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Volume 1 • Number 12 • April 1991 • FREE

A 'Fiel' For Music

PRESERVATION OF CULTURE CORNERSTONE OF CAREER

BY SHANE WEST

You've got to hand it to the guy...he's really got a Fiel for music.

To begin, let's face facts: Lanny Fiel is the last of a dying breed. A guy who cares as much (if not more) about the past and the act of preserving it for future generations as he does for the future itself.

As we began our talk about his life and (many) careers, some key elements quickly became apparent. Though he is a richly talented musician himself, as many who read this article will no doubt readily attest, Fiel is the type who would much rather talk about his role in documenting the accomplishments of others. This interview took shape at a dizzying pace...with Fiel rather quickly hurrying through only minute details of his own life as a musician to begin with what really matters most to him: capturing the magic of music. He's written several instructional fiddle books with master fiddlers Joe Stephenson and Frankie McWhorter and is working on implementing a nation-wide teaching program for children in addition to the things which proceed in this article. Heck, he didn't even tell me about playing with Jimmy Buffett 'til I was walking out the door. It would take several volumes to tell the Lanny Fiel story but...

Let's start somewhere near the beginning...

(Jumping in) I'm from here in Lubbock and I got interested in music back in high school. Do I have to say when? Back in the '60's...late. I played with a band call Willie and the Red River Band. We did two records for RCA. Then I worked playing music in Nashville. It was there that I got interested in country music. Up until that point, I'd been interested in rock 'n' roll and blues. Up there I heard Bill Monroe and people like that. But it wasn't

really until I got back here that I really got interested, though. Back there, I was doing a futile effort of trying to play rock 'n' roll in 'Hillbilly Hollywood.'

Sounds like you were maybe a little ahead of your time.

(Laughs) Of course, now that's pretty much what country music has become...watered-down rock 'n' roll.

What did you do with this somewhat new appreciation of country?

I started playing in some country bands here and really wanted to play steel guitar. I bought one and it was just a junkpile. You'd hit a note and it'd go up but it wouldn't come back down all the way. The guy threw a fiddle in with it. I went out to Texas Tech to get some violin lessons and gravitated toward playing orchestra music. I wound up going through the music program out there and got my degree.

That's a lot of diversity. From rock and blues to country to orchestral violin? Tell me about what you do musically these days.

Right now, I do a lot of things. I play in the orchestra...viola in the Symphony. I play fiddle music with a little bluegrass band called Yellowhouse and I also play cajun music with a band called Les Cadjins Déplacés (The Lost Cajuns).

I've never known anyone who did so much simultaneously. But I know that's not all you do. Tell me about your radio program.

Well, I approached KOHM FM (89.1) last year about doing a radio program on folk music because I knew they were interested. I volunteered to do some type of program for them. What evolved from my effort to do something was a program which features roots music. I'm interested in folk music and traditional music. I almost hesitate to say

See ROOTS pg. 6



• 'SOUND OFF' •

Thanks For The 'Crisp' Interview...

Dear Cat Crisp,
I would like to thank you so very much about the article about Doug (Smith), it was very nice of you to write such a fine article, it's so good to see that some people still appreciate fine music. Cat, keep up the fine work and, again, Thanks.
Tommy Smith
Kermit, Texas

Kudos To Cat for Caldwell Story, and...

Dear Editor:
Well, folks, you have finally done it. You have forced me to take pen in hand. I have been enjoying the fine features and articles for months, promising myself that I would let you know before the next issue came out. Until the February issue all I did was promise myself but now you've done it, and I MUST COMMENT on Cat Crisp's feature article on Don Caldwell. (I hope the statements I make do not embarrass Don - that is certainly not my intent.)

As I read Cat's story I was reminded of some of my own experiences with Don at Don Caldwell Studios. I would like to share some of them, but space and sensitivity to your readership do not permit it.

Suffice it to say that in the years I've known Don and used the studio I have joined the ever-increasing multitude of fans of both his own musical talent, as well as his ability to extract from others their very-best effort. I am also a big fan of Don's for his vision and fortitude. As a small Lubbock-based label, we too must concern ourselves with the daily struggle of acquiring national and international RETAIL distribution. Don has been at the front of the campaign to convince a mercenary world that we can, indeed, make "WORLD-CLASS" music right here in Lubbock!

The very first record I ever recorded was done in Odessa. I have since recorded in Austin, Houston, Nashville, Muscle Shoals, and my garage, and can honestly say that I've never been treated better, or had more success than the many times I've recorded at Caldwell's.

Don's lovely wife, Terri Sue, and I were nominated for "Duet of the Year" in 1988 by Independent Record Magazine. Don and co-producer Lloyd Maines have been credited on my last five consecutive "national chart" singles, with glowing response from virtually every country in the world regarding the production quality, and I know there have been many out-of-state artists and bands who have traveled to the Hub City solely because of the reputation of Don and the studio.

I mention all the above only to ask this question; At what point does one qualify for a plaque at the Buddy Holly memorial? I don't have a vote, but it would seem to me that the time is nigh for considering Don for such a nomination.

Finally, (finally), I have two thoughts concerning other items in the February issue. The first has to do with Tommy Hancock's review in which he mentioned the Town Draw. Maybe I missed something, but it sounded to me like Tommy was complimenting both the band and the club. I took it to mean that the Town Draw has a diversified audience, and that the band being reviewed has a diversified repertoire. (Look it up.) So, what did I miss?

I also was saddened to read about Wally Moyer. His ready smile and kind word will be missed by all, and I offer my condolences to our friend Wally, Jr., and the other members of Wally's family.

