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INSIDE THIS ISSUE:

Greg Allman
Champaign
Joyce Cobb

MusicFest and
Much More!!

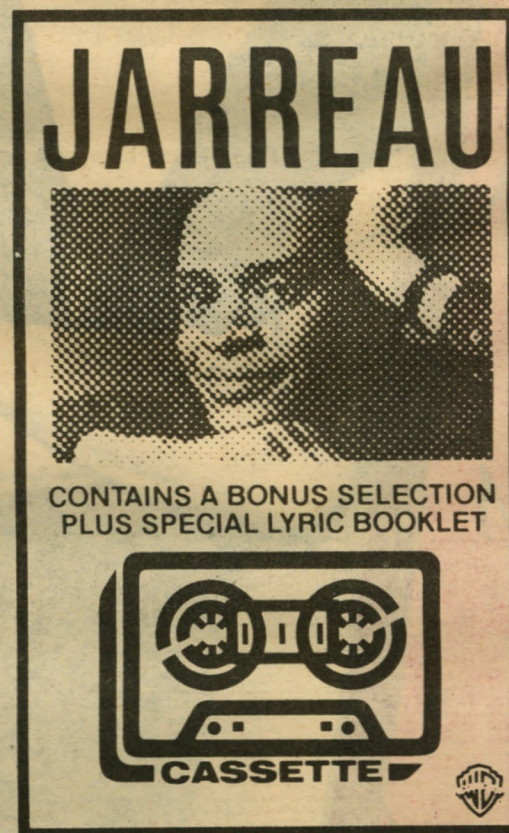
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George Clinton

cont. from Page 23

vicious bass drum, the P*Funk horns punctuating the vibe with sharp, staccato brass lines, the Funkadelic guitar army crunching, chopping, moaning, screaming, and subtly, painfully weeping, proved itself still unapproached, let alone equaled. Bootsy pranced onstage, a six and a half foot tall rhinestone Watusi in a gigantic white cape, knee boots studded with swirling electric lights, and turned the mutha out. All night constriction-melting FUNK!! "Flashlight," "Loopzilla," "Tear the Roof Off," Atomic Dog," "Knee Deep," "One Nation Under A Grove," nappy anthems played by nineteen virtuoso musicians, sung by several thousand hyper lead vocalists who stopped shouting once the whole night. To listen to a man speak a poem.

When George Clinton began speaking the opening lines of the original Maggott Brain, the crowd became subdued, respectfully listening as George Clinton witnessed to a faith that created a music of joy and truth. A lady

in the row behind me is crying. A smile on her face, trembling, arm raised high, slowly waiving from left to right. I understand perfectly, as I'm almost doing the same myself. As the piercing notes of "Maggott Brain," wail of the pain and fears of living in these strange times, in this strange place. A safe, pure feeling washes me as disjointed lines of "Biological Speculation" drift in my head. It is one of three main poems that Funkadelic is based on, and the one Clinton has just finished speaking. "Free your mind and your ass will follow." We are just a biological speculation; we're vibrating, and we don't know what we're vibrating about,...and the animal instinct in me, makes me want to defend me. Makes me want to live when it's time to die. I believe in God, though I know that law and order must prevail, but if and when the laws of man are not just, equal and fair, then the laws of nature will come and do her thang. She does not wait, she works by instinct. Survival is her thang. Do ya'll see my point? ☆

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Letters

Dear Memphis Star,

Hello my little darlings. No, I'm not gay. I'm just trying to sweet talk my way into your publication.

I'm a writer that's been turned down by every publishing house in Nashville and even a little house in Texas but I still think you cold, hardnose publishers down deep inside really long to be somebody's little darling. Well, my little darling, your dream just came true.

I really like, oh what the hell, I really love your newspaper but I think you need a Beale Street address, especially if you are going to sing Memphis Music very loud. It's one thing to sell Memphis down the river but it needs selling up the river and on both sides. A Beale Street address would put you in a position to do that.

What if Mr. Handy had written a song called "The P.O. Box 38956 Blues?" Do you think there would be a

statue of him down there on Handy Park? No. There'd be a statue down there in handy Park of Boss Crump or somebody like that.

Memphis has every right to be proud of her musical past but don't rest entirely on past laurels. Keep on singing, my little darlings.

Sincerely,
Charley Raww

P.S. OK, so I need a Beale Street address but I can't afford it either.

EDITOR: Thanks for the words of encouragement, sweetcakes. Unfortunately, that Beale Street address would be nice but so far no one has left that big bucket of moolah that would be needed to put us there. Have any suggestions? By the way, why don't you send us one of those articles that everyone else turned down. We're not that hardnosed!
d.c.★



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Gregg Allman: A New Era

by Mike Pendergrast

Why is it that for the last six years or so every time you've picked up an article that had anything remotely to do with the Allman Brothers Band, it was mainly concerned with drug imbibing, stormy marriages, conflicts among band members and other daytime drama stories? Maybe it gives people something to talk about, but we won't concern ourselves with that now. Besides, it's none of our business anyway. What we will be concerned about in this little article is what the Allman Brothers Band always intended

for us to be concerned with, and that is pure unadulterated music.

O.K., all you true blue and red, bars and stars rebel flag blooded Americans, take a two minute break here and say to yourself, "This guy's crazy as hell, the Allman Brothers Band has broken up." How right you are. They have broken up, and I am crazy as hell for being the biggest Allman Brother fan north of the equator, this type of news should have been devastating to me, that is until I saw what they have to offer us now. We now have the best of both worlds. On the one hand we have the Betts-Leavell Band with former Brothers Dickey

Betts, Chuck Leavell, Rook Goldflies and Butch Trucks forming the nucleus; and on the other hand we have the Gregg Allman Band with Dan and Frankie Toler joining Gregg to form that totally separate musical entity. With these seven gifted musicians forming two bands, the news of an Allman Brothers Band break-up is not devastating in the least, but rather brings tidings of great joy to the faithful followers of the premiere rock band of the 70's.

"The fact that the Allman Brothers started to conflict artistically was what led to the demise of the band," recalled Gregg after his recent superb show at Solomon's, "but that's not to say that there was any malice involved in the break up." The fact that the Betts-Leavell Band is a mixture of country and rock laced with a delicate taste of jazz, while the Gregg Allman Band is still that hard-driving Southern boogie

locked in," Gregg explains, "when all of a sudden these two (blood) brothers got up on stage, one with a tenor sax, the other with a trumpet, and started playing with us." "Those two guys had charts of, and knew every song that I'd ever had anything to do with, so I've got no choice but to hire them." If it works out, it should add a nice touch to a sound that is already as refined as a band that has been playing together for 10 years rather than 10 months.

There are those who will say that Gregg Allman is on his way out of the limelight, that he has been reduced to playing small night clubs because he can't draw the big crowds anymore. But Allman explains it as a case of economic factors, as well as being advantageous in the long run. "People just don't have the money to put out on shows in big arenas now except for the top of the chart bands. Aside from that

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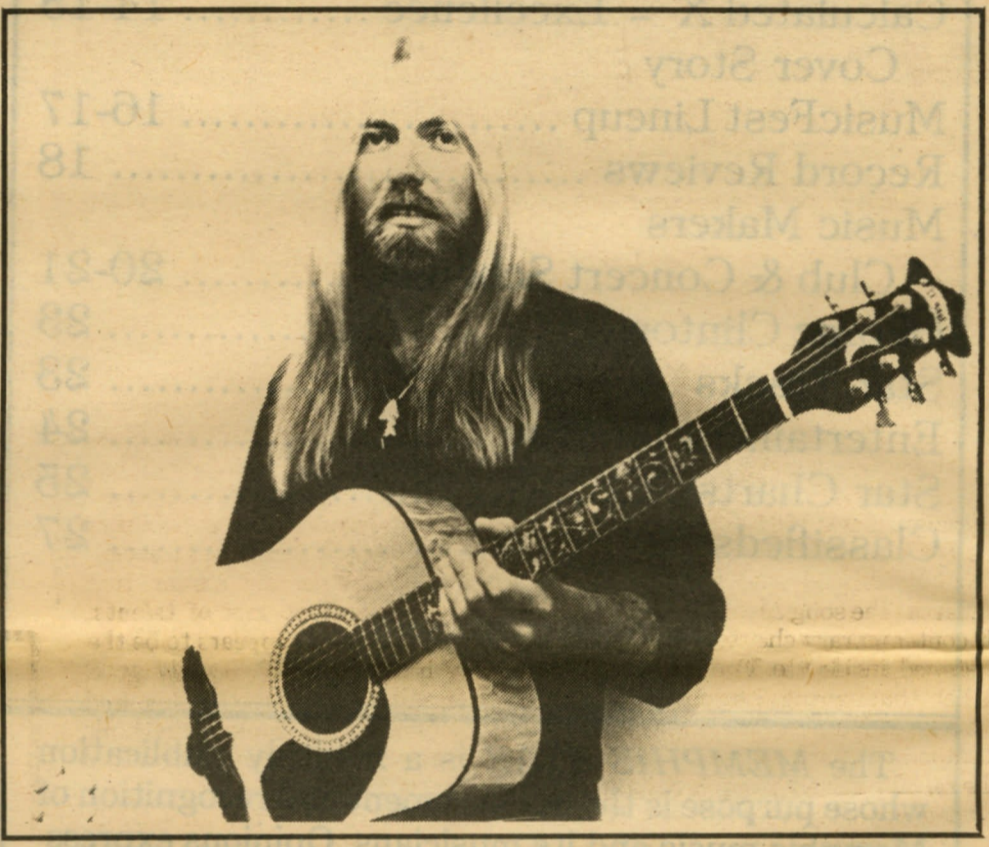
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and blues is living proof. The point is that both bands are doing successfully what they could not do together towards the end of their relationship. And that is please all their fans at the same time. The changes in musical style that the Allman Brothers Band attempted on their later albums is what caused the critics to shun them, but this new arrangement should put an end to all of that.

Perfection is the key to the Gregg Allman Band and anyone who saw their show here in February will vouch for that. Will Allman's voice sounding more powerful and easy flowing than ever before, added to the sometimes melodic, sometimes hard jammin mingling of Dan Toler's and Bruce Wails' guitar work, the deep-driving sound is very reminiscent of the Duane Allman era of southern rock n roll, of which perfection was also a key factor. When this sound is blended in with the usual Allman style of heart-pounding bass along with heavy handed but tastefully done percussion, the result is as compelling as anything that an Allman Brother fan has come to expect.

The band was started in June of 1982 with Allman and the two Toler brothers actually forming a partnership, and was assumed to be complete until a recent concert date in Athens, Georgia. "I thought we had all the band members

aspect of it though, playing smaller clubs gets us close to our fans and them close to us, whereas in a big arena you're separated from the audience and put above them." As for the economic factors, the band is working on that now. With talks already on with several record labels and the groundwork of an album laid, the band is content to enjoy the club circuit and wait for "that song" that will put them in the driver's seat for a recording contract.

The wait looks like it has done a world of good for Gregg and the boys. They now resemble an ambitious young band that is paying its dues, on the verge of their big break and enjoying the hell out of it all.

Gregg left Memphis with these words of wisdom, "Don't forget to boogie," and it's very evident, that is one thing the Brothers have not forgotten how to do. ☆

Star Charts

Memphis' Hottest LP's

ROCK

1. (6) Frontiers - Journey
2. (2) Kilroy Was Here - Styx
3. (★) Kinhspracy - Greg Kihn Band
4. (21) The Final Cut - Pink Floyd
5. (19) Pyromania - Def Leppard
6. (★) Let's Dance - David Bowie
7. (1) H2O - Hall and Oates
8. (23) After the Fire - After the Fire
9. (22) Golden Age of Wireless - Thomas Dolby
10. (★) Cuts Like A Knife - Bryan Adams
11. (4) The Distance - Bob Seger
12. (★) Plant P - Planet P
13. (11) Money and Cigarettes - Eric Clapton
14. (24) War - U-2
15. (★) Living In Oz - Rick Springfield
16. (★) Never Surrender - Triumph
17. (5) Cut - Golden Earring
18. (10) Built For Speed - Stray Cats
19. (★) Cargo - Men At Work
20. (9) Business As Usual - Men At Work

COUNTRY

1. (★) John Conlee GTS - John Conlee
2. (8) American Made - Oak Ridge Boys
3. (21) Country Classics - Charley Pride

4. (23) Keyed Up - Ronnie Milsap
5. (★) It's Only Rock & Roll - Waylon Jennings
6. (1) The Closer You Get - Alabama
7. (2) Wild & Blue - John Anderson
8. (22) Yellow Moon - Don Williams
9. (3) Strong Stuff - Hank Williams, Jr.
10. (13) We've Got Tonight - Rogers/Easton
11. (★) Shine On - George Jones
12. (★) Some Memories Don't Die - Marty Robbins
13. (4) It Ain't Easy - Janie Frickie
14. (7) Poncho & Lefty - Haggard/Nelson
15. (6) Waiting For the Sun - Ricky Skaggs
16. (11) Radio Romance - Eddie Rabbitt
17. (16) Tougher Than Leather - Willie Nelson
18. (19) Mountain Music - Alabama
19. (9) -1 Cowboy - Marty Robbins
20. (18) Personally - Ronnie McDowell

R&B

1. (3) Thriller - Michael Jackson
2. (1) Lionel Richie - Lionel Richie
3. (19) Love For Sale - The Whispers
4. (★) A Lady in the Streets - Denise LaSalle
5. (★) Kashif - Kashif
6. (23) You and I - O'Bryan
7. (21) Jarreau - Al Jarreau

8. (12) Too Tough - Angela Bofill
9. (2) Power Light - Earth, Wind and Fire
10. (18) 1999 - Prince
11. (5) Propositions - Bar-Kays
12. (4) Forever, For Always, For Love - Luther Vandross
13. (★) To the Max - Con Funk Shun
14. (★) Modern Heart - Champaign
15. (11) Sue - Bobby Rush
16. (6) Computer Games - George Clinton
17. (8) The Rhythm and Blues - Z.Z. Hill
18. (★) One - Steve Arrington
19. (16) Chaka Khan - Chaka Khan
20. (10) Midnight Love - Marvin Gaye

NOTE: This information was assembled thru the Courtesy of the following radio stations and record stores.

WMC-79, Memphis
K97, Memphis
Rock 103, Memphis
WDIA, Memphis
Record Stores:
Pop Tunes, Memphis
Boss Ugly Bob's, Memphis
Peaches, Memphis
Sound Warehouse, Memphis

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As a special treat, the Opry presented the Osborn Brothers last month and were fronted by Timberline and Southwind. As always these groups were followed by, as Doug says, "anyone who has enough nerve to take the stage."

For anyone interested in playing bluegrass music, the Opry provides free guitar, banjo, and mandolin lessons at 7:00 every Monday night.

