

NOT FADE AWAY

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4

The Texas Music Magazine



With The
INCREDIBLE
BLUE THINGS

And The *SENSATIONAL*
SPARKLES



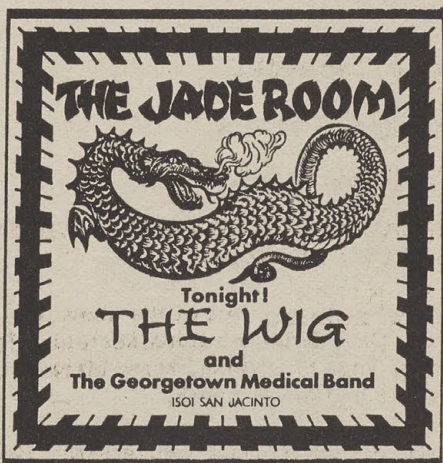
PLUS

THE STOICS
LOST & FOUND
GOLDEN DAWN
SHERWOODS

And
Lots More
Inside!



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My goodness how time goes by when you're rockin' n' rollin'. Yes, Not Fade Away has lived up to it's name and is back once again. This has got to be the only mag in which a 4 issue subscription lasts 10 years ! Yep, this is my official 10th anniversary issue - 1975-1985 and is the largest NFA so far. What you hold in your hands is a treasure trove of Texas music info - and photos. After all these years we finally get the story behind the Lost & Found and the Golden Dawn, I.A.'s mystery bands. The Sparkles get some of the recognition that's been long overdue them and 3 guest writers, David James, "Deadline" Pete Buesnel and the mysterious Boy Wonder, check in with stories on the Stoics/Children, Lavender Hour and the BlueThings respectively. Something threatened last issue was more 1950's coverage and here it is, Weldon Rogers and his Je-Wel label plus Hub Sutter's story. There's lots more than that inside so let's get to it, and remember, there's still a bunch to tell about Texas music in the future, so stick around and we'll do it ! Thanks to all - D.H.

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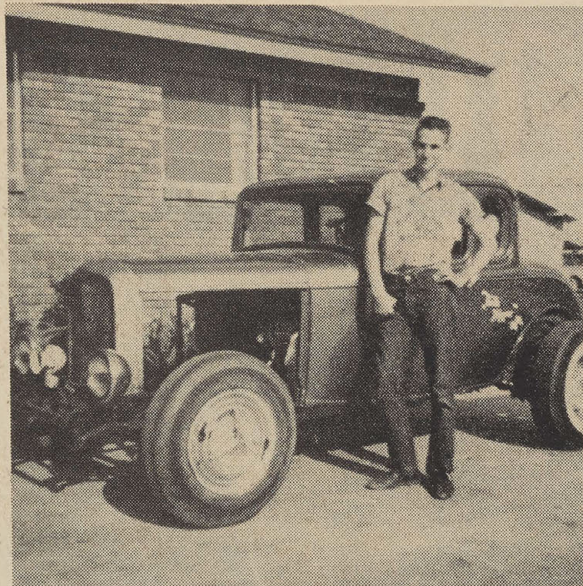
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If you haven't got your copy of the Elevators "Fire In My Bones" LP yet, shame on you. It's been reviewed in dozens of mags so far and they all love it, but then how could they do otherwise. There's a possibility of another Elevators LP on Texas Archive next spring so stay tuned. In the meantime don't miss the new Texas Archive Flashback series, they're gonna be killers. And while I'm on the subject, this Flashback series has nothing to do with the old 'bootleg' Flashback series of a few years ago (though I understand the old series will be reissued in England soon), the TAR series will be all new stuff.

The old Mars 45 of Roky Erickson's may be redone as an EP to include 2 additional songs cut at that same session (just think, that was a new release in NFA#1 - 10years ago). Bubble Puppy is playing again and sounding hot, recording session soon I'm sure. Jon Emery has a rockabilly/country album out that's real good on the Bear Family label.

Have you got your "Kicks" yet, if not then send your \$4 to Billy Miller (ad elsewhere in this issue) and get one of the finest rock'n'roll mags you'll ever see (and don't miss Kicks #5 when the real truth comes out that Billy Miller is Hasil Adkins' longlost son, remember you heard it here first !).



The Editor preparing for his starring role in "Hot Rod Gang".

EDITOR - PUBLISHER

DOUG HANNERS

CONTRIBUTING EDITORS

PETER BUESNEL, DAVID JAMES, DAVID SHUTT AND THE BOY WONDER.

Special Thanks to : All of the above and Billy Miller, Dave Baldwin, Hans Kesteloo, John Ingman, Jerry MacNeish, Mark Martucci, Jim Caviness and Jan Hanners.

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BACK ISSUES

NFA #3 - \$3 each postpaid in the USA. Overseas \$4 each airmail. There are no more #1 and #2 but what the heck maybe I'll reprint them for NFA's first bound volume !

THE BLUETHINGS

Hi, I'm ONE of the
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b/w
"JUST TWO DAYS AGO"

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Cashbox ad at left (actually it was their second release). Above - early shot of the group as the BlueBoys 1964. From left: Val Stecklein, Richard Larzalere, Richard Scott and Mike Chapman.

The BlueThings are one of the Texas '60s rock legends even though their origins lay further north in Kansas. Their numerous performances in the Texas Panhandle give them at least an honorary spot in the Texas Punk Hall Of Fame, but a large part of their story (and that of many other Midwestern bands) was radio station KOMA. Though XERF and Wolfman Jack out of Del Rio/Villa Acuna get a lot of press (deservedly), the real powerhouse teen radio station of the Midwest during the '60s was KOMA out of Oklahoma City. From the Canadian border to Mexico, in every small town, cruisin' car radios were tuned to 1520 to find out what's happenin'. On a warm summer night it was a gas to sit in your wheels at a drive-in sippin' on a cherry coke (with something a little stronger under the seat) in the Texas Panhandle and hear the tour schedules of bands all the way to Canada, many of which you had never heard of.
"Tonight, Eric & The Norsemen at Teen Town in Bismarck, North Dakota, June 29th in Rapid City, South Dakota. . . . Spider & The Crabs tonight at the Red Dog Inn, Lawrence, Kansas, June 30th in Topeka. . . .", but then the locations would get closer, "The Fabulous Tracers tonight in Amarillo, Texas at the Checkmate Club and June 29th at Teen Fair in Pampa, Texas. . . . the Incredible BlueThings June 23rd with the Everly Brothers at the National Guard Armory in Plainview, Texas. . . . " Awlright! - NFA

THE BLUETHINGS

By The Boy Wonder

They rolled out of the barren wastelands of western Kansas like runaway tumbleweeds. And, unfortunately, their fate was destined to be very similar to that of nature's transient plants - gone with the wind. However, like the tumbleweed, The BlueThings managed to scatter their fertile seeds during their brief existence. Seeds that, although not obviously evident in the music world today, are still alive and thriving. To this day The BlueThings name is synonymous with such laudatories as "legendary", "trailblazers" and "ahead of their time". The


reasons for this are threefold: 1.) 7 very good to superb 45s and 1 excellent LP preserved on vinyl, 2.) incredible live performances which are still discussed in fond reminiscence by Midwest "old-timers" who were there, 3.) pioneering visual effects.

It all started in the tiny community of Hays, Kansas (200 miles west of the state capital, Topeka) in 1963. Mike Chapman, who had played guitar with the Upbeats in high school in nearby Salina a few years before, wanted to form a band. He found Richard "Laz" Larzalere playing drums in an R&B group. Val Stecklein was a student at Fort Hays State College and a member of the Impromptuos, a college folk ensemble. He and Mike occasionally gigged as a folk duet, strictly coffeehouseville. Meanwhile, Richard Scott, also a student at Fort Hayes, was singing with the Flippers (predecessor to the Fabulous Flippers, the Midwest's first horn rock act), in addition to tooting French horn in the college symphony orchestra. The 4 came together as the BlueBoys in the spring of '64 - Val wanted to call the group Rock & Roll but it wasn't to be. . . . Initially they worked up traditional folk-oriented material in addition to Beatles and other early Merseybeat sounds which were just starting to hit in the States.

Through Richard's Flippers' connections the boys were snatched up by John Brown, the owner of Mid Continent Productions, unquestionably the most successful booking agency in the Midwest during the '60s. Based out of Lawrence, Kansas (home of the University of Kansas, some 240 miles from Hays), Mid Continent would advertise their bands' gigs over 50,000 watt giant KOMA Radio in Oklahoma City, guaranteeing that the entire mid-states region would know where his groups were at. Brown soon had the BlueBoys, now resplendent in matching blue suits, blue guitars and blue drums, on the road constantly. On a jaunt to Kansas City in '64 the group entered the studio for the first time to lay down some demos. At least 6 tunes were recorded (and pressed on demo acetates) at Damon Studios, including early versions of "La Do Da Da" and Val's original, "Just Two Days Ago".

With C&W star Jim Reeves' back-up group also called the BlueBoys, the guys realized it was time for a moniker change - emerge The BlueThings. In late '64 they entered the studio again, this time Gene Sullivan's studio in Oklahoma City. From these sessions came the first official BlueThings release, "Mary Lou" (a Ronnie Hawkins tune), b/w "Your Turn To Cry"

In Person - Thurs., July 21



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At Right : The Things are rockin',
goin' round and round.



(another Stecklein composition), on the Ruff label. Ruff was a small company started by Ray Ruff in Amarillo, Texas. Ray fronted his own band, the Checkmates, and he befriended The BlueThings when they played his hometown. Besides the record label he soon opened his own recording studio and started his own booking agency. Copping John Brown's idea, he began advertising on KOMA too and had his bands (the Tracers, the Tiaras, etc.) playing the same circuit.

In the spring of '65 The BlueThings cut their second single at Ray's new studio in Amarillo. Both sides were Stecklein originals in the folk-rock vein, a style the group was very comfortable with due to Val and Mike's folk backgrounds. With the boys starting to make a name for themselves throughout the Midwest and Ray Ruff establishing distribution with his label, "Pretty Thing-Oh" garnered good reviews in the trades and became a regional hit in various locales, including making the charts on KOMA. John Brown saw what was happening and realized it was time to go for the big fish.

Summer of '65 and the band was in Nashville (the first of 3 ventures there), cutting their first 45 for RCA Victor with noted country producer Felton Jarvis at the helm. "I Must Be Doing Something Wrong"/"La Do Da Da" was released in October '65, but between the recording and the release of the disc came the group's first personnel change. Gone was Laz, who "showed up drunk one too many times and wasn't dedicated", according to Val. In his place was Bobby Day, who had played previously with many different bands in Lawrence. Bobby is pictured on the sleeve for "I Must Be Doing Something Wrong" although he wasn't on the recording.

The next 45, "Doll House"/"The Man On The Street", was released in May, '66, followed in September with The Blue Things LP that contained 12 songs, 5 of 'em Stecklein originals. The album was, like the previous 45s, fine folk-rock in the Byrds/Beau Brummels-style, lotsa 12-string and strong on the harmonies. Despite it's excellence the guys were never really happy with these recordings. "They buried the drums and mixed the tambourine too high", complained Bobby, "it wasn't representative of us as a live band".

And "live" is what The BlueThings were all about. Two straight years of gigging, Texas to Canada, Wyoming to Missouri, had meshed the band into one powerhouse unit. With their collective extensive musical backgrounds, the quality of the musicianship was unmatched for those days (being a few years older than most of the other bands of the time and having more experience only accented their superiority all the more). An amazing 6-song Beatles-medley featuring "Paperback Writer" was the highlight of remarkable shows that included The BlueThings unique innovations. Like Bobby cutting out his bass drum head, long before anyone else. And Richard, who was ambidextrous, using a saxophone strap enabling him to switch his bass from right-handed to left and back again in mid-song. Mike, playing a Danelectro Longhorn rigged up with built-in fuzztone and special pickups, making it sound like a violin. He even burned his guitar on stage once too, long before Hendrix! And all of them in bright, wild op-art mod clothes, totally outrageous for the oh-so-conservative Midwest. Their hair was longer than everyone else's and they were using strobe lights/light shows before anyone outside of San Francisco had heard of Haight-Ashbury. Besides performing obscure covers of the Who, Yardbirds and other cool British bands, Val was now writing brilliant original songs with a strong psychedelic slant.

Because of all this, their following was growing like wildfire. Val's sister started a fan club for 'em out of her parents house in western Kansas and they had members from as far away as New York and Ireland. They were mobbed in a Tulsa theatre and were featured in numerous teen magazines. They opened for the Left Banke, the Everly Brothers and the Yardbirds, and one triple-bill monster in Wichita where they were second billed to Paul Revere & the Raiders - the opening act was Kansas City's great Chesmann! A Topeka, Kansas group so admired them and was so influenced by 'em they almost stole their name - the Thingies! And many local Midwest bands covered their songs, both on stage and vinyl.

November '66 saw the release of "The Orange Rooftop Of



BlueThings op art reading room : Hey Bobby I'll take a copy of that "Two-Fisted Tales" !

Additional BlueThings recordings, on demo-only acetate
(recorded in Lawrence, Kansas studio, '66 - '67)

- East West (Paul Butterfield song)
- Alright (Searchers song)
- Hey Joe
- I'm A Man/My Generation medley
- Talk Talk
- You Took The Fight
- Caroline
- Can't Explain (Love song)

BlueThings curiosities

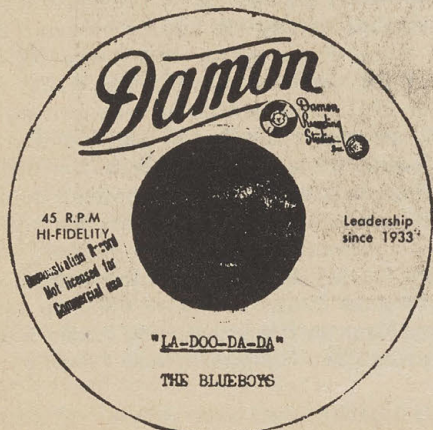
The band never played any further west than Wyoming and their eastern boundary was the Mississippi River....

The fan club had 5 bimonthly booklets issued in 1966 and were given to all fan club members. Each booklet contained many photos, interviews, etc....

The Impromptuos recorded and released an LP of folk standards - Val is on this album and is pictured on the cover...

Mike produced the Chesmann's first recordings in 1966. This 4-song demo, recorded at Audio House in Lawrence, resulted in the Chesmann getting signed to RCA....

Special Thanks for info to : Bobby Day, Richard "Laz" Larzalere, Bill Lee and Kevin Macy.



KOMA

ALL AMERICAN SURVEY
NOV. 24-30, 1966

POSITION THIS WEEK	TOP TUNE	SONG LYRICS OR BACK	POSITION LAST WEEK
1	WINCHESTER CATHEDRAL	THE NEW VAUDEVILLE BAND-FONTANA	1
2	DEVIL WITH A BLUE DRESS ON	MITCH RYDER & WHEELS - NEW VOICE	3
3	GOOD VIBRATIONS	THE BEACH BOYS - CAPITOL	5
4	I'VE BEEN A CARENTER	JOEY DAIN - ATLANTIC	7
5	SUGAR TOWN	NANCY SINATRA - REPRISE	9
6	WISH YOU WERE HERE, BUDDY	FAT BOONE - DOT	6
7	MELLOW YELLOW	RONOVAN - EPIC	8
8	BORN FREE	BOGER WILLIAMS - KAPP	4
9	LADY GODIVA	PETER & GORDON - CAPITOL	8
10	DANDY	MERMAN'S HERMITS - MGM	10
11	PREP PREP POP POP	THE DEADLY BELOVEDS - COLUMBIA	11
12	THAT'S LIFE	FRANK SINATRA - REPRISE	PH
13	A HAZY SHADE OF WINTER	SIMON & GARFUNKEL - COLUMBIA	24
14	POOR SIDE OF TOWN	JOHNNY RIVERS - IMPERIAL	51
15	COMING ON STRONG	BRENDA LEE - DECCA	13
16	WHO AM I	PETULA CLARK - W.B.	13
17	DUSTY	FLOYD & PERCY - PRESTA	24
18	TALK TALK	THE MUSIC - THE ORIGINAL SOUND	40
19	STOP STOP STOP	THE HOLLYWOOD - IMPERIAL	17
20	I CAN'T CONTROL MYSELF	THE MUSIC - FONTANA	19
21	THERE'S GOT TO BE A WORD	THE MUSIC - KAMA SUTRA	29
22	PLEASE SAY YOU'RE FOOLING	THE MUSIC - ARC	32
23	TIME AFTER TIME	A & M - MONTELEONE	27
24	IT'S ONLY LOVE	JAMES & SHONNELL - ROULETTE	28
25	AIN'T GONNA LIE	THE MUSIC - MERCURY	34
26	GO AWAY LITTLE GIRL	THE MUSIC - J.P. PUPPY	25
27	WHISPER	JACKIE WILSON - BRUNSWICK	20
28	I GOT THE FEELIN'	NEIL DIAMOND - S.W.	33
29	SINGLE GIRL	SANDY POSEY - MGM	PH
30	HAPPENINGS 10 YEARS SINCE	THE YAKSQUIDS - EPIC	36
31	NAME	HERB ALPERT - A & M	81
32	YOU KEEP ME HANGIN'	THE SUPREMES - MOTOWN	12
33	GALES THAT	EDDIE FISHER - JCA VICTOR	81
34	MIDNIGHT	THE MUSIC - JCA VICTOR	84
35	THE MUSIC	THE MUSIC - THE MUSIC	84
36	THE MUSIC	THE MUSIC - THE MUSIC	84
37	A PLACE IN THE SUN	STEVE WONDER - TAMLA	39
38	SIGHT LOVE	BILLY STEWART - EPIC	38
39	MOLLY COW	LEE BOSEY - AMY	37
40	NINETEEN DAYS	THE DAVE CLARK 5 - EPIC	81

The SPARKLES



From 1957 to 1972 the Sparkles were the most popular rock group in the Western half of Texas and this is their story. This interview is with Lucky Floyd, long-time group drummer, who is now band director at a high school in West Texas teaching the kids to march to rock'n'roll.



NFA: The first time I saw the Sparkles, you were playin' in the student union at South Plains College in Levelland, we'd always go over and watch y'all play....

Lucky: Yeah that was an interesting school, Dr. Baker, the president of that college and still the president today, he brought me into that school and bought me my books, pencils.... I didn't have to pay for nothin', just to get kids to go there, he thought I'd pull other kids to that school because I was with the Sparkles....

NFA: Wow, a rock'n'roll scholarship! (laughter)

Lucky: It lasted about a year 'cause we just partied like crazy and after one year he didn't pay it anymore.. (laughter)

NFA: Where did you grow up?

Lucky: Seagraves, Texas.... it's about 60 miles southwest of Lubbock. Bobby Smith, the bass player, that's where he grew up too and we both had bands, it's just a little bitty town of about 3,000 people and we had two rock'n'roll bands when we were little kids....

NFA: When you were in high school?

Lucky: When we were in like the 8th grade, he had a band and I had a band and we'd play together some.... I'll tell you how Bobby got in the Sparkles, he wrote Howard Ragland a letter, Howard was bookin' the band, so Bobby wrote him a letter and told him how good he was and if they ever needed a bass player to call him, Bobby really hadn't had much experience but Howard called him and he got in the band. He started playin' with them and then they needed a drummer so Bobby told 'em about me. Howard was real amazed 'cause I could sing like Elvis back then, so I got in and Howard was payin' us \$15 apiece and Stanley got \$20 and we were bookin' for \$150 - \$175 back in 1961. So we were playin' more and more but we never made anymore money 'cause Howard was gettin' the rest of it, I'm not tryin' to put him down but he was a businessman and makin' lots of money. Now Donnie Roberts came in the band the same time I did, and one time Howard let us go to a dance somewhere....

