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20 HOME GROWN..21 AUGIE MEYERS, JAY DOMINGUEZ and STONEY RIDGE FOR
TEXAS GIRL PARTY..24-25 MORNIN-27-28 BERGS MILL SYMPHONY...
Here we go again, music fans. Another Willie Nelson Fourth of July Picnic. And another surprise visit here in my office from the man who is making it all happen.

Accompanied by Larry Trader, Billy Cooper and his nephew Randy Fletcher, Willie strolled into the Action Magazine office on the afternoon of June 21. And he walked calmly around the Mannix Building, drinking water and using the restroom, with hardly any notice.

Willie was relaxed and loose. The four of them were heading for the coast Nelson said he was itching to pick, and noted that he would stop by Floore's on the way back to Austin.

Is it any wonder he's in high spirits about his forthcoming surgery to remove a non-malignant tumor. He was wearing a bandage on his right hand, result of surgery to remove a non-malignant tumor.

"It was nothing," Willie said, "but the coach (Darrell Royal) recommended I get rid of it.

Nelson's picking hand will be healed by July 4, and it's safe to say that "three or four hundred people" plus numerous thousands of others will be on hand. But how many will there eventually be? There just ain't no way of knowing, what with Willie now riding the crest of superstardom on records, radio, juke box and even the silver screen.

The hundreds of thousands who have already attended Nelson-promoted monsters at Dripping Springs, Bryan, Liberty Hill and Gonzales can't even conjure up what could happen this July 4 on Nelson's own Pedernales Country Club site near Austin.

Nelson's fan club now numbers thousands from coast to coast. And many of these new Willie freaks will be motorizing in with kids, dogs and picnic baskets packed for a relaxing day out in the bright Texas sun. And if we're really lucky, President Jimmy Carter's moon face might rise among the backstage nobes at what will certainly be the largest happening ever on Texas soil.

It's euphemistic to say that thousands upon thousands of first-time picnic goers will be in for the hide-searing, eye-piercing, toenail-curling shock of their ever loving baby lives. And with the ink yet wet on this column, I'll venture to guess that some last-ditch legal effort will be made to halt this outing which might well make old Woodstock seem like a Sunday School party by comparison.

Officially on the show are Leon Russell, Ernest Tubb, and others from Willie's new-defunct Lone Star Records label--Cooder Browne, Ray Wylie Hubbard, Steve Fromholz, Don Bowman and the Geezinslaw Brothers. But none of us will be shocked if Waylon Jennings, Kris Kristofferson, David Allan Coe, and the like only knows who else arrives ready to pick and sing.

Promoters trying to book an act for the Fourth of July in Texas might as well forget it. Johnny Rodriguez's people informed me that he is going to Willie's picnic. Ditto for Asleep at the Wheel management.

And I have it from better than average sources that Johnny Paycheck and Bobby Bare are already packing their picnic baskets.

John Blumstrom of American Bands Management in Houston is now handling Kinky Friedman bookings in Texas. And Blumstrom advises that the singing Texas Jew boy may be the subject of a soon-to-be filmed movie which could co-star Dustin Hoffman and Burt Reynolds.

According to Blumstrom, the film will be titled "The Life and Music of Kinky Friedman," with Reynolds playing the part of Kinky.

As I was howling with laughter right out of my chair, Blumstrom went on to note that a Kinky Friedman TV series is in the mill and may be ready for release by 1980. Then Blumstrom confirmed that this is the same series plot which Kinky told me about some two years ago.

It has an Arab buying a Texas ranch next to land owned by a Jew. I'm not sure which it is, but one of the ranchers has a black cook. And by now, I'm sure that Kinky has managed to work a webtex or two into the script.

Cops for crowd control at the Red Lopez-Mike Aylala championship fight responded like hick town fuzzies when confronted by the awesome ragknobs who represent the national TV interests. But I expected such, and it didn't bother me that dressing room people had to be summoned before I was allowed near either Aylala or Lopez following the bout.

Even when I toiled for the Excuse and Nuisance, I never wore a press sticker plastered to my hat. And I damn sure don't intend to start wearing one at this stage of the game.
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Nelson Sets Picnic Number Seven

By Sam Kindrick

The Seventh Annual Willie Nelson Fourth of July Picnic will be held just outside of Austin on the Pedernales Country Club property which Nelson has just purchased—lock, stock, club house, barrel and golf course. As Action was going to press, Nelson was faced with litigation in the form of a suit for injunction to halt the picnic. Neighbors claim that Willie’s folks do not have adequate sanitation facilities to take care of the expected crowds. But this was expected. And Willie will no doubt win his case in a soon-to-be-held hearing with little trouble. As in the past, those filing suit must somehow prove just how many people will be on hand. And only God and maybe Leon Russell could accurately give out this estimate. And both are mighty hard to get into an open courtroom.

By this writing—since Nelson owns the site for his outing which is being staged by “Me and Paul Productions”—there were no serious legal barriers the likes of which Willies faded at Liberty Hill and Gonzales, location of the last Nelson-promoted monster which was held on land owned by others. Advance ticket sales had started at outlets in Texas and other states, the price of admission being $10, with a 50-cent service charge on all pre-show tickets. On the day of the show, tickets will be $12.50. The Nelson-owned country club is located in the Briarcliff area near Austin, a short distance from U.S. 71 which runs from Austin, through the Oak Hills area, and on to Llano (see detailed map accompanying this article).

Hoping to avoid some of the same press troubles that Nelson ran into when the media invaded the rain-plagued Gonzales show, Buster Doss, Cooder Browne band manager and press chief for Nelson’s upcoming show, says that Nelson “family” members Bo and Scooter Franks will handle all concession and public relations. Nelson himself will handle his public relations, and this is how it should be. The Franks have for years been in charge of Nelson paraphernalia sales, including everything from belt buckles to T-shirts. Since his last two picnics were promoted by others (the 1978 Cotton Bowl show can hardly be considered a real Willie picnic), Nelson is ballyhooing this year’s festival a “back to the basics” happening for the annual Independence Day celebration. And in the great out-of-doors, the “Redheaded Stranger” says that there will be plenty of free camping available. His press releases also say that charter buses will be on hand to shuttles to and from the City of Austin.

The Nelson family also says music fans should bring what is needed for comfort, noting that glass containers will not be permitted. Concessions will all be on the site. And advance sale ticket holders are urged to arrive early on the July morning to help avoid traffic congestion.

Music is scheduled to kick off the morning of the fourth, then continue well into that evening. And while the media releases certainly don’t say so, “Well into the evening” will most likely stretch into the better part of July 5th. More than 150,000 poured across Gonzales County for the last Nelson-produced picnic some three years ago. And with the king of country music’s superstar status, his astronomical record sale figures, his acceptance from coast to coast and from border to border, a crowd of near a quarter of a million wouldn’t surprise us for this July 4th.