I didn't mean to make an epistle out of this but I couldn't pass up the opportunity to thank you and Cat Crisp for the excellent story on my friend Don Caldwell. Thanks!

Johnny Travis
TIP Records
Lubbock, Texas

'Tasmanian' Angel???

Dear Chris,

Today, I received a call, about quater-of-four, from a gentleman in Austin, Texas, at the Department of Commerce, "Texas Music Office." He was wanting to talk to De'Bra Robinson with "Promotions By De'Bra Robinson." He went on to say that he saw my name on the Promotion of Texas Music List, there, and wondered if I had time to go over a few things. I told him about the many different styles of performers in the Lubbock area. Using my "handy" March 91' issue of the West Texas Sound, I was able to look and tell him that there were over a dozen places listing their promotion of live music in the city. He and I (both) mentioned performers in which we had mutual acknowledgement of. This conversation ended at this point with sparks of interest from both sides and the exchange of addresses. He also requested permission to post "Promotions by De'Bra Robinson" on their listings they sent abroad... I offered to send him a copy of March 91's SOUND.

I hung up, then began to read through the SOUND (although I'd delivered my route, I hadn't had time to really read the paper since it arrived.) I can't help but reflect on all the work and time that must go into getting the SOUND together.

I'm sure what I see has already been seen by others. But, we (WTMA members, musicians, promoters, etc.) can make matters easier for one another, by meeting the scheduled dead-lines and maintaining our commitments to the SOUND. Remember that working together can make it fun in the beginning and end!! Therefore, fewer printed apologies will be requested or felt needed.

I've only been distributing the SOUND for a short while now, but, I really do get a good feeling when I'm greeted with smiles and hand shakes. I deliver each establishment person their "monthly stack" whether I'm posting my monthly promotions there, or not.

Thank you each and every one!!!

—AKA—
"Tasmanian"

THE PRESIDENT SPEAKS

"South By Southwest"

Q: What do you get when you combine 3 or 400 hungry, unsigned musicians with talent buyers, record companies, Music Associations, beer, softball and great weather?

A: A little Music and Media event in Austin called South by Southwest.

1991 marked the fifth anniversary of SXSW. The five day and night event was hosted by the *Austin Chronicle* and BMI, and co-sponsored by over twenty regional arts and entertainment magazines. SXSW features the conference itself, a music festival, 9th Annual Austin Music Awards, a General Store, and last but not least, a softball tournament and barbecue.

The Conference featured over sixty panel discussions, intensive sessions and workshops on a variety of topics in the music industry and media field. Music business leaders, journalists and artists share their perspectives and experiences. These sessions dealt with the music industry from all angles. If you work for a major label or are an independent Producer, if you are an established musician or a rising star there was some sort of Panel discussion that could be useful to you. There were sessions on Blues, Folk, Children's Rock, Tejano, "Alternative", and Dance Music. Do-it-yourself demos and videos were discussed, as was how to handle you or your band on the road. There was even a session on the critics role in the local music scene.

Then there is the Music Festival. For four solid evenings, in over twenty of Austin's live music venues, five acts a night played to packed houses. Musicians from all over the U.S. and overseas played for talent scouts and enthusiastic crowds. It was truly an experience to be able to listen to a Reggae band for an hour, go next door and hear Andy Wilkinson do his thing for the next hour. There is no way to see it all, but it sure was fun trying!! As far as I know, Andy was the only Lubbock musician featured as a Performer at SXSW, although Lloyd Maines was there to add that good steel to Jerry Jeff's Birthday Bash at the Driskill Hotel. Next year would be a good time to consider sending a solid Lubbock contingent to Austin. Lubbock is well represented in Austin, already having wooed away the likes of Joe Ely, Butch Hancock, Jimmy Dale Gilmore, Jesse Taylor and David Halley. There is definitely a music mother lode here that needs mining!!

I like people who enjoy a little beer and barbecue on Sunday, mixed with a lot of softball. I got to play in the tournament on the Mixed-Media team. Mixed-Media meaning no one knew what else to call us. We made it to the semi-finals but were matched up against the team that finally won the tournament. Oh well, such is life. Winning would have meant I had too much fun for a weekend. It was a great and rewarding experience as it was.

The one huge impression I was left with after all this, is that a lot of people benefit from the music industry. From the producer to the performer, from small clubs to huge concert halls, we all need to support the industry in our particular area.

I would like to thank the members of the WTMA for sponsoring me on this endeavor and hopefully, I can apply some of the things I learned.

Until next time...

Chester Marston III
President, WTMA

"Hub-Bub"

MUSIC MUSINGS & ASSORTED WHAT-NOTS

BY CHRIS HARMON
Managing Editor

April represents quite a milestone for this publication. If you will look at the header, on the front page of this issue, you will notice that this is **Volume 12!!!!** One whole year has elapsed since the idea for a newspaper actually turned into words on these pages. Chester Marston, president of the WTMA, introduced the paper by writing, "Published once a month, the **WEST TEXAS SOUND** should provide something for everyone. Feature articles, lots of photographs, a calendar of events, and large, high visibility ads will form the structure of the publication." Hopefully, the **SOUND** has provided something for everybody, in these twelve issues. More importantly, though, we hope to continue providing you with an interesting and entertaining publication. It is letters to the Editor, like the ones in this issue, that tell me we must be accomplishing our goal. Special thanks are in order to the WTMA Board, the advertisers, and all the writers, for their support in West Texas Music and the **SOUND**.

