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Memphis Star

THE VOICE OF MEMPHIS MUSIC



J. BLACKFOOT

Vol. III, No. 6

DECEMBER, 1983



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Memphis Star Editorial

Coming Soon To The Memphis Star—An Exciting New Feature—The Deadbeat And Dead Skunk Column...

Yesiree...Deadbeats...and you know who you are! The ol' gravy train just pulled into the ol' rail yard 'cause it's at the end of it's ol' journey. Whazzat? Why, it's the ol' conductor - you know, the kindly ol' gentleman who let everybody allll aboard just knowin' full well they wuz all gonna pay fer their ol' tickets! But..but, what's this? Why, somethin' must be wrong! It looks like some of the passengers on the ol' Memphis Star Express went right on, got allll aboard the ol' gravy train and never did pay for their ol' ticket, I mean ad. And now your ol' conductor is most unhappy cuz he thought shore nuff that everybody who said they were gonna pay, would pay. But guess what, oh amazed ones? Some folks just never did. Why, some folks just thought they could place an ad in the ol' Memphis Star and wait a whole galldern six months to a year to pay for it. And some folks thought maybe we were all just reaaaal rich and didn't have to pay at all! Imagine that!

Well, the ol' gravy train has just rolled to the end of its line. Now, each month, the Deadbeat and Dead Skunk Column will let all 32,000 of our readers know just who some of these ol' rascals are just in case, well you know, just in case they try to give you any wooden nickels.

The ol' Memphis Star really does have a heart of gold. In fact, we

probably have more heart than brains, if truth be known. In any case as a free monthly music publication, we have struggled very hard for 2½ years to serve the Memphis community. We've known for a long time that our greatest natural resource is music and that our musical heritage is as rich and alive today as it was in the hey-days of Beale Street and Stax. Over these past 2½ years we've help unify the music community and have helped Memphis regain sense of renewed pride in our music offerings.

But the fact still remains...we are an ad supported paper. When folks want to advertise with us, a trust relationship evolves. We run the ad - sometimes even typeset and help create the ad - and trust the advertiser to follow through on his/her part. Unfortunately, this does not always happen. In some cases, the advertiser has not only not paid for their ads, but some have actually used the ads we created to run in other publications. For shame! We really don't want to embarrass folks or make enemies but we do want to keep the press rolling and serve our readers as best we can.

Next month look for the ol' Deadbeat and Dead Skunk column. If you think maybe your ol' name might be on the ol' list, don't panic. Just call the ol' conductor at 794-7827 and we'll see what we can work out.

LETTERS

Dear Star:

In reply to J. Floyd's letter in your October issue, where was he when we had Debra DeJean? As an avid club goer, I never missed Debra, regardless where she played. Ms. DeJean had all the makings of a great performer and her first band was terrific. I think a lot of people hated to see them break up, but since she's in London now, I guess the girl's doing all right. One question though: why was Ms. DeJean never supported by any of the radio stations. I mean you hear "She Wants You" all the time, but you never heard Debra's music. Her first album was very well done to me, each song was fantastic. To me, she did "Are You Lovin' Somebody" better than Suzanne. Give us some news on how she's doing and will she be coming back to Memphis? A true talent sorely missed.

Sincerely, Jim Bratton

M.S.

We, too, hated to see Debra leave, but we understand opportunities abound in London. We don't know why the radio stations never got behind Debra—it's just one of those mysteries! Any-

way, thank you for your support. When we hear news of Debra, we'll definitely print it.

Dear Memphis Star:

Your monthly issue of the Memphis Star is definitely the "voice of Memphis music" and has been helpful to several Memphis musicians by informing the public of what they are all about. So I was wondering if you could do an article on a very talented Memphis band, The Romeos. This band has definite potential; not only because of the members, but also all of their music is original. Rob Jungklas, founder of the group and lead singer, is a tremendous songwriter and his singing ability is just as good! The rest of the guys in the band are just as good which gives the overall group an A+(plus)!! I think it would be worth your time (and theirs) to say something in your next issue about The Romeos. I'll be looking forward to reading it along with plenty of others!!