Nelson hasn’t officially announced the appearance of such cronies as Waylon Jennings, Johnny Rodriguez, George Jones, and many others, including Kris and Rita. So it’s inconceivable that this show will be limited to only the acts mentioned thus far. When other mighties of the music business arrive with instruments, buses, sound systems and road crews ready, we predict that no one will be excluded from the gigantic stage which is now well under construction.

With the exception of Tubb and and old friend Leon Russell (Willie and Leon recently released an album together), these first-mentioned Continued on page 11.......

Willie visits Action office to ponder picnic turnout
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By Elizabeth McIlhaney

Last month, San Antonians had the opportunity to see one of the greatest ballerinas of the century: Alicia Alonso. She and the company she directs performed June 8 and 10 in the Majestic Theater, which provided a beautiful, fantasy-land setting for the romantic art of the ballet.

Unlike most ballerinas who make a name for themselves, Ms. Alonso's ambitions as she progressed to the top echelons of her field expanded into every area of ballet. She formed her own company, The Ballet Nacional de Cuba, more than 30 years ago, and never lost sight of the dream of creating an international company. The company, The Ballet Nacional de Cuba, more than 30 years ago, no minor feat for any person, and she did not allow the responsibilities of coaching, choreographing and directing to take her away from performing. Today, she is doing the unheard of in the world of dance—at 57, she still performs regularly, well enough to draw top box office prices when billed as a guest artist.

The "Footnotes" section of a new national dance magazine, Ballet News, that began publication in May, included the following information in that first issue: "The stars who can sell out an opera house (in New York and Washington) with top prices of as much as $30 a ticket are a scant few. Nureyev, Baryshnikov, Marcia Haydee, perhaps Alicia Alonso and several of the Bolshoi's leading dancers. San Antonians had to pay a top price of $17.50, with a base price of $5, to see Ms. Alonso and her entire company. Ms. Alonso is old enough to be the mother of everyone else on that list! True, she is included with some hesitancy but for a 57-year-old dancer even to be performing is remarkable. Determination is the key to her long career. Many ballerinas leave the profession in their 30s and 40s, while she is nearing 60 and is repelled by the very thought that she might stop.

When asked if she planned to retire, she paused then replied in a puzzled tone, "I don't understand why you ask such a question." As for why she still is dancing while her contemporaries are not, "The secret is, they don't want to do it. I do!"

A dancer's body is an instrument through which he expresses art just as a violin or piano is the instrument through which a musician expresses art. Ms. Alonso concentrates diligently on maintaining her body's condition. She takes classes with the company, rehearses for performances and works alone with a teacher an hour or a half a day.

"Everything I do or think effects my body," such as going to the movies or a party. She has to sit with her legs in a certain position in theaters and she cannot stand too long at a time.

Keeping one's body in shape requires as much mental as physical discipline. She is careful to choose leisure-time activities that "distract her from being too tense," avoiding anything that will over-excite her or create tension for her, such as intense movies. Relaxation is important for her, and she believes it should be for everyone.

Many methods are available. "You must choose the one that helps you and make it the mainline in your life. "Dancing is a wonderful exercise." She said children and adults should take it regularly, a one-hour class three times a week. "Oh, they would feel so good!" It is wonderful for the body and the imagination "because you create movement and feelings with your body."

That moment in dance when the body is so finely tuned that the spirit is able to free itself and disconnect from the body is "worth three hours of sleep." "It takes a lot of work" to be a great ballerina, but "I don't know why I am. If I knew, I would share it."
ALONSO
Continued

... she said.

Born in Cuba, Ms. Alonso trained as a child at the Sociedad Pro-Art Musical in Havana and spent her teenage years in the United States, beginning as a chorus girl in Broadway musicals such as "Great Lady" and the Ethel Merman hit, "Stars in Your Eyes." Eventually she joined the young and struggling Ballet Theater, now known as the American Ballet Theater.

During vacations, layoff periods and leaves-of-absence, she returned to Cuba to work with her company, then known as Ballet Alicia Alonso, which she formed at the age of 26. Her husband at that time, Fernando Alonso, was a dancer and teacher in the company and her brother-in-law, Alberto Alonso, was ballet master and choreographer. They were essential in the formation and maintenance of the company. In 1955 the name was changed to Ballet de Cuba and in 1959, it acquired its present name.

Ms. Alonso told a reporter for The New Yorker Magazine last year how her company acquired its present structure.

"The Ballet Nacional de Cuba was founded shortly after the Revolution. It happened that a friend of mine knocked on the door of my house in Havana at 3 a.m. and said, 'I have someone who wants to talk to you.' It was Fidel (Castro).

"We talked for hours, and I discovered that he had seen me dance with a previous company I had started in Cuba some years before. Finally, he said, 'I really came to ask what you would need to start a ballet company.' I said 'A hundred thousand dollars,' and he said, 'You have it.'"

"So auditions were held, dancers were recruited and our new company went on tour. Fidel feels that ballet is an important art for the people; he has attended both rehearsals and performances of our company. At one rehearsal — the second act of Swan Lake — he looked up at the swans and said, 'Aren't they supposed to be together in a line?' I said, 'We're trying.' And he said, 'But they're not.' So I told the girls and from that time on they were terribly careful to stay in position.'"

All three Alonsos trained new dancers for the company in its early years, but Ms. Alonso also imported dancers from the American Ballet Theater and other American companies. Guest artists included such greats as Melissa Hayden, Igor Youskevitch and Royed Fernandez.

During the 1960s, the company appeared in the Soviet Union and regularly toured China, the capitals of Western Europe and South America.

Banned from the United States for three decades, it made a debut in New York a year ago with "Giselle," the ballet in which Ms. Alonso made a name for herself in the title role with the Ballet Theater in the 1940s. This year, the company toured America from coast to coast.

Representatives of the Abdala Cuban Movement, based in Florida, threatened to demonstrate at the local performances but the only activity that actually took place on their part was the distribution before each performance of literature that said the Cuban government "practices artistic censorship. Cubans cannot openly and without fear of reprisals, paint, write or dance unless they strictly adhere to the unbending line of the Communist Party, which uses art to further its political purposes at home and abroad."

Ticket sales for the local performances were extremely low, especially when compared to attendance at recent performances by the Alvin Alley and Joffrey Ballet companies, which were sellouts. Rumors were flying that many people were boycotting the Cuban ballet performances for political reasons.

Another reason for the poor attendance was the timing of the event, two weeks after the three performances by the Joffrey. Only the well-to-do and the most passionate lovers of dance would shell out $10, $15 and even more for several dance performances in one month without great consideration.

Despite the warnings by the Abdala Cuban Movement, the ballet performances were pure dance, belonging to no country, only the creative arts of mankind. The company originally was scheduled to perform three days, but upon arrival in San Antonio, the company learned that the sets for "Giselle" would not fit onto the stage in the Majestic Theater, "Giselle" was to be performed Sunday afternoon. When it was cancelled, the program was changed to a Friday night and Sunday afternoon performance and the Saturday show, which would not have included a performance by Ms. Alonso, was cancelled altogether. The programs were entirely rearranged.

