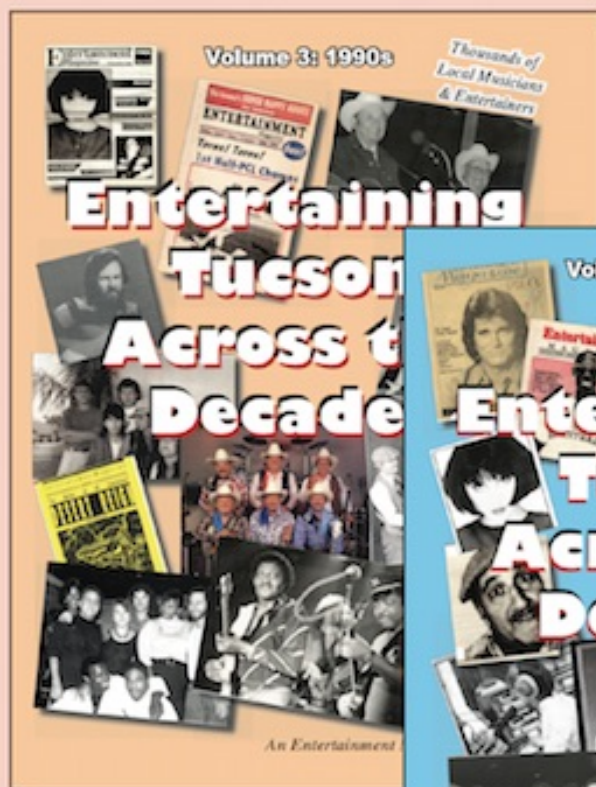
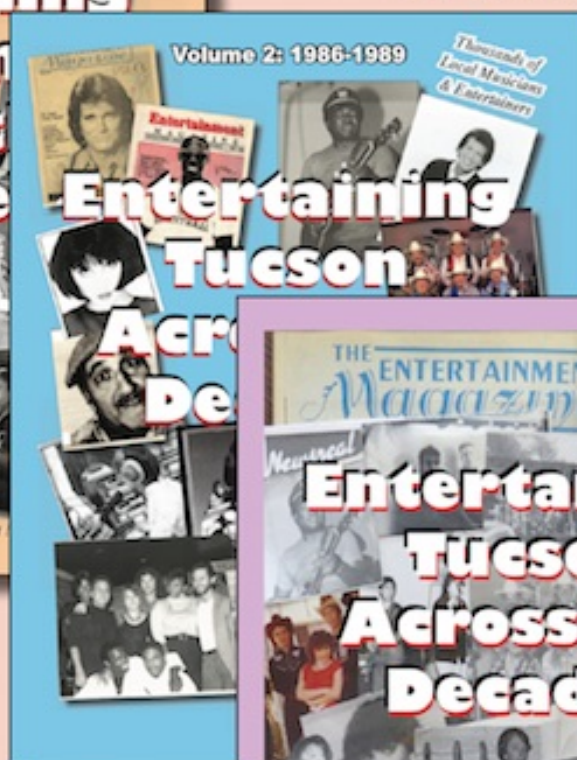


Entertaining Tucson Highlights



**1950s-1990s
Condensed
Edition**

PDF
Version



**Portions of All
Three Volumes
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Tables of Contents
Indexes
Selected Articles
& Original Photos

Robert E. Zucker

Entertaining Tucson Highlights

**Selections from
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Includes: Table of Contents & Indexes
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***An Entertainment Magazine*
Time Capsule Compilation**

By Robert E. Zucker



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Index Volumes I-III: 1950s through 1990s***

By Robert Edward Zucker

The fourth in a series of volumes. With selections from the *Newsreal*

ISBN-13: 978-1-939050-13-7

ISBN-10: 1-939050-13-8

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First Edition: April 12th 2016

Published by
BZB Publishing, Inc.
P.O. Box 91317
Tucson, Arizona 85752-1317
520-623-3733

Email: publisher@emol.org

Web:
EntertainTucson.com
EMOL.org
EntertainmentMagazine.net

Printed in the United States of America by CreateSpace, an Amazon.com company.
Available for sale through Amazon.com and other outlets in print and digital formats.

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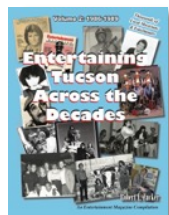
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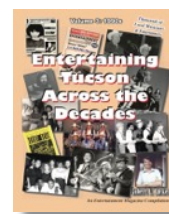
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ENTERTAINING TUCSON ACROSS THE DECADES

If you enjoyed Tucson's local entertainment anytime between the 1950s through the early 2000s, then you probably will be familiar with many of these people and places. Step back into time and live, or relive, Tucson's local culture, music and entertainment scene – evolving and revolving– over five decades.

The local entertainment scene in Tucson, Arizona during the 1950s through 1985 was vibrant– from the '50s rock and roll of the **Dearly Beloved** to the '80s with the **Pills**, **Giant Sandworms** and everything in between– classic rock, disco, jazz, alternative, punk, hard core, reggae, country, western, swing and Big Band– thousands of entertainers over three decades.

Within these pages are the memories and the experiences of those people and places. These are the original articles and interviews published in several local newspapers which covered the Tucson entertainment scene. Follow their stories through the years. Read about the big breaks, record releases, hot performances and duds, break ups, tragedies, personal insights and struggles.

This book is in recognition to all of the Tucsonans who kept us entertained over those decades and to those reporters, staff and photographers who contributed their time to keep Tucson informed.

Volume I covers 1950s through 1985
Volume II covers from 1986 through 1989
Volume II covers the 1990s



(Top Left to Right) **Nadine & the MoPhonics** (from 1986); **Statesboro Blues Band** (1984); **Dean Armstrong** (from 1991); **Los Lasers** (1985); **Jonny Sevin** (1981) Photo credits on inside pages.

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**The
Entertainment
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These are the full Table of Contents for each of three volumes of ENTERTAINING TUCSON ACROSS THE DECADES. Some of these articles are included in this edition. Additional articles and photographs can be viewed at EntertainTucson.com

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The Compilation

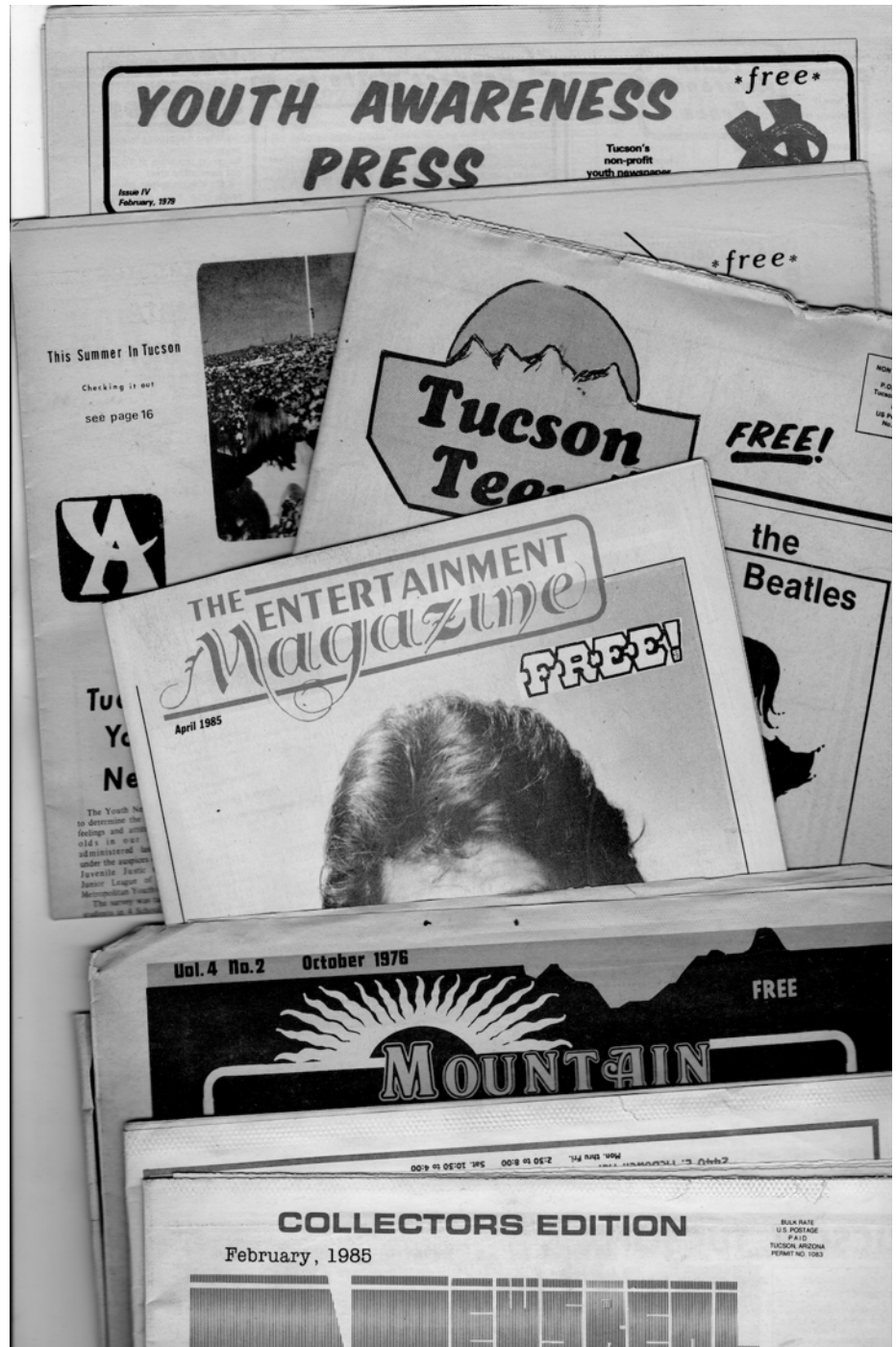
Between 1974 and 1994 several local tabloid newspapers reported on the Tucson, Arizona entertainment scene. Although these papers are no longer published, their archives have been preserved and collected into a compilation of articles and images that historically record Tucson's culture.

This content is compiled from selected images and articles previously published in:

- *Youth Alternatives*
- *Youth Awareness Press*
- *Tucson Teen*
- *The Magazine*
- *Entertainment Magazine*
- *EMOL.org*
- *Newsreal*

This first volume spans between the 1950s until the end of 1985. The second volume features 1986 through the early 2000s.

Since these articles and advertisements were published at least 30 years ago, the schedules, addresses and events are no longer current.



Covers of the *Youth Awareness Press*, *Tucson Teen*, *Youth Alternatives*, *Entertainment Magazine* and *Newsreal* newspapers.

Youth Alternatives, Youth Awareness, Tucson Teen, Entertainment Magazine



The first newspaper published for youth in Tucson was the *Youth Alternatives* (summer and fall 1979). An experimental project funded by grants later became titled *Youth Awareness Press* (December 1979 through December 1980). The newspapers provided Tucson youth an opportunity to gain journalism skills and learn how to publish a newspaper.

The *Tucson Teen* newspaper continued the concept of a youth newspaper beginning in June 1981 through September 1990. *The Magazine* published from September 1982 when it became titled *Entertainment Magazine* in April 1985.

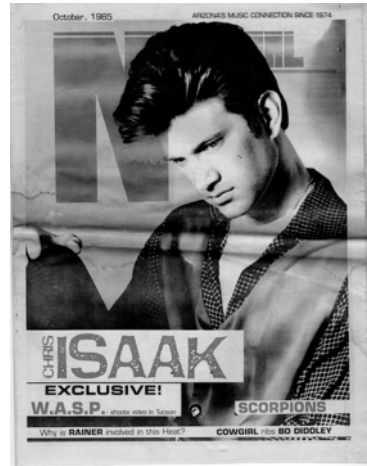
In January 1995, the *Entertainment Magazine* became one of the first Arizona newspapers to go online as **EMOL.org (Entertainment Magazine On Line)**. More than a quarter-million visitors a month, from around the world, browse the EMOL web site.

The monthly tabloids were published through the **Tucson YWCA** until 1981 when **Southwest Alternatives Institute, Inc.**, a non-profit organization, became the publication sponsor. **BZB Publishing Inc.** acquired rights in 2006.

Robert Zucker, the author, was the founder and publisher of all of the publications. Zucker spent over a decade teaching at the **University of Arizona** (1992-2005), taught at **Pima Community College** (1998-2005) and was advisor of *Aztec Press* for several years.

Entertainment Magazine Web Site: <http://emol.org>

Mountain Newsreal & Newsreal



The *Mountain Newsreal* started in 1974 as a monthly alternative culture tabloid by **Jonathan L** and evolved into the popular music magazine, *Newsreal*.

Jonathan L is an American radio presenter, programmer, and international entertainment media publisher.

His radio career began in Tucson, Arizona in 1982 at **KLPX-FM** with a show “**Virgin Vinyl**” which predates Alternative radio. He left Tucson in 1986 to start up alternative radio station **KEYX-FM**.

Jonathan L organized his first large music festival for alternative station **KUKQ** in Phoenix, Arizona in 1989, years before the launch of festivals like Lollapalooza and the **KROQ** Weenie Roasts. For this reason, he is often called the “Father of all radio festivals.”

In 2005, he returned from Los Angeles to create “Lopsided World of L” which ran on Saturday mornings and Sunday evenings on **KUPD-FM** until he moved to Germany in 2010. The “Lopsided World of L” is now produced and presented internationally every week by Jonathan L from his flat in Berlin, Germany.

Lopsided World of Jonathan L Web Site: <http://www.jlradio.com/>



Entertaining Tucson Across the Decades

Volume One: 1950s to 1985

Tucson's musical memories of the '50s

By Michael Hamilton ¹

Hey Daddy-O! Let's hearken back once again to when today's baby boomers— those born between 1946 and 1964— were assembling their first mini-crystal sets and searching for their first station with “rock and roll” rhythms. It was a chance to dig the world of cars, cliques and class, with this new mod music in the background. This was the 1950s in Tucson, Arizona.

The newest fad— customizing cars in California— set the pace for a few local car clubs. Tucson's “**Banshees**” beamed proudly with vehicles sporting fender skirts, flipper hubcaps and continental kits. The twin aerials brought in radio signals from a society of high fidelity, both fraternal and familial. Yah, man, Ike smiled, Khrushchev rattled his rockets, but all else was well!

From '53 to '63, the nation cruised as smooth as a finely tuned engine. Life was lived for the daily fun of it like an adventure rather than a venture as it is today. Young lads had fun pegging the five local stations on their brother's car radio before he went on the “big date” that evening. She looked neat with his class ring hung on a chain around her neck, as they smooched (in front of people). He looked cagey in his flashy car club jacket as they roared down the lane with the open pipes purring.

