

FREE

MEMPHIS STAR

the voice of memphis music!

VOLUME 1, NUMBER 7

JANUARY, 1982

The Memphis Bar-Kays — On The Road Again

by Deborah Camp

There I was, thumbing through an August 1969 issue of Stax Fax. Musical memories were stirred as I read snatches of articles about Percy Sledge, Johnnie Taylor, and Ollie and the Nightingales. There was a letter from a Michigan minister who said he planned to use Issac Hayes' album "Hot Buttered Soul" as part of one of his Sunday services. Then there was an article about Memphis' first W.C. Handy Blues Festival. This was accompanied by pictures of Bukka White, Cossietta George and Albert King.

Then, suddenly, my eyes fell upon a picture of 19-year old James Alexander, playing bass guitar and sweating in the June sun at the Memphis Blues Festival. As I continued my search for Bar-Kays memorabilia, I also found this pithy comment tucked away in a rambling who s-doin'-what-where-and-when column. "The Bar-Kays ("Gotta Groove"-

cont. on pg. 6



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From The Editor

December 23 marked the First annual Memphis Star Christmas Party. It was held at Pogo's on Lamar. The event also marked the sixth month anniversary of our publication. Entertainment was provided by the amazingly talented music group - Juggler.

In addition to the fine entertainment and Christmas spirits, names were drawn from the audience and a number of gifts were presented.

The management and staff of the Memphis Star would like to thank the following friends who donated prizes:

Ben Nickols and Paulette Wilson, managers of Juggler; Jacque Strickland, from WMPS; Jim Godown, T-Shirts International; and the recording group Borderline.

We would like to also thank Peter and George at Pogo's for allowing us to share our Christmas holiday with them.

Thank you Memphis for believing in your musical heritage.

Letters To The Editor

Attn: Jim Santoro, Editor
Dear Jim,

Having Read several issues of your publication I wanted to drop you a line and commend you and your staff on an excellent job.

The Memphis Star provides our office with a great deal of information on the local talent in your area. In addition to the articles on specific people, we find your "Music Makers" section a good reference and useful to our staff when traveling to Memphis.

I hope the Memphis area realizes your contribution to the musical community and provides the support to enable you to continue this useful and informative publicaiton.

Sincerely,
Gary K. Buckley
President, Majega Records

Dear Editor,

Today while in a local printing office I picked up a copy of the Memphis Star. After reading about the numerous musical groups in this city, I couldn't help but get my hopes up. Surely there are skilled musicians in Memphis willing to explore the exciting and intricate rythms, modes, and melodies from the Middle East.

I'm a "dansuer Oriental", more commonly referred to as belly dancer (ugh!). This past November I attended a workshop in Atlanta, and after experiencing an unbelievable Macdonald Rhythm Band", I realized the need for a similar group in Memphis. The students of Middle Eastern Dance in Memphis are handicapped. Of course we have tapes and albums, but dancing to a live band brings out the best in a dancer. A simple percussion ensemble would work wonders by exposing

Memphis' oriental dancers to live rhythms. I'm willing to share what I know. Advice is welcome.

Shalom,
Meliha

Letter of congratulations to Joe Savarin and The Blues Foundation.

This year has been a blast thanks to Joe Savarin and his continual effort to keep the Blues Music alive here in Memphis.

I personally would like to thank Joe, The Blues Foundation, and all who have shown their support this year in the one true cultural asset that Memphis has; the one that so many fail to recognize and pay tribute to. The Blues Music.

Aside from the most recent 2nd Annual Blues Awards Presentation, from what I hear was a marvelous evening with B.B.King; Joe worked all summer long keeping Blues Music out in Tom Lee Park featuring various Blues artists.

Once again W.C.Handy, "Father of the Blues", was remembered with a celebration in Handy Park on Beale Street, because of Joe's efforts to see to it that the heritage of Memphis Music is not forgotten.

Joe's involvement with the Cotton Carnival Music Fest put some of us Blues musicians to work, and the list goes on.

If it wasn't for the determenation of this Blues Tycoon (Joe Savarin), and The Blues Foundation, none of this would be happening.

Joe, I thank you for a great year and lots of fun, and wish you much continued success.

Harmonically,
Bluesman Earl Reeves

Hi Roller

What's The Scoop

Dear Hi Roller,

Last Week I received a call from my sister in Ohio. She had misplaced a record she had of Coon Elder, and she asked me to check around for it. I tried most of the record stores in town, and none of them have it. How can I get in touch with Mr. Elder?

Rose Ann Grey, Memphis

Attention Songwriters,

I still have some copies of "Harpoon The Song Sharks". This free booklet, courtesy of BMI is a must for song writers. Send a stamped self addressed envelope to

P.O. Box 38956
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Keep sending your questions of any type (as long as they are printable).

Dear Rose Ann,

It took a while, but I was finally able to get a hold of Coon. You can write to him at:

3059 Havlock Cove
Memphis, Tn. 38134

Dear Hi Roller,

I am thinking about cutting a record in March. By the advertising I have seen recently in the Star, there seems to be a lot of new studios popping up all over town. Which ones are the best in your opinion.

Ken K., West Memphis, Ar.

Dear Ken,

Memphis has always had some very good studios, in fact up to recently they were one of Memphis' best kept secrets. As far as which one is best for you, it is really hard to say. Much depends on what you are looking for. Do you want a demo or a master? What is your budget? What style music are you going to do? You need to know the answers to these questions before you start anything. My opinions (and I always have more than one) will not be necessarily right for you, but once you get it together call around and compare their offers to your needs.

Bar Kays To Open Concert Series

Fred Jones is proud to announce that the Bar Kays will open Star Entertainment's 1982 Concert Series on Wednesday, February 3 at the MidSouth Coliseum.

The Bar Kays, whose hit single, "Hit and Run" is in the Top 10 nationally, will commence their fifty (50) city concert tour from Memphis on that date. Appearing with the Bar Kays will be special guest, L. T. D. and introducing Chocolate Milk.

Tickets, which are priced at \$9.00 and \$8.00, will go on sale Saturday, January 2 at Top Ticket-2405 Elvis Presley Blvd., Goldsmith's DOWNTOWN & Oak Court, Millington Naval Base and the Coliseum Box Office. All seats are reserved.

For information, call 901/942-2202.