Friday night, the company presented "Les Sylphides," "Munecos," "Blood Wedding," "Canto Vital," "Tarde en la Siesta" and "La Peri." Ms. Alonso danced the role of La Peri in the final number. "Giselle" is Ms. Alonso's famed role and since her performances of that ballet in America this year and last have received good reviews, it was a tragedy for San Antonio dance aficionados that the ballet could not be performed.

Some consolation for the disappointment was found in "Canto Vital," which was performed twice instead of the one time originally scheduled. Four men danced the ballet which was described in the program with this note: "The primitive man, in his struggle for survival, fights against his environment and starts to destroy his world. But the vital principle of life asserts itself and brings new forms of coexistence."

The two performances of "Canto Vital" were perhaps the most magnificent dance numbers ever performed on a San Antonio stage in recent years, if not ever. The power the men portrayed was beyond words; every element of...
a human’s ability to communicate through the superbly-tuned body instrument was demonstrated in this number. People could be heard talking about it days after the performance, and it received a standing ovation Friday night. No other numbers, in either performance, received—or deserved—the response “Canto Vital” drew.

As for Ms. Alonso’s performances, incredible is the only word necessary. Not only is her age hard to believe—when dancing, she looks closer to 20 than to 60, despite the fact she moves with greater care than a young woman would—but she also has badly failing eyesight. The fact she can perform and draw well-deserved admiration and respect is no small miracle. When in the United States last year, she discussed her eyesight problems with a reporter for The New Yorker. “It’s been much better in my left eye since my cataract and retina operation, in 1975. For 12 years before that, it was hard, because I gradually lost my sight. Toward the end, I just followed lights and movement when I was on stage. Then my vision improved so much, so suddenly, that I had to relearn my sense of balance. It’s different now, and quite distracting, because I see so much more that is happening on stage than I used to.”

Jorge Esquivel is Ms. Alonso’s regular partner, he danced with her in “Swan Lake” and “La Peri.” The oldest of 10 children, his parents did not have enough money to raise the children and they grew up in an orphanage. After the Revolution, a group of 60 boys was selected to train for Ms. Alonso’s company. Esquivel, 11 at the time, was among them. He took dancing lessons and entered the company in 1968. He became Ms. Alonso’s regular partner when he was named premier danseur in 1972. Esquivel related his experiences with Ms. Alonso to a Houston Chronicle reporter. “It was such a great joy and experience, but it made me a little nervous. With Alicia, I have learned everything. Now I’m her partner, but at the same time I’m her pupil. When I dance with her, I feel she helps me create something. For just a few minutes she helps to create some magic.” Esquivel has had to be careful with Ms. Alonso because of her eyesight problems, particularly in turning her towards the bright lights so that she can sense where she is. “You don’t realize her difficulty until some little thing happens. Some things she can see very clearly, others she can’t.”

The opportunity to see a performance by a prima ballerina assoluta, the highest title a dancer may acquire, is rare, and the adoration, gentleness and sensitivity Esquivel expressed when dancing with Ms. Alonso were magical enhancements to the great ballerina. Esquivel is married to a dancer in the company.

Continued on page 25

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Conlee Recounts Gold Hits

By Pat Lalley

John Conlee, teapot tubby and fireplug high, celebrated his first anniversary as a hot country singer with a crackling performance at the Country Gold club early last month. Before the resonant vocalist stepped on stage, a crowd bundled near the microphone where the one-time undertaker and later radio personality was to appear. Once his show began, more than a few Conlee fans sang along with the lyrics which strike chords resting in the heart.

The titles of the three singles constituting Conlee’s claim to fame as fastest rising name on the country music charts amply define his artistic territory. “Rose Colored Glasses,” “Lady Lay Down,” and “Backside of Thirty” have popped among the top five singles constituting territory.

Sudden recognition of his talent hasn’t caused Conlee to skip a beat. He now carries an entourage including a road manager who formerly worked with him in radio, lead guitarist Steve Logan who tunes up local back-up groups which at the Country Gold was the Nashville Sounds outfit, and a breath-taking female vocalist by name of Norma Hammond who is a two-year cast veteran of the Hee Haw television series.

Conlee himself is the calm eye of the hurricane. He remains sensitive to the emotions and feelings of those surrounding him. Conlee takes time to autograph albums, pose for pictures and converse with each and every person requiring the attention of a newly-discovered, full-fledged country music star.

The overnight sensation started over two years ago when he recorded under the ABC label. At that time, Conlee released the single “Backside of Thirty” which at the Country Gold was the Nashville Sounds outfit, and a breath-taking female vocalist by name of Norma Hammond who is a two-year cast veteran of the Hee Haw television series.

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Conlee wears rose colored glasses.
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RANDY HANSE

San Antonio's Favorite!
CONLEE

Thirty" which went nowhere. Re-release on the MCA label came only after radio response to the album "Rose Colored Glasses" indicated that "Backside of Thirty" had potential as a big-selling single.

Conlee approached music gradually and quietly, spending nine years in radio as deejay, newsmans assistant and program director. Initial entry into music came as a kid in hometown Versailles, Kentucky where he sang in a barber shop quartet. While in radio, Conlee also spent time buying people as a licensed mortician.

Tension in the career arises as Conlee's star shines the brighter. Cigarettes smoke down as Conlee's star clothing requires special shines the brighter. threads free of dust that attention to keep the at the Country Gold had Thirty" which went

morntician.

against his near decade-long span in radio, the contrast with his current work as up-and-coming country artist and said: "I enjoyed nine years with radio. My personal feeling is that desire to radio to go back to my personal radio as when I was growing up instead of discjockey all sounding alike. But not everybody is into specialization and the research for programming music. Personality radio can be good or bad." As for the problem of obtaining air play, Conlee again dipped into his experience with the air waves, saying: "Radio cannot play everything because there are about two or three hundred releases each week. Radio cannot play all the releases. There has to be some selectivity about it. But people do dictate in the end what you are going to have. I do believe if stations with given markets would try personality radio again it would come back. But it takes someone to try it. And it's too hard to keep personalities because it costs more money." People working with Conlee have opportunity and good reason to know the man who wanted to be a star. Norma, the deeply-tanned blond with the Las Vegas swimming pool cool, may have had the best perspective on the boss.

When Conlee dusted off her briefcases among sets, he slapped her behind gingerly.

Stageside and watching Conlee disappear into the lights, the brick-shaped Ms. Hammond said that Conlee was a "super person" to work with. She had a final remark about the former undertaker calm and cool amid the press of his fans. "He's really a very shy person," she said.

Norma Hammond says Conlee is very shy
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In keeping with its policy of bringing you the very best, the VILLAGE INN now proudly presents the ultimate collaboration, Morning and Stardust, for a juggernaut jam week.

Morning will warm up the week soloing on Sunday July 29 and Wednesday August 1. Stardust and Morning will go at it Thursday, Friday and Saturday (Aug. 2, 3, & 4), and Stardust will top it off Sunday August 5.