If your tastes also include country music, there is the Country Harvest show at 7:30 every Saturday night at the same location. Just as for the Opry, admission is free and everyone is invited.★

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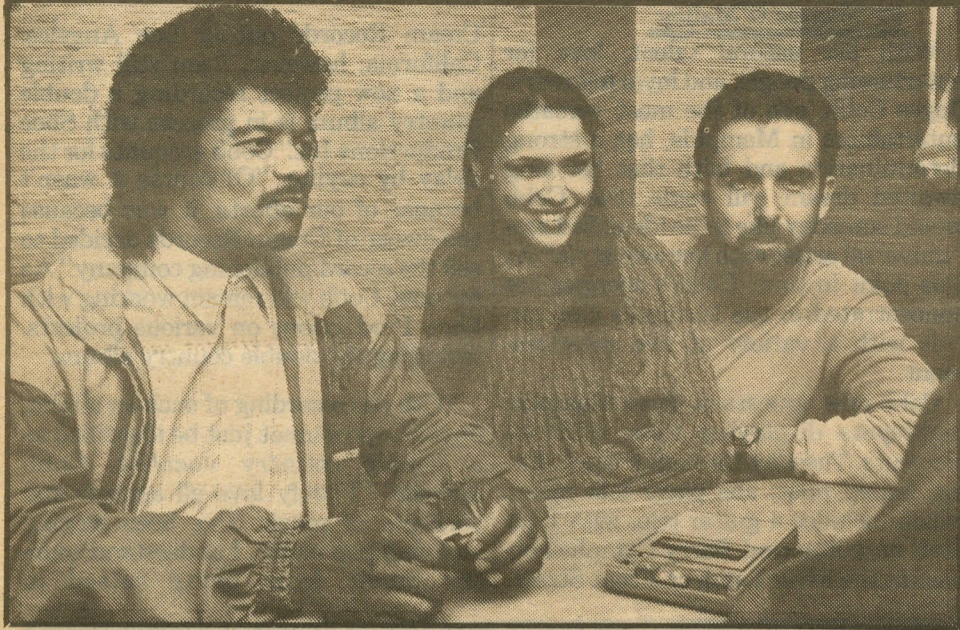
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Champaign Trys Again A Memphis Star Exclusive



On a whirlwind promotional tour for their latest LP *Modern Heart*, pop/soul group Champaign spent a day in Memphis last month doing interviews and paving the way for a concert tour later on this year. Riding high on the success of "Try Again," the CBS recording artists say they are knocked out by the response they have received.

"The people have just been fantastic," says female vocalist Rena Jones, "the song is on both the pop and soul charts and is doing well in both markets."

This is not the first crossover hit for Champaign. Their 1981 debut LP *How Bout Us* released a single by the same name that jumped onto the pop and soul charts. The song also landed on the adult contemporary charts of *Billboard* and stayed inside the Top Ten of the soul list that spring, underscored by two weeks at Number One on the adult contemporary chart.

The racially mixed group is delighted that their appeal has no barriers. Says lead vocalist Paulie Carmen, "We come on like the League of Nations." Adds Michael Day, guitarist, songwriter and keyboardist for the group, "I like the transition into urban radio, which is the recognition that whites listen to black music and blacks listen to white music. To call music black or white is almost

pointless, there can be a wonderful co-existence."

The group gets its name from their hometown Champaign, Illinois. There they own a 24-track recording studio that Michael Day started in the mid-70s. Known as Creative Audio, the group also makes commercials, jingles and works on other projects in addition to their working with each other.

Coming from a variety of diverse backgrounds, from pop to gospel, the individual members found they all had something in common. Voices that blended and songwriting capabilities that complimented each other's style.

Modern Heart is an album that reflects this excellent mix of talents. Though "Try Again" appears to be the runaway hit on this LP, equally good are such cuts as the reggae inspired "Cool Runnin'," the funky, rhythmic "International Feel" and a beautiful acappella "Walkin'."

Needless to say, Champaign is thrilled about the success they have already had with their newest album. Says member Leon Reeder: "We had a dream that someday we'd make it and now it's coming true for us. And we'd like to say that if you have a dream, stick with it and just possibly, it might come true for you too!" ☆

BlueGrass

Bluegrass Notes
by Gerry Wiseman

Bluegrass fans, take notice—the Lucy Opry is alive and well at a new location. During its sixteen year history the Opry has moved four times before finding its new home at 2984 Harvester in the Union Local Hall #988, directly across from the International Harvester plant in North Memphis.

The Opry was formed in 1967 when Doug Cole and Joe Taylor took over what was a floundering C-and-W plus bluegrass show at an abandoned schoolhouse on Pleasant Ridge Road in Lucy, Tennessee. Since then, the Opry has changed its format to strictly bluegrass, and has performed for six years on Fite Road in Shelby Forest and for two years on Raleigh-Millington Road. The Opry is now held every Friday night from 9:00 until 11:00 or 12:00, depending on the size of the crowd. It consists of strictly family entertainment, and the pickin' and tight vocal harmonies are provided by groups such as Carl Collins and the Down Home Grass, Southwind, and Doug's own Dixie Bluegrass Boys. No alcohol is allowed, and admission is free.

When asked how old he was when he began the Opry, Doug would only comment, "I was a heckuva lot younger than I am now."

cont. on page 25

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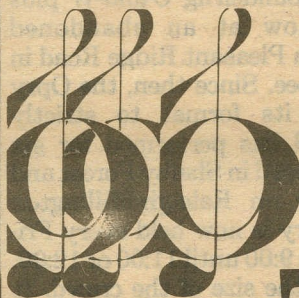
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Joyce Cobb Keeps It Moving

by Maggie O'Malley

With her natural talent, love for entertaining people, and loyal followers, Joyce Cobb, one of the most versatile entertainers in Memphis, has a strong determination and faith that her long awaited dream will come true. Cobb would someday like to be identified as a "universal artist with her own style." At this point in time, Cobb's energies are concentrated in the Memphis club circuit with a variety of live entertainment.

Cobb now appears at three Memphis nightspots displaying three different elements. Tuesday through Friday, during happy hour, she plays folk music which includes a guitar trio, with Rick Steff on guitar and Barry Campbell on bass at the River Latch on Front Street.

Cream Records out of Los Angeles, California; however, I am still writing and a new project recording a double country album is in process with Shoe Productions Inc.' Cobb accounts for the delay by saying, "Of course it wasn't because of our efforts, it was because the owner of Cream Records decided to sell the record/publishing company." As for now, Cobb will remain working with Shoe Productions on various projects, including the double country album.

With the recording of such an album, Joyce Cobb cannot just be identified as a female country vocalist. Cobb defends, "I truly love all aspects and concepts of music. I've been writing rock and pop music, I understand country music from being raised in



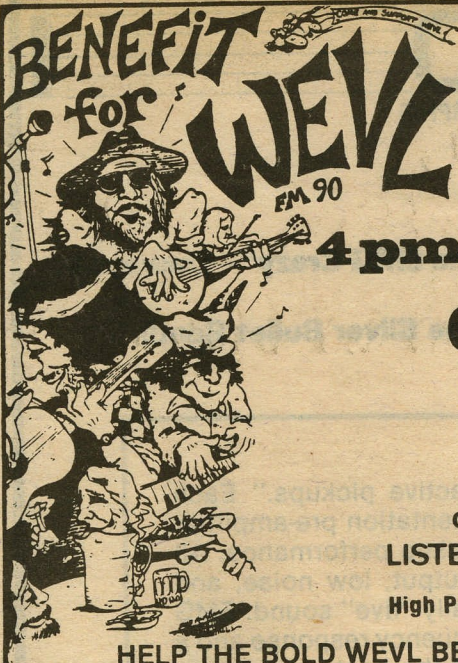
Here, Cobb gets a chance to do her own thing with her guitar, something she really enjoys. Every Thursday night she performs at Jefferson Square with the 'Original Hot Fun Band,' a five-piece group consisting of Gene Nunez on guitar, Dave Smith on bass, Lannie McMillan on saxophone and drummer Steve Potts. Joyce Cobb and Hot Fun originated in 1979 when she began recording at Shoe Productions Inc. You name it, they can play it! Throughout May, on Friday and Saturday nights, Cobb appears with a Jazz Trio at Bombay Bicycle Club with piannist Steve Ross, bassist Barry Campbell and drummer Steve Potts.

Anyone would have to admit, Joyce Cobb is a busy woman. She also devotes five hours of her week to WEVL, a community supported radio station.

Although it has been two years since Cobb has recorded her third single, she explains, "Consequently, after a two year period we lost a record deal with

Nashville, and of course I have a strong background in jazz because my parents were into jazz."

To market a record, a production company looks for a certain style, either rhythm and blues, pop, jazz or blues. An artist must be certain as to what type music or what category identifies the music being produced. Cobb enjoys her freedom as an entertainer engaging in live production. "I've always felt good on all these musics, I've never had any problems presenting music to listeners." Her writing leans toward the pop element more so than the rhythm and blues element. Cobb was raised in a Catholic environment and was not exposed to black gospel which is a disadvantage to her because it limits her approach to rhythm and blues. Cobb has no doubt that she could record a rhythm and blues record, "I don't seem to have the church approach and the gospel vocal ability, but it would be ac-



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Funkadelic At The Ultimate Hump



by Tony Jones

Success is a treacherous vamp. If not watched closely, success will turn on you, engulfing your world until it seems as if you're not your own nucleus anymore. But this pressure is actually a friend. When your face is pressed flush against the wall by the pressures of life = business, and at your back every angle of peace is obstructed by sinister problems, the crystal equation of YOU is instantly illuminated. Whether you respond by folding into yourself, letting the frowns drain your spirit dry; or turn around, grinning slowly, and very seriously, and proceed to bloody your hands, that moment is the sum of your existence.

They Said Funkadelic Was Dead

The announcement of George Clinton and the Parliament*Funkadelic All Stars tour, and Memphis appearance, struck home bluntly. That meant Funkadelic was touring!! On what will prove to be their most important mass exposure since the Mothership Connection tour. It's been a long, ugly time leading up to this one. It would be either the a nail in the entombing of the P*Funk empire, or the eradication of any questions of mettle. But it's much deeper than that. On trail is the question of the love of a *music*. A very essential music. A very personal music. Nappybrain music.

Funk music is the song of the generation haunted by the ghost of the dead revolution; homogenization. It is called, "Funk," because Mississippi is South Africa's first cousin, and far from unique. A scathing fact that is being forgotten as niggers plunge headlong into the mainstream. Only to find that the mainstream is a slipstream. Consequently, there are many translations, many visions. But only one *pure* funk

music exists. Funkadelic music.

At last count over thirty-five musicians, singers were melded together under the auspices of ParliaFunkadelicmenthang Inc. Guided by the genius concepts of the one George Clinton, ably assisted by his main funkspirator Bootsy Collins, this musical tribe blossomed under the Doctor's formulas and theories to sell over 40 million dollars in records over a five year span. Funkadelic is the root of that tribe. But figures never tell the story.

Funkadelic produced the most provocative, apt body of American nigger music of the seventies. Hard, direct, linear truths exploring life as subjected to Babylon's indoctrination. The pains, gifts, phases, fun and dangers. Want to hear a pure love song? Listen to Cosmic Slop, a song telling the story of a son hearing his mother, a whore, praying for a little mercy when she dies. Get my drift? Funkadelic never hedged. Even when it was straight out funk for fun: "One Nation Under A Groove," "Standing On The Verge of Getting It On," "Atmosphere," really too many to list here. Because if I start trying to list them here, I'll start thinking about the serious performances Funkadelic puts on wax. Bernie Worrell's howling, whispering keyboards, the guitar choir, those nasty, nasty vocals singing that stuff too cool, too honestly freaky. It all emanated and adhered to its basic concepts, unbounded sound, free of the constrictions of image and art by textbook. The gist of the hard times that seemed to choke the whole Mob. But the death rumors were foolish, and very premature.

George Clinton records for Capitol Records now. Warner Brothers was attempting to funk with concepts and thangs so the Doctor had to sidestep his business to friendlier product emissaries. According to the New Funk

Times, an in-house publication, it took eighteen months of litigation, headaches, temporary defections, and LAWYER FEES, to keep the concept whole. It still isn't quite settled, but most of the crap is over, thank funk. And the grimy three-year period to overcome the commercial dreck. Most importantly, Clinton got clear with the Funkadelic catalog intact. Free again, he parked the Mothership at Capitol. went into his lab and started mixing again.

Sole Practioner

The first album to emerge from the regrouping is George Clinton's first self-titled album, "Computer Games." It's a wild, hot album, mostly just funk for fun, but still purely funky. "Loopzilla," for instance. Only Kidd Funkadelic could even think of such a title, and then translate it into music. He splanks, splices, dissects and satirizes the last five years of funk, lashes it together with a flaming itching synthesizer, putting that P*Funk edge to it, and then closes that book. That's his privilege. Clinton wrote the bulk of the book, so he can play with it as he pleases. For any doubters, the brew he mixes on the album's second side speaks a little more deeply. A screaming, manic vocal over flicking guitars, bomb-dropping synthesizers, and a clean piano licks powers the title cut sonic face-slapping groove. Clinton daring everybody from Rick James to New York City to funk with him. Then he explains, and fades his boast with Atomic Dog's deep, deep, deep, nasty, backwards-bass-plucking groove. That's why funk is so important, one word with the right connotation and emphasis, explaining the tenor of life under Bonzo. Damn straight it's DOG out here. Free alterations smooth, crisp

croon and smoking sax follows, clearing the air for the album's best track, "One Fun At A Time." But the most welcome moment of Computer Games lies on the first side, encased in the eerie, insistent, voodoo refrain of "Get Dressed;" the Funk Mob repeating, "I'm ready, I'm ready..."

Head Cleaning Time Again, Thank Funk

I knew tonight's concert was going to be *real* the moment I took a good notice of the stage set-up. Or should I say lack of "set-up." No curtain, flashpots, hydraulic lifters, Mothership module, giant skill—just a minimal light tower, one drum stand, mikes, amps and monitors. That was the first clue. But the thing that really blew my apprehension was the position of the stage itself. It sat nearly in the center of the main floor. So I knew it was going to be a hot concert, but not TOTALLY DEEP.

Deeper than can be expressed. Funkadelic was so hard I shed all my professional detachment, stuck my note recorder in my pocket and got totally indiscreet. That's just what kind of night it was. The crowd was maniac, so glad to be P*Funkin again, it took control of all lead vocals. And did an excellent job. Starting when keyboard wizard Bernie Worrell opened the show alone, playing the melody of the P*Funk anthem, the crowd sang loudly and fervently: "Make my funk the P*Funk, I want my funk uncut. I want the BOMB, the P*Funk, don't want my funk stepped on!!" There was even a dance throw-down happening. About a dozen youngbloods were getting straight off: spinning, doing splits, cartwheels, the Pop, the Dog, the Robot, just clowning with the joy of dancing on the One again. Sho' felt good. Dennis Smith's

cont. on page 27

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 May 11&12 - Bluebeats - Solomon Alfreds
 May 17 - Bluebeats - Jefferson Square
 May 24 - Bluebeats - Jefferson Square
 May 31 - Bluebeats - Jefferson Square

THEATRE/MUSICALS

May 1-8 - Deathtrap - Theatre Memphis
 May 17-22 - An Evening With Mark Twain - Gaslight Dinner Theatre
 May 20-28 - Close of Play - Theatre Memphis
 May 24 - May 31 - Man of LaMancha - Gaslight Dinner Theatre

TOP 40

May 9-14 - Player's Playmates - Captain Bilbo's
 May 16-21 - Player's Playmates - Captain Bilbo's

VARIETY

May 2 - Danny Green/Greg Redding - Solomon Alfred's
 May 3-6 - Joyce Cobb - River Latch (Happy Hour)
 May 4 - Eric Johnson - Madison House
 May 5 - Joyce Cobb & Hot Fun - Jefferson Square
 May 5 - Amnesty - Dooley's
 May 5&6 - Freddy Hubbard - Madison House
 May 6&7 - Joyce Cobb - Bombay
 May 6&7 - Sundance - Chase-Me-Charlie's

May 6 - Amnesty - Western Frontier
 May 6 - Surprise - New Centurion
 May 6&7 - Mike Crews - Solomon Alfred's
 May 7 - Banda - Madison House
 May 7 - Amnesty - Western Frontier
 May 8 - Fine Line - Jefferson Square
 May 9 - Danny Green/Greg Redding - Solomon Alfred's
 May 10-13 - Joyce Cobb - River Latch (Happy Hour)
 May 12 - Joyce Cobb & Hot Fun - Jefferson Square
 May 13&14 - Joyce Cobb - Bombay
 May 13 - Amnesty - Western Frontier
 May 15 - Fine Line - Jefferson Square
 May 16 - Danny Green/Greg Redding - Solomon Alfred's
 May 17-20 - Joyce Cobb - River Latch (Happy Hour)
 May 19 - Joyce Cobb & Hot Fun - Jefferson Square
 May 19-21 - Calton Phillips Band - Solomon Alfred's
 May 20 - Amnesty - Western Frontier
 May 20-21 - Joyce Cobb - Bombay
 May 21 - Amnesty - Western Frontier
 May 22 - Fine Line - Jefferson Square
 May 23 - Danny Green/Greg Redding - Solomon Alfred's
 May 24-27 - Joyce Cobb - River Latch (Happy Hour)
 May 26 - Joyce Cobb & Hot Fun - Jefferson Square
 May 27 - Amnesty - Western Frontier
 May 27&28 - Joyce Cobb - Bombay
 May 28 - Amnesty - Western Frontier
 May 29 - Fine Line - Jefferson Square
 May 31 - Joyce Cobb - River Latch (Happy Hour)

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****This new section is for Memphis musicians who NEED WORK. To be included on this page, complete the following and mail it with \$5 to: Memphis Star, Entertainers For Hire, P.O. Box 38956, Memphis, TN 38138. All right, no more excuses, get off your duff, get a haircut, send in this coupon and GET A JOB!!!

