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# Memphis Star

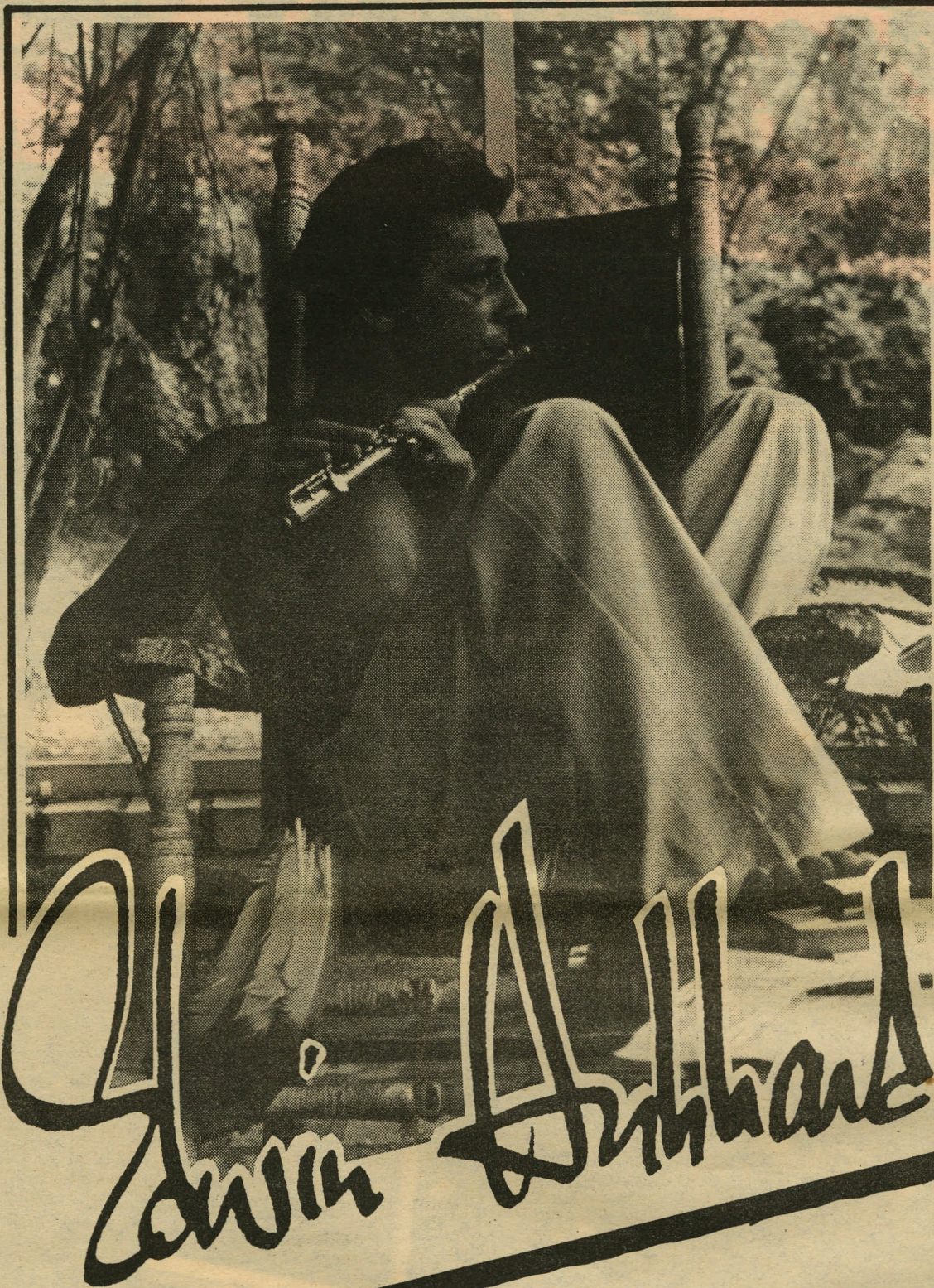
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**KEITH SYKES**

Vol. III, No. 5

NOVEMBER, 1983



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Written, Produced & Arranged by EDWIN HUBBARD. Photographs/JOHN LYNCH. Graphic Design/ROBIN WOOD. Recorded at COTTON ROW STUDIOS, Memphis, TN.

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# LETTERS

Dear Memphis Star:

This is in reference to the letter by "J. Floyd" judging the authenticity of our top Memphis bands. There are just so many kinds of music: rock, country, punk, jazz, pop blues, reggae, etc. What makes bands different are the combinations of one or more of these styles mixed with modern technology, hooks, lyrics, personal style and image to make the band a hit. It's hard when it seems everything's been tried. Cobra may seem like another Def Leppard and The Breaks like another Scandal, but apparently the majority like pop and heavy metal as long as the demand is there a lot of money is made.

Calculated X and Boys Say No are synthesizer oriented and synthesizers aren't new. The Doors were the first to play bass on keyboards, not The Human League. Calculated X is different than Ultravox just like the Romantics and Producers vary. Boys Say No aren't straight blitz because they do the funky stuff currently coming out of England.

The Crime wasn't mentioned and they have a good following. The Beatles aren't new but demand is there. Why are The Doors hot again? The Stray Cats didn't invent rockabilly! Music four years old is new to some via MTV. Some preppies think blitz, new wave, and hard core punk are the same thing. What bands does "J. Floyd" like? Punk is at least eight years old. Maybe "J. Floyd" is in a band and jealous of our top Memphis bands!

One can play "different" music in the garage 'til death, but commercialism and copy songs lure people in for the originals.

R.L.G.

P.S.: I know people in all these bands and have seen them progress for years. I keep up with the British charts, too and believe Memphis bands really try to keep up with the times. Elvis is a hard act to follow and they're finally looking at Memphis again for music!

Dear Star:

I walked into the store at Pop Tunes, Summer Avenue to pick up a copy of the Memphis Star. A young man came up to me and said "Mrs. Jackson, you must have been a heart breaker". He was referring to my picture of years past. (See October 1983 issue.) Later, a tourist from Southern France called to let me know he had read about me in your article. He said he would like to come out to visit the home of "Moon Records." Before he left he had taken pictures and purchased "The 50's Rock On The Moon" album and "Football Widow" which is a single.

A few days later, WKNO, Memphis educational channel called for a filming and an interview. They filmed on Tuesday of last week.

Thanks to the Memphis Star, our local music paper, I received a thrill, money and stardom. How's that for action?

A special thanks to an exceptionally talented writer, Lisa McGauhran for such a well-written article.

Warmest Regards,  
Cordell Jackson

## Corrections & Amplifications

Dear Readers (both of you),

I recently received word from Memphis Musician David Cochran that I erred in a recent article about Alethia's *The Line*. He said I had a sociofactual problem when I mistakenly wrote that Barry Campbell played on the EP. Fine musician that Mr. Campbell is, he did not play bass on *The Line*. David Cochran did. But, somehow Cochran's name got caught in the neck of a Miller beer bottle held by a man of such questionable taste that he was trying to swallow the microphone and wimper like Prince all at the same time only to discover that Tina had already moved over -- hey, Eddie, what radio station was that? Well, well, well, say "well."

Well? It seems I goofed and I'm so sorry. I was probably lost in the land of anthropological assumptions assuming that gene frequency has little to do with how often one wears jeans.

But, oooops, deadline is upon us. The error has been cleared for the record (no pun intended, Davey). It won't happen again.

Many miles of smiles,

Deborah Camp

## Two Clubs Get New Names

Highland Station, formerly known as Box Car Eddie's, is one of the only clubs in town with live music seven night a week. Located at 535 S. Highland, the club is now under the management of musician Jim Baird, who hopes the club will become the large music room of the city. Already the club has booked numerous popular Memphis bands including the Crime, Calculated X, Alethia, Mike Crews and others. The month of November promises to be an exciting one with its special lineup of such acts as Fine Line, the Wampus Cats, the Romeos and Beauty and the Beats. Call 324-9850 for ticket information regarding the reggae show with Kaya and the Weldors on the 12th and the internationally known bluesman "Gatemouth" Brown on the 13th. The room is also available for private party rental.

More live music on the Square can be heard at Shenanigans, formerly Upstairs on the Square. Owner Dave Jolly says the club will soon be offering a Tuesday night special called "Absolute Night" in which all drinks made with Absolute will be specially priced. Wednesday nights

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**PUBLISHER**  
James TC Santoro

**EDITOR**  
Deborah Camp

**STAFF WRITERS**  
Jack Abell  
John Cicala  
Tony Jones  
Lisa McGauhran  
Tami Priestley

### CONTRIBUTING WRITERS

Bill E. Burk  
William Glankler  
Anthony Hicks  
James Stanley  
Prince Zodee  
Sam Archer

### PHOTOGRAPHERS

Morgan Murrell

### LAYOUT/DESIGN/GRAPHICS

Cathy Santoro

Andy McAlexander

### ADVERTISING SALES

Mike Pendergrast  
Mike Noland

### DISTRIBUTION

Mike Pendergrast

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are ladies night and Sundays will soon feature a brunch. Happy hours are 4 until 8. The club/restaurant offers a small but good menu selection. I have already taken advantage of their steak special (a real steal). This month's live music features Mike Crews and band on the 11th and 12th and the Diversions (formerly the Nunnery Brothers) on the 25th and 26th.

### An Announcement For Memphis Musicians

Right now, in the making, is the 1984 Memphis Musicians Directory. This tremendous undertaking is being done by Ms. Christine Louise. She invites all Memphis musicians who would like to be listed free-of-charge in this publication to call her at 794-1188 between the hours of 3pm 'til midnight. You have until December 31 to call for your listing. Ms. Louise plans to update this directory every six months.

# ims

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# MEMPHIS PERSONALITY PROFILES

## Star Ascending: A Conversation With Ruby Wilson

by Tony Jones

"You know, it's just like the stamps you get at the grocery store. You can't go redeem a few and get anything worth having; you got to have books, and books and books. I've been paying dues since I was fifteen. Now I'm getting ready to redeem some of them bad boys."

The lady started singing at age six. At fifteen she began sharing her gift, beginning a professional career that started with gospel music in Texas' dry heat; pushed her to bars and dinner-swing venues on the long ride circuit; placed her Broadway in "Porgy and Bess"; blazed through Dallas and Philadelphia, copping major awards; slowly, achingly honing a voice that is a blessing for singer and listener. A smooth, blasting, honest vocal power that led her to Memphis, shining and strong. The last time I saw her perform, prior to this interview, was at her Wednesday night gig at Marmalade. She sparkled. Sharp as hell, talking much stuff and singing her tail off. Ruby's dynamic voice, and charming stage demeanor charge the air with

such incredible vibes, it is impossible to resist partying with her.

"Ninety-nine percent of the time I get myself off. It just feels so good, so real, to be up there performing. I push so hard that people often come to me after a gig and tell me, you're going to sing yourself to death! I tell them, don't worry baby, as long as I'm sweating I'm fine. When I'm not, that's when I'm in trouble.

"Oh, yeah, I work a crowd. I'm very into people. That's why I enjoyed playing Libertyland this season. (She had wrapped up this season's performance the night before we talked.) It gave me a chance to perform to a lot of new faces. Tourists. Young people. Old people. And we partied. That's another thing I like about this city. The people here, white and black, know good singing when they hear it."

*I know that you taught for a while as an adjunct to your singing. How did the decision to pursue your art exclusively come about?*

"Right. I taught six years as a private instructor. I even drove the Memphis city school buses...



*I can see you now, driving and singing.*

"I had my kids so psyched up they forgot to act bad!! But I learned that I couldn't teach well and work at night, so I had to decide which was the most important. They were both so vital, but I picked the one that I had been into from jump street. It was just too late in the game to stop singing."

So after dividing her time, and talents between two very demanding careers, Ruby threw off all anchors and decided to shoot for it. She rejuvenated her live performances and, in 1980, recorded her first, to date, (she's collating songs for her next now), album for Malaco records. A self-titled, hot piece of wax that displays her versatility to the max, containing blues, country, tough pop, and her classic, unequalled rendition of "Bluer than Blue." This single garnered national and international attention for Ruby, leading to an overseas release of the album.


*After the attention focused on you subsequent to the album release you could have gone nearly anywhere to build your future. How did Memphis become base?*

"The quality of the musicians and the communication. It wasn't because of the city because I left a big city, Dallas, to come here. I first came back in 1975. The people I was working for owned a club here, The Place Across the Street and Memphis was on the tour itinerary. One thing led to another, and I never left. Dallas was fine, but entertainment wise there's just no comparison between the two. Memphis has an incredible musical heritage. Everybody here has a grandmother, mother, uncle, brother or someone, who is, or was, a musician. When I arrived the scene was real mellow. I was working at the Place and after work I would go to the Hawaiian Isle. Bow-Legs would be there, (Bow-Legs Miller, one of the city's foremost producers), Isaac was hot then, his people would be there, Z.Z. Hill was travelling between here

and Dallas and everybody would go there to jam. Finally one night a mutual friend introduced me to Bow-Legs, and asked him could I sit in. Bow-Legs got all puffed up and said, no, we don't let just anyone off the street sit in. He was cold. Real cold. I almost said hey, forget this, and left, you know? But he broke down and said, alright, come on girl, what can you sing?" Ruby explains laughing, then continues: "So I sang a couple of songs, and when I got through, Bow-Legs got down on his knees and apologized. And afterwards we went down to the Club Rosewood and sang all night! That was my first experience singing in a black club in Memphis."

Now she practically owns the scene. "Ruby Wilson live at \_\_\_\_\_" is an invitation to a plumb magnificent evening. But she hasn't got the bighead about her success. She is one of the few "stars" (I hate that word) that I've met whose attention is ever open to unknowns. At the after party for last spring's Blues Festival, all the other performers and big-shots were dealing death to the buffet, paying little attention to the local group performing. Ruby was turned around from the table, checking out SkyPeace. At River City (now Reflections) I saw her interrupt her show to demand another as yet unknown local talent, Delena Glover, on stage to wail with her. I asked her about sharing in a business that is often muderously selfish.