You've prayed for it, dreamed about it, fantasized over it...and now you can live it! Grab your friends, pack them into one car, and come early to claim your spot. No reservations. Picture ID required.
Danny ‘Red’ Lopez Out-Muscles Mike Ayala

by Sam Kindrick

Double-tough Danny Red Lopez retained his world featherweight boxing title here last month by stopping San Antonio’s Mike Ayala in the 15th and final round. It was a heart-breaking loss for the scrappy little Ayala, a left-hooking boxing machine who out-pointed the champion through 10 rounds with a ring corner defensive crouch and lightning bolt counter-attacks. But the half-Ute and half-Irish warrior was finally shattered and stripped away by the relentless champion.

From the early promo stages of this fight until that 15th round knockout those showing the most class were none other than champion Dan Lopez and challenger Mike Ayala. Danny Red was gracious and un-pretentious both before and after the battle. And while he, like Lopez, predicted a win, Ayala let others do most of the talking.

The hissing, booing, beered-up boxing crowd did itself up brown for the national TV cameras. If boxing had not been the order of this sorry day, a stranger amidst that ugly mob at the Arena might have felt like he was at a gigantic border town cock fight. And black Olympic champion Howard Davis must have felt like Daniel in the lion’s den following his easy seventh round knockout of Mexico lightweight champion Jose Hernandez. Although he carried both an American and a Mexican flag around the ring following his victory, Davis was received like a Nazi war criminal by his fellow “Americans.” And two more bouts were put on after the main event which might as well have been omitted.

Slugging welter-weight Sammy Ayala, the contender’s younger brother, pounded punchy old Johnny Cope-land out of commission in the seventh round of a fight that should have been stopped in the third. And Bobby (Kid Death) Thomas ran amuck of a windmilling Mike Hutchinson who left Thomas with a broken cheek bone after a first-round knockout. Someone said that it wasn’t really “Kid Death” in that ring at all, and Thomas quipped later that “it’s tough to beat an idiot who don’t know how to fight.”

San Antonians, however, may be in for another grand fight such as the one staged by Lopez and Ayala. The gutsy contender surprised everyone but locals by even sticking with Indian Red until the 15th round. And there is also talk of a fat TV contract for Ayala. As the late gambler Jack Hanratty said, “money talks and bullshit walks.” So the possibility of a rematch is very real also.

Ayala proved that he is a superior boxer. Although twice forced to take the count when blasted by Lopez rights which burst his nose and opened an eye cut, Ayala showed that he has great staying power and a belly full of guts.
EVERYBODY'S SOMEBODY

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- JULY -

Friday-6th
THE ECHOS
Saturday-7th
PETTIGREW & BLANCHARD
Friday-13th
MORNING
Saturday-14th
CLIFTON JANSKY
Friday-20th
COODER BROWNE
Saturday-21st
CRAFTSMEN
Friday-27th
CLIFTON JANSKY
Saturday-28th
MIDDLE OF THE FIDDLE

COODER BROWNE
Friday, 20th

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Come see what you think of it!
The public is invited to come in •

DO's Wurzbach. Featuring music by Augie Meyers and the Texas Head Band plus Jay Dominguez and Stoney Ridge, the Blasteroo will be by invitation only from 3 p.m. til 9 p.m. when the public is invited to come in for a real night of it.

Cover girls and dozens of other homes who have appeared in the four issues of Houston-based Texas Girl Magazine will still be romping in scanty attire at the Opry House when the big salon opens to the public at 9 p.m.

Two gala Texas Girl parties have already been held in Houston and one at the Driskill Hotel in Austin. But none of those three parties will rival the one set up by Delgado at the Opry House.

Joe Martin of the Texas Hot Stuff Restaurant will cater the event, serving authentic Tex Mex dishes ranging from steak ranchero to tacos al carbon. And while the private segment of the party is for Texas Girl Magazine people only, Meyers and his Texas Head Band will start promptly at 9 when the public is invited to come in and join the fun. And the fun will just be cranking up good at 9 o'clock.

The entire Texas Girl Magazine staff will be on hand for the night, and almost all models used in past issues, plus the honey-bunnies slated for future issues, will be showing their stuff throughout.

DANNY LEVINSON CONTINUES to expand his pool parlor on Main Avenue. The place known as Danny's, biggest pool room in Texas, will now be enlarged by another 1,000 square feet, accommodate three new restrooms, a lounge, and a TV room. Levinson is also adding new carpets to the huge layout.

BARRY FRY, OWNER of the Nasty Habits head store in the Austin Highway Flea Market, has opened Nasty Habits Number Two at 1454 Austin Highway.

The new shop will feature a much more extensive line of merchandise. And Fry says his prices are mighty hard to beat.

THE SAN ANTONIO qualifying tournament for the Billiard Congress of America's Third National Eight Ball Championship will be July 16 at Mickey Finn's, 580 Fredericksburg Road. The tournament winner will represent San Antonio in the National Tournament to be held in Louisville, Kentucky October 31 through November 3. The San Antonio tournament will win the winners of 192 other local qualifying tournaments in the United States and Canada.

The local winner will be awarded the BCA trophy, a custom cue and round trip air fare to the national championship shops in Louisville. At the championships, the winner of each 16-person flight will receive a completely equipped billiard table delivered and set up anywhere in the United States.

We hope that he will return to the Alamo City one of these days. But don't make book on it. It's a double damned shame, but San Antonio music fans never do leap around the stage a bit more than his old man. Jay Dominguez has just finished the show with his Stoney Ridge band. Joe Sahm got down, and the local group doing a good job is the Stoney's Drinking or Staging Habits. While Edwards, like so many artists, was prone to get stinko on occasion, the beer he liked so well didn't affect his show's enough to repel crowds. And he was always putting out and cheerful while performing here.

The fact that Edwards didn't draw well here is just one of those San Antonio head deals. Doug Kershaw could play San Antonio and bomb. But there were 3,000 people together the next night at some place like Brownsville. And Jerry Jeff Walker has never covered himself in a San Antonio show. People here just didn't give Edwards a chance. His "Blackbird" album is one of the best records ever pressed, and the black recording artist seldom fails to get the charts with anything he puts on wax.

Stoney told us by telephone last month that he is beginning to draw crowds around his home state of Oklahoma. And he hopefully he continues to do well where ever he decides to pick.

THE CLUB ONCE known as Monroe's on Gardendale just off Interstate 10 is now The Bad Company Club. And the new crowd has none other than Joe Malin of Great Mazz Manion fame. The Bad Company grand opening June 22 was a whopper. Malin ran smooth out of beer.

BROTHERS RICHARD and Carleton, along with Albert Garnbros, have the Godfather Club on North St. Mary's Street cranked up and going. They feature disco music six nights weekly, but Mondays are reserved for various jazz with the popular Nobuko taking the spotlight.

LATEST SHOW BY Doug Alternative Country Store had a full yellow moon and a flashy man. EMS emergency treatment on wheels, attended.

Charley MacBlirney was red-faced and hot on trumpet. Rocky Morales nursed an upset stomach with soda water and mean sax. The band behind Sahm gets down.