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quired easily with a very strong producer."

The merging of music today allows room for writers and musicians to expand. Cobb feels good about this trend. "I think it's good for black artists, because if they wish to pursue a pop element in their music, they have better chances now to be exposed to white stations," and adds, "This is a good sign in American music right now." Cobb is a believer in whatever makes you feel comfortable. She currently recorded a "new wave demo" at Cotton Row Recording Studio. "I went in and I did it, it felt good. If the song is good, and if the track is good, and it's happening, I just never seem to have any problems in zeroing in on what the producer wants. Maybe it's because I am a Gemini or maybe it's because I can identify with many things in this business."

Joyce Cobb can identify with writer/character artists. Believe it or not, she compares her own goals to Bob Seger's achievements; "He manages to hit the charts, he is his own person within his own style. That's the goal that I wish to achieve and of course the only way to do this is to keep writing and performing and get it on record as much as I can."

"We need the clout to get it out."

As far as recording and record distribution, Joyce Cobb emphasizes, "You can't beat Nashville, no way!" But Cobb chooses to stay in Memphis because she feels more relaxed here and Memphis allows her to display more versatility. Cobb admits, "Memphis fits my needs right now, more than Nashville. I would like to stay in Memphis and make everything happen out

of Memphis; even though I can't get around major cities, I can always live, write, perform and try my new things in Memphis." Memphis has been Cobb's home for seven years. On the other hand, "There doesn't seem to be enough recording distributions coming out of Memphis. We need the money it takes to get the distribution here, not the producers. The art, talent, musicians, pickers, engineers and producers are all here and well qualified, it's just that we need the "clout to get it out," says Cobb. A lot of Memphis artists are developing their own independent labels, which is a good sign, and according to Cobb, "Little independent labels may one day lead to major label deals!" Joyce Cobb promises, "Memphis music is not going to die. The Beale Street project is definitely the "new frontier." Cobb suggests, "If the musical aspect of Beale Street is exploited properly, I can't see where it would go wrong. It would definitely be a tourist attraction."

This day in time, anything goes in the music industry. New trends or no trends! Cobb carefully filters her efforts in the right trends. "I think I'm on the right track, I don't think I'm wasting time. My need right now is to find a producer who can take an interest in me to the point of developing a style and getting it a company that will distribute my whole self as a musical entity into the world. And that's the hardest."

Most of Joyce Cobb's writing goes through Shoe Productions Inc. "She is one of the most talented, singer/musicians to come out of the Tennessee area and has the most versatile talent of any artist in Memphis," according to Phil McGee, Engineering Producer, Shoe Productions Inc.

Joyce Cobb feels fortunate being part of the music business. She has always been able to make her livelihood in music. Because of her versatility, her integrated followers grow. "Black and white, young and old, I am fortunate to have these elements as followers, merely because of my versatility. The fact that I can sing a Peggy Lee song, then I can turn around and sing a Bob Dylan song, and then I can turn back around and sing a Prince song; for live presentations, this is excellent, but it confuses record companies. It is much easier to make one concept as opposed to many." Sometimes Cobb feels guilty when performing, because she enjoys her work so much that it's not like work for her, but at the same time she complains, "The only thing I don't like about me right now, is the discipline in my musicianship. I feel that anyone that wants to master their instrument should practice every day. I do not practice every day. Most of my energy goes to rehearsal with the bands that I am now performing with."

Cobb elaborates on the music industry in a competitive sense by emphasizing the respect, admiration and unification among contemporaries; however, "It is a very competitive situation when it comes to marketing the product, but as far as the artistic aspect of the music business, one good writer respects the other."

"I Love Ms. Pac Man"

When and if the 34-year old, unmarried Joyce Cobb has any free time, she more than likely can be found at the nearest video arcade. Yes, Ms. Pac Man is one of Cobb's closest friends! "I love

Ms. Pac Man," Cobb chuckles.

In a class by herself, Joyce Cobb continues to 'Rock the Memphis Casbah!' "To be a stylist is my goal in the music industry. To create my own identity. The only way I can do this is to run into good material from others that can bring that style out or write it myself. This approach takes a little longer, but I want to become a stylist," confirms Cobb, "However, my main drive right now is to keep these clubs going and to always have fresh material recording. I feel that I have a free door open to major studios here."★

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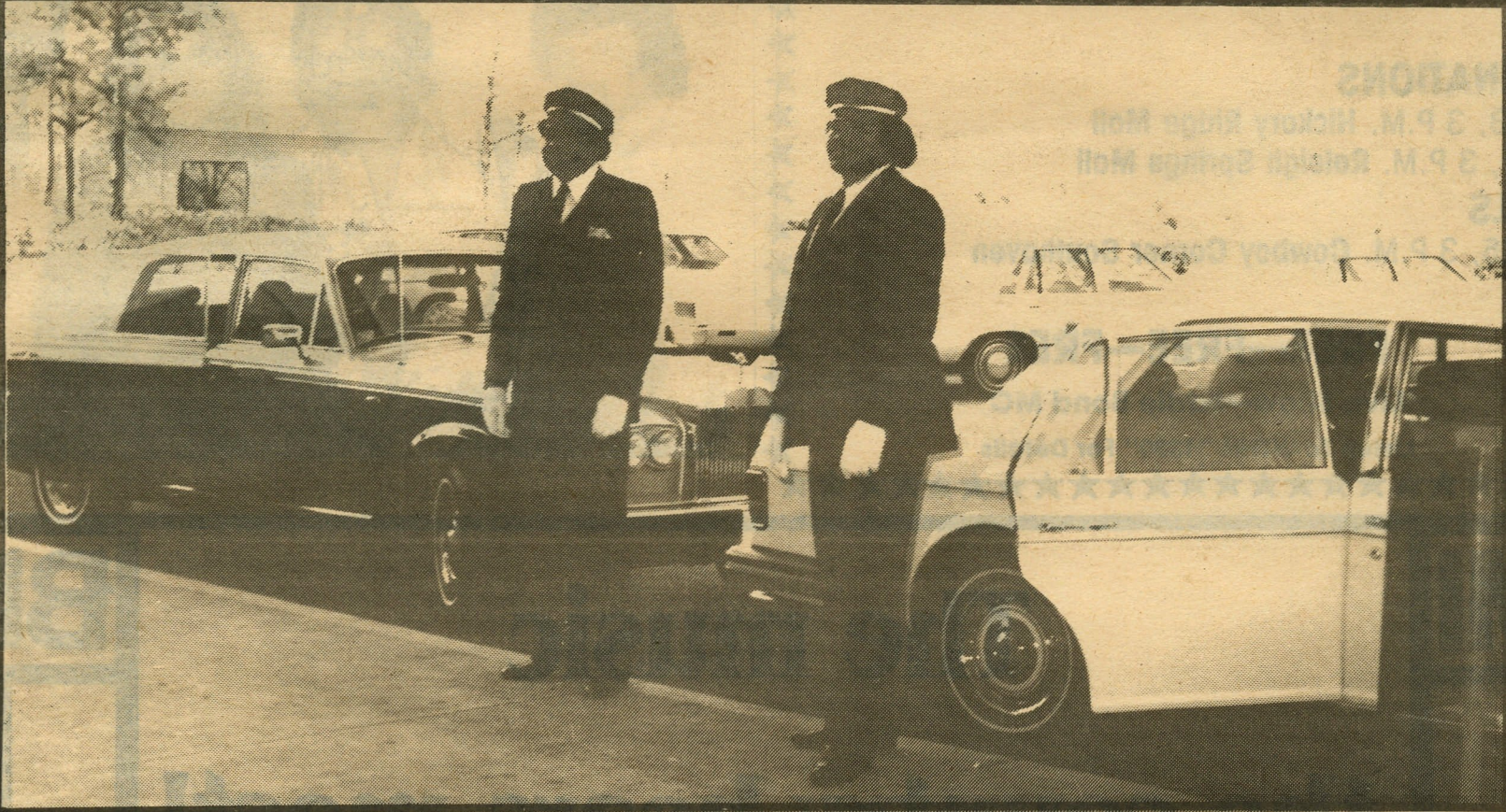
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NASHVILLE NEWS



It was like a scene from an old-time western recently when MCA's favorite cowboy—George Strait—rode in to save the day at the Houston Livestock Show and Rodeo. Eddie Rabbitt was scheduled to perform, but cancelled at the eleventh hour. A private jet was dispatched to pick up George Strait and a band—who actually stole the show and left Rosanne Cash an audience sitting on their hands. Many years ago, performers like Roy Rogers or Gene Autry would ride around the arena on horses to shake hands with the crowd and sign autographs, but the custom has been abandoned for contemporary singers because they tend to fall off horses. Nowadays, they ride around the arena in an open jeep—but not George Strait. He climbed into the saddle and began to gallop as the 35,555 fans went wild. No only did they love his music, but they loved more hearing it from an honest cowboy.

Louise Mandrell is shouting "Save Me," from this busy schedule! With the recent release of her new mini-LP from the RCA \$6.98 series titled Closeup, Louise has been busier than usual with radio-promo tours in support of the LP and the current single, "Save Me" written by her husband and former duet partner, RC Brannon; White Rain commercials as the White Rain representative, and her very own TV special called Louis Mandrell—Diamonds, Gold & Platinum. The RCA recording artist also appeared on the radio interview show Talking' Country with labelmate Gus Hardin. The show was broadcast from K-Z Country in Nashville and reaches approximately 50 stations in major markets across the country... Watch for her special this month.

The readers of Playboy Magazine have selected Alabama as their favorite Country group. The results of the readers' music poll are in the April issue of the publication. "Mountain Music," "The Closer You Get," "Feels So Right" and "My Home's In Alabama," are all four in the top 20 of the country album charts week 3/27-4/2 in both Cashbox and Billboard Magazine.

Charley Pride performed at the Houston Rodeo last month and broke his own attendance record of 48,000



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 May 15 - Red Rockers - Antenna
 May 15 - Calculated X - Confetti
 May 18 - R.E.M. - Antenna
 May 19 - Panther Burns/The Modifiers - Madison House
 May 19 - Shockabilly - Antenna
 May 19-21 - Boys Say No - Solomon Alfred's
 May 20-21 - The Shakes - Box Car Eddie's
 May 20&21 - The Crime - Antenna
 May 22 - Calculated X - Confetti
 May 26 - Calculated X - Antenna
 May 27 - Cosmetic - Antenna
 May 27&28 - The Shakes - Box Car Eddie's
 May 29 - Calculated X - Confetti

R&B
 May 6&7 - Donald O'Conner - Reflections
 May 13&14 - Donald O'Conner - Reflections
 May 20&21 - Donald O'Conner - Reflections
 May 27 - Johnny Singer & the HiLites - Madison House
 May 27&28 - Donald O'Conner - Reflections

ROCK
 May 1 - Betty Carter and Secrets - Madison House
 May 3-5 - Wayne Hart Trio - Underground II
 May 6 - Wayne Hart Band - Underground II
 May 7 - Wayne Hart Band - Underground II
 May 10-12 - Wayne Hart Trio - Underground II
 May 13 - ZZ Top & Sammy Hagar - Colesium
 May 13 - Wayne Hart Band - Underground II
 May 14 - Wayne Hart Band - Underground II
 May 17&18 - Portrait - Solomon Alfred's
 May 17 - Krokus & Jon Butcher Axis - Colesium
 May 17-19 - Wayne Hart Trio - Underground II
 May 20-21 - Wayne Hart Band - Underground II
 May 24-26 - Wayne Hart Trio - Underground II
 May 26-28 - Snow - Solomon Alfred's
 May 27&28 - Wayne Hart Band - Underground II

May 30&31 - Secrets - Solomon Alfred's
 May 31 - Wayne Hart Trio - Underground II

ROCK 'N ROLL
 May 4 - Mike Crews & Revolving Band - Jefferson Square
 May 6&7 - Larry Raspberry - Solomon Alfred's
 May 11 - Mike Crews & Revolving Band - Jefferson Square
 May 12 - Thunderbirds - Madison House
 May 13&14 - Delta Project - Forsythe's
 May 18 - Mike Crews & Revolving Band - Jefferson Square
 May 25 - Mike Crews & Revolving Band - Jefferson Square
 May 27&28 - The Control - Forsythe's
 May 30 & 31 - Mike Crews, Stage Stop

50's & 60's ROCK 'N ROLL
 May 2-7 - Sons of the Beach - Captain Bilbo's
 May Wed.-Sat. All Month - Heartbreaks - Heartbreak Hotel

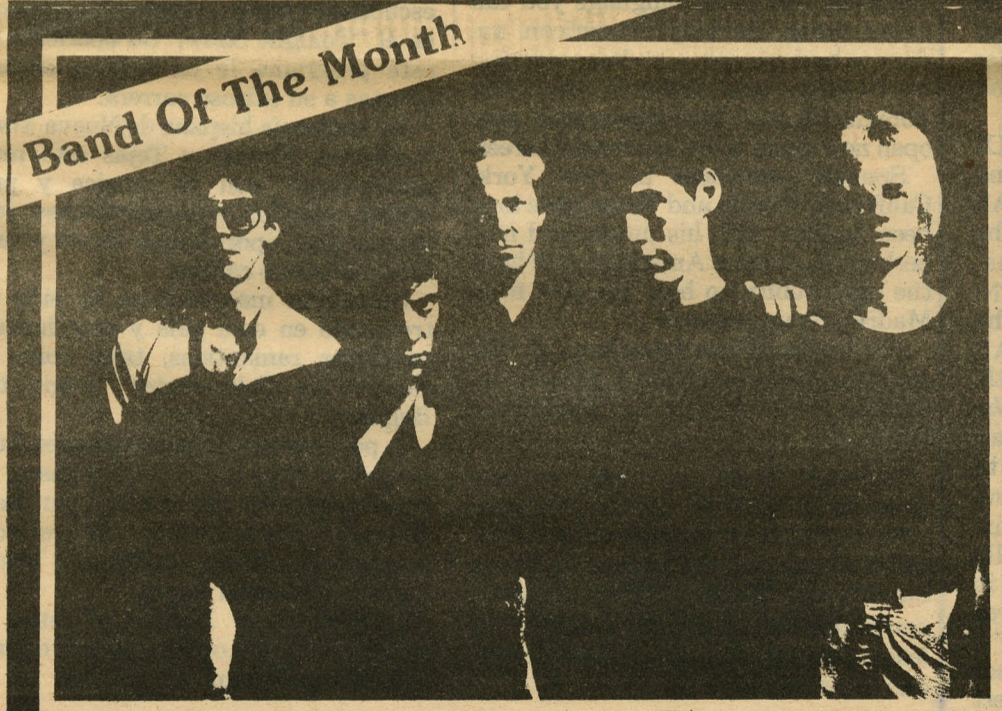
May Tues.-Sat. All Month - R.B. & the Gang - Levee Lounge
 May 23-28 - Dennis Wise (Elvis Impersonator) - Captain Bilbo's

cont. on Page 24

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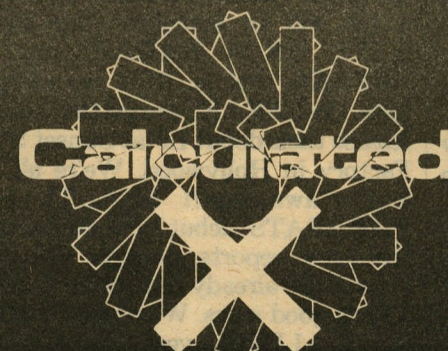