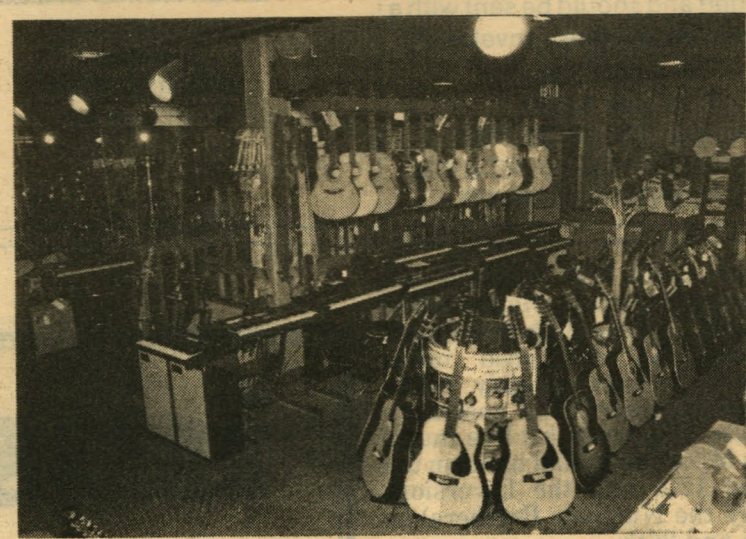
"If you got it, developed, or not developed, why should I hold back? If you make it before I do, cool. At least I helped you on the way. This business is a trip. It's exciting, interesting, but a big let-down a lot of the time. I have a lot of friends that have made it, that don't care anymore. They just go about their business, I seldom hear from them. Butm hey, that's fine. I don't even think about it. Everything is feeling just grand. It's showtime. Watch out for Ruby, baby!!"★



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# Junior: Prince of Brit-Funk

by Deborah Camp

On a whirlwind publicity tour of the U.S.A., British funk/pop artist Junior Giscombe found his brief Memphis stop-over "great fun" but was less than impressed with some of our southern delicacies: "Grits ain't happening for me," he laughingly lamented but added quickly that his first publicity tour of the United States and the South in particular, was both exciting and educational.

"I've been able to see the cultural differences between the northern and southern parts of the U.S. It's been giving me a good perspective on my audiences. It also gives me a better insight on my writing. In some ways, I'm more in tune with what's happening here than I am back home."

Home is London, England for the Polygram recording artist, where his music - a combination of pop, R&B, European funk and reggae - has been coined "Brit-Funk." Born of Jamaican parents, Junior has performed since he was 14. Raised on the Beatles, Rolling Stones and the Jacksons, it is not surprising that his approach to black music is somewhat different than what might be expected.

"Lots of things that happen here in the U.S. musically never happen in Britain and vice versa. For instance, some people who are massive here never make it over there...like Aretha Franklin, Rick James or Midnight Starr. Music has to be much more crossover."

"Over here, you can be much more hard lyrically. At home I can't write that freely. England won't accept it... they tend to back away from anything 'too hard'--that is, controversial. They want you to write mindless lyrics like: get up, shake your booty. That's suppose to be cool."

Last year Junior's debut album for Mercury/Polygram *Ji* produced a major hit single "Mama Used to Say." In April of last year the song climbed to the number two position on the British R&B charts and to number one on the dance charts.

This year Junior's LP *Inside Lookin' Out* offers a better, tighter selection of songs, revealing a more mature sound. Although the album features many of the same musicians from *Ji*, it adds the horn section of Kool and the Gang on two cuts as well as Gap Band's Glen Nightingale on guitar and Haircut 100's Blair Cunningham on drums on "Runnin'." The reggae-inspired "Communication Breakdown" is probably the most widely played single on the album although several other cuts have received airplay.

Junior agrees: "'Communication' did very well, as did 'Runnin'," which was also released as a single. In England the DJ's rarely play album cuts and they actually played "Runnin'" off the album before it was released as a single, which was great!"

The album has also had some success in Japan and in France which Junior happily describes as having done "real well!"

While in the U.S. this past summer Junior was paving the way for a



tentatively planned concert tour for the late fall, perhaps with Shalimar.

In Memphis, Polygram label rep Joe Lewis whisked Junior around the city for radio interviews and appearances at Club New Centurian, Brown's and Confetti. Time permitting, Junior hoped to get a glimpse of

Sun Studio and Graceland.

Ironically, Junior was most intent on returning to England. "I can't wait to get back home and start writing. I've written some things for a new project but after coming to the States and seeing how well I've been received, well, I've got a whole lot of

new ideas. I plan to shelve everything I've written. I'm starting anew."

Hopefully, Junior's concert tour will bring him back to Memphis. He says he likes our music. Maybe we can convince him that the grits aren't half bad either. ☆

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# Tequila Sheila Reviews Nashville Rock

In the past several months we've tried hard to keep you informed about rock bands in Nashville, whenever possible. This month Tequila Sheila shoots her mouth off about a few bands that haven't been discussed thoroughly yet, some of whom occasionally play here.

## Sounds of Memphis

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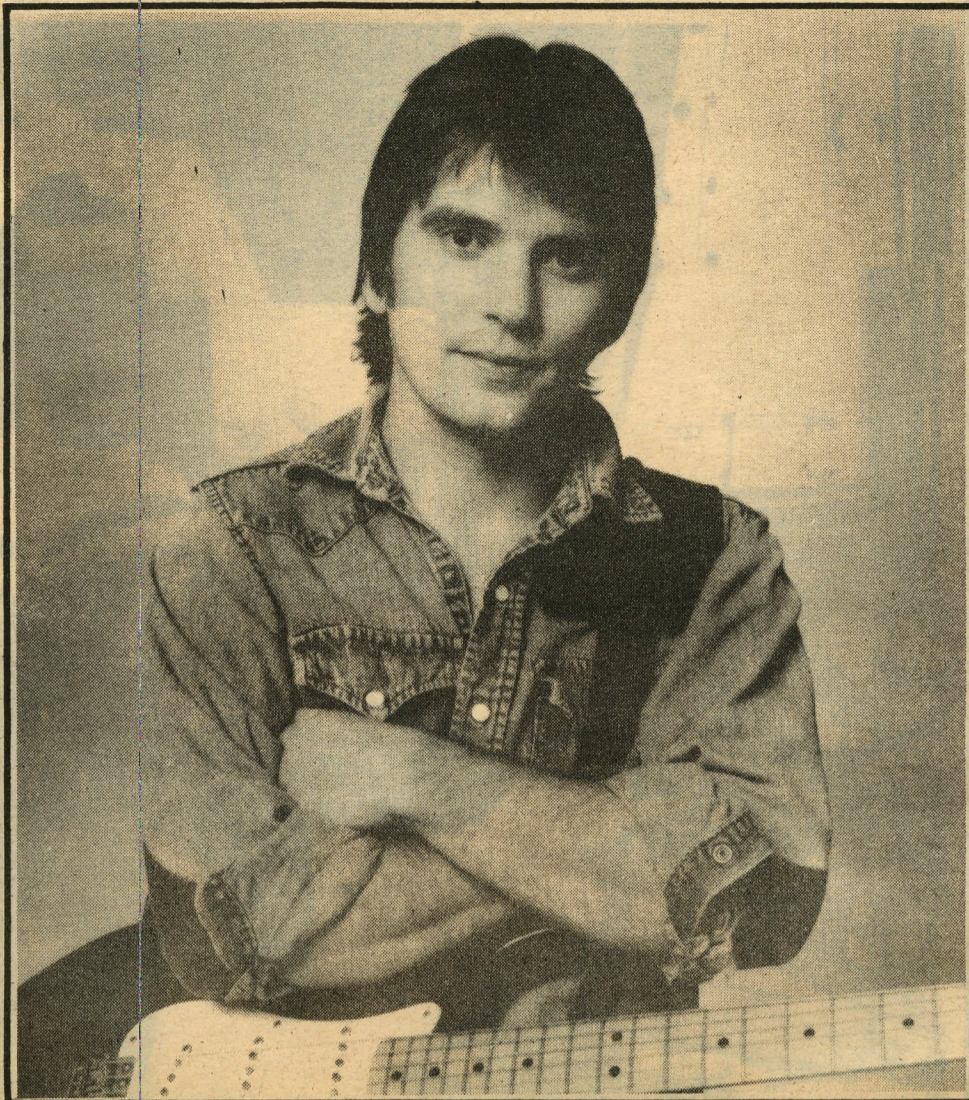
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Steve Earle

Performing at TeleVision in early October were the Neo-Types, an average new music cover band that seems to have large sums of money backing it. Although the band claims to have many originals I only heard painstakingly perfect copies from M-TV all night. Leader Richie Owens says the band will soon cut an original song in a Los Angeles studio.

The Practical Stylists, a power pop trio who played at The Antenna Club in September, have released a cassette of two originals, "Ralph" and "Swing Your Arms Around." The band plays new music with a highly developed sense of melody, but their lyrics leave much to be desired. Keep working at it guys, you have potential.

A pop-rock group called the Piggys

plays in Memphis from time to time and has been a favorite in Nashville clubs, particularly among musicians, since 1979. All five band members are vocalists and writers; songs written by guitarist Ronnie Brooks have been recorded by Bob Welch, Louise Mandrell, Zella Lehr, and Ronnie McDowell. Their performances are marked by a blend of melody, harmony, and outrageous humor.

The most talented and under-rated acts in Nashville remain Dave Olney, Pat McLaughlin, Tim Kregel, and Tom Kimmel.

CBS-Epic's latest signee, Steve Earle, is reportedly making the natives restless in Middle Tennessee with his "rockabilly raunch"-styled originals, like his new single "Nothin' But You." His sound combines elements of Texas country-rock, Creedence Clearwater Revival, and Sun-influenced rockabilly.

Earle's songs have been proven commercially viable by Zella Lehr, Carl Perkins, and Johnny Lee. His current single is strong melodically, with a catchy guitar hook and nice, light, commercial lyrics. Unfortunately, the single we were sent is backed with a boring interview, so I had to make a trek to a store to hear the flip side, "Continental Trailways Blues." Again, a commercially viable song, but it sounds like a rockabilly "Workin' at the Carwash Blues" by the late Jim Croce. He has also made an EP and is working on an album.

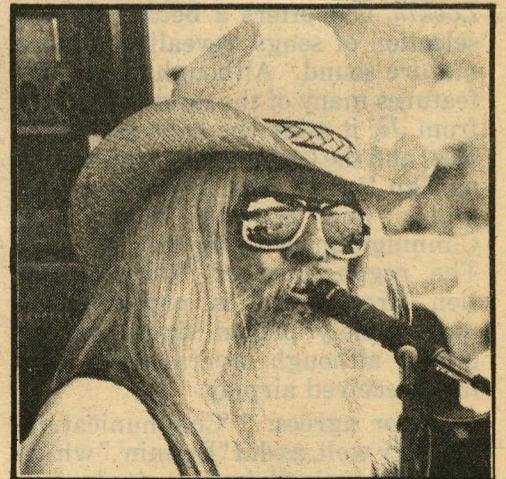
Earle's idea is to take all the Stray Cats-slickness out of rockabilly and put more of the Sun back into it, in a way that can compete in the country market, since nothing without

synthesizers can seem to make it in today's rock market. His music is not as raw as Jason and the Nashville Scorchers' sound, Panther Burns, Sun-era Johnny Cash, or anything on Moon. But it sure beats the Stray Cats. And it may take comparatively middle of the road artists like Earle to find lable success and airplay break-throughs before more talented artists like Dave Olney, whose names are constantly dropped in press kits like Earles' but never picked up by major labels, can eventually realize long overdue success.

The White Animals' video of "Don't Care" was aired on M-TV several times beginning in July. Although the song sounds a little too much like U2's "I Will Follow" for my tastes, the single's flip side, "Boots Again," does contain interesting dub style effects that make the song's only lyrics, "Something called love/Would you like to con-con-fess-fess-fess-fess?" ring psychedelia. I must con-con-fess-fess I've never heard anything quite like it. The music is labelled "party rock for party people" by their record company.

Two previous singles, reggae-punk covers of "These Boots are Made For Walkin'" and "Secret Agent Man," occasionally hit the number one spot at certain small radio stations across the country, including stations in Oregon, Vermont, and New York. The band, which is working on its third album for Dread Beat Records, regularly sells out large music rooms like the Exit/In in Nashville and has at times so overfilled the Antenna Club that patrons were seen dancing in the street outside the buidling.

Finally, as of deadline date for this issue, Leon Russell was scheduled to play at TeleVision the last week of October. He has been touring lately with a strong eleven piece band, complete with horns, to rave reviews across the country for his powerful new rock and roll show. Highlights of his concert usually include "Tight-rope," "Stranger in a Strange Land," "Hold On I'm Coming," "Kansas City," and "Rollin' in My Sweet Baby's Arms." The rock and roll guru of the keyboards, who moved to Nashville last year, is on the move Again. ☆



\*Tequila Sheila's Nashville Oldie Trivia Question of the Month is: which famous Atlanta-born Nashville artist wrote a song with the following lines: "So they numb their minds with a sparkling wine/And though they may deny that it's true/Those Party People sometimes cry when the party's over"?? Winner receives three cheers and a bottle of ripple or a mention in the paper, whichever is cheaper.

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# Ronnie Milsap

by Bill E. Burk

It's a well-known fact that Ronnie Milsap won his fame in Nashville, but he won his spurs in the night clubs of Memphis and the blind superstar country performer has never forgotten his ties with the Bluff City.

Some are sweet. Some not so.

"Those four years in Memphis (1969-72) were very important in building me into what I am today," said Milsap during a recent visit to town. "It was paying your dues. Like going to school. I realize now what fragile things we were putting together here in Memphis."

Milsap suffered the misfortune of being in Memphis when the city had risen to the third-ranking recording city in the U.S. *Stax* was happening. American was happening. *Hi* was cranking out hits. Performers from all over the U.S. were coming to Memphis to play in the clubs, hoping to be discovered, much like what is happening in Nashville

today. Night clubs abounded in midtown and Elvis Presley Boulevard. One could go nightly to the Thunderbird Lounge, Little Abner's, the Manhattan Club, Hernando's Hideaway or T.J.'s, or cross the river to the El Toro and hear the sounds of Booker T. & The MG's, Sam the Sham and the Pharoahs, Willie Mitchell, Jerry Lee Lewis, Rufus and Carla Thomas, Otis Redding, the original Bar-Kays.

Memphis was happening!

So much so that the likes of Ronnie Milsap, Rita Coolidge and Johnny Rivers passed through the River City and kept on going as far as recording was concerned.

"There was a lot of music going on while I was here playing at T.J.'s and for Don and Sue Smith at the Thunderbird," said Milsap. "The Memphis Sound was very promising then."

And that's where Milsap's wires got crossed in Memphis.

Memphis was known then as "Soul City," so much so that it was a major reason Chips Moman packed his bags at American and moved first to Atlanta and then on to Nashville. So much so that, says Milsap, "any mention of country music in Memphis in those days was frowned on."

Still, Milsap tried his hand in the studios. What came out was mostly a white version of Ray Charles music.

"I tried to work with Chips at American," Milsap recalls. "In my case, I have to have a certain amount of artistic control. Here, I couldn't do anything. I showed up when they told me to. I sang what they told me to and how they told me to. That's part of the reason I could never do anything in Memphis."

He recalls once finding what he calls "the perfect song" for him, but, "it was a country tune." So much for that.

Memphis turned out to be a grind for Milsap.

"Here I was playing six and seven sets a night in the clubs, then going into the studio," he says. "I felt like I was on a treadmill. I needed a chance to work with somebody. I got to feeling maybe I should have gone on through law school after all. Joyce (his wife) and I decided to give it one last shot.