The Sam Houston High alumni gets in the baddest licks with his guitar. Sahm and youngest son stroked the grounds arm in arm. Older son and Sahm does leap around the stage a bit more than his old man. Jay Dominguez is part of the show with his Stoney Ridge band. Joe Sahm along with wife Stella and daughter Lydia kept close watch over the happenings.

OLD GLORY FLIES at Burks' Place where an opening party featured free eats for V.I.P's and dancing to the Galver Jazz Ensemble. A U.S. flag stands posted to the wall over the dance floor. At the special event, 25-cent beer contained in a plastic cup more than the standard beer glass. One bartender delighted in downing the difference to

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Pie in the face was one gift from the staff at Pat Molak's Josephine Steak and whiskey house. June 14 birthday, also — received a Hawaiian shirt. Mo, a nickname paraded on t-

The boss then decided otherwise, surprise, the "Mo" girls bibbed the Hawaiian shirt. He took the pie after time at Cheatham Street

 mentioning a particular customer.

JoE Van Hecke, wife Laurine and daughter Elaine run the Country Gold Club, Belgian and still living on a farm, the Van Heckes entered the entertainment business with an ice house in 1969. Nearby is a trailer park the family operates. There is a mile's worth of parking from the club to the farm house. Little Joe talked about erecting a club for years and now his name is in lights above the door. And now, according to Laurine, they work 20 hours a day instead of 16. Ronnie Spillman at the John Connolley concert at the Country Gold pointed out the vocalist's performance July 7 in the Fredericksburg County Fair grounds. Spillman books through his Encore Talent business.
Baermanns Hang At New Castleberry Gallery

Fans of western artist Clinton (Sonny) Baermann will be happy to learn of a new gallery in San Antonio where original Baermanns may be viewed or purchased six days a week. It's the Castleberry Gallery at 106-108 King William, a new operation in the historic old King William area which will officially open July 26 with works by Baermann, and two other talented lovers of the great Southwest, sculptor Metz Castleberry and Reynaldo Smith, a custom jeweler.

Metz Castleberry is a partner in the local operation with brother Archie Castleberry, who gave up a small home building business in Weatherford to come open the first real western art gallery in San Antonio. Pat Tise is the gallery manager. Metz still lives in Weatherford where he operates a studio and foundary, doing custom casting for about 15 other artists when time permits.

Reynaldo Smith of McAllen specializes in only the finest jewelry which he fashions from ivory, bone and gold. Diamonds are used along with such intriguing animal parts as tiger claws, etc.

The special Baermann-Castleberry-Smith showings will officially run from July 26 through August 4, but Bronze sculptor Metz Castleberry and painter Baermann will have works on display permanently at the Castleberry Gallery. And Archie Castleberry said he hopes to also handle jewelry by Smith after the special showing if a deal can be consummated.

Archie Castleberry's move from Weatherford to San Antonio is a result of his association with the talented Baermann which began some four years ago when the two met at a gun show in Dallas. The bronze sculpture performed by brother Metz dovetails well with the rugged western scenery and craggy-faced cowboys captured on canvas by Baermann, so Archie and Clinton were soon to become fast friends.

"I do a little sculpture work as a hobby," Archie Castleberry said, "but mostly, I'm just a lover of the true western art. And I feel that Clinton Baermann's paintings are the finest to be found."

Castleberry said opening of the new studio is the result of an art love which finally overrode his reluctance to cast aside the successful home building business in Weatherford. His special showing of works by his brother, Baermann and Smith will include more than 100 pieces of art--about 30 of them by Baermann. Castleberry notes that art is also on display which was created by painters Rene Hughes, Karin Hollebucke and Gerald McCann; painter-sculptors Jack Bryant and nephew Pat Castleberry; sculptors Clay Dahlburg and Sonny Timme; photo art by Dennis Norton, and the wood carvings and bronze sculpture of cartoonist Bill Plunkett.

Prices at the Castleberry Gallery are reasonable but not low, mainly because no junk work is offered for sale. And Castleberry, who with brother Metz is personally acquainted with almost every artist represented, is a keen critic if not a qualified artist in his own right.

Baermann, in our opinion, is the finest western painter in the country, but until now, Sonny's works have been hard to find. Almost as
Moseley’s Judy Garland Musical Revue

By Elizabeth McIlnaney

One woman—Robin Moseley makes the Judy Garland musical revue at the Church House Dinner Theater an outstanding show. Ms. Moseley bears no resemblance to the late Miss Garland, on or off stage; she is not trying to. She is trying, with great success, to be an excellent showwoman as she presents many of the songs made famous by Miss Garland.

San Antonians who are familiar with the musical revues put together by Judy Jay (remember "Jacques Brel," "Carmilla"?) will find they are spoiled by that woman’s superb shows. "Judy" seems lacking in those little and final polishing touches that make the difference between an enjoyable show and a highly outstanding theatrical masterpiece.

Before final judgments are made, though, one must keep in mind all the facts. In this case, that means realizing that Ms. Jay does one or two shows a year while Wayne Elkins, who directed "Judy," has put together an entire season of shows plus several more right before the current season began. A dozen or more shows within a period of a year to year and a half is a phenominal amount for any one person and Elkins deserves all sorts of kudos for pulling off the quality of shows he has with the grinding work schedule within which he has been forced to perform. Ms. Moseley has all the charisma and talent necessary to pull off a one-woman show, although in "Judy," she is backed by two men, Steve Ware and Jeff Marler, with Matt Goodson on the piano and percussionist Robert Saenz. The show would have been helped considerably if a grand piano, well-tuned, had been used instead of the less-than-perfect-sounding upright. Again, though, the facts must be remembered: it is no small miracle that a full-time dinner theater such as the Church is alive and well after three years and details such as quality of pianos are things that happen only after the basics are well taken care of. The theater can do little more than reflect the community’s enthusiasm for theater as it makes ends meet while offering quality performances.

In summary, "Judy" is not an outstanding performance but it is most enjoyable whether one is a Judy Garland fan or simply enjoys listening to songs from her era.

The show will run through July 29. Performances are Tuesday through Saturday nights and Sunday afternoons. Reservations may be made by calling 224-4085.
San Antonio: A real deli on Broadway just north of Loop 410 which features antipasto, stuffed jalapenos, clam chowder, pinto beans, corned beef, and fresh salads. And fare at this deli ranges from Tuesday to Friday.

One mile east of IH 10: Country authentic Tex-Mex Joint on the deep-fried chicken. For cabrito lovers, there is one at Cross Creek.

COUNTRY'S GASTRO PCN, 1900 N. Loop 410: Offers a wide selection of Mexican favorites, including hot dog, fire dog, and the "magnumb," a huge cuba-libre, with top-notch service.

The most unusual eatery in south Texas is Cooter's Chili, on the beautiful outdoor patio. Everything is open and airy. Big bistro-type burgers are offered, featuring burgers charco-broiled to order.

The Key Restaurant, 1130 S. New Braunfels Ave.,San Antonio, is another type of burger joint - restaurant. There are three quail for $8.95, fried shrimp for $7.25, and a 10-ounce ribeye for $9.50. Escalope Cordon-Bleu is also offered.

