

FREE

MEMPHIS STAR

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VOLUME 1, NUMBER 9

MARCH, 1982

Rockin' And Ravin' With Keith Sykes

By Deborah Camp

"Hump-backed whales were the last thing we were thinking about when we went to Maui," recalls Keith Sykes, sipping wine and sharing nachos with his attractive wife Jerene. He pauses reflectively, then continues: "When we left, the hump-backed whales were the last thing we thought about."

Keith Sykes and what? Hump-backed whales and where?

We're talking about a side of Keith Sykes that slips from view when he gets up on the stage and taunts us with "I'm Not Strange, I'm Just Like You." The side that writes: "She is my one true love" to Jerene on the inside of his latest album *It Don't Hurt To Flirt*.

Keith Sykes is the gentleman musician. The type of guy who'll run out of Louie's "right quick", jump into his vintage studebaker and run down the street to buy batteries for the writer who's tape recorder just died. And whose southern chivalry bristles at the mention of accepting \$3 for the Duracells.

But what was all that about hump-backed whales and such?

Last year after he and Jerene visited Maui, they were so moved by the gentle beauty of the quickly disappearing hump-backed whales, they contributed radio spots to a station in Seattle, Washington for Green Peace, an organization formed to prevent the wholesale slaughter of the mammals.

So how did we get from the subject of Memphis rock 'n roll and Sykes' new album to save-the-whales?

Talking with the Sykes', it's easy. One is quickly made aware that Keith Sykes is a man of many passions and diverse interests. Each subject he tackles with honest enthusiasm - not the gushy, twittering kind found too often in those who have been through a few interviews and is bored by any subject that doesn't deal exclusively with them - but rather a sincere, intelligent appreciation of the world around him.

An obvious object of his appreciation is his dark-haired, vivacious wife. Producer/manager Jerene Sykes owns the distinction of being one of the only - if not the only - female producer in the American recording industry. Owner of Memphis Records, Jerene Sykes is to Keith Sykes as milk is to chocolate chip cookies. (The liner love note also reads: "She has the glue to which I stick. One could say both musically and personally, 'No Jerene, No Keith'").

Keith Sykes is a classic example of a 'local boy who done good'. Born in Murray, Kentucky, the 33-year old rock 'n roller was raised in Memphis where he graduated with the class of '66 at Treadwell High School. Taking up the guitar around the same time he graduated, Sykes plunged headlong into his ambition to become a musician. Says



Sykes with a little-boy smile: "Music is the only thing I've ever done, with the exception of three months I worked as a draftsman."

His decision to follow a musical career was not from having been brought up in musical family although he confides: "I think my grandmother was related to the late Jimmy Rogers in some sort of way." His ambition was stirred by hours of listening to rock 'n roll kings - Elvis, Buddy Holly and Jerry Lee. His parents, however, must have been somewhat supportive of their son's dreams. Sykes recalls that when he was 17 years old he set out to hitchhike and travel around for a few years. His

mother let her guitar-toting son off on the expressway with these parental words of advice: "Whatever you do, have a good time!"

Over the years, Keith Sykes has tried very hard to live up to the advice of dear ol' Mom. Although his first album on Vanguard didn't exactly set the world ablaze, his last two albums have certainly ignited some promising flames. To date, he's published over 60 original songs, some of which have been recorded by artist such as Rosanne Cash, Jimmy Buffet, Nitty Gritty Dirt Band and others. For the last four years running, Sykes has had at least one

song, recorded either himself or by someone else, on the weekly Billboard charts.

His latest album, *It Don't Hurt To Flirt* (Backstreet) contains all the musical strengths Sykes has gained from 16 years of music. The title cut is feisty and sharp, showcasing Sykes' trilogy of talents as a writer/vocalist/guitarist. "My Hideaway" is a striking, exuberant tract, upbeat with a rhythmic hook that sets the listener's toes a tappin'. My choice, however, is the popular "In Between Lies" - a loose, rocking shuffle distinguished by its roller rink organ and bald-faced lyrics.

Keith Sykes' Revolving Band members - John Hampton on drums and percussion, Mike Brignardello on bass, and Mike Crews on rhythm guitar - provide those precise ingredients which makes the album a solid piece of memorable Memphis music.

Keith Sykes may well be one of those who will continue to chart the course of rock 'n roll. But his special charm is his humble self-assured attitude. He summarizes this posture in his latest album's dedication: "I'm dedicating this one to the folks in Memphis. I hope I can add a little bit to the vast musical heritage of your beautiful city."

Nice dedication, Keith. But guess what? You've already done just that. ★

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Letters to the Editor

Dear Editors, Writers, Photographers, &/or etc:

Keep up the good work! Music is Memphis's heritage (along with gambling and whoring, of course, but they are somewhat more difficult to build a tourist industry around). Memphis music could be worth ten Mud Islands as far as attracting tourism goes. Look how many people go to Newport every year. There's still plenty of good music here only people don't know about it. But then your changing that.

Appreciatively Yours
William A. Glankler

MEMPHIS STAR
VOL. 1, NO. 9

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Hi Roller What's The Scoop

Editor's Note

Perhaps you noticed that in last month's edition of *The Memphis Star*, the section entitled *What's The Scoop* by *Hi Roller* was omitted. Well around Christmas time *Hi Roller* came to me and handed in his resignation. Seems he was bored with Memphis and was off to Miami, Fla. to find fortune and fame or in his words "A very rich old lady who will shower me in bread if I treat her right - you do know what I mean about treating her right don't you Jim Bob?" (I hate it when he calls me Jim Bob.) At any rate, I gave him his final paycheck for \$21.95 and off he went. About two weeks ago I received a call from the Miami Police who asked me if I would post bail for some guy calling himself *Hi Roller*. Seems our friend had been busted by Federal Narcs for holding 50 pounds of white powdery stuff. However, lab tests proved the alleged cocaine to be nothing more than powdered sugar and *Hi Roller* was released. Upon his release *Hi Roller* busted the head of some Cuban guy that had sold him the 50 pounds of bogus fluff and was immediately jailed again for assault. I flew to Miami, posted bond, and brought our wayward son back to Memphis. Glad to have him back.