IN THIS ISSUE

The President, **Chester Marston**, just returned from the **SXSW** conference in **Austin**. I look forward to hearing more about the seminars, but I'm sure all I'll get is softball stories. Along with Lloyd Maines' usual studio call (recording news), he has submitted another piece by our old friend **Curtis Cates**. Mr. Cates was first seen in these pages writing about the "**Hillbilly Peckers**" (Vol. 3). **The Phantom of the Opry** is back this month reviewing something for the kids, and **Rebecca Hopkins** writes about music around town, in Live Shots. We welcome back **Sue Swinson**, this month, with another Sound Around, featuring **Connie Walker** from Hereford. **Cary Banks** offers some serious thoughts on funny business, or parodies, and **Susan Grisanti** has some helpful hints on how to learn the notes on each fret, in **The Essential Guitar Positions**. **Tex Slim** returns with his **Compact Disc Reviews**, and this month offers a trivia question.

NEW MEMBERS

I would like to take this time to welcome and thank the folks who sent in memberships this month. It is your support and donations to the WTMA, that keep this paper alive. Welcome aboard: Mr. and Mrs. Tommy Smith, from Kermit; Danny Rhodes, from Shallowater; and Bill Hulsey, Randy Miles, and Robin Griffin, from Lubbock. A reminder to all members - your donation to the WTMA supports the organization for one year. Please take the time now to renew your membership.

Volume twelve looks like it's shaping up to be another great issue, capping off a great year. If there's something that you feel has been missing from this publication, please drop us a note. After all this paper is for your enjoyment. Let us know. If you can't afford a stamp, remember, the WTMA meets every month to discuss business and up coming events. This month we will be meeting at the Texas Cafe and Bar, Thursday, April 17. Hope to see you there!

CH

West Texas Recording N•E•W•S

BY LLOYD MAINES

West Texas recording studios are staying busy in the first quarter of 1991. Creativity abounds. Songwriters and singers, all wanting to have their art preserved on tape. Here's what's been going on:

BROADWAY STUDIOS:

Demos: Jerry Brownlow, Kris Johnson, and Venny Thomas.

Albums: John Crouse just finished an album, The New Life Singers and Harley Galloway are both recording albums and Mark Paden tells me they are working on miscellaneous video sweetening and post scores including one for Aerocare.

DON CALDWELL STUDIOS:

Demos: Kenneth Precure, Jimmy Collins, Cary Banks, Fang and Talon, Jeff Nicholson, Brent Cox, Nowlin Tubbs, Sara Waters, James Wills, Shane Jennings and Kay Kroll.

Albums in Progress: Lauri Turpin, Reggie Vaughan, Wilson Baldwin, LaTronda Maines, Tick Tock, Nowlin Tubbs, The Ambassadors, Lubbock

Christian University A Cappella Chorus, Cheryl Lewis, Andy Wilkinson, Eve Johnson, and Tom Stampfli.

Albums Completed: Crystal River, Univerzo, God's Country, Kurt Brummett, and Lubbock Christian University "Best Friends."

Jingles, Advertising, and Sound Tracks: Dana's, KAMA-El Paso, Tarpley Music, United Supermarkets, Gebo's, MacAlex Computers, and sound tracks for the Texas Tech fraternity-sorority Sing-Song competition.

JUNGLE STUDIOS:

The Nelsons and comedian Captain Rowdy both have completed albums, and D.G. Flewellyn is continuing work on his album.

AUDIO CHAIN:

Crystal Creek is working on an album. Blake Kitchens just finished an album. Bo Darvill is working on a demo, and the HI-D-HO recorded a jingle.

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Tuesday Specials 7-11 pm
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Friday Specials 9 pm - 11 pm

• TEX SLIM'S • CLASSIC WAX

COMPACT DISC REVIEWS

EDITOR'S NOTE: Tex Slim is a former disc jockey and retired harmonica player. He owns and operates a compact disc library (600 discs) in Shallowater, Texas. He can be reached through this address: P.O. Box 1207, Shallowater, Tx., 79363.

This Month's Picks...

John Mayall & the Blues Breakers - John Mayall Plays Mayall (Live!) (London) This is the debut of the Dean of British Bluesmen. It is a 1965 mono club recording (Klooks Kleek) captured at the club-next-door to the Decca Recording Studio. Mr. Mayall's band included Roger Dean on guitar and John McVie (Fleetwood Mac) on bass. This is vintage jazz-blues, with John Mayall playing both keyboards and harmonica. The sound quality on this disc is far superior to later Mayall live recordings. "Mayall Plays Mayall" is a collector's must. **A+**

Sonny Boy Williamson & the Yardbirds - Live in London! (Optimism) Sonny Boy Williamson (Rice Miller) went to England to tour in 1963. He chose a local British blues band, simply known as the Yardbirds as his back-up band. This band had an unknown young guitarist with the nickname, "Slowhand". The nickname was derived from his slow-blues style he mastered on the club circuit. Sonny Boy's gutsy vocals and super harp work blended perfectly with the young Yardbirds rhythm and blues. This recording has been out of print since the mid 70's. This CD is of superior quality and this music shows why John Mayall Hired "Slowhand" to work with his "Blues Breakers". **A+**

Johnny Winter - Johnny Winter And - Live (Columbia) In the early 70's, Texas boy, Johnny Winter moved away from pure blues and progressed to rock-blues. Mr. Winter hired a band and called it Johnny Winter And. And is an old rock (top forty) band formed in the 60's. This band was known as the McCoys ("Hang on Sloopy"). The Zerringer brothers were the driving force (Rick on guitar and Randy on drums). Rick changed the first letter of his name (Z to D) and Randy went as Randy Z. This is one of only 2 Lp's released with Johnny Winter and Rick Derringer working together on guitars (Rick later replaced Ronnie Montrose in Edgar Winter's, White Trash). Rock guitar rave-ups such as "Jumpin' Jack Flash" (Rolling Stones), "Rock & Roll Medley" (J.L. Lewis & Little Richard), and "Johnny B. Goode" (Chuck Berry) are contained on this disc. Johnny Winter And - Live! is 70's rock & roll at its best. **A+**