POORBOY PANTRY, locations at 1216 Babcock Road and 2018 San Antonio: Fresh salads and soups are served.

The Tavern at Leon Springs, located in Leon Springs, San Antonio: A real deli on Broadway just north of Loop 410 which features antipasto, stuffed jalapenos, clam chowder, pinto beans, corned beef, and fresh salads. And fare at this deli ranges from Tuesday to Friday.

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ALONSO

Concluded

Making then one of 20
married couples in the
company, and they have
a two-year-old daughter.
Ms. Alonso, who is
married to Pedro Simon,
dance critic of the
bimonthly magazine,
Ballet in Cuba, has a
daughter and a grand-
son active in ballet. Her
daughter Laura Alonso
no longer dances but is a
teacher and her pupils
include her mother.
"One is never too old to
learn," Ms. Alonso says.

In addition to restaging
traditional Western
ballets and adding new
works from Europe and
America, Ms. Alonso has
enriched the repertory of
the company with works
by the Spanish flamenco
virtuoso Antonio Gades-
he staged the ultra-
dramatic "Blood Wed-
ding" — and with contrib-
utions by the sensitive
Cuban choreographer
Alberto Mendez. The
combination of styles, all filtered
through Ms. Alonso’s
impeccable standards,
create a company that
transcends identity with
any one nation or even
hemisphere.

As Ms. Alonso said,
"Through art you create
imagination and through
art you create beauty
and through art you
create life."

Professor Threatened
Professor George
Davida of the University
of Wisconsin says the
federal government has
threatened to toss him
in the clink if he talks about
the machine he invented
to protect computers
from data theft.

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REMEMBER...
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Fit For A King!
The embattled Professional Non Workers Union held its second annual blowout last month on the beach at Port Aransas despite outright harassment from the Mustang Island gendarmes and city officials.

President little Richard Holbrook said island police even infiltrated the union ranks, buying his orange and black non workers T-shirts and drinking the free beer he had to offer.

“Darned if I didn’t look up and see two cops in union shirts hand-coming one of our good and loyal union members right there in the sand dunes,” Holbrook bristled.

Although last year’s union party at Port Aransas was orderly and without trouble, island officials seemed determined that Holbrook and crew would hold no big party on the beaches this time around.

“Someone just blew it all out of proportion,” Holbrook said. “They acted like we were coming in there with a gigantic concert or something. But we just had our four union bands and our regular union members ready to party and spend a bunch of money like always.”

A landowner near the union party site, one Johnny Roberts, started raising all the hell. And before the party had even begun, Holbrook had been contacted by everyone from the mayor to the city manager.

More than 1,400 Professional Non Workers Union members showed up, however, but glaring cops with helmets and riot sticks were prowling around the party site near Beach Lodge even before the sun went down. This seemed rather strange to us, considering the fact that Police Chief Dee Wayne Mathews told us after the Easter holiday rush that bikers are welcome on the island at any time.

And we might note that a man was killed and a young woman seriously injured during the Easter horror which saw fights erupting from one end of the island to the other.

Many of the union members had their children along. There were old and young alike to enjoy the fried rabbit, fish, chicken, beer, wine and tequila which is always free to union members wearing the popular orange and black T-shirts.

Since union membership requires only a T-shirt which president Holbrook weeds out for $10 each, a Texas Alcoholic Beverage Commission brasshat wearing his business suit showed to accuse Holbrook of selling beer and wine.

“I’m giving it away,” little Richard howled. “Then we’ll confiscate it,” said the TABC cat. “Go get your truck,” Holbrook shot back. “By the time you return, I’ll have given away every damned drop.”

Although four bands were on hand with sound gear and ready to pick, the party was squelched at 10:30 p.m. by order of the fuzz.

Dawson picked and sang a bit. And Texas Home Grown didn’t even get to set up.

“Considering the harassment,” Holbrook said, “I guess we had a pretty good party. After 10:30, most everyone just went off in separate groups to party in silence til morning. But it’s hard for me to believe how we were treated. We spent a couple of thousand dollars on the island. And we never caused any trouble.”

Holbrook added: “I want to thank everyone for supporting the union like they did. Also for bearing with the situation we were faced with. There will be another party—a grand one. And this is now an annual event. But you can bet your fried rabbit bones that we won’t go back to Port Aransas.

Next morning after the party, the union members dispersed for the return to San Antonio. But not before one last act of official defiance.

The Professional Non Workers Union kite-orange, black, eight feet tall, six feet wide, and waving a 68-foot-long black tail—was set into flight and given line until it hung like a great glob of collective spittle squarely over the property of party objector Johnny Roberts.

CALAMITY JANE

If her pictures are halfway close, then Martha Jane Canary Burke was one of the ugliest women who ever shuffled across the dusty frontier plains. But in the old days when men were men and women grateful, beauty was evidently more than skin deep. For instance, Jane was an excellent shot. She married 12 times and took among her lovers Wild Bill Hickok, according to legend.

First Three

When the Country Music Hall of Fame opened in 1961, the first three members elected were Jimmy Rodgers, Hank Williams and Fred Rose. The Hall finds a home in Nashville, Tennessee.

Incidentally, nickname for Rodgers was the Singing Brakeman and for Williams it was Luke or the Drifter.

BEER RIVER USA

A staggering 22 billion gallons of beer were produced worldwide last year. Leading the production parade was Europe with 51 percent, followed closely by North America, Central America and South America.
Russell, Willie does duets like the classic "Don't Fence Me In," "You Are My Sunshine," and "Heartbreak Hotel." Willie's special sound is expressed to its fullest on old standards like "Faraway Places," "Tenderly," and "Stormy Weather." He miss out on getting this one. It's the best album released thus far in 1979.

Bill Woody is a new artist on MCA and Hickory Records. And his album titled "Organized Noise" is a perfect example of what you get when you incorporate six songs written by Mickey Newberry and published by Acuff Rose along with one biggie written by Bill Woody himself. My question is why wasn't it a Mickey Newberry album? Don't waste your money on this one. I'll give it one just for the single good cut on the album—"Just Between Us." Better you should buy the 45.

Epic Records has taken the same route. They have released a Charlie Daniels album titled "Million Mile Devil Went Down," and the cuts are so hard that it's possible they might get air play on a rock station. One cut, 11 minutes long, is on the album. It was written and produced by Tom T., and all the songs are sung by Hall. Graphics are one good _cuts_ , save your money. And Tom T. Hall's first album for RCA titled "Saturday Morning Song" is a real letdown. It was written and produced by Tom T., and all the songs are sung by Hall. But it's clearly given two names. So who are they trying to kid? Unless you want to spend your money on an album with only two good cuts—"The Devil Went Down," and "Mississippi!"—save your money.

And Tom Hall's first album for RCA is titled "Saturday Morning Song," which is a real letdown. It was written and produced by Tom T., and all the songs are sung by Hall. But it's clearly given two names. So who are they trying to kid? Unless you want to spend your money on an album with only two good cuts—"The Devil Went Down," and "Mississippi!"—save your money.