I think!
Jim Santoro

I would like to take this opportunity to thank Mr. Santoro for posting bond for me. I mean those Miami jails are not my idea of home sweet home. And yes, Mr. Santoro, I will forfeit my next 10 years salary with the "Star" to repay you - you cheap +%N*?/&*)%*!!

Hi Roller

Dear Hi Roller,

One of my friends and I have a bet going. I claim that during the 80's the group "Alabama" has had more #1 country hits than any other person or group. My friend says that it's Eddie Rabbit. Who's right?

Roger, Millington

Dear Roger,

Like would you believe you both blew it? Currently Ronnie Milsap leads the list with 7. Alabama has 5 as does Eddie Rabbit. Next time you wanna bet please let me know, I could use some extra bucks. By the way-wanna buy a few pounds of some real sweet white stuff? Cheap!

Hi Roller

Dear Hi Roller,

I've been playing and singing off and on for over 5 years. During this time I've also written a number of "Rock" tunes which are good but need "something" extra if you know what I mean, to make them commercial. Recently I started playing with a group and one of the members wants to start writing with me. Is there a benefit to co-writing and what should our royalty split be?

Eric T., Memphis

Dear Eric,

The obvious benefit to co-writing is if your partner is female, preferably attractive and you both share a little fruit of the vine while you write and one thing leads to another and.....well, you can catch my drift. Actually some people cannot write well with anyone else while others really need a partner. I have two very good friends who co-wrote the Grammy nominated song "There's No Gettin' Over Me" by Ronnie Milsap. In fact, collectively, these two guys are two of the hottest writing teams today. However, some people write better by themselves. Usually on a team one person writes the melody while the other pens the lyrics and the royalty share is 50% lyrics and 50% melody. However this is up to the writing partners. As far as the first part of your question, Man, if you feel comfortable writing with someone else and the results of your writing are good, in your mind, then co-write. Otherwise be a loner.

Hi Roller

Hi Roller

Where have you been? I've called and called. I've even gone by your apartment but your van wasn't there. Are you mad at me? Was I too kinky? Please, please call!!

Rhonda, Germantown

Man, it's good to be back in Memphis.

Hi Roller

By the way, I've just received a new supply of the booklet "Harpoon the Song Shark" from Phil Graham of BMI. Reading this is a *must* before you submit any songs anywhere. It's free - just send a self addressed stamped envelope to me c/o the *Memphis Star*.

Hi Roller



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WLYX FM-89 will be having a benefit at Pogos. The date has been set for March 8. All proceeds will go towards the operation cost of the community station.

MEMPHIS MUSIC MOVERS

Kaya and the Weldors

by Deborah Camp

When Linzie Butler attempted to form a reggae band back in the late 1960s, he had about as much success as Lester Flatt trying to do Sugarhill material.

"It wasn't the right time for reggae," understates 30 year old Butler, who has been singing and playing harmonica for years with such artists as the late Furry Lewis and other blues musicians. Before forming his first reggae band, Butler performed solo and with various groups like "Fishin' in the Dark". He has also appeared in a film.

The only original members of Kaya and the Weldors, which has split up and re-formed several times, is Linzie Butler and George Finney, who turned down a pro basketball contract to pursue his career in music.

Now the group is comprised of the two original members plus John Jones, Angelo Earl, Ronnie Moore and John Paul Reager.

Billing themselves as "reggae/rock," the Weldors concentrate heavily on mainstream reggae by such artists as Bob Marley. In addition, they are working up some original songs and are developing some non-reggae, more rock oriented music. "We're going to branch out but we still want to be known as a reggae band," explains bass player John Jones.

The group members come from



assorted musical backgrounds. Jazz, funk, folk, new wave and gospel are listed as a sampling of their diversified tastes.

But this is good, because reggae too is a compination of numerous musical influences - African rhythms, Caribbean funk, English ska and bluebeat, and the scratch guitar of American R&B. Says Butler: "The Memphis sound has had one of the strongest influences on reggae."

True. Rhythm and blues masters like Otis Redding and Sam Cooke left an indelible impression upon the evolution of this Jamaican spawn music. When Otis Redding died in the tragic plane crash that killed all but one of the original Bar-Kays, Jamaica declared a national day of mourning.

Although the Weldors have played gigs at places like Jefferson Square, Southwestern, 4 & Madison and Trader Dick's, they're still having some trouble getting into clubs. Butler believes this difficulty is due to their different musical style. "A lot of club owners are afraid to take a chance with reggae, so we are having to rock it up a little because people aren't used to hearing it."

Rhythm guitarist Angelo Earl adds: "Since I've been with the band, I've been trying to use some jazz type chord patterns, but I really prefer playing the more pure, traditional reggae."

I agree. I prefer it too. And actually, I think as more and more people are getting into reggae and its various offshoots, such as rappin'/dub (i.e. Tom Tom Club, Grand Master Flash, etc.) and "lovers rock" (i.e. Gregory Issacs, etc.), they will gain a better appreciation of the "cultural sounds" if it is not too watered down with straight American rock, or God forbid, Disco.

Butler and Earl are convinced that the music industry as a whole is undergoing some dramatic changes and that reggae is definitely part of the transition. "The music business has been in a slump because of the disco period. It spawned a lot of nobodies. You didn't have to have no feelings or nothin'. They don't know how to listen anymore. And now, it seems to be coming back real slow. It's gotta change!" says Earl, who also plays with

the band *Kilo*.

Adds Linzie: "I've been following reggae for a long time and I've noticed how its gained more and more listeners. You look back during the 1960s with Joan Baez and people like that. It started people thinking and that's what reggae is doing now, making people think. Reggae is more than just music. It's your everyday being, living, breathing... It deals with your health and mind."

Unfortunately, I can't escape the feeling that Kaya and the Weldors are torn between wanting to play hard-core reggae and wanting to be marketable. And it seems that maybe the hard reality of earning a living is winning out. Says Earl: "I pay my bills by playin' my guitar." Both Earl and Ronnie Moore play in other bands.

My disconcert with the Weldors is their over use of old rehashed Bob Marley material. To hear them play you'd think Marley was the only reggae artist who ever wrote music. To their credit, they play the music well. But they should - they've played it enough.

