

## Inside

*Songwriter Showcase  
Set For June*

*Select-A-Seat  
Controversy*

*The Great West Texas  
Honky Tonk Tour*

*Album Release Dates  
For Local Acts*

*Trips With Uncle Bob*



VOLUME 1 • NUMBER 2 • JUNE 1990 • FREE



GROUND ZERO (left to right): Merlin Angle, Darren Welch, and Richard Rico

## GROUND ZERO

**Versatile Darren Welch  
Steers Act Into Studio**

BY SHANE WEST

In terms of style and sound, few local music makers can lay claim to the level of artistry as that belonging to the band Ground Zero.

Sporting perhaps the tightest sound of any three-piece group to come down the pike since you-know-who, the combination of guitar wizard and lead singer Darren Welch, bassist Richard Rico, and drummer Merlin Angle has produced a machine which features both fluid drive as well as high octane punch. More about the "car talk" later, but first, how did they get that name?

"Merlin thought that up," said Welch. "We thought we could get this band together, go to Dallas and Austin and play for free just to be seen. There's just so many good bands out there that you just nearly have to do that. Anyway, Merl said we should just sorta start from ground zero. We thought that sounded pretty good."

And, while having all played together for just over a year now, Welch, who worked with Rico off and on in various bands over the past few years, can now safely say that the three individuals are sounding even better—both on and off the record.

SEE "THREESOME" PAGE 8



# COUNTERPOINT

## The Select-A-Seat Controversy

**EDITOR'S NOTE:** On May 5th, Stardate Productions publicly announced its plans to continue booking rock concerts in Lubbock, Texas. Their reasoning was that Civic Lubbock Inc. was forcing them to use the new ticket service (Select-A-Seat). Since that time KFMX-FM has aired numerous ads encouraging listeners to call the Civic Center 'demand their right to rock'. WTMA asked the Civic Center's Robyn Williams, Deputy Director-Operations, to write a response to the questions that have arisen in this controversy.)

Lubbock has consistently been accused of being behind the times in many ways, but in the area of event ticketing Lubbock will soon "catch up" to the present with a modern state of the art computerized ticketing system.

"Select a Seat" (as the new service is called) will be operated by Civic Lubbock Inc., a non-profit organization that sponsors and co-sponsors events at the Civic Center and Auditorium-Coliseum.

A service that should be heralded by all has instead been greeted by much adverse and inaccurate publicity. The noise made by a lone concert promoter (Stardate productions of Fort Worth - angered because all commercial events will be required to use this system) has been picked up and broadcast as "the true facts". If forced to use the computerized ticketing system, they say they will cancel the concerts presently booked and will bring no more concerts to Lubbock. Stardate claims no other promoter will cross into "their" territory, so rock shows will become a thing of the past as they bypass Lubbock in favor of Odessa and Amarillo venues.

That's their view, and apparently the only viewpoint being presented to the public.

The flip side of the coin is quite different. According to Civic Center's Director Van McVay, the computerized ticketing system is no threat whatsoever to the concert industry and may even enhance it. McVay has been in contact with several concert promoters who are excited about the prospect of becoming more active in the Lubbock market. Lubbock is the largest market in West Texas and has a history of good attendance at its rock shows. There's money to be made here and no concert promoter in his right mind would pass up the opportunity to capitalize on the vacancy left by Stardate. These promoters see computerized ticketing as an asset to their business. Stardate has been a primary rock show pro-

moter in Lubbock due partly to cost saving incentives given to them by the Civic Center. McVay has indicated his willingness to work similar deals with other promoters.

Now as to the rest of those ugly Rumors....

The ticket charge is unlikely to break anybody. It is a mere \$.75 more than the \$.50 you presently pay. This money will remain in Lubbock rather than leaving for Ft. Worth and will be used to pay for the system. Any profit will be used by Civic Lubbock to do what they do best — promote events. This is a small price to pay for some very big benefits. No more will you have to drive from outlet to outlet to find the good seats that have been divided up between them. Computerized ticketing will get you the next best available seat. For those of you attending primarily general admission shows computerized ticketing will make sure tickets are available any time the outlet is open. No more "waiting for the manager to get back to unlock the safe to get more tickets" or having to come back later because the outlet is "temporarily out of tickets". Also, there are plans to put terminals in outlying areas. By increasing the market, Lubbock has more appeal to bigger shows. HMMMM.... Doesn't appear to be such a bad deal after all...

So far Lubbock has "lost" three shows — Whitesnake, Stevie Ray Vaughn, and Motley Crew. These shows, by the way, were never contracted — just tentatively booked. Summer months are traditionally slow concert months as the Coliseum is not air-conditioned. However, McVay anticipates the concert business will be as good as usual. "We'll let our actions speak for themselves. We are always trying to increase our concert business and will continue to do so. Talk is cheap. Next year at this time we will have proved our point."

Fair enough. Let the business speak for itself.

# "Hub-Bub"

## MUSIC MUSINGS & ASSORTED WHAT-NOTS

BY CHRIS HARMON - MANAGING EDITOR

First off, I would like to thank you for such a positive response to the premier issue of "West Texas Sound".