To end this column, a tribute to end this column, a tribute to Bill Monroe's Bluegrass Boys. In 1945, a young banjoist joined Monroe and it was then the unit Flatt and Scruggs was born. Within a couple of years, they left Monroe and started their own band. This team lasted until the late 1960s. Rumors about the cause of a breakup were plentiful. Some said it was over political differences and philosophies. Others claimed the break was caused by publicity over Earl Scruggs increasing involvement with his son's experiments in non-country music. But while it lasted, Flatt and Scruggs gave us such great instrumentalists as "Foggy Mountain Breakdown," and they were called upon to do the theme song for the TV show "Beverly Hillbillies." In 1979, a product of rural Tennessee, Flatt worked in a textile mill, playing only on weekends before turning professional in 1979 by pulling a stint on WDJA in Roanoke, Virginia. He joined the Grand Ole Opry in the early 1940s as a member of Bill Monroe's Bluegrass Boys. In 1945, a young banjoist joined Monroe and it was then the unit Flatt and Scruggs was born. Within a couple of years, they left Monroe and started their own band. This team lasted until the late 1960s. Rumors about the cause of a breakup were plentiful. Some said it was over political differences and philosophies. Others claimed the break was caused by publicity over Earl Scruggs increasing involvement with his son's experiments in non-country music. But while it lasted, Flatt and Scruggs gave us such great instrumentalists as "Foggy Mountain Breakdown," and they were called upon to do the theme song for the TV show "Beverly Hillbillies."
AC/DC Prances Away With Journey’s Trip

By Elizabeth McIlhany

AC/DC stole the show right out from under Journey at the June 22 concert in the Convention Center Arena. Journey may have a platinum album and another almost there, but it sounded like a burnt-out group past its prime in comparison to AC/DC, for that band put forth such an incredible amount of animal-plus-musical energy it was simply astounding.

The lead guitarist, dressed in a velvet suit of short pants and a jacket with a leather schoolbag slung over one shoulder, never stopped playing and moving. Running back and forth across the stage, often on one foot, in a bouncy little hop, lying down on stage, legs flying in the air, playing all the while—his momentum never slowed.

Finally the lead singer carried the crazy guitarist all the way around the floor of the arena, circling the audience while the musician kept the guitar going. Before they finished the circle, he jumped off and hopped, skipped and walked his way back on stage, people pushing so close to him it would be difficult for most people to breathe, much less play a fast guitar. He never missed a note.

One female audience member turned to her friend as the mad musician was swept by her seat by the force of the crowd and said, “Did you see that guy? He was FREAKED Out!” But he made it back on stage, running, hopping, and playing, playing, playing, Whew! What a concert!

Few bands could upstage an act like that, no matter how talented. Journey is into being a musical group, not a bunch of crazies but often the crazier the musicians, the better the music. Journey sounded like cereal box rock and roll, all nicely packaged with the ingredients listed in order of amounts on the side of the box. Groups with routine, patented-sounding songs like Journey make one wonder if disco music is simply a national parody on what has happened to rock and roll. The creativity of its early years has become prepackaged and commercially-peddled, programmed sounds.

But with groups like AC/DC alive and well—indeed, Journey’s platinum album has been released before Evolutions, the most recent, is gold and expected to go platinum in a few weeks if sales continue at the current rate. Infinity, the album released before Evolutions, is platinum.

The Infinity album introduced vocalist Steve Perry and the group’s new emphasis on vocals. Drummer Aynsley Dunbar recently joined the group and Steve Smith as replaced him.

The group’s next album will combine old sounds plus some of the group’s “futuristic rock attitude.” Journey will “get a little bit more in the 1990s” with the new album, Perry said.

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SUNDAY MONDAY TUESDAY WED. THURS. FRIDAY SAT.
1. STARDUST AVAILABLE FOR PRIVATE PARTIES
2. KLEEN SHEETS STARDUST STARDUST STARDUST
3. STARDUST AVAILABLE FOR PRIVATE PARTIES
4. NAV. KLEEN SHEETS WINCHESTER STARDUST STARDUST
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30. STARDUST AVAILABLE FOR PRIVATE PARTIES
31. NAV. KLEEN SHEETS WINCHESTER STARDUST STARDUST

NO COVER 3 TIL 12 WED. SAT.

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Whether Plugger Wyld actually stirs up fights as bass player Paul Brea claims is a moot question, given the fact that on Father's Day Sunday in June at the Brackenridge Park polo field a riot followed the rock band's concert. From evening shadows Brea watched a black and white police helicopter blow remnants of the rioters off the field. The chopper swept back and forth low to the ground, leaving upright a few cops handcuffing prisoners sitting. All waited for arrival of two white police jail vans. Brea had company of other fight fans. On a small rise to his left was a gaggle of police chief.

A younger crowd was in charge. Police had shut the music down before Plugger could take the stage.

Brea expressed thanks and compliments for the sound system provided at Brackenridge Park by KITY radio. He got the right plug in, sort of. Along with 92.9 FM there was the help provided by the San Antonio Parks and Recreation department and their portable stage.

The concert had ended early, Brea explained, because one speaker had blown out. Plugger Wyld was putting out good rock and roll. Including a few originals. Out where the riot took place, the sound had been wind distorted but tough.

A young crowd was in charge. A 88-degree day, one teen in Marine T-shirt trottled his dog around people. Beer poured easily, a stand usually a golf shop behind the portable stage selling brew at reasonable prices single or six pack.

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City State Zip

Phone

Name of Chili

Number of team members

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Hamilton captains, then learning by radio broadcast that all the currency had been changed by the government, making their big haul worthless. That's what they thought, Hamilton heard. But it was a mistake. And then when they cash those is still okay, the movie ends with Hamilton's worthless. That's what they still okay, the movie ends with the Caribbean.

Ron Rose of the up-and-coming Toby Feese group told Guitar magazine that the Caymans, coming Toby Feese group told guitarist and banjo picker a 'beautiful. And there isn't much only minutes away with what penalty for possess one $10,000 fine.'

Hamiton's said the finest food where magazine sales are just. Joe Conway, then

Danny McKenna

Village music outing (known in some parts as Rod's ripoff), was donated for the winner of something like a face-making

Buster Doss, was the lowest selling MD, to have been held earlier in the world title is over, but 13-year-old

Benny Cantu invites all his musician friends to come visit him. His newly released L.P., shows clear what total dedication turns in a great performance.

The gas shortage is effecting us. I agree, that's why I would like to suggest the following: an article of working for the door without a guarantee have vanished. The name of the game today is little more considerate for free and tired of having to paying for food and drinks and tired of watching barowners make all the money on session days. Perhaps the patrons should keep a little more consideration and a little more patience. They need a bone to kick in. They need to remind people that some money from beer sales for the musicians that come to perform at bars would come together better because if a musician makes any money his gas money then Regret for having to turn around and putting a doors and putting a pickup (equipped with a heavy duty bumper) and ram it into the side of the club three or four times knocking down two side doors and kicking a few dents in the owner's pocketbook. All this over smoking a little marijuan.

