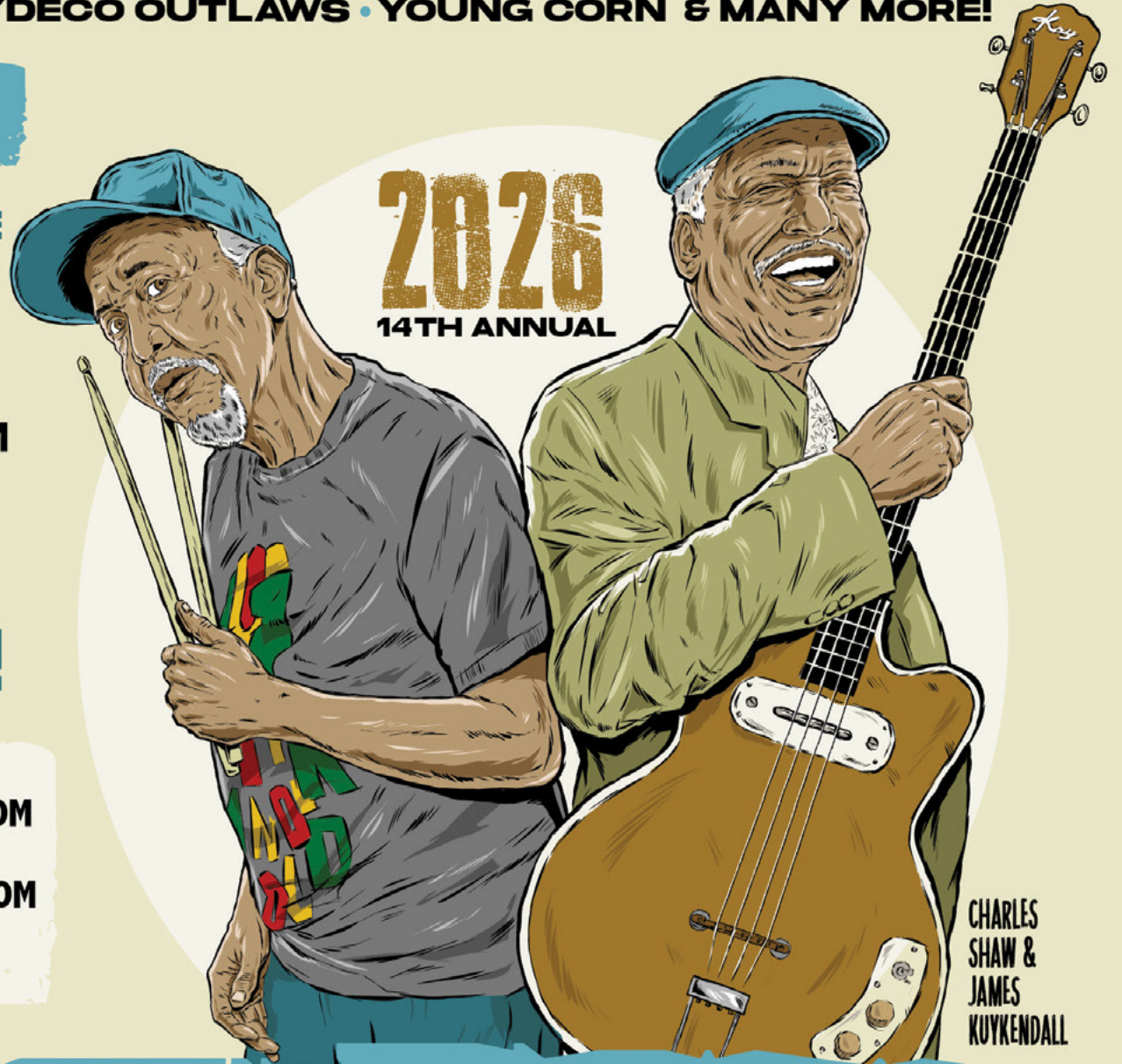
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**2nd ROW:** October 1978 - Linda Ronstadt by K. Steele; May 1979 - Eric Clapton by Ron McKeown; June 1979 - BUDDY comes to Houston - artwork by Wayne Hodge; June 1980 - Karen Bella by Stoney Burns; August 1980 - Kim Robbins by Stoney Burns; September 1981 - Buddy Holly.

**3rd Row:** January 1991 - "Family Tradition" (the Bramhalls) by Chuck Flores; Sept. 1993 - 20th Anniversary cover by George Toomer; May 1999 - Chuck Rainey by Chuck Flores; August 1999 - Maylee Thomas by Chuck Flores; August 2000 - Bugs Henderson by Chuck Flores; February 2001 - Paul Quigg, Vibrolux by Ron McKeown.

**4th Row:** July 2001 - Ray Wylie Hubbard by Ron McKeown; March 2003 - Mark Pollock & Jimmy Wallace by Ron McKeown; September 2003 - Rusty Wier by Ron McKeown; October 2003 - Waylon Jennings by Ron McKeown; June 2004 - Willie Nelson by Ron McKeown; January 2005 - "Dimebag" Darrell Abbott by Michael Insuaste.

**5th ROW:** April 2005 - "Big" Doyle Bramhall by Chuck Flores; December 2005 - John Nitzinger by Chuck Flores; January 2006 - Kent "Omar" Dykes by Theodore da Silva; April 2006 - Stevie Ray Vaughan by Michael Insuaste; May 2007 - Joe Ely; November 2007 - Andy and Monica Timmons with their son, Alex at their home in McKinney by Darleen McAdams.