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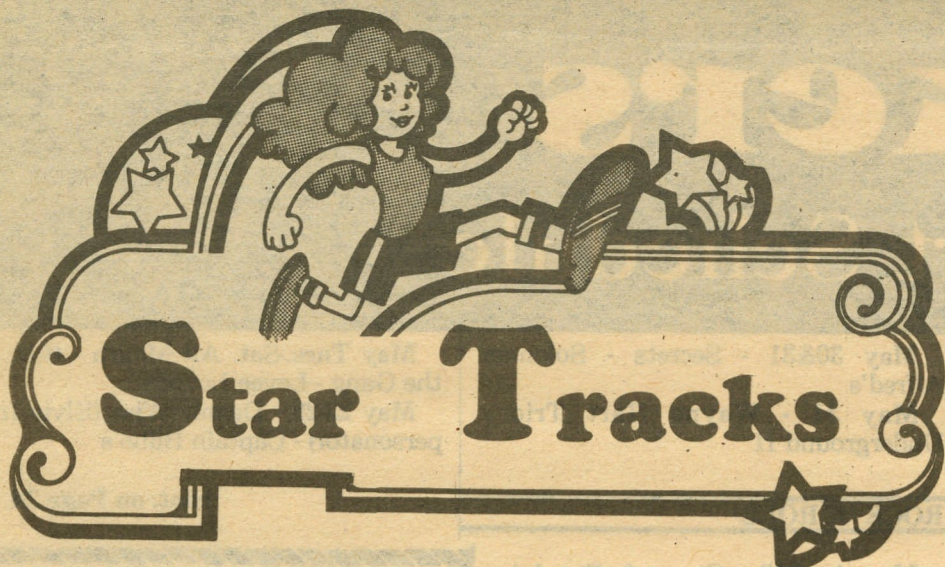
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Star Tracks

By Deborah Camp

I've been told by numerous persons that Memphis, during its annual celebration of May, is one of the most exciting cities in which to live or visit. During this month Memphis tends to develop a sense of cultural relativism which allows us to embrace different ethnic groups. We listen to their music, sample new foods and we attend the various cultural events which entertain and educate at the same time.

Best of all, this month is filled with music. Some highlights of Memphis in May festivities include International Day, April 30, at Tom Lee Park. On the main stage Victor Cuicas and Latin Salsa, from Venezuela, will perform saucy Latin rhythms from 7-8:30 (see the March edition of the *Memphis Star* with Ivelisse Cartagena's article on salsa). Monday, May 2 through Friday, May 27, catch the free noontime outdoor concerts on the Mid-America Mall. May 20 and 21 will feature the Beale Street Music Festival headlined this year by Tina Turner. And don't forget the Sunset Symphony, a pops concert on the riverbank by the Memphis Symphony Orchestra.

By the end of May, when perhaps you feel as though you've maxed out your celebration quotient, it's time to gain your second wind and head out to Musicfest. (See pages 16 and 17 for details on the *extensive* lineup).

I hear a lot of people these days who claim to have written a hit song ("if only someone would listen"). Well, you know the old expression about getting off the pot, or, uh, delivering, right? OK, songwriters, here's your chance. The 10th Annual American Songwriting Competition will accept entries until June 10, 1983. If you're like me, you may be skeptical about these contests. You know, they want some *money* to accompany your entry, but doubt no more because Memphis rock 'n roller MIKE CREWS was a real live, flesh and blood winner of this contest a few years ago. So, if you've got that killer, sho' nuff number one hit, then write the American Song Festival folks at P.O. Box 57, Hollywood, California, 90028 for your entry form.

CLUB NEWS...the old REIVERS is now the new COOP'S PLACE. CLUB NEW CENTURIAN will start featuring live entertainment on Thursday nights. AMNESTY will appear on May 12, 19 and 26. On May 12 KAYA AND THE WELDORS will provide live reggae during the club's happy hour. CONFETTI is searching for America's "most physical female." On May 5 and May 12, you can get set to sweat and become eligible for a \$500 cash prize

plus a trip for two to Mexico. Local finals will be held the 19th of May. The UNDERGROUND II has new after hours. The WAYNE HART BAND is currently delivering old time dance rock and roll long and strong from 9 p.m. until 6 in the morning! A new music and supper club will open this month in the building that used to be El Morocco. The new club, located at 616 Washington is called MOROCCO TOWN CLUB and will feature live jazz. Vocalist BETTY CARTER will be the featured performer at the club's opening May 1st. Another club, called DOWN THE LIMIT and located at 16 West Calhoun, will also open the 1st of May. The old River City Blues and Jazz Club, located at 2332 Elvis Presley has a new owner and name. Now called REFLECTIONS, the club will be open every night except Tuesday and will feature live jazz on Sundays and other live entertainment on Fridays and Saturdays.

LINDA NAIL, of GRAND PRIX RECORDS is on tour this month and next with a showcase at the DALLAS PALACE and two weeks at the TROPICANA in Las Vegas. Quarterback and recording artist DANNY WHITE recently taped the LOUISE MANDRELL SPECIAL which will air sometime this month. GIVE US A BREAK...or, *The BREAKS*, that is, RCA recording artists, the BREAKS are getting ready to release their debut LP at Sunset Sound Factory in Hollywood. We're all anxiously awaiting!!! BEAUTY AND THE BEATS' debut LP is doing well in the stores reports manager Bill Pierce ("some are already having to reorder"). That's good news. We understand that the DEALERS, a very popular concert and dance band, have also completed their first album. KEITH SYKES is putting the final touches on his new LP...LINDY HEARN's new LP, *Vessel of Love* is charting nationally on Christian stations. HEARN is currently touring with LEON PATILLO, formerly of SANTANA. JACQUE STRICKLAND is in the studio recording two of DON SINGLETON's tunes. Also on the single is BOB WESTBROOK, who wrote the new MICKEY GILLEY song "Fool For Your Love." Released last month on BLUE TOWN RECORDS is a single called "Rover" by EDDIE MAYBERRY. MAYBERRY's music has been described as a "soulful OTIS REDDING" with the "bluesy effect of ALBERT KING."

Last month at the MADISON HOUSE was one of the best performances by a local group I have ever

Julio Iglesias



by Ivelisse Cartagena and
Lisa McGaughan

Julio Iglesias is an internationally known singer who is now beginning to reach audiences in the United States. Spanish-speaking people are very proud of the versatile singer whose art conquers the language barriers and traditional limitations that have faced others before him.

Iglesias sings in Spanish, French, Italian, Portuguese, English, Japanese and most any other language you can name. Most recently, American audiences had the chance to hear him sing in English and Spanish on "The Tonight Show." The appearance may open new doors to his successful career.

Spanish audiences in New York, California, Florida and Texas have long been familiar with his music, and now perhaps even more Americans will have the opportunity to hear the star from Madrid, Spain perform.

His recent album introduces to this country many romantic pieces, including Cole Porter's "Begin the Beguine."

Although there is a contemporary disco sound to Julio Iglesias, the voice of this striking young man must still be called classic, of the caliber of Frank Sinatra and Richard Harris. There is something for everyone in a Julio Iglesias performance, regardless of one's age or nationality. ☆

Julio Iglesias es un cantante internacional que esta ganando popularidad en Los Estados Unidos.

Los hispanohablantes se sienten muy orgullosos de este cantante tan versatil, pues su arte conquista y sobrepasa las barreras de lenguaje y muchas limitaciones tradicionales que otros han encontrado pero que no han podido superar. El canta en espanol, frances, italiano, portugues, ingles y japoses.

Recientemente la audiencia estadounidense tuvo la oportunidad de escucharlo cantar en ingles y en espanol en el "Tonight Show." Su aparicion en este programa le ha abierto nevas puertas a su exitosa carrera.

La audiencia hispana de Nueva York, California, Florida y Tejas esta muy familiarizada con su musica y probablemente los estadounidenses tendran la gran oportunidad de ver y oir a este madrilenos cantar.

Su album mas reciente ha sido introducido en este pais y este incluye canciones ramanticas, tales como la cancion de Cole Porter "Begin the Beguine."

A pesar de que en sus canciones Julio incluye el ritmo de la musica disco, su estremecedora voz puede ser considerada como clasica. El es considerado del mismo calibre de Frank Sinatra y Richard Harris.

Cuando Julio Iglesias ejecuta su presentacion el le ofrece a todo el mundo su arte sin discriminaciones. ☆

seen. The group is called FORTH and features SHOF BEAVERS, drums and percussion, RICK FRYERS, vibes and percussion, SKIP OUSLEY, percussion, ROBERT SALLEY, electric guitar and bass, and WOODY WALL on synthesizers. The group has extraordinary talent for timing and dramatic pauses in its execution of jazz fusion. The impressive array of instruments both astounds and dismays. Dismays only because one *knows* this will not be a group that can be seen all over town. But, FORTH is definitely *not* a group for all audiences. It's esoteric but at the same time fun, inspiring and a joy to watch and listen. Unfortunately, they appeared last on the show at the MAD HOUSE which meant they didn't come on until after 1 a.m. and much of the au-

dience had already left. But those of us who stayed were treated to one of the best musical feasts I've seen in a long time.

Music Industries of Memphis (M.I.M.) is gearing up for their Mud Island Showcase to be held the 26th of June. Last March MAYOR HACKETT issued a joint proclamation in honor of CHIPS MOMAN for his being awarded "Top Producer of the Year" and M.I.M. for its "central source of support for every facet of the industry and a total committment to its growth." As always, M.I.M. encourages the membership of anyone working in or who is interested in Memphis music.

Till next month, keep the spirit of Memphis music alive. Selah. d.c. ☆

people. Several years ago Pride broke Elvis' attendance record at the same venue for the Houston Rodeo and no one has ever topped Pride's draw in Houston. He was in Nashville recently to tape for the CBS-TV special *Country Comes Home*, set to air in the next few months.

Rita Coolidge's new LP off A&M Records is finally completed and has hit the streets. When Rita began production on the album last July, she recorded several songs that she believed would do well as singles: "Do You Really Want To Hurt Me" and "We've Got Tonight." Due to delays in the recording schedule and her consistent touring, the release of the record was continually set back. In the meantime, the Culture Club and Kenny Rogers/Sheena Easton have scored major hits with the two songs.

Not to be shaken, Rita Coolidge observes, "at least I can feel content to know I can still tell a hit from a miss." Her first single will be "I'll Never Let You Go," the title from this, her 13th LP.

A&M also announces that SIMPLE MINDS was the most consistently recognized in the *New Musical Express* and *Melody Maker* listener polls of recent publication. They were in the top three of the following columns: Band of the Year, LP of the Year, and Live Performers of the Year. Singer/songwriter Jim Kerr was also singled out by both as one of the best for '82.

Waylon Jennings' new LP is out and is called; *It's Only Rock & Roll*. The cur-



rent single from the new LP is Jennings' version of the Little Richard song, "Lucille," and is zooming up the charts. A Waylon dance club 12" album of the *Waylon Medley* was released recently to approximately 800 clubs across the country. The current Waylon and Willie duet LP, *WWII* was certified Gold this week according to RCA's Director of National Country Sales, Dave Wheeler. Dave Wheeler.

On the road this month are several country favorites. Charly McClain will perform in Alberta, Canada and California; John Hartford will appear in Surry, Virginia, while the Dillards will delight in Cincinnati. We're also told the Kendalls will play in Frederick, MD and Jimmy Newman and Cajun Country will perform in Monticello, MS. ★

GOSPEL

The Dove Award for Gospel Music in the category of black traditional gospel was presented last month to Al Green. Earlier this year Green received two Grammy's for the same LP, *Precious Lord*. Presenting the awards was the Gospel Music Association at Nashville's Performing Arts Center.

Other award recipients included Larnell Harris (Male Vocalist of the Year), Sandi Patti (Inspirational Gospel LP of the Year, Female Vocalist of the Year), and the Imperials (Gospel Group of the Year).

Singing messages straight from the heart is the key to what new Voice Box group Sparrow is all about. Delivering salvation messages, glorification and edification songs to a variety of audiences, they appeal to listeners with their lyrics and Top 40 progressive rock and roll music.

Led by Sparrow Holt, singer and keyboardist, and Carole Allen, singer and guitarist, Sparrow tours with the excellent support of Chad Cromwell, Greg Redding, and David Smith. "My feelings toward the Lord are expressed now in my songs for everybody; I try to write so my audience can relate," states Sparrow Holt. Designed to aid Christian Growth, the group's songs reflect Sparrow's concern with reaching the audience personally and sharing with them the relationship to Christ.

Songs such as "The One For Me," and "Walk In The Way," are honest expressions about the group's experiences and feelings. Voice Box is happy to add

this fine group to their label and one which all who listen can relate to their appealing music and thoughtful messages.

Jeanne Johnson, formally of The Speers and now a featured soloist on the P.T.L. Network, has just released her first solo album, *Lord, I Need Your Love*, also on Voice Box Records. Producing Jeanne's album were Mark Blackwood and Tommy Fairchild.

Well known gospel artist "Mr. Bass" London Paris, formerly of The Blackwood Brothers, has joined Blackwood Productions and Memphis Management, reports President Ron Blackwood. Blackwood stated that he feels there is no other person in gospel music more knowledgeable than London Paris. Paris' duties will be in artist development, advising the artist in recording, business management, promotion and public relations. Blackwood stated that Mr. Paris also will be singing on many recording sessions for Blackwood Productions.

"Twyla," after having her first successful national record with Ron Blackwood and Blackwood Productions entitled "He Is My Refuge," has rejoined the Blackwood's company. Memphis Management/Blackwood Productions are extremely excited about "Twyla." D.J. copies may be obtained by calling 901-767-2220 or by writing, MMC Box 17272, Memphis, TN 38117. ★



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THE FINER SIDE

LEARNING MUSIC IN MEMPHIS Part Three in a Series

by Jack Abell

Music and Community at Shelby State

Following is an interview with Dr. Russ Schultz, head of the Music Department at Shelby State Community College. When I went up to his office, on the second floor of the new building labeled "GYM" at the corner of Walnut and Linden, Dr. Schultz was sitting outside, pondering the friendly face of an Apple II computer, programmed with a mailing list of all the Jr.-Sr. High music teachers in Memphis.

DR. S: We're definitely into CAI (Computer-assisted instruction). We use this Apple and two others for music theory learning. Want to try it out?

STAR: Later. Right now, I wonder if you could give a nutshell description of music at SCCC for the *Memphis Star* readers who may not be aware of what you have here.

DR. S: Our music department is geared toward the student just entering the music profession, either for the first time or as a college freshman. Our courses fall into three areas: 1. developmental, as in never having played or sung before, or else to improve enough to meet college entrance levels. 2. personal enrichment,

for the person in the community who just wants to learn to play or sing better, but not for a college degree and the 3. the 2-year college transfer program, which is the first two years of the baccalaureate degree.

STAR: About how many music students and faculty are at Shelby State?

DR. S: We have 8-100 students who are majoring or concentrating in music, and we have 8 full-time and 7-10 part-time faculty. In addition we teach music appreciation to 1200-1500 SCCC students during the academic year.

STAR: Do you teach?

DR. S: Yes, I direct the band and teach brass instruments.

STAR: Since you mentioned the band, what other ensembles are there?

DR. S: Besides the concert band, we have a jazz ensemble, the Shelby State Singers, which is a pop vocal group, a chamber vocal group, and a percussion ensemble. We also have two faculty ensembles, the Shelby State Brass Quintet, and the Shelby Woodwind Quintet.