In concert, the Weldors play with unity and conviction. Linzie Butler is what Jamaican Rastas call a "small dreadlocks mon". He blows a fiery harmonica with such consuming energy that at times he looks as if he intends to swallow it whole. Another outstanding Weldor is George Finney, who plays a hot set of congos that would make the classic Roots Raddix band proud. Although the rest of the group is technically good, they haven't quite developed the distinctive reggae rhythm formula which is a ska-like half beat coupled with a difficult "chinka" guitar riff on each upbeat. But this is certainly no crime; the rhythm comes from a significantly different culture and it's intricate patterns take years of practice to master.

The advantage Kaya and the Weldors have in Memphis is that they are currently one of the only bands playing almost exclusively reggae. And if they'd start listening to some other reggae artists - like Pablo Moses, Dennis Brown, Linval Thompson to name a few - they could develop a unique repertoire

that would add a totally new dimension to Memphis music previously unexperienced. However, this doesn't mean that what they have to offer now is not worth getting out for. It certainly is. Their music is lively, well arranged and comes across in a tempting fashion that leaves the audience hungry for more.

And soon, I hope Memphis will see more of Kaya and the Weldors. The group is looking forward to more gigs at Jefferson Square (call the club for dates), some downtown music events, and a video tape for cable television.

Reggae has finally arrived on the national music scene. In fact, in a current issue of *Rolling Stone* it was said that last years increased sale of reggae was one of the factors that kept large record retailers afloat. Locally, reggae is just beginning to happen. And it won't be long before clubs will be looking for groups that can shank out the new sound. (When Solomon Alfred's book the Lotions, a Texas reggae group, the place is packed to the max.) Better yet, maybe some clubs will be super progressive and bring in the Weldors - and their cult following - before it becomes "the thing to do". Either way, Kaya and the Weldors, Memphis' first reggae band, will be ready. ★

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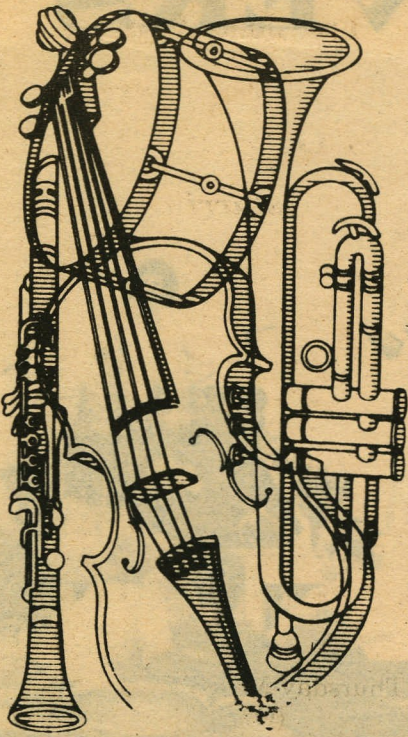
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The Memphis Symphony, Vincent de Frank, Music Director and Conductor, will present the seventh subscription concert pair of the 30th Anniversary Season on Saturday, March 6, 8:00 p.m. and Sunday, March 7, 2:30 p.m. in the Vincent de Frank Music Hall of the Auditorium. Featured guest artist will be pianist Joseph Kalichstein. Mr. Kalichstein will make his Memphis Symphony debut playing Proffieff's melodic and scintillating Piano Concerto No.3 in C. The orchestra will be heard in Rossini's Overture to "William Tell" and Symphony No.2 in D by Brahms.

A popular recitalist on both sides of the Atlantic, Joseph Kalichstein has played with almost every major European and American orchestra, including those of Cleveland, Chicago, the Vienna Symphony and Israel Philharmonic Orchestras. In June of 1981 he performed in the premiere season of Carnegie Hall Festival Concerts with performances at Carnegie Hall and the Kennedy Center in Washington, D.C.

Joseph Kalichstein's First Prize in the 1969 Leventritt was the last time a pianist was awarded the coveted honor. Prior to winning this award, he won the Young Concert Artists' Audition which was followed by a highly acclaimed New York recital. In 1968 at the invitation of Leonard Bernstein he appeared on a nationally televised concert playing the Beethoven Fourth Concerto with the New York Philharmonic.

Born in Tel Aviv in 1946, Mr. Kalichstein came to the United States at the age of 16 to study at the Juilliard School. He is married and lives in New Jersey with his wife and two sons.

A critic summed it all up recently: "To hear Kalichstein play is to fall in love with music all over again."

Memphis Oratorio Society

The Memphis Oratorio Society will present Mozart's Requiem Mass, K. 626, in two performances: Sunday, March 28 at 3:00 p.m. at St. Anne Catholic Church, 706 S. Highland, and Tuesday, March 30 at 8:15 p.m. at Harris Music Auditorium at Memphis State University. The 63-voice choir will be directed by Dr. Walter Wade. Dr. John Peterson, professor of organ at Memphis State, will accompany the performance. Soloists will be Teri Dalton, soprano; Tommy Gaines, tenor; and Charles Billing, bass.

On The Finer Side

Memphis Woodwind Quintet

The Memphis Woodwind Quintet will present a recital on Thursday, March 11, 1982 at 8:15 p.m. in Harris Music Auditorium. Members of the quintet include: Bruce Erskine, flute; Raymond Lynch, oboe; James Gholson, clarinet; Russell Pugh, bassoon; and Richard Dolph, French horn.

The quintet's program will include: Suite for Woodwind Quintet, Opus 57, by Charles Lefebvre; Prelude and Lament by Robert Brooks; Variations on a Folksong by Jan Pieterszoon Sweelinck and arranged by Ernest Lubin; and Woodwind Quintet by Paul Taffanel.

The Memphis Woodwind Quintet recently performed on February 26th at the Memphis State University New Music Week IX. Previous to this, the quintet travelled to Deland, Florida to perform at Stetson University. Accompanying them at this recital was Memphis State faculty pianist and Stetson alumni Daniel Fletcher.

For ticket information, please call the University Ticket Office at 454-2043.

Memphis State University Wind Ensemble

The Memphis State University Wind Ensemble will present a concert on Wednesday, March 10, 1982 at 8:15 p.m. in Harris Music Auditorium at Memphis State. The Wind Ensemble is directed by Arthur E. Theil. Also performing on the concert will be Memphis State's guest band, the Overton High School Band, under the direction of Merle Gartrell.