Beck, Bogert & Appice - Beck, Bogert & Appice (Epic) Jeff Beck departed the Yardbirds in the late 60's. After 2 Lp's with Rod Stewart (Truth and Beck-ola), Jeff decided to go 3 piece (i.e. Cream, Johnny Winter, Jimmy Hendrix, etc.). Mr. Beck hired 2 members of the defunct rock-blues group known as "Cactus". This super trio only released one studio and one live Lp. The live Lp is vintage Beck with super vocals by Bogert and superb drum-work by Appice. Beck, Bogert & Appice is excellent. **A**

Journey - Journey (Columbia) Journey was the brain-child of Neal Schon. Mr. Schon was an apprentice guitarist in Santana until this Journey concept became reality (1975). This debut Lp has only slight reminders of Schon's work with Carlos Santana. Over 40% of this disc is instrumental. This Journey is one of only 4 Lps ("Look into the Future", "Next", and "Dream After Dream" are the others) that does not have the top-forty vocals of Steve Perry. Schon, very effectively, supplements his guitar with Greg Rollie (Santana) on keyboards and Aynsley Dunbar (John Mayall) on drums. This first Journey Lp has just been made available on CD and is truly quality music on disc. **A**

Steve Miller Band - Brave New World (Capitol) Steve Miller is a Dallas, Texas boy with guitar music in his blood. Most of the 60's and early 70's Steve Miller catalog is out-of-print. Brave New World is one of only 2 early Steve Miller Band Lp's on CD ("Children of the Future", is the other). This undated CD has the 2 super hits, "Space Cowboy" and "My Dark Hour" on it. The only flaw on this Miller disc, is the fact that it is only 29 minutes. The quality of the CD makes collectors wonder why Capitol has not put every Steve Miller Band Lp on compact disc. Later Steve Miller work turns pale in comparison to Brave New World. **A**

Tex Slim Trivia Question...

What ever happened to Lubbock guitar legend Vince Hopkins and his band, "Street Theatre"?

Send answers to:

Tex Slim, P.O. Box 1207, Shallowater, Texas 79363

NOTE: Most compact discs reviewed in the Tex Slim Classic Wax column were acquired as a special order from Hastings or Sound Warehouse.

FANTOM OF THE OPRY REVIEWS

The Fantom has something good to review this month...Radio Station WOOF (The World of Folklore). This delightful recording for children of all ages by Bill Wellington is entertaining, informative and interesting. Master musician and storyteller, Bill Wellington has created a wonderful recording. The most unusual cast of characters (Dr. I.M. Anonymous, Rover Reporter, Gnarley Roadrash, Laurence the Walrus and others) introduce children to the world of folklore through jugs, reels, folk, fiddle tunes, and fun rhymes and stories.

I listened...I liked...but the proof of the quality material in this recording was not complete until I consulted a panel of experts. I called in the neighborhood kids, Monya (12), Chad (11), Candace (11), Elizabeth (14), Cody

(5), Jordan (8), and Rebecca (3), for some honest reviews. We gathered around the dining table to listen to station WOOF (The World of Folklore). Read on...

The children listened and scrutinized this album thoroughly. Cody and Rebecca began trying to snap their fingers to JUMP ROPE JUMP. This set the pleasure scene for the rest of our adventure.

They quickly picked up on the upbeat folk rhythms and rhymes. There was impromptu dances and the group was singing along by the end of the first chorus of the songs.

Gnarley Roadrash was a favorite and Monya did a quick double take with the line "...pulled a guitar from his pocket."

The Vindow Viper sound effects (lightening, thunder, telephone, etc.) and voices

accompanied by Chad and Jordan and the giggle of the girls made this an exciting story.

The favorite songs were GRADES OF WRATH, GROUNDED, GNARLEY ROADRASH, THE WALRUS LIFE, THE VINDOW VIPER, and HOW COULD WE LIVE WITHOUT TV (a group of talented Junior Girl Scouts helped Bill write this song).

Their summations were: Cody, "I liked it! It made me laugh!"; Monya, "Weird, in a funny way."; Candace, "Funny...I liked it!"; Chad, "My teacher just has to hear GRADES OF WRATH and CHIQUITA BANANA..."; Jordan, "I liked it...especially the VINDOW VIPER" (and he began to mimic the voices and sounds again); Rebecca enjoyed the music and danced with almost every song.

After Radio WOOF signed off, the kids

asked if they could listen again. Well...that is proof enough for me. I am glad I consulted experts.

It's different! It's fun! Kids truly like it. I say "four gold stars for this cassette." WOOF! WOOF!

Note: Radio WOOF was recently named a "Notable Children's Recording" for 1001 by the American Library Association, "We here in the World of Folklore are really excited by the great honor," said Laurence the "World's Most Whimsical Walrus."

For more information on Radio WOOF contact: Well-In-Tune Music, 301 Thompson St., Staunton, VA, 24401, (703) 885-0233.

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APRIL LIVE MUSIC CALENDAR

BASH RIPROCK'S 2419 Main St.