Kids sure wanted to be 16 in a hurry to cruise about— even in an Edsel! Vroom! But, kids just rode their bikes and settled for a “transistor” sister radio hanging from the handlebars listening to **KTKT-990 AM** ² – Tucson's top rock and roll radio station. This reporter reminisces each time he sees a '50s logo, be it cars, soda pop, or petrol! *Like wow man!*

Pop art Americana comes to Tucson in the '50s. The sweet, colorful echoes of heartfelt “Fabulous Fifties” music sprung to life in the form of the **Sonic Drive-in** restaurant, on West Grant Road east of the Interstate. Baby boomers, who once cruised the four **Johnnie's Drive-In's**, then **Ritchie's** on 22nd Street, with great pride, will reminisce with much fervor once again here, as the spontaneity of youthful life whiles on and idles by ...

This classy red arid white striped burger eatery by day becomes a “Sea of Neon,” Jewel of Illumination,” “In the Still of the Night” and under “A Thousand Stars in the Sky.” Golden oldies ooze through the atmosphere from radios of a line of parked cars nosed into nostalgia. One needs merely to push the menu button and order from the past... **Elvis, Fabian, Dionne, Bobby Rydell**. Sadly, there are no skating carhops.

Lighthearted frolic has given way to liability, still “Only You” can watch the sprightly lasses disperse the fast food, as they display their darling derring-do, while the drive-thru lane “rumbles” on with “busyness.” Even today's teens and preteens will ‘dig’ the “bob-shoobob” tunes of yesteryear, in this super Sonic place of fun. Look for the classic car out front.

¹ **Michael Hamilton** is a long time Tucson musician who performed with the Vibrations, a popular local rock and roll band of the 1960s.

² **KTKT**, Tucson's fifth radio station, went on the air in 1946. Popular disc jockey, Frank Kalil, was hired in the mid-50s to play the new “rock and roll” music format. Tucson's first FM station was KTKT-FM (99.5). Source: “Remembering Tucson Radio... From the Beginning! By Russ Jackson.

*Jeri Denslow
Dick Anklam
Henrietta Martz
and Ann Hall*
at

**GRABE'S
RECORD CENTER**

26 E. Congress St.



Grabe's Record Center, from 1951 *Tucsonian*, Tucson Senior High School yearbook.



As the “Nifty Fifties” came to a close, lazy contemplative weekends in our amiable, affable town were celebrated by folks in myriad ways. Some viewers watched “**Dean Armstrong’s Country Music Store**” on **KOPO-TV**, Channel 13.

Dean occasionally featured the perennial national craze for square dancing. Dancers also promenaded at **Old Tucson** each Sunday, or at nearby ranches. There were a dozen colorful clubs and even more callers. **KTKT**, the Old Pueblo’s mainstay station, highlighted its “Swinging

Seven” rock and roll DJs. One recalls **Jerry Stowgram** and **Dave Nelson** ‘swinging through,’ among others.

Yes, we even had fun high-jinx crafted by mobile transmitter announcers at shopping centers then, too! **Radio 99** (KTKT) also sanctioned The **Miss Tucson Trailer Court** contest in the late ‘50s.

Then, they really revved things up by sponsoring the **Speed Sport** dragster at the **Tucson Strip**. This was located on what is now Golf Links Rd. on the Davis-Monthan Air Force Base. City folk also reveled in **PhD Richardson’s** radio-editorials. Noted, too, were daily ditties, such as “Sleep well tonight, your Air National Guard is awake.”

Ah, Tucson in the ‘50s...

Photo of a brand new 1953 Chevy, by Bertram Zucker, 1953.

This story was compiled from articles published in the March 1989 edition of Entertainment Magazine, page 5; June 1989 Entertainment Magazine, page 23; and April 1989 Entertainment Magazine. Page 13.

Sons of the Pioneers: Rooted in Tucson's history

By Nick Nicholas³

December 1990 – Entertainment Magazine. Page 5

Sons of the Pioneers, the legendary group, founded by Roy Rogers along with former Tucsonan, Bob Nolan and Tim Spencer as the Pioneer Trio in 1933, is well into its fifty-seventh year (as of 1990) entertaining millions with a great musical tradition.

The Sons of Pioneers has included such past notable members as Hugh and Karl Farr, Pat Brady, Lloyd Perryman, Ken Curtis, Shug Fisher, Tommy Doss, Roy Lanham and present trail boss Dale Warren.

This world famous group, whose popularity is greater today than ever has been making Tucson its winter headquarters since their 50th anniversary year in 1983 appearing at the **Triple C Chuckwagon**, serving up western-style entertainment five nights a week, Tuesdays through Saturdays.

Trail boss, **Dale Warren**, in his 39th year (as of 1990) with the Sons of the Pioneers possesses a superb singing voice. He began his musical career in his home state of Kentucky. As a young boy, he would be standing on a box to play the bass fiddle and singing into the microphone with his parents famous group, **Uncle Henry's Original Kentucky Mountaineers**.

In 1953, he was recommended as a replacement for **Ken Curtis** (Festus of "Gunsmoke" TV series) who himself had replaced original Pioneer member Tim Spencer. Warren, well aware of both past and present feelings among Western music fans wherever the Pioneers perform, has managed to preserve the traditional classic western musical style of the group while adding new instruments with a touch of big band sound designed to please fans of all age groups.

As part of their stage performance the Pioneers also include salutes to the silver screen cowboys and their sidekicks and especially, to the godfather of the group, Roy Rogers and former Pioneers who have been a part of the group across the years by means of a multi-media slide show. Known as "The Aristocrats of the Range," Sons of the Pioneers are on the Advisory Board of the **Western Music Association**. Members of both the Country and Western Music Hall of Fame and have been acclaimed as an American Institution by the Smithsonian Institution. Their class recording of "Cool Water" is in the Grammy Hall of Fame. The Sons of the Pioneers have preserved the western musical heritage from their summer home in Branson, Missouri and their winter home in Tucson through their relentless efforts while creating innovations in western swing music that brings thousands to their feet.



³ **Nick Nicholas**, a Tucson musician, had his own radio program, "Western Music Caravan," on KXCI-FM 91.7 Community Radio each Sunday afternoon from 2:00PM to 3:00PM. The show featured all time western music artists.

The 1960s: A look back on Tucson's past

By Michael Hamilton

*January 1989 – Entertainment Magazine. Page 18 and
September 1989 – Entertainment Magazine. Page 19*

As we enter the new decade with high aspirations, let's think back once again to the time when pop music played such an important part in the lives of baby boomers, when they first became teenagers. In Tucson, the local scene was taking hold.

This reporter played tenor sax for **The Vibrations**. Our lead guitar struck rapid-fire notes, like traces of flamenco

Buddy Holly had a tremendous influence upon our style of playing in this '61 through '65 era. In Sierra Vista, we once played off an early remote desert generator ... our volume covered its noisemaking! Now that's entertainment!



Cruising Speedway (let's make that speeding Cruiseway) was just as popular then as nowadays. We had our car radios pegged to **KTKT-99 AM** and **KFIF-1550 AM**, rocking all the way. The gang made the big circuitous route around town which included: **Frank Kalil's Teen Town** on the north side, the **HIHO Club** on the east, and **Sunset Rollerama** on the south central side, near the **Cactus Drive-In Theatre**. They were all non-alcoholic clubs for teens back then.

We were proud of our "cool cars" then, too! We noted that many of the singing groups were automotive namesakes: **The Larks**, **The Edsels**, **The Continentals**, **Little Anthony and the Imperials**... We cruised the four **Johnnie's Burger Shoppes** and, when inside, pumped nickels in the mini-table jukeboxes.

We dug the barbershop harmony of the rock group **Pendletones**, who later became the **Beach Boys**. Rock chords and rhythms were somewhat simplistic compared to today's tunes, but we had just as much fun. Brushing aside the glossy gossamers off mind's memory, one recalls rising for high school to the radio alarm clock and the **Guy Williams** program of the city flagship rocker station **KTKT**.

Car photo by Byron McClure, August 1979, *Youth Awareness Press*.

A run-in with Tucson's Drive-In's

By Michael Hamilton

June 1988 – Entertainment Magazine. Page 17

Tucson is known in some cinema circles as quite a movie-going town. Indeed, the price of admission makes one think that local cinema fans have paid for part of those giant new letters in H.O.L.L.Y.W.O.O.D.! As searchlights rove outside the indoor theatres, let's pay tribute to several of Tucson's Drive-In's—some gone, some refurbished, and some still the same (editor's note: the last Tucson Drive-In, the DeAnza, closed in 2009).

Condominiums now rise over the ground where the **Prince Drive-In**⁴ gave us "Tammy" and "PT 109." Northbound cars on Campbell Avenue would often stop to view the showings until landscaping was installed. Gusts of wind felled one screen, yielding a strange sight, like that of white dominoes, lying scattered on the ground ...

The **Biltmore Drive-In**⁵ (the defunct **Miracle**) on Oracle Road gave us "Charades" and "The Day the Earth Stood Still." Films here were projected after kids vacated the amusement rides below the tall screen at twilight. Now, only the tumbleweeds are threatened by encroaching apartment complexes. The **Apache Drive-In**⁶ added two screen years ago and was famed for the \$3 a carload entry ticket (others were trunkload). Once a single plane-and-truss sculpture in the deserted desert, the three screens are now surrounded by a gathering of Tucson's new industrial growth.

But the most fun of all lay just beyond the mid-60s marquee of the **Midway Drive-In**⁷ that has since yielded to commerce. The white uniformed attendants took our dollars and my date and I chose a space on a special terraced row between two monaural speakers, known to be working. No doubt it was humorous to watch this scramble for favorite spots in the last row.

Thinking about those good old days brings back memories of lip-reading back-row patrons, lightly pompous Universal Newsreels, and "squelching Cupids," attendants with red-nibbed flashlights whose job it was to interrupt any activity which did not involve directing your whole attention at the screen.

The July 4th holiday evening was about 80 degrees (my friends in the east couldn't believe that our drive-ins were also open in the winter). I'd tell them we had two feet of sunshine on the ground. Some jazz music started playing discovered our first "Pink Panther" cartoon complimented by our homegrown "Roadrunner" caricature (Beep! Beep!) Yep, truly the funniest one-word vocabulary around!

The screen dimmed. Floodlights flooded. My date waited loyally in the car while I went to the snack bar for some sarsaparilla and "red hots." Curiously, all Drive-In eateries seem to be grubby on purpose. Here was an example of a 1949 "adobe abode," laced with hard cement which had oozed out of the brick joints. Inside? Instant California prices! The precursor of today's inflation, but few foresaw it.

A look around noted a line of teens, bikers, cowboys and standard Americans. So, back to my car I strolled with my unbalanced divided box of beverages and goodies, even as the rolling topography beneath me was uneven. Tilt! Whew! Almost. ... I located my wheels amid the usual sprinkling of '57 Chevies, Corvettes and a few "T" bucket roadsters. Getting into my car while avoiding the speaker wire cause me to chip the car paint on the post ... damned "doorknack city." My date said her classmate just had her friend call at the theatre so she could have her name paged over the speakers. Oh, those nocturnal shenanigans ... Those truly were the days—the "sizzling sixties." Many drive-ins have been driven out, but the soul or "The Last Picture Show" remains...⁸

⁴ The **Prince Drive-In Theater** was located at 2015 E. Prince on the Northeast corner of the intersection of Prince Road and Campbell Avenue. It opened in 1953 and closed around 1979. Two workmen were killed when a 57-foot movie screen collapsed during construction (*Arizona Daily Star*, January 11, 1953).

⁵ The **Biltmore Drive-In**, located at 600 W. Glenn at Miracle Mile, opened in the early 1950s. Its name was changed to the Miracle Mile Drive-In in 1963 and closed in 1978. (driveinmemories.com)

⁶ The **Apache Drive-In**, located at 1600 E. Benson Highway opened in May 1955 and closed in 1994. (driveinmemories.com)

⁷ The **Midway Drive-In**, 4500 E. Speedway, was built in 1948 and closed in 1979. (cinematreasures.org)

⁸ At one time, Tucson had 10 different Drive-In theaters. All are now closed. The **DeAnza**, located just south of 22nd Street at 1401 N. Alvernon, opened in 1977 and was the last to close on October 3, 2009. (Source: driveinmemories.com)

Lewallen Brothers: A blast from Tucson's Past

The Lewallen Brothers, June 1989,
Entertainment Magazine. Page 23

By Dan Starr

June 1989 – Entertainment Magazine. Page 23

I waited 18 years to see The **Lewallen Brothers**. At first, I was too young to get into the clubs during their reign as Tucson's most famous band back there in the late '60s. Then, when the drinking age was lowered, I found myself too wrapped up in college when one of the brothers had died and the group was disbanded.

For new Tucsonans, let me fill you in. The Lewallen Brothers actually are all brothers, with the exception of father, **Cal Lewallen**, founder and bassist. They are all Tucson natives. Their band played all over the city from the late 1950s to 1980, quite a feat for any band!

They were in their heyday in the late 1960s and moved into "the big time" with national tours and major dates playing with **Paul Revere & The Raiders**, **The Turtles**, **The Yardbirds**, **The Lovin' Spoonful**, and **Chuck Berry** himself.

In 1968, they placed second in a nationwide "Battle of the Bands" produced by **Dick Clark**, and then appeared in Dick's Television Special "Happenin' '68." They also recorded on the same label as **Ritchie Valens** and **The Bobby Fuller Four**. After the death of their brother in 1981, the family stepped away from the spotlight. Their name faded in the memories of old-timers like me, and it's a safe bet that the majority of live music fans in this transient city have never heard of them.

The Lewallen Brothers are back, this time as a trio, and considering the wave of interest in '50s and '60s music now sweeping the Old Pueblo, they're probably headed right back to the top. The group is father **Cal** on bass guitar, brother **Tim** on drums and brother **Keith** on lead guitar. The Lewallen Brothers appearance is an attempt to cash in on the success of the '50s and '60s music craze. But, the Lewallen Brothers are not a nostalgia band. They are the real-thing. They are playing music they learned when it first appeared on the Top 40. They lived the era, not re-lived it. This gives them a grip on how that music is delivered that is simply impossible to obtain in any other way. They played the tunes on the equipment those tunes were written for, sang the lyrics with three-part harmony that is a trademark of that age of music.