"You have to do what your heart tells you is right."

Milsap's heart had been telling him since he was a mere child to follow country music and be an entertainer. While his tutors at the State School for the Blind were leading him more into classical music, a field he had proven talent for, Milsap was bootlegging the music of Elvis Presley, Jerry Lee Lewis and Lefty Frizzell on the keyboards when professors weren't looking or listening.

So, in December 1972, the Milsaps left their Memphis residence and went to Nashville for one last roll of the dice. If it didn't happen, it would be back to law school.

"I really didn't know anybody in Nashville," said Milsap. "Chet Atkins and Owen Bradley (both then with RCA, which was eventually to become Milsap's label) had come to see me in Memphis. "I had met (producer) Tom Collins in 1969 here."

He had also met Charley Pride once in Los Angeles in 1970 and Pride had told him "if you ever get serious about wanting to get into country music, look me up."

So Milsap did some looking.



Milsap: "Memphis was paying your dues"

Pride introduced him to his own manager, Jack Johnson. Collins was recruited as a producer. The gradual building process of the image of Ronnie Milsap had begun. Four months after moving to Nashville, Milsap had landed his RCA contract. Just after that, his first country record, "(All Together Now) Let's Fall Apart" was released.

Since, Milsap has filled his spacious Nashville home (on the same street as Gov. Lamar Alexander and Minnie Pearl) with gold and platinum records.

He owns the US Recording Studio in Music Square and is currently adding 3200 square feet to it. He is venturing into booking and recording other artists, noting that "I've been out there and I know how it is."

"How it is" for Milsap today is easy street and he's reveling in it.

"I have always wanted to do what I'm doing today," he said. "Back in those days in Raleigh, I didn't know what folks did as entertainers, but I felt it was a whole lot better than making out wills and contracts."★

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# FINER SIDE

## La Traviata - A View From the Pit

by Jack Abell

Opera musicians are a special breed. Content to practice their art six feet below the surface, these subliminal symphonists are seldom seen by opera audiences, into whose consciousness only the head and baton of the conductor are allowed to protrude. In the darkness of the orchestra pit, illuminated by music stand lights, these anonymous nocturnal noisemakers humble themselves to the great glory of that creature known as the opera singer.

Opera singers, too, are a special breed. Part actor and part musician, they are able to change costumes faster than a speeding bullet and leap tall intervals in a single bound. Their training requires years of arduous study learning to sing and act in several foreign languages at a volume level akin to hog-calling; and they must do weird things to their voices in order to be heard over a 60-piece orchestra in the back row of a 5000 seat auditorium without a microphone.

Somehow, a few opera singers manage to turn out looking and sounding beautiful. One of those is soprano Gail Robinson, Metropolitan Opera star and former Memphian, who gave her first performance as Violetta in Opera Memphis' recent production of Verdi's *La Traviata*. Ms. Robinson expressed some concern about her debut: "Verdi is not kind to the voice," she lamented. "This opera is demanding not only because of the coloratura of the first act, but because of the spinto of the last two acts." Translated into non-operatic language, that means roughly that the role demands the range and agility of a coloratura soprano as well as the emotional power of a dramatic soprano, and that Ms. Robinson, who as a lyric soprano is in between, is expanding in both directions at once.

This is why it's interesting to sit in the pit. As a member of the orchestra, one can't see much of the action without risking the wrath of the watchful maestro on the podium. But like those animals and people who, not seeing well, have a highly developed sense of hearing, we can tell what's happening or not happening on stage. Gail Robinson was happening, especially during the second performance. From the seemingly effortless coloratura of Act 1 to the touching pathos of Act 3, she blossomed into Violetta without ever losing the classic poise of her sound on her stage presence. I had the feeling that the result was not only the culmination of a year's study of the role, but a major personal triumph for her.

For most Metropolitan Opera stars, such a debut (in Memphis) would be but a minor stepping stone to a glorious international career as a Verdi interpreter. Not so for Gail Robinson, whose professional opera career began spectacularly as a 19-year-old winner of the Metropolitan Opera auditions. She had moved to Memphis at age 16 from Jackson, Tennessee where she grew up singing

mostly church music, and it was not until she enrolled at Memphis State that she discovered the world of opera. Whisked off the New York after winning the audition, she never went back to school, but went on to join the Met roster and achieve international fame. As an established artist, she met and married West German TV producer Henno Lohmeyer, who was in the audience for the Opera Memphis production, along with her two children and her mother, who still live here. "Frankly,

my family comes first," she claims. "My career is not as important as spending time with my children, who are six and eight years old. I am very careful about accepting out of town engagements for that reason."

One of her next engagements is the national telecast of Macy's Thanksgiving Day Parade where she will portray Gretl. Perhaps through the medium of television, Gail Robinson can stay at home and still be seen by lots of opera lovers. ☆

## November Concert for MSU Music Department

The department of Music at Memphis State has a pretty busy schedule of musical events lined up for the month of November.

Heading the lineup will be Bruce Erskine's faculty recital on November 1. His program will consist of works by Blavet, Vivaldi, Poulenc and Nielson. Mr. Erskine is an assistant professor of flute at Memphis State University.

Following him will be John Stover's faculty guitar recital on November 2. His program will consist of *Grande Overture* by Giuliani; Bach's *Lute Suite No. 4*; Walton's *Five Bagatelles*; Villa Lobos' *Three Etudes, Two Preludes*; and Moussorgsky's *Old Castle* from *Pictures at an Exhibition*.

On November 3, there will be a free Jazz Concert featuring three combos and one guitar ensemble. This will be under the direction of Tom Swayzee, Jr., combo coordinator.

On November 10, 11 and 12, the MSU Opera Theatre will present *Don Pasquale*, an opera buff in three acts, by Gaetano Donizetti. The artistic director for the opera is Thomas Machen; music director is Robert Griffith; and coach/accompanist is Samuel Porter.

The cast includes John Buchanan and Emerson Green, Jr. as Don Pasquale; Lura Elliott and Angela Hand as Norina; Ian Bourg and Robert Owen Hyde as Ernesto; Dudley "Hal" Otey and Michael Conwill as Dr. Malatesta; Darren Raley and Ray Barnette as Notary; Carol Lowry as Soprano Servent; Woodrow "Rusty" W. Atwood III as Tenor Servent; and Wayne Morrow as Bass Servent.

The curtain opens each night at 8:00 p.m. for the opera.

On November 13 at 3:00 p.m., the Memphis State String Quartet will present a program of Beethoven, Chansson, and Mendelssohn. Ms. Beverly R. Hay will be the guest soloist for this concert. Ms. Hay has recently joined the MSU voice faculty and this will be her first appearance since joining. Members of the quartet are: Robert Snyder, violinist;

Max Huls, Violinist; Peter Spurbeck, cellist and Debra Moree, viola. Ms. Moree is also new at Memphis State, this being her first semester on the faculty.

On November 17, there will be another jazz concert featuring "Southern Comfort" Jazz Ensemble and "Birdland Repertory Co." Combo. They will be performing compositions by "Cannonball" Adderley, Rob McConnel, Thad Jones, Frank Rosolino, Oliver Nelson, Antonio Carlos Jobim and Spyro Gyra. Admission is free and the concert will start at 7:30 p.m.

On November 23, the MSU Jazz Singers and a vocal jazz ensemble under the direction of Bill Bastian will present a free concert. The group will present arrangements of songs by Gene Puerling and Phil Mattson, two of the leading pioneers in vocal jazz, and will also perform works by George Gershwin. Featured soloists for the concert will be Todd Few, Gloria Robinson and Ann Ryno. The concert will start at 7:30 p.m.

Other November concerts include: November 16, Composition Division Recital; November 18, Southern Music Archives; November 20, Gospel Choir; November 29, Men and Woman's Choir; and November 30, University Orchestra.

All concerts are in MSU's Harris Music Auditorium unless otherwise indicated.

Admission for faculty recitals and faculty ensembles is \$3.00 general; \$2.00 for MSU faculty, staff, and senior citizens; free to college students and to all high school students holding valid I.D. cards.

For Choral Series concerts, admission is: \$2.00 for adults; \$1.00 for students.

For Opera Theatre Productions admission is \$6.00 general; \$3.00 for MSU faculty, staff, students, and senior citizens. This year Opera Theatre will be offering a season ticket for the 1983-84 year.

All concerts and recitals begin at 8:15 p.m. unless otherwise indicated.

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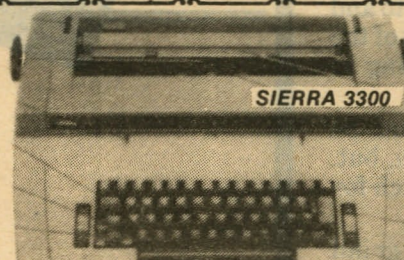
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Opera Memphis, the Mid-South's largest professionally produced opera company, is dedicated to producing fresh opera/musical theatre by a professional ensemble composed of both well-known and rising artists. For additional information regarding these and other Opera Memphis activities, contact (901) 454-2706. Reservations for the Sheraton can be made by calling (901) 525-2511. Tax and gratuities, as well as alcoholic beverages not included in Sheraton prices. ☆

# HI ROLLER

Hello Hi Roller,

I am an occasional reader of the Memphis Star and would like to know how to get the Memphis Star sent to my home. It's hard to find every issue just by going in a music store! I would also like to know who the drummer for the former band "Silver Streak" is I know his first name is Alan, but I would like to know more because I believe he is a fantastic drummer. Keep up writing the rockin' articles.

Yours Truly,  
Believer in Memphis Music

Dear Believer,

I'm not believin' that you haven't subscribed yet. Check out page 23 for details. It's worth it. Besides old Santoro only gives me \$3.00 a month expense money and if you'll subscribe he'll give me an extra 2 cents-so go ahead and put in your 2 cents worth. (My bartender would appreciate it).

In regards to Alan from "Silver Streaks," I don't what happened to him. I checked my Roller Sources

and we can't find him anywhere. Perhaps one of our readers know and can call it in for you.

Dear Hi Roller,

I read the Star every month and I can't believe the garbage you have to put up with. Why don't Camp let you write in every issue? Is she really that heartless? If it weren't for you, the Star wouldn't be worth lining my bird cage. You tell them people for me that they had better start having your column in every issue or I'll cancel my subscription.

Yours,  
M.R., Downtown Olive Branch M.S.

Dear M.R.,

Thank you for your supportive letter. I showed it to our editor, but she only laughed. I went over her head (which is not hard to do) and went straight to the main man. Apparently Camp beat me to him because when I got to the office, Santoro was busting a gut and rolling on the floor.

Well thanks anyhow. By the way Mom, I'll be late for dinner, I've got to wash and wax Camps' car in order to get your letter published.

Dear Hi Roller,

You sound like such a good looking guy. Why don't we meet at Television next Friday to talk and whatever. I'll be wearing a blue dress and holding a set of keys to a new BMW.

Donna J., Bartlett

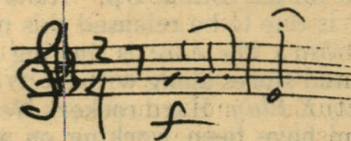
Dear Donna,

Thank you for your good taste. Sounds great! I had other plans but what the heck, I love to have an occasional, meaningful, one night stand once in a while. I'll be holding the keys and payment book for a 1972 Pinto.

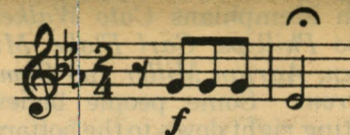
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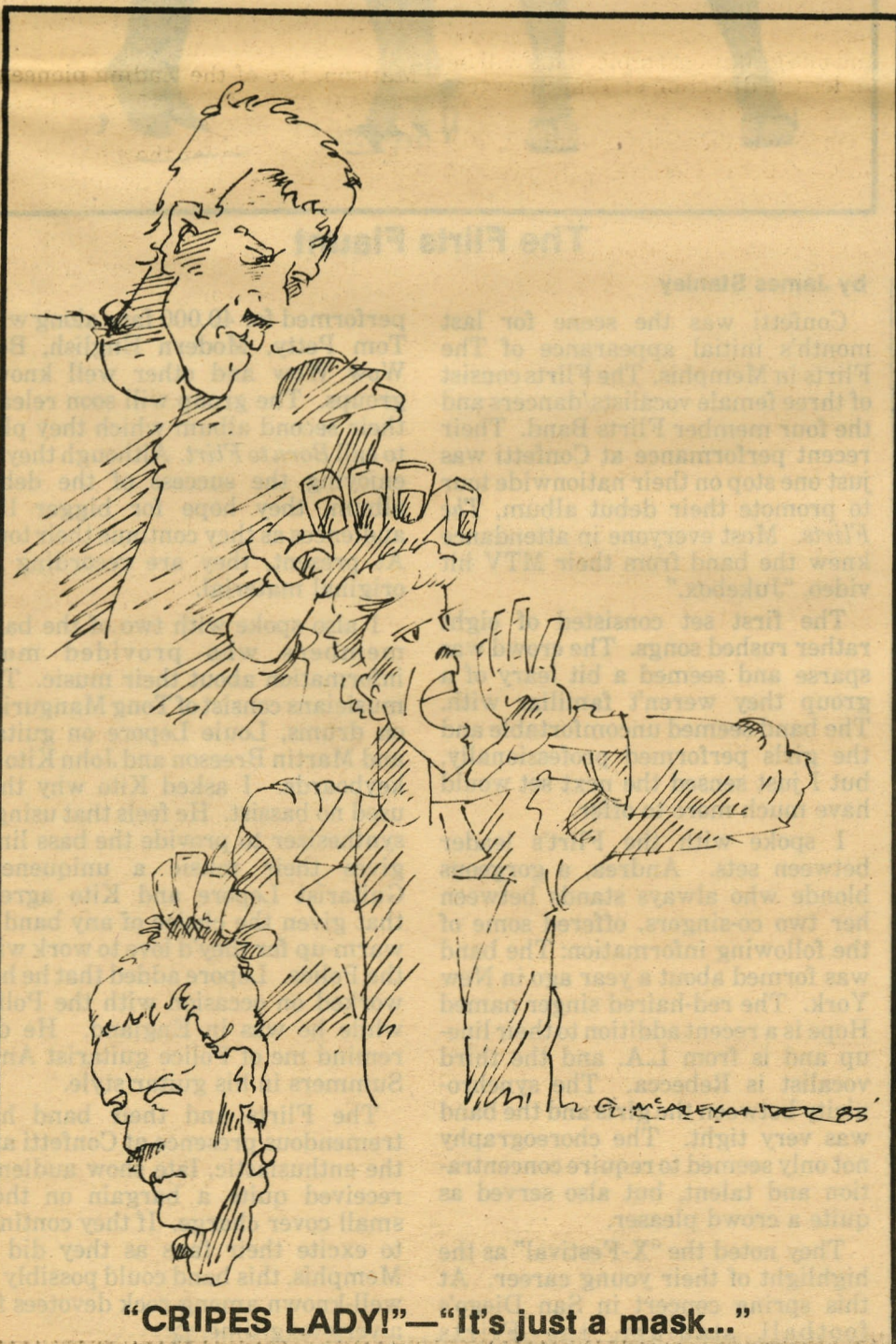