STAR: Can you describe the 2-year college transfer program?

DR. S: The course of study parallels the first two years of an undergraduate music degree, in-

cluding theory, music literature and applies lessons, as well as piano proficiency skills. Our program is accredited by the National Association of Schools of Music, and we are one of only 17 Community Colleges to be so accredited. Many of our students then transfer to places like UT, Memphis State, Grambling and the University of Houston.

STAR: In addition to these programs, doesn't SCCC Continuing Education offer some music courses?

DR. S: Right. We have a 'prep department,' where we offer courses taught by our faculty up through the junior year. After the junior year students are eligible for early admission, we can give them college credit. Also the Shelby State Community Band, which is directed by Jim Terry, meets Tuesday evenings at Ridgeway High School and is open to anyone, from housewives to doctors.

STAR: What are the costs involved in studying music at SCCC?

DR. S: The 'prep' fee is \$87 for 10 30-minute lessons. Full-time student at Shelby State is \$154 per quarter, and the applied music fee is an additional \$20 for one 30-minute or \$35 for two 30-minute lessons per week. (That totals \$552-567 per year).

STAR: How does a community college like Shelby State differ from a university such as Memphis State?

DR. S: Our unique mission is to service the needs of the community, and that is a little different than a university, which has as its primary mission that of serving its academic standards and principles. We don't ignore those, but we try to make sure that the educational opportunities are there for the entire community. That's why Shelby State teaches at 54 locations around the county.

STAR: Does that give Shelby State an advantage in some way?

DR. S: Being a community college, and a young one, we don't have to break tradition to do something. We can just start it.

STAR: Can you think of a concrete example?

DR. S: Sure. Music theory has traditionally been taught in a classroom, whereas we use an individualized approach, along the lines of a private lesson in trombone or some other instrument. The students meet regularly, but in a lab once a week along with all the other students, and the rest of the time is spent with each student working individually. We think this is the best approach for our students, who come from a variety of diverse backgrounds with a wide range of accomplishments.

STAR: What are the facilities like at SCCC?

DR. S: We have two large rehearsal halls, which are wired for sound recording, faculty offices, practice rooms, electronic piano lab, theory lab, lecture hall and theater that seats 250. We moved in this new facility in 1977.

STAR: What's the future like for music at Shelby State?

DR. S: We are not in a growth pattern right now, due to the general state of the economy, but we are working to maintain and improve our existing programs. If we do expand, it will be in the area of community services. For example, we are investigating a community chorus and a community jazz ensemble, or community bands in other geographic areas.

STAR: What plans do you have for that mailing list you were working on when I came in?

DR. S: We like to offer workshops to our students, and we will use that list to keep local music teachers apprised of our activities. For example, we had Jeane Pierre Rampal for a workshop when he was in town recently, and we'd like to do more of that sort of thing.

STAR: How can people find out more about music at Shelby State?

DR. S: Call the music office at 528-6841.

On the way out, I stopped off at the Apple II to try my hand at the music theory program, by Micro-Music. Instead of space monsters, there appeared on the screen a friendly piano keyboard which tested my ability to notate the short musical phrase I heard. It was interesting, at least more so than reading a theory book. Musicians, take note: Shelby State Community College has entered the computer age. ☆

If Our Bullets Were Bibles

Bibba Holland

1. I held a starving newborn child, and then I watched him die. I
 2. I watched a village die in flames as bombs fell from the sky; I
 3. I looked at broken, shattered limbs, I saw the blind-ed eye; Watched

1. saw the young men go to war and I heard a mother cry:
 2. saw an old man kneel in prayer and I heard a mother cry: If our
 3. rag-ged children beg for bread and I heard a mother cry:

bullets were Bi-bles and our bombs were turned to bread, We could win the world to

Je-sus and the children could be fed; If our tanks turned to tractors and our

grenades to gui-tars, we could reap the fields in harvest and make music instead of war.

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This song was written by Dr. Bibba Holland, a Memphis pediatrician who is serving as a medical missionary for World Vision in a refugee camp on the Thai - Cambodia border. A cassette/accompaniment recording, sheet music and reprint rights are available for \$7.50 postpaid from Ivory Palaces Music, 3141 Spottswood Ave., Memphis, TN 38111.

TENNESSEE GOVERNOR TO INAUGURATE NEW STEAMBOAT SERVICE

Memphis, TN—Stanley S. Thune, president and chief executive officer of the Delta Queen Steamboat Company, today announced that Tennessee Governor Lamar Alexander will serve as Guest of Honor at an inaugural gala to be held aboard the Mississippi Queen; Friday evening, May 6, 1983, to commemorate the opening of steamboat passenger service out of the Port of Memphis.

Thune stated, "We are pleased that Governor Alexander has accepted our invitation to serve as Guest of Honor for this event. The Delta Queen Steamboat company looks forward to the opening of our new service in Memphis. Governor Alexander's attendance at this function reflects his continued interest in the development of Memphis as a major tourist destination city."

Memphis' excellent airline service provided by Memphis International Airport, the opening of Mud Island and Graceland, the renovation of The Peabody hotel, and other downtown development projects such as Beale Street and the Orpheum Theatre were key factors in the Delta Queen Steamboat Company's selection of Memphis as a new port city for the Mississippi Queen, the largest passenger steamboat ever built. ☆

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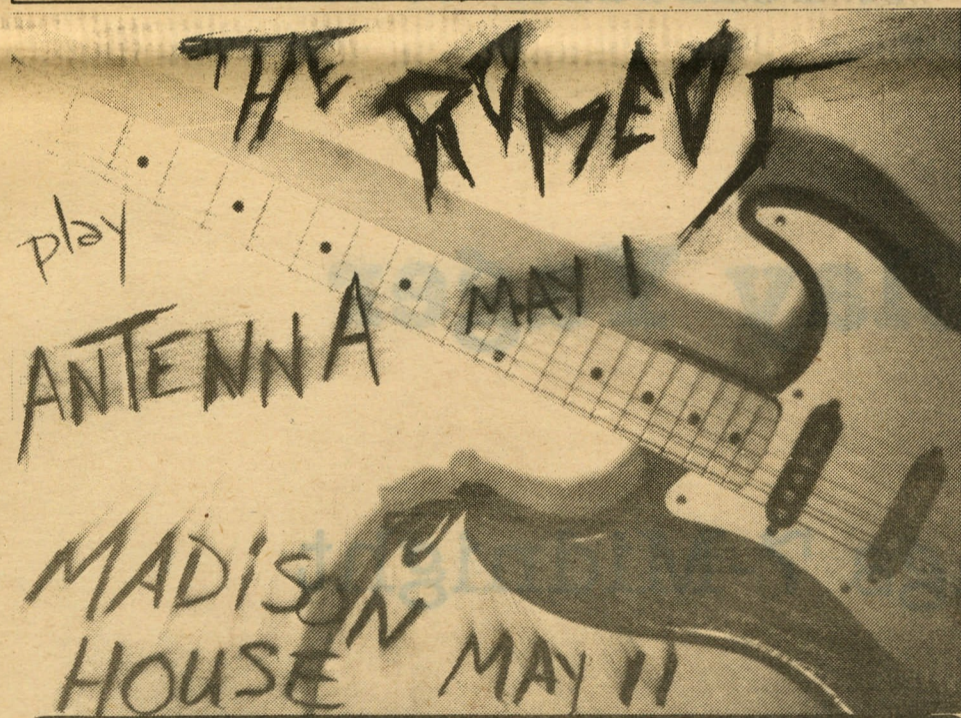
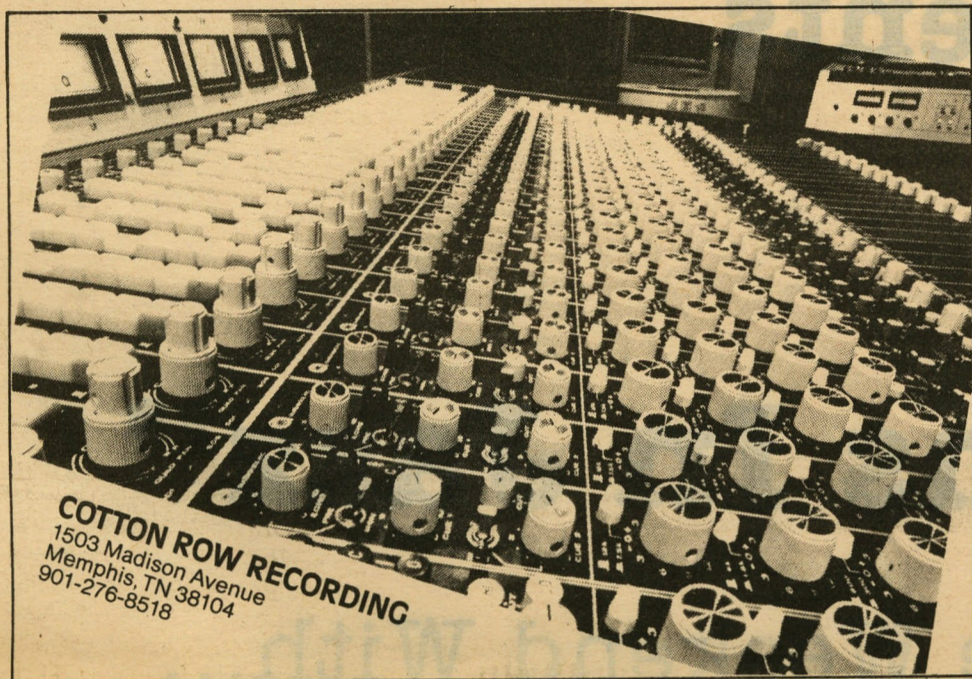
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BLUES

Every Monday night in May at 380 Beale

- May 1 - Don McMinn - Poplar Lounge
- May 3 - Don McMinn - Flanigan's
- May 4 - Don McMinn - Daily Planet
- May 5 - Generics - The Antenna Club
- May 7 - B.B. King, Millie Jackson, Z.Z. Hill & Bobby Bland - Colesium
- May 8 - Don McMinn - Poplar Lounge
- May 10 - Don McMinn - Solomon Alfred's
- May 11 - Don McMinn - Daily Planet
- May 12 - Don McMinn - Murphy's
- May 15 - Don McMinn - Madison House
- May 17 - Don McMinn - Flanigan's
- May 18 - Don McMinn - Daily Planet
- May 19 - Don McMinn - Murphy's
- May 20 - Don McMinn - Coliseum (Jackson, TN)
- May 21 - Don McMinn - Coliseum (Jackson, TN)
- May 22 - Don McMinn - Poplar Lounge
- May 24 - Don McMinn - Court Square
- May 25 - Don McMinn - Daily Planet
- May 26 - Don McMinn - Murphy's
- May 27&28 - Don McMinn - Dailey Planet
- May 29 - Don McMinn - Poplar Lounge

CLASSICAL

- May 1 - Memphis in May Israel Day, 1-5:30 P.M. - Tom Lee Park
- May 2-27 - Memphis in May Mall concerts Mon. thru. Fri. noon at Court Square
- May 7 - Memphis in May Fiddlers Convention, Mud Island Amphitheater all day, Concert 7:30 p.m.
- May 9 - Metropolitan Opera - Boris Gudinov, Dixon-Meyers Auditoriu, 8 P.M.
- May 10 - Metropolitan Opera - MacBeth, Dixon-Meyers, Aud., 8 P.M.
- May 11 - Metropolitan Opera - La Boheme, Dixon-Meyers Aud., 8 P.M.
- May 17 - Larry Frazier, voice recital, Southwestern 8 P.M.
- May 19 - Christine Schadeburg voice recital, Southwestern 8 P.M.
- May 19 - MSU Band festival
- May 22 - Memphis Symphony Chamber Orchestra Dixon Gallery Concert - 6 P.M.
- May 22 - Jamer Hyter voice recital, Lindenwood Christian Church, 7:30 P.M.
- May 22 - MSU Suzuki String Recital
- May 28 - Memphis in May Sunset Symphony with Memphis Symphony, Tom Lee Park 7:30 P.M.
- May 31 - Israel National Orchestra and Choir, Baron Hirsch, call 274-3525

COUNTRY/BUEGRASS

- May 6 - Country Feeling Band - 111 S. Fourth, West Memphis
- May 6 - Live Bluegrass - Lucy Opry
- May 6 - Country Music Showcase - 7979 Wilkinsville
- May 7 - Country Volunteers Band - 2984 Harvester Lane

- May 7 - Curtis Walker & the Travelers - 4325 Pleasant Ridge
- May 13 - Country Feeling Band - 111 S. Fourth, West Memphis
- May 13 - Live Bluegrass - Lucy Opry
- May 13 - Country Music Showcase - 7979 Wilkinsville
- May 14 - Country Volunteers Band - 2984 Harvester Lane
- May 14 - Curtis Walker & the Travelers - 4325 Pleasant Ridge
- May 20 - Live Bluegrass - Lucy Opry
- May 20 - Country Feeling Band - 111 S. Fourth, West Memphis
- May 20 - Country Music Showcase - 7979 Wilkinsville
- May 21 - Country Volunteers Band - 2984 Harvester Lane
- May 21 - Curtis Walker & the Travelers - 4325 Pleasant Ridge
- May 27 - Live Bluegrass - Lucy Opry
- May 27 - Country Feeling Band - 111 S. Fourth, W. Memphis
- May 27 - Country Music Showcase - 7979 Wilkinsville
- May 28 - Country Volunteers Band - 2984 Harvester Lane
- May 28 - Curtis Walker & the Travelers - 4325 Pleasant Ridge

FOLK

- May 13 - Beauty & the Beats - Solomon Alfred's
- May 14 - Beauty & the Beats - Solomon Alfred's

JAZZ/FUSION

- May 8 - NYSE & Juanita Reddock - Reflections
- May 11 - Forth - Madison House
- May 15 - NYSE & Juanita Reddock - Reflections
- May 22 - NYSE & Juanita Reddock - Reflections
- May 29 - NYSE & Juanita Reddock - Reflections

DIXIELAND JAZZ

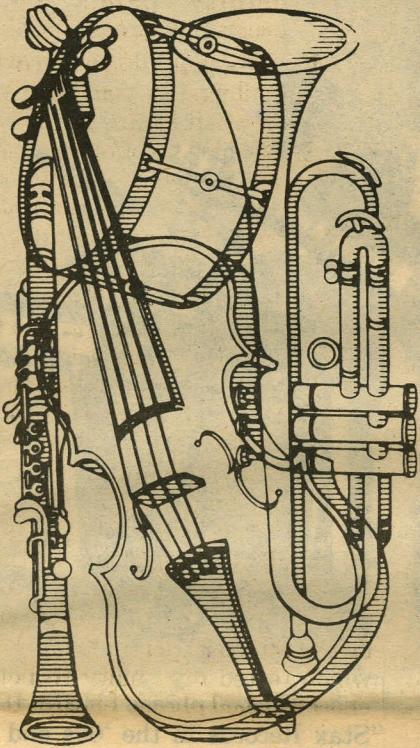
- May 6 - Bollweevils - Doebler's Dock
- May 7 - Bollweevils - Doebler's Dock
- May 13 - Bollweevils - Doebler's Dock
- May 14 - Bollweevils - Doebler's Dock
- May 20 - Bollweevils - Doebler's Dock
- May 21 - Bollweevils - Doebler's Dock
- May 27 - Bollweevils - Doebler's Dock
- May 28 - Bollweevils - Doebler's Dock

NEW MUSIC

- May 1 - Romeos - Antenna
- May 1 - Calculated X - Confetti
- May 3 - Wall of Voodoo - Solomon Alfred's
- May 6&7 - The Shakes - Box Car Eddie's
- May 6&7 - Boys Say No - Antenna
- May 8 - Red Alert - Antenna
- May 8 - Calculated X - Confetti
- May 10 - Bow-Wow-Wow - Madison House
- May 11 - Romeos - Madison House
- May 13&14 - The Crime - Solomon Alfred's
- May 13 - Pylon - Antenna
- May 13&14 - Shakes - Box Car Eddie's

MIM MUSIC CELEBRATION

The MIMphis Music Celebration, featuring eight great hours of Memphis' music and musicians will be at the Mud Island Amphitheater Sunday, June 26, from 3-11 P.M. This unique presentation, which will benefit Music Industries of Memphis and honor Memphis DJ's, will display the diversity of Memphis music, from rock to Gospel, classical to country. Tickets are only \$5.50, including Mud Island admission and monorail ride, and are available at all ticket outlets. For more information, call Music Industries of Memphis at 276-6368.★



Dr. Joseph Parker, President of the Memphis Orchestral Society, has announced that Alan Balter has been appointed Music Director and Conductor of the Memphis Symphony to become effective the 1984-85 season. The Search Committee, headed by Dunbar Abston, presented his Committee's choice to the Board of Directors at a special meeting, and Mr. Balter's contract was approved by a unanimous vote of the members of the Board.