Tucson country music bands in the '70s

By Charley Yates⁹

October 1990 – Entertainment Magazine. Page 5

The first entertainer to bring the Las Vegas style country variety show to Tucson was **Roy Clayborne** in 1971. He talked to the crowd. When he walked right off the stage, the crowd went wild. He would do a full show with a follow spotlight, costumes, and a real good band. Roy drew large crowds with his magnetic personality. This dynamic entertainer used comedy, impressive impersonations of many well-known country music stars and motion picture stars, and even stars from the old time rock and roll era. He could really motivate an audience into a frenzy.

As the highest paid entertainer to do a long-term show in Tucson, he made quite an impression that shall be remembered for years to come. However, other bands said that there is no sense in doing a show because no one will pay attention any way. Others followed, such as **Frank and Woody**, **Jean Chastain**, **Kelly Koplín**, **The Original Jacks** and **The Lewallen Brothers**.

But, **Billy Templeton** drew larger crowds than any local entertainer in a 20-year period. He did it with his Elvis show. So far, no other entertainer has broken his record. Billy drew over 20,000 people into the **Corona De Tucson Race Track**. People jammed the bleachers and aisles and overflowed onto the grounds. Wherever a person could stand or sit, they could see the show in the center of the track.

One of Tucson's local highlights was one hot June in 1972 at **Copper State Recording Company** during the mix downs for the first "Country Sounds of Tucson" album. This is the same studio where **Linda Ronstadt** made her first demo. **Larry Allen**, **Gary Allen** and this reporter arrived at the studio early that morning. **Johnny Leonard**, **Kenny Durrell**, **Gary Skinner**, **Rick Skinner** and **Mike Ramsey** were waiting at the **Sambo's Restaurant** across the street, having breakfast and coffee. **Rocky West** came in to find out who was going to put the guitar parts on his songs. Everyone pointed a finger at **Charley Yates** (me!). Other musicians started filtering in, **Leo Dominguez**, **Mike Atar**, **JoAnna Leroy**, just to mention a few, who wanted to witness this historic event.



Mountain Newsreal makes its debut

The *Mountain Newsreal*, Tucson's monthly newspaper of popular culture, was first published in May 1974 by **Jon (Jonathan L)** and **Joan Rosen**. The tabloid later became known as the *Newsreal* and focused on music— both local and national. The *Newsreal* continued to publish through October 1985.

⁹ Charley Yates is a local country entertainer who has performed in Tucson since 1967.

Chuck Wagon & the Wheels: Keepin' those wheels spinnin'

By Tim Martin
November 1990 – Entertainment Magazine

Chuck Wagon & the Wheels are a premier country/western band, but every fan knows they can knock out some pretty mean rock and roll, too. Formed in 1977, Chuck Wagon & the Wheels became familiar to Tucsonans in the late '70s and early '80s for their satirical music when they called the **Stumble Inn**¹⁰ their home.



Chuck Wagon & the Wheels, Wagon Track Records. November 1990, Entertainment Magazine.

Best known for their “Country Swings Disco Sucks,” these guys hit #1 on the “Dr. Demento Show’s Funny 5 Countdown” in 1980, closely followed by “The Gas Song (Let’s Drop the Neutron).”

Unfortunately, this was released during the Iranian hostage crisis, and wasn’t looked upon as funny. Maybe the time has come now to get some airplay.

After 13 years, five albums, six singles, international airplay, domestic and European tours, and a few changes in the lineup, this

band can still get a crowd rowdy, whistling and screaming the names of favorites such as “My Girl Passed Out in Her Food,” and “We Ran Out of Gas on the Road to Love.” Popular in California and Colorado, they have opened for such names as Jerry Jeff Walker and have been compared to Asleep at the Wheel.

¹⁰ The **Stumble Inn** was later called **Mudbugg’s** nightclub. It is now called The **Rock** at 136 N. Park Avenue at 9th Street.

Performing on a small, low stage spanning the back wall of **Tiny's Saloon**,¹¹ it seemed to this reporter, like walking into a roadhouse. The only thing missing was the chicken wire in the front of the stage. But as it turned out, this was not the case. It is a nice comfortable place to meet friends.

The band plays music from such divergent groups as Ted Nugent, the Rolling Stones, and does a great impression of Willy Nelson with Chuck reverently holding his nose to achieve just the right nasal quality.

Chuck "Wagon" Maultsby, a Tucsonan since the mid-60s, began his career in various rock bands, and landed a contract from Capitol Records in 1969. He changed format in the mid-70s and got into country/western. He is founder, singer, songwriter, and producer owning **Wagon Tracks Records**. His favorite song is "Carolinda," but it was never a big seller. Chuck has won one music award for "Sales over 100." It is a disc of bubble gum music.

Chuck is married to a raven-haired beauty named **Sharon**, and has two sons from a previous marriage. Chuck and Sharon are both professional leatherworkers. Chuck's goal is "to have just one Top 40 hit before I die. I'd be happy with #39."

Backing Chuck on the steel pedal guitar is **Neil Harry**, a member since 1978, when he left the **Dusty Chaps** band. He played on two albums produced by Capitol Records for them. Neil is a steel guitar instructor and recording session performer.

Bass player and vocalist, **Randy Cochran**, is from Tulsa, Oklahoma. Once a staff musician for Leon Russell's Shelter Recording Studios, he came to Tucson as a member of the Grain of Salt band from Denver. He now works as a civilian at Davis Monthan Air Force Base.

On lead guitar, native Tucsonan **Jay Quiros** has become a "second to none picker and harmony singer," says Chuck. Jay is also a songwriter, and has helped with the **KWFM** radio compilation album.

Doug Parmenter is on drums. As a graduate of the Musician's Institute of L.A., is highly successful studio musician, and has played with many country and rock bands.

This version of the band has been together for a little more than three years.

Kristi Bird, of the *Flagstaff Lumberjack* has described this band perhaps better than anyone. She says, "The music of Chuck Wagon and the Wheels is more humorous than crude, creating a party atmosphere for dancers, drinkers and 'hell-raisers'."

She certainly is right, some of the songs she must be alluding to include "Red Hot Women Ice Cold Beer," "How Can I Love You If You Won't Lay Down!" and "One Less Jogger on the Road."

There is good news for fans of Chuck Wagon and the Wheels. There is going to be a new album. "The Best and Worst of Chuck Wagon and the Wheels" will be released near the middle of November (1990).

¹¹ **Tiny's Saloon**, 4900 W. Ajo Highway.

Billy Templeton: the Elvis shtick

By Robert Zucker

'70s rock and roller, **Billy Templeton** moved to Tucson, Arizona in 1970 from Chattanooga, Tennessee. From his base in Tucson, Templeton began to perform professionally all around the Southwest for any event he could. He is best known for doing an incredible "Tribute to Elvis Vegas Show."

Templeton and his band's talents are not limited there however, as he has gained a wide respect for his guitar playing in the tradition of James Burton, Albert Lee, Roy Buchanan and the likes of these talented musicians.

Billy Templeton

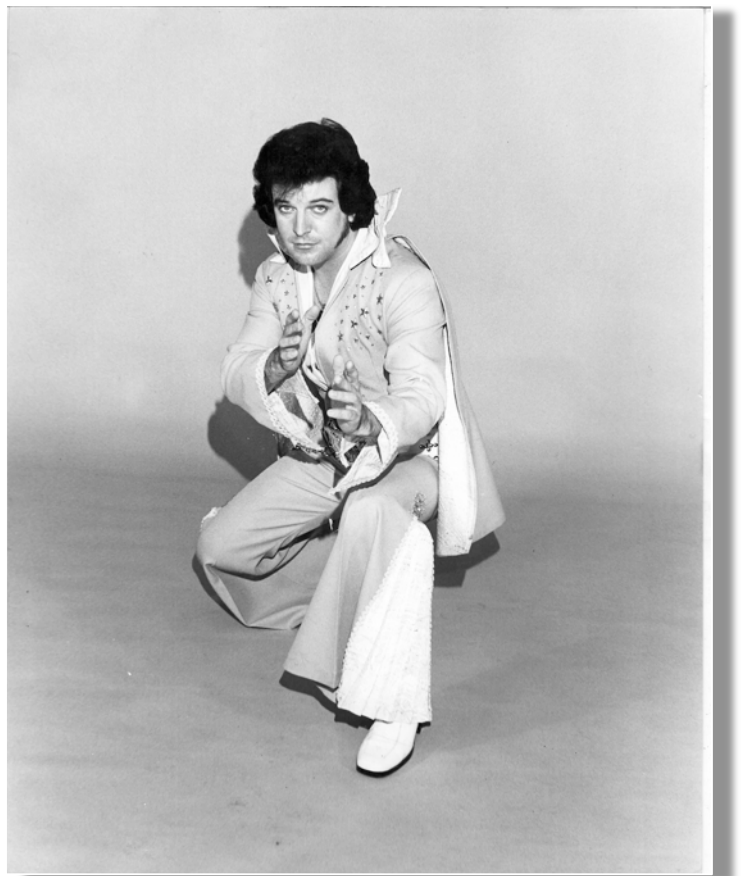
The **Billy Templeton Band** has worked with many other groups and individuals since he arrived here. In 1972, Templeton won the Tucson **Battle of the Bands** as a guitarist and bandleader.

From 1973-1976, he performed with the **Larry Allen Trio** as singer and guitarist. He also did stunt work with **Old Tucson Gunfighters** in 1974 and made a television appearance for the "Country Sounds of Tucson" in 1975. His first 45-RPM single was recorded in 1976. A year later, Billy recorded "A Tribute to Elvis Album," as an Elvis impersonator.

The Billy Templeton Band consists of four players for the most part—guitar, piano, bass, drums. Templeton likes to incorporate showmanship along with the music to form a better entertainment package. The music they play is "high energy" for rock and roll, Blues and Top 40. The Country music they play has a list that contains more than 600 songs. He has performed in many of Tucson's top spots, including **Manny's, Music Box Lounge, Panama Pete's, Boot Hill**, the **Hilton Hotel**, and the **Sheraton Hotel Resort**, among others.

In the 1980s, Templeton expanded his Elvis shtick and worked on his own show called "A Tribute to Elvis As Elvis" and broke a ten-year record attendance at Tucson's **Corona de Tucson Race Track** for his "A Tribute to Elvis Show." A year later, he took his tour across Arizona. He won the 1984 Battle of the Bands competition for performing "A Tribute to Elvis" and was named "Most Professional Act" and "Best Show."

From there, Templeton went to perform in Las Vegas Hotels as an Elvis Presley act. He returned to Tucson in 1985 to do "A Tribute to Elvis Show" at the **Tucson Community Center**. From 1986-88, Templeton worked in various bands for musicians such as Crystal Gale, Freddie Weller and Johnny Rodriguez.



Disco fever heats Tucson teens

By Hilary Bass and Veronica Rivera
Autumn 1978 – Youth Alternatives. Page 11

Once disco was limited to people 19 years and older, but no longer! Many of Tucson's finest nightclubs have set aside one or two nights a week for teens to get into the disco scene. Now, it's for anyone who likes to get down to any kind of music, from rock to disco, live bands or the Top 40.

The manager of **Bogarts**, **Joe Bono** says, "There is a lot we can do to keep teens interested. If they can't dance, we will teach them." Bogarts is offering free dance lessons on Thursday nights from 7:00PM to 9:00PM. If Bogarts is not convenient for you to take lessons, there's always the **El Dorado Disco**, which is offering dance lessons on Tuesday from 7:00PM to 8:00PM. **Steve Somerman**, banquet manager of the **Ramada Tucson Resort** has arranged a Ramada Trans Disco Club.



Many of the discos have regular customers. At Bogarts, "There's a different group of people every week," Joe Bono told us. But, the situation at **After The Gold Rush** is different. According to **Sean O'Hayre** "The same 120 come every week. Now, we get 700 people. But there's a regular group." The Ramada Tucson Resort's Trans Disco has grown from 113 teens to 911 teens since the disco started, Somerman added. The El Dorado disco gets 100 to 200 teens, and usually it's the same 200, but that may vary.

O'Hayre, part owner and manager of After The Gold Rush, says that to keep teens dancing "We want to have another **Community Food Bank** night and maybe a dance contest."

If you want to dance to the beat of Macho Man, Boogie Oogie Oogie or San Francisco, you know the places that you can get on the Groove line.

Photo: High school disco dancers during the February 1979 weekend teen dances at **Gazebo Restaurant and Nightclub**. The dances raised funds for the **Youth Awareness Press** and provided youth with their own teen nightclub near the University of Arizona. Youth Awareness Press archives.

Youth Alternatives and Youth Awareness Press



The first newspaper for Tucson youth, **Youth Alternatives**, published two editions in 1978 and as **Youth Awareness Press** (YAP) from the winter of 1978 through 1981. The newspaper then published as **Tucson Teen** from the summer of 1981 through the autumn of 1990. Each month, up to 20,000 free copies were distributed into public schools, libraries and hundreds of businesses. The publications were created by **Robert Zucker**.



Rockin' Tucson in the '80s

By Constance Commonplace
February 8, 1985 - Newsreal

I returned to Tucson in July '79, from a two-year desert break in Boston. Music in Bean Town was already at a rapid boil in terms of the "new wave" thing, and it was hard to leave knowing what hard rock and country comforts awaited my now aurally expanded ears, but the call of the cactus was too great.

The musical climate was calm with an electric edge to it— kind of like the end of winter with snatches of spring no longer at the wishful thinking level - almost there, but not yet. People were looking a tad different and when I went to **Pearl's Hurricane Bar**. I knew it was just a matter of time before this ripple would rip through town like a tidal wave.

The **Pedestrians**, **Suspects** and **Z-Nine** were playing. **Dissonance** became the bottom layer upon which songs were built.

Black was the only color you were caught dead in and those hippie locks of the '70s were shorn. The sleepy, creative, energy hanging around the Old Pueblo was replaced by a youthful zeal and was raising its fists, making a joyful noise.

It was late '79/early '80 when things began to jell. Bands were forming and developing consistent styles. Remember **Romeo and the New Deal** on 36th Street? Bands were labeled as New Wave, in **Night Train** club listings, so those die-hard rockers would know what they were getting into.



There was loads of animosity on 4th Avenue between the wavers and hippies in those early days. **Tumbleweeds** was staging bands like **Channel 88**, **Memory Product** and the **Serfers**.

By June '80, **Pearl's Hurricane Bar** was booking blues, the **New Deal** had gone Hispanic, and **Tumbleweeds** was bulging at its threadbare seams with "new music!" **White Pages** was playing regularly with various out-of-town punks. The summer of '80 was no time for those kind of blues as the air was filled with the music of **The Pills**, **Giant Sandworms**, **The Erotics** and **Ménage a Trois**. One end of this new era was the closing of **Pearl's Hurricane** in July.