Clyde Jones writes, "The premier issue of West Texas Sound is just great. Keep it happening." Well Clyde, that's just what we hope to do; and thank you for your membership payment. Your contribution will help keep the press running.

Another new member writes, "May I have another copy of the 1st West Texas Sound? I had to cut mine up for the membership ad and I'm saving them for, well, I guess grins. Thanks, Rebecca Hopkins." Rebecca, another premier issue is in the mail to you. I thank you for your membership and would like to welcome you and Clyde along with: Nelson Cain, Nyla Medlock, Andy Pearce, Tim Closs, Lisa Gilliard, and D.G. Flewellyn to the West Texas Music Association.

Bill Manley, a long time member, writes, "As an old, has been musician, I enjoy articles about music. The new WEST TEXAS SOUND paper is fantastic. I liked the "Jerk" by Ron Riley. I've got many stories about guys like the "Jerk". Also enjoyed the "Trips with Uncle Bob" article by John Nobles. Drummers have been my joy, frustration, fun and pet peeve for fifty years. Drummers are a cross between a genius and an idiot, can make or break a band, and are some of the finest musicians anywhere."

"Would like to see articles about old band trips and dance hall tales from musicians who have seen the Good, the Bad and the Ugly. Me and Tommy Hancock and Curley Lawler could probably put one a month in the paper for the next 20 years. Keep up the good work." Well Bill, Ron Riley has another Honky Tonk tale for you in the this issue and Uncle Bob even answers mail. By the way, I challenge you and anyone else, for that matter, to send in your stories. We would love to hear from all of you; and will print contributions, as space allows.

### SUPPORT the MEMBERSHIP

Andy Wilkinson will have an album release party at Taco Village (6909 Indiana), June 2nd. Andy will be performing songs from his new album, titled "Texas When Texas Was Free" (you may purchase cassettes or CD's at that time). Also, look for Andy during the National Cowboy Symposium at the Texas Tech University Center, May 31 - June 2nd.

The Maines Brothers Band invite you to attend an "album release celebration" on June 8 at the new Phoenix club (34th & Slide). You will be able to purchase copies of the band's new album, titled "Wind Song" on cassette or CD at the club. Cary Banks had this to say about the new album, "The album project was fun and fulfilling for me. I was lucky to have two of my songs recorded for the project (I even sing lead on one). I feel our choice of material, arrangements and overall sound is one of our best efforts."

Thanks again for your support and keep those cards and letters coming...

## The President Speaks...

By golly, we may be on to something here. Judging by the positive response we've gotten on our premier issue of "West Texas Sound", the people around here are glad to have a high quality music newsletter to read. That's exactly what we plan to give them.

We've had numerous comments, several phone calls, and even a few advertisers. The thing that excited me most was finding new membership applications in the mailbox. I've met and talked to all the new members and all have expressed a desire to really get involved in the Association - and as always ladies and gents, that's the name of the game.

Chris Harmon is now the managing editor and Darryl Holland is art director and ad man. If you have any news contributions or know of any potential advertisers, please get in touch with either one of them. I would like to personally thank them for the energy they've expended on this project. Thanks also to Nancy Harmon, whose speed at typing rivals Doug Smith's piano playing.

If this handful of people can produce a fine product like "West Texas Sound", just imagine what a horde of members could accomplish. Buy an ad, sell an ad, write an article, send a photo, come by and get a stack of these things and pass them out to your friends. Just get in-

volved! It's the only way to make this thing work.

Speaking of work, the WTMA is involved in a couple of upcoming events that could use some volunteers. On June 24th, Andy Wilkinson is hosting a songwriters night at the Lubbock Fine Arts Center. Details of the event are in his article in this issue.

We have also been asked to provide music for the 1990 River Fest, at Buddy Holly Park, on Labor Day. The Fest is a free event featuring children's events, craft booths, food, magicians, comedians, and a whole lot more. The Fest is a fund raiser for non-profit organizations and is held in conjunction with the Yellowhouse Canyon Raft Race. There will be more information about the River Fest in later issues, but I can tell you now, we will need help with staging, parking, etc..

Well that's about it for this issue. If you've got any questions call me at 763-8008, I'll be glad to chat with you.

Chester Marston III  
President WTMA

P.S. Sorry Cary, I won't try to change your name again; and from the last issue - Dan Caddell deserves credit for the photo on page three.





# MUSIC NEWS

## Songwriter Night Set For June 24th

We're overdue for a WTMA Songwriter's Night, as our last outing was early in the year when we hosted a sell-out symposium conducted by West Texas' own Sonny Curtis. Luckily though, WTMA members Cary Banks and Andy Wilkinson have announced a time and place for our songwriters to do their stuff for an appreciative audience. Once again, the setting will be the Fine Arts Center, 26th and Avenue P, with its excellent acoustics and incomparable ambiance. Performers and listeners alike will be able to enjoy an exhibit of West Texas photography while soaking up some new tunes. The program will be held from 6-10 pm, on Sunday, June 24th. It will be structured slightly different from past showcases in that it will be an open-mic night. Songwriters need only show up and sign up to play. It will be on a first-come, first-serve basis. They must, however, be WTMA mem-

bers, and cannot do cover material (no matter how good their spouses or buddies think their new arrangement of "Smoke On The Water" might be.) One final requirement is that no amplifiers may be used. There simply won't be enough time for everyone to play if equipment has to be changed out between performers. Besides, Andy and Cary have enough trouble setting the knobs on the microphones without having to go high-tech.