NFA: Wait a minute, let's back up a little bit.... now the Sparkles had been around for awhile before you joined up....

Lucky: Oh yeah, they originated in Levelland, Texas, started by Stanley Smith with a couple of brothers named Jesse and Guy Balew, Howard booked 'em and they had about an 8 piece band, had a sax in it....

NFA: What year did they start in Levelland?

Lucky: About '57, along in there somewhere.... after the 8 piece group they broke up for a little bit and reformed with Gary Blakley on drums, Charlie Hatchett on guitar,



Stanley on guitar and I can't think of the bass player's name but Charlie found out he could make more money with his own group so he split off and started the Raiders there in Lubbock at Texas Tech and they used to come down to Austin to play. So Charlie took Gary, the drummer, with him for the new group and that's when me and Bobby joined up, so we had me on drums, Bobby on bass, Stanley Smith on guitar and Donnie Roberts on guitar, and now's when the group started gettin' real popular. Howard used to book us under three different names, for different prices.... (laughter)... the Sparkles were the mid-range at \$200 and there was one higher at \$250 and a lower one at \$150, I can't remember the names but the Sparkles got most of the jobs, Howard would even book us as a 5 piece band and he'd get up there with a guitar, not even plugged in, and act like he was playin' with us, play it behind his head.... (laughter)... he was a character, a real promoter....

NFA: Kinda a Col. Parker....

Lucky: Yeah, so this one time he let us go play by ourselves, and for the first time he didn't go with us.... Donnie Roberts got the check in an envelope for the job and he steamed it open to see how much Howard was gettin' and it was for \$300 and we were just gettin' \$20 each so that left him \$220, and that was good money in 1962 or '63 which he was getting every night we played, so we all decided to quit him and we were scared to death 'cause we were friends with Howard, still am to this day. Anyhow we left him and started doing better and better, and to make a long story short, me and Bobby wanted to go to California, and do these records and we couldn't get Donnie and Stanley interested in the writing end of it and really tryin' to make it big.... so we split up and we got Louie Holt and Gary Nunn in the group, and Jimmy Marriott came in on drums so we had two drummers, and I'd go out in front and sing....

NFA: On these dances I guess y'all were playin' all over West Texas, New Mexico and Oklahoma?



Ready To Rock - at the Brownfield Country Club 1965. From left : Louie Holt, Jimmy Marriott, Bobby Smith, Lucky Floyd and Gary P. Nunn.

Lucky : Oh yeah...

NFA : I remember you as being a West Texas group but I heard that you came down here to Austin some....

Lucky : Yeah, we made lots of good money down here....

Charlie Hatchett who used to be in the band started an agency here and booked us alot....

NFA : Now your records, where did this Caron 45 come from ?

Lucky : That was out in Clovis, New Mexico in a guy's garage, it was the first record the Sparkles cut....

NFA : It wasn't done at Norman Petty's studio ?

Lucky : No, it wasn't at Norman's....we did some things at his place but not the Sparkles, Stanley recorded some there as a guitar player and I recorded there as a drummer on some sessions. Bobby and I wrote the "U.T." and we wrote most of the Sparkles songs....

NFA : Was it right after you joined the band that y'all did this ?

Lucky : Not long after, 'bout 6 months, 1962 I guess.... then we got with Hickory and Larry Parks, who was a drummer for Roy Orbison, started producing us, him and Ted Turnbow. They got a hit out of a group called the Newbeats, "Bread and Butter"....

NFA : Who took you to Hickory ?

Lucky : These guys, they were all from West Texas and were familiar with our music, after they got this hit with the Newbeats, they got us on the label. They'd write one side of our singles and they'd produce 'em....

NFA : Where did y'all record this Hickory stuff ?

Lucky : "The Hip" and "Oh Girls, Girls" were recorded in Odessa at Tommy Allsup's studio, also "Something That You

Said", "Daddy's Gonna Put The Hurt On You" and "Jack In The Beanstalk" were recorded there. Now "No Friend Of Mine" was done at a little studio in Big Springs, and "First Forget", "Hipsville 29 B.C." and "I Wanna Be Free" were cut in Nashville and all the later stuff was done there too. Now some of the songs started doing some things out in Pennsylvania so Hickory sent us up there, We did this photo session in Nashville while we were there doing some recording, and then we went up to Pittsburgh and what it was, was that a DJ there had started playing our stuff and pretending they were number one in the country type songs. He was selling our singles for like \$5 each, which was alot of money in those days, and the kids knew our records.... we played after the Young Rascals in this big place and we thought, hey, we're fixin' to make it, but it was just a regional thing. This DJ was pretending our records were hard to get and sellin' 'em but it never went anywhere from that....

NFA : Was "No Friend Of Mine" the record he was selling ?

Lucky : Yeah, and "Jack In The Beanstalk", the songs in there....

NFA : Did you ever hear of a group up there called the Swamp Rats ?

Lucky : No, never did....

NFA : Well, they recorded a version of "No Friend Of Mine" and I'm sure it's because y'all were so popular up there.... did you sing all the songs ?

Lucky : I sang all of 'em except "He Can't Love You" and "First Forget", Bobby sang those and I did harmony with him.

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ANOTHER "CATACOMBS" SPECTACULAR

The Sparkles face some tough competition at the Catacombs in Houston (and I don't mean the Cyrkle) from the legendary Baby Cakes of Austin, must've been a hot show.

At Right: The Sparkles suffer an attack of Paul Revere-itis but recovered quickly (before Dick Clark could ask them to appear on 'Where The Action Is').



NFA: Was there ever any talk with Hickory about making an LP?

Lucky: No....but I remember going to a meeting with 'em and they wanted to know what I was tryin' to say in my songs, they just weren't used to "The Hip" and "I Wanna Be Free", they wanted to know what they meant, Wesley Rose (Hickory chief) said, "yeah I've got that Donovan guy on the label and I can't understand a word he says"....(laughter)....he was real nice to me, he let me out of my songwriting contract with Acuff-Rose when I was in California so I could do some stuff with Red Wilder and Blue....

NFA: What Sparkles' record sold the most?

Lucky: "The Hip", it sold more than any of 'em...

NFA: Have you ever heard of this Roy Junior guy on Hickory?

Lucky: No, never did.

NFA: I think he was another guy that Turnbow and Parks produced for Hickory....did y'all know any of the '50s West Texas gang, like Holly or Orbison?

Lucky: No, but Stanley did some sessions with Buddy Knox 'cause he's from Canyon.

NFA: Did you play any Battles of the Bands in Lubbock or around the area?

Lucky: Oh yeah, we played some and we never lost, even if the other bands were as good as we were the kids would still vote for us 'cause we were so popular....

NFA: Did you remember any of the other bands that were around West Texas at the time?

Lucky: Well, there was the Chevelle 5 out of Abilene, they used to come down here to Austin and play same as we did....

NFA: How about Ray Ruff, he had his group the Checkmates, then he used to bring in groups like the Blue Things and the Tracers to play the circuit...

Lucky: There was the Tiaras from Amarillo....

NFA: Yep, Jackie Dallas and the Tiaras....

Lucky: But I think we were the most popular group, we'd rent a building in New Mexico to put on our own dance and make \$200 apiece....then Louie Holt and Gary Nunn got out of the group and me and Bobby Smith decided to go to California 'cause that's where it was at, and that's when Al Perkins got with the Sparkles and we changed our name to the Pearly Gate, we did a TV show out there called Jud For The Defense, remember that?

NFA: Yeah....

Lucky: We did that show and Tommy Smothers wanted to manage us but the guy we had doing it wouldn't let us go so we came back to Austin and started the Sparkles again and the guy who played lead for John Denver, Steve Weissberg, was with us, this was around '70 or '71. Then I got a call to go back to California and play with Red Wilder and Blue, on their album, so I did. I got pretty discouraged that last time in California 'cause groups in our day didn't run it like a business, they'd just get in there for a good time and wouldn't take care of business. If we had, the Sparkles would've made alot more money and probably got alot more done....so I called it quits and went back to school...

NFA: What year was this?

Lucky: About '72 I guess, and that was the end of the Sparkles, after I left to go with Red Wilder and Blue they kept on for a few months then quit....

NFA: So the Sparkles lasted about 15 years, from '57 'till '72 or so...

Lucky: Yeah, and they were all good groups, all the different line-ups....

NFA: The group that created all the interest like on this LP (Hipsville Vol. 1) was the group that recorded "Hipsville 29 B.C." and "No Friend Of Mine"....



Clowning around at Nashville photo session - 1966.

Lucky : That was with Gary Nunn and Louie Holt . . .

NFA : Now the group before that was a good one too, these line-ups are driving me crazy tryin' to keep straight, who was in the first recording group ?

Lucky : Me and Bobby Smith and Donnie Roberts and Stanley Smith, then Gary Nunn and Louie Holt joined up and we added Jimmy Marriott on drums . . .

NFA : There weren't many groups with two drummers back then . . .

Lucky : Yeah we knocked 'em out, I'd number our riffs and I'd say Number 6 during a song and we'd both go through it just exactly alike, people loved it . . .

NFA : Did y'all do any local TV shows back then ?

Lucky : Yeah, there were some local Teen Dance things and they'd have a guest each week, we did some of those . . .

NFA : You played Lubbock alot . . .

Lucky : And Carlsbad and Artesia, New Mexico . . . Amarillo a little bit, and Austin alot . . . one time we played the Music Box in Lubbock with the Everly Brothers, they opened for us 'cause it was one of their slow times, and they were staying with Buddy Holly's parents 'cause they were good friends . . . later on we asked the Music Box for a raise 'cause we had been drawing big crowds and they were only paying us \$250 a night, . . . so the Village Swinger had opened up and they offered us \$350 a night or 50% of the gate, so I asked the Music Box for a small raise. The owner said no, the Sparkles aren't what make the Music Box happen, the kids just love to come to the club, so I said you're not going to give us a raise, . . . he said, no we're paying you too much now, so I told him we were gonna leave and close his place down . . . and six months later it closed.

NFA : I remember when it closed . . .

Lucky : They brought Ray Ruff and Howard Ragland down from Amarillo to talk us into going back to the Music Box after we showed 'em that we could shut it down, they offered us \$500 a night plus new color TVs and 50% of the gate over \$500 . . .

NFA : That's an amazing offer for those days . . .

Lucky : I told 'em to kiss my . . . (laughter) . . . they brought in some big artists to keep things going, like the Everly Bros, Bruce Channel, but they'd have like 8 couples and we'd have 2,000 kids over at the Village Swinger watchin' the Sparkles, That's how big we were in Lubbock . . .

NFA : Did you ever play with any of Ray Ruff's bands like the Blue Things . . .

Lucky : No, but I remember hearin' about 'em though, and the Flippers or something . . .

NFA : The Fabulous Flippers ?

Lucky : Yeah, outa Oklahoma or Kansas, we used to listen to KOMA alot back then.

NFA : Yeah they were the powerhouse, everybody listened to 'em to see where the bands would be next month Charlie Hatchett told me this story, and I don't know which Sparkles line-up this was, but he said that the band would get into a town real early and go to motels lookin' for rooms where people had just left and they'd go in and go to sleep . . . (laughter)

Lucky : Yeah, that was Howard Ragland's group, he'd put the money from the job in his pillow and sleep on it, and he got robbed a few times, guys would break down the door and have a mask on with a shotgun . . . he did real well later on with that Beatles deal, Away With Words, he toured around with it and took it to Japan, did real good . . .

NFA : Did y'all have any good road stories ?

Lucky : Well, we were travelin' so much for awhile that I just knew we were all gonna get killed on the road, then we hired different guys to do our equipment and one of 'em started dealin' drugs out of our van and the cops were watchin' us and we didn't even know it . . . about the funniest thing that ever happened to us was one time we stopped in Cross Plains, Texas and we were eatin' breakfast, it was real late at night and we were on our way to Austin. This is a pretty redneck place we were in, and the waitress was being real slow and we were kiddin' around, so I popped off and said, Lady you better hurry up, we've got a load of dope we've gotta get to Austin, I've got about 1,000 pounds of marijuana I've gotta get down there . . . (laughter) so she called the cops and they made us unload the whole van and searched everything, and the whole band was madder than hell at me, the cops didn't find anything and when they got through they said don't ever come to Cross Plains again, and we said don't worry ! (laughter)

NFA : You must have put alotta miles on the road . . .

Lucky : It'd get to the point where we'd get so sleepy even driving in shifts . . . well one night going to Austin I woke



Above : The Sparkles as the 'Pearly Gate' in California - 1968.
Below : The last line-up of the group in the early '70s.

up off the road, you know how they grade the roads fixin' 'em and there's a big drop-off, well I woke up down in one of them towin' a trailer and somehow I got the car back up on the road. . . Jimmy woke up and said, "By God you nearly killed us this time Lucky", and I said, "I saved all of our lives 'cause I'm such a good driver", and he said, "yeah but you caused it too!" (laughter)

Odds and Ends : The line-up of the 1957 original group was : Carl Huckaby-guitar, Johnny Waller-piano, Gary Blakley-drums, Bob Donnell-bass and Stanley Smith-guitar. This group added Jesse and Guy Balew on sax and vocals and recorded at Norman Petty's studio in 1958, though nothing was released. When Waylon Jennings put together a band for Buddy Holly's last tour in late 1958 he first tried to get Stanley Smith and Gary Blakley to play in the back-up band but as they were going to school they couldn't make it.

Gary P. Nunn had a early '60s group called the Shucks in West Texas from which he was drafted to play a weekend gig with the Crickets in El Paso and Bobby Fuller and the Fanatics opened the show. Later on in California the Sparkles under their new name, the Pearly Gate, were scheduled to play a benefit for Robert F. Kennedy at the Americana Hotel the night he was shot.

The early '60s version of the Sparkles has been playing some reunion gigs in West Texas this year .



Sparkles Discography

- Caron 94 - The U. T./He Can't Love You
- Hickory 1364 - The Hip/Oh Girls, Girls
- Hickory 1390 - Something That You Said/Daddy Gonna Put The Hurt On You
- Hickory 1406 - Jack And The Beanstalk/Oh Girls, Girls
- Hickory 1443 - No Friend Of Mine/First Forget (What Has Made You Blue)
- Hickory 1474 - Hipsville 29 B. C./I Want To Be Free

**NOT FADE
AWAY**



THE STOICS

ALSO THE CHILDREN / ARGYLES / MIND'S EYE

BY DAVID JAMES

Discussions about Texas music from the sixties often focus on the music scenes in Houston, Dallas and Austin as the hot spots for garage/punk music. The association of these cities with top bands such as the 13th Floor Elevators and Kenny and the Kasuals, just to name a couple, undoubtedly contributes to the fact that San Antonio is often overlooked. Despite being typecast by the Tex-Mex sound, San Antonio managed to spawn numerous rock'n' roll bands in the mid-sixties, as a quick glance at such labels as Alamo Audio and Jox will attest. In fact, many of the best punk bands called S.A. home in those magic years from '65 to '67. One such group was the Stoics.

The Stoics came together in the spring of 1965, blending two diverse cultural backgrounds. Bill Ash, lead guitarist, and Roy Quillian, rhythm guitarist (whose brother Mike played bass for Alamo Audio's Runaways) were from upper-middle-class neighborhoods on the northeast side, while vocalist Al Acosta, drummer Sam Allen and bassist Mike Marechal hailed from San Antonio's predominantly Hispanic northwest side. The common thread for the five was a deep fascination with the sound of the early Kinks and Rolling Stones.

The summer of '65 was spent practicing in Ash's and Quillian's garages until a modest repertoire of songs such as the Stones' "Satisfaction", "Last Time" and "Time Is On My Side", along with the Kinks' "You Really Got Me" and "All Day And All Of The Night" were finally mastered. The Stoics, like many other garage bands, played their first gig at a junior high party at someone's house. It was November of '65, and as the band improved and their reputation grew, they began to get jobs playing dances at Jefferson High and other spots around San Antonio.

The band's lean, Stones-derived sound began to attract them quite a following, most notably in the form of a Bandidos-type motorcycle gang, the Capinch. Besides being the Stoics biggest supporters, the gang also acted as the group's bodyguards -- on one occasion even rescuing Ash from a rival Alamo Heights gang. So it was only natural that when the group later recorded their lone 45, the writing credit for "Hate" was given to one J. Cutrer, leader of the Capinch, in acknowledgment for the gang's support. In fact, a photo of the Stoics playing at a UT fraternity party shows Johnny Cutrer standing off to the right side of the stage.

In addition to high school dances and frat parties, by early '66 the Stoics were regularly playing in Battles of the Bands at the Teen Canteen, a club originally located at Wonderland Mall but later moved to different locations. One of the bands they were usually up against was the Chayns, another local garage outfit that recorded for Alamo Audio, as well as Houston's International Artists. Bill Ash remembers them well since they were the Stoics' chief competition: "The Chayns and us were the first longhair bands in the area, in San Antonio".

Ash maintained calendars during those days, noting the



Stoics' gigs for the almost-two years they were together. The Stoics lost a July 4th Teen Canteen Battles of the Bands to the Chayns by eighteen votes but that was the last time the Stoics came out on the losing end. The band won both contests in August, pocketing \$100 each time for their efforts. Recalling the Stoics' rivalry with the Chayns, Ash claims that although competition was close, the Stoics usually won: "We beat them...we were neck-and-neck with the Chayns.

Other spots the Stoics frequented were Stranges Party House on Bandera Highway, the WAC Shack on the Fort Sam Houston base, as well as the Freak-Out club in New Braunfels. The band even opened for the Playboys Of Edinburg at a benefit concert at S.A.'s Municipal Auditorium. They also played South Texas on numerous occasions, where they shared the bill with such groups as the Bad Seeds and Zakary Thaks, generally at the Dunes Club in Port Aransas as well as a club over in Rockport. On September 4, 1966, the Stoics had their first Houston gig, playing a debutante ball at the Hotel America downtown, which must have been interesting considering their appearance and somewhat raunchy brand of rock. As a footnote, the band got kicked out of the hotel when one of them hung his underwear out a window to dry.

In early October, the Stoics decided they were ready to record a single and booked time at Jones Sound Studios in Houston, the same studios that fellow San Antonians the Outcasts would later immortalize in their classic "1523 Blair". Although the Stoics weren't sure just what they were going to record, the basic idea was to use a riff Ash and Marechal had worked up. "It's interesting what they were", says Ash. "'Hate' was the way the bass player and I tuned up... It's A to G, D to C, and so that progression was the way we tuned up."

On October 9th, a few days prior to the recording session, Ash wrote down the music and the opening lyrics



Holiday Greetings from the Stoics 1966 - from left: Bill Ash, Roy Quillian, Sam Allen, Mike Marechal and Al Acosta.

to "Hate" and mailed them to the band's manager -- a common copyrighting technique in those days. Five days later the Stoics went to Houston, armed with a guitar riff and one line to one song. The remaining lyrics, as well as the lyrics to the A-side, "Enough Of What I Need", were composed in the studio by vocalist Acosta. Ash explains that, despite not having songs written, the Stoics were a tight band and felt they could "wing it" in the studio: "We were very unsophisticated... it was live. We recorded the soundtrack and then he (Acosta) went and sat around and listened to the song -- the soundtrack -- and then wrote the lyrics to the track".