October was a month of major changes. On September 29th at the **Contractions** and **Pills** concert, it was announced that **Tumbleweeds** would close. The **Serfers** left for L.A. to find fame, and sometime during this period **Memory Product** had been signed with **Subterranean**. **Loudness One** is formed and brings a unique concept to Tucson entertainment.

The Christmas season begins on a sad note as Tucson mourns the death of John Lennon with the rest of the world. **Tumbles** opens where **Tumbleweeds** once was and continues its new music format. **Ménage a Trios** becomes the **Phantom Limbs**, while other Tucson bands are moving to Phoenix and beyond. In the new year, the **Assassimators** and **Suzie Caruze** are new acts in town.

I would like to mention something about promoters and this spot seems as good as any. Incredibly good acts continue to be brought into town by **Feyline** and **Evening Star Productions**. ESP filled **Dooley's** with some of the top touring acts.



Jonny Sevin performing at Reid Park Bandshell, circa 1985. *Newsreal*.

The spring brings us **Jonny Sevin**, a band that had Tucson music lovers at a fever pitch just knowing they were practicing at Broadway and Columbus. **Tumbles** does just that and closes its doors.



In May, just as the shortage of venues becomes oppressively apparent, **Club Europa** opens on North Stone Avenue. Although great acts are being booked, the scene seems to have taken itself on vacation to another part of the world. The **Giant Sandworms** are sending tapes from the Big Apple, **J7** is in the studio with **Bill Cashman** recording on his **Art Attack Records** label.

Frequenters of the **Pawnbroker**, club for the elite dealers in town, start roaming **Yanks**, home to the ever-popular **Bob Meighan Band**. The fall of '81 is actually quite boring except for the opening of the **Backstage** that was formerly **Tumbles**.

In early September, **Green on Red**, from L.A. (who were the **Serfers** when they left Tucson) played at the **Backstage** and gave a sweet and sour performance. The FM radio stations are as bland as cold oatmeal and lacking in texture—it's like they sent our ears to Siberia. The **Chromatics** and **Les Seldoms** are finding it difficult to be different in this musically unsettling time. People are becoming apathetic and not supporting music as they had in the past. As '81 slips away, so does the direction of Tucson's music scene, and one more club bites the proverbial dust, **Club Europa** closes.

Trout Unlimited forms with ex-members of the **Serfers** and the **Chromatics**, they have abandoned the wave and put out no frills rock and roll. R&B gets a boost with the **Salt and Pepper** band and **Straight Up**. All around groovy musician **Lee Joseph** produces two cassettes of his own weird brand of tunes on his **Iconoclast** label. The **Pills** have returned from N.Y. and add **Barry Smith** of **Loudness One** to the line-up. And, radio closes the door further on originality—**Bob Cook's Bezerko Lounge** is off the air.

On March 27, 1982, **Whistling Shrimp Records** hosted a Smash-a-thon to boycott the corporation influence in radio programming. **Chances Night Club** gives Tuesday a new lift with recorded new music and live acts on Sunday. **Jonny Sevin** is changing personnel and **Ned Sutton** puts together some new **Rabbits**.



Photo: Ned Sutton
(2nd from right, top row) and the Rabbits. *Newsreal*, February 1985.

Spring '82 has a new club featuring country-rock. **Nino's** opens on First Avenue. **Jonathan L** and **Bob Bish** get an hour to air new releases on **KLPX**. **Lee Joseph** is at it again with a compilation tape including: **Pink Dancing Elephant**, **Conflict**, **Jacket Weather**, **Stainless Steel Kimono**, **Urban Guerillas**, **Cowgirls**, **Les Seldoms** and **The Chromatics**. **Virgin Vinyl** begins on KLPX. Downtown, **Moda Modeling Studio** features live new music.

Photo: Chris Burroughs and the Nationals



The next six months are pretty unearth-shattering. Eighty Go Ninety, Chris Burroughs and the Nationals and Clean Dog make musical entrances on the scene. Nino's starts booking new music. A major loss to the music scene of Tucson occurs in August when DJ Bob Cook is shot and killed in a church parking lot.

'83 has Dooley's changing its name to the Stray Cat. Stainless Steel Kimono becomes The Freds and Evening Star Productions ¹² is booking at Cowboy's. The Night Train becomes the Midnight Express and it seems that nothing stays the same.

As we enter '85, three clubs have been felled by fire— The **Stray Cat**, the **Backstage** and **Chances**. **Rainer (Ptacek)** and **Naked Prey** are making an impression at **Jack's Pub**. **Gentlemen After Dark** (formerly the **Pills**) had hooked up with Alice Copper, gone to L.A., and have since returned wagging their tails behind them.

Photo: The Chromatics



Major acts being book in town are at an all time low, but **Evening Star Productions** keeps trying to keep us musically informed. Radio has plummeted to its most nauseating level of garbage as **KWFM** turns to adult contemporary to raise ratings and **KLPX** isn't sure what it wants to do. **Los Lasers** have put out a fine little album and other locals will soon be following suit.

Maybe it's me, but it feels like the mid-70s again, with a lack of innovation from the music-makers of Tucson. Fortunately, I remain optimistic and sense this period as one of transition, a calm before the musical storm, so to speak, for if Tucson's musical history repeats itself ... the beat will go on and the song will not remain the same.

Photos from *Newsreal*, February 8-March 18, 1985.

¹² **Danny Zelisko** has been bringing shows to Arizona since 1974. He founded and ran Evening Star Productions up until 2001 when he sold his company. Zelisko returned to Phoenix to present more shows, including at the Celebrity Theatre, and hosts a weekly radio show, "Phoenix Finest Rock," every Thursday night at 8:00PM and heard locally on 93.9 FM or on the internet at www.KWSS.org

Tucson's 1982 Punk Rock Scene

By H. "Slitboy" Salmon

January 14-February 11, 1983 - Newsreal

Change is good, and so is growth and Tucson's punk underground showed signs of both. It was a year that started off real wide—the scene was disjointed and so diversified. Some bands were real serious, they'd left town to do well, and Tucson was behind them. That is, until most came back with unhappy confessions that were in stride as real life lessons.

But all of a sudden the bar scene was aching for some people to scrape off the mold that was caking on the teen-punk thrills for which their stages were made 'cuz the year started off with a scene that was jaded.

But don't get me wrong, it wasn't that bad. It's just that Tucson's nightlife has always had a tendency to be kinda slow—the scene needed more kids in order to grow! '82 (the early part) was working with the ghost of some "new wave" fun that had once been the most about 2-3 years ago, when it all started here, that was all in yesteryear.

We were groping for direction, we wanted some action we had three different bands, and three different factions!

(And the bands I'm talking about are the bands that have played most of their gigs at "that bar" on 4th Avenue!) They were **Sin of Detachment**, the **Seldoms** and **Conflict**—the latter being Tucson's token punk outfit and the former being more dirge-like and not as fast. They both released tapes on **Iconoclast International**. The label was young at the time and still forming, but the fires of inspiration they indeed were warming, for if they did anything, they focused our attention on the small-time garage bands who usually go without mention. And, just for background, between January and May there was the short-lived **Trout Unlimited** and **S.S.K.**

Jonny Sevin were briefly the big band but soon turned out to be a flash in the pan, the **Limbs** came back from San Francisco, and "new wave nights" were happening at discos, and that sounds kinda gross - you could hope for more, when not too long after Tucson goes hardcore! It was the hardcore uprising that provided the glue, it was fast and exciting (though it wasn't that new) and bands began thrashing toward one common vision: a world without supervision!

But the end of the summer is when the real fun began because Tucson sported three hardcore bands. There was **E.S.S.**, **Civil Death** and **Conflict** and a great new faction of bands: psychedelic!

And, of course, there're the bands that are arty like **Clean Dog**, **Chromatics**, and **Yard Trauma** party (!) (Y'see the art school faction has always been around. It's just that they're the most underground!)

And there are also the new bands the scene's got in store, like the **Hecklers** and the **Corporate Whores**. The last four months have been the ones of most celebration while the previous eight were the ones of preparation! The scene's now got fanzines, some radio, some indie cassettes and visits from Black Flag, and Dream Syndicate, the Circle Jerks, the Necros, and Channel 3, and isn't it sickening reading all this in poetry? You might think that it's all just ego inflating when actually it's myself that I'm really nauseating— I like to make all of these gross generalizations, but enough of this song-song-like masturbation let's just hope that for the New Year the underground scene will shift into high-gear, that the punks will grow and the word will spread, that there'll be lots of great shows— enough said?

Serf's up for Green on Red



Green On Red. April, 1983 – *Newsreal* Cover photo.

February 11-March 11, 1983 – Newsreal. Page 10

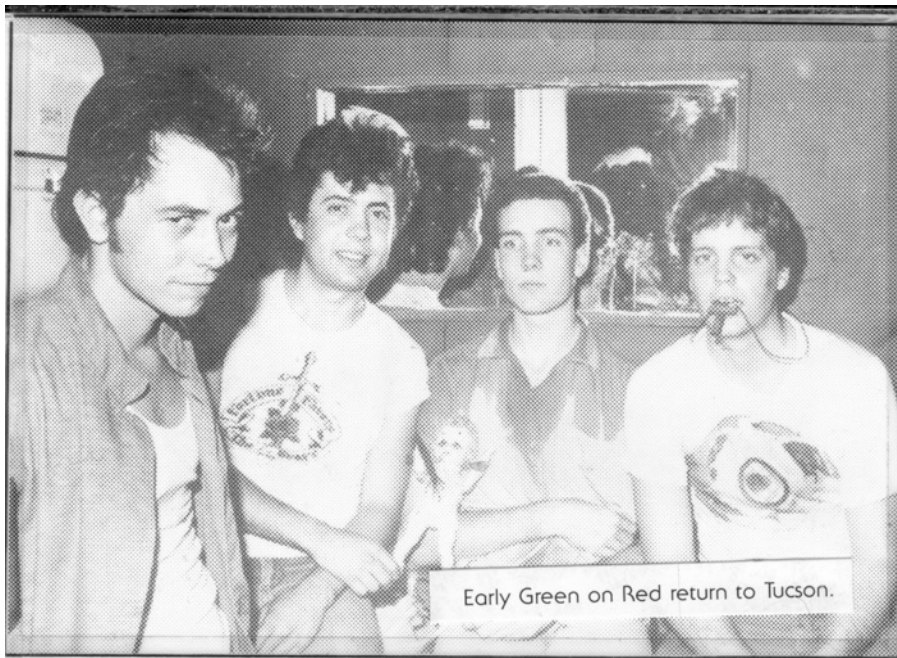
Having evolved from the seeds germinated a year ago, the **Serfers** are now in their toddler stage and about to break into a run toward a successful musical future ... is where we left off in August, 1980. They ran to L.A., changed the name from Serfers to **Green on Red** and after doing some roller coaster rides through reality, the band seems headed toward musical recognition.

“Recognition” seems more appropriate than “successful” because even though their debut 12 inch EP has been favorably reviewed in *Creem*, *Bam* and the *LA Times*. **Jack Waterson** (GoR bass player) is still on the bus at 8:15 to do warehouse work ‘til 5:00. “Success” on the other hand seems to mean one can skip the 9 to 5 slide and cruise on the revenue generated by the creative endeavor and, according to Jack, the band hasn’t reached that phase– yet.

Early Green On Red return to Tucson.
Newsreal photo, February 8, 1985,
Page 29.

Musically, it was a magical period for Tucson with a communal, innovative energy abounding in **Pearl’s Hurricane Bar** and **Tumbleweeds**, but for the Serfers the sequence was coming full circle and burnout was setting in. Days were spent drinking beer and seeking smoke ‘til stage time.

“We had kind of gotten down to the very depths of humanity living gig-to-gig... REAL, distraught. You reach a point when Halloween has gotta end,” reflects Jack in a recent phone conversation. There were many doubts, but the intuitive feeling of the band was to move on and make music for a larger audience and although at times the obstacles seemed insurmountable, Jack (speaking for the band) says, “We’re all glad we did it.”



When they first arrived in L.A., Jack, **Chris Cacavas** (keyboard/vocals), **Dan Stuart** (guitar/vocals), and **Van** (drummer), lived in a studio apartment on Vine with some mice and a few other people. Only Dan was working. Van left L.A. on the same day **Darby Crash** OD’ed and **John Lennon** was shot, leaving a trio of Serfers behind. They didn’t play music for a year.

In February of ‘81 a friend of theirs gave them money and told them to do a record. At that point **Green on Red** had no drummer, so they recruited **Alex Mac Nicol** for the sessions and he eventually became the permanent fourth member. Jack looks at the record project as a learning period, “you’re aware of what only experience can teach you. You see all the truths ... and you see all the lies, and you know when somebody’s trying to give you the knife.”

They knew it wasn’t worth playing gigs without “the ace up our sleeves,” which was vinyl. In L.A., “very few bands become well-known without having a record behind them.” The 12-inch EP was released in June. In the period between February and June they played as a trio and became “solid as hell.” They also met “Comet Man” in the hall of their apartment building.

He was a black, funk bass player who played a left hand bass with his right hand and it was “like he was trippin’ when he played, his eyes would roll back in his head and sometimes he drooled. He used to tell us the only problem we had was we didn’t have any soul. So he kinda gave us soul lessons.”

They hung-out with Comet Man for about a month and then moved from the studio into a house. Alex began getting them music jobs that they played for free. In mid-August they landed an X gig and played with Lydia Lunch the following night.

It looked as if the band was finally beginning to roll. But, by November the band made no progress and Alex became

disheartened and left for New York. The sputtering stops and starts left the remaining members in a sad state. They didn't interact with their instruments and they had little to say to one another.

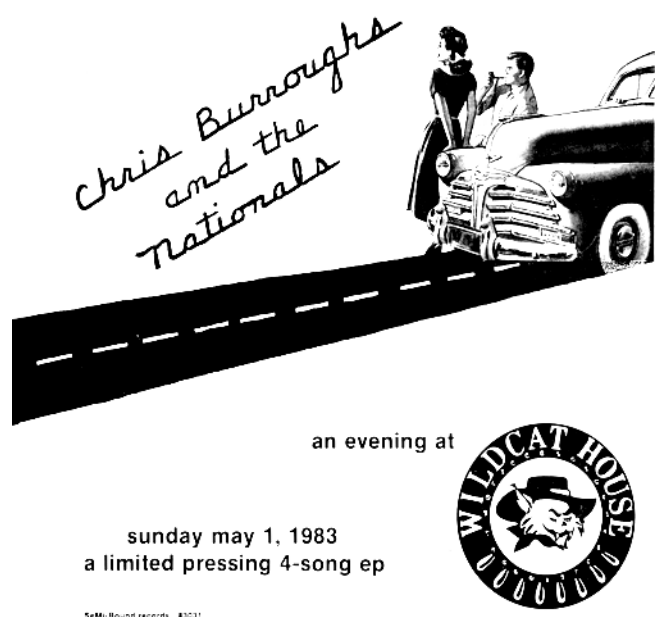
Alex returned from the Apple and although they hadn't practiced at all, they came and played in Tucson (February 1982) and were "flipped-out" by how good it sounded to them. Sometime after, they put out a demo tape and on May first they played in L.A., meeting members of the Dream Syndicate, which became a turning point for GoR.