The Wind Ensemble's program will include: Roman Carnival Overture by Hector Berlioz; Muzanza by James Curnow; Kaddish by W. Francis McBeth; Montmartre March by Haydn Wood; Trevylan by Malcolm Arnold; Free Lance March by John Phillip Sousa; and Another Autumn by Memphis State faculty member James Richens, and featuring as saxophone soloist Allen Rippe.

The concert is free and open to the public.

MEMPHIS STAR EXTRA

Tommy Browder

"When Fire Gets Hot — I Get Away From The Heat"

by John Stewart

Tommy sat down on the couch, picked up his guitar and began to strum the first few bars of "What's A Nice Girl." The depth and quality of his voice was evident from the start. Swaying in and out of lyrics, and concentrating with the obvious professional intensity, Tommy had me captivated with his musical ability. To be honest it had been years since I had heard a relative newcomer on the music scene with such potential.

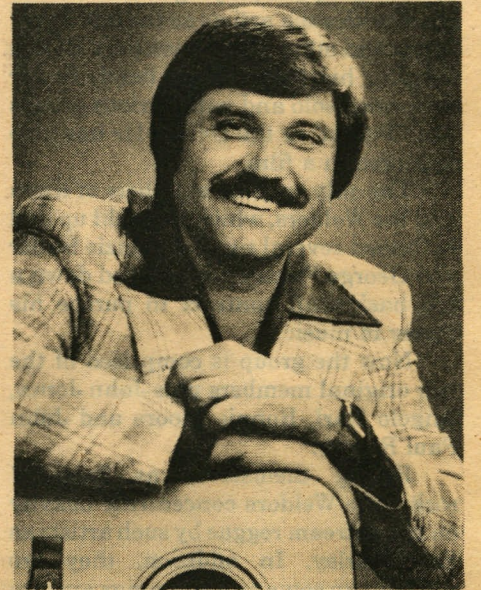
To call Tommy Browder a musical newcomer is misleading. He has been singing and playing since his grammar school days in Burnsville, Mississippi. In high school Tommy entered a large number of singing contests, winning most of them. During this time Tommy excelled in sports and was offered scholarships in football and baseball. He was even scouted by the New York Yankees baseball team.

However Tommy opted for a career in music rather than in sports.

Tommy presently has a recording contract on the N.S.D. label, a Nashville based company, with two releases - "What's A Nice Girl Like You/The Only Fool I Ever Fooled," and "Runnin' For Cover/She Never Stayed Long Enough." Mr. Joe Gibson, owner of Nationwide Sound Distributors (N.S.D.), was so impressed with Tommy's voice at their first meeting that he asked to be the producer of his recordings. After hearing Tommy myself I can understand Joe's feelings.

David Tedford of Star Promotions related the following story about Tommy Browder.

"While in the studio working on his first recording session the mixing board shorted out, the sparks flew and smoke rolled out. After things got under control we were looking for Tommy to continue. I saw him going out the door at a very fast pace and called to him. Tommy



turned and exclaimed "Man, I'm running for cover - when the fire gets hot I get away from the heat!" As a result, this statement turned out to be the title of the next song he would record."

(continued on page 9)



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Who's Happening

WHO'S HAPPENING provides current information about the careers of Memphis musicians, recording artists, and songwriters as well as TV and radio personalities. Contributions of 80 words or less must be received by the 21st of each month. No photos, please.

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R.W. Blackwood

RW Blackwood who has been enjoying a great deal of national radio chart action lately as well nominated twice for the prestigious Grammy Award, had made a one time record deal with Voice Box Records who is owned by his uncle Cecil Blackwood. Voice Box also records the Blackwood Bros. who won the Grammy Award last year for the best Gospel records. Also producing RW Blackwood's record will be his cousin "Mark Blackwood". There is a rumor that RW will have another hit bound album on Voice Box records.

Bluff City

BLUFF CITY is scheduled to release an E.P. in March containing four songs recorded at Cotton Row Recording Studio with engineer Niko Lyras. The records can be obtained from the group during any of their live performances. The songs included are entitled: "The Motion", "(She's So) Cosmo", "For Baby", and "Habitual Liar". They have previously released a single: "Tough Me/Danger Zone."

Miss Ann Crowley

Miss Ann Cowley, a former member of the Supremes is now residing in Memphis. She is creating a very pleasant and pleasing Jazz sound that has heads turning. 1982 will mark a new beginning of the real Miss Cowley, that is to say, she is now a solo performer with some exciting new and original material plus renditions which depicts the completeness of her extraordinary voice and song styling.

Sylvia Curtis

Songwriter/Country singer, Sylvia Curtis is currently recording at Phillips Studio. Look for her in the near future on the Paul Self show.

Captain Fantastic

Captain Fantastic was recently named "Good Will Ambassador of Memphis" and received a special resolution from the City Council for his contributions to Memphis Music. Along with his group Captain Fantastic and the Glitter Band is presently recording. He is being produced by Paul Pearson of CBS and Lloyd Smith of the Bar Kays.

Diane Fisher

Diane Fisher has just completed some dynamite cuts at Shoe Productions. Backed by the super group Zee, and with the encouragement of Russ Scott, Richard Orang and the Shoe family, it is clear as day that Memphis will be hearing more of Diane soon. Remember you read it First in the Memphis Star.

Gary Grog

Gary Grog has formed a new Rock band, and will be appearing around town soon. Grog has played with such notables as Bo Diddley, Albert King, Otis Rush, Kinky Friedman, Bob Weir & Bill Kroetzman (Grateful Dead), Johnny Paycheck, Corky Laine (Mountain), Jerry Jeff Walker, and others. He has a flair for bringing out the Hendrix in all of us, and is deep rooted in the sounds of the sixties.

So put on your high-heel sneakers and get ready to be set free.

Cordell Jackson

Cordell Jackson is making it on her own with her own compositions on her own label. Creating her own style of Rock a Billy, Cordell is reaching the U.S. market and is doing especially well with her L.P. in the European market. A British firm has recently been licensed to use a cut from her L. P. called "She's the one that's got it." The future is looking good for the charming lady who has persisted in the Business for over three decades.