The resulting song, "Hate", is characterized by a dominant bass and the aforementioned chord progression, and was pretty typical of the Stoics' sound according to Ash: "the chord changes... that style was predominantly Roy Quillian's and mine... the changes were written by Quillian and me". Those chord changes were then reworked around the dominant bass line to create "Enough Of What I Need". The end product of the group's efforts were two similar, yet completely distinct, songs and a record that is a two-sided garage masterpiece.

The next night the Stoics played a dance at the Houston Club, then returned to San Antonio and resumed their Central/South Texas gig schedule. It wasn't until January of '67 that the band finally got copies of their single, which was pressed in very limited quantity -- no more than 150 copies -- on their own label, Brams, a name arrived at by combining the first letters of the band members' first names. The record was number 54 on the KONO "Boss Sixty Hit List" the week of January 19 - 25th, a week in which the Monkees were topping the charts in San Antonio, as they were most everywhere else.

Ironically, just as the Stoics at last had a record to push, they had a falling-out over the band's musical direction. Quillian and Ash wanted to do more Kinks' songs,

songs Quillian could sing lead on, and the others wished to concentrate on the Rolling Stones sound. So, at the end of February the band split up, with Quillian and Ash sticking together for a few more gigs. As Ash recalls: "Roy and I played two or three gigs ourselves... I don't remember what we called ourselves. I remember we had these pink jackets made up... well, it sounds funny... it was really ridiculous. But at that time, you know, with the ruffled shirts -- like the Buckingham's, the English stuff... and we played McQueeney (near S.A.)... we got a drummer and bass player, played a few jobs, and then I got invited to join the Argyles."

The Argyles were another San Antonio band that had recorded an excellent punk version of "Farmer John" for Pic 1 in Houston, and were later on Jox. They were having differences with their lead guitarist and were familiar with Ash's work in the Stoics. The Argyles had big plans, having just recorded a new song which was to mark a new direction for the group. Ash played about three gigs with them as the Argyles, and then they made the big change. On March 10th, 1967, a new teen club opened on the Austin highway. Coinciding with the opening of the club was the release of the classic "Help, I'm Lost", with the group and the club sharing the new name - the Mind's Eye. The headliners for the opening weekend were none other than the 13th Floor Elevators, and the back-up band -- the house band -- was the Mind's Eye, of course.

At that point, the Mind's Eye consisted of Benny Treiber, Steve Perron, Louis Cabaza, Bill Ash, and a new drummer, Andy Zsuch -- a fellow Air Force brat whom Ash had gotten to join after the Argyles' drummer left with the lead guitarist in the earlier split. The new group played their club and a few other spots around San Antonio until May or June when problems -- drugs, fights, etc. -- forced the closing of the Mind's Eye club.

But it was the Summer of Love and everyone was going

Right : The Stoics at a University of Texas frat party - 1966. Dig that crazy eyeball.



THE KONNO BOSS SIXTY HIT LIST

FOR THE WEEK OF JAN 19 thru JAN 25 1967

- | | | |
|----------------------------------|-------------|------------------|
| 1. SHARVILLE CARD | 10. LOUVEE | 19. THE STONERS |
| 2. VOICES OF LOVE | 11. LOUVEE | 20. THE STONERS |
| 3. SHOOKY VL. THE RED MARCH | 12. LOUVEE | 21. THE STONERS |
| 4. STREETSWEET | 13. LOUVEE | 22. THE STONERS |
| 5. GEORGY GEL | 14. LOUVEE | 23. THE STONERS |
| 6. THE GREAT GIGS ON | 15. LOUVEE | 24. THE STONERS |
| 7. I HAD TOO MUCH TO DRINK | 16. LOUVEE | 25. THE STONERS |
| 8. THE GREAT GIGS ON | 17. LOUVEE | 26. THE STONERS |
| 9. FURBY TOO HAID | 18. LOUVEE | 27. THE STONERS |
| 10. LNE FOR THE MOONWRIGHT TIME | 19. LOUVEE | 28. THE STONERS |
| 11. WILL IT BE YOU | 20. LOUVEE | 29. THE STONERS |
| 12. THERE'S GOT TO BE A HOOD | 21. LOUVEE | 30. THE STONERS |
| 13. THE NIGHT IN MARY ANNOUR | 22. LOUVEE | 31. THE STONERS |
| 14. WILL IT BE YOU | 23. LOUVEE | 32. THE STONERS |
| 15. KING OF A DRAG | 24. LOUVEE | 33. THE STONERS |
| 16. WHO YOU CAN TELL ME GOODBYE | 25. LOUVEE | 34. THE STONERS |
| 17. WILL IT BE YOU | 26. LOUVEE | 35. THE STONERS |
| 18. I HAD TOO MUCH TO DRINK | 27. LOUVEE | 36. THE STONERS |
| 19. SHOOKY VL. THE RED MARCH | 28. LOUVEE | 37. THE STONERS |
| 20. VOICES OF LOVE | 29. LOUVEE | 38. THE STONERS |
| 21. SHARVILLE CARD | 30. LOUVEE | 39. THE STONERS |
| 22. STREETSWEET | 31. LOUVEE | 40. THE STONERS |
| 23. GEORGY GEL | 32. LOUVEE | 41. THE STONERS |
| 24. THE GREAT GIGS ON | 33. LOUVEE | 42. THE STONERS |
| 25. I HAD TOO MUCH TO DRINK | 34. LOUVEE | 43. THE STONERS |
| 26. THE GREAT GIGS ON | 35. LOUVEE | 44. THE STONERS |
| 27. FURBY TOO HAID | 36. LOUVEE | 45. THE STONERS |
| 28. LNE FOR THE MOONWRIGHT TIME | 37. LOUVEE | 46. THE STONERS |
| 29. WILL IT BE YOU | 38. LOUVEE | 47. THE STONERS |
| 30. THERE'S GOT TO BE A HOOD | 39. LOUVEE | 48. THE STONERS |
| 31. THE NIGHT IN MARY ANNOUR | 40. LOUVEE | 49. THE STONERS |
| 32. WILL IT BE YOU | 41. LOUVEE | 50. THE STONERS |
| 33. KING OF A DRAG | 42. LOUVEE | 51. THE STONERS |
| 34. WHO YOU CAN TELL ME GOODBYE | 43. LOUVEE | 52. THE STONERS |
| 35. WILL IT BE YOU | 44. LOUVEE | 53. THE STONERS |
| 36. I HAD TOO MUCH TO DRINK | 45. LOUVEE | 54. THE STONERS |
| 37. SHOOKY VL. THE RED MARCH | 46. LOUVEE | 55. THE STONERS |
| 38. VOICES OF LOVE | 47. LOUVEE | 56. THE STONERS |
| 39. SHARVILLE CARD | 48. LOUVEE | 57. THE STONERS |
| 40. STREETSWEET | 49. LOUVEE | 58. THE STONERS |
| 41. GEORGY GEL | 50. LOUVEE | 59. THE STONERS |
| 42. THE GREAT GIGS ON | 51. LOUVEE | 60. THE STONERS |
| 43. I HAD TOO MUCH TO DRINK | 52. LOUVEE | 61. THE STONERS |
| 44. THE GREAT GIGS ON | 53. LOUVEE | 62. THE STONERS |
| 45. FURBY TOO HAID | 54. LOUVEE | 63. THE STONERS |
| 46. LNE FOR THE MOONWRIGHT TIME | 55. LOUVEE | 64. THE STONERS |
| 47. WILL IT BE YOU | 56. LOUVEE | 65. THE STONERS |
| 48. THERE'S GOT TO BE A HOOD | 57. LOUVEE | 66. THE STONERS |
| 49. THE NIGHT IN MARY ANNOUR | 58. LOUVEE | 67. THE STONERS |
| 50. WILL IT BE YOU | 59. LOUVEE | 68. THE STONERS |
| 51. KING OF A DRAG | 60. LOUVEE | 69. THE STONERS |
| 52. WHO YOU CAN TELL ME GOODBYE | 61. LOUVEE | 70. THE STONERS |
| 53. WILL IT BE YOU | 62. LOUVEE | 71. THE STONERS |
| 54. I HAD TOO MUCH TO DRINK | 63. LOUVEE | 72. THE STONERS |
| 55. SHOOKY VL. THE RED MARCH | 64. LOUVEE | 73. THE STONERS |
| 56. VOICES OF LOVE | 65. LOUVEE | 74. THE STONERS |
| 57. SHARVILLE CARD | 66. LOUVEE | 75. THE STONERS |
| 58. STREETSWEET | 67. LOUVEE | 76. THE STONERS |
| 59. GEORGY GEL | 68. LOUVEE | 77. THE STONERS |
| 60. THE GREAT GIGS ON | 69. LOUVEE | 78. THE STONERS |
| 61. I HAD TOO MUCH TO DRINK | 70. LOUVEE | 79. THE STONERS |
| 62. THE GREAT GIGS ON | 71. LOUVEE | 80. THE STONERS |
| 63. FURBY TOO HAID | 72. LOUVEE | 81. THE STONERS |
| 64. LNE FOR THE MOONWRIGHT TIME | 73. LOUVEE | 82. THE STONERS |
| 65. WILL IT BE YOU | 74. LOUVEE | 83. THE STONERS |
| 66. THERE'S GOT TO BE A HOOD | 75. LOUVEE | 84. THE STONERS |
| 67. THE NIGHT IN MARY ANNOUR | 76. LOUVEE | 85. THE STONERS |
| 68. WILL IT BE YOU | 77. LOUVEE | 86. THE STONERS |
| 69. KING OF A DRAG | 78. LOUVEE | 87. THE STONERS |
| 70. WHO YOU CAN TELL ME GOODBYE | 79. LOUVEE | 88. THE STONERS |
| 71. WILL IT BE YOU | 80. LOUVEE | 89. THE STONERS |
| 72. I HAD TOO MUCH TO DRINK | 81. LOUVEE | 90. THE STONERS |
| 73. SHOOKY VL. THE RED MARCH | 82. LOUVEE | 91. THE STONERS |
| 74. VOICES OF LOVE | 83. LOUVEE | 92. THE STONERS |
| 75. SHARVILLE CARD | 84. LOUVEE | 93. THE STONERS |
| 76. STREETSWEET | 85. LOUVEE | 94. THE STONERS |
| 77. GEORGY GEL | 86. LOUVEE | 95. THE STONERS |
| 78. THE GREAT GIGS ON | 87. LOUVEE | 96. THE STONERS |
| 79. I HAD TOO MUCH TO DRINK | 88. LOUVEE | 97. THE STONERS |
| 80. THE GREAT GIGS ON | 89. LOUVEE | 98. THE STONERS |
| 81. FURBY TOO HAID | 90. LOUVEE | 99. THE STONERS |
| 82. LNE FOR THE MOONWRIGHT TIME | 91. LOUVEE | 100. THE STONERS |
| 83. WILL IT BE YOU | 92. LOUVEE | 101. THE STONERS |
| 84. THERE'S GOT TO BE A HOOD | 93. LOUVEE | 102. THE STONERS |
| 85. THE NIGHT IN MARY ANNOUR | 94. LOUVEE | 103. THE STONERS |
| 86. WILL IT BE YOU | 95. LOUVEE | 104. THE STONERS |
| 87. KING OF A DRAG | 96. LOUVEE | 105. THE STONERS |
| 88. WHO YOU CAN TELL ME GOODBYE | 97. LOUVEE | 106. THE STONERS |
| 89. WILL IT BE YOU | 98. LOUVEE | 107. THE STONERS |
| 90. I HAD TOO MUCH TO DRINK | 99. LOUVEE | 108. THE STONERS |
| 91. SHOOKY VL. THE RED MARCH | 100. LOUVEE | 109. THE STONERS |
| 92. VOICES OF LOVE | 101. LOUVEE | 110. THE STONERS |
| 93. SHARVILLE CARD | 102. LOUVEE | 111. THE STONERS |
| 94. STREETSWEET | 103. LOUVEE | 112. THE STONERS |
| 95. GEORGY GEL | 104. LOUVEE | 113. THE STONERS |
| 96. THE GREAT GIGS ON | 105. LOUVEE | 114. THE STONERS |
| 97. I HAD TOO MUCH TO DRINK | 106. LOUVEE | 115. THE STONERS |
| 98. THE GREAT GIGS ON | 107. LOUVEE | 116. THE STONERS |
| 99. FURBY TOO HAID | 108. LOUVEE | 117. THE STONERS |
| 100. LNE FOR THE MOONWRIGHT TIME | 109. LOUVEE | 118. THE STONERS |
| 101. WILL IT BE YOU | 110. LOUVEE | 119. THE STONERS |
| 102. THERE'S GOT TO BE A HOOD | 111. LOUVEE | 120. THE STONERS |
| 103. THE NIGHT IN MARY ANNOUR | 112. LOUVEE | 121. THE STONERS |
| 104. WILL IT BE YOU | 113. LOUVEE | 122. THE STONERS |
| 105. KING OF A DRAG | 114. LOUVEE | 123. THE STONERS |
| 106. WHO YOU CAN TELL ME GOODBYE | 115. LOUVEE | 124. THE STONERS |
| 107. WILL IT BE YOU | 116. LOUVEE | 125. THE STONERS |
| 108. I HAD TOO MUCH TO DRINK | 117. LOUVEE | 126. THE STONERS |
| 109. SHOOKY VL. THE RED MARCH | 118. LOUVEE | 127. THE STONERS |
| 110. VOICES OF LOVE | 119. LOUVEE | 128. THE STONERS |
| 111. SHARVILLE CARD | 120. LOUVEE | 129. THE STONERS |
| 112. STREETSWEET | 121. LOUVEE | 130. THE STONERS |
| 113. GEORGY GEL | 122. LOUVEE | 131. THE STONERS |
| 114. THE GREAT GIGS ON | 123. LOUVEE | 132. THE STONERS |
| 115. I HAD TOO MUCH TO DRINK | 124. LOUVEE | 133. THE STONERS |
| 116. THE GREAT GIGS ON | 125. LOUVEE | 134. THE STONERS |
| 117. FURBY TOO HAID | 126. LOUVEE | 135. THE STONERS |
| 118. LNE FOR THE MOONWRIGHT TIME | 127. LOUVEE | 136. THE STONERS |
| 119. WILL IT BE YOU | 128. LOUVEE | 137. THE STONERS |
| 120. THERE'S GOT TO BE A HOOD | 129. LOUVEE | 138. THE STONERS |
| 121. THE NIGHT IN MARY ANNOUR | 130. LOUVEE | 139. THE STONERS |
| 122. WILL IT BE YOU | 131. LOUVEE | 140. THE STONERS |
| 123. KING OF A DRAG | 132. LOUVEE | 141. THE STONERS |
| 124. WHO YOU CAN TELL ME GOODBYE | 133. LOUVEE | 142. THE STONERS |
| 125. WILL IT BE YOU | 134. LOUVEE | 143. THE STONERS |
| 126. I HAD TOO MUCH TO DRINK | 135. LOUVEE | 144. THE STONERS |
| 127. SHOOKY VL. THE RED MARCH | 136. LOUVEE | 145. THE STONERS |
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| 132. THE GREAT GIGS ON | 141. LOUVEE | 150. THE STONERS |
| 133. I HAD TOO MUCH TO DRINK | 142. LOUVEE | 151. THE STONERS |
| 134. THE GREAT GIGS ON | 143. LOUVEE | 152. THE STONERS |
| 135. FURBY TOO HAID | 144. LOUVEE | 153. THE STONERS |
| 136. LNE FOR THE MOONWRIGHT TIME | 145. LOUVEE | 154. THE STONERS |
| 137. WILL IT BE YOU | 146. LOUVEE | 155. THE STONERS |
| 138. THERE'S GOT TO BE A HOOD | 147. LOUVEE | 156. THE STONERS |
| 139. THE NIGHT IN MARY ANNOUR | 148. LOUVEE | 157. THE STONERS |
| 140. WILL IT BE YOU | 149. LOUVEE | 158. THE STONERS |
| 141. KING OF A DRAG | 150. LOUVEE | 159. THE STONERS |
| 142. WHO YOU CAN TELL ME GOODBYE | 151. LOUVEE | 160. THE STONERS |
| 143. WILL IT BE YOU | 152. LOUVEE | 161. THE STONERS |
| 144. I HAD TOO MUCH TO DRINK | 153. LOUVEE | 162. THE STONERS |
| 145. SHOOKY VL. THE RED MARCH | 154. LOUVEE | 163. THE STONERS |
| 146. VOICES OF LOVE | 155. LOUVEE | 164. THE STONERS |
| 147. SHARVILLE CARD | 156. LOUVEE | 165. THE STONERS |
| 148. STREETSWEET | 157. LOUVEE | 166. THE STONERS |
| 149. GEORGY GEL | 158. LOUVEE | 167. THE STONERS |
| 150. THE GREAT GIGS ON | 159. LOUVEE | 168. THE STONERS |
| 151. I HAD TOO MUCH TO DRINK | 160. LOUVEE | 169. THE STONERS |
| 152. THE GREAT GIGS ON | 161. LOUVEE | 170. THE STONERS |
| 153. FURBY TOO HAID | 162. LOUVEE | 171. THE STONERS |
| 154. LNE FOR THE MOONWRIGHT TIME | 163. LOUVEE | 172. THE STONERS |
| 155. WILL IT BE YOU | 164. LOUVEE | 173. THE STONERS |
| 156. THERE'S GOT TO BE A HOOD | 165. LOUVEE | 174. THE STONERS |
| 157. THE NIGHT IN MARY ANNOUR | 166. LOUVEE | 175. THE STONERS |
| 158. WILL IT BE YOU | 167. LOUVEE | 176. THE STONERS |
| 159. KING OF A DRAG | 168. LOUVEE | 177. THE STONERS |
| 160. WHO YOU CAN TELL ME GOODBYE | 169. LOUVEE | 178. THE STONERS |
| 161. WILL IT BE YOU | 170. LOUVEE | 179. THE STONERS |
| 162. I HAD TOO MUCH TO DRINK | 171. LOUVEE | 180. THE STONERS |
| 163. SHOOKY VL. THE RED MARCH | 172. LOUVEE | 181. THE STONERS |
| 164. VOICES OF LOVE | 173. LOUVEE | 182. THE STONERS |
| 165. SHARVILLE CARD | 174. LOUVEE | 183. THE STONERS |
| 166. STREETSWEET | 175. LOUVEE | 184. THE STONERS |
| 167. GEORGY GEL | 176. LOUVEE | 185. THE STONERS |
| 168. THE GREAT GIGS ON | 177. LOUVEE | 186. THE STONERS |
| 169. I HAD TOO MUCH TO DRINK | 178. LOUVEE | 187. THE STONERS |
| 170. THE GREAT GIGS ON | 179. LOUVEE | 188. THE STONERS |
| 171. FURBY TOO HAID | 180. LOUVEE | 189. THE STONERS |
| 172. LNE FOR THE MOONWRIGHT TIME | 181. LOUVEE | 190. THE STONERS |
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| 175. THE NIGHT IN MARY ANNOUR | 184. LOUVEE | 193. THE STONERS |
| 176. WILL IT BE YOU | 185. LOUVEE | 194. THE STONERS |
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| 182. VOICES OF LOVE | 191. LOUVEE | 200. THE STONERS |
| 183. SHARVILLE CARD | 192. LOUVEE | 201. THE STONERS |
| 184. STREETSWEET | 193. LOUVEE | 202. THE STONERS |
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| 187. I HAD TOO MUCH TO DRINK | 196. LOUVEE | 205. THE STONERS |
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| 193. THE NIGHT IN MARY ANNOUR | 202. LOUVEE | 211. THE STONERS |
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| 198. I HAD TOO MUCH TO DRINK | 207. LOUVEE | 216. THE STONERS |
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| 203. GEORGY GEL | 212. LOUVEE | 221. THE STONERS |
| 204. THE GREAT GIGS ON | 213. LOUVEE | 222. THE STONERS |
| 205. I HAD TOO MUCH TO DRINK | 214. LOUVEE | 223. THE STONERS |
| 206. THE GREAT GIGS ON | 215. LOUVEE | 224. THE STONERS |
| 207. FURBY TOO HAID | 216. LOUVEE | 225. THE STONERS |
| 208. LNE FOR THE MOONWRIGHT TIME | 217. LOUVEE | 226. THE STONERS |
| 209. WILL IT BE YOU | 218. LOUVEE | 227. THE STONERS |
| 210. THERE'S GOT TO BE A HOOD | 219. LOUVEE | 228. THE STONERS |
| 211. THE NIGHT IN MARY ANNOUR | 220. LOUVEE | 229. THE STONERS |
| 212. WILL IT BE YOU | 221. LOUVEE | 230. THE STONERS |
| 213. KING OF A DRAG | 222. LOUVEE | 231. THE STONERS |
| 214. WHO YOU CAN TELL ME GOODBYE | 223. LOUVEE | 232. THE STONERS |
| 215. WILL IT BE YOU | 224. LOUVEE | 233. THE STONERS |
| 216. I HAD TOO MUCH TO DRINK | 225. LOUVEE | 234. THE STONERS |
| 217. SHOOKY VL. THE RED MARCH | 226. LOUVEE | 235. THE STONERS |
| 218. VOICES OF LOVE | 227. LOUVEE | 236. THE STONERS |
| 219. SHARVILLE CARD | 228. LOUVEE | 237. THE STONERS |
| 220. STREETSWEET | 229. LOUVEE | 238. THE STONERS |
| 221. GEORGY GEL | 230. LOUVEE | 239. THE STONERS |
| 222. THE GREAT GIGS ON | 231. LOUVEE | 240. THE STONERS |
| 223. I HAD TOO MUCH TO DRINK | 232. LOUVEE | 241. THE STONERS |
| 224. THE GREAT GIGS ON | 233. LOUVEE | 242. THE STONERS |
| 225. FURBY TOO HAID | 234. LOUVEE | 243. THE STONERS |
| 226. LNE FOR THE MOONWRIGHT TIME | 235. LOUVEE | 244. THE STONERS |
| 227. WILL IT BE YOU | 236. LOUVEE | 245. THE STONERS |
| 228. THERE'S GOT TO BE A HOOD | 237. LOUVEE | 246. THE STONERS |
| 229. THE NIGHT IN MARY ANNOUR | 238. LOUVEE | 247. THE STONERS |
| 230. WILL IT BE YOU | 239. LOUVEE | 248. THE STONERS |
| 231. KING OF A DRAG | 240. LOUVEE | 249. THE STONERS |
| 232. WHO YOU CAN TELL ME GOODBYE | 241. LOUVEE | 250. THE STONERS |
| 233. WILL IT BE YOU | 242. LOUVEE | 251. THE STONERS |
| 234. I HAD TOO MUCH TO DRINK | 243. LOUVEE | 252. THE STONERS |
| 235. SHOOKY VL. THE RED MARCH | 244. LOUVEE | 253. THE STONERS |
| 236. VOICES OF LOVE | 245. LOUVEE | 254. THE STONERS |
| 237. SHARVILLE CARD | 246. LOUVEE | 255. THE STONERS |
| 238. STREETSWEET | 247. LOUVEE | 256. THE STONERS |
| 239. GEORGY GEL | 248. LOUVEE | 257. THE STONERS |
| 240. THE GREAT GIGS ON | 249. LOUVEE | 258. THE STONERS |
| 241. I HAD TOO MUCH TO DRINK | 250. LOUVEE | 259. THE STONERS |