As in past songwriter nights, the mood will be relaxed and open. This is a chance to try out new tunes or far-out old tunes, because you're not likely to have an audience this interested or this friendly again, at least not until the next WTMA Songwriter's Night. So, slap some new wires on that old box, try to learn most of those brand-spanking new lyrics, and bring a friend or significant other to the Fine Arts Center.

## You, Music, & The Law

BY CHARLES S. CHAMBERS

The greatest source of revenue in the music industry comes from public performance payments collected and distributed by ASCAP (American Society of Composers and Publishers) and BMI (Broadcast Music, Inc.).

ASCAP and BMI figures indicate that licensing of songs to television accounts for the majority of revenue, followed closely by radio with the balance coming from jukebox licensing and the like.

ASCAP is a membership organization consisting of composers, authors, and publishers and shares revenue equally between writers and publishers. ASCAP collects its revenues on the basis of a general license to broadcasters for its entire catalog which is based on a percentage of the gross receipts of the station. BMI is a competitor of ASCAP and represents writers and publishers as well. Like ASCAP, BMI charges broadcasters a fee based on gross receipts.

The basis of both organizations is to act as a clearing house for public performance of music. Without a performing rights organization, each radio station would have to contact each writer of every song it played to secure permission to play the song. Naturally, such a task would prove impossible and that is the reason ASCAP and BMI exist.

Payments are made to authors and publishers by the organizations based on a very complicated system which will not be dealt with at length here. Suffice it to say that both organizations rely on spot

checks, logs, and reports by broadcasters as to which songs have been played and how often in determining payment.

A writer may not join both ASCAP and BMI. He or she must make a choice as to which one best suits his or her needs. However, a writer or publisher can resign from one of the organizations as to future songs retaining collection rights as to songs previously registered with the organization which continues to be licensed by it.

Finally, membership in ASCAP is available to a person who, as a writer, has at least one song regularly published or commercially recorded, or as publisher, actively engages in the business and whose musical publications have been used or distributed on a commercial scale for at least one year.

BMI accepts, as a writer affiliate, any writer who has had at least one composition commercially published or recorded and any publisher who has actively engaged in the business and whose compositions have been commercially published or recorded and publicly promoted and distributed for at least one year.

For further information, contact BMI at 300 West 57th Street, New York, New York, 10019 or ASCAP at One Lincoln Plaza, New York, New York, 10023.

Next month's article will deal with mechanical licensing rights.

Charles S. Chambers is an attorney engaged in the practice of law at 2012 Broadway, Lubbock, Texas, 79401.



**WTMA Board Member Andy Wilkinson is certainly in the news this month. In addition to setting up Songwriter Night, the spotlight shines on his June 4 album release.**

## Texas Recording Scene

BY LLOYD MAINES

Well, there is a new record label in West Texas, "Adobe Records". This label was founded by Tom Woodruff. Tom has been a musician and music advocate in the area for many years. His first release will be a cassette/CD production of Andy Wilkinson entitled "Texas When Texas Was Free". The cassettes and compact discs will be in your local outlets June 4th.

I like these words from Woodruff about his new label: "Like any great region, the Southwest has gained its strength from the people who settled it. Adobe Records consists of a proud heritage given to us by our forefathers when 'a man's word was his bond' and a handshake was as good as a contract. Our mission is great music, great original

songs, and great artists. We bind all three together to build the musical essence of the Southwest."

We wish all the best to the folks at Adobe Records.

The Maines Brothers Band will release a new album on cassette and CD on June 8th. The album is entitled "Wind Song" and is the 8th album from the Maines Brothers. The album is on Texas Soul Records and can be found in your local outlets.

Elsewhere in this issue, find out when and where to attend Album Release parties for Andy Wilkinson and the Maines Brothers.

Adios until next time. Keep supporting West Texas Music Hour at 8:00 pm on KLL 96.3 FM.



# JUNE LIVE MUSIC CALENDAR

## ORLANDOS

5 Yellowhouse  
11 Mary Helen Snow  
12 Susan Grisanti  
18 Susan Grisanti  
19 A Class Act  
26 A Class Act

## OLD TOWN CAFE

1 Alan Munde and Country Gazette  
8 Andy Wilkinson  
15 Yellowhouse  
22 Yellowhouse  
29 The Toast of Texas

## TACO VILLAGE

2 Andy Wilkinson \*\*Album Release Party\*\*  
9 Yellowhouse  
16 Yellowhouse w/ Les Cadijns Deplaces  
23 Andy Wilkinson  
30 Alan Munde and Country Gazette