SAFIRE

Memphis' finest new rock band has experienced a delay in the completion of their demo tapes due to sonic overload of the studio sound equipment. Once this obstacle is overcome they will break out into the Memphis Music scene. Reaction to the band's music at several private engagements has been extremely good, so be prepared for a hot new band to emerge this spring.

Kaya and the Weldors

Kaya and the Weldors will be appearing on channel 7, March 15 at 7:00 p.m. and March 19 at 8:00 p.m. Check them out for an hours worth of local reggae.

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March Tunesmith TENNESSEE GENTLEMEN

by Margaret Marple

No, the world's oldest teenager is not Dick Clark, soda fountain hearthrob of the American Bandstand era. It's Troy Castleberry of the Tennessee Gentlemen who, at a handsome 52, has no problem keeping pace with the other three bluegrass band members, all of whom are less than half his age.

"I've been real lucky, staying up all night and working 40 hours a week," laughs Castleberry. "I've even burnt out one or two of these young guys. Man I feel GOOD!" But he quickly adds with sparkling humor, "Now, my wife is a lot younger than I am!"

The Tennessee Gentlemen have been together for 14 years, starting out, as Castleberry explains "strictly as a hobby, something to do." During that time they went from casual picking and jamming to become one of the best known and respected bluegrass musicians around. With four albums and one 8-track to their credit, they annually play the festival circuit from May to October, where they usually travel between 75,000 to 100,000 miles, mostly in the mid-south and mid-west.

On the road, they're booked solid. At some of their perennial festivals they've

got contracts until 1992. We could play every night, six nights a week, if we could do it."

Ironically, the Tennessee Gentlemen still seem to treat their music as a hobby. Says Troy Castleberry, "We don't have a booking agent, we don't have anything. I come home in the afternoons and a lot of times the telephone will be ringing. I'll pick it up and somebody wants us to play. Now, after 14 years, that's what's happened, and I thank the good Lord for it."

If their ostensibly casual approach appears to be an anomaly in today's fast track, competitive music industry, it's because the need to hustle simply doesn't exist. And the primary reason it doesn't is because all four members are awesomely talented songwriters and musicians.

Troy Castleberry, the group's leader and a captain with the Memphis Fire Department, says: I've been playing since I was six years old; it's always sorta been in my blood." He plays guitar, accordion, piano and the mandolin. I "My daddy always whipped me and made me play the mandolin. I don't know why."

Red-haired Donny Catron plays guitar and is known as the Gentlemen's comic. His current, most popular cut-up is his Dolly Parton imitation which he sings and acts out to the delight of the audience.

Richard Bailey is the banjo player and attends Memphis State University. And it was Bailey who caused a bit of panic a few months ago when he showed up for their scheduled appearance in Cement, Oklahoma 15 minutes late. Never in 14 years have the Tennessee Gentlemen missed a concert or been late.



Bailey was let off the hook, however, when it was discovered that he had hitchhiked 13 miles in the rain after his car broke down.

The newest member of the Tennessee Gentlemen is bassist Ron Owen, who hasn't been around long enough to accumulate lots of stories yet, but has fit easily into the relaxed yet highly professional style of the Tennessee Gentlemen.

The Tennessee Gentlemen don't play in Memphis very much "because Memphis is not bluegrass oriented. I don't think they've been exposed to it," says Castleberry.

They do, however, perform most Friday nights during their off season, October to May, at the Tennessee Gentlemen Bluegrass Shack. This old converted building, located at 4325 Pleasant Ridge Road, was aquired 3 years ago to serve as a rehearsal hall but eventually turned into a performing center as well. It does not charge admission but does "pass the hat."

But from May until October the Tennessee Gentlemen stay on the road. "We go to places where they won't hardly listen to anything else. We'll have 14,000 people or more who'll come out to those places. That's why we play out of town!"

They would like, however, to place a few more Memphis music festivals - such as those held during Memphis in May and the Summer Schlitz Festival. With the exception of last summer's Schlitz event, they haven't been able to play major music festivals in Memphis due to contract obligations. They are also looking toward more eastern engagements in places like Virginia and the Carolinas.

Does this itchiness to play new territories and conquer new boundaries reflect a desire for a musical change as well?

"Well," explains Castleberry, "we're not strictly bluegrass. We use an electric bass. I started to use an electric bass

back about 16 years ago and we've never changed it. We were the first to pull an amp up on stage for a bluegrass festival but I didn't know any different. I just marched it up there and they didn't say anything..."

"We do lots of three part harmony stuff. And instead of being traditional bluegrass, we'll pick up on a Larry Gatlin song or Oak Ridge Boys and country cross-over. We also write a lot of our own stuff and do a lot of things that's different in bluegrass."

Their latest album *Hey, Mr. Train* (Ridge Runner Records) has been out 6 months and can be classified as country cross-over. "It has drums, steel and violins."

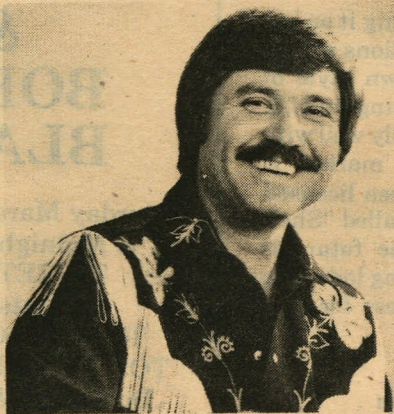
One wall of Troy Castleberry's comfortable East Memphis home is covered with over 40 various and impressive looking musical awards. They have received the highest possible awards for Bluegrass bands including Best Bluegrass Band of the year for the past four years. Castleberry has received the Best Mandolin Player of the Year since 1974 "except in 1975 when we were playing Goin' to Market and were off the circuit."

Despite all the success and popularity of the Tennessee Gentlemen, Castleberry remains completely unaffected. He says with a shrug: "I've just always loved music. I don't know, I can listen to it all." He likes opera, classical and rock music (I've never been sold on real hard rock...). He doesn't claim to be quite as fanatical about music as some of his fans, though.

"We had some people in Jeckle Island, Georgia who drove 820 miles one way for one of our week-end festivals. You know, they gotta love bluegrass music!"