Left : The guy standing at the edge of the stage watching the band is Johnny Cutrer, leader of the Capinch motorcycle gang, the Stoics' bodyguards.

to California, so the band figured everything was for the best. Treiber was friends with the sister of Mike Nesmith of the Monkees, and he traveled west to talk to Nesmith about producing the Mind's Eye, for whom his sister had put in a few good words. Nesmith was too tied up to take them on, but Davy Jones decided to try his hand and agreed to pay for recording the band.

The other members of the Mind's Eye, along with a new female singer, Cassell Webb - a friend of Cabaza's who'd auditioned and performed with the Mind's Eye prior to the closing of the club - went to California to meet up with Treiber, but right after they got there Treiber ran into problems with Davy Jones and was told to hit the road. Ash quickly thought of using Marechal from the Stoics and gave him a call and Marechal arrived shortly. The new lineup was set and the band was ready to hit the studio. In light of all the changes, however, a new name was in order. Thus, the ex-Argyles/Mind's Eye were joined by a couple of Stoics and a lady, and with the help of a Monkee formed the Children - a rather appropriate sequence of events considering the year.

Checking into Los Angeles' Gold Star Studios, the Children recorded an Ash-Perron composition, "Picture Me", a floating, soft-psych number featuring Webb on lead vocals. The song, with its delicate arrangements by Cabaza, was typical of the material the group would later record for Cinema. Also typical, but of something else entirely - namely heavy Texas psychedelic fuzz - was the B-side, a wild remake of the Stoics' "Enough Of What I Need". Never a part of a Children set while in California, the song was a last-minute choice in the studio when they were pressed to finish out the record. Ash and Marechal suggested the old Stoics' tune, and true to their Texas roots, the band pulled out all the stops.

Considering that it was recorded less than twelve months after the original, the song is a revelation, probably illustrating more about what was happening in Texas than in California. Led off once again by the driving bass line, the song is only three seconds old when Ash

catches fire and begins pouring out lead guitar licks that simply can't wait until they're "supposed" to appear, while Perron brings to life the slow-garage, Stones-inspired lyrics in a typically Texas, ruff'n'tuff delivery -- even adding a Roky Erickson - style scream toward the middle of the song. At that point, Cabaza -- who also did the arranging on the tune -- provides some swirling organ to fill out the sound, while Ash continues to doodle on lead, occasionally coming in and then fading out. While the Stoics' version is lean and the vocals are slurred, the Children single is full-bodied and the vocals tend to be the dominant factor, so much so that all the lyrics -- unlike the earlier version -- are readily intelligible.

About this time, Davy Jones was on tour with the Monkees in England, and in an interview with *Hullabaloo* magazine, he was asked if he had named his new record company, indicating that his plans were more far-reaching than just recording the Children. Jones' response, which appeared in the Nov. '67 issue of the magazine, was as follows: "No, we don't have a catchy label name yet. But we've begun to record. We just ran three tracks on a group called the Children and it turned out well". The third track, "I'll Be Your Sunshine", was later re-recorded by the group for the Cinema lp.

Although everything in the recording studio had gone OK, other things did not. Jones returned from the tour to discover that his manager had spent all his money and suddenly there was nothing left to push an unknown group from Texas. But the man who had been responsible for bookings and day-to-day managing of the band ("Laramie something", remembers Ash) had the master tapes and promised to put out the Children single on his own label. All they had to do was come up with some cash to cover the pressing costs.

Scraping together what cash they could lay their hands on, together with money sent from Perron's family, the band at last had a record. Pressed in limited quantity ("Maybe 300-600 copies.... I think they were destroyed",

Ash says), the Laramie single is almost as tough to come by as the Stoics'.

Although the Children never played "Enough Of What I Need" live, the sound is probably most representative of what the group was playing in California: "We were playing very psychedelic. I mean, the whole Sunset Boulevard... that's when they burned down Pandora's Box and they had all those riots in Griffith Park. That summer of '67 was when people were being killed and the police were beating heads... the focus was L.A. and we were right in the middle of it and we were playing as psychedelic as you can imagine."

The Children played all the popular venues in L.A. during that Summer of Love, often playing with some of the better-known punk bands of the day. "We played at the Hullabaloo, the Whiskey A-Go-Go", says Ash. "At the Hullabaloo, we were playing with the Seeds, Spirits Rebellious... they became Spirit, they were backing us up... a lot of groups... at the Hullabaloo they'd go all day and all night."

Despite having plenty of gigs, the Children had no money, and like many bands, were forced to leave the West Coast and return home. Back in Texas, they latched on with Houston's Cinema Records and recorded *Rebirth*, the sole lp on that label. Produced by Lelan Rogers of International Artists fame, the album featured a beautiful fold-open cover and orchestral accompaniment. There was a fairly limited pressing of the Cinema lp -- as with almost all the Children efforts -- before the rights to the record were picked up by Atco, which for unknown reasons remixed the lp (to its detriment) and abandoned the gatefold cover. Atco did, however, release one single from the lp, indicating at least some effort to push the band.

Ash left the Children just after the album was completed and journeyed with his family to Japan, where his father -- an Air Force colonel -- had been transferred. While in the Far East, Ash played with different people, including a stint with a Japanese trio which climaxed in an appearance at the Japanese version of Woodstock.

Back in the U.S., the remaining Children ventured once again to California where they recorded with Lou Adler on his Ode 70 label. Tapes, as well as lp test pressings, are said to exist, but only two 45s -- one, "Fire Ring", an excellent psych-rocker -- surfaced from the Adler sessions. The original version of "Francine", the ZZ Top classic co-written by Perron, is supposed to be one of the tracks cut for Ode 70.

Perron's drug problem, due in part to his attempts to cope with pain from a hernia and related stomach ailments, have been cited as a major factor in the Ode 70 lp's failure to materialize. Nevertheless, the Children returned to Texas and recorded once again for Cinema. The result was another fine rock tune, "Pills", which sounded quite a bit like the Band and received some airplay locally in Houston, although the 45 is the rarest of all the Children-associated releases. The group played their last gig the Memorial Day weekend of 1971.

It goes without saying that rock'n'roll is hard on those who choose to take that road. And in another of rock's peculiar ironies, "Pills" was not only the last record by the Children, but also the last by Steve Perron -- probably the most talented of the numerous musicians who played with the Children or its seminal counterparts. A rare inductee of ASCAP, Perron died in 1973 from an apparently accidental overdose of pain killers, pills he'd been taking for his stomach problems.



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Bookings:
Associated Artists Agency
3206 Broadway
Houston, Texas
MI 4 - 3894, MI 4 - 0268

The Children's promo photo for Atco.

Discography

The Stoics

Brams 101 - Enough Of What I Need/Hate

The Children

Laramie 666 - Picture Me/Enough Of What I Need
Atco 6633 - Maypole/I'll Be Your Sunshine
Ode 66005 - From The Very Start/Such A Fine Night
Ode 66013 - Hand Of A Lady/Fire Ring
Cinema 025 - Pills/Once More
LP - Cinema 1 - Rebirth (also Atco 33-271)

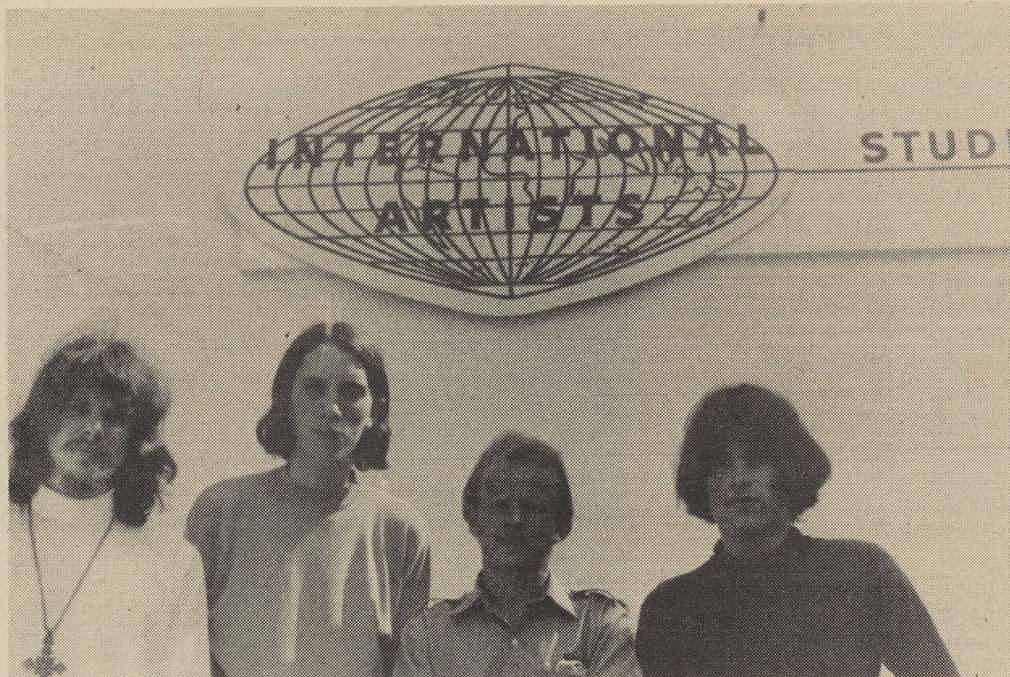
The Argyles

Pic One 136 - White Lightnin'/Farmer John
Jox 055 - Still In Love With You Baby/Turn On Your Love Light

The Mind's Eye

Jox 058 - Help I'm Lost/Still In Love With You Baby

**NOT FADE
&
AWAY**



LOST & FOUND

Above: The Lost & Found in front of the IA Studio in Houston. From left: Pete Black, Steve Webb, Jimmy Frost & James Herald.

This interview is with Jimmy Frost, former lead guitarist with the Lost & Found who recorded an album for Houston's International Artists label during the '60s, and Gary Iwers, group manager/photographer, who took the photos used in the article.

NFA: Jimmy, what about your early days in music, aren't you originally from Houston?

Jimmy: Since '51, born in Kansas and moved to Houston when I was 5.

NFA: When did you get into music?

Jimmy: Along in there, I listened to KCOH and KYOK, all the black stations, I liked the blues stuff and soul....

NFA: When did you put your first group together?

Jimmy: I don't remember the year, but we used to pick and play around people's garages.... there were a couple guys, Pat Vance and Steve English and somebody else, and they had a group called the Undertakers and I cut a song with them and Larry Kane, "Johnny B. Goode" and another tune that Pat and Steve wrote.... they put a record out of it....

NFA: For the Larry Kane Show? (local TV R&R show)

Jimmy: Naw, it was way before that, Larry Kane produced it at Walt Andrus' studio which ended up as the IA studios later.

NFA: What time period was this, early '60s?

Jimmy: Yeah, or late '50s.

NFA: Do you know what label it was on?

Jimmy: No, there should be one around here somewhere....

NFA: It's not in Journey To Tyme, which is a book of Texas '60s records a friend of mine did, listing and grading 45s... look at this, see here's the Lost&Found....

Jimmy: Our records were bad...

NFA: Naw, not really, see they're rated pretty high and a lotta collectors are looking for them.... especially "When Will You Come Through"....

Jimmy: I've got some more stuff that was cut at the same time and never released....

NFA: Studio or live material?

Jimmy: Studio, when we broke up we were working on another LP...

NFA: We're getting out of sequence here, what happened after the Undertakers?

Jimmy: We started the Misfits after that...

NFA: Was this around '64 or '65?

Jimmy: '65 I think...

NFA: Were the same people in the band that were later in the Lost & Found?

Jimmy: Yeah, except for the drummer... we changed drummers alot...

NFA: Did you make any records as the Misfits?

Jimmy: Nope, just played around...

NFA: During those early days in Houston, did you see Billy Gibbons and the Moving Sidewalks or....

Jimmy: I remember we played at the Starlight Roller Rink in Corpus Christi with Bubble Puppy, I was real impressed with them.... we played with Gibbons and all them alot at Love Street in Houston, we'd have little mini battles of the bands, then there was La Maison, the guy that owned it was our manager for awhile, they bought us clothes, took pictures and told us we'd be the house band and be big stars....

NFA: Who was this?

Jimmy: Jerry Clark, and another guy, Fred Carroll....

NFA: Oh yeah, he later worked for IA producing records.

Jimmy: Gordon Bynum worked with us later on too, he did the Elevators first record.

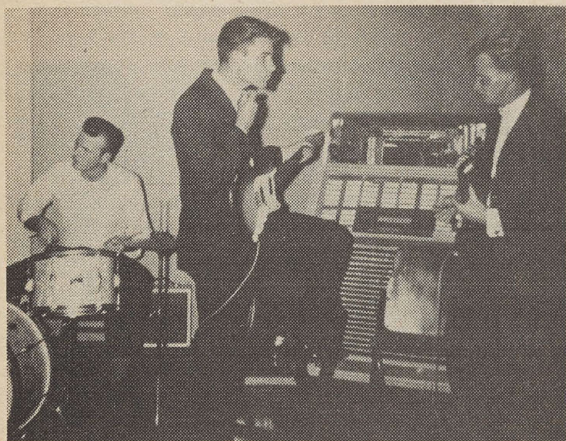
NFA: Yeah... now as the Misfits y'all played alot of gigs around Houston....

Jimmy: Oh yeah, at La Maison and Love Street... Living Eye with Scott Holzman, that's when 3 of the band members got arrested for LSD, I wasn't though....

NFA: How did the Misfits end up with International Artists, did they approach you?

Jimmy: Well, we came to Austin alot to play and got to know Roky real well, and they helped us along and got us with IA.

NFA: How about the name change from the Misfits to the Lost



Above : Jammin' around the jukebox and bein' cool. Jimmy Frost, at right, and some friends about 1961.



Above : The Misfits promo shot in 1966.

& Found, how'd that happen ?

Jimmy : We had to change the name, Scott Holzman told us if we were going to play at the Living Eye we had to change it, they were doing a big radio promotion and it was bad for the image to be the Misfits because of the drug bust. In those days it was a big deal. . . .

NFA : When y'all were the Misfits were there any real memorable gigs that you remember, that stand out more than other others ?

Jimmy : I remember one, it was a black club in the fifth ward.

NFA : Wow, a bunch of white rock n' rollers in a black club in the fifth ward ! (a baaad neighborhood !)

Jimmy : Well, we played blues too, we played Jimmy Reed, alot of blues stuff. . . . and there were a bunch of punk black people, ya know. . . dressed up like women, I remember 'em goin' after Pete and foolin' around (laughter) . . . anyway everything was going along real good and all of a sudden the lights and power went off in the building, here we are the only white people in this club, the music shuts down, everything did, so I eased my guitar up over my shoulder like a club, and then the lights come back on and there were people with chairs and bottles up in the air and the band had their guitars up, I mean they were ready, it was so close. . . (laughter)

NFA : Did they like a white band pretty good in those clubs ?

Jimmy : Oh yeah, as long as you played the blues.

NFA : How about Teen dances and clubs ?

Jimmy : Yeah, we used to rent the Bellaire Community Center for concerts, surf movies, we even did some surf music then and worked out of Blaker's Surf Shop building surf boards, me and Gary. . . matter of fact, Blaker's got his own country band now, Clay Blaker and the Texas Honky Tonk Band. . . .

NFA : Yeah, I've heard of him. . . . so y'all were involved in the surf scene too. . . .

Jimmy : We even did a soundtrack for a movie Blaker did. . . . I guess La Maison was at the time of the surfin' and the hearse, we'd play 'till 1:00 in the morning and pile in the hearse or car or whatever and head to the beach. . .

NFA : Galveston ?

Jimmy : Freeport, later we traveled to Mexico, San Blas, to California. . . .

NFA : Yeah, we used to surf down there too, Matzatlan, Puerto Vallarta. . .

Jimmy : In fact, my old surfboard just got stolen out of my garage here a little while back, one of those old long boards of Blaker's. . . .