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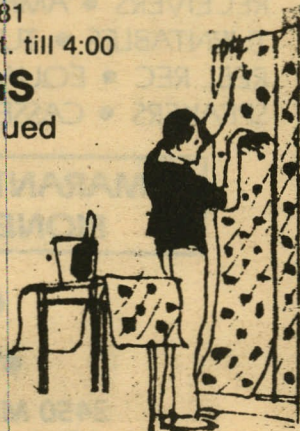
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# STAR TRACKS

Memphis musicians have been hard at work in the studios these past few months. Some projects are still "in progress" while others are receiving airplay. The *Duncan Sisters'* new EP "You Keep Me Hanging On" is getting a lot of attention (look for an article about these talented young ladies in next month's issue of the *Star*) as is *Kwik's* new single "Stuck Up." *Kwik's* new LP is due to be released this month. *Alethia's The Line* is moving in the record stores along with *Keith Sykes' Play X Play*. Hard rockers *Medieval Steel* have been working on an all-original EP at Sounds UnReel Studio. And speaking of Sounds UnReel, this studio has just completed a project with *Jerry Lawler and the Diversions* and is currently working with country artist *Craig Keller* on two singles to be released on the Sur label. Also at Sounds UnReel are *Network*, *Avenue* and an Arkansas group called *3+1* whose EP is ready for mastering. Reginald Eskridge's single "Am I Gonna Be the One" entered the NY Dance Charts at 39 with a bullet and was recently mentioned in *Billboard Magazine*. *Del-A-Ron* has recently released a single "Devil in Disguise"/"If You Say You Care" with Memphians *Cato Walker III*, *Jabo Phillips*, *Carl Flake*, *Michael Allen*, *Adrian Miller* and *Dominique Herron*. Some people believe in getting right down to the bottom line. Case in point, *Carlos Cash and the Money Masters* on Cash Money Records. Their single "Use Your Head" includes the vocals of *Alexis Rodgers*, *Anita Rodgers* and *Lisa King*.

Memphians are going to miss a stalwart in the area of Memphis Music promotion. *Paul Savarin* and

his wife *Marti* have recently sold their beloved Blues Alley in order to travel a bit and relieve the pressure of life in the fast lane. A proponent and advocate of the blues for many years, Savarin was also somewhat of an activist, particularly in his struggle against a law requiring persons serving alcohol to pay \$5 for a beer card containing the person's picture and thumb print. The new owners of Blues Alley anticipate no changes for the highly successful club.

The inaugural issue of *Living Blues*, produced by the Center for the Study of Southern Culture at the University of Mississippi has been recently released. Also available at the Center is their quarterly publication entitled *The Southern Register*. Information about either of these excellent publications can be obtained by writing Mr. Frank Childrey at the Center for Southern Culture, University of Mississippi, University, Mississippi, 38677.

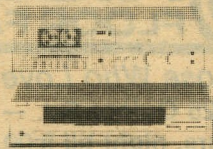
Don't forget about the fall production of the comic opera masterpiece, *Don Pasquale*. Performed only on the 10th, 11th and 12th of this month, it will be held at the Opera Theatre of Memphis State University. This year the Department of Music informs us that season tickets are available. For information call 454-2546.

This month is filled with musical happenings so don't sit back and complain that there's nothing to do. Whether it be classical, blues, jazz, country, R&B or rock 'n roll, you'll find it somewhere in this city. So remember, when you get out and support our Memphis music, you are essentially supporting *Memphis* and our finest resource. And that resource can only be developed by YOU. So, do it, do it, do it!★

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## Flirts Seduce Confetti Crowd



### The Flirts Flaunt

by James Stanley

Confetti was the scene for last month's initial appearance of The Flirts in Memphis. The Flirts consist of three female vocalists/dancers and the four member Flirts Band. Their recent performance at Confetti was just one stop on their nationwide tour to promote their debut album, *The Flirts*. Most everyone in attendance knew the band from their MTV hit video, "Jukebox."

The first set consisted of eight rather rushed songs. The crowd was sparse and seemed a bit leary of a group they weren't familiar with. The band seemed uncomfortable and the girls performed professionally, but I just sensed the next set would have much more to offer.

I spoke with the Flirt's leader between sets. Andrea, a gorgeous blonde who always stands between her two co-singers, offered some of the following information: The band was formed about a year ago in New York. The red-haired singer named Hope is a recent addition to their lineup and is from L.A. and the third vocalist is Rebecca. The synchronicity between the girls and the band was very tight. The choreography not only seemed to require concentration and talent, but also served as quite a crowd pleaser.

They noted the "X-Festival" as the highlight of their young career. At this spring concert in San Diego's football stadium, the Flirts

performed for 40,000 fans along with Tom Petty, Modern English, Bow Wow Wow and other well known groups. The group will soon release their second album which they plan to call *Born to Flirt*. Although they're enjoying the success of the debut album, they hope for bigger live audiences as they continue their tour. At present, they are recording no original material.

I also spoke with two of the band members who provided more information about their music. The musicians consist of Tong Mangurian on drums, Louie Lepore on guitar, and Martin Breeson and John Kito on keyboards. I asked Kito why they used no bassist. He feels that using a synthesizer to provide the bass lines gives their music a uniqueness. Guitarist Lepore and Kito agreed that given the choice of any band to warm-up for they'd love to work with the Police. Lepore added that he had worked on occasion with the Police while he was in England. He did remind me of Police guitarist Andy Summers in his guitar style.

The Flirts and their band had tremendous presence at Confetti and the enthusiastic, late show audience received quite a bargain on their small cover charge. If they continue to excite their fans as they did in Memphis, this band could possibly be well-known among rock devotees for a very long time.★

## Beauty and the Beats Will Tour

by Tami Priestley

After a new album and consistent gigging in Memphis, Beauty and the Beats are going to be hitting the road exploring musical avenues outside of Memphis. "Our album has sold real well, but we've played about as much as we can in Memphis and so we're going to try other markets and see what happens," explains bearded guitarist Allan Collier.

Beauty and the Beats will be heading out to cities such as Nashville, Atlanta, and Little Rock, not as the acoustic folk/rock trio most of Memphis is accustomed to, but as a more uptempo six-piece band. The three new members are Ruthie Thompson, Ken Nolen and a yet-to-be-named drummer. The new players are a welcome addition to the music of Beauty and the Beats in that they seem to help draw more of a fuller, livelier sound from the group.

Besides the new lineup and some brand new equipment, the band has a freshly recorded 45 containing two originals "Go Quickly" and "Eighteen Times Around." Their road trip will be a comfortable one, too, as they break in their very own touring bus.

If you haven't had the opportunity to hear the "new" Beauty and the Beats, you should try to catch them before they leave town because the band says "we don't know when we'll be back." ☆

## Jazzmen Come "Forth"

by Anthony Hicks

Although Memphis is best known for its rhythm and blues and rock bands, one listen to the jazz fusion group Forth and there is no doubt that the River City has all music fronts well covered.

The Breaks, Calculated X, Keith Sykes, Larry Raspberry, and others have all shown that the city can provide rock music on par with that of other locale, and in some cases above par.

But jazz? Well, of course, there is a small following for the music around town, but nothing like it should be. Certainly it's not the type of music you readily associate with the area, which can account for the sparse but enthusiastic crowd that greeted Forth at their recent Highland Station performance.

Be all that as it may, anyone who has not witnessed this group in action has missed quite a treat. They play some of the most refreshing, albeit unusual music I have ever heard by a local group. It is refreshing in the sense that the music is original, not rehashed hits by other groups, and well-performed in their own style.

The term Forth, according to drummer-percussionist Shof Beavers is "a very extensive and esoteric computer language," which adequately describes the music as well.

Their sound is in the vein made famous by the likes of Weather Report, Chick Corea and Stanley Clarke. However, in some places, especially with the addition of a saxophone, there is the flavor of more traditional jazz, but it doesn't remain traditional long.

The group's personnel are Bob Sally on bass and lead guitar and writer of some of the material; Rick Frazier on vibes and percussion; Woody Wall on synth and computer and Shof Beavers, drum and percussion. They were joined on this particular occasion by saxophonist Gary Goldsmith.

Avante-garde is probably the best description for Forth's stage appearance, which includes synths, computer and a wide array of percussion instruments overhanging from Beavers drum set and Frazier's vibraphone. Whatever type of instrument available to beat on, Forth seems to have, and knows how to use quite well.

The music, which some might call progressive jazz or fusion, is basically always in fast time with the tempo kept at heartbeat rate by the laser fast drumming of Beavers. A jazz purist could go crazy trying to keep up with some of the rhythms this group puts out.

On "Barcelona Fantasy" the group went from a rock to a Latin beat

(complete with castinet sound) enough times to thoroughly challenge anyone's musical sensibilities. However, no matter which songs they're playing it is apparent in the music that these musicians spend ample time in practice sessions, as the material is well coordinated. As upbeat as their songs are, it would be quite easy to get out of step. But they don't. There are mellow moments in Forth, as in any jazz fusion, but for the most part it's all "up," raw energy.

The only sad thing is that there isn't a big demand for this kind of music on the Memphis music circuit. However, the Highland Station, managed by Jim Baird seems the ideal place for "budding" groups like Forth. Lets just hope the rest of the city catches on and promotes the wealth of talent that is offered. ☆



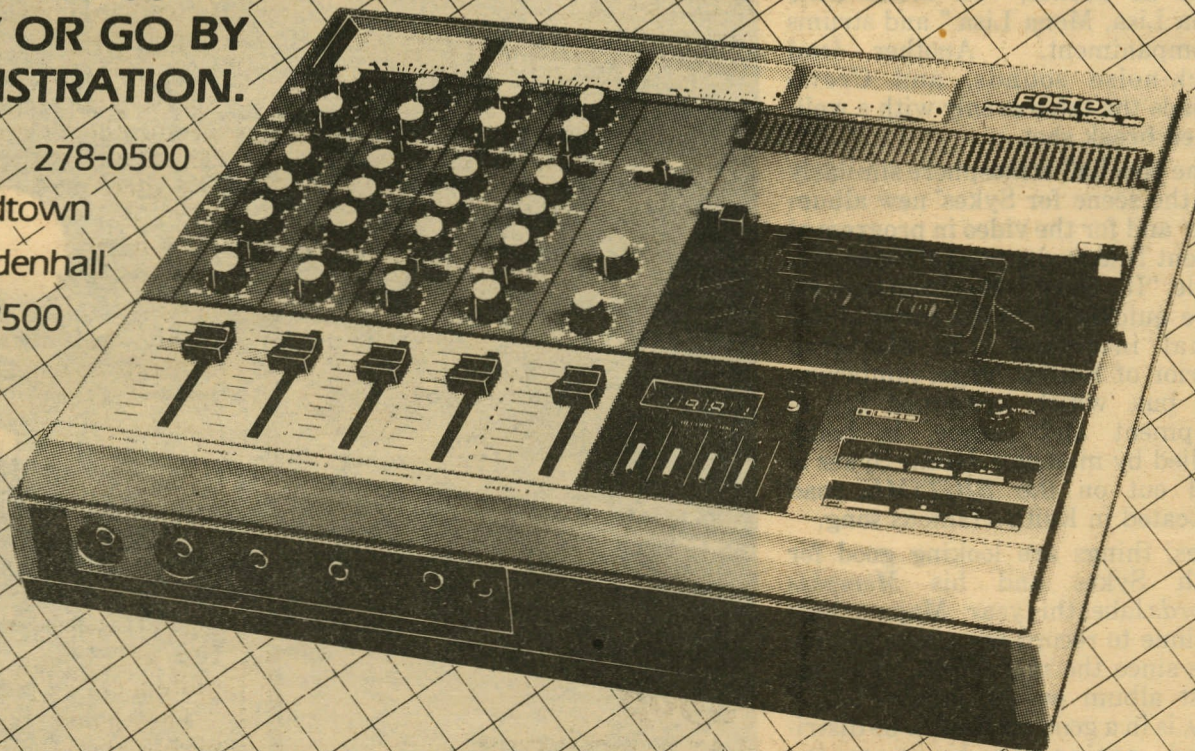
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# KEITH SYKES

## KEITH SYKES IS:

- STRANGE
- NOT STRANGE
- JUST LIKE YOU  
(Check One)

by Lisa McLaughran

What a sport he is. With our photographer precariously perching himself in different locations about a pool hall, constantly snapping all sorts of strange, crazily-angled shots, local rocker Keith Sykes is taking it all in stride. He knows this is the price one must pay for *BIGTIME* success in the music business.

"And if I play my cards right," he says wryly, leaning down to aim a trick bank shot toward the far corner pocket, "one of these pictures might lead to a centerfold poster in *Cuestick* magazine!" CRACK! Snap! Flash! The 8-ball is sunk, the game is over, and Sykes, blinded by another photo shot, has a dazed, disoriented expression on his face. Mike Crews, his fellow cue-pal and lead guitarist, racks up the balls for another game, suppressing guffaws.

Now Keith decides to exchange his pool cue for an electric guitar, leaving Crews to resume play alone while he drones, "Oh Mona Lisa, Mona Lisa, Mona Lisa," and strums accompaniment. Another loud crack-noise sounds, and Crews spreads the table evenly with a well-placed break shot.

The pool hall atmosphere similarly sets the scene for Sykes' new album cover and for the video in progress at Ardent Teleproductions of his newest single, "It's Over." But from here we move quickly on to the scene of our actual interview, the cluttered interior of Keith's large, lumbering tour bus, which, crammed full of equipment and people, is being readied by manager Jerene Sykes to head out on the *BIGTIME* road advocated in Keith's famous song.

Yes, things are looking good for Keith Sykes and his *Memphis Records* label this year. Major artists continue to record his songs, as they have since the mid-1970's. And his latest album on the label, *Play X Play*, is in a good position to be distributed nationally by a major independent company thanks to a recent turn of events in the music industry.

"We feel that our label may eventually become a viable commercial equivalent of a *Stax* or a *Motown* now that most major independent labels have joined up with giant distributors like *MCA* and *CBS*," he tells us on the bus en route to a gig with his Revolving Band in Oxford, Mississippi.

"This has all happened in the last twelve months. With labels like *Arista*, *A&M*, and *Chrysalis* abandoning their old independent distributors, the distributors are frantically looking for new labels to fill the void. And we'd sure like to help fill it. We produced *Play X Play* with commercial marketing needs and radio play in mind for this reason."