Lozado's hot Texas Record label. Martin Ferro from the best horn men in the business turns in a great performance.

The Wild Ape Apen

Copyright 1979 Frank Rodarte
Steve Jordan is moving to Austin. Jordan sez he's tired of living in the middle of "Redneck Country." Living on Durango and Zaramora is cool but a dude as talented as Jordan deserves a place like Austin where the media and the people will really appreciate his musical genius.

Rick Galvan, bass man for Bandango, suffered third degree burns in a car accident in which his truck burst into flames. At this writing Rick's condition was critical. Please remember Rick in your prayers. Pray for his speedy recovery, he's a real good guy.

"Chic" Dubois, the good-will Egg Lady, has been coming to our jam sessions and helps us promote our San Antonio Musicians Association. Chic is famous for her golden eggs which she gives to outstanding athletes, musicians, entertainers, politicians, etc. A genuine P.R. promoter.

Hacienda Records out of Corpus Christi just recently opened its doors and El Parche Brothers, Jimmy and Steve. Look out.

Not even a car wreck can slow down musician songwriter Al Garcia. Just a few days ago brother Al showed up at our apartment bleeding from a head injury sustained in a car accident. With blood streaming down his forehead Al still insisted on showing my daughter Edna a song he wrote called "Someone to Love." Al decided on coming to work on his song first and going to the hospital second. Man, if that ain't dedication to music I don't know what is. Al is O.K. folks, except for a few cuts and bumps - sure glad it wasn't serious.

"Attention" all band leaders, please call me at 341-6324 or 432-7981 so I can fill you in on what the S.A.M.A. can do for you and for your sidemen. If you musicians out there working under a leader should keep in mind that a leader cannot split up the big money equally. A leader, if he is a good one, will always pay his musicians well plus keep enough money aside in order to cover all band emergencies - business or personal. A leader should never have to split the money equally amongst his followers because he does more and therefore should make more. It is the only right and just thing to do. A band leader puts in almost twice as much time as his sidemen because in most cases sidemen could care less about a leader's feelings or direction. All some musicians care about is the immediate money trip and not a long term commitment.

A couple of Sundays ago, Sam Kindrick escorted "Amelia", a Latin bombshell, to Villarreal's Ice House where she flexed her vocal muscles to the enjoyment of the Hill Country crowd. Sutters Gold Street supplied the musical background along with 12-year-old John Dingler, Chris Holzhaus and the Jalapeno here. Watch for "Amelia" to do some big things in S.A. Buena Suerte, Muchachita.

Hacienda Records out of Corpus Christi just recently opened its doors and El Parche Brothers, Jimmy and Steve. Look out.

I missed the premier of the movie "Run Teco Rio!" but my camaradas tell me the movie is the best yet by a Steve Jordan. Our own wonder Steve Jordan did all the music for the flick and the producer is Efrain Gutierrez. I also heard the Andy Ortiz should win an Oscar for his performance. Andy is the editor of the very popular San Antonio De Noche, an entertainment magazine.

Carol Meyer, the "Meet Me in Seguin" girl, has just recorded her first studio album. Edna appears very confident and just thing to do. A leader cannot split up the big money equally. A leader, if he is a good one, will always pay his musicians well plus keep enough money aside in order to cover all band emergencies - business or personal. A leader should never have to split the money equally amongst his followers because he does more and therefore should make more. It is the only right and just thing to do. A band leader puts in almost twice as much time as his sidemen because in most cases sidemen could care less about a leader's feelings or direction. All some musicians care about is the immediate money trip and not a long term commitment.

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SUNDAY
MÓNDAY
TUESDAY
WEDNESDAY
THURSDAY
FRIDAY
SATURDAY

1
Skyscraper
2 for 1
8-11

2
COLLEGE STUDENTS

3
BEER
TOO SMOOTH
AUSTIN

4
5

6
ROCK AND DISCO
2 FOR 1

8
Superiors
Austin
2 for 1
8-11

9
NO COVER

10
BEER
BLITZ
DALLAS

11
12

13
DRINKS

15
Tight
Squeeze
San Antonio
2 for 1
8-11

16
18
19
20

22
Rabbit
Austin
2 for 1
8-11

23
24
25
26

29
England
2 for 1
8-11

30
31

25c

31
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By Elizabeth Mcllhaney
Poets in San Antonio need not feel alone, for a group exists in which they can mingle and feel they are among their own kind, and for those who enjoy reading poetry as much or more than writing it, the group—and this story—offers something for them too.

The Poetry Forum is a local organization that meets once a month. Its members are required to write at least one poem for each meeting, which they read along with a poem by a published author of their choice. They wanted to “keep poetry alive,” said George Fillingham, who has been president of the forum since its beginning. It was not going to be a social club “where we pat each other on the back.”

Members must be “willing to try to write the best possible material that they can,” he said. “We are that serious. It’s how serious they (members) are, not how good” that is important. “I wanted it to be a serious endeavor. Our group definitely reads poetry; we don’t just try to write it.”

The following is a list of poetry and poetry-related books Fillingham compiled that, if completed by an industrious reader, would make him or her somewhat of a poetry expert, not to mention the increased awareness of himself and the world around him the reader would gain.


The Romantic Movement in American Writing Richard Fogle, editor.


First Four Books of Poems W.S. Merwin.

Little Bit of Texas Is Country Music

Watch Little Bit of Texas a while and notice that bass player Lee Mounger gyrates, his head sometimes bobbing into the mike.

"Lee is blind," said pedal steel guitar player Charles Holman. Holman offered these last words while setting up at the Country Gold and explaining that he and the country vocalist go back five years together. Holman gave Mounger a bass. Eight months later, the blind man bought Holman a pedal steel.

The two agree that they are still learning to play their respective instruments. As professional musicians, Holman and Mounger hold to a standard of perfection. Little Bit of Texas as a band claims to play more country music than the other bands around. Backing up the claim and holding to the standard aren't always easy.

That night at the Country Gold, Little Bit of Texas was recovering from hard-core partying with Darrell McCullar. Sitting between sets in the band bus Frank, short for Frankenstein, several band members admitted that getting their act together was tough. But like the pros they are, Little Bit of Texas came through and resumed partying, picking and good timing.

Mounger shares lead vocal duties with Dave Clark, a rangy lead guitarist whose hometown is New London, Texas, a spot in Rusk County where 296 students and faculty died from a school explosion in 1937. When Clark and Mounger discussed how they divvied up songs, friendly banter ensued. The two stood shoulder to shoulder. The only real conflict has come over rights to sing "Jack Daniels," a tune which David Allan Coe has recently released.

Clark and Mounger semi-seriously debated Moulds hails from Boston, the other schools and faculty have since earned Rusk County. Clark and Mounger band-reserved table. Moulds and drummer Mario Savio spoke and they are, Little Bit of Texas came through and resumed partying, picking and good timing.

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