NFA : That's too bad, I've still got my old long board. . . .

Jimmy : Those short boards take too much energy, I can't use 'em.

NFA : I know. . . . the surf scene was a big part of the music back then. . .

Jimmy : That's basically what we started out doing, we never sang, we played Ventures, Freddy King, alot of instrumentals, everybody was afraid to sing.

NFA : Yeah, it was the same thing everywhere until '64 or so, and then everyone said hey if the Rolling Stones can do it. . .

Jimmy : At La Maison with the Misfits it was mostly surf music and then we got into doin' some vocals. . . .

NFA : La Maison was the first club for kids in Houston, wasn't it ?

Jimmy : One of the first, there were a few before it like Teen Hall and that one out on South Main, Hawaiian Village. . . . we started doin' Rolling Stones and blues stuff, Pete did the singin'. . . .

NFA : Now who were the original band members ?

Jimmy : I played lead guitar, Pete Black played rhythm and sang, James Herald played bass and Norman Blythe was the first drummer, Mickey Bishop and his brother Steve also played drums on and off. . . then later we had Steve Webb in the Lost & Found.

NFA : When did you first meet the Elevators ?

Jimmy : Well. . . I think it was at La Maison, they had a special at Thanksgiving with a weeklong extravaganza, and that guy, the silver fox, Charlie Rich played. . . .

NFA : Charlie Rich and the Elevators played the same place ?

Jimmy : Yeah, I remember thinking it was kinda wierd but he was more along the lines of BJ Thomas then, . . . and we played too.

NFA : What other groups do you remember being around then ?

Jimmy : Oh, the Baroque Brothers, Neal Ford and the Fanatics Sidewalks, Zakary Thaks. . . .

NFA : How did your recording deal with IA work out, did you sign contracts with them ?

Jimmy : I guess, I was kinda leary of the whole thing. . . . I remember Pete and James, seemed like the IA guys being lawyers were gonna help them out of the drug charges as part of the deal. . . .


NFA : This drug bust was a big deal at the time, wasn't it the first in Texas for LSD ?

Jimmy : Yeah, in fact it was when there was no law against

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The Living Eye newspaper ad, if you'd like to hear Scott Holtzman's radio version of this (it's great), get a copy of Houston Hallucinations - Texas Archive LP 2 and the ad's on it (that was a plug).

Above: The Lost & Found at the Living Eye, check out the pulsating eyeball over the band and the recently retired Misfits drum head hanging on the wall.

it so Mickey, Pete and James all got off. . . . it was legal then. The band's name change from the Misfits to the Lost & Found came from that too, IA wanted us to switch 'cause of all the drug publicity connected to the Misfits.

NFA: You recorded the IA material with Walt Andrus ?

Jimmy: At his studio and also at the IA studio, it's the one Huey Meaux owns now. . . .

Gary: Here's a picture out in front of the studio. . . .

Jimmy: I don't remember seeing these before. . . they look like people on drugs. . . (laughter)

NFA: Now Frank Davis engineered your recordings and also the Elevators stuff. . . . I hear a lot of Elevators influence on your records. . . .

Jimmy: Yeah, we always got together alot and whenever they'd play we'd play, we switched off alot, they were Austin and we were Houston. . . .

NFA: Did any of the Elevators play on your LP, the Elevators song you did, "Don't Fall Down", sounds like there's a jug on it. . . .

Jimmy: No, that was our bass player imitating a jug. . . Steve sang that, one of the better songs on the LP.

Gary: "Zig Zag Blues" was my favorite on the album, a typical song of the group, just a blues jam. . . .

Jimmy: I never was pleased with the way IA recorded things, we used alot of feedback and they'd tone us down. . . and the psychedelic sound, the perfect example of it was that you get 2 people to whistle real loud up and down, and the third sound you hear, that's the psychedelic sound, that's the illustration Roky used at the time. . . and that's the way our band was, real loud and noisy.

NFA: So in the IA Studio they toned y'all down ?

Jimmy: Yeah, I had a special guitar then, it was a 8-string Gibson 'cause we did alot of the Byrds stuff so I had the 1st and 2nd strings doubled and the third string was unwound, it got stolen at the Luv Club in Houston. . . .

NFA: Did IA do everything they promised for the band ?

Jimmy: No, they were supposed to have so many LPs a year,

and the one came out and that was it. . . . right before we broke up we went on a 30 day tour with the Music Machine. . .

NFA: Here in Texas ?

Jimmy: Texas, Corpus, Galveston, then Lake Charles, Louisiana, Mobile, Alabama, all the way through the south. . .

NFA: Who put the tour together ?

Jimmy: International Artists, we were pushing the 45, "Professor Black", and there was a guy going ahead of us to all the radio stations and then we'd come in and play and do radio interviews. . .

NFA: Just the 2 bands on the whole tour ?

Jimmy: Just us and the Music Machine, they opened the shows for us 'cause they were fading then, and we packed some places too, had 1300 people at the Starlight Roller Rink in Corpus but when we got back IA said we owed them money and that just finished the band off, we didn't see any of the money from the tour, and we were all so broke that the band just split up. . .

NFA: Was that single intended to be part of a new LP ?

Jimmy: Yeah, and we had 2 other songs done on tape that I still have, and that was it.

NFA: That tour kinda finished the group off and everybody went their separate ways. . .

Jimmy: Yeah.

NFA: When you were playing around, where else did you play besides Houston ?

Jimmy: Corpus, Lake Charles. . . and Austin alot, it was kind of our second home around the time of the Vulcan Gas Company and we played alot of fraternity parties too.

NFA: Did you ever play Dallas ?

Jimmy: No. . . . one time we played out at the old Lake Austin Inn with the Elevators, it was a nice place, right down on the water. You know there was a group in Houston back then, the Sixpence, used to play at La Maison, they were good. . . . I think they were the Baroque Brothers and they changed their name to the Sixpence. . . . it's hard to keep those names straight. . . .

NFA: I know, there were so many groups back then, y'all were regulars at Love Street and the Living Eye, weren't you?

Jimmy: Yeah, for about 6 months we were the house band at the Living Eye, they had black & white square floor tiles with this pulsating heart beat coming over the speakers, giant eye balls on the walls...and then this fog would roll across the floor... (laughter)... some kinda place...

NFA: Did you ever play the Catacombs?

Jimmy: No, they were the competition, we never played over there...

NFA: How about other groups, did you hang out with any like the Sidewalks?

Jimmy: Yeah, I remember jammin' at parties with Gibbons and the time they came over and wanted to sell us this '54 Chrysler for \$250, it had a roll-up window between the front and rear seats, Bill used to play with us on stage alot, if someone didn't show up he'd sit in, I remember at one club, the Pagoda-A-Go-Go...

NFA: (laughter) The what, Pagoda-A-Go-Go, what a name! I never heard of it before...

Jimmy: It was an off-shoot of La Maison...we even played at Liberty Hall when it first got started...

NFA: Y'all were one of the first longhair bands in Houston, weren't you?

Jimmy: I think Pete was the first person in Houston to have long hair...he had people pull knives on him, ya know, call him queer and stuff...

NFA: Yeah, it was dangerous to look like that in Texas in those days...

Jimmy: One of the other groups we were around alot was Euphoria, they played with us alot at La Maison and Pete and James played with them quite abit...

NFA: I always heard that they were a big influence on everybody in Houston, the Elevators and everyone...

Jimmy: Naw, I don't think so, we got 'em a contract with La Maison and IA when they came from California.

NFA: How about other IA groups, y'all were around Bubble Puppy some, how 'bout the others like Red Krayola?

Jimmy: Yeah, we played with them some, at the Cellar... in fact I think one of them was in a group called Liquid Blue that played there, they all had blue hair with these blue lights on 'em...

NFA: (laughter)...Blue Hair, that's great!

Jimmy: They had it dyed blue, Rocky Hill was in that band too...

NFA: How about some of the other IA groups like Endle St. Cloud?

Jimmy: They did 2 of our songs, "Professor Black" and "When Will You Come Through", after we broke up.

NFA: How 'bout the Nowsounds Battle Of The Bands, did you play any of them?

Jimmy: Oh yeah, we had one at the La Maison and I met so many bands I can't remember who they were...later they had them at the Catacombs...

NFA: Y'all never went there to play though?

Jimmy: No, that was the rich kids, we were the poor people... (laughter)...we played a Foley's fashion show one time and the management said we were too loud and wanted us to quit so we just turned it way up, played "Purple Haze" and left... (laughter)

NFA: Were there any real wild happenings at any clubs or parties?

Jimmy: At the Living Eye and at the Vulcan Gas Company it'd get pretty wierd...the Elevators and the Lost & Found would never play unless they were stoned on acid, now I can see that was a foolish mistake and if we hadn't done it we might have gotten somewhere with the band...those long jams just seem real boring now, but at the time it sounded neat.

NFA: Were y'all around the studio when the Elevators were recording "Easter Everywhere"?

Jimmy: Oh yeah, me and Stacy were good friends, we used to trade licks alot. He was an excellent guitar player... boy when he'd start hittin' the beat and stompin' his feet on stage the dust would fly, it's a shame that so many from back then died, or got drugged out...

NFA: Yeah, that's the sad side of it 'cause it happened to so many. I guess that's about it for the interview, thanks for your time and information.

Jimmy: You bet.

Discography - The Lost & Found

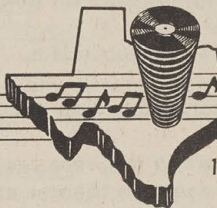
International Artists 120 - Forever Lasting Plastic Words/
Everybody's Here

International Artists 125 - When Will You Come Through/
Professor Black

LP - International Artists 3 - Everybody's Here

The two unreleased tracks are "Girl With A One Track Mind" and "25 M. P. H." They will be on a upcoming Texas Archive Flashback LP.





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The GOLDEN DAWN



Above: The Golden Dawn in front of Walt Andrus' studio in Houston 1967. From left: George Kinney, Lelan Rogers, Tom Ramsey, Bill Hallman, Jimmy Bird and Bobby Rector.

The Golden Dawn is the least known of all the International Artists groups who made LPs in the '60s and what follows is an interview with group leader, and singer/songwriter, George Kinney.

NFA: George didn't you grow up in South Austin with Roky Erickson?

George: Yeah, right off Kinney Avenue... 'bout half a mile from Roky's house.

NFA: Did the two of you know each other before you got into music?

George: We were raised together from when we were really small, our mother's were friends, mine was into theater and Roky's was a singer...

NFA: Y'all went to school together?

George: Oh yeah, from elementary on up... we spent the night together and would read horror books with flashlights, all that stuff... later we would run around in his Mom's SuperSport 327, it was a convertible, aqua blue, real nice...

NFA: Who was into music first?

George: I think Roky was... 'cause I was more into poetry at first.

NFA: What was your first musical experience?

George: My first group I guess, was my sister, Roky and I would sing folk music at the most bizarre places, like the Texas Highway Department banquets and stuff... (laughter)

NFA: Really?

George: (laughing) Yeah, really off-the-wall gigs, we used to sing Peter Paul & Mary songs, and Bob Dylan songs... my senior year in high school I had a night watchman job at the Highway Dept. and me and Roky would go up on top of the building, sing songs, drink wine and stuff...

NFA: So this was the first band you were in?

George: Yeah, but now the first real band was called the Fugitives and Roky was in it with me for a while before the Spades...

NFA: I never knew that...

George: It was your typical garage band, we played a couple of times at the school, and a few girls' birthday parties...

NFA: I guess you were just doin' copy songs...

George: No, we were doin' some original stuff... some of mine, Roky wasn't writing much yet, the Fugitives only lasted about a year or so...

NFA: What was the next group you were in?

George: The next band was the Chelsea... that came about 'cause I was hangin' around the Elevators, actually the Spades, it was in that transition period, and I used to go down to the Union (University Of Texas Student Union) and check the bulletin board for ads and John Andrews had an ad for a singer so I met him...

NFA: What year was this?

George: Oh, latter part of '65 or early '66 I guess.

NFA: Who else was in the band?

George: John Andrews was the main guy, and Bob Arthur, Darrell Rutherford on drums and me... John and Bob had just gotten back from Europe playin' with Boz Scaggs...

NFA: Wasn't Powell St. John in the group too?

George: Yeah, he played harmonica with us for awhile, and we did a couple of his tunes... but at that point we did mainly Rolling Stones, and blues songs, some Beatles...

NFA: You played quite a bit around Austin?

George: Pretty much, we played alot of frat gigs, stuff like that, went to San Antone a couple times.

NFA: You told me once that y'all had made tapes at one point...

George: Yeah we did and I don't know what happened to them, we sent 'em to New York, our manager did, and never heard of 'em again...

NFA: Where were they recorded?

George: At the Eleventh Door, which is where Symphony Square is now...

NFA: I know you didn't make any records...

George: No, we never even talked about makin' records, we were a real good show band... but it finally broke up, it was time to. I nearly got drafted and Bob Arthur did... but Chelsea was a really good tight band, we had some great sessions, Benny Rowe used to sit in with us alot and Ed Quinn would come by... people would sit in with us alot more than they would with the Elevators, they were such an awesome show that it just wasn't done...

NFA: After Chelsea broke up, what happened, was there a lapse before the next band?

George: No, when things started going downhill with Chelsea I started practicing with this other band, some friends of mine from high school had started a group and wanted me to be lead singer... I was hesitant to do it 'cause none of them had experience but I did it and the thing was that they'd do my songs, so that made up for alot...

NFA: So this was the Golden Dawn, in what, 1966?

George: 1967 and '68...

NFA: Who were the band members?

George: I was lead singer, Tom Ramsey played lead gui-



Left : The Chelsea. From left : John Andrews, Bob Arthur, George Kinney, Powell St. John, Darrell Rutherford and Benny Rowe.

tar, Bill Hallman played bass, Jimmy Bird played rhythm and Bobby Rector was on drums.

NFA: So the group started in '67 then, where did the name come from ?

George: We went through all these books looking for a name, and I finally found it in some esoteric book about the sect of the Golden Dawn by Crowley and I wanted to identify the band with it 'cause I was really into studying it at the time....

NFA: Did you become a popular band around Austin ?

George: Yeah, we were fairly popular here, but we didn't get to be superstars in this scene, we played mostly out of town, in Houston, San Antone, down at Port Aransas..

NFA: I assume the Elevators helped you alot in introducing you around....

George: The Elevators did one great thing for us, they introduced us to International Artists....which sometimes I'm not sure was a great thing at all ! (laughter)....at least we did have a record, we were just kids from Austin who didn't really have anything going and Tommy Hall was in a position to help, we were friends and he liked my lyrics so the Elevators got us hooked up with IA....as far as other things, they helped some but our scenes didn't mingle that much...

NFA: Did you play many gigs with the Elevators ?

George: No, we played one gig with them I think, once in Houston, maybe once here in Austin at the Auditorium....

NFA: So how did the IA deal come about ?

George: They came up here and acted real great to us for awhile, and we went down there to record and they told us to take all the time we wanted, 'course we didn't know we were paying for the time ourselves...(laughter)...so we recorded at Walt Andrus' studio with Frank Davis engineering.

NFA: IA wanted an LP right off ?

George: Right then, they asked us if we had the material for an album and we said sure but we were about 4 songs short and we wrote them in the motel room during the week we were there, some of the best songs too, "Reaching Out To You" was written on the spot....

NFA: How long did it take y'all to record the LP ?

George: It took about a week the first time and then we went back a couple more times for a week so it probably took about a month...

NFA: Did you ever recieve any money in advance ?

George: No, to my knowledge none of us ever recieved a penny off the whole thing....

NFA: None of the bands on IA I've ever talked to got any money, except one of the guys in Thursdays Children has a check for 90¢ from IA...(laughter)

George: Hey, he should be proud....

NFA: Yeah, I think he's got it framed.....the LP, "Power Plant", came out in early '68 didn't it ?

George: Yes, I can't remember exactly, but the way IA handled it really pissed me off 'cause they sat on it until "Easter Everywhere" came out and it hadn't even been recorded when ours was finished, so when ours was released nobody noticed, and we were the best band IA had after the Elevators. We got in this big riff with IA over that and they weren't booking us at all and we couldn't work for anybody else 'cause we were signed to them on an exclusive booking contract. They had the audacity to drive up to Austin and try to collect money from a gig that we set up here on our own to try and get grocery money....we almost got in a fight....

NFA: The LP was all original material, did you get any statements from BMI ?

George: No. it all went straight to IA....

NFA: Did IA want you to do another LP ?

George: Oh yeah, they wanted us to do another record, but we weren't gonna do it.

NFA: Was there anything recorded at the time you did the LP that wasn't released ?

George: No, we just did enough for the LP.

NFA: So what caused the demise of the Golden Dawn ?

George: A lot of different things, the times were changing, we were changing directions....we had put so much into the LP, it was a major accomplishment....

NFA: Really amazing for a group in those days to have an LP....

George: And it was a good album too, Tommy Hall and Roky really liked it, they were our biggest fans....but our band members were going different directions, I wanted to go out to California and other members didn't want to so that pulled us apart, we had this album that no one knew about....

NFA: Really, it was a well kept secret, the 3 best IA bands were y'all, the Elevators and the Lost & Found, and later the Bubble Puppy, but most people knew the Elevators and Lost & Found but never heard of the Golden Dawn....

George: Yeah, I have this article someplace that talks about the IA groups and they said that if the Golden Dawn wasn't anything else, it was the most obscure psychedelic

band, but they really liked the music....

NFA: My favorite IA albums are yours, the first 2 Elevators, the Lost & Found and Bubble Puppy, some of that other stuff I never cared for, like the Red Krayola, I just can't listen to that stuff....

George: I couldn't then and I can't now.... (laughter)

NFA: Did you ever see them in Houston?

George: Oh yeah, and later on me and Mayo got to be friends and I thought he was a pretty cool dude, but their music.... sometimes they'd be in the studio when we'd get there and we'd just go, this could be the worst shit we've ever heard and just get out of there.... how could people do this with studio time, driving motorcycles around.... (laughter)

NFA: And they got 2 LPs out....

George: Yeah, we were so pissed off 'cause of the way IA handled our album, and we were kinda like a gang, we'd all been raised together and we were all from South Austin, so we weren't gonna let 'em do it a second time....

NFA: Did you ever have any contact with any of the other IA bands like the Lost & Found?

George: Yeah, I knew James Herald.... but we didn't hang around with 'em alot....

NFA: Any real memorable gigs or places that you played?

George: The Lake Austin Inn, that was one of our hot spots, at the Vulcan, Doris Miller Auditorium, Jade Room, Hungry Horse, New Orleans Club....

NFA: Where in Houston did you play?

George: Love Street, Catacombs....

NFA: Ever play Dallas?

George: No, but we played some place in Waco....

NFA: Play in any Battles of the Bands?

George: No.... yes we did too, at Doris Miller Auditorium, an all black show and we got second place, a band with like 35 black guys won first, it was real strange, they were doin' all this jive music and we came out and did our songs and they kinda liked us.... we played at Charlie's and the IL Club too....

NFA: Did you do any cover songs in your shows?

George: Oh yeah, some Dylan stuff and Stones....

NFA: How 'bout the police, did you have any trouble with them like the Elevators did?

George: We stayed away from them pretty much, and they were too busy chasing the Elevators.... besides that, we were all raised in South Austin and the Elevators were out-of-town boys except for Roky, so we knew that whatever you do, you don't do it right in front of the cops.... we all ended up getting busted later on but we never got busted as a band, we were pretty careful. But we suffered our share of paranoia at the Western Skies Motel in Houston, the traditional place for all the IA bands to stay....