6 Blue Steel
13 Reckless Alibi
20 Stone Pony
27 Uncle Nasty

BELLY'S 5001 Ave. Q

Sunday P J Belly & Lone
Star Blues Band
Tuesday Donnie "Angel"
Allison
Robin Griffin Band
Wed. Donnie "Angel"
Allison
Nite Owls
Thursday Donnie "Angel"
Allison
P J Belly & Lone
Star Blues Band
Friday Main Frame
P J Belly & Lone
Star Blues Band
Saturday Donnie "Angel"
Allison
P J Belly & Lone
Star Blues Band

BORROWED MONEY 910 E. Slaton Hwy

3-6 Easy Money
10-13 Rob Dixon
17-20 Shadow Riders
24-27 Slide Bar
5/1 Showdown
Doug Stone

CHELSEA STREET PUB Mall

1-6 Say Pleaz
8-13 High Gear
15-20 Reed Boyd
22-27 Reed Boyd
29-31 High Gear
5/2-4 Tomme Gun

DEPOT BAGGAGE ROOM 19th & G

schedule not available

DEPOT WAREHOUSE 19th & G

schedule not available

GREAT SCOTT'S BAR-B-QUE

FM1585 & Hwy 87

5 Wizards
12 The Babes
19&20 Graham Warwick
& Strawberry Jam
26 call Scott for a
"Surprise"

JAZZ 3703 19th

Thurs/Sun Tommy Anderson &
Jazz Alley

MAIN STREET SALOON 2417 Main

Sunday Todd Holley Jam
Monday John Sproff Jam
(Acoustic)
Wed. Johnny Ray Jam (Rock)
5&6 Eddie Beethoven Band
9 The All w/Tragic Machine

MAIN STREET SALOON (CONT.)

12 Blue Steel
19 Duya Duya
26 Al Lewis with 4 Brackston
27 Hickords
28 Moral Crux

ON BROADWAY 2420 Broadway

schedule not available

ORLANDO'S 2402 Ave. Q

9 A Class Act
15 Susan Grisanti
23 Susan Grisanti

SILVER BULLET 5145 Aberdeen

Fri. - Sun. Chuck McClure &
the Country Squires

SPORTS FORM 3525 34th

Thu. & Sun. Todd Holley Jam
12&13 Eddie Beethoven Band

TACO VILLAGE 6909 Indiana

6 Andy Wilkinson and
Brad Carter
13 Bobby Shade
20 Yellowhouse
27 Bobby Shade

TEXAS CAFE 3604 50th

5&6 Squareheads
12&13 Blues Butchers
19&20 Showdown

TOWN DRAW 1801 19th

Thurs. P. F. John Jam (Rock)
5 S & M (Snooze & Mark)
13 Envoye Express
20 Eddie Beethoven Band

WESTERN TACO 6319 W. 19th

Fridays Open Jam

WEST LA 5203 34th

26 The Maines Brothers

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WTMA Monthly Mixer

April 17th

7 p.m.

Texas Cafe

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Please Note:

Times and dates are
subject to change.

Remember to call
ahead to confirm
listings.

LIVE SHOT

BY REBECCA HOPKINS

• Foghat/High Gear/After Hours •

Foghat entertained quite a few rockers at West LA on February 20, 1991. West LA has the most unique stage and club layout I have seen in that building in quite a while (It is perfect because the stage is set up on the opposite end of the game room, so everybody has a great deal of space to do whatever they like...play pool, listen to the band, or just sit and sip, while they talk.) Foghat has kept their original style and sound but have added a touch of class as they have matured. They have mellowed and blended together throughout their time, so they sound almost classic.

Opening the show was High Gear. They had the crowd fired up with "I Can't Drive 55" and their, so Rush-like, rendition of "Tom Sawyer". Since crowd participation is important to this local band, most of the songs they chose for the evening were recognizable. Watch for these guys to be making their way to the forefront of Lubbock entertainment in the near future.

After Hours entertained us between

the opener and the feature. Their version of the Black Crowes' single "She Talks to Angels" was great. Very good job on vocals, Jeff.

As whole, the evening was great for a Wednesday night event. The diversity of the ages of the crowd was great enough that every act pleased somebody. And, who was the girl in the white dress? Was she part of the show or did she appear for free? She was fun to watch, but she sure had all the guys excited before the night was over. Down Boys!!

• Travis Tritt •

Travis Tritt is always billed as a country singer. After watching his show, at Sonny's, Borrowed Money on Thursday, January 22nd, my question is "Why?" He opened the show with "Dixie Flyer." After a couple of country tunes, he did "Rocky Mountain Way," "Tuesdays Gone," and some excellent ZZ Top. I really identified with a song he sang about feeling like a dinosaur. He performed his most renowned hits, "Help Me Hold On" and "I'm Gonna Be Somebody." He told me that this song gave him some

inspiration when he was virtually unknown to go forward and strive to be "somebody" in the music world. The last song of the evening was "Midnight Rider." The show was outstanding and Travis Tritt was very personable and likable. He appreciated the fans. And, he realizes that fans are the most important people in the music business.



Rebecca Hopkins with Travis Tritt

Watch for him to tour the West Texas area in midsummer.

• Relapse/High Gear •

March 23rd, at the Depot Ware-

house, Relapse, the winners of the KFMX Battle of the Bands, entertained a moderate but rockin' crowd. This band does put on quite a stage show and really gets the crowd as involved as they possibly can (I even saw some slam dancing going on up front.) Shane Johnson on vocals, Craig Davis on lead guitar and keyboards, Dary Watts on lead and rhythm guitar, Cris Brewer on bass guitar (this guy plays a mean game of foosball, too) and Ty "Stick" Morgan on drums just explode on the stage. They have energy, stage presence, and real talent. They play an abundance of originals, and complement the artists whose songs they do.

High Gear opened the show and were their usual awesome selves. The entertainment was just right. However, the facilities were somewhat crude. The ladies waded water up to the tops of their shoe soles in the ladies room and by the end of the night, there was only one toilet working properly. Come on Depot Warehouse, at least make an effort to mop up the water. I don't like getting my feet wet.