They decided to have a barbeque and invited Dream Syndicate and members of other bands they had grown to respect. A communal feeling began to develop, as those Sunday parties became regular events. During one of those gatherings, GoR played their tape for Steve Wynn of Dream Syndicate and he decided to put out GoR's first album on his Down There label.

The gigs just started happening and they began playing an incredible amount of dates. They recently did six shows in four days, while doing their day jobs in between...crazed! Musically, Jack describes the band as an "electro-folk-combo" and they are as rebellious as ever. As in the *Serfers* days, they are still "revolting against everything we see as normal."

Dan Stuart sees the seeping of societal desperation from the urban landscape, then, lyrically etches his impressions onto a background of neo-psychedelic and the naive urgency of the folk era. Dan's voice lyrically conveys raw reality juxtaposed with Chris' sweet, almost lilting harmonies. Chris renders his organ riffs with Doors-esque textures while Jack and Alex provide precise rhythmic support.

Having suffered and squirmed through the head-reeling realities of rock, Green on Red is now headed onto the L.A. freeway toward musical "success." They are working on a second 1-inch EP to be produced by Steve Wynn and have several labels quite interested in them. Word is, these former desert rats will be bringing their anxiety ridden dance music to Tucson sometime next month—a party NOT to be missed!



A Limited Pressing 4-Song EP from Giant Sandworms and Chris Burroughs and the Nationals, "An Evening at Wildcat House," Sunday, May 1, 1983. The *Magazine/Entertainment Magazine* archives.

Sandworms: Desert Sophistication



Giant Sandworms members Scott Garber and Howe Gelb.
Magazine cover photo by Lydia L. Young, December 1984. Not pictured: Billy Sed and Dave Seger.

By Constance Commonplace
July 15-August 12, 1983 – Newsreal. Page 10

It's summer. The heat of the day can be assessed before ever opening a blind in the morning by sensing the quiet of the outdoors. A silence, broken only by the mating songs of the cicadas whose life span is so short they can't afford the luxury of waiting 'til the sun goes down.

'Yeah, but it's a dry heat,' is a true enough statement to an east coaster used to the moisture making-humidity. But, no matter how dry, at 101 degrees Tucsonans still sweat. We may moan about the cultural drought existing in our environment as our energy is being zapped by the sun— yet, we stay.

So why are we here? There seems to be an attraction about Tucson that seeps in and never quite leaves the bloodstream. Perhaps it's a matter of learning to survive on so little— like the saguaro growing in grains of intensely hot sand, getting minimal amounts of water yet greening and stretching their arms toward the sun. It is not all so bleak as we sip margaritas and tequila relaxing in our cultivated mañana attitudes or experiencing the wonder of a

desert night with gnomes and UFOs dancing in the silhouette of mountains under spectacularly starry skies.

Tucson is a healthy incubating environment that allows us to stretch out and take risks. We are surrounded by an inexplicable energy that somehow nourishes the spirit— something magically magnetic that keeps sucking us back from wherever it is we go when we say we're finally getting out of this bloody town. Ask the Sandworms— for it is from this Sonoran desert that **the Giant Sandworms** were spawned and ran from only to return.

It has been three years this August (1983) since **Rainer Ptacek**¹³ invited his friend **Howe Gelb** to return to the desert and make music. “My first picture of the city’s music scene was in June (1980). The **Pills** were playing on a Monday night and I went down with Rainer to see what was going on. We had left and come back as everybody was leaving the place. This car rolls around, does a u-turn and a guy gets out of the back rear window with a semiautomatic and starts opening up on the crowd. It was then we knew that people weren’t happy with what was going on and needed something new,” wryly recalls Gelb.

A few days later, drummer **Billy Sed** went to Howe and Rainer for a jam bringing guitarist **David Seger** along. Seger and Sed had been playing together for six years in this desert town. They tried to loosen up with the old standard, “Louie, Louie,” and just couldn’t do it. The next attempt was “Me and My Rocker” which “was awful, but there was a magic there.”

The band (which was not yet the Sandworms) definitely had some beginning of a ‘sound’ yet was rather amorphous. Rainer’s influence was felt in the rhythm and blues aura conveyed in some of the covers played by the band. There was no one arranger for the music. “Somebody would say what flavor they thought they wanted, but everyone would interpret that flavor differently,” explained Howe. Somewhere along the way Rainer left the band and the remaining trio decided to make the musical move to New York. “We wanted to see what was going on,” cites Howe, “which meant leaving the desert, making us very sad.”

The cross-country trip was “wild” by their own description communicating via walkie-talkies and running out of money and gas. Settling in a rural New Jersey town close to the city limits, they practiced in what was once the lion house of the Ringling Brothers/Barnum and Bailey circus. The owner turned-out to be a bit of a maniac— “he had a nasty habit of shooting at werewolves and vampires in his house”— the Worms made the city move. Dredging through New York’s outrageously priced apartments for two weeks while crashing on various friends’ floors they met Larry, a red-haired Irishman who said with a bit of a brogue, “It’s a great little place, you guys.”

In a recent *Rolling Stone* article, reference was made to Toilet, a renowned scoring place on the Lower East Side. It was in a cubbyhole occupying the fifth floor of this building on Avenue B that the Sandworms called home. Once settled, they immediately began hitting the clubs and tried to find a place to play music. Appropriately enough, they connect with a Mexican man who rented practice space for a fee that seemed to vary with his mood but averaging about ten dollars an hour. Many of the popular neighborhood bands played there— popularity being determined by neighborhood demand and the amount of time put into the music. The Sandworms were not a popular band but began accumulating the necessary hours to become contenders for the coveted title of best band on Avenue B. Dropping off tapes and making continuous club cans consumed much of their time. Meanwhile...

Scott Garber, who currently plays bass with the Giant Sandworms, was not a Toilet resident (didn’t even know the Sandworms existed), was doing the same dance with a more visually oriented beat. A landscape photographer from Rochester, New York, Garber was in the city hustling his portfolio around art galleries. Seems the thing was more S&M oriented. Success was contingent on who you knew and Garber never met the right ones. He wanted to photograph...the desert. So, Scott ran to the desert while the trio of Sandworms were running around the city he was running from.

The Sandworms played a few of the lesser known clubs and were told they had a “western sound,” a definition they never quite understood. The first time they played “Mad City” (a popular Sandworm song) in CBGBs the person at the board added echoes on the drum and vocals— it was a major awakening of what Sandworm music could become. They experienced an incredible high and felt that the dream freeway may be clearing a lane for them.

¹³ **Rainer Ptacek** passed away on November 17, 1997 from a brain tumor discovered in early 1996. He was born on June 7, 1951 in East Berlin.

Reality and time tends to pale the techno-color quality of dreams and after months of slum living— the dream was over. Howe was in Atlantic City gambling, David was an x-ray technician in Jersey, and Billy was doing the city slide of trying to get by. At their various locations they learned they were booked at CBGB's for that night. Howe who was the farthest away arrived first with ten minutes before they were due on stage. Mishaps and breakdowns had to be dealt with and while they were setting up, Billy and David were ragging at each other. It was not a great gig. Though they persevered through the sequence of obstacles— the Giant Sandworms heard the call of the desert. David and Billy left the city slums and saw saguaros forty-two hours later. Howe stayed a bit longer selling Indian artifacts and pots in an American Indian art gallery and met someone who had connections at **Trax**— a coveted club date— but it was too late. Truly, it was a matter of just not the right time for Sandworm success.

Early photo of Giant Sand, sans Rainer, in New York before returning to the Old Pueblo. February 1985, *Newsreal*. Page 29.

Back in the desert the guys took a summer sabbatical ... from each other. The city scene had frayed some wires weakening the connections. Howe played with **Ned Sutton** in the Black Hills (South Dakota). Billy and David continued to play together.

Around July, Scott was introduced to David and the three began jamming on a regular basis. He was interested in joining the band as bassist that would allow David to get back to his preferred guitar. The only thing left was to talk to Howe about it when he returned from playing with Ned.

"I remember the first time I met Howe," Scott conveys, "It was like the decision had come into town." Scott became a Sandworm.



Retrospectively, Howe feels the effects of the city on their music, "exorcised all of our demons toward each other and because of that we can perform and create together a lot better." The music that left the desert had become sophisticated, with crisp edges and a city strut enriched by a fourth member. Scott holds down the backbeat freeing Howe to interact with David and to play his keyboard more often. The band's original music has no real game plan. Each tune has a structure that each member builds his own sound around: Howe, the great experimenter; shy David, popster who lets his lyrics convey his message; Euro-techno is Scott's addition; and Billy is Mr. Soul himself.

The idea of an identity caused a bit of discussion as they felt they don't have one. Scott felt that the urban experience has been ingrained in their music, "the whole idea of cacophony, of everything happening at once is very much like the way the city is. For every city block there are at least five stories going on; someone trying to pick your pocket, people in business suits and folks with no arms or legs— all aspects of life occurring at the same time."

There have been four stages of evolution since the inception of the band and with Scott having been with the band for almost a year, Gelb feels they are moving into a fifth. No matter what phase of progression, the Giant Sandworms is one of the most exciting bands around. Each performance is fresh because they are free to interpret the song for that moment and the delivery conveys commitment to their craft. A Giant Sandworm's gig leaves you dripping with dance sweat and the satisfaction of being able to say, "I can feel the passion."

Statesboro Blues Band: Happy with the blues



Photo of Statesboro Blues Band from L-R: Patrick McAndrew, Bruce Tost, Brooks Keenan, George Howard, Bob Benedon, *The Magazine*, January, 1984.

By Mary Simon
March 1984 - The Magazine. Page 19

Editor's note: Last month, the Statesboro Blues Band was introduced in the ¿Que Onda? column which spotlights local music. This month completes a full profile on the band.

The *Magazine* has been dogging the footsteps notes of the five members of the **Statesboro Blues Band** for nigh on to a month and a half and can report that they do indeed have the right amount of funk.

When first seen at the home of harp and keyboard player **Brooks Keenan**, the men in the band were worried about set structure— that is which songs should be included in a particular set and in what order.

Guitarist **Patrick McAndrew** asks, “Aren't we pandering to the audience including (commercial) hit like this?” They had just finished a truly elevating rendition of Jack Wilson's “Your Love (Is Lifting Me Higher)” and were considering what to continue with next.

Professional concern is not wasted on the audiences the SBB performs to **Terry & Zeke's**. As a friend with me commented, “So, this is where all those people go.” Those people are the hardcore dancers, jazz and music lovers who populate a good entertainment establishment. They did not look like they would take much pandering.

But, any band with exuberant talent and expertise of the men in this band are probably only equaled only by the **Tucson Symphony Orchestra**.

Comprising the rest of the band are **George Howard** on drums and most vocals; **Bob Benedon** on bass and **Bruce Tost** the omnipresent saxophone player whose loomy presence dominates proceedings.

Howard, from Asbury Park, N.J. is a professional photographer. He says he got burned out working in the finance department of banks for 10-15 years. He has played with Benedon and McAndrew in the **Subterranean Blues Band**, a group that opened for such national acts as the Fabulous Thunderbirds, Roy Buchanan and John Cougar.

Howard does an admirable job combining vocals with percussion that any drummer will attest is a hard job. On B.B. King's "The Thrill is Gone" for example, Howard gives an unique twist drawing the lyric out just a couple of belts longer than "Thrill" listeners might expect. It is appreciable

Indeed, the beat is the message. "I'm real interested in keeping the beat steady and uncomplicated" says Howard. "Maybe that sounds too simple but when I see people dancing I just want to keep it going.

Keenan who contributes to some of the original material ("Midnight Kitchen") is an architectural engineer with a local consulting firm. With a penchant for three-piece suits this unassuming baby-faced keyboardist can give the audience a real goose with his jazz-blues harp playing. Several solos had the Terry & Zeke's crowd hooting while they were hoofing.

Keenan sums up the group's philosophy: "What we're aiming for is playing some of the nation's blues festivals. There's one in New Orleans in April, for example. That's really what we want to do continue to play locally and go to a few festivals."

Playing locally is what the SBB is all about. They are the house band at **Terry & Zeke's**. The club seems designed for them. Owner **Terry Glassman** says he put a couch near the club's dance floor to induce a feeling of home and the band members agree. "It's like playing in our living room."

It must be. We've never seen veteran sax man **Bruce Tost** quite so comfortable. Weaving a knitted cap down to his ever-brooding eyes. Tost actually danced his saxophone into the audience and up to a table or two during their performance.

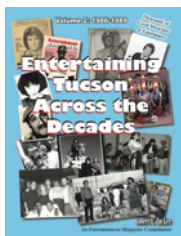
Seeing Tost let loose is a treat. You've heard him for years as he puts it, "In every idiom from jazz to gospel." He seems to dominate many sets on Sunday nights at the **Marriott Hotel** where Tucson's jazz musicians gather to jam. "Dr. Sax," who shows great facility on all four saxophones, holds an M.A. from Illinois State University (where he also taught.) He is employed as music teacher in **Tucson Unified School District**.

Bob Benedon helping Howard keeps the steady beat displays a frantic marionette approach to bass playing. From Wisconsin, Benedon finds the blues a spiritual medium he has been chasing off and on since the early seventies.

Patrick McAndrew¹⁴ is a teacher. Political science is his medium in Marana and at **Pima Community College**. His music contributions can be found on three albums by **Dusty Chaps**, as well as on movie and on television soundtracks. Like Keenan, Howard and Benedon, he also played with the **Subterranean Blues Band**. But like his band brothers, he is a familiar face to Tucson audiences. He writes ("Working Man's Blues") and props up the band with quicksilver licks that pack a lot of sound. Music, he feels, "is a generational thing."

The Blues has transcended the generations and Statesboro Blues Band in their new living room off Speedway is proving that Tucson has an appetite for this all American art form.

¹⁴ Patrick "Pat" McAndrew passed away on December 28, 2008 at the age of 61 from a heart attack.