NFA: Was it near the studio?

George: Not really, it was cheap and IA had a standing deal with them and we could charge our meals, 'course it came out of our record sales later....

NFA: How about the IA Studios, first there was Walt Andrus' then later IA had their own....

George: I never saw anything but Walt's studio....

NFA: Later on Walt would go over and record at the IA Studios which is now Sugar Hill, Huey Meaux owns it. In Austin you never had much publicity as a band then?

George: No, the only publicity we got was some guy said I was a weak imitation of Roky....

NFA: Who said that?

George: The Daily Texan or the Rag I think, we were gonna beat up the guy that wrote it but we never could find him.... (laughter) we actually got drunk and were looking for them.... Roky never looked at me as a copy

person of him, and neither did Tommy or Stacy....

NFA: Well, y'all had the same influences and upbringing so I'd be real surprised if there wasn't some similarities.... another question, what about the artwork on the LP, wasn't that a local guy who did it?

George: Well, George Banks from Houston.... and he helped me do Roky's book, "Openers", that I published when Roky was in Rusk State Hospital....

NFA: Oh, so you did that book?

George: Yeah, I put up the money, Roky needed something going when he got out of the hospital so we did the book, it didn't make much money but it did help him get out of Rusk....

NFA: Well, I guess that's all the questions I have, thanks for the interview George.

George: Sure.

The Golden Dawn

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THE REMAINING FEW

All of the larger towns in Texas had their rock groups in the mid '60s (as did many of the smaller towns) and West Texas was no exception. The guys lined up to buy their Farfisas, Fenders and Fuzz-tones from Amarillo to Lubbock, El Paso, Midland, Odessa, and last, but not least, San Angelo. This West Texas town of 50,000 was home to one of the best of the West Texas groups, the Remaining Few, who made one of the classic Texas '60s records.

They started out as the Boys in 1964 with four 14 year olds playing Ventures instrumentals with budget equipment. As they slowly improved they acquired better equipment, more members and a new name - the Remaining Few. In 1966 the line-up stood at 5 members: Mike Jones - guitar, Robert Specht - lead guitar, Joel Mulkey - vocals, Frosty McKee - bass and Robert Glodt - drums (later replaced by Charles Usery). An organ player, Larry Logan, was added later on and the material they played changed quite a bit from the instrumentals to lots of Rolling Stones, Kinks and Beatle tunes. At first there weren't very many other local groups around, just a few instrumentals ones like the Persuaders and the Mystics (though in the '50s San Angelo had been home to J. Frank Wilson and the Cavaliers of "Last Kiss" fame) but by '66 there were other garage bands like the Inmates and the Missing Links. The big club in town was the 13th Hour and the Remaining Few were the house band there for 2 years, playing every Weds-Fri-Sat, except when they had out-of-town gigs. Going on the road for the group meant all the small towns in the area like Iraan, Big Lake and Sterling City, though they did make several trips to Ruidoso, New Mexico, a mountain resort area, to play.

In 1967 they were approached by local record producer, Ron Newdell, who signed them to record for his label, Askel Records. The band had been doing some original material for a while and the songs they chose to do for the record were, "Painted Air/In The Morning", both written by band members. They recorded the songs in a garage studio and the sound the group got is simply amazing, "Painted Air" is 3 minutes 35 seconds of garage band psychedelia at it's best. Only a few hundred copies of the record were pressed and distribution was limited to the local area though it got some airplay in Odessa and San Angelo. They did some other recording but it was mainly practise tapes and nothing was released.

The Remaining Few continued to be the most popular band in the area and did shows with groups from outside the area like the Chevelle 5 from Abilene. At the 1968 Tri-State Battle of the Bands in Lubbock they took second place against the legendary Sparkles. Though being a long-hair rock group in West Texas during the '60s was a risky occupation, the Remaining Few rarely had any trouble, even from the cowboys, because they were all local boys and everyone knew them. As with most '60s groups the pressures and responsibilities of college, marriage or work caused the group to break up in 1970, but they left a classic chunk of Texas vinyl to remember them by.

Remaining Few

Askel 112 - Painted Air/In The Morning



Above : The Boys in 1965

Below : The Remaining Few in 1966.



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THE SHERWOODS

The Sherwoods' 45 was reviewed in NFA #3 but since then more information has surfaced concerning the band, it's members and their history.

The first line-up of the Sherwoods was started in 1965 by a bunch of high school buddies playing just for fun. By 1966 they had started to get serious so only the more dedicated musicians stuck around. Mike Claxton (vocals), Johnny Clarey (drums) and Randy Weber (bass) joined up with original member Jim Fry (rhythm) and a little later on Dave Franklin (lead) was drafted from another local group, the Upper Level. The band played alot in the Houston area and on a gig at the Safari-A-Go-Go in Baytown they met the manager of the Runaways (on Hitt Records), Jack Sims, and he signed the Sherwoods up as well. They played all the area hot spots, the Teen Canteen, the Living Eye, the Catcombs and even did some movie openings at local theatres. At one opening for an Elvis movie, "Spinout", the group waited behind the curtain for their cue and when the curtain opened, being a heavy old one, it swept the amps and guitars into the orchestra pit, leaving the drummer and singer to carry on! They played the Summerville Stampede in Summerville, Texas with Roy Clark and the Playboys Of Edinburgh and the Playboys told them that they needed to get a record out. The Sherwoods realized the wisdom of this advice and pushed their manager to make a record. He finally got the money together and they went to ACA studios in Houston to cut the record in early 1968. They had 2 original songs by Mike Claxton and after they had finished recording "If I Could See/I Know You Cried" the group left the studio and Claxton and Jack Sims added the explosion at the end of "I Know You Cried" from a soundeffects LP they found in the studio, a true stroke of genius! 500 copies of the record were pressed on the Nowsound label (the group's manager borrowed the name from the Houston Post concert series) and were given to friends and radio stations.

The band started playing farther afield, going to Corpus (even became regulars on the TV Teen show there), Lafayette & Lake Charles, Louisiana and all the way to Yazoo City, Mississippi for the '68 High School Prom. The usual run-ins with southern rednecks happened, though the Sherwoods may have set a record for getting in the most trouble in those Easy Rider days. Once in Lake Charles they were surrounded in a restaurant by irate cajuns and had to be rescued by the police, who weren't at all happy when they found out who they were rescuing, and another time in College Station, Texas they had all their car windows broken by upset Aggies. But the worst incident took place in Junction, Texas, the Sherwoods had gone to Los Angeles to play at the Bruce Mass (Lenny Bruce memorial rockfest) in '68 and were on their way back when they stopped for gas in Junction late one night. Across the street from the gas station was a Dairy Queen with about 50 cowboys hang-



Above: The Sherwoods play the World Premier of "Texas Across The River" in Houston 1966. Dean Martin was going to jam with 'em but he had to leave early for a gig in L.A. with the Seeds.

Below: The Safari-A-Go-Go in Baytown rocks to the Sherwoods and the Countdown 5 from Galveston.

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SHERWOODS

ing around and sitting in pick-ups. The Sherwoods were in 2 cars, a van and a station wagon, and they were just finishing up at the gas station when they noticed all the cowboys were headed in their direction rather rapidly. They started their cars and the last band member dove through the open window of the wagon and they blasted off with the cowboy cars in hot pursuit. On the hill coming out of Junction the cowboys caught up with the van and Dave Franklin, who was driving, thought one of them had a gun so he ran one car off the road and into a concrete abutment. The band now realized that this was going to make the 'pokes real mad so they put the pedal to the metal and at a split in the road the van went one way and the wagon another. The 'pokes split their forces, about a dozen cars, and chased each of them. It was dark so David turned off the lights in the van and floor-boarded it, the bad guys figured that if these guys were crazy enough to drive at high speed without lights then they didn't want to mess with 'em. After they realized the 'pokes had quit the chase they turned on their lights and found they'd been going 110 mph plus over a totally dark road! The station wagon group threw tools from a tool-box at their bad guys until they also quit the chase. About 50 miles away at Fredericksburg the band was pulled over by the police who had heard of the trouble in Junction. After an explanation they turned the band loose as the gang who had chased them were perennial bad guys and often in trouble. The thing that bothered the Sherwoods the most was why the cowboys had chased them in the first place and they found that out 10 years later when Mike Claxton let drop the fact that he had "flipped a bone" at the 'pokes which of course started everything! The rest of the band decided that if they had known this at the time they would have left him to his fate with the cowboys.

Back in Houston the group settled back in their house which they had rented for awhile, inheriting it from the Fever Tree. The usual jam sessions took place, although the Sherwoods had a little better talent at theirs than usual with Jim Morrison and the Doors coming by for an all night jam when they were in Houston for a show. Later Fleetwood Mac did the same and even went to an audition for a high school prom with the Sherwoods but the combined groups lost the job as the school authorities decided they were too loud.

The Sherwoods played the Vulcan Gas Company in Austin a lot and at a show there in early '69 a talent scout for Smash Records spotted them and signed them to a contract. They went to California in May of '69 and recorded a single for the company in Los Angeles. Smash put them up in a nice hotel and they lived it up for a week while they finished the record. After it was done the record company quit paying the bills so the band stuck around California for a couple of months playing here and there, but gigs were hard to come by and they got pretty hungry - so back to Texas again. The record was released in the fall of '69 but it vanished pretty quick, the band had the impression that it was a tax write-off for the company. Times were tough in Texas too and when the group's bass player and drummer went with the revived Fever Tree in early 1970, that was it for the Sherwoods.

Sherwoods

Newsound 1001 - If I Could See/I Know You Cried
Smash 2252 - No Deposit No Return/Ride Baby Ride



The Sherwoods from left: Jimmy Gibbs, Randy Weber, Jim Frye, Mike Claxton, Don Harper and Johnny Clary. Dave Franklin joined later after Jimmy and Don departed.

Below: The boys in action in Baytown 1966.



The Lavender Hour

By Peter Buesnel

Houston had many outstanding punk bands in the '60s and one of the very best was the Lavender Hour. Formed in December of 1966, the band consisted of Mike Teague - vocals, Tom Pena - bass, Steve Headley - lead guitar, Sid Templeton - guitar/keyboards and Jerry Cope - drums.

With the exception of Mike, all the band members attended Waltrip High School. Tom had been in a group called the Coachmen and Steve and Sid had been in the Fugitives. One night while Tom was walking home, he happened to pass Mike's house and heard him singing with his sister. The new band still needed a vocalist, so Tom (being the shy guy that he is) knocked on the door, inquiring as to the owner of that million dollar voice. After hearing a few songs, Tom invited Mike to audition for the group. Mike had previously been in the Jack Sterling Combo and at the time was playing coffee houses with his sister as a folk duo. However, Mike accepted Tom's offer and two weeks later joined the band.

Still needing a drummer, they invited Jerry Cope to join, as he happened to have a drum kit and was a neighbor (sort of the "Bill Wyman syndrome"). According to Mike, Jerry wasn't too adept at playing the drums at first but at the initial recording session he played like a seasoned pro and went on to become one of the best skin-men in town.

The band thought they were "hell-on-wheels" musically until one night when they played with the Red Krayola at Lee High School. Mayo and his boys blew them away because of their originality and ferocity of playing. They were especially knocked out by the intensity of the "two-fingered" bass player and his Hofner bass which shook the place apart. It scared them so bad that they practiced everyday from 3:00 until 10:00 at Sid's house, and became one of the tightest bands in town.

The group's first single, "I'm Sorry/Hang Loose", was recorded in May 1967 at Andrus studios. According to the band, the studio engineers did the minimal amount of work possible to get the song recorded. However, when they added the vocals, a white-haired man came out of the control booth and introduced himself as Lelan Rogers, Kenny's brother. Not knowing who he was, Mike introduced himself as "so&so's brother" and started laughing. It turns out that Lelan was very interested in signing the boys up, but since they were already hooked up with Bob Steffek and his label nothing came of it.

After getting the single pressed up, the group made the rounds at the radio stations trying to get airplay, unsuccessfully. Mike had just walked out of the KNUZ building with the latest rejection and got in the car with the other guys to mull over their next move. Just at that moment a young lady walked up and asked if they were in a rock'n'roll band. Quite excited they said yes and showed her their new disc. It just so happened she was a babysitter for Joe Ford, the KNUZ program director, and she took the record inside with her. Five minutes later it was being played back-to-back on the radio and they took off down South Main, hanging out windows and screaming their heads off. Although it only got on the 5:00 A.M. rotation spot, it did get to #12

THEY'LL 'BREAK OUT' IN SONG



Chronicle Photo by Orle Collins

Posing behind bars are three buddies who've gotten together a trio called The Fugitives. From the left, they are Sid Templeton, 16, of 1118 Curtin; Raef Hansen, 17, of 867 Judiway and Steve Headley, 16, of 5611

DeLange. High school boys, ex-convicts, they'll be free to entertain at the Ram-Panther Variety Show at Waltrip High School of 1118 Curtin, Friday and Saturday nights. See story on Page X.

The pre-Lavender Hour Fugitives in the Houston Chronicle '66.

on KNUZ and it led to a national contract with London Records. The band was quite excited to be on the same label as the Rolling Stones and it was a real letdown when they learned it was Huey Meaux's Tribe Records, a London subsidiary, but the Tribe release did manage to make it to #65 on Billboard.

Their second 45, a favorite with garage band enthusiasts, was "So Sophisticated/I've Got A Way With Girls". A scorching two-sided knockout, it came out in July 1967 but it got little airplay because of Buddy McGregor, the program director for KNUZ at that time. He occasionally booked the band, so that association blew any chance of getting any airplay.

In 1968, Steve Headley left the group and was replaced by Ronnie Swonke, who had been in the Coachmen with Tom. This line-up recorded a third 45 in 1969, "Ain't Too Proud To Beg/Harry's Drive-In Church", which also came out on Steffek. Recorded at Doyle Jone's studio, it quickly faded into record collector's obscurity.

As with all bands, the Lavender Hour had many interesting things happen to them: When playing the Beach Club in Corpus Christi one night, the fog machines malfunctioned and the place filled up with red, black and yellow smoke forcing the club's patrons to be evacuated outside to 19 degree weather with freezing mist, even the band's hot playing couldn't warm things up! The owner of Shipley's Doughnuts used to pay the guys \$250 a day to come over and practise at his house because his granddaughters were "big" fans. They played a lot of songs and probably "ate a few doughnuts" too. It sure is tough when they have to pay you to practise!

Towards the end of '69 the band fell apart and dissolved. At that time Tom, Sid, Jerry, Mike and Steve, who had returned, were asked to join the Clique. This was post "Splash One" days and they all agreed, but Mike didn't

like the bubblegum course the Clique was about to take and verbally expressed his views. He was asked to leave the band and Steve also quit because of Mike's dismissal. Steve and Mike went on to do some recording at International Artists, none of which were ever released. Later Mike played with Just Us and recorded one single on Mod International. The Clique went on to some big hits, but ended up being broke on the road.

Over the years the band members have remained friends and kept in touch. In 1982, Tom, Steve and Mike got back together and built their own 24-track recording studio, Trendity Studios. They also have their own publishing company and record label, Adonis Records. They've recorded some excellent progressive rock under the name Tiger's Claw, but to the garage band fan nothing will come close to those "So Sophisticated" sounds of the Lavender Hour.

The Lavender Hour

Steffek 619 - Hang Loose/I'm Sorry (also Tribe 8323)
 Steffek 1929 - So Sophisticated/I've Got A Way With Girls
 Steffek 1969 - Ain't Too Proud To Beg/Harry's Drive-In Church



Those wild & crazy guys the Lavender Hour are all grins upon hearing that the Chesterfield Kings covered "I've Got A Way With Girls". From left: Sid Templeton, Tom Pena, Jerry Cope (bottom), Mike Teague and Steve Headley. 1967.

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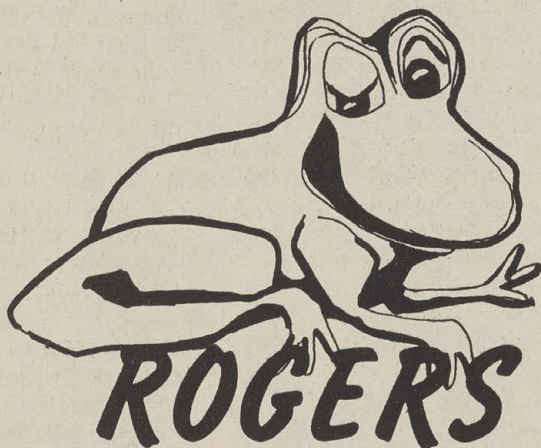
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WELDON



TALKIN' ABOUT WEST TEXAS MUSIC IN THE '50s.

NFA: Weldon, where did you grow up?

Weldon: Well, I was born in Oklahoma but I grew up around Lamesa in West Texas.

NFA: At what age did you get started in music?

Weldon: Oh I was past grown I guess, I was in the army and I spent about 3 years over in Italy. I had been singing since I was a teenager and I got over to Italy right before the end of World War II, and once the war was over we had more time and these guys would get together on weekends and play, I remember there was one ole boy from West Virginia who could really pick a guitar, he couldn't sing though so I'd sing and he'd play, he showed me some chords on the guitar, his name was Charles Petty.

NFA: What music were you listening to when you were growing up?

Weldon: Oh, the Grand Ole Opry, and there's a radio station in Wichita Falls that had alot of live acts, the Harington Trio, Bill & Joe Callahan, several others....and way back in the '30s I remember Milton Brown with Bob Wills, the Lightcrust Dough Boys. There was one ole boy that kinda forced me into country music so to speak, he had a 15 minute live show every day at noon on KGKO in Fort Worth advertising Gold Chain Flour, he later told me he got \$15 a week for doing the show, just him and his guitar, and that was Ernest Tubb....

NFA: What happened to you after the army, did you come back to Lamesa?

Weldon: In 1947 I got out and went to California, 'cause that's where things were supposed to happen, and I went to work for Douglas Aircraft. Then at night I'd scout around for music, at that time every little place in Los Angeles had a little country band, and the first job I got was with a young lady named Joni Hall who had her own band, she was playin' every night at the Four Aces on West Pico and I went to work for her at \$12 a night....

NFA: Did you stay with her band for awhile?

Weldon: I stayed with her almost a year, in the meantime I worked some other places too, I played a few times with Wade Ray, he was working at a place called Cowtown out in Inglewood. After about a year Douglas Aircraft went on strike so I got tired of waiting and went back to Lamesa and went to work on the farm....

NFA: What year was that?

Weldon: 1948...so I farmed for awhile and then my step-



Weldon Rogers and his Mosrite - early '60s.

father came back from Big Springs one weekend and told me about this guy that had a band at the Bluebonnett over there, called him Curly and that he was real good, so Curly told him he needed some help singin' and my stepfather told him about me....so one day I was working in the field on a tractor and here comes this car and this ole boy gets out and wants me to come try out with his band, so I went over the next night and got the job, I worked with him for quite a while and Curly was Lefty Frizzell...

NFA: Lefty Frizzell...I never knew you were with him...

Weldon: I considered that my first real professional job, he had a fine band and they were very professional.

NFA: I never knew he was out in West Texas in those days, who was that guy in his band, somebody and the Western Cherokees?

Weldon: Oh you're thinking of Blackie Crawford, he was playing lead guitar at the time I joined and he was good...

NFA: Y'all played in Big Springs for a good while?