Roots Music Radio Show To Air Weekly On KOHM

Continued from page 1

origins of music. Of all types of music whether it be rock 'n' roll, blues, country...

So it's not any particular genre...

No, no. Let me give you an example. Each program is an hour long. I'm just the host of the program and I bring a guest on every time and just ask them what they know about a particular kind of music. We have something different going on all the time. One show, for instance, Joe Carr and I did a show just on slide guitar. We played different types of music which featured slide guitar and talked about how it's progressed down through the years...

You find a reference point and then isolate various artists and styles. Like say, Bonnie Raitt as being a modern-day slide master.

Yeah. We'll play maybe a cut from Cream or Duane Allman and then go back and play something from Robert Johnson to show where that music came from.

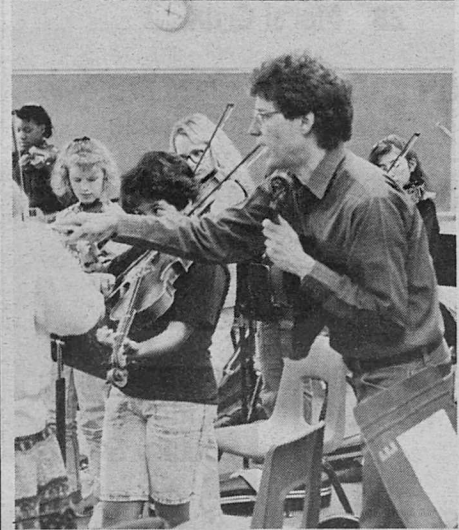
Give me some other show topics you've done and maybe some that are upcoming...

A lady in the Bilingual Education Department at Texas Tech named Mariana Ferrer, who is a musicologist from Mexico City who is researching the origins of Mexican music in West Texas. We're in the process of having some of the Mexican-American composers here in town come on and talk about the music and they play...so we're learning what the difference is between conjunto and mariachi music and what you're listening to when you turn on the radio. We've done shows on Mississippi Delta Blues; I've had Leigh Bradley (with the Southwest Collection) who is interested in and plays Celtic music (the music of Scotland and Ireland) on a harp; Hilton McLaurin, who plays bagpipes here in town, has been on the show. I've had a guy named Dennis Lee who goes to school out at South Plains College. He's from Arkansas and is a virtuoso on the hammer dulcimer; Don Caldwell is going to do one on the history of jazz...

This show draws on people from all over the area. People are really coming out of the woodworks and we learn all kinds of stuff about a wide variety of music...and where to get some of it on record.

How long has the show been airing and when is it heard?

It began in May of 1990 airing bi-weekly up until now. Beginning in May, the program will air each Sunday afternoon from 2-3p.m.



LANNY FIEL is a musician, broadcaster, teacher, author and historian.

[For the record, two bi-weekly shows are scheduled this month: April 14th features Dennis Lee on Hammered Dulcimer and April 28th showcases Mariachi Music with Ms. Ferrer, Dan Gomez and Roy Howard]

So basically the show is volunteer-oriented with you serving as host. Does the show depend on sponsorship?

Well, this is public radio which is supported by people who make pledges to keep KOHM on the air. If the show has sponsorship I'd have to give a lot of credit to Orlando's and Taco Village on Indiana. They have been very supportive all through this past year by helping me with the printing of a newsletter that goes out. It tells where Yellowhouse and A Class Act and other types of family-type music can be heard. They have provided a place for these musicians to come in and play. They have given people a chance to experience a better quality of life. That's what I'm most interested in.

The Essential Guitar Positions

BY SUSAN GRISANTI

The most frequently asked question by new students of guitar is: "What is an easy system for learning the notes on each fret?" The painstaking process of learning the guitar neck fret by fret requires more time and patience than most people have. Simply learning a random batch of scales is also inefficient and tends to delay one's ability to get down to the music itself. A few years ago I came up with the following three-position method for learning the neck. This seems to be easier to remember than other methods because of its symmetrical nature.

The most efficient approach is to learn all the natural notes on the guitar neck to the twelfth fret before one learns the sharps or flats. In Diagram I, the First position divides into seventeen natural notes ("position" refers to the fret where the left hand first finger lies). You can learn these by musical alphabet letter ("a" to "g") or tablature, but, it's better to memorize both. Also, be sure to use the same left hand fingering until the sequence is memorized.

Diagram I



Once the natural notes are memorized, then any fret in between is simply a sharp or flat. EX: since first string third fret is "g", then first string second fret would be "g-flat"

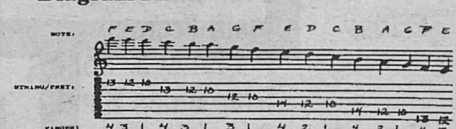
or "f-sharp." Remember that lowering the pitch of any natural note, flats that note, and raising the pitch, sharps the note. Learning Diagram I also includes, by association, the fourth fret.

The next step is Diagram II, Fifth position, which also consists of seventeen natural notes (as does Diagram III). Both Diagram II and III also contain the basic notes for "A" and "D" blues/pentatonic scales respectively. Diagram III includes the tenth to the thirteenth fret. Remember that the twelfth fret, and above, is simply a one-octave higher repeat of the notes on the first position. By learning these three positions you will have all the natural notes mastered probably in much less time than the old "fret by fret" method. You'll find that learning any subsequent scales will be easier to grasp.

Diagram II



Diagram III



Until next time, keep on picking! I'd really like to hear from you as you apply these ideas to your playing. Write me c/o WTS.



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The Sound Around

BY SUE C. SWINSON

When you hear the name Connie Walker and his band, The Texas Drifters, it brings to mind many years of outstanding music in this area. Well, The Sound Around is pleased to tell you they are still around. You can hear this band every fourth Saturday night in Hereford at the Country Opry.