But, more likely, they just love the Tennessee Gentlemen. And for good reason. They're musically tight. They're professional. They don't just play good bluegrass. They perform great bluegrass. And there's a big difference.

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Notes and Quotes

"Music is one of those things, once it's in you, it's in you. If you're a musician, you'll quit that job just to do some gigs. You'll suffer, y'know? I've had some jobs and said: 'I can't take it. Gotta play.' My parents say 'he's crazy. Don't talk to Angelo. He's no good.'

Angelo Earl, member of Kaya and the Weldors and Kilo

Memphis State University Jazz Week

Courtesy Of Kathy Joyner, MSU

Memphis State University will celebrate five night of jazz, March 2-6, 1982, beginning at 7:30 each night. Tuesday evening's concert will be held at Playhouse on the Square. Wednesday through Friday concerts will be in Harris Music Auditorium at Memphis State University. Jazz Week is co-sponsored by University Programs and the Memphis State University Jazz and Studio Music Department.

Tuesday night is designated as "PRO NIGHT" and will feature Louis Pierini and the Memphis Jazz and Blues Band; the Floyd Newman Quintet; and the MUSIC Big Band. This concert is made possible by the Local No. 71 of the American Federation of Musicians and by the Music Performers Trust Fund.

The Wednesday evening concert will feature NAJE (National Association of Jazz Educators) combos, student combos, and combos from local colleges and high schools.

The All-West Tennessee High School Jazz Band will play on Thursday night. This ensemble is made up of student from West Tennessee who auditioned to be in this select group. They will be directed by Jerry Clements, director of the U.S. Navy Band at Millington. He will also be featured as trumpet soloist. "THE HERZOG AVENUE STREET BAND" will play on Wednesday's program. This Memphis State ensemble is directed by graduated assistant, David Joyner. Admission for this concert is \$2.00

general, \$1.00 for MSU faculty and staff and non-MSU students, and 50¢ for MSU students.

Friday night is termed "CELEBRITY NIGHT I" and will include the MSU "BLUE ASCENDANCE" ensemble, directed by graduate assistant Glenn Cashman. They will also have guest soloists featured with them. The MSU Jazz Singers will perform, also, under the direction of guest artist Paris Rutherford, who is director of jazz vocal studies at North Texas State University. Admission for Friday night is \$4.00 general, \$2.50 for MSU faculty and staff and non-MSU students, and \$1.00 for Memphis State students.

The final evening, Saturday, is the "GALA JAZZ CELEBRITY NIGHT" and will feature the MSU "SOUTHERN COMFORT" jazz ensemble, directed by Gene Rush. The guest artists will be performing with this ensemble. A selected high school jazz will also perform. Admission for the final night is \$5.00 general, \$3.00 for MSU faculty and staff and non-MSU students, and \$1.00 for MSU students.

This year's guest artists include Dave Liebman, saxophone; Richie Beirach, piano; George Mraz, bass; and Al Foster, drums. The Dave Liebman Quartet will be featured on the Saturday evening concert. Liebman and Beirach will be featured soloists with the MSU ensembles on Friday and Saturday evenings.

The Sound Rebound

Record Reviews by the best critics in the Mid-South — YOU our Readers. Tell us about recordings you like (or dislike).

See page 2 for more details U. 2. October

With the release of their second album, "October" (Island Records), the quartet U2 has shown itself to be a band of sustenance rather than a group short on continuity. This latest effort is easily an equal to their first record "Boy", and in some instances surpasses it, giving hope that they might continue to create music of this caliber in the future.

When I listened to "October" for the first time, I prematurely deemed it inferior to "Boy"; however, as I continue to listen, I reversed this opinion. My initial disappointment because of the album is not as punchy as "Boy". With "October," the group has expanded its basis of simple but filled melody lines, retaining an identifiable sound while becoming more removed from the standard "Rock and Roll" pattern of most contemporaries. Comparing the first record to the second is akin to comparing infatuation to love; "Boy" sweeps over you powerfully, while "October" grows on you subtly, finally leaving a lasting impression. The new songs retain the wandering,

haunting tones of the Edges guitar work while becoming more variable in texture at their best: "Gloria," the opening song, is a prime example. Bonos' vocals have a surrealistic quality to them, rising and falling against the background, talking of literal subjects at times while making veiled references to things unseen at others. The material only weakens when a theme is maintained too long; extended past its usefulness, some passages become tiring, draining the energy built up by the previous line. Fortunately, this becomes apparent in very few instances, with "Stranger In a Strange Lane" being the most obvious. The song builds to an early peak only to bog down later, practically a reversal of the more refined material. It is possible that this is a deliberate artistic maneuver but I feel it would have been better left out.

Overall, "October" is a fine example of Rock music; although U2 has been pegged "New Wave" (a term that has in itself become increasingly harder to define), no one who appreciates excellent guitar work or intriguing rhythm should pass up giving this album at least one listen. It is well worth the time (and the price).

(U2 will be appearing with the J Geils band in March at the Mid-South Colliseum.)

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McDonald's Salutes Memphis Music

On Saturday, March 20, 1982, McDonald's will celebrate the grand opening of their newest facilities in Memphis at 2994 Poplar Avenue. The theme of the restaurant will be "McDonald's Salutes Memphis Music". The entire decor centers around music,

with special attention given to Memphis musicians who have gained national recognition. Beverly Goodwin Sousoulas, Vice-president of Advertising, Promotions, and Public Relations for McDonald's (who also designed the decor) said "Planning a decor for our Tribute to Memphis Music restaurant has been an exciting and pleasurable experience. Memphis is proud of its music heritage and we have received cooperation and assistance from so many!

For example,

....The company I usually buy our wallpaper from sent me to their competitor who they knew had a paper printed in sheet music, which is what I wanted.

All the artists who will be represented expressed their pleasure and support of our efforts to recognize one of Memphis' greatest assets - its' music.

We will really have a blending of artistic talents in the restaurant. The talents of local painter Reggie Graham are displayed in his paintings of W.C. Handy, Elvis Presley, Rufus & Carla Thomas, Blackwood Brothers, Tony Joe White, Charlie Rich, Marguerite Piazza, Jim Alexander and the Bar-Kays, Isaac Hayes, Memphis Slim, Mignon Dunn, Gale Robinson, and Ruth Welting. These are displayed along with the talents of Memphian Johnice Parker whose prints of Furry Lewis, BB King, Alberta Hunter, and Phineas Newborne will also be displayed - highlighting another artistic field of which Memphis can be proud!