The Memphis Star

The MEMPHIS STAR is a monthly publication dedicated to the advancement and recognition of the many forms of music created and developed in and around our area. We are further dedicated to rekindle public awareness of one of Memphis' most valuable natural resources...Memphis Music. The Memphis Star is published monthly by TC and Co. Copyright 1981. All rights reserved. Opinions expressed or implied are those of the authors, and do not necessarily represent the views of the ownership or management or our advertisers. We encourage readers to put in all areas of Memphis Music. Send your stories, reviews and articles to:

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Songwriter of The Month

DEBRA DE JEAN - WRITING,
RECORDING AND MAKING IT
HAPPEN

by Deborah Camp

"My music is a formula of three sounds. The bottom of the music is Memphis roots, R & B beat. That background that makes it so dancable. That southern Memphis and New Orleans sound. The middle of the music is a pop rock, and the top is a new wave flavor, with synthesized neotechnical rhythmic patterns."

This is Debra De Jean speaking, describing in enthusiastic detail, her music, her soon-to-be-released album, and her bright future as an upcoming dance/wave recording and performing artist and a most talented writer.

"Disco is dead, but dance is really in," she says between bites of her Mexican salad at Gonzales and Gertrude's. "I feel *really* good about my music. I call it dance/wave because it's



not *all* new wave, and it's not disco, but it is very dancable, with a new wave flavor."

Debra De Jean has been living in Memphis since the mid-70's, during this time, she's played with several well known Memphis musicians such as George Caldwell, Ray Glover and Jerry Peters. A professional singer of some 11 years, Ms. De Jean has just recently formed her own band. Consisting of Gene Nunez on lead guitar, Dave Smith on base guitar, Chad Cromwell on drums, and Tony Thomas on keyboards and synthesizers, the Debra De Jean band debuted with Ms. De Jean September 13 at Soloman Alfred's.

Although Debra De Jean has enjoyed great success as a performing artist with a reputation as "a hot live act to catch", her entry into the recording world is relatively recent.

"My first record, "Goose Bumps", went to no. 17. That was my first record. Ever! It's not uncommon for an artist to have 4 or 5 records out before they get anything (on the charts)."

But following last year's release of "Goose Bumps", another recent single, "Are You Loving Somebody", may climb even higher on the charts. Written by Suzanne Jerome-Taylor of the Breaks and John Paul Daniels, "Are You Loving Somebody" entered at 52 on the dance charts with the Super Bullet and rose to 25 within a few weeks. In Record World, it jumped from 39 to 30 and is still climbing.

"We've been picking up some major stations. KULF in Houston, ZAP in Cleveland, and of course, K-97 here in Memphis. So, it looks like we're going to cross over to the pop charts. Right now,

there's a lot of confusion about the disco charts, because, for one thing, Billboard has not changed their name from "disco" (chart) to "dance". But there's people charting in disco who are not the old connotation of disco. Like Devo, Blondie and Pat Benatar.

"It takes an incredible amount of momentum, and money, to get over to the pop charts. Look at the top 10 on the pop charts. You won't find any new names - just people like Andy Gibbs, Styx, Foreigner. Chris Cross is probably one of the newest names you'll see on the charts."

On Debra De Jean's upcoming album, 100% of the music is original material. Co-produced and arranged by Carl Marsh, De Jean credits her band and producer Bo Bohannon for their collaborative writing efforts.

"Carl Marsh is a dream to work with," says De Jean with unmasked admiration. "Either he or I will get an idea musically, and we'll get together and expand on that. Sometimes we'll already have an idea for the words, or the theme for a song, like "The Universal C", on the album. That song came to me in a dream. Completely finished. Everything. I wished I could have had a taken some little plug and put it into my head and said "here's the new song. Listen to it!"

Next day, I got up and ran to the studio and said "Look, I know you guys think I'm crazy, but I dreamed about this song and I've got to tell you about it." So I hummed it out and told them what it was about. They said "We love it." So, we went in, put chords together, and then Carl and I sat down and wrote the words together. "Shameless" was

written by five of us. None of the songs on the album were written by just one person except "Secret Car". And that was written by John Hampton "Alone".

Performing live, however, De Jean prefers to mix original music with music from the 60's and 70's. "We take old tunes like "Dancing in the Streets" and "Everyday People", and some Beatle tunes, and pull a 'De Jeansky' on them!"

What impresses one most about Debra De Jean is her tenacious spirit and her knowledge of the market in which she is dealing. She doesn't believe in doing things half-way, and relies a great deal on her own solidly grounded intuition. "I worked with my producer two years before we found the right material. We've really taken our time to put our combination of sounds and formulas together to produce the right type and quality we knew it would take. Today record companies do not listen to 'demos'; it's got to be master quality, or forget it. It's *that* tough. When money's tight, they won't gamble."

Not given to modesty or reticence, Debra De Jean sums up her attitude toward the competitive business of music.

"You gotta get out there and buzz it and go for it. If you sit back and wait for the record companies and things to come to you, it'll never happen. If you can't sell yourself, you can sell you? So you *have* to believe in what you're doing. That's the difference between artists who are really successful, and those who aren't."



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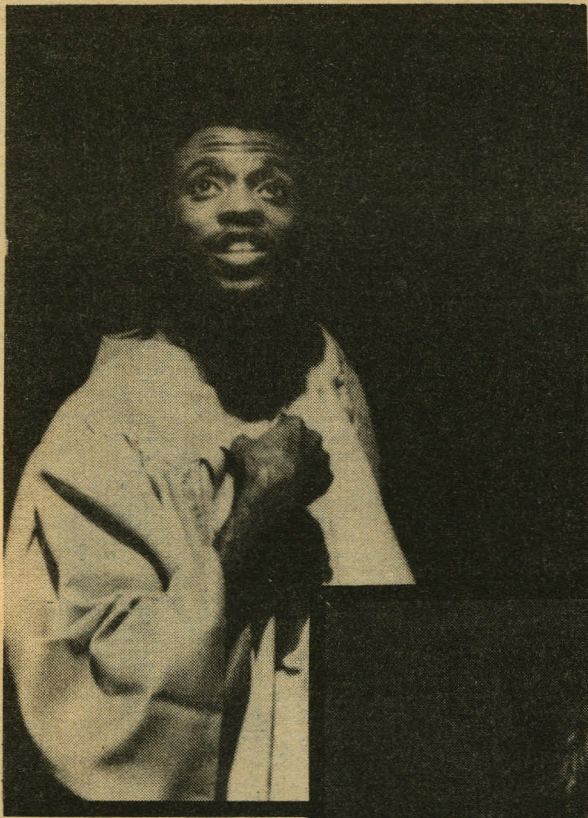
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Memphis Star Extra "Roots, Rhythms and Memphis"



by Deborah Camp



What is soul? Is it that dark, subterranean recess that dwells within each individual, or is it a shiny outward cloak, like the snappy walk of a person marching to a different drummer? Does it have color or ethnic origin? Can a person be blessed with soul? Or cursed with the lack of it?