Entertaining Tucson Across the Decades Volume 2: 1986-1989

1985 Recap— the end of an era

Michael Landon¹⁵ appeared on the cover of the first edition of the *Entertainment Magazine* in April 1985. When he attended the annual **Tucson Celebrity Classics Tennis Tournament**. In 1985, Tucson had only 376,195 residents. By the end of the 20th Century, it grew to 486,699 people living within the Tucson city limits.¹⁶ This influx of new Tucsonans not only brought new businesses, but also, new entertainment venues and entertainers.

As 1984 ended, so did **Rockefeller**— Tucson's number one hard rock venue. **Mark Newman**¹⁷ took over the old **Outlaw** nightclub on West Lester (which also closed) and renamed it the **Roxy**. The Roxy gave local rock bands a larger place to play and showcase up-and-coming bands. An all ages club opened in February 1985 on North Oracle called **DanceTrax** with recorded music. Country music enthusiasts got a big change with the moving of the **Outlaw** from West Lester location to midtown at 5822 E. Speedway.

Chances Nightclub after arson fire,
Entertainment Magazine archives, January
1985.

The charred hull of **Chances Night Club**, 6542 E. Tanque Verde Road, was condemned hours after an arson fire ripped through the building on Thursday, January 11, 1985. The bar opened in November 1978.

There is a change in spelling from **Giant Sandworms** to the **Giant Sandwurms**. According to **Howe Gelb**, the change reflects the new concept direction of the band. He said the Giant Sandwurms were working on their new material and looking for a drummer. They moved to Los Angeles and recorded as **Giant Sand**. Garber said the name was changed to end the affiliation with the movie.

Al Perry and the Cattle began recording a six song EP at the **Sound**



¹⁵ Michael Landon passed away on July 1, 1991 from pancreatic cancer.

¹⁶ "Tucson Update – Population," City of Tucson Housing and Community Development, 2015.

¹⁷ Mark R. Newman passed away on October 24, 2012 at age 55. Newman also operated Mudbugg's, Head East and Head West Smoke Shops in Tucson.

Factory Recording Studio on January 2nd. Perry said it would be released by February (1985). **Jeff Keenan** said the **Phantom Limbs** are scheduled to record a second record in San Francisco during February. **KBLE-FM**, Tucson's first cable radio station went on line in early March 1985. Locally owned and operated, **KBLE-FM** was available to basic subscribers of **Cox Cable** through the audio portion of a yet to be assigned channel.



The Saddle City Band with Michel Landon (center). From right to left: **Mike Sullivan**, **Mike Holloway**, Landon, Rick Nuttall and **Bill Cashman**, the band's producer. Photo courtesy of **Art Attack Records**, March 1985. *Entertainment Magazine* archives.

In April, the **Saddle City Band** appeared a second time on NBC-TV's highly rated and very successful TV series "Highway to Heaven," starring **Michael Landon** and **Victor French**.

Unfortunately, for local music, especially the punk

and metal bands and fans, the months old **WREX** nightclub closed down in April.

By the summer, **Jack's Pub** closed its doors to live music. At the **Maverick**, **John E. Mann** continued as the house band. **Lil Abner's Steak House** was perfect for dinner and the music of **Dean Armstrong**. **Street Pajama's** release, "Beast de Resistance," came out on vinyl at the end of July 1985. For the past six months at **KXCI** (91.7) and for nearly 2½ years at **96 Rock's** Sunday nights with the **KLPX Virgin Vinyl** show radio alternatives opened the airwaves to new, local and "non-commercial" music.

By the fall, **Marc Levinson** and his partner **Howard Stern** planned to reopen the **Comedy Zone**, which was discontinued when **Karmel's** closed. The newly reopened Comedy Zone later relocated to **Terry & Zeke's Friendly Tavern** on East Speedway. **Terry Glassman** says they are trying a new concept. **Tequila Mockingbird**, at **El Con Mall**, continues its Comedy Night.

In November, the **Tucson Fire Department** (TFD) closed **Splinter Brothers Warehouse** and ordered all patrons to immediately evacuate because the 13-year old building didn't meet current fire code standards. At 10:00 pm, about a half dozen members of the TFD filtered into the crowd and ordered the building to be evacuated during the show after citing a number of fire code violations. At about the same time, **Brooklyn's Night Club** was also being checked by TFD. When a TFD officer overhead someone at Splinter Brother's determinedly say, "We're going on," he called for police back up to avoid any incident. The 100 people were ushered to the exits as the TFD and **Tucson Police Department** made sure the show wasn't going to go on. Disgruntled patrons question the ethics of shutting the building town in the middle of the performance. It was an incident that could have been avoided.

January 1986: Local Tucson Music Column

By Angie Lumia

January 1986–Entertainment Magazine

The Fantastic Fanatiks First LP

Fanatiks, a contemporary rock hip, will release their first album “Here There Be Tigers” early next month. The album is on a new independent record label in town, **Karl Records**. “Tigers” is a six-song album with five months of writing, rehearsing and recording behind it. The Fanatiks are **Rob Paulus** on guitar/violin, **Steve Merski** on keyboards, **Dave Nahan** on bass, and **Miguel Monroy** on percussion.

According to bassist Nahan, “All the have commercial potential, a strong melody and a solid dance beat. “Tigers” was recorded at **Westwood Studios**. “Although it has taken us a while to get done, the excellent capabilities of Westwood and our producer, **Roger King**, have made it all worth the wait,” says bassist Nahan. February 13th (1986) marks the Fanatiks one-year anniversary. Over that year, they’ve played their brand of original music in all major clubs in Tucson, as well as in Bisbee, Wilcox, and benefits including those for MDA, Ethiopia and Mexico. They hope to distribute “Tigers” locally and regionally.



Short Stories Gets New Drummer

Short Stories recently got a new drummer, **Ernie Mendoza**. They did their first show with Mendoza last month at **Brooklyn’s**. And their songs were well done and well received. Short Stories original Reggae and rock is energetic and very danceable. Their originals are attention getting. This month, Short Stories will perform at Brooklyn’s on the 10th with the **Fanatiks**, and on the 23rd and 30th with a guest appearance. Short Stories will leave Tucson when they get four sets together. They plan to hit clubs that cater to original music.

John Sirkis Releases First LP

John Sirkis, part time Tucson resident (when not in Colorado), has just released his first LP. In sound and appearance, Sirkis is reminiscent of the folk singers that flourished throughout the 1960’s. His is a music with a “good time flavor” to it– from standard folksy love songs to an upbeat number about the street fair in Texas. Sirkis is assisted on this LP by, among others, **Scott Cossu** of the **Windham Hill** label.

IF’s New Tape

IF is described as a blend of funk, Reggae, new wave British American rock and most accurately, “human dance music,” will be performing at **Gentle Ben’s** on January 19th and 26th and at **NueVenue** on January 25th. Later this month they will be back in the **Sound Factory** to work on a new tape. Their current tape, put out in October, is available at **Discount Records** and **First Strike Studios**.

Statesboro’s New Blues

The **Statesboro Blues Band** recently released “Working Man Blues.” The tape is available at the **Blues Company**, **Only Oldies**, **First Strike Studios**, **Loco Records & Tapes** and all **Zip’s Records** locations or from the band at **Terry & Zeke’s**. They will be at **Keaton’s** on January 31st (1986).

Boogie Man Boogies

On stage, the third weekend of every month at the **Chicago Bar**, is the **Boogie Man Blues Band** featuring **Harmonica Mike**.

New Home for KXCI

The **Foundation for Creative Broadcasting, Inc.**, license holder for **Community Radio** at 91.7 FM has permanent site for **KXCI**, 220 S. 4th Avenue, in the historic **Armory Park Neighborhood**. The property has a two-story brick home built in 1904 and house both studios and offices for KXCI.

HMS Preparing New Music

HMS also is taking this month off. They'll be using the time to write new material. Their drummer, **John Booth**, is also playing with **Friendly Warning** while their keyboard player, **Phil Stevens**, is also playing keyboards with HMS. Their long awaited video "Riding Palomino," will definitely be completed this month. HMS's tape, "Untitled Wish," is available at **Al Bums** and their first tape, "Never Shoe A Dead Horse," is also available at Al Bum's.

Global Goes NueVenue

The **NueVenue** is the new name of the **Global Village Nightclub** for young people under 21 years old. The club, located at the **Tucson Y.W.C.A.**, 304 E. University Blvd., west of the **University of Arizona**, continues to feature live and recorded music showcasing youth bands in a 6,000 square foot hall. For bands who want to gain exposure and play on a stage in a large hall, the NueVenue provides Open Stage. Special events nights like **Psychedelia Face-Painting Nights** with **Affirmative**, **Christian Dance Nights**, **\$1 Cover Nights** and a multi-daylong band benefit are just some of the upcoming events. Besides bringing nightclub bands to the under-21 crowd, showcasing high school bands, arrangements are being made to feature more outside groups.

Tucson's Under 21 Club

No Alcohol— Just Good Music!

LIVE BANDS
&
Recorded Music!

8PM-Midnight
\$2.00 Cover

The NueVenue

304 E. University Blvd.
Just 1 blk. west of 4th Avenue
623-3733
Operated by the ENTERTAINMENT MAGAZINE

Fri., Jan 10:
\$1 COVER NIGHT!! with 4N DJ's

Fri., Jan. 17:
AFFIRMATIVE— Psychedelia Night! Face Painting!

Fri., Jan 24:
ASSORTED IMAGES returns

Sat., Jan 25:
IF... in concert

Fri., Jan. 31:
PRAISE THRU DANCE with Mickey Rotman

Sat., Feb. 8:
TEENS FOR TUCSON Benefit with bands throughout the day!

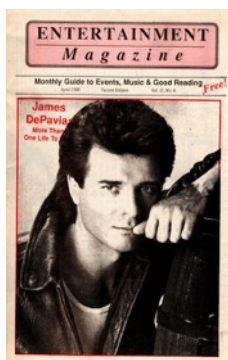


ASSORTED IMAGES Returns Jan. 24

Looking to Book?
The 6,000 sq. ft. facility is available for local, regional bookings. Showcasing encouraged— for new breaking bands.

MAKE THIS YOUR PARTY PLACE!
Showcase your talent

January 1986



April 1988

Cover Interview: James DePavia

Local Musicians Recognized at Mardi Gras; Terry & Zeke's Arises Again; Gentle Ben's Gets the Boot

April 1988 – Entertainment Magazine. Page 7

Tucson musicians were awarded plaques from *Entertainment Magazine* during the 2nd Annual Tucson Mardi Gras held at **Rillito Downs** March 25-27, 1988. **Dave Pratt**, KUPD morning man and leader of the **Sex Machine Band**, made the presentations during his Friday night performance.

Awards went to **Rockefeller**, the **Porter House Singers** and a special plaque for each one of the more than 30 Tucson bands that participated. The **Nostros Teamwork Program** made the awards.

When the phoenix arises out of the ashes, it gains new momentum. This seems to be the case with one of Tucson's former blues nightspot– **Terry & Zeke's** now called **Terry & Zeke's Again**. **Terry Glassman**, owner of the only blues nightspot in Tucson that offered blues seven nights a week re-opens the same location to feature more than just the blues. Terry & Zeke's now boasts of a remodeled club– with an improved stage and lighting, new ventilation and a CD juke box. "This won't be just a blues club," he explains, "We will include a variety of other popular music." Glassman mentions that he is still looking for a new location but will stay at the present spot on E. Speedway near Columbus until he finds the right investor.

A long-time college favorite bar, **Gentle Ben's**, on North Tyndall Avenue, is about to hit the ashes when the wrecking ball brings down the building to make way for the **University Commons Dorm** on the block surrounded by Euclid Avenue, University Blvd. and Tyndall. Where is Gentle Ben to hibernate after the end of April? Not too far, he is expected to be mausoleum-ed inside the new building around the corner on University Blvd. once it arises.

Jon Miller, owner of the popular **Tucson Garden** plans to expand his schedule to include Country music. **Boon Docks** now features blues on Sundays.

Tailor Made for Tucson

By Katherine von Holtzer

April 1988 – Entertainment Magazine. Page 13

Tailor Made, a local mainstream rock group with an engaging stage presence as well as an engaging physical presence, made a return appearance recently in the **University of Arizona Cellar** and the **UA Student Union**, performing some of their own original tunes along with popular hits from the '70s and early '80s.

This energetic, tight-knit band consists of **Jimmy Mac**, guitar and keyboard, **Troy Wisheart**, bass, and **Craig Harris**, drums. All three are "showmen." With Mac as the lead singer, and strong vocal backing from **Wisheart**, the band held the audience captive with such original tunes' as "Ride the Time," "No Harm," "Women in Red," "Absence of Color," and "The Lesson" to name a few. After two encores, with the audience shouting "more, more," the band closed with "Walk All Over You," and "The Jack."



December 1988

Cover Interview: Adam Baldwin

Sidewinders to Sign Record Deal; Hellhound Fish Karma

Tucson's rockers, the **Sidewinders**, are about to sign a recording contract with **RCA Records** and the band's independent label, **Mammoth Records**. RCA will handle distribution, promotion, marketing and publicity for the band. Mammoth will deliver the finished masters to RCA. The Sidewinders released their first album, "¡Cuacha!" early this year on **San Jacinto Records**, a small independent label. The Sidewinders include singer and guitarist **David Slutes**, lead guitarist **Richard Hopkins**, bass player **Mark Perrodin**, drummer **Diane Padilla** and singer **Andrea Curtis-Olson**.

"Hellhound on My Leg," is a new 45 available by **Fish Karma** through **Addled Records** in Tucson. The record contains songs such as "I had a Dream," "Big Daddy," "Swap Meet Women," and "God is a Groovy Guy." Fish Karma is on vocals and guitar with the **Cattle**, **Al Perry** (guitar and keyboards), **Dave Roads** (bass), and **Julia Mueller** on drums.

Sunday Morning Bars Sport the Sports

Tucson bars can now be open during Sunday mornings due to a unanimous decision by the **Tucson City Council** last month to allow bars to open at 1:00 am on Sunday mornings. They will not be allowed to serve liquor until noon, though. "Sports bars," which cater to sports enthusiasts with large screen and multiple TV's and satellite dishes were unable to open their doors to show Sunday morning sporting events because of a city code which prohibits bars from opening until noon on Sunday. **Jack Ivans**, owner of **Daddy Jack's Sport-A-Rama**, led the petition drive for bar owners. Bars outside city limits are able to open 6:00 am on Sundays and many sports bars were losing those customers. Bar owners are also trying to get the state law changed to be able to start serving liquor at 1:00 am on Sundays.

Your Name in Lights

Did you always want your name up in lights? Well, **Boon Docks Lounge** is offering you that chance. You can let all of Tucson know about your next special event (birthday, job, whatever...). If you call ahead and bring in six or more people, **Bill** and **Celia Katzel**, the owners, will let all of North 1st Avenue know about it on their marquee. And there's more. You'll get Boon Docks t-shirts, champagne and a serenade by the band and a photo of the occasion!