Mr. Balter was the last of the six guest conductors who appeared with the Memphis Symphony during the 1982-83 season. He is currently serving as Associate Conductor of the Baltimore Symphony Orchestra.

Born in New York City, Alan Balter studied at the Preparatory Division of the Juilliard School of Music. He took bachelor's degrees in both Music and Mathematics at Oberlin College and earned his Master's at the Cleveland Institute of Music, after winning a grant from the National Endowment for the Arts in 1966 which served to finance a recital tour, including a debut at Carnegie Hall. Balter served as solo clarinetist and frequent soloist with the Atlanta Symphony Orchestra from 1967-75. In 1971, after seeing Balter conduct rehearsals and performances of *L'Historie du Soldat*, Robert Show, Music Director of the Atlanta Symphony, invited him to become an apprentice conductor. That same year Balter founded the Atlanta Little Symphony Orchestra (now known as the Atlanta Chamber Orchestra) and served as its Music Director and Conductor for four years. He was named Conducting Assistant with the Atlanta Sym-

phony in 1973. From 1975 to 1979, Balter divided his time between serving as principal clarinetist and guest conductor of the San Jose Symphony, acting as Music Director of the San Jose Young Persons' concerts, and teaching conducting, clarinet, and chamber music at the San Francisco Conservatory of Music.

In 1976, Alan Balter captured first-prize among 73 contestants in the Minon International Concours for Conductors in Tokyo, winning not only a conducting tour but also the opportunity to conduct the New Japan Philharmonic in a televised concert. In 1978, the Mexican government and Mexico City's Anahuac University invited him to conduct and perform as clarinet soloist in 16 concerts. At the invitation of world-renowned conductors Seiji Ozawa and Gunther Schuller, Alan Balter spent the summer of 1978 as a Conducting Fellow at the Berkshire Music Center in Tanglewood, Massachusetts.

Before his appointment as Associate Conductor with the Baltimore Symphony, Mr. Balter had the honor of serving as an Exxon/Arts Endowment Conductor with that same orchestra for three years. Mr. Balter will make his debut this summer with the St. Louis Symphony as conductor of their summer subscription series.★

KATHERINE SMITH, SOPRANO

The Department of Music at Memphis State University will present Katherine Smith, soprano, in a voice faculty recital on Sunday, May 8, 1983 at 3:00 p.m. The recital will be held in Harris Music Auditorium.

Ms. Smith is presently on the voice faculty at Memphis State. She came to MSU from Texas Tech at Lubbock. Ms. Smith has been heard as soloist, recitalist, and chamber musician in numerous cities and music festivals. She has appeared with many professional opera companies and has sung under the directorship of many outstanding conductors from the Metropolitan Opera. For the past ten years, Ms. Smith's students have been winners in the District and Regional Metropolitan Opera auditions and one was a National finalist. Ms. Smith was instrumental in building Opera Memphis and in bringing such artists as Beverly Sills, Leontyne Price, Justino Diaz, and Birgit Nilsson to Memphis. Her work in forming the Southern Opera Theatre brought an award at the Kennedy Center for the Performing Arts in 1980.

Ms. Smith's program will include: "Alleluja" from *Esther* by G.F. Handel and will feature Robert Snyder and Max Huls on violins; *Non piu, tutto ascoltai. Non temer, amato bene* (K. 490) by W.A. Mozart, featuring Robert Snyder on violin. Also, Ms. Smith will perform six songs by S. Rachmaninoff, they are: *Harvest of Sorrow; Dreams; The Soldier's Wife; How Fair this Spot; Oh, Never Sing to Me Again; What Wealth of Rapture.*

Samuel Viviano, a member of the MSU piano faculty, will accompany Ms. Smith throughout the recital.

Admission for the recital will be \$3.00 general; \$2.00 for MSU faculty, staff and senior citizens; and free to high school students and college students with valid I.D. cards. For further information please call 454-2555.★

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Field Stones

The Real Blues Are Still Here...

by Lisa McGaughran

When you step into Green's Lounge at 2090 Person Ave. on a Saturday night for a set of the Fieldstones' music, you know at once you are about to witness something out of the range of chic discos, Madison Avenue rock clubs, or Coliseum concerts.

You won't even find this experience at mellow, tourist-oriented downtown blues clubs. What you find at this bar is a cohesive, full-band sound of hardcore, down-home blues. And it's unfortunate, but this sound is hard to find anywhere in the country, let alone in Memphis, according to Dr. David Evans, director of ethnomusicology at Memphis State University.

Dr. Evans, who produced the Fieldstones' recent album for the school's High Water label, is a man who can tell you a lot about the Fieldstones and the state of the art in contemporary blues in general. He has helped produce several other blues recordings for local artists in the past four years.

Dr. Evans says he first saw the Fieldstones at a small club called Willie's Lounge about three years ago. He thinks now that the band, whose members have been playing around Memphis twenty to twenty-five years, is one of the best in the nation.

"Memphis blues bands, like the Fieldstones, Hollywood All-Stars and the Blues Busters generally feature five-piece instrumentation, with two lead guitars of equal prominence, unlike Chicago bands, which use one rhythm and one lead," Evans says.

"This includes bass, drums and organ. In Chicago, electric or acoustic piano is favored over organ. Memphis bands have a better dance beat and more soul, I think. Chicago bands, on the other hand, are known for instrumental virtuosity, showmanship, and lead artists. They have a less integrated sound geared more toward larger stages."

With the eight-year-old Fieldstones outfit, the five pieces include Wordie Perkins and Willie Roy Sanders battling on lead guitar, Joe Hicks on drums, Bobby Carnes on organ, and Lois Brown on bass.

All five, along with Blues Busters leader "Chicken" George Walker, played for years in various bands under

the guidance of local underground blues leader Leroy Hodges, who died in 1974. Clarence Nelson, a veteran sideman of many musical styles, also plays guitar with the Fieldstones as part of the two-guitar format.

At a typical show, vocalists and musicians of other groups often sit in and perform because of the club's casual settings. Artists such as Little Applewhite, Eddie Mayberry, Geneva Madison and George Walker sometimes perform with the Fieldstones at various gigs.



The resulting spontaneity found in these neighborhood bar performances is unparalleled, as blues followers dance to well-known pieces written by Albert King, B.B. King, Lightning Hopkins and Little Milton. The Fieldstones are also playing more originals at their performances, like "I'm in Trouble," which has been made into a video at Memphis State for national cable television.

Writing duties for the group are shared by Sanders, Perkins, and Hicks. In addition, Sanders and Hicks are gifted lead vocalists.

The Fieldstones have played at the Tennessee Grassroots Music Festival in Nashville, the Knoxville World's Fair, Europe's largest blues festival at Utrecht, Holland, and several major local festivals.

But the life of a blues artist is unstable at best. Very little exposure is given to the bands outside of neighborhood juke joint gigs, partly because of the segregated state of Memphis clubs, according to Dr. Evans.

"Hardcore blues is almost entirely underground in Memphis with a fairly settled crowd of neighborhood fans and followers going to shows in predominantly black areas. Few whites know about these bands because Memphis has not supported them so far.

"It is so hard to make a steady living that many musicians give up and leave, preferring to try their luck in Chicago, Texas, and the North," Evans says.

In the 1950s Sam Phillips recorded many of the fine talents present in Memphis at the time. Due to lack of support, blues artists like B.B. King, Bobby Bland and Howlin' Wolf left the city and later became stars as individual showmen. Sam Phillips turned to rockabilly. And blues bands in Memphis went underground.

"Stax Records in the '60s and '70s concentrated primarily on rhythm and blues, and soul artists, not local hard-blues artists. Hi Records recorded a little blues," continues Dr. Evans.

"What little blues was recorded focussed on Furry Lewis-type folk blues of an older era."

In 1980 Memphis State's High Water label began to take up the recording slack in the blues field in an attempt to bring exposure to artists like the Fieldstones, who have been playing in black neighborhood juke joints right in Memphis' backyard for over twenty years.

Memphis need not slickly reconstruct tradition from what we imagine it to be for the benefit of visitors to our city. Nothing is better than the real thing. We can take pride in knowing that the real thing is still here if we want to support it. And the blues bands we still have here are the best in the country. ☆

Blues Rambles

by Mike Noland

Clarence "Gatemouth" Brown, Grammy Award Winner this year whew! If you weren't at the Madison House March 16th you flat missed it! Anyone who even sometimes thinks he likes the Blues would turn if he missed this show! "Gate" cooked with tunes like "Chickensift," "One More Mile" plus a calypso medley.

Guitar, fiddle didn't matter—the master was great. An appreciative crowd filled the Mad House and the few albums that were available were soon

gone (signed copies, no less) with some folks wishing there were more. Gatemouth had 'em rocking, dancing with some great country tunes and crying with some Ethereal Blues.

The Blues Foundation director, Joe Savarin, and the president of the Blues Connection, Bill Lusk, presented Gatemouth with a Lifetime membership in the Blues Foundation for the support he has given and the effort he has spent in promoting the Blues. Gary Powell was also applauded for bringing

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celebration in Washington, D.C. by Interior Secretary James G. Watt, the publicity making them one of the summer's most sought-after performing groups with more than 200 offers, according to leader Mike Love. Rick Christian, the Memphian who wrote, "I Don't Need You" for Kenny Rogers and "Cuts Like a Knife" for Byran Adams, will open the show. Ed Bruce headlines the Country Stage. Fatback, a partying funk band which has released 17 albums since the early '70s, is at the Miller Music Stage.

Wednesday, Marvin Gaye, the soul superstar who recently topped the charts with "Sexual Healing," performs at the Main Stage. Gaye's hit album "Midnight Love" won him a Grammy in February. The show will include recent material and Gaye's hits back to "Stubborn Kind of Fellow" and "Heard it Through the Grapevine." The Thrasher Brothers, country rockers who are booked at the "US" Festival, are Country Stage headliners. Fatback returns to the Miller Stage.

Thursday's rock attraction, the Greg Kihn Band, has a current hit "Jeopardy," a past hit, "The Break-Up Song," and "Next of Kihn." The heir-apparent to leadership among San Francisco-based rock 'n' roll bands, the Kihn Band ranges from soft vocals to hard rock. Calculated X, currently the hottest of Memphis' rockers, opens the show. The Gregg Allman Band, continuing the great southern rock of the legendary Allmans, is at the Music Scene. Gene Watson headlines the Country Stage.

Friday's headliners, Kool and the Gang, established itself as one of

FRIDAY, JUNE 3

<p>Main Stage 5:00 - 9:30 p.m. Kool & The Gang The Dealers TBA</p>	<p>Budweiser Stage TBA - 4:15 Andy Childs - 6:30 p.m. Gene Watson - 9:30 p.m.</p>	<p>Miller Stage Mad Lover - 4:30 p.m. Cobra - 6:45 p.m. Greg Allman Band - 9:30 p.m.</p>
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SATURDAY, JUNE 4

<p>Main Stage 3:00 p.m. & 7:00 p.m. Dick Clark's Rock 'n Roll Chuck Berry Johnny Rivers Shirelles Coasters Freddie Cannon</p>	<p>Budweiser Stage Sundance - Noon Tennessee River Band - 3:15 p.m. Bill Black Combo - 6:30 p.m. Shylo - 9:30 p.m.</p>	<p>Miller Stage Sidney Kirk Concoction - 12:15 p.m. Banda - 3:30 p.m. Mike Crews - 6:45 p.m. Jimmy Hart - 9:30 p.m.</p>
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SUNDAY, JUNE 5

<p>Main Stage Noon Eddie Resoner - 1:00 p.m. Jerry Jeff Walker - 2:30 p.m. George Jones - 4:00 p.m. Tanya Tucker - 6:30 p.m. Bellamy Bros. - 8:15 p.m. *Tentative</p>	<p>Budweiser Stage Bounty - Noon J.J. Mohead - 3:15 p.m. John Anderson - 5:15 p.m. Bull Durham & the Tn Tobacco Company - 6:30 p.m. John Anderson - 9:30 p.m.</p>	<p>Miller Stage Forth - 12:15 p.m. Nunnery Bros. & Jerry Lawler - 3:30 p.m. M-PACT - 6:45 p.m. Rufus & Carla Thomas - 9:30 p.m.</p>
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America's foremost music acts with its "Celebrate!" album in 1981. "Celebrate!" yielded three smash singles, "Celebration," which reached number one on the R&B and pop charts and became one of the biggest selling singles of the last five years. Gregg Allman and Gene Watson are back on the other stages. The Dealers, Memphis R&B artists who just completed their first album, will open.

On Saturday, rock legend Chuck Berry, singing "Memphis," will be joined by Johnny Rivers, singing his version of the hit, when the two performers take the Main Stage together as part of Dick Clark's Good Ol' Rock 'n' Roll. Clark will emcee two shows—one starting at 3 p.m. with Freddie Cannon, the Coasters, the Shirelles and Rivers; the other at 7 p.m. with the same performers, plus Berry. Rivers' mid-60s hits "Memphis," "Mountain of Love," "Midnight Special" and "Secret Agent Man," among the 25 million records he has sold, are credited with beginning the American Go-Go Dance craze. Berry's music and performing style have influenced two generations of rock stars. The Rolling Stones first single was Berry's "Come On." The Beatles scored initially with "Roll Over Beethoven." The Electric Light Orchestra also had a hit with the song. Berry's signature is his classic duck walk. The Coasters ("Along Came Jones," "Charley Brown," "Poison Ivy"), the Shirelles ("Soldier Boy," "Will You Still Love Me Tomorrow") and Freddie Cannon "Palisades Park," "Where the Action Is," "Tallahassee Lassie") will do their hits.★

Surprise

by Deborah Camp

It's hardly a surprise that seven musicians as talented as these will soon be winging their way to Tokyo this month to kick off an eight week tour of Japan.

Together for almost a year, Surprise is a band that combines rock, R&B, jazz and Latin beats with a sprinkle of original "intros" and "outros," and ends up with a polished, professional show that entertains. Not only with music, but with their own touches of comedy and theatrics.

Guitarist Angelo Earl describes as a "concert act" which aims to educate as well as entertain. "We put on a theatrical show, a musical show and we try to educate our audiences. We want to raise their consciousness, to make them feel better about themselves, more positive."

"We are trying too to stay away from fads," explains Kenneth Jackson, lead vocalist for the group. "We're not following any trends, we are trend setters."

"Right," agrees Earl, "the music is really happening, and we want to bring musical standards back, the kind that will last for twenty years. So, we play no disco, no bubble gum. There's no substance there."

But setting trends can sometimes

pose difficulties for bands that may be, as Earl says, "a little ahead of our time."

Listening to Surprise, this becomes apparent as most Memphis audiences are unaccustomed to hearing arrangements that offer spicy salsa strains intermingling with jazz and R&B. But this, of course, is what makes Surprise an exciting departure from many Memphis bands.