## JAZZ

Thurs.. - Sunday  
Tom Prenable and Jazz Alley

## MIDNIGHT RODEO

24 Canyon

## P. J. BELLY'S

Tues. - Sunday  
Donny Allison  
P. J. Belly and Lone Star Blues Band

## TEXAS CAFE (SPOON)

1-2 Robin Griffin Band  
7-9 Robin Griffin Band  
15 Tommy Hancock & W. T. Opry  
15-16 DVS  
22 Tommy Hancock & W. T. Opry  
22-23 Nelsons  
29 Tommy Hancock & W. T. Opry  
Robin Griffin Band

## PRIME TIME

Mon. - Thursday  
Kyle Abernathy  
Fri. & Saturday  
Masterpiece

## TOMMY'S PLACE

1-2 W. C. Clark - Blues Review  
8-9 Zydeco Ranch  
15-16 The Marbles  
22 Alan Damron  
29-30 Blue Thunder

## TOWN DRAW

Thursdays  
P. F. John - Jam  
2 Head First  
16 Jeff Patterson  
23 Crimson Tide

## ROSIE'S BAR & GRILL

Thurs. - Saturday  
Steel Strings

## THE PHOENIX

8 Maines Brothers \*\*Album Release Party\*\*

## CHEERS

3 Sereno  
17 Fandango  
24 Grupo Siempre

## DEPOT - BEER GARDEN

8-9 Big Lucy  
14 Bad Mutha Goose  
15-16 Urban Coyote

## DEPOT - WAREHOUSE

2 Ground Zero  
7 Ground Zero  
14 David Allan Coe  
15 Bad Mutha Goose  
22-23 Premier  
29 Johnny Reno

## CHELSEA STREET PUB

1-2 DVS  
4-9 Graffiti  
11-16 French Kiss  
18-23 Rocky Richardson  
25-30 Steve O'Neal

\*\*Remember, all bookings are subject to change - please call ahead\*\*



# Advertisements

## **SPECIAL INTRODUCTORY RATES!**

Advertising rates for WEST TEXAS SOUND, the official publication of the West Texas Music Association, (WTMA) are as follows:

- **CAMERA-READY (No changes or additions):**  
\$2.50 per column inch.....  
Example: 2 col. wide x 5 in. tall = 10 col. inches;  
then 10 col. in. x \$2.50 = \$25.00
- **NON-CAMERA-READY: (We do complete lay-out):**  
\$5.00 per column inch.....  
Example: 2 col. wide x 5 in. tall = 10 col. inches;  
then 10 col. in. x \$5.00 = \$50.00

## **HARRIS COMMUNICATIONS**

**Darryl Holland**  
GRAPHIC DESIGNER

- Macintosh II & LaserWriter Equipped
- Typesetting, Layout, Design, Resume'

**791-0013**

4412-74th St. • Suite C-100 • Lubbock, TX 79424

## **GUITAR LESSONS**



BY

**SUSAN GRISANTI**

*Susan Grisanti has been performing concerts throughout the U.S. and teaching Guitar since 1974. She was a semi-finalist in the 1986 Guitar Foundation of America International Competition, and was included in the 1983 edition of 'The Most Prominent Educators of Texas.' Ms. Grisanti has studied Guitar with Pepe Romero, James Bogle, Alice Artzt and others. Her teaching includes individualized instruction using the most advanced methods. She is currently enrolled in the Ph.D. program in Guitar at Texas Tech University.*

- PERFORMANCES AVAILABLE •
- LESSONS/BEGINNERS TO ADVANCED •
- ALL STYLES • • LOW RATES •
- ELEGANT HIGH-RISE STUDIO •

• 747-6108 •

## **WTMA Membership Application**

**Membership Dues Are \$10.00 Per Year**

Membership Includes:

- All Seminars and/or clinics held during the year
  - Subscription to "WEST TEXAS SOUND"
  - Name added to WTMA Mailing List
  - Invitation to all WTMA Monthly Mixers

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Home Phone \_\_\_\_\_ Work Phone \_\_\_\_\_

Please Check One:

☐

Renewal

☐

New Membership

**Hart Moving  
& Storage, Inc.  
Supports**

**THE WTMA  
&  
WEST TEXAS SOUND**

**John Hart**  
President

**302 Avenue L • Lubbock, TX 79408**



# THE GREAT WEST TEXAS HONKY TONK TOUR

## "Living In A Lone Star State Of Mind"

BY RON RILEY

I didn't see it coming, but I heard it, so the natural reaction was to duck. A Lone Star bottle makes a certain hollow, whistling sound as it flies through the air, same as if you blew across the top of a pop bottle.

I should've been watching closer because these two had been going at it all evening. Now the verbal threats had ceased, and actual violence had broken out. I was staying out of it. I was with the band, and it wasn't my affair.

There was a loud, high pitched crash as the misguided missile ricocheted off a cymbal then shattered against the wall above the drummer's head. He was a bit confused because he hadn't seen or heard anything until the actual impact, and was totally oblivious to the conflict on the dance floor until now. Like any drummer worth his salt, he had been steadfastly holding down the beat. But now with broken glass fragments raining down on him and his main love, namely his drums, someone would have to make him aware.

