



Members of local band 4 Hams on Rye include Dru Wilson and Scott Oldner (opposite page), Erik Kline (above left) and Hank Allen (above right). Photos by Bill Hughes.

veteran of about a hundred bands.

"That sounds like a lot," he says, "but most of the 'bands' I was in were a bunch of us in high school who'd get together and jam about once a week, but we never had any gigs. Getting gigs is what will keep a band together, and that's why all those other bands I was in never worked out. That's also why it was so important for Four Hams to get that first gig at Dr. G's."

The band was well-received at the benefit concert and was booked soon after to open at Dr. G's for bigger bands like the Teddy Boys from Houston. Soon after, the group was drawing an audience of its own from the eclectic crowd at Dr. G's.

The patience required to make a serious go of it in the music world reaches into several areas.

First, there must be patience with the self. The musician has to be dedicated to his music — he must be good on an individual level before he can even consider joining a band.

Once he's developed his talent into something vaguely promising, he should consider where he wants to take it from there. Should he pursue a solo career or should he try to get a band together? The old adage about there being strength in numbers is not totally unfounded in this area. If he does decide to go the group route, what kind of music will the band specialize in? This decision seems simple enough, but no two people have identical taste in music, and these differences can lead to heated arguments in a newly formed band.

Smoothing out personal differences to make a band operate in an all-for-one-and-one-for-all fashion is another task that re-

quires a lot of patience.

Wilson says the members of Four Hams on Rye get along well, but often have different opinions on the way a particular song should be done.

"This is really true when we're working on originals — songs one of us in the group has written," he says. "We all put our ideas together, but whoever wrote the song will have the most input since he already has in his mind how it should be performed."

The Hams' conflicting opinions are thrown about — some barbed — at their rehearsals. Wilson breaks out the cigarettes and iced tea for the band, being careful not to trip on the snaking cords that connect the amplifiers and guitars.

"Okay, let's go over 'Texas Twist' again," he says.

Drummer Hank Allen and bass player Erik Kline look at

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