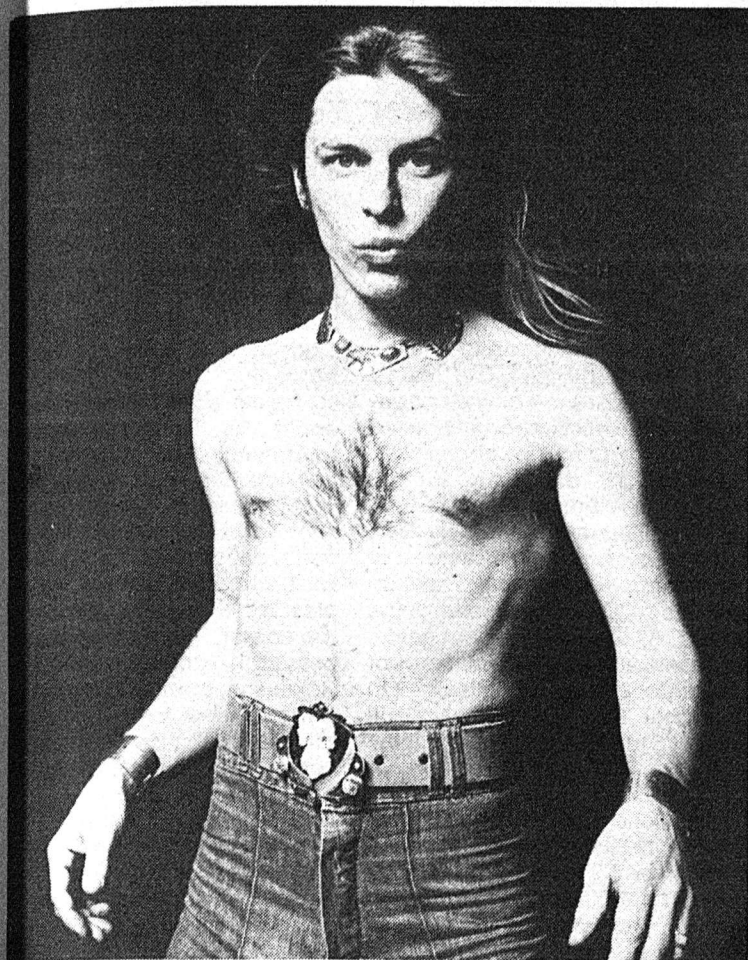


Rock profile...

Band into bondage



Jim Dandy; lead singer for BOA

by Rob Sokil & Bruce Cline

In the northeast corner of Arkansas a rebellious band of youths were fighting to retain their individual identities in a society which stressed morality and conformity. Their long hair and penchant for raunchy rock music branded them as outcasts, and they were abused by the conservative "red necks" of their home town. Only one hope remained for them, and that was for them to band together and form strong bonds that would give them a sense of group belonging; they would become their own "family."

Struggling upwards in the world of rock music proved to be tedious and eternal, but perseverance and the drive instilled in them during their years of fighting the "system" forced them to push one.

Today, this group of young rebels and free spirits comprise one of the most dynamic and unified rock bands on the contemporary music scene, Black Oak Arkansas. Ironically adopting the name of the small town from which three of the original members were driven out, Black Oak has fought their way to the top of the rock scene, and now have their own land development company, real estate company, and many other corporate enterprises which help to complement the income earned from touring and album sales. Black Oak are one of the most respected and friendly groups in the industry.

Black Oak has acquired an image as a band of troublemakers, violent primates, and propogators of sex doctrines. Although the band is one of the most virile and lively on the concert tours today, they also have a passive, and less publicized side.

The members of Black Oak stress the unity of the band, as it has evolved to the point where it resembles an actual family unit.

Even when they are not touring, the members of the group, their close friends, the roadies, the managers, and other people who are a part of the Black Oak scene, stay together on some 1500 acres in the Ozark Mountains of Arkansas. Here, the "Family" members live, although individuals may occasionally take time to travel out of placid isolation of their mountain retreat.

Jim Dandy and his crew, although somewhat awesome on stage, are actually quite honest and personable. The stage sex image is "an old advertising ploy, used when selling anything from tv's to automobiles."

Even the music of Black Oak reflects their onus on honesty, and they will not do a song that

they do not really think fits their group's personality. Their newest album, slated for release in mid-October *10 Years Overnight Success*, seems to depict the story of the band to a tee, ten years of toil and tribulation, just to be "discovered overnight by many rock fans."

Black Oak is well known for its charity work, and last year between the Cancer Society, Goodwill, hospitals, and other needy institutions, was split some \$100,000 donated by the band. The charitable side of the band also found some opposition to its gifts, as one Harrison Arkansas minister, Rev. J.D. Tedder attempted to stop a benefit concert put on by Black Oak in support of a new wing for a local hospital. The Rev. did his best to ban the show, and even went so far as to pray for rain on the day of the concert, but the skies were fair, and the concert was a success, enabling the hospital to apply for a government subsidy to match the amount of money raised by Black Oak.

Ruby Starr, a member of the Black Oak family for about 3½ years, has become a believer in their virtues of unification and togetherness. She revealed that the band prefers to travel by bus when possible, so the members are always together, and group harmony is maintained. Ruby is also under the same management as Black Oak, and her new album *Scene Stealer* was recorded in tandem with that of Black Oak.

Bassist Pat Daugherty stated that Black Oak was formed to entertain, and "when that ceases and audience response is gone, then the group will cease to exist also." As far as the rock world is concerned, everyone hopes that the entertaining days of Black Oak Arkansas have just begun, and that their presence will be felt, not only in the world of music, but also in society in general, as they are living examples of the adage that success need not destroy the human element in us all.

HOVEL HIGHLIGHTS

With the return of fall it's about time to start getting these things out regularly. So for the next little while here it is:

Oct 8, 9, & 10 - Betsy and the Blue Boys - Gary Kiliger, Betty Chaba, Roger Brant, Allan Stien. If this lot ever receives the fame and recognition they deserve, this could well be one of the last times we can catch them at a small club like the Hovel. Here we have parts of three of the finest country type bands to come out of this city; Glory Hills, Gary, Betty & Blue, and Joe Hall and the Eyeball Wine Company are all represented. Always a delight to have any of these folks on our stage.

Oct 13 - open stage - A chance for all the aspiring Light-foots and Joni Mitchells to make a fifteen minute debut. Hosted by

Gord Campell, one of Edmonton's finest folkies. Free to performers, 50 cents to be an audience.

Oct. 14 - pub nite - Tacoy Ride - mem & guests. For lack of anything better I'll use a phrase that's been used to describe this lot a dozen times - "rock a la grateful dead"...

Oct 15, 16, 17 - Dave Bradstreer with Carl Keesee - A superb folk guitarist and writer of exceptional merit, who has written some of the best music written in this country. Dave has performed professionally since '67. Along with Carl Keesee, one of Toronto's best session men, on bass, this promises to be an entertaining weekend of folk music at its best.

General admission: \$2 mem; \$3 non's. Door 8:30 show 9:30.

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