Connie Walker was born and raised near Shallowater, Texas. He began playing guitar at 14 years of age, and in a short time he knew music was going to be a great part of his life. In June of 1950, Connie married Margaret Smith of Lubbock, Texas, and with her encouragement, organized his string band, The Western Rhythm Boys. In 1953 they changed their name to The Texas Drifters.

The Texas Drifters were well known not only in Texas and New Mexico but from Nashville, Tennessee to Los Angeles, California. They were the opening act for Slim Whitman on two of his western tours in the fifties. Whitman offered Connie an opportunity to go on his European tour but Connie said, "It was hard enough to be away from home three months at a time and to be gone longer was just not worth it. I have always felt I made the right decision when I stayed in Texas."

The original Texas Drifters Band members were Connie (guitar), Hilton Walker (fiddle), the late Smokey Robertson (fiddle), Kenneth Seals (drums), Tevis Walker (bass fiddle), and Marvin West (steel). The late Wally Moyers played with the Texas Drifters when Marvin West was unavailable. Moyers toured with Connie and the band when they toured with Slim Whitman in Oklahoma, New Mexico, Arizona, and California. The late Smokey Robertson played fiddle with Connie's band for many, many years.

The Texas Drifters toured in style!!! Connie laughs as he tells about the vehicles and equipment they had on the Whitman tours. "Slim had a '54 Plymouth station wagon, one of the other guys had a Mercury and I had a Chrysler. We would all just pile in with our instruments and whatever and go. They all had good heaters but no air conditioners. We also carried several bales of hay with us so we could set-up an 'authentic' western stage. Our sound system was a public address system with the capabilities of handling only one or two microphones. It really was very different from touring today."

The band broke up when some of the members went into the army and navy. Connie joined The Texas Hot Shots, a band organized by Hi Pockets Duncan. In 1956

Spotlight On: Connie Walker



Duncan organized a Battle of The Bands with the Texas Hot Shots and The Bob Wills Band at the Cotton Club in Lubbock. Playing in turn, an hour at a time, the Battle of the Bands went on until the early hours of the following Sunday morning. This was country, western, and swing music at its best. The Texas Hot Shots also opened for Hank Williams at the Cotton Club in the mid-fifties.

After the war, the Texas Drifters reorganized and were on the road for the next sixteen years. During that time, they toured with Billie Williams, the sixteen-year-old widow of Hank Williams, Sr. In 1959 they got a "sit-down job" in Springville, Arizona. This was a dream job. The band played six nights a week, "and the money was real good."

Connie wrote and recorded TELL ME WHY, DARLIN' WHY and MISERY EVERY DAY on Goldust Records in New Mexico. There were over 6,500 copies of this record sold. That is an impressive number of sales for a 45 record sold only in local record stores and with no national distributor.

In 1964, Connie moved his family to Hereford, Texas where he opened Walker's Used Cars. For a few years the world of music took a back seat to family and business but music was never apart from the Walker family circle. Connie and Margaret's children, Wayne, Karen, Jeannine, and Elaine (the daughters are a trio, The Walkers) follow in their fathers talented footsteps. They can be heard each fourth Saturday night at the Country Opry in Hereford, Texas. The Texas Drifters are the stage band for the family Opry and the music is as good as ever. The band members are Lynn Broadus (guitar), Harry Duncan (guitar), Wayne Walker (bass), Bucky Broadus (drums), Connie Walker (guitar), and Fred Walker (steel guitar). Former Judge, Glen Nelson, plays fiddle with the band much of the time. The band will miss the late Smokey Robertson.

The Texas Tech Southwest Collection, in conjunction with the WTMA, included Connie Walker as a star in the constellation of West Texas musicians of the '50s. Don Williams, Buddy Holly and Bob Wills are in good company with Connie Walker.

With his talent and love of music, Connie Walker has given a gift to each of us. And we will listen and enjoy as long as Connie keeps the sound around.

Here is another article from our East Coast connection, Curtis Cates. Curtis is a Lubbock High School alumni living in New York City. This article is about a great old guy named "Tex Sage." I met Tex on my first trip to New York with Joe Ely back in 1977. Here is Curtis's impression of the man. — Lloyd Maines

"Make A Rabbit Slap A Hound"

BY CURTIS CATES

Tex was as cool as you get. A teller of tall tales and a true life liver of taller ones. It was always hard to sort out the truth from the fiction, but in the end it really didn't matter 'cuz everything Tex did or said became gospel to those lucky enough to get within a country mile of him. In short, Tex ruled.

The first time I saw Tex he was playing music on the street here in Manhattan with his buddy/pardner Gene. Tex played his beautiful old wide-bodied Gibson guitar and sang and Gene played a beautiful single neck, MCA pedal steel. (Nashville E9 tuning, naturally!) and griped about Tex like they had been married for a hundred years. Gene always had something to gripe about when it came to Tex; Tex was too slow, Tex was too ornery, Tex tried to play too many jazz chords from the book he was always working on at night in his room, so on and so forth. Gene always looked like he was going to the job at general electric he had retired from with his little old man east coast straw hat, slacks, and pressed white business shirt with a variety of pens in pocket, but not Tex. Tex was in show biz and looked the part. He was a C&W singer and his uniform matched his attitude; sharp toed black boots, straw western hat, crisp, snap down western shirt (extra starch), leather, hand-tooled belt with a buckle the size of the state of Georgia that he needed to hold up his fancy C&W slacks.