Weldon: Yeah, let's see...this was in 1949 and in the latter part of the year we were playing on a Saturday night, beer bottles would fly every once in awhile, we threatened to put up chicken wire in front of the bandstand so we wouldn't get hurt, of course Lefty would go out and mix it up with 'em if somebody got too close, he wasn't adverse to it at all, he started out as a boxer you know and he was a tough little dude, I didn't worry too much as long as I could stand behind Lefty....(laughter)...anyway this guy comes in and comes up to the bandstand and told Lefty he would like to talk with him on the next break, so Lefty and I went over to his table and he told Lefty he was with Columbia Records and wanted to talk about a recording contract. Lefty said "sure you are and I'm President", and the guy said "no, I really am with Columbia and my names' Troy Martin"....

NFA: So this was before Lefty's recording days?

Weldon: Oh yeah, he had the songs, "If You've Got The Money, I've Got The Time", and "I Love You A Thousand Ways", we'd been playin' them for several months....so Troy Martin left 'cause Lefty didn't believe him and he got

Don Law in Nashville to write Lefty which convinced us that he was for real and they made a studio appointment at Jim Beck's studio in Dallas and of course in early 1950 "If You've Got The Money" went to #1....

NFA: Did you go out on the road with Lefty?

Weldon: No, when he started hitting, he asked me to go but I knew it could happen for Lefty but not for me, I just wasn't that good, so I stayed in Big Springs and kept on playing with a group of my own around West Texas and Eastern New Mexico....

NFA: Was it along in here that you put out your first record?

Weldon: It was about 4 years after Lefty hit that I put out a record. I had opened a restaurant in Lamesa and we'd do live broadcasts from it on Sunday afternoon, so this guy approached me about doing a record on his label, Queen Records....

NFA: Do you remember his name?

Weldon: Wink Lewis, he was a DJ....

NFA: Where did you record the record?

Weldon: In San Antonio, at TNT Records. We went down there and recorded on a Sunday afternoon, and a band from Abilene backed me but I can't remember their name....

NFA: Did Wink Lewis take care of distribution and everything?

Weldon: Yeah, I got \$600 from it which was pretty good in those days....

NFA: Really, did you play around the area quite abit?

Weldon: Uh-huh, for quite some time, we played in Big Springs, Lubbock, Hobbs, Monahans, Kermit, Roswell, Carlsbad, and all over that area.

NFA: Along about this time you met Roy Orbison, how did that come about?

Weldon: Well, I had a group and we were working around, I had a gal with me that played accordion real good, and we had set-up a session at Norman Petty's studio in Clovis, which I considered our first real recording session because he was the best engineer in recording that I have ever known, he was tops....so we had booked this session in Clovis and during this same time my group and I had a program every Saturday afternoon on TV in Midland-Odessa on KMID for 30 minutes. So we had done it a few times and we kept noticing this little group, the Teen Kings, who were on right before us doing their 30 minute show. The father of the young lady who played in my band said, "Weldon what do you think of that singer?", and I said, "He's good, real good, not my kind of music but he's good", and Chester Oliver, the gal's father, had been interested in getting in the record business so he wanted to talk to this singer about making a record. So we called Roy Orbison, the singer, up and made plans to give up our studio time we had booked in Clovis so we could record Roy. He agreed and we went to Clovis with the Teen Kings to record for Je-Wel Records which I formed with Chester Oliver, Je coming from his daughter Jean and Wel from my name.

NFA: Who supplied the songs for the session?

Weldon: Roy did, he said he had a couple college buddies from down in Denton that wrote this song he'd been doin', I thought it was the silliest thing I'd ever heard but the way Roy did it was fine and it was called "Oobie Doobie"....

NFA: How about the flip side, "Tryin To Get To You"....

Weldon: Well, we listened to several songs and then they played this one, it kinda had an organ effect to it which was actually a big ole long tall boy from Wink, Texas who played mandolin with a tremelo and it sounded like an organ, it just knocked me out so I said that's fine we'll do that one. I had to do some research to find out who had written the song, which were a couple colored people years ago....so Roy did it, and incidentally Presley covered him on it later....

NFA: Did Norman Petty handle pressing the record and distribution?

Weldon: No, I had had a record pressed out in Arizona at Wakefield so we took it out there, Norman just did the master on it, and I'll tell you that character could hear things nobody else could and he wouldn't let us go until it was just right....and it cost \$60 for the masters....

NFA: How were the initial sales of it?

Weldon: It got to where I couldn't handle it, Je-Wel Records was a small outfit and I went all over West Texas and Eastern New Mexico, from Fort Worth to El Paso, to Albuquerque, Lubbock and Amarillo, I sold those cotton-pickers out of the back of my car and we got 10,000 records to begin with and at that time you had to have 45s and 78s so you had to split your order, but I was never turned down when I went into a music store and let 'em listen to it, there was one record shop in Sweetwater, Texas that did not buy it, everyone else did and once they bought it they came back for more. 'Course we got it to the radio stations immediately, there was a guy in Lubbock at KDAV named Al McKinley that kicked that thing off, I took a copy up there and he played it right away, people just flooded the phone lines wanting to know where they could get it, I had sold 200 of the records to a store there and before I could get out of the station this guy called me back and said he was gonna need some more of 'em....so I sold out those 10,000 records faster than I could have some more pressed....

NFA: So the record was doing real well, so how did Sam Phillips and Sun Records get in the picture?

Weldon: Well it was gettin' out of hand and I had sold a bunch of the records to a store in Odessa owned by a guy named Houlifield, he was selling 'em like hotcakes and he got on the phone, I don't know why, to Sam Phillips in Memphis who owned Sun Records, he told Sam that there was a record out here that was going like wildfire and he ought to get a hold of this boy 'cause he can sell records and these people have a contract with him but he's under age....which we did not know, I thought Roy was grown at the time, as it turned out he was only 19....so of course Sam got in touch with him immediately and told him to come to Memphis with his Dad and they'd sign a contract. So Roy, his dad and the band all went to Memphis and Sam signed 'em to a new contract. He told 'em that when they got home to file an injunction in district court against me and Chester Oliver to stop us from selling anymore records....and they did. We went to court in Odessa, everyone was there and the judge had no choice except to pass this injunction but he did rule for Roy and his dad to pay us for our expenses, for the session and everything, so we were awarded \$750....then Sam Phillips had them re-record "Oobie Doobie" in Memphis but they couldn't get the sound we had gotten at Norman Petty's so Sam had the audacity to call me and ask me to sell him the master we had done in Clovis....

NFA: Were you selling records from that master or were you not allowed to?

Weldon: Now, the judge in Odessa awarded us the \$750 but I had to turn over all the Je-Wel records that I had in my possession to Roy Orbison, well I had 50 or 60 of them at the time so I gave them to him. Then I went back to Norman Petty's in Clovis and told him what had transpired, he asked me if the judge had told me to not press anymore records and I told him no he didn't, and I had the written deal out, the court's verdict, so Norman got on the phone himself to Wakefield in Arizona and ordered 10,000 more of the records and I sold 'em....

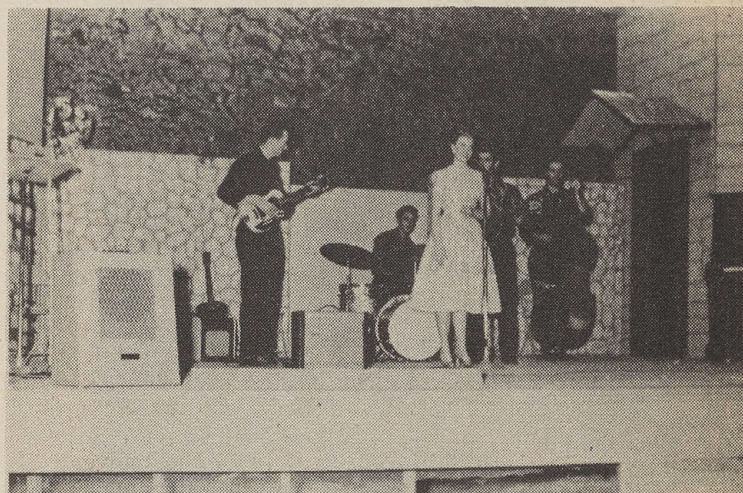
NFA: You continued to sell them....

Weldon: Yes, and when "Oobie Doobie" came out on Sun Records, Roy talked to my brother Willie in Amarillo when



Above from left : Triple-D artists Don Lanier, Jimmy Bowen and Buddy Knox rockin' in Hobbs, N.M. 1956.

Below : Hope Griffith, also on the Triple-D roster, being backed up by the guys at the show in Hobbs.



Roy was playing there and asked him how many records he sold on Sun and Roy said not near as many as Weldon did on Je-Wel. . . . (laughter)

NFA: Now your partner, Chester Oliver, later started Triple-D records with Jimmy Bowen and Buddy Knox, or was that at this same time ?

Weldon: No, it was later 'cause at that time he told me that the business was crooked and he didn't want anything more to do with it, but then he turned around and recorded "Party Doll" and did quite well, but I'll tell you what - Chester had everything in hand when he did that, he learned from our past experience. . . .

NFA: I know Je-Wel Records continued, did you record more sides at Norman Petty's ?

Weldon: Yes, there and other places too. I recorded some singles and we recorded some duets, I got married to a young lady who was a very fine singer and we did records together, she later went on to record for Columbia, and I did for Imperial. . . .

NFA: How did the Imperial record come about, it was more in the rockabilly style. . . .

Weldon: Yeah, it was. . . . I was kinda hacked about what had happened with "Oobie Doobie" and I went back to Norman Petty's with the Teen Kings for a session, we did a bunch of songs I had written and "Tryin To Get To You", see, Roy got too big for the Teen Kings and he went off to Memphis so I gathered 'em up and we went to Clovis and recorded "Tryin To Get To You" and we came as close as we could to gettin' the sound that Roy had. . . .

NFA: I see, I had thought that the Imperial version was the same as the Je-Wel cut. . . .

Weldon: No, it was not the same. . . . it was as close as we could possibly get it and we worked at it, so I went back to California and this is. . . . the early part of 1957 after all this had transpired, and I worked on the Town Hall Party in Compton for awhile, so I got acquainted a little bit and I had these songs I had recorded at Norman Petty's, and I got with an ole boy from the show and he set up a deal for me to go to Dot Records. At that time Mac Wiseman was A&R man for Dot, he heard the songs and he wanted to sign me but we said we'd look around a little bit more, so we went to see Lew Chudd of Imperial Records, 'course Fats Domino was the big thing then and they had Slim Whitman, and I thought oh boy he's country. So Chudd offered us a better deal and I signed with him right on the spot.

NFA: So they put out "Tryin To Get To You/So Long Good Luck And Goodbye", how was the reaction to the record ?

Weldon: The cotton-pickin' thing hit back in New England ! And I'm out here in California workin' the Town Hall Party makin' anywhere from \$35 to \$50 a night, which was good money, so my manager set up a six week tour for me back in New England, 6 nights a week for \$125 a night ! Man, I thought my time has come, look at me. . . . (laughter) . . . so I went back there for 6 weeks. 'Course Lew Chudd wanted me to do more rockabilly but I didn't want to do it, I wanted to do country. . . .

NFA: Even though that rockabilly record was selling well you didn't want to do anymore like that ?

Weldon: No, I didn't want to do anymore, in the meantime I had 2 other songs that were gonna be my next record and Johnny Bond, who I grew up with in Oklahoma, recorded one of the songs and it came out at the same time as the Imperial one so I had 2 records going at once, Johnny was on Columbia.

NFA: What was the song he did ?

Weldon: "The Sale Of Broken Hearts" . . . he had heard it through Norman Petty, boy it teed ole Lew Chudd off 'cause I was gonna do it for Imperial, 'Course it tickled me, and Chudd thought I had given the song to Johnny but I really hadn't. . . . so it came up that I was gonna do another session for Imperial, and Chudd said "well, there won't be anymore of that stuff, the next session you do, Fats has got some songs and you're gonna record his songs," I said "songs that Fats wrote ?", and he said " that's right", I said "no way, I'm a country artist", and Chudd said "well you can record what I tell you to record now and later on when country comes back you can record country songs", I said "well Slim Whitman's recording country songs" . . . anyway that was it with me and Imperial.

NFA: Now that tour you did of the Northeast, what was the band that you used, was it a house band ?

Weldon: I worked with house bands all the way, I went back there by myself with my guitar and a white hat and yellow boots with a fringed jacket billed as the rock 'n roll cowboy. . . (laughter) . . . I was on TV several times. . .

NFA: You sang "So Long Good Luck And Goodbye/Tryin To Get To You" on the shows ?

Weldon: Right, that was the only thing I had to go on on, that and this song that Johnny Bond had recorded. . . .

NFA: So your shows back east were a mixture of country and rockabilly ?

Weldon: Yeah, we would rehearse ahead of time and I'd get the guitar player to do this boogie woogie beat for "So Long Good Luck", and we would do it and "Tryin To Get To You",

then I'd break out with "Your Cheatin' Heart", "I Love You Because" and a bunch of good ole country stuff... (laughter)

NFA: After Imperial I know you did more records....

Weldon: Yeah, after Imperial I went back and recorded more records on Je-Wel and somehow this guy in Georgia got hold of one of 'em and I started leasing records to him, he had Peach Records down there and he had better distribution than I did. One year, no this is later on in 1964, we did a song, I was still married to Wanda at the time, called "I'm Hangin' Up The Phone". I had originally written the song for Ernest Tubb 'cause I thought it fit him, in the meantime my wife and I recorded it and sent it in to Peach Records and the doggone thing started hittin'. At this time I was on the radio in Pueblo Colorado and I had a big western swing band so I booked in Carl & Pearl Butler, 'cause I'd bring in Grand Ole Opry stars a couple times a month, so they heard us do this song and asked if they could do it, I said be my guest and 3 weeks later it was out on Columbia and it was the #29 song for 1964.

NFA: All these years you stayed in radio and played on the side?

Weldon: Oh yeah, I always stayed in radio and I never gave up to go into music full-time because I never thought I was that good, I did it to make side-money and to help out and I had luck with songs of mine that people did, like Carl & Pearl Butler, but I never would give up my job in radio 'cause that's my bread&butter and I know that I'm gonna be paid twice a month! (laughter)

NFA: Did you ever cross paths with Buddy Holly in those days?

Weldon: Uh-huh, now this goes back to KDAV in Lubbock, they had a live show at the station on Sunday afternoons for 3 or 4 hours and Buddy Holly had a band and he was on for 30 minutes. We, my brother Willie and I, were on the 30 minutes after him, this was before he had any records

out and not long after that he recorded a song that Ben Hall had written called "Blue Days And Black Nights", Ben had a fine studio in Big Springs where we did some of our recording.

NFA: Now there was one record on Je-Wel you did that I'm curious about called "Everybody Wants You", it sounds alot like Carl Perkins' "Everybody's Tryin' To Be My Baby".

Weldon: Yeah, me and Wanda did it, it was a duet-type thing, and Carl was in Albuquerque one time at the Hitchin' Post and I took him one of my records 'cause I was tryin' to get some songs placed, and later on it came out on Sun Records and the song was called "Everybody's Tryin' To Be My Baby"....

NFA: So you got no credit for it, did you try to do anything about it?

Weldon: No, that's happened in the music business alot, I was pretty green at the time but I learned as I went along.

NFA: You made quite a few records on your own label, I guess you made more on your's.....

Weldon: Than anyone else's! (laughter) What I enjoyed most was booking artists, I booked most of the old stars from the Grand Ole Opry, I'd get to work with 'em and I'd get to introduce 'em, be the M.C. and I'd get to go up and open the shows, and that's really what I enjoyed.... when someone would do a song that I wrote, that was very much more enjoyable then if I sung it myself.

Note: I believe Weldon is mistaken on the amount of Je-Wel records pressed, it was most likely 1,000 rather than 10,000. Also the Imperial cut of "Tryin' To Get To You" is the same as the Je-Wel recording. - NFA

HUB SUTTER

Hub Sutter is a longtime Texas sax player who honked around Austin and Houston from the late '40s on up through the '50s and '60s. He played with well known groups and musicians like Harry Choates, Link Davis, Floyd Tillman, Hal Harris and Herby Remington. Hub was a member of the house band at Magnolia Gardens (along with Link, Floyd, Herby & Hal - whata back-up band!), the legendary C&W venue in Houston. The kids would be rockin' to Sonny Fisher some nights while other nights Hub would be backin' up Leon Payne, George Jones, Bob Wills, Moon Mullican and others. Elvis even played his first Texas shows at Magnolia Gardens in 1954.

Hub made C&W 78s for the Lasso label in Austin, Blue Bonnet in Dallas, Freedom in Houston and Four-Star out of California. Later on he cut two rockin' 45s, one for the Columbus label in Houston, "Gone Goslin", and another for TNT in San Antonio, "Don't Want My Baby Back". Another part of the Texas musical heritage, Hub had one of the most varied careers and most interesting names - "Hub Sutter and the Hub-Cats".



Right: Hub doin' his "Caledonia" kick-back during a guest spot with Jimmy Heap & Melody Masters - 1956.



 TEXAS '60s 45s

Dicky Treadway & Salados - You Can't Believe It/One To Ten. TSM 2559. (Hamilton)

Talk about your small town bands, Dicky Treadway & Co. came from the small (pop. 2,000) town of Hamilton in north central Texas and managed to put out several 45s. Dicky's dad had been involved in Texas music for many years, even had a label back in the 78 days, and TSM was his company. There were other acts on TSM besides Dicky (still, it never hurts to have your dad as label chief) but nothing else as good as this record. "You Can't Believe It" is Texas organ-garage punk at it's best, not a wild screamer just that classic Farfisa pulse throbbing through the whole song and Dicky's voice is a perfect match for it, your basic Texas Teen Punk Crooner. The flip, "One To Ten", is a party instrumental with the band whopping it up behind the music, everybody gets a solo and it comes off great, even the brief sax interlude doesn't detract from the tune.

Dicky and the boys did a couple other rock singles before this one but they're nothing like it and after this he went "country" for a few singles on TSM before he was tragically killed in a car wreck in 1970. His dad was involved with the mysterious Mark VII label in Waco so perhaps that accounts for this 45, Dicky cut it after hearing the Society or the Twilighters !



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Basic Things - Ninety-Nine And A Half/You're Still Dreaming. Purple Can 101. (Port Arthur)

What great names these guys have, the Basic Things and Purple Can Records, too much, even if the music wasn't good they'd still get a two star just for the names. But their version of "99 1/2" is real good, nice organ punk style and the singer's hot but I think he must've hurt himself on some of the screams, wow, falsetto right off the scale ! Herman Bennett was the singer and he told me he didn't suffer any permanent damage but it sure sounds like it. The flip is a nice slow song, no throwaways here.

The band was from Port Arthur and recorded this at the famous Jones Studios in Houston (1523 Blair). They thought up the label name on the way to the studio and, no, they didn't meet the Outcasts while they were there !

Page Boys - All I Want/Sweet Love. Ruff 1020. (Amarillo)

Another West Texas pounder on the elusive Ruff label from Amarillo. Ray Ruff ran the label out of the studio he had there in '65 and '66, 'till it sadly burned down with, or without all the tapes, depending on whose story you hear. Among the 20 or so singles on the label are some great punkers and this is one of the better sides but with a bizarre flavor. Sort of the Pozo Seco Singers meet Zakary Thaks I guess, as the vocals are of the...a...hum... laid back variety with this fuzzed-out chaos going on in

the background and when everybody gets to the break it sounds like the whole studio short-circuited, feed-back/fuzz-time, whew, whata record! The B-side is what one might expect, pretty tame stuff after hearing the Fuzz-Tone demonstration record. Definitely a three star disc.