I knew before I ever turned to look that I would be facing a mad, confused man with weapons in his hands, and believe me, a drumstick can poke a pretty ugly hole in a beer gut.

When the drums stopped, I immediately wheeled around to assess the damage. Normally, when a fight breaks out, the worst thing a band can do is stop playing. So my first thought is to keep the music from falling apart in lieu of watching a good fight. If you can keep the music going, at least the crowd can't hear bones breaking and knuckles cracking.

At times like these, quiet serves to focus the whole crowd's attention on an ugly spectacle. It also scares the women away, and a dance hall without women is no place to be dancing cheek to cheek. It's certainly no place for a West Texas Honky Tonk Band.

You've probably heard about fights that "cleared the whole place." That's because the women begin to feel threatened and vulnerable and make an immediate dash to the exit with their escorts close behind. That leaves only men in the bar, and if the fight isn't stopped by that time, a real

brawl, likely as not, will break out.

It's not considered good manners to turn your back on your audience, and common sense will tell you not to take your eyes off a fight in progress, but in the interest of keeping this harangue from going any further, I was facing Charlie, imploring him to resume playing, especially since the rest of us had kept it together for eight or ten bars without a back beat. Besides, it wasn't our affair.

I quit playing at that moment and said, "Stay put. Don't move. You've got glass all over you. If you touch anything you'll be ripped to shreds." This was not far from the actual truth, but I said it mostly to keep him on the bandstand and out of any hostilities that might be going on out there in the distant darkness of the club. Besides, the bottle hadn't hit him directly, and he wasn't bleeding that I could see. It was a little sneaky tactic on my part because I knew he couldn't stand the sight of blood, least of all his own. I could barely see out into the crowd, and I had on a wide brimmed straw hat. I knew he couldn't see out there because of the blinding, ultra-bright spotlight. At that moment I felt sorry for him, but I wasn't gonna let him budge. I knew he would stay put long enough for me to figure out what to do next.

The conflict behind me was heating up. I heard glass breaking, lots of it. As I turned to survey the situation I saw a fat, beer-bellied fellow emerge from the darkness following a smaller man that he'd just thrown over a table and across the dance floor.

The rest of the band had stopped playing when I did and had already stationed themselves on the floor in front of the bandstand. The guitarist was armed with a mike stand and the bassist had very resourcefully produced a rounded, heavy looking, wooden table leg. Both were standing ready to defend our instruments. I reckoned these were good men to have on my side in a fight, men who knew instinctively what to do without being told. It's hard to beat a veteran Honky Tonk guitar picker.

The fellow who had just been airborne came to rest some two feet away

from the bassist. I jumped to the floor holding my precious guitar like a baseball bat. I sure as hell wasn't going to hit anyone with her, but I couldn't let anybody know that, especially my men.

Through the dim, smokey haze I could see there were no innocent bystanders. No one was leaving, and almost everyone was fighting. Women were fighting women, men were fighting anything that didn't duck, and the owner was fighting everyone. It was a little like a scene from a Civil War movie. The suspended smoke with figures engaged in mortal, hand-to-hand combat made an eerie sight backlit by soft neon. Only the words Lone Star kept me in this century. Several times the action neared the band bunker, but somehow it always went the other way.

I'd been in this sorry excuse for a one horse town for only a few hours, but I knew that the sheriff's office was within direct line of sight of the front door to this place. I figured it was just a matter of time before the place was overrun by the city's finest. We just stood there waiting in disbelief, watching what had to be a scene from "Twilight Zone" come to life.

Finally the owner yelled at the top of his lungs, "Stop! Stop it!" and, as if Moses himself had raised his hands, the crowd parted. They began to laugh and pat each other on the back while picking up tables and chairs. I flat couldn't believe my eyes.

I looked at Charlie. His color had gone back to his normal pink now, but he hadn't moved a muscle, probably for fear of cutting himself. I know for a fact that's why he hated to shave with a safety razor. He often fainted at the sight of his own blood.

"Last call for alcohol," yelled the owner. He was making his way over toward us with a big grin on his face. He didn't look stupid, but no one in his right mind would serve alcohol to anybody who'd just been in a fight, and everybody in this place had just seen hand-to-hand combat on a personal level.

He handed me a longneck and an

envelope with our pay for the weekend in it. We both gestured our bottles in the air to health and sucked hard and long. I lowered my bottle and began to shake my head in obvious bewilderment.

He spoke first, "Don't let this upset you. A lot of these folks live out in the county, and they get to town once a week. Hell, this happens all the time. We're just glad to see each other, and a little rough housing don't hurt nothin', especially if nobody gets hurt."

He told me thanks for the great music we had played and said I should give him a call for some more bookings the next month. Before he turned away, he glanced up at Charlie, still standing in the same place looking dazed. He said, "Take old Drumstick out back and hose him down before he cuts his own throat." He wheeled around and strode back over toward the bar stopping on his way to shake hands with some of his most recent sparing partners. They were clearly talking about me and the band. They all had a good laugh, and the owner turned his beer up and killed it. Then he lobbed it toward me in a smooth underhanded motion, sort of like a father playing catch with his four year old son. Being a right-handed drinker, I caught it with my left. He just grinned playfully.