So if fortune rides on Keith's side, *Play X Play* may soon find its way to record stores nationwide that might not have stocked the album before. And should national radio ensue, the Sykes-owned label could become an established name. In the wake of the tragic loss of *Stax* in the 1970's, this would be great news for the city.

During the hour and a half-long bus ride, Keith reminisces a little while about his high school years when *Stax* was at its zenith. "There was a time when I wanted to be like Booker T. and the MG's!" he laughs.

"The 60's were great years for music in the city. All you'd hear on the radio was *Stax*. The local stations were very supportive. And right

now, stations like Rock 103 are starting to play records by local groups again, since a couple of them have recently made it to national labels."

To recap Keith's career since his high school graduation in 1966, he travelled to New York, Austin, and Key West for the next few years into the early 70's, cutting two folk records of original songs with *Vanguard* and one with *RCA-Midland* in the process. In the early period in New York and Austin, he met Jerry Jeff Walker, who became a close friend and later recorded Keith's hit "I'm Not Strange." Through Walker he met Texans Guy Clark and producer Rodney Crowell.

In Key West he met Jimmy Buffett (also through Walker), who was impressed enough to record two songs from Sykes' *The Way I Feel* album on *Midland*. "Coast of Mar-



seilles" and "The Last Line," on his gold *Son of a Son of a Sailor* album. Buffett also added Sykes to his Coral Reefer line up on the *Volcano* album, whose upbeat, funny title cut was co-written with Keith.

But by 1974 Sykes was based in Memphis, and though he sometimes wrote in Key West, he was itching to be a full-fledged rocker carrying on local music traditions. He soon married wife Jerene, who eventually produced the two popular rock albums on *Backstreet* that preceded the 1979 release of *I'm Not Strange I'm Just Like You*, culminating in a "Saturday Night Live" appearance in 1980. The second rock 'n roll album, *It Don't Hurt to Flirt*, was released in 1981.

Also during that period producer Rodney Crowell found four older songs written by Keith that suited the country rock tastes of his wife Rosanne Cash. These appeared on her first two hit albums, and Keith Sykes was on a songwriter's roll.

And to bring you up to date, the past few months have seen Mitch Ryder release a version of

"BIGTIME" on an album produced by John Cougar. Lacey J. Dalton also recently cut his "Baby You Can Rock Me" on an album, and Sissy Spacek cut "If You Could Only See Me Now" in a straight country album produced by Rodney Crowell.

"I wrote the song for Sissy while we were in France last fall, and when we got back I called up Rodney to ask if he had chosen all the songs for the album yet," Keith explains. "He said that he had. I told him about the song and asked if he could listen to it anyway, even though he didn't need any more songs.

"So I sent it through overnight mail," he continues, "and he called back the next day to say he loved it, and yeah, it would be on the album!" Sykes tells this story exuberantly and with a nervous energy that reflects his relief over its happy ending.

"I thought her singing in *Coal Miner's Daughter* was excellent and I've been a big fan of hers for a long time," he adds.

The talented, multi-faceted Sykes has written far too many songs to play them all at his shows, especially since the country tunes do not fit the

Revolving Band's format. "People come to my shows expecting to hear good-time rock and roll," says Keith. "You don't want to hear Rod Stewart sing 'The Green Green Grass of Home'."

(He makes this last statement in response to my query about why he won't play some of his country rock songs that Rosanne Cash cut. I don't care what he says, they're still great songs.)

Keith is more concerned today with molding a techno sound to rock and roll forms and blues forms. "I did write the new single, 'It's Over,' with Rosanne Cash in mind. She might want to cut a pop album one day, and I think she could sing it," he says.

Songwriting is central to Sykes' life, and he has developed a serious, professional approach to the craft through the years. "Songwriting has changed a lot in recent years. One way that I go about it is to turn on a tape recorder and record live whatever comes to mind with just a mechanical drummer and acoustic guitar for instruments," he says.

"A lot of it has to be thrown away, but you save certain spontaneous musical lines and phrases you might not otherwise remember without the tape. Of course, a good bit of work still has to be on paper; you can't eliminate that part completely."

The blues-influenced tunes on the new album, such as "The Landlord Wants the Rent" and "Bachelor Blues," reveal Sykes' longstanding admiration of Delta country-blues musicians. "I listen to artists like Blind Willie McTell, Charlie Patton and, to a lesser extent, Muddy Waters," he says.

"I also draw some from Library of Congress field recordings made by Alan Lomax in the early part of century."

He admits that Chuck Berry is a strong influence in his writing and guitarwork, but hopes he has "added something to those old licks." Making a personal contribution to an old form, he says, is the artist's job.

Dry wit and a light touch often play a role in Keith's stage patter and choice of songs; he's not one to play the role of "overly sensitive songwriter" -- he's here to have fun. In some of his recent shows, he has included a version of a Patrick Sky satire on white boys singing the blues called "The Child Molesting Blues."

"She's my jellyroll mama, she's white and 12 years old," he draws. "She may be 12, but that girl has the body of a 14 year old." And who could help but giggle at his obvious sarcasm.

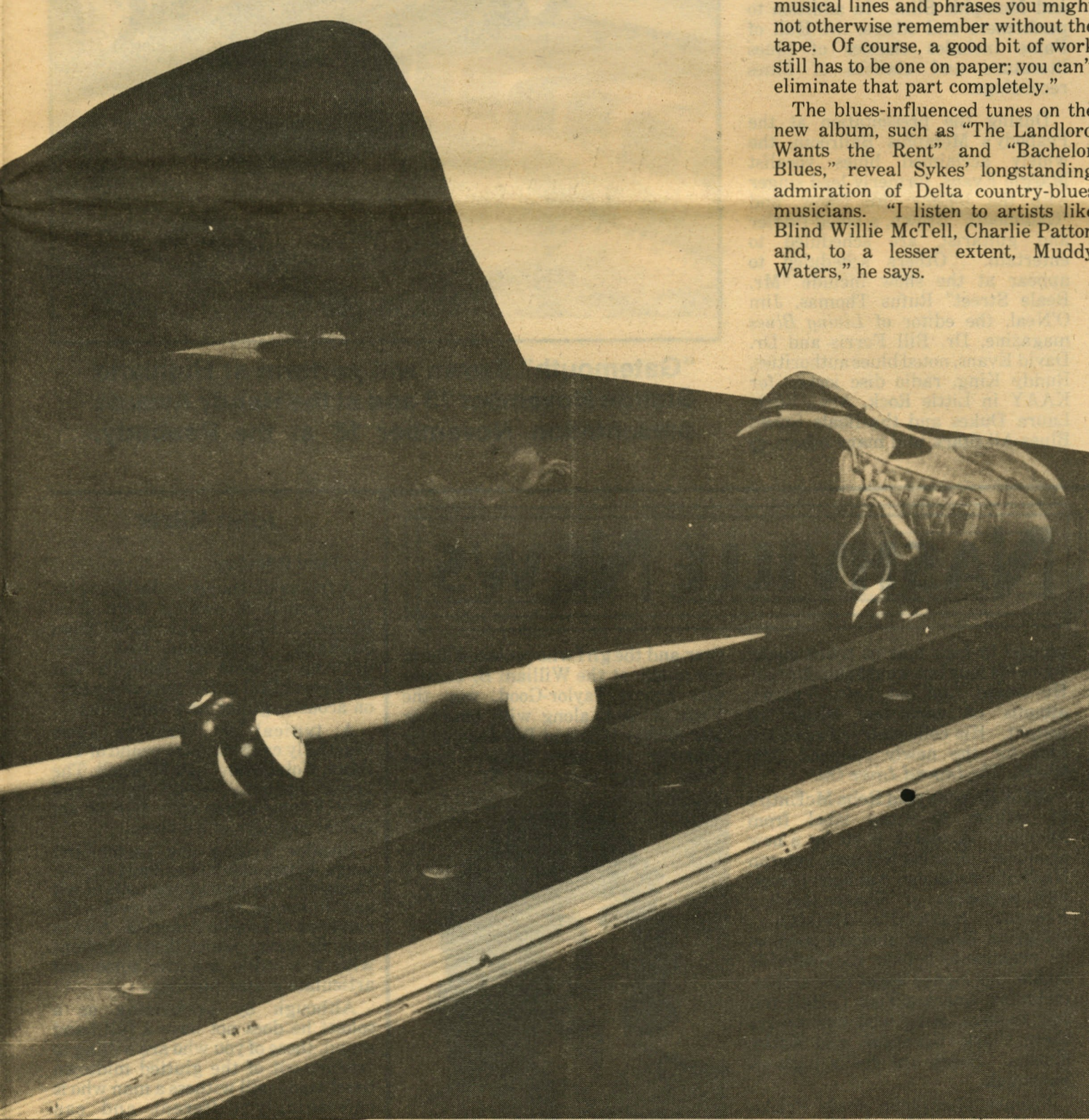
The song, like his trademark caustic quips on stage, calls to mind the generation gap separating his peer group (in their early thirties) and the ever-present horde of teen followers drawn to the youthful, handsome mystique exemplified in the sexy photo on the new album's back cover. Through humor the easy-going entertainer ties a realistic thread to the glamorous side of his profession that often engenders blind admiration.

At our destination in Oxford, the band sets up before the show without a hitch. There is the usual long, boring waiting period before the band can get onstage to entertain a spirited, young college audience. Songs from the new album predominate the sets, with a strong recognition factor still evident for the older songs played by the tight, powerful group of crack Memphis musicians.

The gig is over and the weary Revolving Band retires to the tour bus for the long trip back home that is not to end until 4:30 a.m. Flashy guitarist Mike Crews leans back to rest after a hard night's work that included playing two songs from the new album that he co-wrote with Sykes. The rest of the band, which tonight included saxophonist Robert Gladney, keyboardist Jon Hornyak, Danny Umfress on slide; bassist Dave Smith, and Chad Cromwell on drums, piles on behind. The line up changes from gig to gig according to who is free to play; thus the band "revolves."

cont. on Page 22

**"If I play my cards right, one of these pictures might lead to a center-fold in *Cuestick Magazine*."**



# BLUES CORNER

## Famous Entertainers Headline Blues Award Show

by Sam Archer

Chuck Berry, B.B. King, and last year's Grammy award winner Clarence "Gatemouth" Brown are among the hundreds of blues entertainers nominated for the Fourth Annual National Blues Music Awards slated for November 16 at the Peabody.

The National Blues Music Awards are held to recognize outstanding performers in the areas of traditional, contemporary, and rhythm and blues. The awards presentation is sponsored by the Memphis-based Blues Foundation, a non-profit organization founded to preserve and promote blues music.

"We're tremendously excited about the awards show this year," said Joe Savarin, the foundation's executive director. "Each year the show gets bigger and more popular. This year we've received over 700 nominations for winners."

He continued, "The national awards show is the only musical program that is specifically designed to honor the special people who perform or make a significant contribution to the blues."

Annually an international panel of blues authorities, critics and personalities prepare the official blues ballot. Thousands of knowledgeable blues enthusiasts throughout the United States and 21 foreign countries use the ballot to cast their vote.

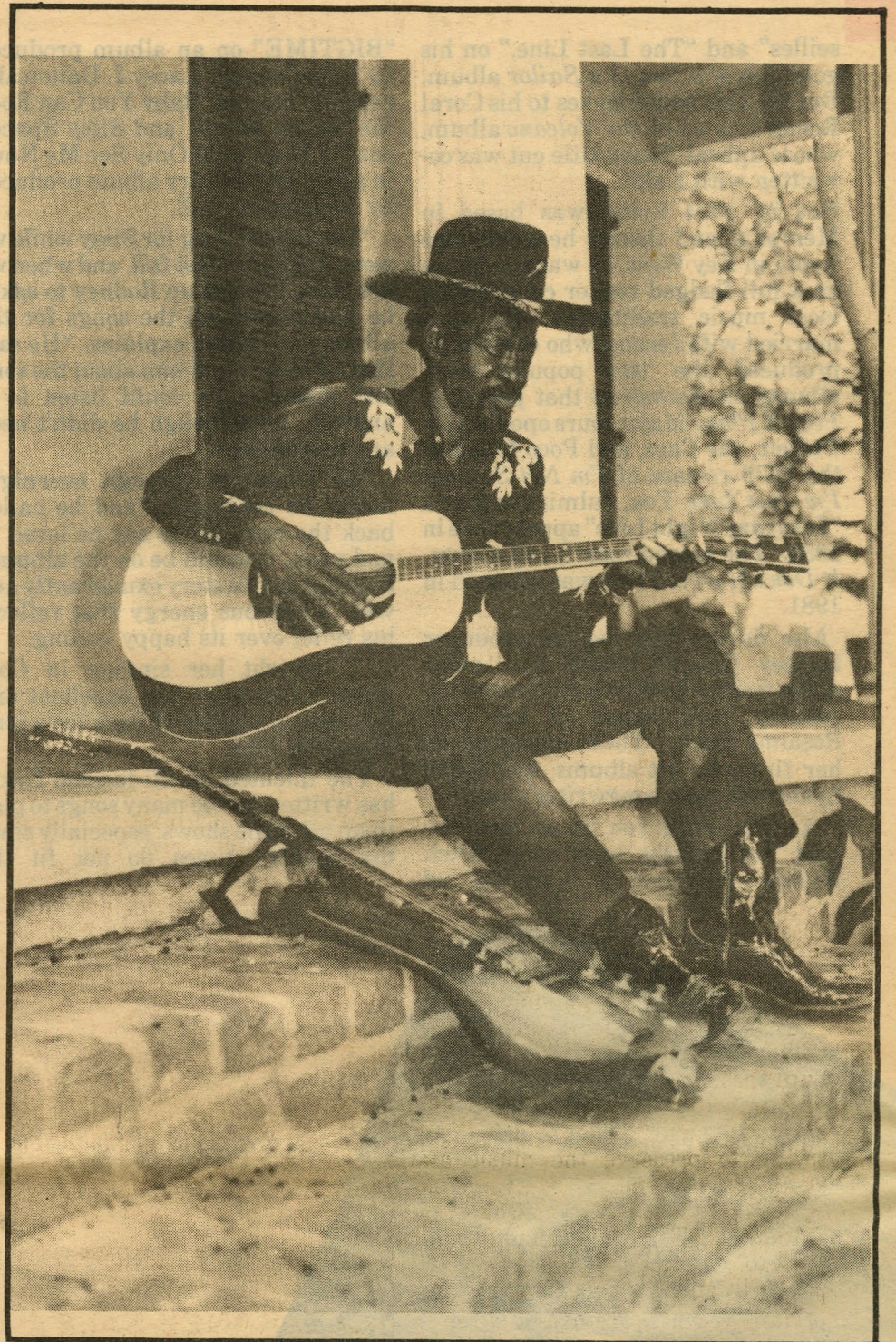
Twelve "Handy" awards will be presented during the program. Handy awards are presented in honor of the late W.C. Handy, the "Father of the Blues," who was born November 16, 1873 and authored

such legendary compositions as the "Memphis Blues" and the "St. Louis Blues."