Different too is their heavy use of theatrics. From comedy to impersonation, every set contains a distinctive message. Both Earl and Jackson have done some acting and both have tried their hand at writing as well.

But the unique blend of musical styles comes from the combination of all band members, which includes Allen Averyhart, Glynn Flowers, Hubert Crawford, Jr., Carlton Joyner, and Donald Brown. Collectively and individually, these musicians have recorded and performed with such notables as Donald Byrd, the Temptations, James Brown, Art Blakley and the Jazz Messengers, Al Green and the Bar-Kays.

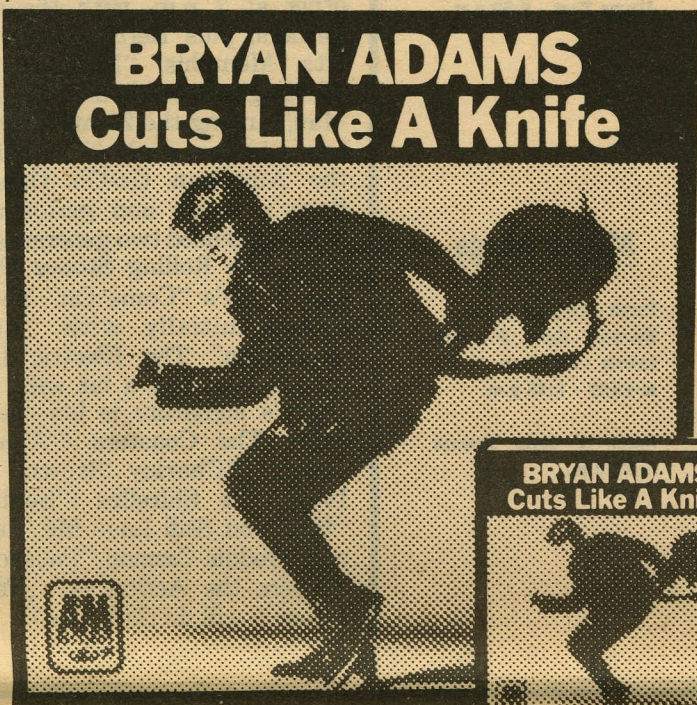
Although the group has not yet cut a record (says Jackson: "We've got some people interested but no one is ready to talk turkey.") they are hoping to get the opportunity soon. And when they do the results may be, well, you guessed it, surprising!★



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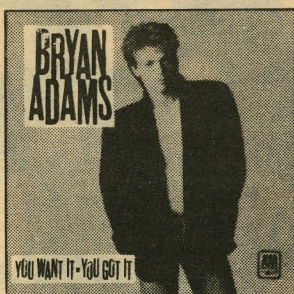


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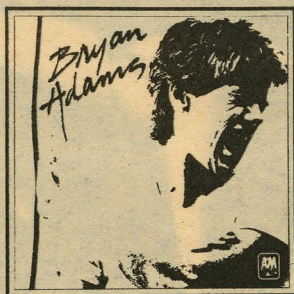
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Record Reviews

AFRIKAN DREAMLAND by Prince Zodee

The form of reggae that Afrikan Dreamland expresses is Blu-Reggae from Nashville. The album, *Dance and Survive*, is dedicated to Disarmament. Many Afrikan-Americans, especially among the Rastafari, feel a strong tie to Afrikan roots and culture and actively seek ways to develop those ties. Afrikan Dreamland is connected to this movement as it gives musical performances at prisons, college campuses and at rallies. Some of the tracks on this LP were recorded at the Disarmament Rally, held June 12, 1982 in New York.

Use head and feet coordination as you listen to this LP, particularly to the fourth cut on side one, "Dreadlock Music...reggae music yeah, reggae sound, rasta riddims, yeah coming on time." Also listen to the first track on side two called "S.O.F.T'...Everywhere I go nobody seems to know, naw, naw, just where their food comes from, I tell all it's the farmer is the one, save our farmers of Tennessee." Yes, enjoy the traditional Afrikan drummers and reggae riddims with positive vibrations of Afrikan Dreamland.

MUSICAL YOUTH

Musical Youth are five youths aged 11-16, all born in England of Afrikan Jamaican parentage. The Youth live in Birmingham and have been performing as a group of three years now. The Musical Youth originally came to the attention of MCA Records through John Peel's Radio One "alternative" airshift where he plays four-track demos of unknown artists.

I responded to all the compositions on this album, so people know your Koochie from Dutchie, listen as the youth talk the truth on side one, "Youth of Today" ("don't blame the youth, don't take us for fools, you know that it's true, so don't blame the youth"). Also, listen to "Children of Zion" ("Children of Zion, children of zebulan, children of Afrika, children of the world right now, we're calling unto you now"). So play I some music, reggae music.

MUTABARUKA

Mutabaruka's first American LP is entitled *Check It*. After 30 years, Mutabaruka is now recognized as Jamaica's most popular dub poet. His poems are written and spoken in "patois," (Afrikan English speech) rather than "proper English." Muta quakes babylon system and repels social, cultural, economic, political and spiritual

downpressors. No matter if you are young or old reggae got soul - strictly - each composition is A-1. Check it.

CALCULATED X by Gerry Wiseman

Calculated X, for those of you who don't listen to Rock 103, has recently released their first E.P., entitled simply *CALCULATED X*. Those of you who do listen to 103 will realize that you have already heard some of it on the radio.

If an album must be summed up in one word, then the word for this one is "polished." It seems that the X has found the right equation with Chuck Spencer on drums and vocals, Bobby Bowie on bass, synthesizer and vocals, Key Kennedy on guitar, Alan Hayes on synthesizer, and David Umsted on guitar and synthesizer. From the pulsating rhythm of "Four Windows," written by Bowie, to the haunting melody of "Dream Affair," by Spencer and Hayes, this debut album reflects the musical craftsmanship of the group and also the time they have spent steadily working on their music in the Memphis clubs.

One listen to the album will leave you humming. Two listens may leave you ranting and raving, and three will leave you shouting "More!" Let's hope we do hear more vinyl from the X in the very near future, as all of us at the Star wish them continued success.

BEAUTY & THE BEATS by Tami Priestley

Beauty and the Beats, the debut album from the four member group of the same name, is a showcase of the band's folk-pop style. The album contains five songs (four originals) with vocals shared by members Alan Collier, Debbie Rodgers, Michael Cervetti, and Kent Nolen.

Beauty and the Beats' lyrics are not necessarily those of the storytelling folk genre of the past, but their harmonious vocals are reminiscent of Greenwich Village' early sixties scene. The music which Beauty and the Beats perform is an enjoyable acoustic sound which ranges from the up tempo "Games" to the lavis final cut "Beauty."

Those of you who have not heard Beauty and the Beats perform or for those who have, their debut album gives a pleasingly clear spectrum of their talents.★

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this great music to the stage at Madison House. Also a special thanks to Keith Lea for the fantastic sound job to Jerry, Rick, Steve and all the others at the Mad House—where crazy happenings and great music go hand in hand.

The Blues Rambles and Talent Contest held every Monday night at 380 Beale St. has been steadily gaining support since it began thirteen weeks ago. This past month the crowds have gotten larger and the competition keener, thus it seems a shame to have to move the Rambles to a new location but indeed they are being moved to the Peabody Hotel beginning in June. The Rambles will continue to be held every Monday night at 380 Beale until the first week of June at which time they will begin on Thursday nights at the Peabody (watch for more information).

I would like to extend a special thanks to the Peabody for allowing the Blues Foundation the use of Peabody Facilities during the summer for the continuation of the Blues Rambles Program which is a salute to the musical heritage of this city.

Remember, if you want to compete in the talent competition at The Blues Rambles or if you are a professional act, you can get registration forms at all of the Amro Music Stores in Memphis. Come out and support Memphis Music!! ☆

Musicians Pro Shop

I'm sure you're all aware of the invasion of electronics in our lives. Everywhere we go we see video games, video recorders, talking calculators, wireless telephones, etc. All these gadgets are infiltrating our homes, but did you stop to think how they have entered into the music we hear?

Synthesizers have come a long way, but now with the lower priced digital circuits, the size and price of a synthesizer has reduced while the quality and number of features has increased. And, a synthesizer is no longer limited to being a keyboard. If you listen to recordings by groups like Journey you will hear the polophonic sounds of a guitar synthesizer. If you are a fan of groups like Culture Club you can hear the sounds of programmed digital drum machines plus a synthesizer. Drums like these can fit into a small briefcase but can have the sound of the largest drum set ever heard. You can also hear the same electronic set on some tunes done by Prince.

The electronic drum machine has been around for years, but with the introduction of the digital chip, now a real drum can be recorded in the drum machine and played back at a time programmed by the user for a realistic drum sound. When you add bass drum, tom tom, cymbals, hi hat, hand claps and such you have a drummer that not only works great but is never late for the gig. These digital drum machines can be heard on recordings by groups such as Hall and Oates.

These are just a few of the new musical instruments brought into our music by the new age of electronics. If these seem to interest you, you should take the time to go by your favorite music store and ask for a demonstration of instruments using the new digital electronics. ☆

This article was prepared by a staff member of Strings and Things.

Off the Label

RCA recording artists Jefferson Starship and Steel Breeze recently received "Bammies," the prestigious awards presented by "Bam," the San Francisco magazine, *Bay Area Musician*.

Jefferson Starship, whose RCA LP *Winds of Change* is currently on the charts, received the "Best Group of the Year" award. Grace Slick, who shares lead vocals in Jefferson Starship with Mickey Thomas, was honored as "Best Female Vocalist" and David Freiberg was recognized as "Best Bassist."

Steel Breeze, the Sacramento-based rock sextet, received the "Bammie" for "Best Debut Album." The album *Steel Breeze* has yielded two hit singles, "You Don't Want Me Anymore" and the current "Dreamin' Is Easy."

1983 marks a golden year for RCA Records and Perry Como. In March, RCA will release the new Perry Como LP *So It Is*. 1983 also marks forty years that Perry has been an exclusive RCA artist. During these four historic decades, Perry has become one of the most popular and successful singer-entertainers in the world, nothing short of a show business phenomenon.

The irony is that the multi-faceted, award-winning superstar with a staggering list of accomplishments to his credit should be known for his relaxed, easy-going style. After beginnings as a big band vocalist, then teen-idol crooner, Perry went on to fame and fortune as a major radio, TV and film personality who not only broke records but recorded many million selling ones. No wonder the indefatigable Perry once quipped to a reporter, "I'm not relaxed: I'm just tired."

Jules Shear, formerly of Jules & the Polar Bears, has recorded his debut LP for EMI America Records which was released in April. It's entitled *Watch Dog* and was produced by Todd Rundgren at his Utopia Sound Studios in Woodstock, NY.

Watch Dog contains ten new tracks, all written by Jules. Musicians on the album include former Polar Bear Stephen Hague, Tony Levin from King Crimson, Elliot Easton of The Cars, Roger Powell of Utopia, and Ann Sheldon, who played cello on the recent *Psychedelic Furs* LP.

Jules & the Polar Bears released two critically acclaimed albums, *Got No Breeding* and *Fenetics*. Included among upcoming plans for Jules Shear is a video of a track from the new LP, which was shot last month.

Chico Freeman's first Elektra/Musician LP, *Tradition In Transition*, was subject of the feature review in the January edition of *Down Beat*, and reviewer Jim Roberts gave the LP a rare five-star rating. "If somebody asked me what was happening in jazz right now, I'd play him (or her) this album," Roberts opens, closing with: "Chico Freeman is clearly one of the masters of his generation."

Freeman, who will also be featured on E/M's forthcoming *Young Lions At Carnegie Hall* LP, toured the West followed by a six week tour of India and Pakistan. In April, he toured Japan.

Last month, Columbia recording artist Carlos Santana released his sixth solo album, *Havana Moon*, which just may be the definitive Carlos Santana musical statement. The record traces the Mexican-born guitarist's long and

far-reaching musical journey from his childhood in Tijuana to the blues music that inspired Santana to form his first group, The Santana Blues Band, through the platinum success of Santana (the band) right up to the present.

Produced by Jerry Wexler and Berry Beckett in association with Carlos Santana and Booker T. Jones, *Havana Moon* is an all star package featuring Booker T. and The Fabulous Thunderbirds on most of the cuts, with contributions on various tracks from Greg Walker, the Santana band, and Willie

Nelson, who sings "They've All Gone to Mexico."

In support of the album, Santana & Co. will embark on a world tour that includes March dates in Europe and June stops in Japan and Australia. A tour of America is likely in the early Fall. Carlos Santana has assembled a group for the tour that includes two former kingpins of the Santana band, keyboardist Tom Coster, who has played and co-written with Carlos on both Santana band albums and solo projects, and Greg Walker, best known as the soulful voice on the Santana hit "She's Not There." Rounding out the band is keyboardist Chester Thompson of Tower of Power, bassist Keith Jones, longtime Santana drummer Graham Lear, and the three-man Santana percussion section. ☆

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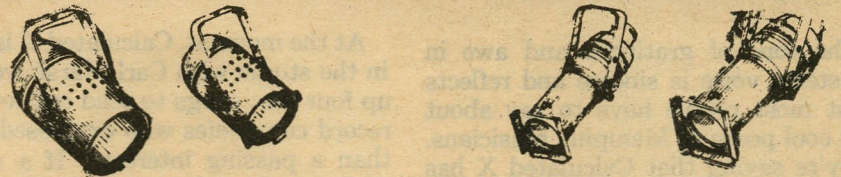
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by Deborah Camp

How does it feel to be the hottest new music commodity in Memphis? The members of Calculated X are being asked that question almost daily, and band member David Umsted replies modestly, "We're really excited about the way Memphis has gotten into our music, and well, new music as a whole."

The tone of gratitude and awe in Umsted's voice is sincere and reflects what most people have to say about this cool posse of Memphis musicians. They're saying that Calculated X has what it takes to break nationally and best to get out and enjoy them while you can because soon they'll be far removed from Madison Avenue and the college circuit.

Not so, says Umsted. Although he agrees that it's possible the band may break nationally, he disagrees that they'll have to leave Memphis to make it. "We're just not interested in touring for the sake of touring. My philosophy is that you *don't* have to leave Memphis to make it. Those who say you can't make it in Memphis are full of bullshit because if you've got the material and the talent the record companies will find out about you."

And yes, the record companies have certainly heard about Calculated X. What helped attract their attention was the fact that Rock 103 was playing their record while other nationally known artists didn't make the playlists. "I can't say enough for 103 and Redbeard," says Umsted. "Redbeard has probably been one of the most influential persons, along with attorney Jim Zumwalt, to help us out. He has record companies calling him at the time saying 'who is this band Calculated X you're playing when you're not playing this one or that?'" The band has been a bit disappointed to find that K-97 has not picked

them up. "I really wish they'd play our record. With the kind of things they're playing these days (like David Bowie's "Let's Dance") I think we'd fit right in.

At the moment, Rock 103 is the only local commercial station playing Calculated X but they are receiving airplay in Florida, New Orleans and San Francisco. Umsted adds that some of the discos in New York are also playing their record. "Somehow the record is getting circulated around," says Umsted, despite the fact they have no formal means of distribution.