He yelled, "Teach that drummer that same move and you've got it made."

I got in the last word with, "If you'd just install a little chicken wire around this bandstand, we'd all sleep better at night."

He knew it was the truth, but we both knew chicken wire was for old time honkytonks, not high class dives like this one.

I couldn't help thinking we were gonna have to find another place to play next month. Or maybe not. We did make a good first impression. At least no one got hurt, and the rent goes on. I just don't understand how he keeps any business coming around here on a regular basis. But it's just not my affair, and stranger things have happened on the Great West Texas Honky Tonk Tour. I just wish they wouldn't happen to me.

**WHITSON**  
MUSIC CO.

DRUMS - GUITARS - AMPS - HORNS - VIOLINS  
P.A.'S - MIKES - STRINGS - ACCES.  
RENTAL PURCHASE PLAN  
FINANCING AVAILABLE

(806) 765-5124

**MaineStream**  
Productions

1214 Avenue Q • Lubbock, Texas 79401

Lloyd Maines

806-747-1370



# Trips With Uncle Bob

Think back folks. . .

The Time: About 15 years ago.

The Place: How about Texas?

The afternoon was hot, the music was not. The festival was just not going anywhere but down the porta toilets. The band on stage was really working hard, but to no avail. The crowd was drunk, hot, and tired. Everybody wanted to see heaving, wet, T-shirt covered breasts and not the sweaty guys on stage. Got the picture?

The boys in the band had been on the road for a while playing their own brand of hard rock and roll. Remember, this is back some years ago and the music was basic, rough, raw, and really . . . well really raw, rough and basic. Not to mention a lot of feedback. You played fast. You played loud. You played aggressive. You ran right over your mistakes and anybody else's that got in your way. Did I mention that a lot of it was really bad? Anyway, back to the band.

Were the boy's having fun? Well nobody had hit them with anything heavy yet and believe me the boys knew what to look for in the way of projectiles. Being on the road, playing wherever and whenever they could was just plain killing the boys. Rock and roll is a hard lover. It's an expensive friend and a dedicated killer. It's a great time on stage, but the trip home is heck. Anyway, the whole point is, that the boys were not too fired up about playing for this particular crowd in the first place. When you're on stage something makes you want to do good and the boys were really trying to win this crowd over. They just couldn't find the right button to push.

Until . . . the perfect idea was presented to the band. Actually it was more or less shoved in their faces. The whole front row mooned them.

Yep, 20 ugly buglies pointing straight up to the stage. Kind of a neat reflection on some serious music, huh? Now, most bands might have folded. Some bands might have cried. Some

bands might have fallen in love. Our boys called a meeting. The singer for the band quickly filled the other guys in on his idea and they went to work. The stage lights dimmed and then were turned off. The singer's mike stand was lowered as far as it would go and this left his microphone about waist level. He pulled one of the other guys mikes' off its stand and kept it in his right hand. Facing the band, he drops his pants and bends over. (I just don't think I can do this story justice trying to write about what happened.) The stage lights are called and spots are hit, but only on the singer. What did the crowd see? The guy is mooning them back!

And . . . what's this? He's got a microphone stuck up his bohunkus. Nobody says a word for a second . . . then it sinks in. They roar, they applaud, they laugh and then they pay attention. When all is quiet the singer, who still holds the mike in his right hand and his left cheek in the other, says through the PA . . . "So you want to see an —hole sing?" Standing ovation. The —hole does one song and two encores.

I guess the funniest part to old Uncle Bob is that this story is true. No kidding, the singer and some of the guys who were in this band are still around the Hub. Still playing and still doing time in the trenches.

Anyway, if you run into a tall, red-headed singer, ask him "When is the —hole going to sing?" His wife loves for him to tell this story.

Until next time,  
Uncle Bob

P. S. I do carry a current poetic license right next to my lifetime sustaining Republican National Committee card - member since 1985 #9406530. Check it out homeboy.

# The Art of Gigging

Tips Given On How To Improve Your Technique

BY SUSAN GRISANTI

Some musical food for thought: "The ultimate justification of the work of art is to help the spectator to become a work of art himself." (Bernard Berenson, 1865-1859, American art critic)

Congratulations! West Texas musicians should be simply ecstatic that we now have an active live music scene. Last year at this time there were about four to eight advertised performances per week, compared to about thirty to thirty-five per week locally since this past January. Local musicians, you can no longer mope over the fact that "there's no place to play" - live music here has finally been resurrected from the ashes of the 80's.

This writer has been in West Texas since '81 and has never seen a wider variety of places to play or styles of music being presented, and the topper is that we now have our own newspaper to air musical events and views. This brings up the issue of our responsibility as musicians to the restaurant and club owners involved in live music. This is a critical matter because ultimately our professionalism and attitude will determine whether or not Lubbock's live music trend continues.