If you were one of the fortunate people who saw the 10th anniversary production of "Roots, Rhythms and Righteous Times" by the Evening of Soul Cast, then you have witnessed soul in action.

Maybe you still can't define exactly what soul is, but as you watched, no, participated in, this incredible performance, you became aware of what soul does.

Like a religious service, the Kinetic energy flowed freely from the Soul Cast preachers to the revivalistic congregation who, in turn, expressed their appreciation with a Chorus of "Amen", "That's right, Soul Cast!" and "Alright, take your time, sister, take your time!"

Speaking with ten year Soul veteran, Greg Siggers, one thing became clear. "Roots, Rhythms and Righteous Times" is pure Memphis soul, rooted in the soul of suffering, survival, and struggle. And nourished through the inspiration of leaders such as Dr. Martin Luther King, Jr.

Greg Siggers, actor and popular radio personality with WLOK, was one of the original Evening of Soul cast members who responded to Professor Erma Clanton's audition call for Memphis State's first black production.

"But the show is not just a black show," explains Greg. "It celebrates black life because black people live in such a hopeless situation so many times that they need something to give them hope. One of Erma's greatest desires is to carry the show to people who need to know where we have come from because it's no secret that our history has been purposely kept back from us and even now is still being kept from us. So, unless we continue to remember just as Jesse Jackson said: 'If you don't know where you came from, you'll have no idea where you are, and definitely won't know where you're going.'"

No one - including Erma Clanton - knew where the show was going when the curtain was raised November 30, 1971 for Evening of Soul.

Conceived, arranged and produced by Ms. Clanton, Evening of Soul represents the black experience in America, from slavery to the present.

In the beginning, Ms. Clanton used the works of such artists as B.B. King, Issac Hayes, Ray Charles, and Nikki Giovanni. She artfully blended blues and gospel to express the musical message of black culture, it's struggles, it's triumphs, it's soul.

After the original performance, Ms. Clanton realized that she had created something much bigger than she had ever expected. Memphis wanted more. In 1972, Issac Hayes worked with the production, adding to it a new sense of professionalism, and a name with which everyone could identify.

In 1974, the production was called

Soul Celebration, because by this time the Evening of Soul Foundation had been created for the purpose of raising money for scholarship funds.

Over the years, Evening of Soul evolved and expanded, to reflect the synchronous growth of the black experience. Now, over 90% of the music and poetry is written by Ms. Clanton, which keeps the show current, fresh, and very much alive.

"The reason Evening of Soul has endured through these years, too, is because the need is still there," says Greg Siggers. "People will say 'oh, that show, y'all still doin' that show?' Of course! It'll change, it'll freshen up. And the need will still be there as long as there are black people."

Today, the production is called "Roots, Rhythms and Righteous Times", and last November's production at the Orpheum Theatre was just as fresh, funny and moving as it was in 1971. Numbers such as "Where are the Children?" brought tears to the eyes as one recalled the horrors of the Atlanta murders. Social consciences were pricked with numbers which depicted black on black crime. And songs like "You're My Friend" and "Blessed with Soul" have endured and remain as vibrant as ever.

"Roots, Rhythms and Righteous Times" is the longest running musical in the history of Memphis theatre. The Soul Cast, which loses and replaces members throughout the years, does one or two major productions each year in Memphis and somewhere between 40 to 50 smaller performances. The proceeds from the shows go to the Evening of Soul Scholarship Fund.

The Soul Cast has also performed outside the city, racking up accolades in St. Louis, Chicago, Akron, Youngstown, and Ithica, New York, where they performed at Cornell University.

Besides having the opportunity to tour with the show, and spread it's inspirational message, Soul Cast members have reaped numerous individual rewards. Some have gone on to theatrical related careers, some have gone to college because of the

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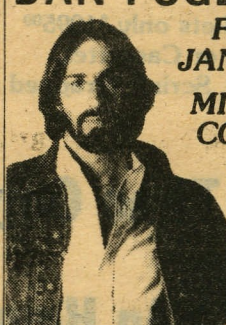
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"Righteous Times" is Pure Soul

scholarship fund, and others, like Greg Siggers, got their start with "Evening of Soul" and have branched out into other areas.

Siggers, who has assisted Professor Clanton in the writing of narration for the productions, attributes much of his success to his ten year participation in the show. Besides working with WLOK, he's acted with Ellis Rabb at Theatre Memphis, has done training films for Holiday Inn, has been in commercials for Revlon, and has even been filmed in a television pilot called "Sugartime". In addition, he'd worked with Stevie Wonder in Washington, D.C. for the Dr. Martin Luther King, Jr. rally last January, and helped coordinate the NAACP Freedom Fund banquet in Memphis last year. And, in the midst of these whirlwind activities, he still finds time to work with a summer program for children, in which they are exposed to the educational and black pride philosophy of Evening of Soul.

But, in spite of it's success, and that of its participants, "Roots, Rhythms and Righteous Times" is not without it's problems. Even as the show has grown in concept, too many plans and ideas have not been fulfilled because there hasn't been the backing, the business management, the time or personnel to follow through.

That is until recently.

This year, "Roots, Rhythms and Righteous Times" was assisted by Fred Jones of Star Entertainment.

Greg Siggers explained how this assistance came about: "We were performing one of our small engagements at the Holiday Inn University in Olive Branch for the Leadership Memphis Conference, and Fred Jones just happened to be a member of the class. He had heard of "Evening of Soul" but had never seen it. We only did 30 minutes of the show in a small area but he was so impressed with what he saw! Some other influential people were there and they said they'd never heard of Erma Clanton or "Evening of Soul", and here we'd been struggling for 10 years! So Jones was moved to help Erma get it known throughout the city. He wanted Erma Clanton and "Roots, Rhythms and Righteous Times" to get the credit it deserved. He started working from that moment on..."