THE MAGIC MUSTANGS



YOU GOTTA BE
A PLAYBOY
AND
JACK THE RIPPER

MARK, GORDY, TERRY, JIM

THE FOUR JOHN MARSHALL HIGH SCHOOL SOPHOMORES HAVE THRILLED THE YOUNG DANCE SET BY MUSIC WITH A CONTRAST-OFFERING BALLADS AND ROCKIN' RHYTHM THAT IS JUST TOO LOUD ENOUGH. THEIR CLIMB TO THE TOP HAS ROCKETED THEIR POPULARITY IN JUST ONE SEASON.

Magic Mustangs - Jack The Ripper/You Gotta Be A Playboy. Smek 3051. (San Antonio)

The Mustangs' photo looks like they're tryin' to plug their guitars into the turntable, but don't worry they finally found out that you have to go through an amplifier, a studio and a pressing plant before you get on the turntable and, hey, these guys learned how to pick a mean lick somewhere along the line. "Jack The Ripper" is good, not the 'Link' or anything but pretty nice, the flip is kinda lame though, Prep Rock Texas style I guess. You can tell by the liner notes on their photo sleeve that they've got the right idea: "A rockin' rhythm that is just too loud enough", yeah! That's the spirit! They also got a good deal on some Madras shirts somewhere but don't hold it against them, who knows, they might have become members of the Chayns a few years later!

Briks - I'm Losing/It's Your Choice. Sellers Recording acetate no #. (Dallas)

The Briks were label-mates of the Chessmen on the famous Bismark logo out of Dallas and this unreleased acetate of theirs is a two-sided monster. It's real sad it was never released 'cause it's the Briks best effort, and that's saying quite a bit because their other two discs are hot stuff. The more uptempo side of this is "I'm Losing", the singer and lyrics are top notch:

"Well I've been waiting so long
For you to come home
Well I've been tryin' so hard
Tryin' to keep up my guard
But I'm losin'
Losin' you baby!"

Awright, classic teen stuff, and the vocals are perfect, real gritty with the fuzz growlin' in the background, 1966 for sure. The other side is equally good but in a different way, it's at a slower pace but the singer's even better

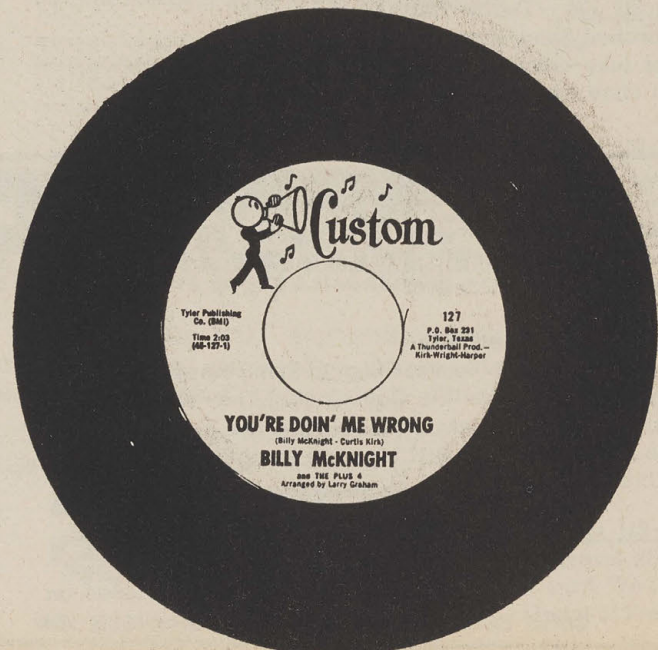
and the break is built around a hand clapping/bass only lull while the vocals keep comin', love it. The vocalist, Richard Borgens, has this Sal Valentino/Beau Brummels type sneer filtered through a Texas accent that's truly wonderful. I know, I can hear everyone moaning about reviewing a record that will never turn up, well don't despair 'cause there's a good chance this may surface on one of the Texas Archive Flashback series albums.

No Name - No Label Acetate - Never Met A Girl Like You Before/Pretty Maiden. (South Texas?)

This is a real mystery record, only a unlabeled acetate was found among other records from the Rio Grande Valley so it's origins are shrouded in mist. It does sound like a South Texas group though, sort of a manic Headstones or Bad Seeds (comes from having your head baked in that South Texas sun for 17 years). "Never Met A Girl Like You Before" is a great redo of the Kinks' song, super amped-out guitar work with lotsa fuzz and a good singer, just that pounding punk flavor we all love, a four star single. The other side is a slow tune as usual, but not bad. Be a real shame if the band that recorded this never gets the credit they deserve 'cause it's a real killer. Whether this makes it onto a compilation LP is doubtful because the condition of the acetate is pretty rough.

Billy McKnight and the Plus Four - You're Doin' Me Wrong/Time Wasted. Custom 127. (Tyler)

This is the same Billy McKnight that had a lame single on IA (#116) but on this record he got the groove. "You're Doin' Me Wrong" is hot stuff, when Billy's not yelling at his chick for doin' him dirty he's blowin' a mean harp, must've listened to some Stones albums 'cause he's got the 'sound'. They do a neat break with all the music droppin' out suddenly, and just the harp vibrating in the background and the drummer tapping along. . . . then. . . wham, everybody jumps back in. Works great, and his vocals are the classic Texas punk sneer, the sound everybody wants in '60s tunes is here. Greg Prevost and the Chesterfield Kings ought to cover this one, it's beggin' for it. The flip is as usual - slow stuff.



SEA ELL

RECORDS

Sea-Ell Records isn't one of your better known Texas Record labels like International Artists or J-Beck but it should be 'cause some of the better '60s records have that old blue Sea-Ell label.

The company was started in 1967 by C. L. Milburn, a West Texas native, who moved to Houston in 1966. He had been involved in music for many years (even knew Sonny West) and started writing songs at the age of 9 in Odessa. After settling in the Houston area (Pasadena) he started booking bands and then branched out into his own record label. He used his own initials (C. L. - Sea-Ell) for the label name and started scouting bands that he could sign up. Due to his West Texas connections with family and friends many of the groups he recorded came from that area of the state.

Sea-Ell 101 - George Washington & Cherry-Stompers
"The Back Shelf Of Your Mind/Wait Till Tomorrow Comes"
This garage punker was recorded at Ray Doggett's studio in Houston on, get this, George Washington's birthday in 1967! C. L. claims that this was just a coincidence but I have my doubts. Houston area group.

Sea-Ell 102 - Derby-Hatville
"Turn Into Earth/You'll Forget Me"
This group came from C. L.'s West Texas connections, namely Lubbock, and, although they sold alot of records in that area, their version of "Turn Into Earth" isn't going 'wow' anyone.

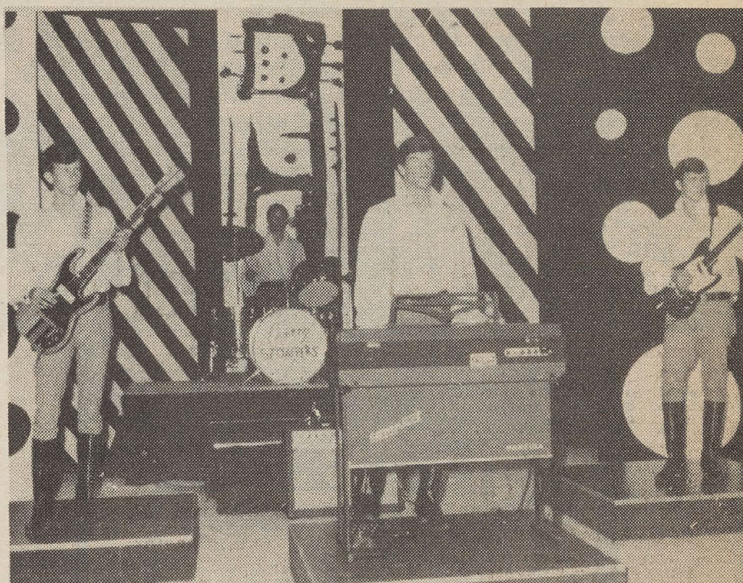
Sea-Ell 103 - Kent Chapman
"Laudy/How Do I Know"
C&W, but C. L. told me that he was on the Larry Kane Show in Houston, how this Ozona contry boy got on that rock show I don't know.

Sea-Ell 104 - Derby-Hatville
"Scorched Sand/Instant Replay"
Another luke-warm performance from the Lubbock boys, though once again it sold well in West Texas.

Sea-Ell 105 - Knight's Bridge
"Make Me Some Love/C. J. Smith"
Ah here it is, the crown jewel in the Sea-Ell collection. See NFA#3 for a review of this '60s psych classic. It was recorded at Robin Hood Briens in Tyler and all band members were from Odessa.

Sea-Ell 106 - Coachmen
"Grapes Of Wrath/Summer Should Bring Happiness"
Good garage punk from the Coachmen. They were from Lovington, N.M. which is just across the state line from Odessa. Odessa D. J. Bill Moore's brother was in the band so he brought the group to C. L.

Sea-Ell 107 - Paul Hutchins
"Walk Away/I Can't Go"
More C&W from Paris, Texas and the last '60s release on the Sea-Ell label.



Above : George Washington and the Cherry Stompers practice their Go-Go stance, must've been tough with everybody tryin' to play through the same amp.

C. L. Milburn had other off-shoot labels that he released records on while working on Sea-Ell. The music was a mixture of chicano R&B (with which he had a #1 record in El Paso with Bobby&Premiers' "Mess Up My Mind" on the Souled Out label in '68) and soul but there was another good garage rock record on Kemo Sabe 1001 by Eddie Cunningham & The Lone Rangers (love those names) - "Girl Don't Change Your Mind/Wishing". It's good punk and was cut at Doyle Jones Studio in Houston in '67. Another Houston area group.



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2	Pledge Of Love	Bobby Goldsboro-U. A.	19
3	Love Is Blue	Paul Mauriat-Philips	2
4	Set Me Free	Charlie Rich-Epic	16
5	Just Dropped In	First Edition-Reprise	4
6	Dock Of The Bay	Otis Redding-Volt	8
7	Geraldine	Bootsy Walker-Bust	17
8	Valley Of The Dolls	Dianna Warwick-Scepter	13
9	Valerie	Monkees-Calgems	27
10	Red, Green, Yellow, & Blue	Dickie Lee-Atco	5
11	A Question Of Temperature	Bellini-Garm-Laurie	25
12	Too Much Talk	Paul Revere & The Raiders-Columbia	17
13	I Wish It Would Rain	Temptations-Corby	10
14	Richieco Park	Small Faces-Immediate	6
15	I Thank You	Sam & Dave-Sax	12
16	Quinn The Eskimo	Montreal Man-Mercury	24
17	Carpet Man	Fiftieth Anniversary-S. City	21
18	Kiss Me Goodbye	Paul Clark & Bros.	28
19	It's My Way	Paul Revere & The Raiders-Columbia	23
20	Playboy	Paul Revere & The Raiders-Columbia	9
21	Springfield	Paul Revere & The Raiders-Columbia	22
22	Cry Like A Baby	Paul Revere & The Raiders-Columbia	38
23	Love Is A Wonderful Thing	John Fred-Paula	11
24	Hey, Hey	John Fred-Paula	30
25	There Is A Great Giver	John Fred-Paula	30
26	Ten Commandments Of Love	John Fred-Paula	33
27	Baby, Make Me Feel Good	John Fred-Paula	14
28	U. S. Male	John Fred-Paula	15
29	Next Plane To Paris	John Fred-Paula	30
30	Security	John Fred-Paula	30
31	Jennifer Eccles	John Fred-Paula	30
32	Young Girl	John Fred-Paula	30
33	Simon Says	John Fred-Paula	30
34	Nights In White Satin	John Fred-Paula	30
35	No Communication	John Fred-Paula	30
36	Party People	John Fred-Paula	30
37	Scarborough Fair	John Fred-Paula	30
38	Jennifer Juniper	John Fred-Paula	30
39	Everything That Touches You	John Fred-Paula	30

WEEK OF MARCH 8th

THE PEPSI-KOSA PICK HIT OF THE WEEK
Me, The Peaceful Heart - Lulu - Epic

KOSA ALBUM SPOTLIGHT OF THE WEEK
Woman, Woman - Union Gap - Columbia

ODESSA, TEXAS



The Knight's Bridge Five were psychedelic cowboys.

Above: Make Me Some Love, Y'all! The Knightsbridge are ready to ride. The photo was taken from the Odessa High School annual 1968 and the caption is theirs. The guys are playing for Western Day.

Left: The Bridge hits #1 in Odessa, but the rating was actually due to friendly D.J.s rather than record sales.

JOURNEY TO TYME UPDATE

By David Shutt

Since the last edition of Journey To Tyme came out more records have turned up - so here are some additions to JTT 2nd Edition (Revised):

The Chaps

**Soft 1043 - Get Me Off This Plane In Time/Little Red Wagon R&R (69)

Christopher & The Souls (South Texas)

***Pharaoh 151 - Diamonds, Rats, And Gum/Comin' Day (South Texas)

***Peak 3636 - Last Time/Mr. Earthman (69?)

Gary Desmond Strike Force (Dallas)

**Strike One 71171 - Baby, I Love You/I Need Your Luv

D-Y & The Motivators

**LinJo 109 - Hold It/Soft Wind (insts. 65)

Establishment (Houston)

***Love-N 201 - Hey Gyp/Days (By The Sea) (68)

The Felicity

**Regency 974 - Hurtin'/I'll Try It (Canadian release)

Heather Black

**American Playboy 1005 - She's My Woman/Walkin' (70)

Knights Bridge Quintet

***TRC 2072 - Sorrow In C Minor/Hits Don't Come Easy (above is 3rd label for this record)

Bill Kirk

Country Roads 106 - Has Your Memory Cost Me My Mind/Lay It On The Line (69) Dist. by Inter.Artists

Freddy Koenig & The Jades (El Campo)

**JHN 100 - Ain't That Loving You Baby/What Else Can I Do

The Laymen (Dallas)

**Laymen(ARA) 1950 - Society Rules/Charmin Lemonade (68)

Billy McKnight & The Plus 4 (Tyler)

***Custom 127 - You're Doin' Me Wrong/Time Wasted (66)

James Oliver Freedom Band

**Discovery 1010 - Peliponesiane/Susan R&R (70)

Page Boys

***Ruff 1020 - All I Want/Sweet Love (67)

Promarks

**Redigo 501 - I Want You To Know/Believe (65)

Jimmy Roger (one of the missing IA numbers)

Inter. Artists 118 - Hopeless Love/Jimmy's Blue (67)

Something Wild (recently confirmed as a Texas band)

***Psychedelic 1691 - Trippin' Out/? (67)

Soul Society (Dallas)

**What Cha Gonna Do/I've Been Dreaming (67)

Stingrays

**Van 4567 - In The Midnight Hour/Girl You Said It Again (67)

Terra Nauticals

**Viber-Sound 105 - Black Friday/Hangin' On Me (67)

Terry & Tommy (West Texas)

**AOK 1030 - It Ain't No Good/?

Kenny Wayne & The Kommotions

***Scorpio 2003 - A Better Day's A Comin'/They

Thanks to the following for their help: Doug Hanners, Pete Buesnel, Peter Bliet, Harry van der Velden, Mark 'The Wildman', Dave Baldwin, Ralph DeWitt and David James.

There's a small number of the last edition of Journey To Tyme left for sale and here are the prices: \$10 - in the USA, \$13 - Europe and \$14 - Australia/New Zealand. Prices include airmail postage. Order from: David Shutt P.O. Box 17132 Austin, Texas 78760.

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(in case any of you are not familiar with it JTT is a discography book of all known Texas 1960's rock records.)

NOT FADE AWAY

PHOTO ALBUM

Here's some of our favorite unused pics from the voluminous back files of Not Fade Away.



Above : Temple, Texas rockers The Butterfield Express, I think they may have had a couple aliens in the band.

Below : Catacombs house band Deuce Is Wilde take a break from their busy schedule to admire their newly painted van.



Above : Plainview, Texas punkers the Torquays at the YMCA - 1965. Cat on the left was a hot picker.

Below : Sir Doug and the boys in San Francisco - 1971, thinkin' 'bout that little old "Texas Me".



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Above : Wow, hot time in Big D, whata line-up ! Sid and the boys are slicked back and rarin' to go.



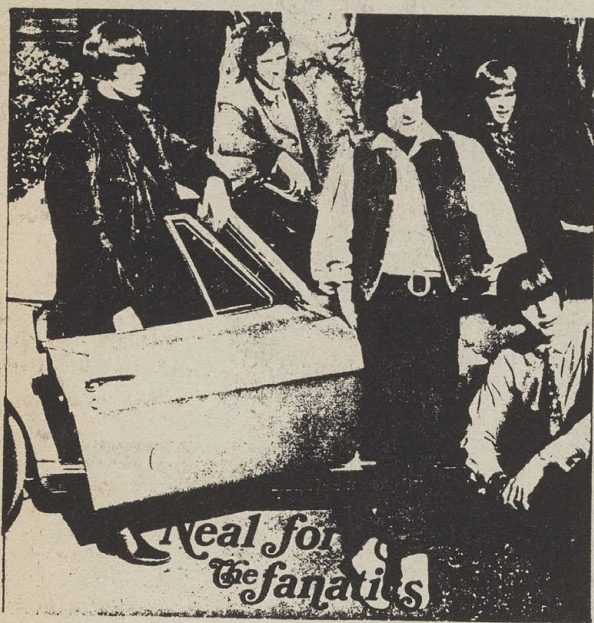
Above : Sweet Smoke (formerly the Tracers) at Teen Canteen in San Antone - 1968.

Top Right : Siamese twins and ace Dixie recording artists Bill & Carroll (as opposed to Bill Carroll) "Feel So Good" upon learning of plans to separate them surgically.

Mid Right : Cen-Tex bopper and rockabilly legend Joe Woods and the Rockin' Saints in Lockhart, Texas - 1959.

Bottom Right : An 11 year old Roky Erickson meets Esther Williams - 1959. They were discussing plans for a duet of "You're Gonna Miss Me".

Below : Neal Ford & The Fanatics prepare for their assault on the 'most band members in a StingRay' record.



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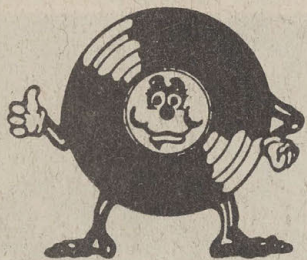


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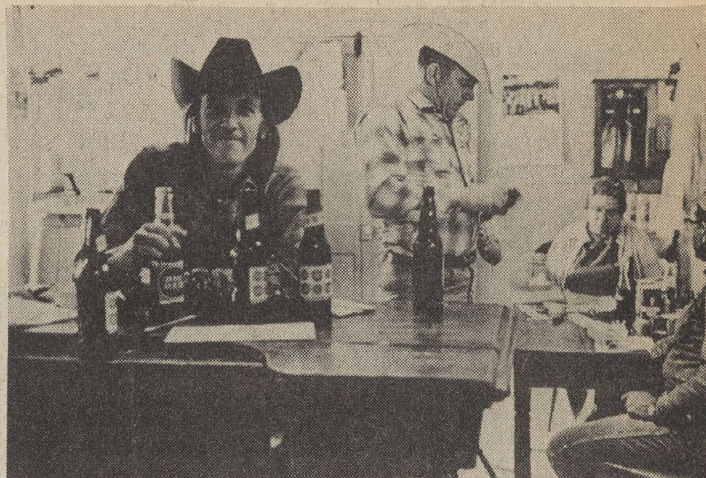
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Big Red & Lone Star - photo by Ike Baruch

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