For musicians who may be venturing into securing live gigs for the first time, here are some things to keep in mind when approaching club or restaurant owners about playing at their establishments:

1) The "establishment" owner sees you as a way to bring customers back to his/her store. He/she may rate you as a business proposition and not necessarily think of hiring you simply to showcase your talent. Remember this during your interview and have a promo package ready which includes photos of you dressed and posed as you look on stage. If the establishment has not yet had experience booking live musicians, be sure to say that your performing there will bring more

visibility (i.e. more customers) and will include free advertising in the local newspaper calendars - every business loves free ads. You may even offer to hang posters around town or consider paying an avid fan a few dollars to do it for you. The amount of advertising you have to do will ultimately depend on how much "draw" said establishment expects of you, and it's wise to have a simple contract which includes these details.

2) Repeat visibility as much as talent will help establish your name as a performer. Many acts don't get the number of gigs they'd like to have simply because not enough people know about them. Playing for the local jams and/or having a steady monthly or bi-monthly advertised gig is a good way to get your act established. Sometimes playing for little or no pay can have long-term benefits such as being invited back for a radio or TV spot which may secure you some better paying gigs. Local acts who have been consistently willing to do this have secured a great number of paid gigs (approximately \$75/hour per performer) without a booking agent.

3) Your acts' music and image should fit the gigs you'll be auditioning for - remember that although you are an artist first, you are also an entrepreneur and your "product" is your music; even artistic license will not allow you to forget this.

I'm predicting the trend for live music in West Texas will continue to grow and we'll see about 75 advertised live acts per week in Lubbock before long. For more detailed information on contracts and other music legalities contact Charles Chambers at the West Texas Sound, P.O. Box 65081.

Other tips on the art of gigging would be greatly appreciated so please submit your ideas or articles to WTS.

## Letters To Uncle Bob...

Dear Uncle Bob,

How come some girls always manage to get "back stage" passes to concerts? I've tried talking to the roadies at the shows and they all want me to talk to someone named Dick on the bus. I've never met anybody named Dick on any bus. This guy, is he on every bus? Please tell me.

Signed,  
Confused

Dear Confused,

I can't believe anybody would fall for that. Don't listen to those guys. Dick's here with me, and he would love to meet you.

Uncle Bob

Dear Uncle Bob,

How come a guitar has six strings? I mean, why not 5 or 7 or 8? Has it got something to do with octaves?

Signed,  
Harry B. Hind

Dear Harry B.,

It has absolutely nothing to do with octaves or scales or any other kind of fish. It's cats. Cats are why guitars have six strings. Here's why.

Back in the old days, guitar strings were all made of cat guts. Yep, cat innards. Strung out, dried, then strung on.

The first real guitar had 39 strings and was about 6' long. It took 3 guys to play it. One to hold it, one to pick it, and one to finger it. Quite a show really. Well anyway, the basic problem was the cats. They were running out of them too fast. Of course you know what happened. They started making the guitars shorter and with fewer strings 39, 36, 28, 18, etc. They found out that they could get more mileage out of one cat if they only had six strings. Simple. I thought everybody knew that.

## WTMA Officers and Directors for 1989-90

President . . . . .	Chester Marston
Vice President . . . . .	Chris Harmon
Treasurer . . . . .	Andy Wilkinson
Secretary . . . . .	Bill Lee

### Directors:

Dan Caddell  
Brad Green  
Joe Piland  
Charles Chambers  
Don Caldwell  
Lloyd Maines  
Wally Moyers  
John Nobles  
Susan Grisanti



# RHYTHM, RHYMES, & ROYALTIES

BY CARY C. BANKS

\*(A couple of years ago, I did an article on censorship for our West Texas Music Association newsletter. Recent events and comments have prompted me to again explore this touchy subject.)

\* Amendment I - Constitution of the United States of America - "Congress shall make no law respecting an establishment of religion, or prohibiting the free exercise thereof; or abridging the freedom of speech, or of the press, or the right of the people peaceably to assemble, and petition the government for a redress of grievances".

Loosely translated - "It's my song, I'll say what I damn well please!"

A few years ago, Tipper Gore (Wife of senator Albert Gore) formed the PMRC (Parents Music Resource Commission). This group's intention was to require record companies to print warning labels on their products - warnings that lyrics contained in the products were considered obscene, offensive and otherwise unfit for listening, especially for adolescent audiences. Frank Zappa called the PMRC a blatant attempt at censorship. Former teen idol, Donny Osmond, predicted that such warning labels would only increase sales of this material to younger audiences. His predictions have proven correct. (Witness the success of such artists as Guns-N-Roses and various Rap groups that use a healthy dose of what George Carlin once referred to as the "7 Dirty Words".)

With the recent focus of media attention on such comics as Andrew Dice Clay and Sam Kennison and groups such as Guns-N-Roses, once again the age old question arises "Who gets to decide what I can listen to or write?" Here is my personal observation and opinion.

First of all, it seems a little bizarre to me that only a couple of decades ago, Lenny Bruce was being jailed for a nightclub monologue that any five year old can now hear on cable television. While I believe that Lenny Bruce was treated

badly and hampered severely in his artistic endeavors, what has happened since that time has spawned the likes of Andrew Dice Clay; who not only use an inordinate amount of the "7 Dirty Words" but (here's the frightening part) use their art to promote hatred, bigotry, and sexism. The same is true of groups like Guns-N-Roses. (Personally, I enjoy a good deal of Guns-N-Roses music, which makes it harder for me to deal with some of the attitudes they promote.)