Greg paused for a moment and reflected on the story he had just told me. "Before Fred Jones, Erma did everything. *Everything.*" Greg continued, "But the Lord moves in mysterious ways. He knew our time was going to come. So he threw it all into Fred Jones' hands. He became our underwriter. He became everything we needed. Just as God blessed us in 1971, he blessed us again in 1981."

This new year will, undoubtedly, find the Soul Cast and Erma Clanton hard at work, planning for another year of "Roots, Rhythms and Righteous Times". But what does the future hold? When will the time come when every Memphian will know about the efforts of this group?

"I don't know what the future holds," says Greg. "We pray hard. Erma is a prayin' sister, and I'm a prayin' brother..."

"But," he continues brightly, "Memphis State is still our base. But to have a building of our own! If we could get a facility, say like the Dr. Martin Luther Kings Performing Arts Center, that we could fix up...a permanent place to rehearse and perform..."

Greg smiles, and I can tell he's praying for another blessing.

"Roots, Rhythms and Righteous

Times" is a rare gift to Memphis. It only gives and asks nothing in return. It would be nice, though, if somehow, a permanent facility could be provided for this extraordinary group of talented

individuals. What a tribute to Memphis Music and Theatrical Arts that would be!

Then we could say, Memphis has heart and soul!



RADIO WAVES

WEVL

Community radio station, 90.3-FM, will host a "WEVL Celebrates Memphis Music" benefit on January 22 at the Peabody Hotel. The event will be held in the Memphis Ballroom with entertainment provided by Phineas Newborn, Jr., Mid-Town Jazz Mobile, and Teresa Pate. Proceeds will go to the station's "high power" campaign. Inquiries about the event can be made by calling 722-8787.

WSMS

Since 1969, Dr. Marvin Bensman, a professor at Memphis State University, has collected over 1500 hours of old radio shows. His collection includes a wide variety of programs — everything from "Amos and Andy" to "The Ziegfeld Follies."

These "good ol' days of radio" can now be heard again. On Sunday evenings at 8:30 p.m., WSMS FM 92 will broadcast The Electronic Time Machine, hosted by Dr. Bensman. After a short introduction, detailing information about the show and its stars, listeners can sit back and be entertained by some of the top shoes of the 30's, 40's and 50's.

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The Memphis Bar-Kays On The Road Again

Continued from page 1

Volt) offers proof that a lounge act is basically a visual experience."

A lounge act! Wow! When you consider that the Bar-Kays have sold out the Colesium for the past three years, it's startling to see them referred to as a "lounge act".

But that was 1969.

And now we're looking at 1982. A new year. A new Bar-Kay.

And 31-year old James Alexander expects that the Mid-South Colesium will be sold out again when they kick off their tour, slated for the 3rd of February. So far, 26 cities have been lined up, but, according to Alexander, the tour will include "every major city in the United States."

They'll be riding high on the success of their latest album, *Nightcruising*, from which it's single, "Hit and Rum" has already climbed to No. 5 on the Billboard Soul charts. And it's expected to go right on to the top before the shoutin's over.

Another fast-moving single from their new album is the new wave inspired "Freaky Behavior", which is doing exceptionally well in Europe. So far, the Bar-Kays have not toured Europe, but, says Alexander, "we have high hopes of playing there. They've been very responsive."

Recently, the Bar-Kays moved their administrative offices of Unisound Productions to a new building, just down the street from the old Onyx Studio, which they've retained for a rehearsal studio.

In a time when the music industry as a whole is suffering from the tight economy, Unisound Productions, the parent company formed by the Bar-Kays and producer-manager Allen Jones, seems to be doing quite well.

"The Bar-Kays and Unisound are alive and well in Memphis, doing business in Memphis, for Memphis, and for the betterment of Memphis music," says Alexander proudly.

"We believe we can create a situation like Stax had, and possibly go further. We're off into building Memphis music. The recording, the production, and, you know, the hiring of Memphis people in our organization. The whole thing. There's lots of qualified people here in Memphis; it's just a matter of finding them. We're fortunate enough to know where to find them."

Unisound also produces Kwick Ebonee Webb, Gayle Adams, and Chocolate Milk, whose single "Blue Jeans" is also gaining national attention.

The Bar-Kays have risen from a "lounge act" to one of the leading soul/pop acts in the United States, not because of luck, but because of tremendous talent and extremely hard work.

Alexander's advice to aspiring musicians is not surprising. "First, you must be very good. I always say this: if you can make it in Memphis, Tennessee, you can make it anywhere. People are very critical here, but once they get into you, they're very loyal. But you have to prove yourself to them."

For people who get the idea that the music industry is all fun and glamour, Alexander stresses the importance of jumping in there and getting things done.

"I like to work early hours," says Alexander, sounding dangerously organized. "I like to come in at seven or eight, get my work done and get my dictation and phone calls out of the way. I do a daily planning thing. Like tonight, I'll plan for what I do tomorrow. I get everything done that has to be done, and if work piles up, well, I just bust my ass. I just work 'till I get through. You have to do it!"

To emphasize his point, he relates this story.

"I remember the last 3 or 4 days that we were working on this album. We were faced with a deadline so we went into the

Continued on page 12



HATS OFF

George Klein
& Friends
raised \$10,000
for charity.

by Chris Thomas

Ed. Note: Memphis area Musicians are called on more than any other profession to volunteer their services and talents for charities and benefits. We at the Memphis Star feel that it is about time, (if not long over due) that these individuals receive proper credit for their efforts, and their service to our community. Hats off is dedicated to doing just that. As always, render input and contributing writers are welcome.

Thanks to the efforts of scores of volunteers, The 18th annual George Klein Christmas Charity Show was a huge success that exceeded any previous show. The event, which was co-sponsored by WLVS, raised over \$10,000 that was split between The Goodfellows and Mile-O-Dimes.

In case you missed it (and you shouldn't have), the show was held on December 20th at The Music Hall. Music Hall owners Bobby Kizer and Bud Chittum donated their club along with their engineering expertise to insure that the sound systems and staging was at its best.

The star studded list of entertainers included "The Killer" himself, Jerry Lee Lewis along with Travis Wammack, Dickie Lee, The Hombres and special guest Tony Jo White and Coon Elder.

In explaining their participation in the event, Claudette Galigher, Promotions Director for WLVS stated "This is one of those things we really love to do, we thoroughly enjoyed every minute of it." Claudette added "All the entertainers were in great form and everyone had a great time."