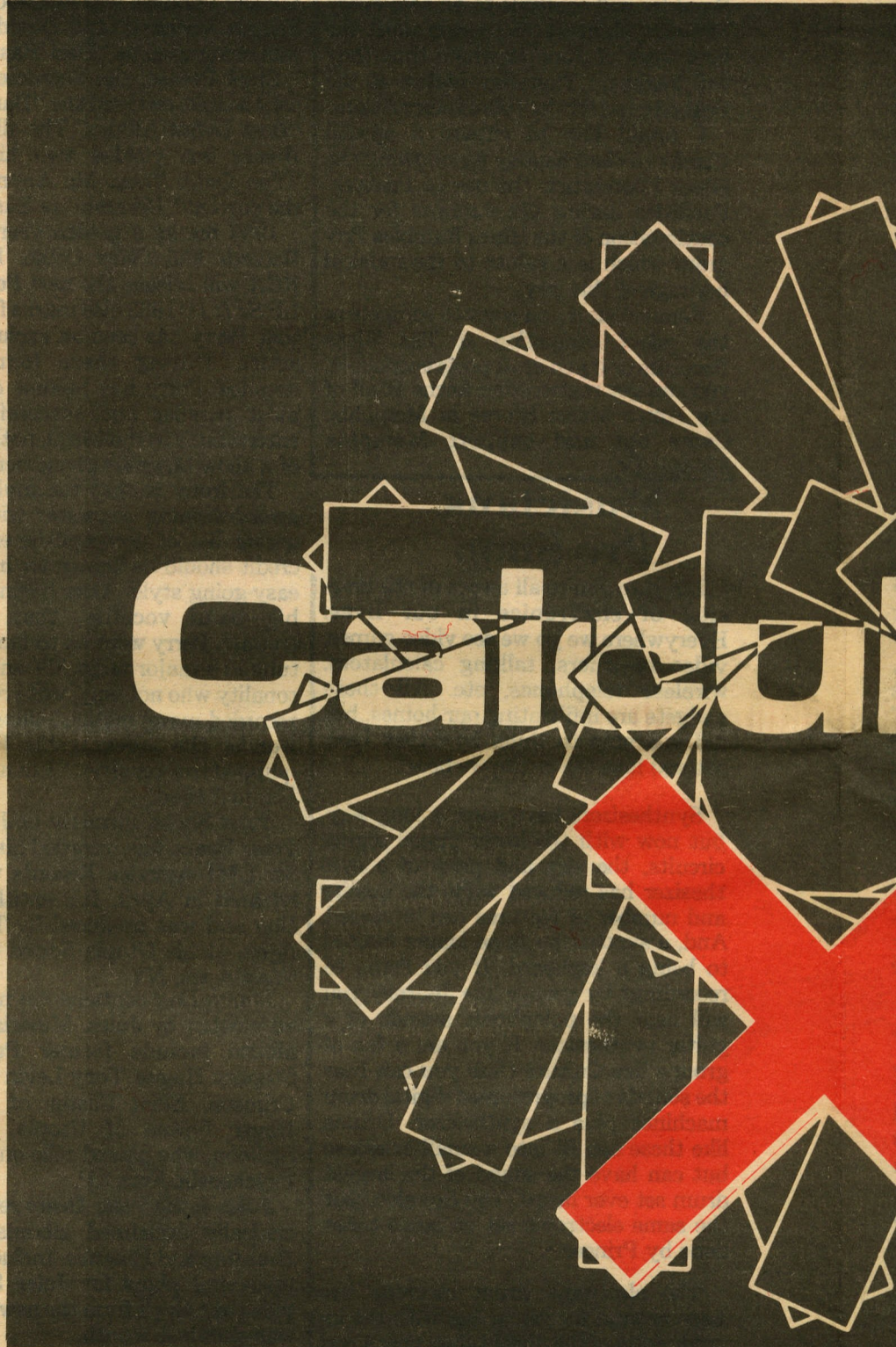
What's most encouraging, however, is the increasing interest of the record companies. "Every major label in the country has been out to see us. All seem interested but most want to see how the band progresses."

Last year's EP, featuring three original songs, "was not something we had set out to make money with," explains Umsted, "It was just a high priced demo for the record companies. However, it turned out to be a bit more than that." The first thousand sold out quickly and now the second thousand is almost gone. The record was marketed in Memphis, Nashville, Jonesboro and Oxford. Using their own label, X-Tracked Records, they were produced by Danny Jones, mixed originally at Rayner Street Studio and mastered by Larry Nix at Ardent.

At the moment, Calculated X is back in the studio with Carl Marsh working up four new songs to send out to those record companies who expressed more than a passing interest. "If a record deal doesn't come out of it, we'll just release it ourselves," affirms Umsted.



CALCULATED X =



In addition to working in the studio, the band has continued to play in Memphis although the demand for out-of-town gigs is increasing. And recently they were contacted about the possibility of performing at a 4th of July concert at the Superdome with ZZ Top and Men At Work. "That would be *real good*," understates Umsted. They are also appearing on the Main Stage of Musicfest June 2 along with the Greg Kihn Band and Red Rocker.

Now that the band is peaking in its popularity, they are finding it harder to find time to devote to their writing, a task that is shared by all band members. "We don't have a manager so Alan and

= EXCELLENCE



clubs such as the Madison House, High Cotton, Confetti and the Antenna Club. Another perk, too, is that they are continually picking up new audiences. "Recently we've been getting more east Memphis people coming out because they've heard us on the radio and they want to check it out and see what's happening." Umsted also attributes their growing audiences to the rising popularity of M-TV. "This has exposed people to groups (such as Duran Duran) that we've been playing for a long time. "What's funny, though, is the hardcore punk following we used to have has pretty much left us. As our popularity has grown they tend to stay away. It seems to be the popular thing among them *not* to like anything popular."

Surprisingly, none of the band members had been involved in any other "name" groups before coming together as Calculated X. Chuck Spencer and Umsted had been in a semi-punk group called Eat Flamingo and Bobby Bowie and Alan Hayes had also done some work together. Kye Kennedy had done some world tours with the USO but none of the members have been classically trained or can read music. "I have no idea what those squiggly lines are and I don't care," laughs Umsted.



But when the group did come together they found that all came from an innovative sounds the grup is now so well known for. Calculated X is probably identified as the first Memphis band to get heavily into the now popular sounds of the synthesizer.

Popular with most, that is. There still exists that faction of rock purists who do not believe in the musical validity of electronic music. Umsted defends: "Electronic music is not bad—it's just the next step in the evolution of rock music. Five or ten years from now I think you'll see a lot of less guitar work. I'm not saying it's going to become obsolete, it's just not going to be as dominant an instrument."

As far as the future of the sound of Calculated X, Umsted has this to say: "We're getting ready to get a drum machine, which is a pretty incredible instrument. We're going to be using a lot more mechanical percussion. We don't want to take Chuck away from the drums, we just want to incorporate more percussive sounds along with his drums. It should be interesting."

Interesting, too, should be the results of their current studio work. It's probably safe to say that their first EP was a studied calculation, a risk even. But their second one may be the X factor that reveals itself as the successful key to stardom.

Calculated X will be appearing every Sunday night at Confetti throughout May; the 13, 14 at Madison House and the 26th at Antenna.



myself handle all the business," says Umsted. "Unfortunately, you can't sit down and write a song when you're trying to remember the ten people you're supposed to call the next afternoon."

But certainly the ringing phones and the busy calendar are positive signs and a far cry better than the earlier days of trying to get noticed. Umsted recalls: "We had to beat on a lot of doors before we cracked the local club scene. Solomon Alfred's was one. We tried for the longest time to get into that place. We finally got in and from what I understand they did the biggest gross they've ever done."

Now the band has no trouble booking

CARNIVAL MUSICFEST TO AID MUSIC MUSEUM EFFORT

Berry, Rivers, Orbison, Gatlin Bros., and More to Perform

Chuck Berry, singing "Memphis," will be joined by Johnny Rivers, singing his version of the hit, when the two performers take the stage together at Cotton Carnival MusicFest in Memphis June 4.

Dick Clark, whose American Bandstand television show made Philadelphia the music mecca for bobbysoxers in the '50's, will present the Berry and Rivers performance on the giant outdoor stage at MusicFest. Others on that program, which begins at 1:00 p.m., will be Freddie Cannon, the Coasters and the Shirelles. Berry and Rivers will perform their hits individually before joining for the special finale.

"Memphis" was written by Chuck Berry and recorded for Chess Records on an album "Chuck Berry on Stage" in 1963. Rivers did a single of the song for Imperial in 1964 and the record was his first big hit, selling well over a million copies and rising to #2 on the national record charts.

The Beach Boys appearance, announced last month, will bring some "hard rock a la James Watt" to MusicFest, Rembert said. He predicted the California group will be in demand all summer to perform benefits for environmental groups. Firefall will open for the Beach Boys here, Rembert announced.

The Memphis connection also exists for Orbison, who made his first recordings in 1956 at Sun Records here. Orbison is in ninth place among all artists in number of record singles sold. The hits he has written and recorded include "Running Scared," "Cryin'" and "Only the Lonely." He has written "Claudette," a #1 hit for the Everly Brothers, "Blue Bayou," an across-the-board hit for Linda Ronstadt, "Down the Line" for Jerry Lee Lewis, and scores of material for Buddy Holly. Orbison is the only artist to have at least one record which he wrote and recorded on the national pop charts in each of the last four decades.

"The schedule has something for everyone," said Sam Rembert III, Chairman of the Cotton Carnival. "From soft rock of the Beach Boys and Firefall to the harder sounds of Le Roux, Molly Hatchet, Cheap Trick and the Allen Collins Band. There's also 50's rock 'n' roll with Dick Clark, Chuck Berry and Johnny Rivers. Country music is strong with the Gatlins, Orbison, Jones, the Bellamys, Jerry Jeff Walker and Tanya Tucker, and the R&B Walker line-up has three of the best in the Bar-Kays, Kool and the Gang and Marvin Gaye," Rembert said.

The Bar-Kays, one of the first funk bands, started in Memphis. With the legendary Stax Records, the group did multiple duty, turning out a number of their own this while also backing acts like Otis Redding, Issac Hayes, Staples Singers, Carla Thomas and Johnnie Taylor. They've attained their greatest success recently with concerts, gold albums, "Injoy" and "Flying High on Your Love" and current single hits "She Talks to Me With Her Body," "Do It (Let Me See You Shake)," and "Freaky Behavior."

MusicFest

FRIDAY, MAY 27

Main Stage	Budweiser Stage	Miller Stage
5 p.m. - 9:30 p.m.	Parchman Band - 4:15 p.m. Broken Dollar Band - 6:30 p.m.	Memphis Blues - 4:30 p.m. Prince Gabe & Millionaires - 6:45 p.m. Wilson Pickett - 9:30 p.m.
Bar-Kays Whispers Phyllis Hyman	Miller Brothers - 9:30 p.m.	

SATURDAY, MAY 28

Main Stage	Budweiser Stage	Miller Stage
1:00 - Until	Silver City - Noon Horizon - 3:15 p.m. The Settlers - 6:30 p.m. Gary Morris - 9:30 p.m.	Lem McCall - 12:15 p.m. Tommy Smiley - 3:30 p.m. Galaxy - 6:45 p.m. Wilson Pickett - 9:30 p.m.
Cheap Trick Night Ranger Elvis Brothers The Breaks The Crime		

SUNDAY, MAY 29

Main Stage	Budweiser Stage	Miller Stage
1:00 - Until	Ben Waynes - Noon Vapors Band - 3:15 p.m. Donna Brock - 6:30 p.m. Johnny Rodriguez - 9:30 p.m.	Pam & the Passions - 12:15 p.m. Secrets - 3:30 p.m. Portrait - 6:45 p.m. Paul Barrere & Friends - 9:30 a.m.
Jerry Lee Lewis Roy Orbison Larry Gatlin & Gatlin Bros. Band Lacy Dalton		

MONDAY, MAY 30

Main Stage	Budweiser Stage	Miller Stage
1:00 - Until	Hal Hawkins & Caren Robbins - Noon Susan Hudson & Winchester - 3:15 p.m. Andy Childs - 6:30 p.m. Johnny Rodriguez & Snow - 9:30 p.m.	Ross Rice - 12:15 p.m. T.O. Earnhart & Co. - 3:30 p.m. Sam Bryant - 6:45 p.m. Paul Barrere & Friends - 9:30 p.m.
Le Roux Allen Collins Band Molly Hatchet Keith Sykes Ronnie Hammond Band		

TUESDAY, May 31

Main Stage	Budweiser Stage	Miller Stage
5 p.m. - 9:30 p.m.	Tennessee Drifters - 4:15 p.m. TBA - 6:30 p.m. Ed Bruce - 9:30 p.m.	Duncan Sisters - 4:30 Spirit with Pizazz - 6:45 a.m. Fatback - 9:30 p.m.
Beach Boys 'Firefall Rick Christian		

WEDNESDAY, JUNE 1

Main Stage	Budweiser Stage	Miller Stage
5:00 p.m. - 9:30 p.m.	Morton Twins - 4:15 p.m. Cloudy - 6:30 p.m. Thrasher Brothers - 9:30 p.m.	Xavion - 4:30 p.m. Amnesty - 6:45 p.m. Fatback - 9:30 p.m.
TBA - 5:00 p.m. Lanier & Co. - 6:30 p.m. Marvin Gaye - 8:00 p.m.		

THURSDAY, JUNE 2

Main Stage	Budweiser Stage	Miller Stage
5:00 p.m. - 9:30 p.m.	Jaque Strickland - 4:15 p.m. Tennessee Gentlemen - 6:30 p.m. Gene Watson - 9:30 p.m.	Fine Line - 4:30 p.m. Mark Hays & Silverheels - 6:45 p.m. Greg Allman Band - 9:30 p.m.
Greg Kihn Band The Red Rockers Calculated X		

The Bar-Kays drew nearly 10,000 hometown fans to their performance last year on MusicFest's main stage. On MusicFest's two additional stages, the great Wilson Pickett headlines Miller High Life's Music Scene; while Budweiser Country's headliners include Johnny Rodriguez, Shylo and Gene Watson.

Festival-goers Saturday, May 28, will be treated to day-long music headed by rock showmen, Cheap Trick, a band that made it big with the mainstream rock hit, "I Want You To Want Me." Cheap Trick features lead singer Robin Zander and guitarist Rick Nielsen, who wears a baseball cap and an assortment of multi-neck guitars. The group will be joined in the marathon show by Stray Cats sound-alikes The Elvis Brothers and Memphis groups The Breaks and The Crime. Pickett performs a second night on the Miller Stage, Gary Morris is the Budweiser headliner.

MusicFest has had unforgettable moments before, among them Jerry Lee Lewis' Memphis "homecoming" last year after illness. But the most memorable concert of all might happen Sunday, May 29, when the hellacious piano banging Jerry Lee is joined by fellow Sun Records survivor Roy Orbison, Larry Gatlin and Lacy J. Dalton. Orbison, 9th among all artists in sales of singles, wrote and recorded classics such as "Pretty Woman," "Runnin' Scared" and "Only the Lonely." The Gatlins, performers for more than 25 years, won a Grammy in 1976 for "Broken Lady." The brothers regularly perform in Las Vegas at the Riviera, and they will be seen May 12 on the telecast of the "Miss USA Pageant." Dalton, who sings country, blues and rock, is a former winner of the Academy of Country Music's most promising female artist award.

On the Miller Stage, Paul Barrere, former lead singer for Littlefeat, will be backed by members of the Dregs: T. Levitz, Andy West and Rod Morgenstein. Johnny Rodriguez will be the Country Stage headliner.

Memorial day Monday is another marathon day of rock starring Le Roux, a headliner last year when MusicFest set its single day attendance record Saturday, May 15, 1982, selling 22,000 tickets at the gate and admitting an estimated 10,000 more with \$4.00 pre-sale tickets. Le Roux albums which have included hits like "Nobody Said It Was Easy," "Addicted" and "New Orleans Ladies," are among those most frequently played at rock stations in the South.

Memorial Day also includes Molly Hatchet, the Allen Collins Band and Memphis' Keith Sykes. Hatchet marks the return of its original lead singer, Danny Joe Brown, whose scorching vocals dominated the band's first albums. The Collins Band's seven members include Lynyrd Skynyrd survivors Collins, Billy Powell and Leon Wilkeson and Derek Hess, drummer in the Rossington Collins Band. Paul Barrere and Johnny Rodriguez return on the Miller and Bud Stages.

On Tuesday, the Beach Boys perform their rich harmonies and goodtime melodies. Together for 22 years, with 35 albums of which 15 are gold, the Beach Boys are still performing their long list of hits to capacity crowds. The group was banned from this year's July 4