I believe, as a society, we have abused our First Amendment rights so severely, they have all but lost their meaning. I know there are those who would argue that without "total" artistic freedom, there is no freedom at all, but, although the First Amendment does guarantee me the right to say anything I choose, any time I choose, it does not (in my estimation) give me the right to scream obscenities in a school yard full of young children.

I believe there is another point of view here also. If a songwriter is reduced to describing the act of lovemaking by only using four letter obscenities, then I believe that writer has some serious problems. Anyone can use language to shock, degrade, and desensitize, but a good writer uses language to create, inform, inspire, even enrage at times, but always, ultimately, to uplift and present the beauty of the human spirit.

It's been said the pen is mightier than the sword but as songwriters, I believe we should use words as tools - not as weapons.

\*\*\*\*\*

On a lighter note - to all songwriters - on our new album "Wind Storm", the song "I Wonder Who She's Thinkin' Bout Now" was sent to us by a writer from Connecticut, Paul Hotchkiss. Paul has been pitching us tunes for a number of years and we finally cut one of his. Persistence Pays Off!

Until next time - Write 'Em if you Got 'Em!

## Threesome Set Sights On Summer Sessions

continued from pg. 1

They are currently in the midst of recording their first album, tentatively an eight-song collection of originals written by Welch during a short period before Ground Zero came about.

"It's finally time to do a project. After being together for over a year it's now time to get a product out there," Welch noted. "We're working on several things right now. It's been going so smooth because we've been working up these songs for so long."

They most certainly have. The multi-talented spokesman for the band, a youthful thirty years of age, has in fact been working at his trade since the age of thirteen. Having seen his various bands play over the past several years, curiosity caused me to ask just why he stuck around his native Lubbock so long.

"I'm comfortable and I think we can do what we need to do here. I probably should have moved off a long time ago but just didn't. As I've gotten older a lot my life has changed and I've just tried to balance things." He added, "We play here because we do well and we're working on the tape. Once we get that done we're gonna work on promoting ourselves a little harder in other places, though."

Due in August, that self-produced tape should go a long way towards making Ground Zero a name band in larger music circles. Welch points out that maintaining a tight grip on the direction of the band is of utmost importance. Along with engineer Jimmie Mason, the three band members are striving first and foremost for individuality among the masses.

Welch said, "Richard and Merl are both tremendously talented. You know, Rico doesn't say a whole lot but he has a real good ear for mixing and he'll have a big part in that on this new album. Just keeping a hand on the music is the most important for us because once you give that (control) away it's gone."

That brings about another question, specifically the music itself. Resembling something more along the lines of Simple Minds rather than the Rolling Stones, the once heavy metal-minded Welch is indeed marching to a different drum these days.

"We don't sound like we're from here. I feel like we have kind of a European sound. In the bands I've been in before, it was a heavy metal or

hard sound. Right now, we're just looking to do something original and modern," said Welch. "Before, I just couldn't sing Led Zeppelin and all that stuff. I've just now gotten to the point where I can stand to hear myself sing. A couple of years ago I couldn't. I've just tried to write things for my own voice; that I can sing and feel good about."

And what about that different sound?

"The 'club music' is something that I really have come to like. The heavy drum feel; that mixed with the airy sound done live. Don't get me wrong; we still want to get down and rock 'n roll but the main thing that we're trying to do is get an original sound. That's what all (successful) people have; good or bad they all have it."

And what about his approach to songwriting? The primary writer of the group's tunes, Welch flatly stated that the blues are simply not in him. Though quite capable of a number of musical styles, perhaps his point of view is shaped more by the positive direction he's taken within the last year.

"I've just never been able to write that type of thing. I've certainly had my share of peaks and valleys but I've got a new marriage and a baby on the way. I like to work with melodies and that type of thing. But you can still crank us up and that's unique."

In many ways, success for Ground Zero seems to hinge more on that brand of uniqueness rather than anything else. The warrior in Welch seems to have sustained himself just long enough to see the seeds of success come to fruition. No doubt the leader of the band has settled into the driver's seat for the big turn.

"I think it took me this long. Maybe if I'd moved off or something I might have hooked up with some producer and it would have come sooner. But it's been hit or miss with me; trial and error. Up here (in Lubbock) we've been playing a lot of our own songs and people don't seem to mind too much. On this album, I guess we've sped everything up and made sorta 'cruisin' music'. To me, ridin' in a car listening to your favorite music has always been the best so we're tryin' to create a little 'car music'...get a little buzz created."

And that, as Welch sees it, is just like starting at ground zero.

## LETTERS

As the official publication of the West Texas Music Association, WEST TEXAS SOUND extends to all readers an invitation to respond with letters of suggestion, complaint, or question. Remember, this is your space...

Write to:

WEST TEXAS SOUND, P.O. BOX 65081, LUBBOCK, TX 79464

West Texas Sound  
% West Texas Music Association  
P.O. Box 65081  
Lubbock, TX 79464