Jerry Lee Lewis' set was broadcasted live thru WLVS for the delightment of all his fans around

Memphis who were unable to make the show.

George Klein and co-organizer Les Brueck were further assisted by "Colonels" Rodney Vandiveer and Virgil Nutt who auctioned off donated items and memorabilia. In addition a booth was set up to sell records, T-shirts, and momentos to help raise funds and make the show a success. Even the volunteers paid to see the show.

When asked if they will be involved in next years benefit, Jerry Phillips, Program Director for WLVS said, "My family has been involved for the past eighteen years, and WLVS has been co-sponsoring it for the past two years. It is something that is really needed and well worth while." "As far as we are concerned, everything is a go for next year."

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National Bank Of Commerce Sponsors 1982 Memphis In May Sunset Symphony

Jeanne C. Arthur, president of the 1982 Memphis in May International Festival saluting The Netherlands, and Bruce E. Campbell, Jr., chairman of the board and president of National Bank of Commerce, Memphis, Tennessee, today announced that NBC will provide a grant for sponsorship of the 1982 Sunset Symphony scheduled for Saturday, May 29, 1982, at 7:30 p.m. in Tom Lee Park.

The Sunset Symphony is a full-scale orchestral performance of the Memphis Symphony Orchestra conducted by Maestro Vincent de Frank staged in an open setting on the banks of the Mississippi River in Downtown Memphis. The Sunset Symphony is the grand finale to the month-long Memphis in May International Festival and consistently draws an audience in excess of 100,000 people.

A radiant sunset, the music of the symphony, and the nostalgic river setting combine to provide an unparalleled experience. Thousands prepare special picnics for this unique occasion featuring culinary treats ranging from cookies to caviar. The audience has an equal range, drawing both the regular symphony fan and those who attend only this 'once a year' performance.

In making the announcement, Mr. Campbell stated, "The Sunset

Symphony is a strong and exciting event and serves as a fitting finale for the Memphis in May International Festival. No better event could be designed to conclude this month-long celebration. NBC is pleased to have the opportunity to sponsor this performance of the Memphis Symphony which affords pleasure to such a large and diverse audience."

The Sunset Symphony program traditionally includes popular classical favorites as well as musical works relating to the honored country which will be The Netherlands in 1982. James Hyter, bass-baritone, will again perform his stirring rendition of 'Ole Man River' which has consistently brought the audience to its feet demanding several encores. Hyter, for these moments, becomes 'Ole Man River'.

The Sunset Symphony will conclude with Tchaikovsky's '1812 Overture', accompanied by the blasts of live cannon provided by U.S. Navy, and a spectacular fireworks display above the Mississippi River signalling the end of the month-long festival.

Sunday, May 30, has been set as the rain date.

The 1982 Memphis in May International Festival saluting The Netherlands is an official event of the Netherlands-American Bicentennial.

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MEMPHIS MUSIC MOVERS

by Margaret Marple

Beauty And The Beats

They confess that their name sometimes throws people off guard.

"We've been called everyting from Judy and the Beats to Beauty and the Beads. It's tough, and of course, everybody goes 'Beauty and the Beats, new wave!'" says Alan Collier, one of the members of the three piece group that calls itself, now let's get this right, Beauty and the Beats.

"We've had people who have come to see us dress up in sequins with glitter all over their faces. I mean, they're ready to go," laughs Debbie Rodgers, who looks much more classical than new wave with her flowing, waist length hair and feminine attire.

"Well, we've already got a strong following, so why change names?" Michael Cervetti asks rhetorically.

But it's not just their name that sets them apart from other musicians.

Beauty and the Beats is probably one of the few, purely acoustic, folk/rock groups in the city that performs music by artists such as Bob Dylan, Neil Young and Simon and Garfunkle without sounding like coffee house burnouts from Greenwich Village.

Instead, these three young musicians have taken the intricate pick patterns and vocal harmonies of American folk music and combined them with easy rock ballads of the late 60's and 70's, and have produced a mellow folk/rock sound which has made them so popular that they've gigged the past seventy nights without a single night off.

What accounts for their popularity?

"People are tired of getting their ears blown out. You know, going into a club and not being able to talk or anything," says Alan. "Our kind of music is the kind that, when people finish a hard day's work, they go home and put it on, fix a drink and sit back and relax and just listen to it. But, I know, we're going against the grain of everything."

Beauty and the Beats have been together as a three piece group for almost two years now. Michael Cervetti years and years, I couldn't make a living together at Memphis State and were later joined by Debbie Rodgers, who had been singing with another group. Coincidentally, all three had a bit of a classical background. Michael and Alan had both played classical guitar, and Debbie, whose mother was an opera singer, had been exposed to classical, as well as blues and cabaret-type music.

Their real common ground,

however, is folk influenced music.

"The type of music we're doing is from the late 60's and early 70's, so it's not narrowed down to any one age group," explains Alan. "Funny, but for years and years, I couldn't make a living playing it. Now, all of a sudden, it's nostalgic. Music has a tendency to make a circle, and it's doing that right now."

"Of course," adds Michael emphatically, "Good music is good music. Right now, we've got new equipment, a new sound man, Bill Pierce, and we're trying to get tight with that."

But my question was, it is marketable? Will people come out to hear three acoustic guitars doing things like "Don't Think Twice, It's Alright"?

"You can see how busy we're staying now," answers Alan. "People will come on a Sunday night to the Daily Planet, and they're a perfect audience. Attentive. The reason they come out is to listen to us play."

"And they like our original stuff, too," adds Mike.

Beauty and the Beats have a steady gig at the Daily Planet, where they also assist with the Planet's weekly amateur night. This allows local musicians the opportunity to play a few numbers in front of a large crowd, using the groups impressive sound system. Beauty and the Beats have also played at the Hyatt, Bullies, 4th and Madison and Jefferson Square.

At 4th and Madison, Beauty and the Beats played before a relaxed, attentive audience. Although all three were playing guitar, there was no sameness of sound or musical redundancy. Each played a different guitar run, and their voices blended to perfection. Exceptionally good numbers included "Spooky", "Crazy Love" and Mr. Tamborine Man." Debbie's well trained voice is unusually strong and clear which she uses to its best advantage with numbers such as "Long, Long Time".

Their manager and sound man, Bill Pierce, says the group will produce an album sometime this year and, hopefully, will be assisted by Don Nix.