New Entry on the Club Scene – Rialto's

The grand opening of Tucson's newest club, **Rialto's** was held late last month. You can dance to some of the hottest DJ sounds around in the **Plaza at Williams Center** on Broadway & Craycroft. Rialto's is also a restaurant offering lunch and dinner from 11:00 am to 1:00 am from Monday through Saturday.

Reggae All Month

Abel and Allen presents a Reggae revue at **Graffiti's** every Saturday night. From Woodstock, New York. Abel and Allen have performed with many big name groups such as the **Meditations**, the **Wailers**, the **Ramones**, the **Clash**, and others. The group began 12 years ago when **Tony Allen** appeared with **Cedric Brook's** Jazz group United Africa. Allen plays bass and is lead singer, **Sonia Abel** is lead singer, DJ **Rick Tarantelli** is on drums, **Ralph Frazier** is on guitar, **Willie Victoria** on lead guitar and **John Browne** on keyboards.

Bobby Taylor & Real Deal: Here's the Real Deal

Bobby Taylor, June 1989, *Entertainment Magazine*. Page 19

By Beverly Craft
June 1989 – *Entertainment Magazine*.
Page 18

If you are a fan of the Motown sound, or you just appreciate creative and inspiring vocals, then there's a new band in town you won't want to miss. They're called **Real Deal**.

This dynamic soul band is the creation of singer **Bobby Taylor**,¹⁸ the son of bluesman **Sam Taylor**. Music is the Taylor family business and Bobby has inherited more than his fair share of talent.

From his father, an accomplished singer, songwriter and musician, he has acquired his charisma and his ability to reach deep inside himself and fill his songs with heartrending emotion. He has received from his mother, **Beatrice**, a gifted gospel singer, a voice with such range that he can reach notes so high it is difficult to believe they are being produced naturally. Bobby was introduced to music when he was a small child. He would listen to his father rehearse in the family living room.

"My brothers and sisters and I would listen to Dad sing. Then we would go into the bedroom and try to sing the songs ourselves," Bobby recalled in a recent interview. It was Bobby's sister, **Sandra**, who took the first step into show business.

"I never thought Sandra was that good until I heard her on tape. Then one night I went to see her perform at a club that had a reputation for being rowdy. I watched her control the audience with her singing and I was so impressed that I decided right then and there that music was for me."

Bobby sang with several different groups in his hometown of New York and in L.A. When his father moved to Tucson in 1987, Bobby divided his time between here and New York. While in Tucson, he sang with the **Blue Lizards** and his own band **Bobby and The All Stars**. He liked it here, but business kept calling him back to New York.



¹⁸ Bobby Taylor died of a heart attack on June 20, 1997 while playing basketball.



(left to right standing) Karen Brooks, David Muñiz, Mitzi Cowell, Danny, Sonia Thomas and David. In front: Jacques Taylor, and Bobby Taylor. Photo by Pierre. May, 1989. *Entertainment Magazine* archive.

Bobby had won the 1986-87 Amateur of the Year Award at the **Apollo Theater**, a prestigious accomplishment that carried a great amount of press coverage and landed a recording contract with **Capitol Records**.

Bobby went to New York full of hope and cut an album of Motown covers for Capitol. A bad business decision, however, put everything on hold. He returned to Tucson discouraged and depressed. He decided he just wanted to perform with his dad, but Sam convinced him he needed to form his own band. "My dad told me, 'It's alright. You just have to start over. Just remember, I'm behind you.' It was because of his encouragement that I formed the **Real Deal**. I just started looking around until I found the musicians I wanted."

For one member, he didn't have to look far. **Jacques Taylor**, Bobby's cousin, moved to Tucson about six months ago and had been singing occasional back up for Sam. "We used to sing together when we were kids, and he has such outstanding stage presence that I just had to have him in the band."

Jacques, who is also from New York, has been performing in rap groups for the past ten years. He has worked with **Kool-MoeDee**, **D.J. Marley Marl** and **Grand Master Flash**, to name a few. Singing back up is not exactly the

same, but the transition has been fairly easy since all of his rap tunes were harmonized.

Karen Brooks is another vocalist in the group. A native of Flagstaff, she moved here four years ago. She sang previously with **Champaign Pyramid** and **Bourbon Street Jazz Band**, but her real roots are in gospel.

Mitzi Cowell plays guitar. Mitzi is a former member of the **All Stars** and **Feline**. On bass is **Dan Muñiz**, a noted Jazz musician who also plays with The **Brotherhood**. The keyboard player is **David Bynes**, who formerly played for **Small Paul**, among others. An accomplished musician, David also plays harp. On drums is **Dan Lynch**. This is Dan's first real gig, but he has been jamming for quite awhile.

"I carefully picked these people for my band," says Bobby. "They are the ones I wanted. We had a gig within our first week of getting together and we've been working ever since. Right now, we're doing mostly covers, but we plan to start doing some original tunes very soon. We also plan to do some recording. I think we're good now, but we just plan on getting better." With all that Taylor talent, I think he's right.

It's among every musician's worst nightmare. Your gig is booked and for the past three weeks the band has been revving up for the day to come— only it never does. The day before the show you get a call notifying you that you've been cancelled.

Or even more horrifying, as one local rock musician recounted, is to show up at the venue mid-afternoon to set up equipment and see a notice posted on the door that states they will be closed the next few days due to an emergency. Still another said he refuses to play at a certain restaurant because the management was more concerned about how many drinks and meals were sold and basically viewed the band as an inconvenience, although the crowd enjoyed them. One club changed ownership and did not honor the shows the previous owner booked.

Bands that are getting cancelled with little or no notice are an annoying occurrence. Taylor feels some local club owners should handle this task in a more professional manner. Speaking as a musician whose band currently plays out six nights of the week, Taylor is well versed with the local club scene.

"A club will schedule you for a Friday or Saturday and they'll call you Thursday and cancel you out," explained Taylor. "That's totally unfair because musicians can't do anything about it. I think that the only solution is that musicians should stick together."

Taylor also feels that a written contract that covers both the band and club should be a standard procedure "because bands also cancel out." Granted, some club owners do not want to sign a contract and that pretty much leaves the group vulnerable to the whims of the manager.

"That's my point. I think it should be mandatory that there should be some kind of agreement so both parties are covered," he emphasized. "Musicians always get the bad end of the deal. A club owner can get another band to make their money. But the band is out in the cold. They have bills to pay and club owners don't respect that. I think that's a disgrace."

Losing a gig, granted, is part of being in the music business, but the manner in which the information is conveyed leaves a lot to be desired. Some club owners view running an establishment more as a hobby instead of a business, let alone zeroing in on the music aspect of it.

Likewise, some musicians sorely lack professionalism, but the majority of them are serious, learning the ropes, recording, performing, working day jobs, and yes, trying to pay the bills.

A good rule is to stick with those venues the group feels comfortable. Also, musicians networking among each other could help in avoiding unpleasant situations as well.

"If you're going to book a band, I think you should stick with the choice," said Taylor. "Everyone should be entitled to a two-week notice (if plans have changed)."

In all, in some clubs problems do exist. However, if both parties use common courtesy, common sense and respect—well, it's a start.

“We’ve got so many club owners and promoters that don’t even know what the hell they’re doing. You can get disgusted, discouraged. I mean, it’s hard to discourage me. But musicians, especially when you’re first starting, when you get turned down, it’s hard to get that confidence up.”

<p>Weekends with STREET —PAJAMA— Saturday, June 10 LARRY REDHOUSE QUARTET Record Release Party! Special Event with Drink Specials All Night</p>	<p>Wednesdays: LADIES' NIGHT Dancing to BONDAVI (funk & Soul)</p>
<p>Tuesday Nights SCOTT JEFFERS (of Necromancer) in solo acoustic performance</p>	<p>Thursdays: Jazz with LRO June 15th & Emmally June 22 & 29</p>
<p>No cover on weeknights plus Happy Hour with complimentary Mexican buffet in the Cantina, Mon-Fri, 4-7pm</p> <p>TEQUILA MOCKINGBIRD in El Con Mall 881-5582</p>	

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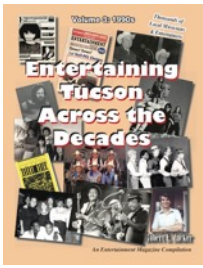
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June 1989/Entertainment Magazine 19

Tequila Mockingbird and Obsessions Night Club advertisements, June 1989. Entertainment Magazine. Page 19.



Entertaining Tucson Across the Decades Volume 3: 1990s

1989: Tucson Nightlife Updates

Compiled by Peggy Rose, Heather Marshall and DeeJaye Kemp

May 1990– Entertainment Magazine, pages 4, 6 and 10

Sam Taylor is playing the blues loud and clear all over Tucson. On Monday and Tuesday nights, he is at the **Pacific Beach Club**, at the **Chicago Bar** on Fridays and Saturdays, and **Westward Look** on Sunday, May 27th. Sam sports a great horn section, exciting and driving arrangements. The drummer, **Reno**, is awesome and **Arvin** and **Dave** round out the rhythm section with the talent you would expect from a Sam Taylor organization.

If you are one of the brunch aficionados, you might like to know that brunch at the **Westward Look Resort** is not only excellent, but is also offering a soft, very tasty Jazz background every Sunday in the **Gold Room** starting at 12:00 pm. **Hal Pyper** keeps you gently entertained with his subtle flute, clarinet and saxophone backed by his own recorded music.

If you stick around until five, you can catch current Jazz in the **Lookout Lounge** at the **Westward Look**. They offer Jazz each and every Sunday. Two special shows this month include the **Pat McCauley** Scholarship Benefit Concert on May 13th as a tribute to one of Tucson's most renowned guitarists/instructors, a Memorial Weekend Jazz Sunday Blowout on May 27th with **Sam Taylor**, and several other fine local bands.

The local rock/alternative scene keeps rearranging as clubs re-format their entertainment. Many seem to be headed toward recorded music over live bands. But, as the schedule below indicates, there is still plenty of live rock to be found.

Tucson's alternative rock band, **Marshmallow Overcoat**, celebrates the release of their 3rd LP "Beverly Pepper" and a CD compilation of six other vinyl releases dating back to the group inception. They plan a concert at **Mudbugs** on Saturday, May 5th. This will be their only Tucson appearance in 1990. This summer takes the Overcoat to both coasts and Europe. Other Record Release Parties include **River Roses** on Thursday, May 10th and **The Host** will hold a Record Release party at Mudbugs on May 18th. The **Statesboro Blues Band**, a longtime favorite, also is releasing an LP this month.

Workshop Music and Sound on Oracle Road is providing a venue for new talent to get some first class exposure. The **New Artist Concert Series** is being presented on alternate Saturdays. The creative force behind this idea is **Charlie Van Dusen**, manager of Workshop's Oracle store. Charlie, a member of **The Brain Damage Orchestra**, saw a need in the community for new artists to launch their musical talents Workshop is providing the forum, sound equipment and media support– the ingredients lacking that new artists critically need.



You'll be pleased to know that live music is alive on the eastside at **Jin's Sneak Joint**, which is becoming one of the fastest growing eastside clubs. **Bobby Taylor**, son of **Sam Taylor**, appears May 26-27th.

Tucson has a wide range of Country and Western music clubs by the mere fact of its locale. For the country and/or Western fans that means a plethora of bands and places. There is a difference between Country and Western music.

Toxic Ranch Records, May 1990, Entertainment Magazine, page 4.

At the **Round Up Saloon** on Benson Highway, the featured **Round Up Band** and the **Marty Allen Band** play seven nights a week and a couple of afternoons also. The Round Up features good food, spirits and a good dancing atmosphere.

On Tucson's far west side, over the Tucson Mountains, on Kinney Road, near Tucson Estates, you can find two favorite spots. **Tovi's Hoof & Horn** features the **Southbound Group** with **Dan Goodberry** at the helm. The restaurant also features smorgasbord style. A stones throw down the road is the **Road Runner**, a long time frontrunner with the **T.J. Canyon Band**. Both clubs feature good grub and dancing. The **Desert Canyon Rose Band** keeps the patrons of **Tiny's Saloon** happy on Ajo Way near Kinney Road. They are famous for their big, big Thursday Burger.

Hidden among the rockers, Country kickers and Jazzers, swing/big band and the standards are still playing strong. Try the **Baron's** restaurant on Sunday and Monday nights. Sunday starting at 8:30 pm, its the **Mickey Greco** quartet featuring **Peggy Rose**, vocalist. On Monday evening starting at 8:30 pm, it's the **Cass Preston Quartet**. The rest of the week, its **Hot Pursuit** plays top 40. At **Faye Anne's Memory Lane**, Pantano near Broadway, you'll find live nostalgic music five nights a week. They feature various groups including Cass Preston throughout the week. **Peggy Rose** appears on weekends. Dancing starts at 8:30 pm.

Then you might want to try the elegance of **Loew's Ventaña Canyon Resort's** Lounge where **Frederick** holds sway along with his drummer, **Janet** and **Cass Preston** on trumpet and vocals Thursdays through Saturdays. The entertainment starts at 10:00 pm on Thursdays and 9:00 pm Fridays and Saturdays with dancing.

Another old standby for swing and Dixie is still going strong at **Gus & Andy's Steakhouse** on Oracle Rd. **John Denman**¹⁹ is our English import, featured on clarinet and when symphony or recording commitments appear, **Len Ferrone**²⁰ ably holds it all together. Len sings and plays bass along with **Mary Jane** and others at the piano, **Pete Swan** at the drums, and a parade of horns and vocalists week after week. Len sings many a favorite himself when he is not graciously inviting others to do so. You can never be sure of what wonderful musical treasure you might miss if you stay away from Gus & Andy's too long. Friday and Saturday, 8:30 pm to 12:30 am with dancing.

Even if you are not a Green Valley resident, you might want to venture out to the **Arizona Family Restaurant** on a Friday night to hear one of Tucson's favorite vocalists, **Peggy Rose**. She is introducing her new presentation of singing all the old favorites to recorded music and is performing in **Easy Street Lounge** at the **Arizona Family Restaurant** at 8:00 pm.

If your an elk, stay away from the woods but do wander into the **Elks Lodge** on River Road where **Clint Harrison** will ply his trade through July, Thursday through Sunday. Excellent music for listening or dancing. Versatility laced with humor. Clint comes to Tucson from the Midwest and is packing them in. Lois, his pretty wife, lends her vocal talent and is a positive addition.

¹⁹ John Denman died on November 6, 2001.