Tex always claimed to be from Oklahoma. He could sure rattle off a bunch of names of obscure towns from that part of the country, West Texas and Oklahoma, but when I got a little bit closer to him I discovered that he was an Italian who probably grew up in the Eastern seaboard neck of the woods. (Tex Salvia, not Tex Sage is as close as we ever got to knowing his real name), and his brother was some big wheel for "BOB GOOOOO-CHEEEEE-ON-EEEE OVER THAR" AT PENTHOUSE MAGAZINE. Hey, go figure.

Wherever Tex came from and whatever he'd been, (always claimin' that he had been a big rock and roll star in the early '50's, "Bigger n' Elvis by-gawd!", but had been caught with somethin' he shouldna' oughta noughta have had and got sent to jail for three years, thus takin' the wind out of the sails of his rock and roll career), didn't really make any difference if you knew him. Tex was Tex and you couldn't in your wildest dreams imagine Tex ever bein' anything but Tex.

Tex lived in a tiny little itty-bitty room in the Chelsea Hotel. Place was about the size of a full size bed but Tex was comfortable there. Had all those old pictures of himself as a young, good-looking hep cat musician and he loved to show 'em off. There was always lots of people hangin' out in Tex's room. Stars, hookers, street people, scholars, artists, you name it and you could find 'em hangin' in Tex's little hole of a room. Gene would come over in the mornin' to get Tex so they could go down to "WWWAAALLL STREEET" to play their music and he would look at Tex's room in stark disbelief. Guess it wasn't Gene's bag. He wasn't the kind that would be comfortable hangin' out with Sid Vicious.

We used to have Tex and Gene over for supper. We'd fry up a yardbird, burn some cornbread, get some brown booze for Tex and listen to every single word that came out of his old cantakerous noggin'. Just about every word out of Tex's mouth was a classic gem; "sweatin' like a whore on sunday," "meaner' a junkyard dog," "make a rabbit slap a hound," and on and on and on. Always did this little three step thing where; step #1.) Would pull his right bottom eyelid down and wink at ya', step #2.) Pretend he was rolling up the end of a nonexistent waxed mustache, and step #3.) Point his index finger at you. Never got anywhere close to figurin' that one out, but like Tex himself, it never really mattered.

I love and miss you Tex.

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SUSAN GRISANTI

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BY CARY C. BANKS

"Parody"

Parody - "A literary or artistic (musical) work that broadly mimics an author's characteristic style and holds it up to ridicule."

The idea for this particular article came from a recent court case involving 2 Live Crew and representatives of the late Roy Orbison's publishing Company. It seems the members of 2 Live Crew wanted to do a parody of Roy Orbison's "Pretty Woman", and even solicited permission from the publishing company. (This is standard procedure when seeking to change a copyrighted work.) Mr. Orbison's representatives' response to the request was an emphatic "NO!", to which 2 Live Crew responded by recording and releasing the parody anyway. Of course, Mr. Orbison's publishing company promptly sued 2 Live Crew. (I assume the suit was for a cease and desist order.) Anyway, the case went before a federal judge, who ruled that 2 Live Crew did not have to obtain permission to record a parody of "Pretty Woman" and they were within their rights to change the lyrics anyway they choose.

So what does this landmark decision do to the future of copyrighted material? Can anyone change the lyrics to any song anyway they choose without regard to the original author's intent or wishes? I'm not sure what sort of problems will arise from this, but perhaps we should take a look at past experiences in this area.

Remember those great old Homer and Jethro parodies? "Let me go, Blubber" was

a take off on "Let me go, Lover," and there are many more, all just wonderful! It's ironic that some parodies are remembered long after the original song has faded. Modern master of the parody is Wierd Al Yankovich. His parodies of "Eat It," from Michael Jackson's "Beat It" and others are already classics. They are funny. They are well written. That is the key. In the case of Homer and Jethro, they were both incredibly talented musicians and they respected the music they were copying. They made the parody recording sound as good or better than the original. Same thing with Al Yankovich.

In the case of 2 Live Crew vs. Roy Orbison's publishing company, I feel, personally, that the publishers should lighten up a little. I've heard the Crew's recording and I must admit it is not without a certain amount of raw charm. "Big Hairy Woman" was supposed to be funny. It is. I think some publishers take themselves so seriously they have lost perspective on this whole business. Besides, this is added revenue for the company. The parodist receives only a small share of any royalties garnered from the sale of the Parody or any air play it may receive. The bulk of the royalty share still goes to the publisher and original writers. In most cases, success of a parody record usually sparks renewed interest in the original recording. So, the publisher can't lose. Of course, there are certain instances where an artist might make such a mockery of the original tune as to damage the origi-

nal writers/artist image, but I would say such a case would not be all that likely. However, with this new ruling, we will see what slime oozes out of the rock!

Parody writing can be fun and profitable. Just look at the success of Saturday Night Live. Their entire premise is built on the parody. The main rule to follow in writing parody is - The parody must be as good or better than the original. And - it has to be funny! I know I would probably feel flattered to have someone like Al Yankovich parody a song of mine. For one thing, it would tell me the song was strong enough to catch attention. For another, it would be fun to hear what someone else could do with my original idea.

Writing parody is also a good way to stretch your writing skills. It's also a good way to break out of writer's block or creative slumps. Most of all, it's fun! Especially with a co-writer.

So, next time you're wanting to stretch yourself a little, try writing a parody. However, before you rewrite someone's song, you might want to make sure you have good legal representation. Just in case!

If you want to hear a really clever parody from a local artist, next time you see Ron Riley, ask him to sing his parody of "Mr. Bojangles" called "Mr. Fred Rogers." You'll be rolling on the floor, I guarantee.

Till next time, If you can't come up with an original idea, borrow one. Just make sure you return it better than you found it!

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