Meanwhile, the group is busy playing club dates and writing original music. Mike Cervetti is the only group member who is currently coping with the rigors of another job. While teaching math at Shelby State Community College, he is also finishing up his PhD in Research and Statistics at Memphis State, after which he plans to devote more time to is music because "I think



you should follow your heart."

But you've also got to follow some of those tenets of marketability, which concerns Alan. "When you're listening to music like we're hearing now," says Alan as we catch the last strains of "I'm Gonna Harden My Heart" in the background at 4th and Madison, "that makes your foot go and your body wants to move."

"Our music, all of it that is, doesn't make you want to tap your foot so much as it makes you want to close your eyes a little bit. To dream and think. Mind music. So you've got your mind music and your body music. Some bands are good at attacking both. And that's what we're aiming at. When we make our album, we're going to combine acoustic

with electric. We've got to. Let's face it, on that first album, we've got to get something they'll play on the air."

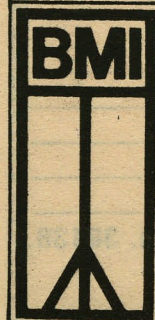
But Debbie remains optimistic that Beauty and the Beats will succeed with their unconventional musical style. "We all have the same thing we want to accomplish in music. And how often do you find a group of people who do that? Everybody always wants something different and that's that main thing that ends splitting people up. We have a common denominator."

And, in addition to the group's common denominator, there is mathematician Michael Cervetti's equation for success. "We believe in magic and truth. And truth is beauty. And we're Beauty and the Beats."

Support

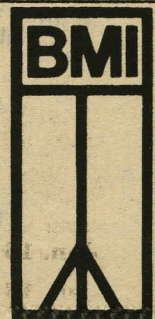
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BOBBY COFFEE, Country & Variety, The Escape Hatch Lounge in the Admiral Benbow Inn, Union & Bellevue, 9:00-1:00, Mon.-Sat.

T.O. EARNHEART, Variety, Ramada Inn (Lamar), 9 to 1 a.m.

EROS, No. 1 Beale Street, every Tues. through Saturday.

HUEY'S ALL STARS, Jazz and Blues, every Sunday night at Huey's.

JET, Variety, Hilton Airport, Monday-Saturday, 8:30-1:30, 332-1130.

MID-TOWN JAZZ MOBILE, Jazz, every Sunday afternoon at Huey's.

RICHARD ROSS, Easy listening, The Hearth on Fox Ridge, starting at 8:30 every Tues. thru Fri.

SOUTHERN JOY, Progressive Country, Deputy Dawg Salon, 7793 Hwy. 70.

Rock

Jan. 3 - Prodigy, Flanigans.
Jan. 4 - The Breaks, Solomon Alfreds.

Jan. 5 - Moroccan Roll, Solomon Alfreds.

Jan. 6 - Justice, The Music Hall.

Jan. 6 - The Price, Solomon Alfreds.

Jan. 8 - The Lotions, Solomon Alfreds.

Jan. 8 - Doc Holliday, The Music Hall.

Jan. 9 - Doc Holliday, The Music Hall.

Jan. 9 - The Lotions, Solomon Alfreds.

Jan. 10 - Reunion, Flanigans.

Jan. 11 - The Breaks, Solomon Alfreds.

Jan. 12 - George Faber, Solomon Alfreds.

Jan. 13 - George Faber, Solomon Alfreds.

Jan. 13 - Creed, The Music Hall.

Jan. 14 - Hotel, Solomon Alfreds.

Jan. 15 - Creed, The Music Hall.

Jan. 15 - Hotel, Solomon Alfreds.

Jan. 16 - Creed, The Music Hall.

Jan. 16 - Hotel, Solomon Alfreds.

Jan. 17 - Windows, Flanigans.
Jan. 17 - The Kinks, Auditorium North Hall.

Jan. 18 - The Breaks, Solomon Alfreds.

Jan. 19 - Moroccan Roll, Solomon Alfreds.

Jan. 20 - The Price, Solomon Alfreds.

Jan. 21 - The Breaks, Solomon Alfreds.

Jan. 22 - The Sheiks, The Music Hall.

Jan. 23 - The Sheiks, The Music Hall.

Jan. 25 - The Breaks, Solomon Alfreds.

Jan. 27 - Snow, The Music Hall.

Jan. 29 - Moroccan Roll, Solomon Alfreds.

Jan. 29 - The Price, Solomon Alfreds.

Jan. 29 - Snow, Solomon Alfreds.

Jan. 30 - Sooner, Miss Kitty', 531 S. Cooper.

Jan. 30 - Moroccan Roll, Solomon Alfreds.

Jan. 30 - The Price, Solomon Alfreds.

Jan. 30 - Snow, The Music Hall.

Jan. 31 - Snow, The Music Hall.

Country

Jan. 2 - Dixie Dough Boys, Miss Kitty's Long Branch Saloon.

Jan. 3 - Elvis Costello, Grand Ole Opry House (Nashville).

Jan. 7 - Bluff City, Solomon Alfreds.

Jan. 8 - Dixie Dough Boys, Miss Kitty's Long Branch Saloon.

Jan. 9 - Dixie Dough Boys, Miss Kitty's Long Branch Saloon.

Jan. 9 - Dixie Dough Boys, Miss Kitty's Long Branch Saloon.

Jan. 15 - Southern Jam, Miss Kitty's Long Branch Saloon.

Jan. 16 - Southern Jam, Miss Kitty's Long Branch Saloon.

Jan. 22 - Cowboy Fred, Miss Kitty's Long Branch Saloon.

Jan. 23 - Cowboy Fred, Miss Kitty's Long Branch Saloon.

Jan. 29 - Southern Jam, Miss Kitty's Long Branch Saloon.

Jan. 30 - Southern Jam, Miss Kitty's Long Branch Saloon.

Folk/Easy Listening (MOR)

Jan. 3 - Beauty and the Beats, Bullies.

Jan. 6 - Beauty and the Beats, Daily Planet.

Jan. 7 - Beauty and the Beats, Bullies.

Jan. 10 - Beauty and the Beats, Bullies.

Jan. 13 - Beauty and the Beats, Daily Planet.

Jan. 14 - Beauty and the Beats, Bullies.

Jan. 15 - Beauty and the Beats, Alfreds (Bartlett).

Jan. 16 - Beauty and the Beats, Alfreds (Bartlett).