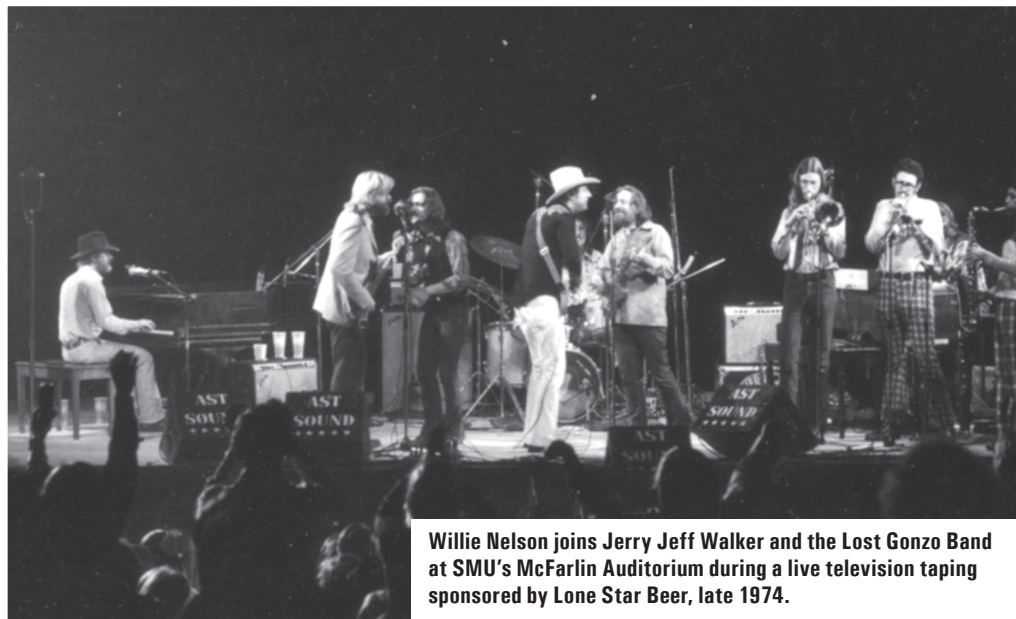
# VINTAGE FINDS FROM THE BUDDY MAGAZINE ARCHIVES

By Aiden Stobuagh

We've been busy scanning in thousands of prints and negatives from the *Buddy Magazine* archives. Here are a few rare shots, and also a couple of classics from the archive. All images by Ron McKeown. Copyright 2026 Buddy Magazine Archives.



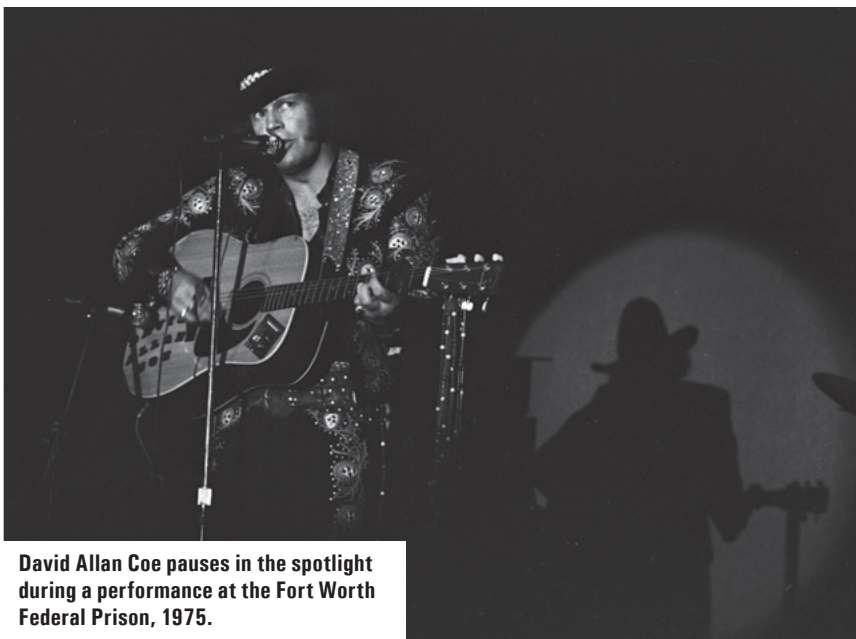
Ray Wylie Hubbard and Rusty Wier enjoy a well-earned cigarette after a rowdy show at East Texas State University, October 1974.



Willie Nelson joins Jerry Jeff Walker and the Lost Gonzo Band at SMU's McFarlin Auditorium during a live television taping sponsored by Lone Star Beer, late 1974.



Jimmy Buffett, Ray Wylie Hubbard, and Spanky McFarlane stand alongside Willie Nelson and Family at the Longhorn Ballroom in Dallas, late 1975.



David Allan Coe pauses in the spotlight during a performance at the Fort Worth Federal Prison, 1975.



Rusty Wier, Steve Fromholz, and B.W. Stevenson en route from Austin to Dallas to surprise Ray Wylie Hubbard on his 28th birthday.



Ray Wylie Hubbard, Rob Moorman, Willie Nelson, and Steve Fromholz perform at the Lone Star Opry House in Dallas for the final episode of Lone Star Beer's proposed television specials, February 1975.



Benny Turner



Stevie Ray Vaughan



Charlie Christian



Lightning Hopkins



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4:30-5:30  
Stoney Musgrove

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