²⁰ Len W. Ferrone passed away on September 4, 2007.

Now Everyone's Wearing A Marshmallow Overcoat

Marshmallow Overcoat, LP "Beverly Pepper." Skylad and Get Hip Records.

*By Joe Chemoux
July 1990– Entertainment Magazine, page 4*

The national success of **Marshmallow Overcoat** shows that Tucson bands do have a chance to gain the vinyl spotlight.



Their most recent release on **Get Hip/Skylad Records** is "Beverly Pepper" and a Best of CD anthology, "1986-1990." A new video clip is forthcoming, along with a compilation video containing many of the band's award winning clips of concert footage.

The Overcoat consist of Tucsonans **Timothy Gassen** on vocals, **Mark Panico** on guitar, **Scott Gassen** on drums, **Dan Magee** on bass, and **Debra Dickey** on keyboards.

The group began in the summer of 1986, when vocalist "**Randy Love**" assembled some friends to cut some 1960's-inspired "garage demos." A debut 45 was released when Love's long-time friend, **Lee Joseph, Dionysus Records'** president, heard the tapes. This started the group's growing international reputation with their unique combination of fuzz guitar, swirling keyboards and a driving beat. Timothy, who uses "Randy Love" as a stage name, contributes the bulk of original compositions. He also produces the Overcoat recordings. **Dan Magee** at **DB Studios** and **Steve English** at the **Sound Factory** engineered this recent release. Their music has been described as everything from "modern psychedelia" to "punk-pop" to "folk garage."

The 1988 effort, "The Inner Groove," gained praise and airplay across the globe, with heavy response in Italy, Spain, France, Germany, Sweden, England and, of course, the United States. A year of furious writing and recording resulted in their second LP, "Try On The Marshmallow Overcoat." In 1989, they released the EP "Alive." Their success has been greater outside Tucson, though, as Timothy suggested during the release party for their second LP at **Club Congress** in March last year.

"You see, even though the band lives in Tucson, we understand that many folks here don't know us," he told party guests." We've been focusing on the international and European market instead. We would like to raise local consciousness of the band." They don't have that problem now.

Dean Armstrong: A Living Tucson Western Legend

By Nick Nicholas

January 1991– *Entertainment Magazine*, page 17



Dean Armstrong (3rd from left) with his band in an outdoor performance. January-February 1991, *Entertainment Magazine*, page 5.

What more can be said which has already been said many times over for 10 these many years about a well-known and loved Tucson performer with a warm and generous personality as well as a graceful magnificent voice?

Well, for starters, just ask the countless thousands whom **Dean Armstrong**²¹ and his now legendary **Arizona Dance Hands** have entertained with their brand of Country/Western and good time music for well over forty years now and which many think has been just short of forever.

Born in Illinois and after having served in the army during World War II, Armstrong came to Tucson for a brief visit in 1946 and immediately fell in love with the area's Western mystique, its people and, most of all, the beautiful music of the West and the cowboy. In 1948 he formed his first group, a house band for a popular dance hall and nightclub on the Benson Highway and soon after began a radio show from the club. This led to Dean's own weekly show on **KOLD-TV** Channel 13 that continued for more than twenty years. Armstrong also worked for Channel 13 as an advertising executive for many years and continues in that capacity, having switched in recent years to **KGYY-AM** radio where he sells radio advertising in addition to his musical appearances.

In 1963, Dean and his Arizona Dance Hands, by now sounding as polished and professional as any of the day's best Western bands, were hired as the house band for the world famous **Li'l Abner's Steak House** where they perform to this day every Friday and Saturday night at 8501 N. Silverbelle Road.

However, much of Dean Armstrong's unselfish efforts these days are devoted to singing and playing for residents of Tucson's health care centers, crippled children's homes and patients at the **Veterans' Memorial Hospital**. These combined appearances exceed 150 in number yearly as Dean continues to dedicate himself to bringing his brand of good-time music into the lives of the reclusive and disabled residents.

The Arizona Dance Hands are still primarily made up of its original members– Armstrong on guitar and vocals, **Edsel Smith** on fiddle, a member of the Cowboy Fiddlers Hall of Fame, **Bob O'Haire** on string bass, **Toni Clark** vocals and Fender bass, **Rosemary Koshmideron** vocals and accordion, **Earl Mock** vocals and lead guitar and **Paul**

²¹ Dean Armstrong passed away on March 6, 2011.

Humphrey on drums. Also, original member **Laverne Davis**, who now resides in the Phoenix area, returns to perform with the group for special occasions such as the **Pioneer Days Celebration** and the annual **Western Music Festival**.

Dean Armstrong (left) and Billy Burkes photo, Entertainment Magazine, 1991.

Billy Burkes,²² the beloved steel guitarist joined Armstrong's outfit in 1955 and along with fiddler Ed Smith formed both a professional and personal friendship among the three of them that lasted until Burkes' death two years ago.

Burkes made a name for himself a good twenty years prior to joining up with Armstrong recording with the legendary **Jimmie Rodgers** where he made more records with "The Father of Country Music" than anyone else. Billy Burkes' beautiful steel guitar sounds coupled with his joyful glance and happy grin brought much musical happiness into the lives of those who listened and danced to his sounds.



Some of Dean Armstrong's "personally rewarding" credits over the years include performing for 31 years at the **Tucson Rodeo Breakfast**, 32 years at the **Old Time Fiddler's Contest**, playing for the Grand Opening of the **Tucson Community Center** in 1973 and its expansion in 1989 and benefits for worthy organizations such as the **Arizona Kidney Foundation** and the **Tucson Girls Ranch**.

He has been recently honored with a listing in the 1989-90 22nd edition of "**Who's Who in the West**," which limits honors to individuals who have demonstrated outstanding achievement in their own fields of endeavor and who have contributed significantly to the betterment of contemporary society. Dean Armstrong and The Arizona Dance Hands are professional members of the **Western Music Association**. They have performed on the "Today Show" on NBC, "Nashville Now" on the Nashville Network and will appear in the soon-to-be-released movie, "Kid."

In talking to this classy Western gentleman whose voice remains undiminished by time, it's easy to see how his satisfying smile and charming Western personality brings an immediate happy response from audiences everywhere who enjoy his brand of goodtime music. It is these and other great qualities which account for the fact that Armstrong has built one of Tucson's longest-running and most popular entertainment careers which continues to endure be it on radio or television, at a dance, fair, barbecue, hayride or festival. His brand of Western music blends into the Tucson scene like mesquite, adobe, a silver and turquoise belt, or faded jeans.

It's been a great forty years of so for both Tucson and Dean Armstrong and the Arizona Dance Hands. It's been a happy trail for the legion of fans that have hummed, sung, whistled and danced to their music for all those years.

It was wonderful then...and by cracky...it still is.

²² Billy Burkes passed away in 1989.



March 1993

Spring Fling cover

Tucson Bands Hold CD Release Parties

By Tina Alvarez

March 1993—Entertainment Magazine, page 12

The **Tucson Garden**'s Friday Nite Rock Party continues to rock on. On February 19th **Savant** began the evening with its style of thrash-rock sound. Because **Ysadora**'s lead singer was down and out with a sore throat, **Impact** filled in and they were as good as ever. The Los Angeles based **Roxanne** was the headlining act and they were synchronized with their dance steps and "Motown meets Dance Fever" style of presentation. Again, despite less than ideal weather, the club had a good size crowd.

Slated to perform on March 5th are **Rozy Coyote**, **Stone Giant**, and **Tantrum**. Bands to appear at the Tucson Garden Saint Patrick's Day Blowout are **Dead Silence**, **Backlash**, **Prophecy**, **Way Station**, and **Stone Giant**. **Paul Thomas Productions**' **Jon Miller** is also putting out a newsletter that covers information regarding the various bands appearing at the venue. Way Station's manager and promoter **Mike Buckels** was also at the rock party that night checking out the place since the group will be performing later in the month. Buckels described Way Station's music as "high energy rock."

The **Rembrandts**, whose second LP, "Untitled," is out on **Atco Records**, performs at the **Rock March 10th**. The main core of the band, consisting of **Danny Wilde** and **Phil Solem**, performed in Phoenix last month as part of their current tour.

Pulse will be holding a "fun dance party" at the **Downtown Performance Center (DPC)** on March 14th according to band member **Mike Olson**. The Sunday gig, which begins around 8:00 pm, will also feature **Mama Ritmo**, an all female Afro-Caribbean percussion band. Cover charge is \$2. Olson said that those who want to see Pulse in the future can catch them at the DPC. "There are no commercial strings attached. I can sell what I want to sell there," he said, "instead of booze, dinners, etc. I took my marbles out of the game and now I'm playing my own game." Olson likes the creativity the DPC allows the play there.

Sand Rubies had their CD release party at **Club Congress** last month with **U & the Risk** opening. The self-titled CD is well worth the wait.

El Mariachi advertisement, February 1993, Entertainment Magazine, page 12.

Tucson Blues Legend, Sam Taylor Dies at 74

*“I love what I’m doing. It’s a gift and I’m thankful for it”
–Sam Taylor, 1994*

January 11, 2009 – *Entertainment Magazine On Line (EMOL.org)*

Tucson, Arizona’s former blues guitarist and singer-songwriter, **Sam Taylor**, passed away on Monday, January 5, 2009 at the age of 74, in his Islandia, New York home.

Among the performers he’s played with are **Otis Redding, Sam and Dave, T-Bone Walker, Solomon Burke, Little Johnny Taylor** and **Big Joe Turner**, who called him the Crown Prince of the Blues. Taylor had spent a decade in Tucson, Arizona and was a staple on the local music scene. He left Tucson in 1996 to live with his family in New York.

Sam Taylor, who always wore his signature sailors’ cap, was a frequent performer at the **Chicago Bar, Dirtbag’s West, Hec & Wink’s**, and **Jaime’s** on 4th Avenue before he moved back to New York after the death of his son.

Bobby Taylor, Sam’s son, died Monday, July 21, 1997 after a heart attack. Bobby, 39, was the leader of **The Real Deal**, a popular Tucson blues band.

Sam Taylor was inducted into the **Arizona Blues Hall of Fame** in 1997. He received the **Long Island Music Hall of Fame** recognition in 2006.

The **Sam Taylor’s House of Swing** was a showcase for Sam Taylor, his band’s talent, and guest appearances. Its brief incarnation was at the **Santa Rita Ballroom** in Downtown Tucson in December 1994. The club, sponsored by local music magazine *Roadhouse*²³ and **Chuck Gross’s Thrillville**, featured artists like **Frankie Lee, King Ernest and the Wild Knights**, and the **Blue Monks**. Local musicians **Heather Hardy, Ed Delucia, Mike Nordberg** and **Paul Elia** joined Sam on stage.



Sam Taylor graphic by George Alford

²³ **Robert Zucker**, *Entertainment Magazine* publisher help produce the *Roadhouse Magazine*. The short-lived publication— only printed in December 1994— was published by **Robert Catz**.

Index: Volume 1

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Robert Zucker, Entertainment Magazine

Tucson native **Robert Edward Zucker**, born in the mid-1950s, has been publishing for nearly four decades. He launched several Tucson, Arizona tabloid newspapers and authored dozens of manuscripts that are now being printed and digitized.

While publishing over monthly 200 newspaper editions, between 1978 and 1994, Robert also organized numerous local entertainment events, concerts, movie screenings and community projects. Originally hired by the Tucson YWCA in 1977, Robert developed *Youth Alternatives* (1978-1979), the first newspaper for Tucson teenagers and continued the publication as *Youth Awareness Press* (1979-1981). The newspaper was later titled as the *Tucson Teen* (1981-1990) after the original funding sources ended for the non-profit project. The *Magazine* (1982-1985) and the *Entertainment Magazine* (1985-1994) newspapers published for an older audience with a focus on local entertainment and national celebrities.

In January 1995, the Internet version of the *Entertainment Magazine On Line* (EMOL.org) was launched as one of the first Arizona publications to have a web presence. Robert spent a dozen years teaching desktop publishing and web publishing at the University of Arizona Department of Journalism (now School of Journalism) and launched the UA Journalism Department web site (1995). He spent eight years at Pima Community College as an instructor and adviser for the *Aztec Press*, the college newspaper. At Pima, he also developed an Internet journalism lab and the online version of the *Aztec Press* (1998).

Official Websites: <http://emol.org/> and <http://Robert-Zucker.com>



Jon Rosen, Newsreal

Jonathan L is an American radio presenter, programmer, and entertainment media publisher who has lived in Berlin, Germany for the past four years. He published the *Newsreal*, an alternative Tucson, Arizona monthly music publication from the 1970s until October 1985. His radio career began in Tucson in 1982 at **KLPX-FM** with a show “**Virgin Vinyl**” which predates Alternative radio. He left Tucson in 1986 to start up Alternative radio station KEYX-FM.

Jonathan L organized his first large music festival for alternative station KUKQ in Phoenix, Arizona in 1989, years before the launch of festivals like Lollapalooza and the KROQ Weenie Roasts. For this reason, he is often called the “father of all radio festivals.” In 2005, he returned from Los Angeles to create “Lopsided World Of L” which ran on Saturday mornings and Sunday evenings on KUPD-FM until he moved to Germany in 2010. The “Lopsided World of L” is produced and presented internationally every week by Jonathan L from his flat in Berlin, Germany. Now in its 9th year, the “Lopsided World of L” is broadcast across the planet from Los Angeles, Phoenix, Berlin, Athens, Greece, Gothenburg, Sweden, and Brasov, Romania.

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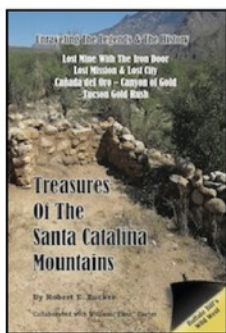
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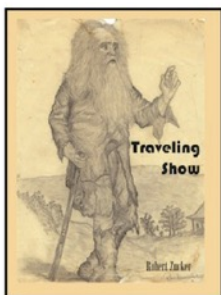
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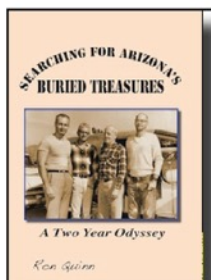
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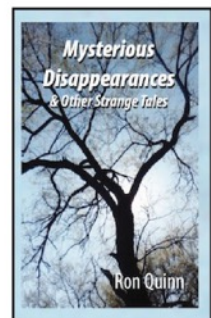
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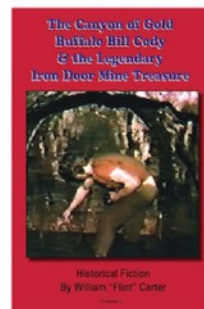
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