Jan. 17 - Beauty and the Beats, Bullies.

Jan. 20 - Beauty and the Beats, Daily Planet.

Jan. 21 - Beauty and the Beats, Bullies.

Jan. 24 - Beauty and the Beats, Bullies.

Jan. 27 - Beauty and the Beats, Daily Planet.

Jan. 28 - Beauty and the Beats, Bullies.

Jan. 29 - DAN FOGELBERG, Mid South Coliseum.

R & B

Feb. 3 - The Bar-Kays, Mid South Coliseum.

Everything

Jan. 1 Thru 8 - Orlanda, Captain Bilbo.

Jan. 11-23 - Carter & Chanell, Captain Bilbo.

Jan. 22-23 - Night Wing, Fleet Reserve, Millington.

Jan. 25 - Dash Riprock and the Dragoons, Captain Bilbo.

Feb. 5-6 - Nightwing, Fleet Reserve, Millington.

The Classics

Jan. 23-24 - Emanuel Ax, Concert Pianist, Vincent de Frank Music Hall.

Jan. 24 - Memphis State Cello Ensemble, M.S.U.

Jan. 28 - Faculty Recital, (Featuring Jazz Pianist Gene Rush), M.S.U.

New Wave

Jan. 1 - Johnny Singer and the High-Lites, Antenna Club.

Jan. 1 - Tight Fit, Solomon Alfreds.

Jan. 2 - The Crime, Antenna Club.

Jan. 2 - Tight Fit, Solomon Alfreds.

Jan. 2 - The Crime, Antenna Club.

Jan. 6 - Zee, Antenna Club.

Jan. 7 - Zee, Antenna Club.

Jan. 8 - Deborah DeJean, Pogos.

Jan. 9 - Barking Dog, Antenna Club.

Jan. 9 - Deborah DeJean, Pogos.

Jan. 15 - Crime, Pogos.

Jan. 15 - The Bob Cats, Antenna Club.

Jan. 16 - Our Daughters Wedding/Pogos 1 year Party, Pogos.

Jan. 21 - Johnny Singer and the High-Lites, Antenna Club.

Jan. 22 - Johnny Singer and the High-Lites, Antenna Club.

Jan. 22 - Zee, Pogos.

Jan. 22 - Larry Raspberry, Solomon Alfreds.

Jan. 23 - Barking Dogs, Antenna Club.

Jan. 29 - The Crime, Antenna Club.

Jan. 29 - Deborah DeJean, Pogos.

Jan. 30 - Deborah DeJean, Pogos.

Jan. 30 - The Crime

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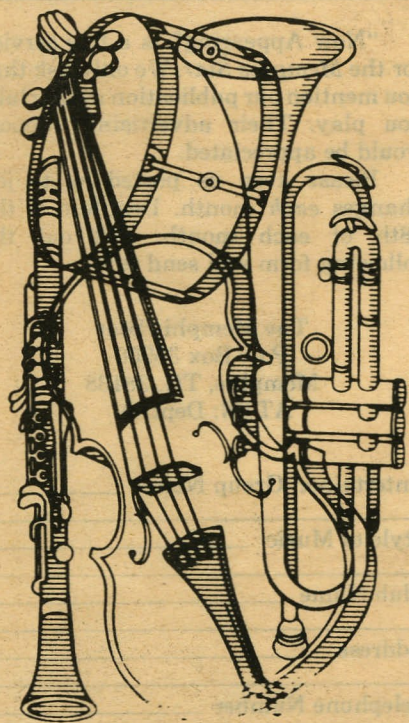
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On The Finer Side



Dr. David Evans, Professor of Music, has announced that the Southern Music Archive in Memphis State University's Music Department has received a donation of a collection of over one thousand 78 r.p.m. records of jazz from the 1930's through the 1950's. The collection had belonged to the late Earl C. Matthews, a former Memphis musician and commercial artist. Mr. Matthews was a drummer in Matty King's Orchestra and was active in the Memphis music scene from about 1950 to 1970. The collection was donated to Memphis State by Mr. Matthews' daughter, Lynda Davison and her husband Lee Davison, along with Mrs. Davison's mother, Mrs. Elizabeth Matthews. Both Mr. and Mrs. Davison have bachelor's and master's degrees from Memphis State University. They currently live in Knoxville, Tennessee. The collection represents a valuable addition to the Music Department's holdings and will be useful for research and teaching in the Commercial Music, Jazz Studies and Regional Music programs.

The Memphis State 'Cello Ensemble, under the direction of Peter Spurbeck, is now in its eleventh season and has performed at the MENC meeting in Miami Beach on April 9, 1980. The Ensemble is an integral part of the string program at Memphis State University, which also includes the Graduate String Quartet, University Symphony, University Opera Orchestra, University Chamber Orchestra, Baroque Ensemble, Collegium Musicum, Guitar Ensemble, Contemporary Chamber Ensemble, and other miscellaneous chamber ensembles.

There are nearly 400 music students in the department of Music at Memphis State University, of which more than 80 are string players. The faculty is committed to the highest standards of performance and pedagogy, and the multiplicity of cultural activities in Memphis provides a favorable environment for growth and study.

Peter Spurbeck, 'cellist, holds Bachelor of Music and Master of Music degrees, as well as Performer's Certificate, from Indiana University. A student of Leonard, Rose, Fritz Magg, Benar Heifitz, and Bernard Greenhouse, Mr. Spurbeck is currently the principal 'cellist of the Memphis Symphony, a member of the Memphis State String Quartet, and the coordinator of the String Division at Memphis State. He has served on the faculty of the Sewanee Summer Music Center since 1970 and the Paul Rolland Workshop in Westcliffe, Colorado.

He was first 'cellist of the American String Teachers Association Orchestra in Chicago (1969), Atlanta (1972), Atlanta City (1976), and Miami Beach (1980). He has led the 'cello sections of the Nashville Baroque and Classical Society Chamber Orchestra and the Nashville Symphony.

Mr. Spurbeck has performed with the Illinois String Quartet, the Swen Parson Trio, and the New Marlboro Chamber Players in the major cities of the east coast and is well known through the South and Midwest for his solo recitals and concerto performances with leading symphony orchestras. In February of 1976, Mr. Spurbeck performed in the Bicentennial Parade of American Music at the Kennedy Center in Washington, D.C. On March 8, 1981, he performed at the Delius Festival in Jacksonville, Florida.