The various categories for Handy award winners include: Contemporary Male Artist of the Year, Traditional Male Artist of the Year, Contemporary Female Artist of the Year, Vocalist of the Year, Instrumentalist of the Year, Contemporary Album of the Year (Foreign), Traditional Album of the Year (U.S. or Foreign), Vintage or Reissue Album of the Year (U.S.), Vintage or Reissue Album of the Year (Foreign), Single of the Year (U.S. or Foreign), and Song of the Year.

In addition to the Handy awards, several persons will be inducted to the Blues Hall of Fame. Among the nominees for the Hall of Fame are Bo Diddley, Fats Domino, Billie Holiday and Memphis Slim. In addition to performers and others, the Hall of Fame includes classics of blues literature and classics of blues recordings.

During the presentation at the Peabody's Memphis Ballroom, the widely acclaimed blues vocalist Margie Evans, formerly lead singer with the Johnny Otis Show, and "Gatemouth" Brown, a noted fiddler and guitarist, are scheduled to entertain. Others scheduled to appear at the show include "Mr. Beale Street" Rufus Thomas, Jim O'Neal, the editor of *Living Blues* magazine, Dr. Bill Ferris and Dr. David Evans, noted blues authorities, Buddy King, radio disc jockey for KAAV in Little Rock, Ark., Little Laura Dukes and the Beale Street Blues All Stars, and many others.★



"Gatemouth" Brown will perform at Highland Station November 13 and at the Handy Awards presentation November 16 at the Peabody.

Jerry Reed just completed a video on his current RCA single, "The Slave."...Dave & Sugar are busy preparing for January rehearsals for their touring musical, "Annie Get Your Gun," which will star Helen Cornelius as Annie. The musical will premiere in late January in the Dallas-Fort Worth area...Loretta Lynn, recently named by *Ladies Home Journal* as one of the 100 most important women in the U.S. today, has been inducted into the Nashville Songwriters Association International Hall of Fame.

Lee Greenwood, recently named Country Music Association's Male Vocalist of the Year, will headline at the MGM Grand in Las Vegas in late November. It wasn't but a few years ago that Greenwood, down on his luck as an entertainer, was a dealer in the MGM! Enroute, Greenwood, who sings the national Coors Beer radio and TV commercials, will perform for the Coors annual marketing convention in Reno, Nevada.

David Frizzell credits the idea to produce a new LP on his late brother, Lefty, to "rummaging

## NASHVILLE NEWS

around in tape bins at truck stops" when his tour bus would stop for fuel. He would find old Lefty Frizzell albums on cassettes, which he bought. His collection spawned the idea for the newly released CBS album, *The Legend Lives On*.

MCA Records paid Reba McEntire \$1 million to jump label from Mercury. A search is on for a new producer....Jim Ed Norman, veteran Nashville producer, has been named vice president of Elektra/Asylum Records' Nashville division....Polygram Records, making good on its promise to bolster its Nashville stable, has signed eight new artists, including veterans Tom T. Hall and Ray Stevens, along with newcomers Steve Clark, Savannah and Kathy Mattea. Execs are really high on Savannah.

Former Memphian Janie Fricke won the CMA's Female Vocalist of the Year for the second consecutive

year and the girl who replaced her in the studio at the William B. Tanner Co., Karen Taylor-Good, won the Vista Award, along with producer and former husband Bill Taylor, for charting the most SESAC tunes (five) in the past year.★



## John Kilzer

by Tami Priestley

A fresh new sound on the Memphis club circuit is coming from John Kilzer. Kilzer, who hails from Jackson, Tennessee has been drawing crowds at Alfred's and Spike and Rail in Bartlett as a soloist on acoustic guitar and harmonica.

A typical set features John heartfully capturing the sound of The Band, Bob Dylan, Joni Mitchell, The Lovin' Spoonful, Keith Sykes and Neil Young along with five or six lyrical journeys of his own.

Besides writing and performing songs, Kilzer also writes short stories. In his writing he uses the tools of wit and immense honesty to evoke the emotions of middle America. And in song he accompanies those emotions with a moodily melodic voice and articulate guitar picking.

Although by performing as a soloist he does not have a full band sound, those of you who are willing to venture out of the glutted midtown band scene will witness a man who is refreshingly different and can generate as much energy as most bands currently around.★

# Tom T. Hall Storyteller, Legend, Gentleman

by John Cicala

Back in September, the Tennessee Wholesale Grocers Association, along with the Coca-Cola Bottlers held one of their awards banquets. At this particular banquet the entertainment was provided by music legend Tom T. Hall. The *Memphis Star* was fortunate enough to obtain an exclusive interview with Mr. Hall before and after the performance.

It was almost like a movie. Tom T. Hall would be performing in Memphis during the same time that his wife, Dixie, was working for the Humane Society at the Mid-South Fair. She was selling jam, jellies, and the like inside the Youth Building. Being the good husband that he is, he found the time to go by the day of the show and help her out with the selling.

Hall is no stranger to the Memphis area. Residing at his ranch near Nashville, he has spent many years in Tennessee. Although he hasn't been able to visit Memphis as much as he would prefer, he is very familiar with the reputation and musical heritage that Memphis is known for worldwide. We discussed the upcoming opening of Beale Street and he was extremely enthusiastic. He also praised the members of the Blues Foundation for the work that they have done; "I'm very impressed with those people, I think it's a good idea to help." He continued to offer encouragement, "A lot of people are trying to preserve the music and every little bit helps..." His manager Clarence Selman later told me that both he and Tom were going to come back to see the Beale Street area and hopefully spend a few days in the city.

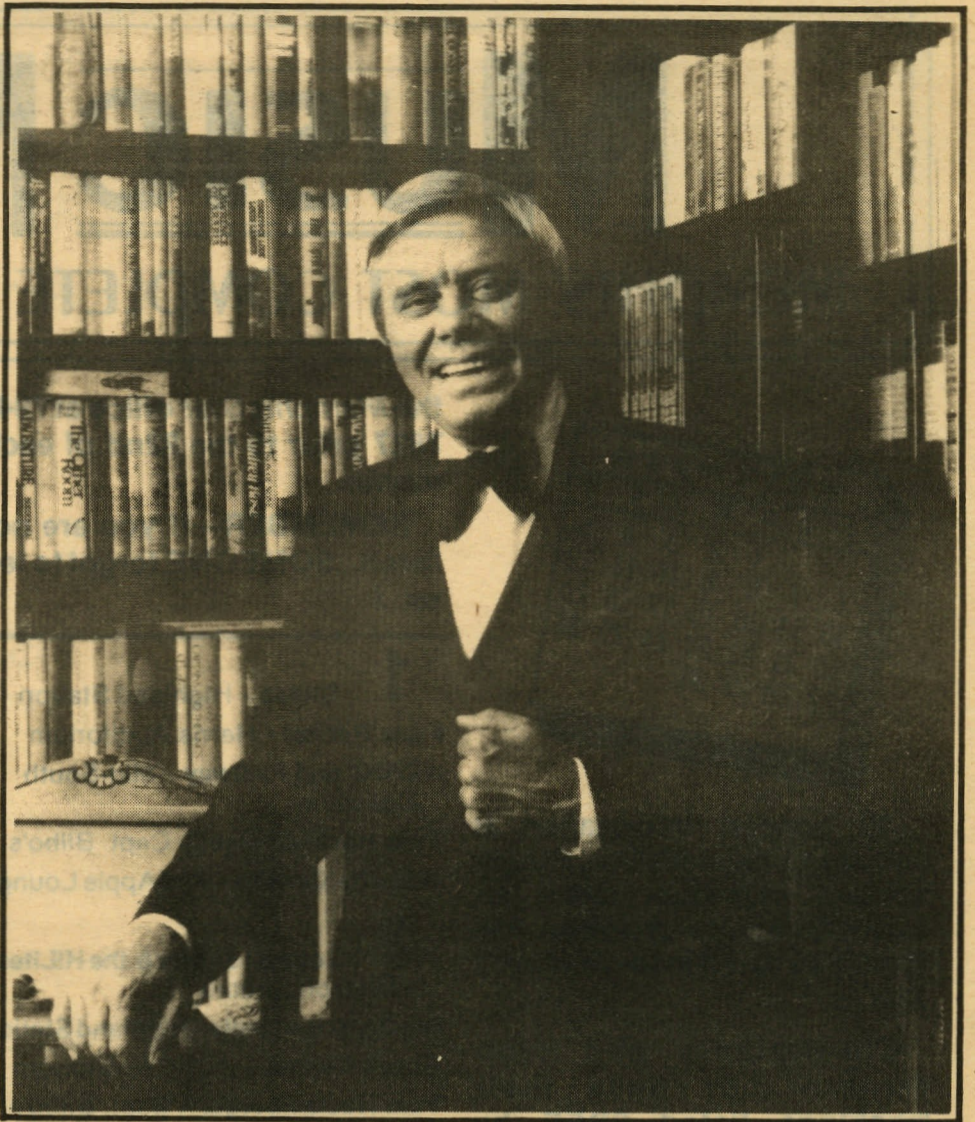
Hall recently returned from a small tour of England and Europe. He concisely stated that this year has been good. One of the reasons it has been good is his newest album, *Everything From Jesus to Jack Daniels*, which was produced by Chet Atkins. It is one of his finest accomplishments and also gained him a rebirth in the charts. In the days of what I call "subtle country" (artists such as Kenny Rogers, Eddie Rabbitt, Ronnie Milsap...) it is refreshing to see one of country music's greatest performers return to the charts with a cut that is more sincere than soft. Hall considers himself a songwriter first, a singer second.

When I asked him what he thought about all the crossover and onetime country artists entering fields that they've never worked in before, he replied, "I've been offered different things to do, but I have a booking agent so I don't book myself...I have seen performers who go out and try to do everything, but I have a very capable staff of people and I tell them 'That's your job. I know what my job is—I write songs.'"

And he writes songs very well, too. Some of his tunes that have made him the staple in music that he is, includes "I Love," "The Year That Clayton Delaney Died," "Sneaky Snake," and one of his biggest, "Old Dogs, Children, and Watermelon Wine."

One area that Tom T. Hall has become famous for is his storytelling. You could ask him about almost any topic imaginable and receive and opening reply like, "You know, that reminds me of the time when we were travelling through the mountains..." He has been able to use his storytelling ability to his advantage in collecting lighters from people. He said that one day he went to the beach with nothing but his trunks and a pack of cigarettes. By the time he left, he had accumulated four lighters. As a present a friend gave him a lighter attached to a rope to keep around his neck so he wouldn't be able to say, "Hey, got a light?"

In closing, I would like to relate a



**Tom T. Hall**

story he told me about his song, "That's How I Got To Memphis" which was recently done by Rosanne Cash. She asked him, "Why

Memphis?" His reply—"The river, the river, the river. Something about the river and the music." Thanks, Tom. ☆

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Entertainers and club owners may have their bookings listed FREE by sending their dates to the *Memphis Star* prior to the 20th of each month OR by calling

the *Memphis Star* office at 794-7827 prior to the 22nd of each month.

**REMEMBER**—If you are not listed...**SOMEONE** forgot to tell us...!

**1** Chase - Highland Station  
Flute Recital - Harris Auditorium  
AC/DC and Fastway - Mid-South Coliseum

Tom Hackenberger - Capt. Bilbo's  
Bethette Camille - Red Apple Lounge

**2** Johnny Singer & the HiLites - Jefferson Square

Beauty & the Beats - Highland Station  
Guitar Recital - Harris Auditorium  
Tom Hackenberger - Capt. Bilbo's  
Bethette Camille - Red Apple Lounge  
Cantus Trio - Bombay Bicycle Club  
Richard Ross - Spike & Rail  
Don McMinn & the Memphis Blues Revue - Daily Planet

**3** Mike Crews - Highland Station

Jazz Concert - Harris Auditorium  
Tom Hackenberger - Capt. Bilbo's  
Bethette Camille - Red Apple Lounge  
Cantus Trio - Bombay Bicycle Club  
Richard Ross - Spike & Rail  
Don McMinn - Murphy's

**4** Keith Sykes - TeleVision  
Alethia - Shoreline

Tony Thomas - Bombay Bicycle Club  
Cantus Trio - Bombay Bicycle Club  
Richard Ross - Spike & Rail  
Johnny Singer & the HiLites - Highland Station

Don McMinn - Morocco Town Club  
Double Barrell - Mad House

**5** Barbara Mandrell, Ronnie Milsap, Ricky Skaggs - Mid-South Coliseum

Romeos - Highland Station

Alethia - Shoreline

Memphis Symphony - de Frank Music Hall

Richard Ross - Hastings Place East

Tony Thomas - Bombay Bicycle Club

Tom Hackenberger - Bombay Bicycle Club

Don McMinn - Morocco Town Club

Double Barrell - Mad House

**6** Fine Line - Highland Station

Memphis Symphony - de Frank Music Hall

Bluebeats - Bombay Bicycle Club

Richard Ross - Hastings Place East

Tom Hackenberger - Bombay Bicycle Club

Don McMinn - Jefferson Square

**7** Forth - Highland Station

Tom Hackenberger - Capt. Bilbo's

Bethette Camille - Red Apple Lounge

**8** Elmo Lee Thomas & the Kings - Highland Station

Tom Hackenberger - Capt. Bilbo's

Bethette Camille - Red Apple Lounge

**9** Johnny Singer & the HiLites - Jefferson Square

Human Radio - Highland Station

Tom Hackenberger - Capt. Bilbo's

Bethette Camille - Red Apple Lounge

Cantus Trio - Bombay Bicycle Club

Richard Ross - Spike & Rail  
Don McMinn - Daily Planet

**10** 3-D - Highland Station

Don Pasquale - Univ. Opera Theatre (M.S.U.)

Tom Hackenberger - Capt. Bilbo's

Bethette Camille - Red Apple Lounge

Cantus Trio - Bombay Bicycle Club

Richard Ross - Spike & Rail

Don McMinn - George Street Grocery (Jackson, MS)

**11** Romeos - Highland Station

Don Pasquale - Univ. Opera Theatre (M.S.U.)

Mike Crews - Shenanigans

Alethia - Antenna Club

Susan Powell - Lindenwood Church

Tony Thomas - Bombay Bicycle Club

Cantus Trio - Bombay Bicycle Club

Richard Ross - Spike & Rail

Don McMinn - George Street Grocery (Jackson, MS)

**12** Kaya & the Weldors - Highland Station

Don Pasquale - Univ. Opera Theatre (M.S.U.)