Other framed LPs Covers that will appear include: Sam & Dave, Willie Mitchell, Ace Cannon, Box Tops, Bill Black Combo, Bread, Keith Sykes, Booker T and the MGs, Ebonewebb, Jessie Winchester, Aritha Franklin, Target, Sid Selvidge, Joyce Cobb, De Garomer and Key, Earth Wind and Fire, (continued on page 9)

**Support The People
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"Bar-Kays Day" In Memphis

Courtesy of Bobbie Anderson, WDIA

Wednesday, February 3, 1982, was declared "Bar-Kays Day" in Memphis, Tn. The Memphis-based group was presented with proclamations and certificates of appreciation from the office of Congressman Harold Ford, City Mayor Wyeth Chandler, County Mayor Bill Morris, and the City Council at a press conference held that Wednesday morning.

Bill Haywood, Vice-President of Polygram Records presented the group with gold albums representing over 500,000 copies sold of their latest LP "Night Crusin'."

The Bar-Kays kicked off their nation-wide tour that night before a capacity crowd at the Mid-South Coliseum.



PICTURED FROM LEFT TO RIGHT (BACK ROW) Mark Bynum, Bar-Kays; Michael Beard, Bar-Kays; Joe Lewis, Local Promoter-Polygram; Charles Allen, Bar-Kays; Larry Steele, WDIA; Bill Adkins, WDIA; Larry Dodson, Bar-Kays; Fred Jones, Star Entertainment; Bill Haywood, V-President, Polygram; James Alexander, Bar-Kays; Lloyd Smith, Bar-Kays.

PICTURED LEFT TO RIGHT (KNEELING) Tommy Young, Nat'l Rep Polygram Records; Sherman Guy, Bar-Kays; Frank Thompson, Bar-Kays; Winston Stewart, Bar-Kays.

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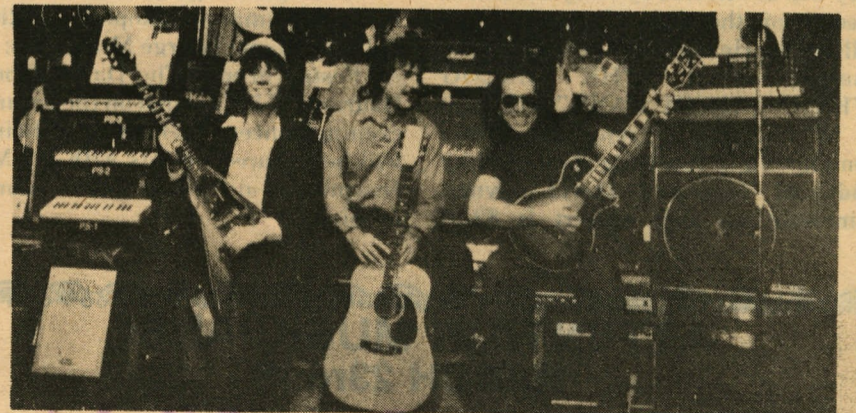
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(See the January, 1982 issue of *The Memphis Star* for a most enlightening article about an amazing Memphis talent.)

Memphis Star Extra
Tommy Browder

Continued from page 4

Back in November Tommy appeared with none other than Carl Perkins in Tupelo. The fanfare and autographs that followed kept him up most of the night.

Tommy has recently returned to Memphis after an extended tour of the southwest. Under the direction of his managers David and Jimmie Tedford and his new operations manager, Jim Lee, Tommy plans to make Memphis his new base of operations.

As Tommy himself puts it, "Memphis has always been my home town, and there is no where in the world where one could find more dedicated and creative musicians to back up and enhance my music. ★

McDonald's Salute (continued)

The Duncans, Quick, Charlie McLaine, and Larry Raspberry.

I hope the Memphis community and visitors to our city will enjoy viewing our Tribute to Memphis music restaurant as much as I enjoyed putting it together." McDonald's will also have their own version of Grauman's Chinese Theatre! Various local musicians have been asked to place their handprints in cement in front of the restaurant which will create a permanent tribute to them!

A luncheon with the celebrities will take place from 1:00 - 2:00 with awards being given from 2:00 - 2:30. At that time several of these stars will participate in the hand-signing. They will also be presented with a certificate from McDonald's thanking them for their contribution to Memphis music and a check for \$100 made out to the charity of their choice.

Entertainment will be provided during the day by the MSU Suzuki

players who are part of STEAM (Southern Talent Education Association of Memphis), George Caldwell & Company, and special guest, harpsicordist Charlotte McLain. Charlotte is the current artist-in-residence of the Mid-South Artist Program, sponsored by the Memphis Arts Council. *Charlotte is a native of Frankfurt, Indiana University and George Peabody College. She furthered her education with individual studies at Queens College in Oxford, England, and advanced with Albert Fuller at Yale University. In the summers of 1978 and 1979 she attended Aston Magna Academy of Music in New York.

For further information, contact Randa Lipman at 794-9483.

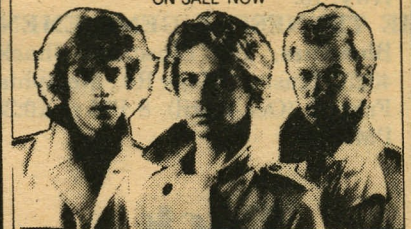
Editor Note: See next issue of the Memphis Star for photos and more information about McDonald's Salutes Memphis Music." - See you at the grand opening.