PROGRAM

- Prelude and Fugue J.S. Bach, Arr. Hewitt-Jones
- Hymnus, Op. 57 Julius Klengel
- Divertimento Ticciani
- Allegro
- Andante Molto Sostenuto
- Rondo
- The Three Kings Casals
- Bachiana's Brasileiras No. 1 ... Villa-Lobos
- Introduction
- Prelude
- Fugue

Who's Happening

This section is set aside to let Memphis know what is happening in the careers of Memphis area artists, writers, T.V. and Radio personnel. We welcome your contributions. Articles should be 80 words or less. Articles must be received by the 21st of each month-No pictures please. Send to:

Memphis Star
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38138

Bruce Barham

Bruce Barham, artist and songwriter, has recently filmed a Cable-TV show here in town. Bruce performed six original tunes, two solos from his L.P., one with back up vocals, and three with a full band. The back up group consisted of Joe Gaston, Bass; Jim Ward, Drums; Kenny Rodgers, Lead; and Mike Bishop, Rhythm Guitar. Allan Collier and Debbie Rodgers; from Beauty and the Beats (See Music Movers P. 8) along with Laura Simmons supported vocally. The show is called "Bruce Barham and Friends." "Bruce Barham and Friends." Watch Public Access Cable for more information.

Bill Beaty (Billy & The Kid)

Memphis singer-songwriter Bill Beaty is still recording in Whitehaven at Praybay Studios. Andrew Love of Memphis Horns fame, who has recorded with such notables as the Doobie Brothers, was quite impressed with Bill's sessions. Elektra-Asylum Records is also. No signing yet, however.

Bill's band, 'Billy and the Kids' lineup includes Memphis musicians John Holland (drums) and Randy Auxier (bass and vocals).

R.W. Blackwood

Well known artist RW Blackwood has just been nominated (twice) for the prestigious "24th Annual Grammy Awards". Blackwood was nominated for the Best Gospel Album and the Best Gospel Single "Traditional". The Blackwood name has long been associated with the Grammy Awards show. The Blackwood name has been nominated 26 times. The Grammy Award has only been in existence for 26 years. No other artist in any field of music has achieved this unprecedented goal. Now! RW Blackwood carries on that great Blackwood heritage. (The Tradition Goes On). The single record that RW Blackwood was nominated for was "Let Jesus Happen To You". Written by Mike Murdock of Paramount, Calif.

Borderline

Borderline, labeling itself "Refined Rock" will be releasing two singles later this month in hopes of reaching two different markets with their original sound. This will be the sixteenth and seventeenth recording effort for the group. For those of you who know the old Borderline sound, are going to be in for a pleasant surprise.

Creed

Creed has recently reformed. There are now four members of this super talented rock group: Steve Ingle, Lead/Rhythm Guitar and Lead Vocals; James Flynn, Bass/Vocals; Chip Thomas, Drums/Vocal; Jim Rusidoss, Lead Rhythm Guitar and Lead Vocal. The group has dropped their Keyboard player and according to their listeners, they have a tighter and more unified sound that ever before. Watch for Creed in 1982.

Mike Strickland

Mike Strickland and the Double AA Band as of the first of the year will be no longer. No they're not breaking up, they're changing. Beginning January 1st, 1982 keep your eyes and ears open to the new look, the new sound of Tight Fit featuring Miss Ruthie Thompson. With a new year ahead of them, this group will be sure to reach new heights. Be listening for the New Rock sounds of Tight Fit featuring Miss Ruthie Thompson.

Zee

Zee, a super new rock group based in Memphis, will be releasing a new single in Europe later this month. The group has recently returned from an extended tour of the West Coast and are anxiously awaiting the chart action results from England. They are currently playing in and around Memphis so if you get a chance - check them out before they become "Discovered" somewhere else like so many other Memphis talents, and have to move on.

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5. SERVICES

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Happy Birthday Claudette Galigher from everyone at WLVS and WWEE.

8. Personal

Need Help? Need someone to talk to who understands? Call The Crisis Center at 274-7477. 24 hour telephone service.

9. Rip Offs

(This section is FREE, courtesy of the *Memphis Star* and our advertisers. Fill out the classified ad form and mail it to us. Send ID numbers and details/descriptions of items).

Fender Super Reverb amp stolen on Sept. 10th from Medical center. Early 1970's model on casters, Serial No.? 274-7989 anytime. \$100.00 reward.

10. Real Estate

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12. Miscellaneous

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The Music Hall Reminder !!!

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Jan. 6

Justice Rock 103 Party

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Jan. 8th & 9th

Doc Holliday
A&M Recording Artists

\$3.00 Cover



Jan. 13th

Creed
Rock 103 Party

\$1.03 Cover \$1.03 Party Prices



Jan. 15th & 16th

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Jan. 22nd & 23rd

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From New Orleans

Jan. 27th 29th 30th & 31st

Rock 103 Party on the 27th
Snow



Support Memphis Music

The Music Hall would like to thank George Thorogood & The Destroyer's, The Sheiks, Vic Vergot, Joan Jett & the Blackhearts, Jerry Lee Lewis, George Klein, Travis Wammack, Tony Joe White.

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The Memphis Bar-Kays On The Road Again

studio one Thursday night - and I had a flight at 11:30 Monday morning -and that was the first time I left the studio. With us, time is money."

Certainly, the hard work, the perseverance, has paid off. Although Alexander is by no means talking retirement, he is looking into the future, and broadening his areas of expertise. For example, he's planning a trip to Nigeria, where he'll do some feasibility studies that may result in the building of a recording studio.

"This is my nineteenth year in professional music business. I'm getting off into other areas, like the consulting thing. I have my own company, Celebrity, LTD. I have a beauty salon...so I'm branching off into other things. All this was done because of my involvement in music. I mean, music has opened a lot of doors and those that opened to me, 90% of those were opened because of my involvement in music."

Inside the Bar-Kays new album, there's a little quotation, which gives no authorship, but simply says: "When you're daring, and you think you've gone too far, you're only half way there."

Could this be a summary of the Bar-Kays musical or personal philosophy? Who knows? But it sounds good to me.

The Sound Rebound

(Sound Rebound is a new record review section of the Memphis Star. Our record reviews are somewhat different than others you may read for two reasons: first of all they deal with artists from and around Memphis, and secondly they are reviewed by professionals from Memphis area radio stations and our readers. We invite you to send us your reviews and opinions.)



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