Mike Crews - Shenanigan's

Tony Thomas - Bombay Bicycle Club

Tom Hackenberger - Bombay Bicycle Club

Richard Ross - Hastings Place East

Don McMinn - George Street Grocery (Jackson, MS)

**13** Follies Encore - Confetti

Gatmouth Brown - Highland Street

M.S.U. String Quartet - Harris Auditorium

Bluebeats - Bombay Bicycle Club

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**Richard Ross** - Hastings Place East  
**Don McMinn** - Jefferson Square

**14** **Mid-Town Jazz Mobile** - Highland Station

**Tom Hackenberger** - Capt. Bilbo's  
**Bethette Camille** - Red Apple Lounge

**15** **Oasis** - Highland Station  
**Tom Hackenberger** - Capt. Bilbo's  
**Bethette Camille** - Red Apple Lounge

**16** **Johnny Singer & the HiLites** - Jefferson Square

**Wampus Cats** - Highland Station  
**Cantus Trio** - Bombay Bicycle Club  
**Bethette Camille** - Red Apple Lounge  
**Tom Hackenberger** - Capt. Bilbo's  
**Richard Ross** - Spike & Rail  
**Don McMinn** - Daily Planet

**17** **Romeos** - Highland Station

**Jazz Concert** - Harris Auditorium  
**Cantus Trio** - Bombay Bicycle Club  
**Tom Hackenberger** - Capt. Bilbo's  
**Bethette Camille** - Red Apple Lounge  
**Richard Ross** - Spike & Rail  
**Don McMinn** - Murphy's

**18** **Crime** - Highland Station  
**Southern Music Archives** - Harris Auditorium

**Bluesbusters** - Harris Auditorium  
**Alethia** - Peabody (Skyway)  
**Tony Thomas** - Bombay Bicycle Club  
**Cantus Trio** - Bombay Bicycle Club  
**Richard Ross** - Spike & Rail  
**Don McMinn** - Daily Planet  
**Cobra** - Mad House

**19** **Crime** - Highland Station  
**Alethia** - Peabody (Skyway)

**Tony Thomas** - Bombay Bicycle Club  
**Richard Ross** - Hastings Place East  
**Tom Hackenberger** - Bombay Bicycle Club  
**Don McMinn** - Daily Planet  
**Cobra** - Mad House

**20** **Xavion** - Confetti  
**Fine Line** - Highland Station  
**Gospel Choir** - Harris Auditorium  
**Bluebeats** - Bombay Bicycle Club  
**Richard Ross** - Hastings Place East  
**Tom Hackenberger** - Bombay Bicycle Club  
**Don McMinn** - Jefferson Square

**21** **Mid-Town Jazz Mobile** - Highland Station  
**Bethette Camille** - Red Apple Lounge  
**Tom Hackenberger** - Capt. Bilbo's

**22** **Elmo Lee Thomas & the Kings** - Highland Station



**Oratorio Chorus & Germantown Symphony** - Harris Auditorium  
**Bethette Camille** - Red Apple Lounge  
**Tom Hackenberger** - Capt. Bilbo's

**23** **Johnny Singer & the HiLites** - Jefferson Square

**Romeos** - Highland Station  
**Jazz Concert** - Harris Auditorium  
**Kansas, Heart** - Mid-South Coliseum  
**Cantus Trio** - Bombay Bicycle Club  
**Bethette Camille** - Red Apple Lounge

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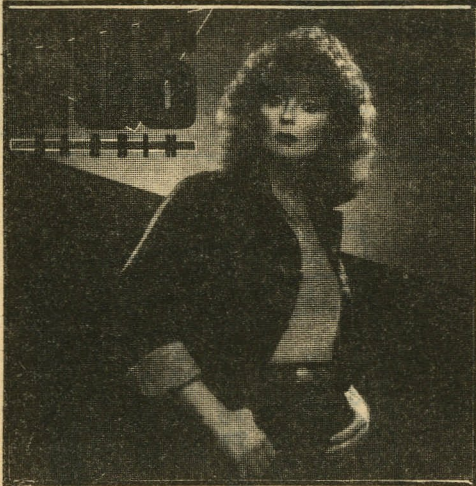
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6 FINE LINE	7 FORTH	8 ELMO LEE THOMAS & THE KINGS	9 HUMAN RADIO	10 3-D	11 ROMEOS	12 KAYA & THE WELDORS
13 "GATE-MOUTH" BROWN	14 LIVE JAZZ	15 OASIS	16 WAMPUS CATS	17 ROMEOS	18 THE CRIME	19 THE CRIME
20 FINE LINE	21 LIVE JAZZ	22 ELMO LEE THOMAS	23 ROMEOS	24 CLOSED FOR THANKS-GIVING	25 BOYS SAY NO	26 BOYS SAY NO
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# RECORD REVIEWS



## GUS HARDIN

Gus Hardin  
(RCA)  
by Lisa McGaughran

Gus Hardin's debut mini-LP contains six fairly strong commercial country songs, including current upbeat singles "Loving You Hurts" and "Since I Don't Have You." With a lavish production by Rick Hall and the Muscle Shoals Fame Gang backing the experienced vocalist, she can do no wrong on any of the tracks. Her voice, which combines Lacey J. Dalton's husky blues twang with Crystal Gayle's sugary sweet, clipped enunciation, threatens to take her to the top ranks of country musicland in time.

However, I can see no compelling reason to rush out and buy a fairly unremarkable album by another female singer who does not write any of her own songs. She's only a little more interesting than Janie Fricke, but this may appeal to some. ☆



King Sunny Ade  
Synchro System  
(Mango)  
by Deborah Camp

From the mangrove forests of Nigeria comes King Sunny Ade and his African Beats with *Synchro System* (Mango). Just as reggae, calypso and ska continues its bid for world acceptance, so does Nigerian pop music, known as juju, the prime popular music of the Yoruba people.

Although Ade has released some 40

LPs over the past decade, this is his second album to receive worldwide distribution by Mango, a division of *Island Records*, the label that propelled Jamaican reggae into the Third World's most lucrative export.

Juju is essentially dance music, rooted in the intricate call-and-response between the talking drum and its singers. Central to the overall sound are electric guitars, steel guitars, congas, and more recently synthesizers. On *Synchro System* one is immediately drawn into an excursion of mesmerizing African rhythms, sophisticated yet unidirectional. The swooping, lilting textures of the guitar are matched by an intensified, sizzling-hot percussion section. Presiding over it all is Sunny Ade, known as "Chairman" in Nigeria, and a polyrhythmic vocal chorus.

This album is truly a treat. Anyone who has listened to and appreciated the African-funk direction taken by such groups as the Tom Tom Club, Talking Heads and Nairobi will certainly thrill to the sounds of the "Chairman." ☆



## EARL THOMAS CONLEY

Don't Make It Easy For Me  
(RCA)  
by Lisa McGaughran

Impeccable, stylish musicianship by excellent Music City session men marks Earl Thomas Conley's new album, *Don't Make It Easy For Me*. Conley's songwriting talents are showcased in eight of the songs, only one of which stands out as particularly above average. The song, "Crowd Around the Corner," is well-crafted lyrically and melodically, with a gorgeous keyboard instrumental that helps Conley's strong, pleasant voice command attention to even the most jaded listeners.

The majority of the songs, including two featured singles, "Holding Her and Loving You" and "Home So Fine," fall into the middle of the road category that characterizes too much of country music today. Regardless, the album stands as a good effort by a talented writer. ☆



## FREDDIE MCGREGOR

Come on Over  
(Ras Records)  
by Prince Zodee

*Come on Over* highlights McGregor's multiple talents as a singer, songwriter, arranger and producer. Freddie began recording more than twenty years ago at Studio One with producer Clement Dodd. This LP is his first that is self-produced. Last year McGregor released *Big Ship*, which bubbled on the reggae charts in England and Jamaica. Released on the Greensleeves label, *Big Ship* also introduced this artist to the United States too.

On this LP I-man DJ choices are: "Rhythm So Nice" ("riddim so nice, play it twice") and "Natty Natty", Freddie's version of Bob Marley's poem about Natty Dreadlocks. ☆

## JIMMY BUFFETT

One Particular Harbor  
(MCA)  
by John Cicala

Last year, Jimmy Buffett released an album called *Somewhere Over China*. It wasn't a bad album and had some of his better lyrics on it. Songs include "It's Midnight and I'm Not Famous Yet," "If I Could Just Get It On Paper," "Where's the Party?" and one song that reflects a performer's rise to success entitled, "I Heard I Was In Town." This time around he has found his location and seems quite happy there. He has gone back to the refined reggae/pop/Key West sound that was missing from the heart of *Somewhere Over China*. Though it was a good album, it didn't do as well as some of his previous albums such as *Son of a Son*, *Volcano*, and *Changes in Latitudes/Attitudes*. This LP should also help his return to the charts. There is a wide range of possible singles on this album such as the remake of the Rodney Crowell country hit "Stars on the Water" (Rodney was the one who wrote and first had success with "Shame on the Moon"). Another surprisingly enjoyable remake is that of Van Morrison's classic, "Brown-Eyed Girl." Buffett does it justice remaining fairly true to the original. Some of the new songs are "California Promises," written by Steve Goodman. A tender ballad, it tells of the emotional struggle of a young romance about to experience a time of separation while trying to hold on to California promises. One of the nicer aspects of this song is that it

features Earl Klugh on acoustic guitar. A classic song in true Buffett-style irony is his "We are the People our Parents Warned Us About." The title alone covers everything from politics to energy conservation to nuclear warfare. The title cut points out the sive residence, Earth. Buffett, a member of the Cousteau Society, Greenpeace, Save the Whales, and others, has long devoted his time and musical talents to the cause of making people aware of the needs of our planet if we are to remain a race in the cosmos.

So, despite early assumptions that the album's title implies Key West or Jamaica or another Caribbean harbor, Buffett teaches us, or tries to teach us, that Earth is our only harbor.

The music is the kind that is expected from Buffett and the lyrics are just as powerful as anything he's done before; maybe stronger since he is writing with a purpose and an occasional message instead of writing for the sake of having enough material. ☆



## JON HASSELL

Aka-Darbari-Java  
(E.G. Records)  
by William Glankler

Remember the seventeen mile running fence that cut across the California hills a few years ago? Or perhaps the surrounded islands, those small island keys near Miami that were surrounded in pink plastic? If that is the cutting edge of visual/environmental art then *Magic Realism* is on that same edge of auditory art.

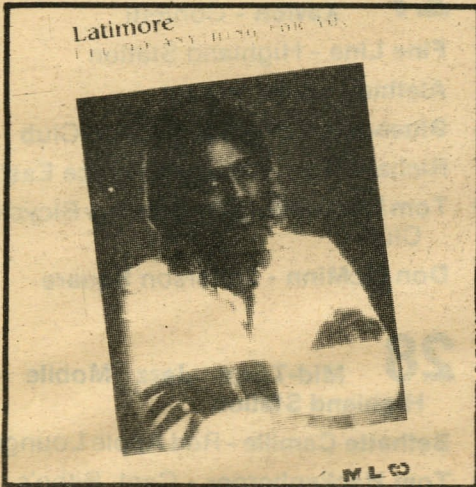
Jon Hassel is a music theorist with some heavy duty academic credentials. A native Memphian, he has been far afield in his creative search for musical expression. Indeed, *Magic Realism* combines Senegalese drumming, Indian motifs, the call of the Aka pygmy in Central Africa, Hollywood orchestration of the 1950's, traditional Javanese music, and his own instrument, the trumpet. All of these things have been combined, recombined, twisted, rearranged, and turned inside out with high tech into a musical mosaic - a collage in new structural forms.

Hassel and his music have been called Fourth World. Not the economic fourth world mind you, but a synthesis that might also be named Whole World Music. He calls *Magic Realism* a proposal for "coffee-

colored" classical music. Well maybe. Time has a way of defining classical music.

The album has two symphonies "Empire," a hauntingly interestingly piece, and "Dobari Extension." This isn't music to do house work by or to use as background while talking to friends. Like classical music, it requires total concentration to appreciate the beauty of its form and expression. Lay back, close your eyes and become one with the music.

In this high tech world tomorrow is a hundred years ahead of yesterday. The day after tomorrow...*Magic Realism.* ☆



**LATIMORE**  
*I'll Do Anything For You*  
(Malaco)  
by Tequila Sheila

Rhythm and blues artist Benny Latimore's strategy is to play the role of sensitive, understanding lover in his latest offering which includes a remake of his single from a few years back, "Let's Straighten It Out." That song alone, a Latimore original, guarantees an album of enjoyable listening, opening with a rap designed to coax even the most irate female into bed by telling her she feels more deeply about love than do callous men. Should set both men's and women's liberation back several years. (Why should a girl bother with some guy who doesn't feel as strongly about the whole thing as she does?) Pretty song, anyway.

The most consistently high calibre parts of the Jackson, Mississippi production from Malaco Studio are the hornwork of Ben Cauley and the rest of "The Muscle Shoals Horns," the rhythm guitarwork of Dino Zimmerman and Vasti Johnson, and Ray Griffin's strong bass. Add a tasteful blues drummer and six competent back up vocalists and you have a 1983 facsimile of the old *Stax* sound—certainly a rarity in an age dominated by synthesizers and heavy funk. I don't think the album contains one synthesized note.

Highlights of the album include George Jackson's "One Shirt, Soulless Shoes," Denise La Salle's "Hell Fire Lovin'," Frank Johnson's "We Don't Make Love Anymore," and "Out to Lunch," again by George Jackson. Honey-voiced Latimore may not write all of his own songs but at least he, in most cases, picks songs interesting enough to be worth interpreting; even his cover of Hall and

Oates' "Sara Smile" adds a more soulful perspective to an already over-played pop hit. In general Latimore presents a refreshing change imported from the heart of the Delta, with songs that deal head-on with sex and with contemporary romantic attitudes. ☆



**BOB MARLEY**  
*Buffalo Soldiers*  
(Island)  
by Deborah Camp

Who were the Buffalo Soldiers Bob Marley sang praises to on the recently released EP *Buffalo Soldiers*? These were the black soldiers of the 9th and 10th cavalry who were so named by the American Indians they fought against because of their strength on the battlefield

and because their hair resembled the fur of the sacred buffalo.

On this release the late Bob Marley recounts the colorful story of this seldom mentioned peice of American history, "stolen from Africa, brought to America, fighting on arrival, fighting for survival, driven from the mainland, to the heart of the Caribbean." Some of the first troops readied for service in Cuba during the Spanish American war were four regiments of the Buffalo Soldiers. Legend has it that the battles fought by these regients were fierce and the casualties heavy thus earning them an enviable reputation amongst the other troops. By 1890 the Buffalo Soldiers had become the elite units of the army.