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SOUTHERN JOY, Progressive Country, Deputy Dawg Salon, 7793 Hwy. 70.
THE TENNESSEE GENTLEMEN, Bluegrass, The Bluegrass Shack, 4325 Pleasant Ridge Rd., Memphis, Fridays (Oct.-April), 8 PM to 10:30 PM

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March 9 - Secrets, Solomon Alfred's.
March 10 - Larry Raspberry and the Highsteppers, Solomon Alfred's.
March 11 - Lotions, Solomon Alfred's.
March 12 - Lotions, Solomon Alfred's.
March 12 - Lotions, Solomon Alfred's.
March 12 - U2, J.Giels, Auditorium North Hall.
March 12 - Morrocan Roll, Solomon Alfred's.
March 12 - Touche', Tony n' Jewel's.
March 13 - Lotions, Solomon Alfred's.
March 13 - Morrocan Roll, Solomon Alfred's.
March 13 - Touche', Tony n' Jewels.
March 14 - HERMAN'S HERMITS.
March 15 - The Breaks, Solomon Alfred's.
March 17 - Larry Raspberry and the Highsteppers, Solomon Alfred's.
March 18 - Morrocan Roll, Solomon Alfred's.
March 19 - Crime, Solomon Alfred's.
March 19 - Zee, Solomon Alfred's.
March 19 - Touche', T-Rocks Club.
March 20 - Crime, Solomom Alfred's.
March 20 - Zee, Solomon Alfred's.
March 20 - Touche', Varsity Inn.
March 22 - Bluff City, Solomon Alfred's.
March 23 - Secrets, Solomon Alfred's.
March 24 - Larry Raspberry and the Highsteppers, Solomon Alfred's.
March 24 - Touche', Stage Stop.
March 25 - Hotel, Solomon Alfred's.
March 25 - Touche', Stage Stop.
March 26 - Hotel, Solomon Alfred's.
March 26 - Hotel, Solomon Alfred's.
March 26 - Bluff City, Solomon Alfred's.
March 27 - The Breaks, Solomon Alfred's.
March 27 - Bluff City, Solomon Alfred's.
March 28 - Riverbluff Clan, Solomom Alfred's.
March 28 - Touche', Flanigan's/Rock 103 Night.
March 29 - The Breaks, Solomon Alfred's.
March 30 - Nexuz, Solomon Alfred's.
March 31 - Larry Raspberry and the Highsteppers, Solomon Alfred's.

Bluegrass

March 5, 12, 19, 26 - Tennessee Gentlemen, Tennessee Gentlemen Bluegrass Shack.

Jazz

March 4, 11, 18, 25 - Joyce Cobb, Jefferson Square.
March 7, 14, 21, 28 - Joyce Cobb, Western Frontier.

Reggae

March 6 - Kaya and the Weldors, Jefferson Square.

R&B

March 5, 6, 12, 13, 19, 20, 26, 27 - Raiders, Bill's Twilight Lounge.

Variety

March 5, 12, 13, 19, 20, 26, 27 - Amnesty, River City Blues Club.

New Wave

March 3 - The Breeze, Antenna Club.
March 4 - Calculated X, Antenna Club.
March 5 - Debra DeJean, Pogo's.
March 5 - The Crime, Antenna Club.
March 6 - Debra DeJean, Pogo's.
March 6 - The Crime, Antenna Club.
March 8 - WLYX Night, Pogo's.
March 10 - Naked City, The Modifiers.
March 11 - The Actors, Antenna Club.
March 12 - Fleshtones, Pogo's.
March 12 - Neon Wheels, Antenna Club.
March 13 - Calculated X, Pogo's.
March 13 - Barking Dogs - Bongos, Antenna Club.
March 17 - Calculated X, Pogo's.
March 17 - Neon Wheels, Antenna Club.
March 19 - Debra DeJean, Pogo's.
March 19 - Barking Dog, Antenna Club.
March 20 - Debra DeJean, Pogo's.
March 20 - Johnny Singer and the Hi Lites, Antenna Club.
March 25 - Cock Rock, Antenna Club.
March 26 - Calculated X, Antenna Club.
March 26 - Barking Dog, Pogo's.
March 27 - Zee, Pogo's.
March 27 - The Throbs - Barking Dog, Antenna Club.
March 31 - Joe Carasco, Pogo's.

The Classics

March 2-6 - Memphis State Jazz Week.
March 6-7 - Overture to "William Tell," Memphis Symphony, Piano Concerto No. 3 in C, Symphony No. 2 in D., recital by Joseph Kalichstein.

March 10 - Memphis State Wind Ensemble.
March 11 - Memphis State Woodwind Quintet.
March 12 - Memphis State Faculty Recital, John Stover guitar.
March 13 - Memphis State Faculty Recital, Max Huls, violin.
March 24 - Memphis State Guest Artist, Jerome Simpson, piano.
March 27-28 - Memphis Symphony, Directed by Eugene Fodor, Scherzo Capriccioso, Symphony "Mathis der Maler," Violin Concerto in D.
March 29 - Memphis State University Symphony Orchestra.
Memphis State Oratorio Society.

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Moroccan Roll is now auditioning drummers. Call Danny at 795-2030, 725-7595 or Doug at 323-5407.

Drummer wanted for southern Rock-A-Billy rhythm & blues band. Looking for a mature individual for a reforming group. Should be able to improvise. We have a practice room (with drum booth) and 4-track recording equipment. Working on original tunes and a original sound. For information call: Roy Holt Home 388-1036. Bus. 8-2 p.m. 525-1877.

Exciting, young female singer with contract, major recording company, which will release first record this month, wants compatible, reliable backup group. Music: rock, R&B, related styles. Call I. Sheft, 726-0173. Don't wait or you'll be too late.

Male singer with contract major record company, shortly to release first record, looking for backup group. Music:

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2. Business Opportunities

House note for sale - guaranteed return of over \$10,000 in 4 yrs. Must sell now. (Earn \$1000 per year). Will accept best over \$6000. Write Box G this publication for more details.

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3A. Musicians Available

3B. Media Personel Available

4. Entertainers Available

5. Services

Special Rates For Bands: 10% off on business cards, flyers, brochures. Budget Print Center, 2810 Bartlett Road, Bartlett, Tn. 38134. 382-4646. (Ask for David).

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6B. Stereo Equipment

For Sale Lafayette stereo amplifier.

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7. Happy Notes

Let the *Memphis Star* deliver your note or message with a Happy Note ad.

Congratulations Debra DeJean on your record label signing. Greg Anderson.

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).

10. Real Estate

- A. For Sale Residential
- B. For Rent/To Share
- C. For Sale Commercial
- D. For Lease

11. Vehicles

The *Memphis Star* is your auto selling vehicle, especially vans and other trucks that can be used to haul bands and equipment.

12. Miscellaneous

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