Bob Marley has been dead now for more than two years but his music is stronger now than ever. *Buffalo Soldiers* is an excellent example of how reggae music educates, entertains and leaves serious thoughts with its listeners. ☆

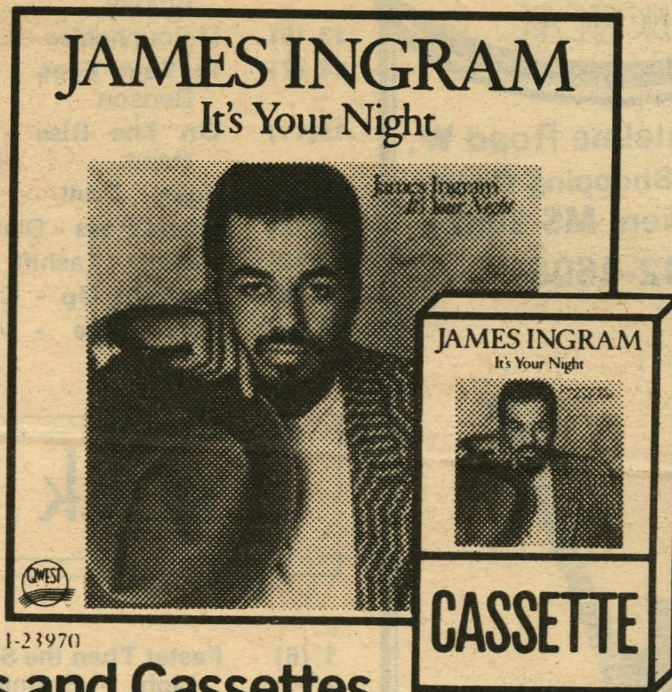
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## MEMPHIS' HOTTEST LP'S

### COUNTRY

- 1 (4) **Eyes That See in the Dark** - Kenny Rogers
- 2 (3) **The Closer You Get** - Alabama
- 3 (2) **Wild & Blue** - J. Anderson
- 4 (1) **Keyed Up** - Ronnie Milsap
- 5 (\*) **Waylon & Co.** - W. Jennings
- 6(12) **Shine On** - George Jones
- 7 (\*) **Deliver** - Oak Ridge Boys
- 8 (9) **Hey Bartender** - Johnny Lee
- 9(15) **Today** - Statler Bros.
- 10 (\*) **Spun Gold** - B. Mandrell
- 11 (5) **Highways & Heartaches** - Ricky Skaggs
- 12(19) **Paradise** - Charly McClain
- 13 (6) **Your're Not Gonna Leave Here Tonight** - E. Bruce
- 14(18) **For Every Rose** - Johnny Rodriguez
- 15(13) **On My Own** - David Frizzell

- 16(10) **Old Familiar Feeling** - Whites
- 17 (\*) **A Little Good News** - Anne Murray
- 18(16) **Sings Hank Williams** - Moe Bandy
- 19(14) **If You're Going To Do Wrong** - V. Gosdin
- 20(20) **Country Classics** - C. Pride

### R&B

- 1 (4) **Cold Blooded** - Rick James
- 2(14) **No Parking on The Dance Floor** - Midnight Starr
- 3(19) **Stay With Me** - J. Osborne
- 4(20) **Zap III** - Zapp
- 5 (\*) **Can't Slow Down** - Lionel Richie
- 6 (\*) **Gap Band V** - Gap Band
- 7 (3) **Visions** - Gladys Knight & Pips
- 8 (1) **Between The Sheets** - Isley Brothers
- 9 (6) **Thriller** - M. Jackson
- 10 (\*) **Tell Mister Bland** - Bobby Bland
- 11 (8) **We Are One** - Maze
- 12 (\*) **Survival in 80's** - Andre Simone
- 13 (5) **Untouchables** - Lakeside
- 14 (7) **In Your Eyes** - George Benson
- 15(11) **On The Rise** - S.O.S. Band
- 16 (2) **Juicy Fruit** - Mtume
- 17(18) **Diana Ross** - Diana Ross
- 18(16) **Kashiff** - Kashiff
- 19(15) **Bottoms Up** - Chi Lites
- 20 (\*) **The Line** - Alethia

### ROCK

- 1 (6) **Faster Than the Speed of Light** - Bonnie Tyler
- 2 (1) **Synchronicity** - Police
- 3(18) **Speaking in Tongues** - Talking Heads
- 4 (9) **Texas Flood** - Stevie Ray Vaughn
- 5(16) **State of Confusion** - Kinks
- 6 (4) **Let's Dance** - David Bowie
- 7 (5) **Pyromania** - Def Leppard
- 8(12) **Innocent Man** - Billy Joel
- 9 (\*) **Mental Health** - Quiet Riot
- 10 (7) **Wild Heart** - Stevie Nicks
- 11(12) **Lawyers in Love** - J. Browne

- 12 (8) **Cuts Like a Knife** - Bryan Adams
- 13 (\*) **Cargo** - Men At Work
- 14 (\*) **Principle of Moments** - Robert Plant
- 15(17) **Kissing To Be Clever** - Culture Club
- 16 (3) **The Breaks** - The Breaks
- 17(14) **Alpha** - Asia
- 18(15) **Keep It Up** - Lover Boy
- 19(10) **Take Another Picture** - Quarterflash
- 20 (\*) **Passion Works** - Heart

1st number means - this issue  
 2nd number means - last issue  
 \* means - first time in charts  
**NOTE:** This information was assembled through the courtesy of the following radio stations and record stores:

- WMC-79
- K97, Memphis
- Rock 103, Memphis
- WDIA, Memphis
- Pop Tunes, Memphis
- Peaches, Memphis
- Bos Ugly Bob's, Memphis
- Sound Warehouse, Memphis

### Concert Calendar continued from Page 17

Tom Hackenberger - Capt. Bilbo's  
 Richard Ross - Spike & Rail  
 Don McMinn - Daily Planet

**24** Cantus Trio - Bombay Bicycle Club  
 Bethette Camille - Red Apple Lounge  
 Tom Hackenberger - Capt. Bilbo's  
 Richard Ross - Spike & Rail  
 Don McMinn - Murphy's

**25** Diversions - Shenanigans  
 Alethia - Underground  
 Tony Thomas - Bombay Bicycle Club  
 Cantus Trio - Bombay Bicycle Club  
 Richard Ross - Spike & Rail  
 Don McMinn - Daily Planet  
 Ransom - Mad House  
 Boys Say No - Highland Station

**26** Diversions - Shenanigans  
 Alethia - Underground  
 Tony Thomas - Bombay Bicycle Club  
 Richard Ross - Hastings Place East  
 Tom Hackenberger - Bombay Bicycle Club  
 Ransom - Mad House  
 Boys Say No - Highland Station

**27** Xavion - Confetti  
 Fine Line - Highland Station  
 Alethia - Underground  
 Bluebeats - Bombay Bicycle Club  
 Richard Ross - Hastings Place East  
 Tom Hackenberger - Bombay Bicycle Club  
 Don McMinn - Jefferson Square

**28** Mid-Town Jazz Mobile - Highland Station  
 Bethette Camille - Red Apple Lounge  
 Tom Hackenberger - Capt. Bilbo's

**29** Oasis - Highland Station  
 Bethette Camille - Red Apple Lounge  
 Tom Hackenberger - Capt. Bilbo's

**30** Johnny Singer & the HiLites - Jefferson Square  
 Wampus Cats - Highland Station  
 Bethette Camille - Red Apple Lounge  
 Tom Hackenberger - Capt. Bilbo's  
 Cantus Trio - Bombay Bicycle Club  
 Richard Ross - Spike & Rail  
 Don McMinn - Daily Planet

## OFF THE LABEL

Grand Prix Records, of Memphis, is happy to announce that it has signed artist Diane Jordan to a recording contract.

Diane is known well in the Nashville music circles, having been produced by the late Marty Robbins on *Columbia*. She has toured Europe and Japan, the Caribbean on the M/S Boheme, singing to appreciative audiences everywhere she goes.

"With her talent, charm, good looks and determination, her time has come," stated Ed Dubaj, president of Grand Prix. Our objective is to showcase Diane on our label. The first order of business will be to locate a top producer for her. We will be in the studio by November 1, 1983 and have an early '84 release out.

Compleat Entertainment Corporation President, Charles Fach, announces the signing of Kelly Foxtton to a recording contract with

Compleat Records.

Kelly Foxtton, well-known to country music fans as the former duet-singing partner of Hank Snow, has arranged and produced her first single release for *Compleat*, "Backfield in Motion." The single, a pop hit for Mel and Tim in 1969, was scheduled for release last month.

Jerry Reed just completed a video based on his new RCA single, "The Slave." According to Randy Goodman, product manager, RCA Nashville, "the results are particularly good, since Reed could call on his past acting experiences as well as his musical talents." "The Slave" was released in October.

Mel McDaniel received an enthusiastic response from the audience of fans, talent buyers, and DJ's during his appearance at "The Stockyard" in Nashville. One of the highlights of

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# Third World Live at Keil Auditorium

by Deborah Camp



Witnessing a live performance of reggae group Third World was a musical, visual treat well worth the six hour drive to St. Louis' Keil Auditorium last month. What makes this band so good, so *memorable*, is the tight cohesiveness of music, movement, and theatrics which never fails to captivate even the most sluggish audience. In this case, everyone in attendance seemed to have some idea of what they were in for. The St. Louis crowd also had a number of resident West Indians who were very familiar with reggae and Third World.

Despite the fact that Third World has released numerous polished, well produced albums, and has toured the U.S. at least twice previously, their struggle for American recognition continues.

Lead singer and rhythm guitarist "Rugs" Clarke had a few compliments for American Top 40 radio. "You mean Top 2! They play the same thing over and over 'till it makes you sick! Today's music has little substance. You can't shake your booty *all* the time. But our music, well we want to leave people with a little relief. Something to look forward to, like tonight is a beginning for something new. We

love to preach love and unity. We love to play music."

That love was very evident onstage especially in their song "You've Got the Power (To Make A Change)". Much of Third World's musical messages have to do with positive, spiritually oriented subjects like learning to live together peacefully. And watching for one's enemies who might try to "play us too close." Several cuts off their new Album *All the Way Strong* were performed including "Lagos Jumpin'" as well as many of their old, still popular tunes such as "Try Jah Love," "Street Fighting," "Hooked on Love," and "Irie Ites." In all, more than two hours straight with no break. The opening group, Hiroshima, had cancelled at the last minute which meant Third World had to put out even more. Not an especially easy thing to do on this particular occasion.

Rugs explained after the show: "Listen, we just started this tour. We did the first night in Lincoln, Nebraska and we haven't seen our truck with our equipment yet. It has half a million dollars worth of stuff in it, all our lights and sound. The crew

for the equipment is right here. But we can't find the truck or the driver. Soon come! We heard the cat was at the place we played last night after we pull in and pull out!"

Hopefully, by now those problems have been solved, but any exasperation or tension felt because of the missing truck was not projected either onstage or afterwards. In fact, the band projected a cheerful, confident demeanor, focusing on the many positive projects in the works. Lead guitarist "Cat" Coore explained that the tour would take them all over the U.S. and Canada in an attempt to market their new LP and help bring reggae to the commercial airwaves. But equally interesting was their Zinc Fence project back home in Kingston, Jamaica. "Zinc Fence is a community theater," said, Cat, "in fact, we just celebrated our ten year anniversary of the band there this summer. We had the Skattalites. You know the Skattalites?" (The Skattalites are an early ska band which dominated the airwaves for years).

It is obvious in talking with members of Third World that their concerns run deeper than just making a lot of money or becoming a

popular recording group. Projects like Zinc Fence are designed to assist the community and set the youth in the proper direction. "We will also have Gregory Issacs there, maybe Rico and Massive Dread. But one man be really want is Bunny Wailer. Yeah, mon, we'd like very much to get Bunny." But then, so would everyone else. I asked Cat about Bunny's reclusiveness and whether he would agree to perform. "Well, you can't answer for another man. Bunny Wailer is a different sort of man, y'know. But he's very smart, very intelligent. Maybe he'll do it."

The only sore subject of the evening (after bantering a while about politics--sometimes a volatile subject, but seldom a *sore* one) was the question of what groups tend to tour with Third World. Said Rugs: "So many people make promises. Earth, Wind and Fire, and War..yeah; mon, we gonna tour Spring. Third World, we gonna hook up.' Come Spring and nobody wants to tour. I was just thinking, y'know, it's a different energy. A different message."

Well, he's right about that. It is a different message. But isn't it about time that message got passed around? ☆

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### Off The Label continued from Page 22

the show was McDaniel's new single, "I Call It Love" which was released by Capitol Records October 14.

Another country single was released last month by the combined talents of "Whispering" Bill Anderson and Roy Acuff. The single, entitled "I wonder if God Likes Country Music" was recorded on the MCA label.

Polygram has recently beefed up its A&R staff with the appointment of Rick Peoples, Assistant A&R. Peoples will co-produce with Byron Hill, new artist Kathy Mattea, a

versatile graduate of the Nashville studio scene whose debut single, "Street Talk," is causing national excitement. Also new on the Polygram roster are Savannah, a five-man Georgia-based group who teamed up with producer Sonny Limbo (of Bertie Higgins' fame) and the Bill Lowery Music Group for their exciting single, "Backstreet Ballet"; and Leona Williams, who scored this year with a duet album with Merle Haggard. Also new to the Polygram country family is Tari Hensley being produced by Larry Rogers.

### Keith Sykes Continued from page 13

Manager Jerene announces that no one is to wear the same colors tomorrow at the Summer Twin Drive-In concert, because there will be cameras taping the show for Keith's new video. She also reminds the band to be at their best for the show so that the footage will not be wasted, adding that she suspects Keith will be in the mood to ham it up. Everyone agrees that the band should be ready because the show tonight was exceptionally tight, and then the conversation lulls for a while as the bus rolls homeward.

At about 2:30 a.m., Keith runs to the front of the bus, where we're all nodding to sleep, with his baby Great Dane, Moxie, nipping at his heels. Moxie, in keeping with the never-ending demands of femininity, sports red fingernail polish on her claws and a matching red collar around her neck.

Keith, on the other hand, has replaced his gold spray-painted stage boots with a more comfortable pair of

gray sneakers. Now he pulls out his acoustic guitar to regale the slumberers with an old Marty Robbins tune, motioning to Gladney to pull out his sax. Gladney complies and Keith wails, "Well, I never felt more like singing the blues/Cause I never thought that I'd ever lose your love, dear/Why'd you do me this way..." Gladney belts out a filler lick on the saxophone as the tour bus rumbles on through the Mississippi flats toward Shelby County. It's been a long night for a veteran local songwriter who's trying to help bring back the music to Memphis, Tennessee.

He's a man of a thousand melodies, always singing some song or another throughout the day, whether it be one of his own or someone else's. Sometimes it's easier than talking. Sometimes it just makes the time pass a little faster. And sometimes it brings a smile to the people around him when they need one. ☆

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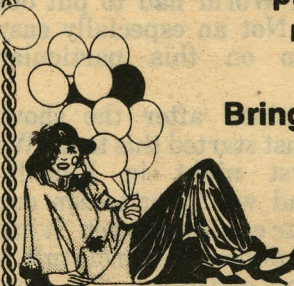
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