Signed, One of many Romeos' fans

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PUBLISHER

James TC Santoro

EDITOR

Deborah Camp

STAFF WRITERS

Jack Abell

John Cicala

Tony Jones

Lisa McGaughran

Tami Priestley

CONTRIBUTING WRITERS

Sam Archer

Bill E. Burk

Anthony Hicks

Vicki Howell

John DeCieux

James Stanley

Revis Hightower

Prince Zodee

PHOTOGRAPHER

Morgan Murrell

LAYOUT/DESIGN/GRAPHICS

Cathy Santoro

ADVERTISING SALES

Mike Pendergrast

Mike Noland

DISTRIBUTION

Mike Pendergrast

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MEMPHIS STAR EXCLUSIVE: HEART

by Bill Burk

Though the historic facts bear out that Heart was the first rock group led by women who not only performed, but also wrote and produced their own material, Ann Wilson seems a bit uneasy with the group's role in rock 'n' roll.

"I'm not so sure if we should take the credit," said Heart's lead vocalist. "We probably did get our toe in the door first and helped people to accept women in rock 'n' roll, but there were a lot of others out there trying the same thing."

Still, it was Heart that scored the breakthrough.

Together since the early 70's, Heart first won local fame in the Pacific Northwest; then, six years later, smashed onto the national scene with its debut album, *Dreamboat Annie*, which sold 3.5 million units. Triple platinum right out of the batter's box is like a rookie hitting a grand slam home run to win the seventh game of the World Series on national TV.

Heart's beat didn't stop with openers. Not by a long shot. The Wilson-led rockers have garnered five more platinum albums and a vast array of hit singles in the seven years since. And their latest Epic album, *Passionworks*, introduces the band's two new members, drummer Denny Carmassi, formerly with Gamma, Montrose and Sammy Hagar; and bassist Mark Andes, ex-member of Spirit and Firefall.



Heart Members (from left) Mark Andes, Ann Wilson, Howard Leese, Nancy Wilson and Denny Carmassi.

Why is it so hard for female rockers to make it big?

"I think it's hard for everyone to make it," says Wilson, whose sister,

Nancy, sings lead and backup as well as playing guitar and synthesizers. "I don't think it's any harder for women to make it in rock. There are not as many women in rock. That's for sure. But I think that's because women have only been in rock for about 10 years, while men have been in it for better than a quarter-century. Women, in essence, are just starting. It will take time. First, you had to get people to take women in rock seriously. They thought at first that because we were women, they didn't have to take us seriously. First and foremost, you have to be good!"

And "good" Heart is. So good, and taken so seriously, that take credit or not, Heart has opened the doors for such latter-day stars as Pat Benatar, Joan Jett and more recently, Bonnie Tyler.

Wilson says she finds far more acceptance today than a decade back. "I find people are willing to accept us as long as we're putting out good stuff."

In that vein, the public draws no gender barrier.

It's hard to predict where rock music is going today, said Wilson. "I think it's going to continue to evolve, to interface with other forms," she said. "Things are going to get better, musically. In the past couple of years we've seen so much saturation from Australia and England. Like the theater, music is going to get better and better."

She thinks, however, that far too many of today's groups are putting too much emphasis on their video performances and not enough on their core music.

"Now, what I think we are seeing is all image and no music," said Wilson, who excels in both. "To a large degree this is because of video (and the sometimes overblown importance of MTV). A lot of the bands feel the only way to get noticed is to put on a big spectacular (on video). Rock 'n' roll has always been music and not that."



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Uncovering Memphis Underground

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--from Big Star's "Mod Lang"
(Chilton/Rosebrough) Cream-Publishing, 1973--

by Lisa McGaughran

The most howlin' rock and new wavish bands in Memphis have been playing at clubs like the infamous Antenna and newer Highland Station in recent weeks, but only hardcore club followers seem to give these bands the recognition they deserve, providing a steady but limited base of support. Though several of the bands have the capacity to make an impact nationally if given a record contract, no major labels or backing funds exist locally to support the bands in their all-important recording endeavors. Limited information about the bands has been transmitted to the public by the local media, which generally ignores its own quality talent until someone else across the country notices first. (Then the local band becomes the hit of the party, only they have a lingering sour taste in their mouths for all the years they spend starving in town. A musician has to be pretty dedicated to stay in Memphis.)

The quality of new music bands in town is well above anything in sister city Nashville, and often comparable to the Athens, Georgia southern elite that has been taking the nation by storm in the past several years. This newspaper has closely followed Calculated X and The Breaks in recent months; now it's time to tell you more about the other bands that are drawing hundreds of college "weekend new wavers" to the mysterious, naughty, stark atmosphere of clubs like Antenna. Unfortunately, there are too many interesting bands to discuss them all in one article. In future issues we will fill in the gaps.

The newest development in underground Memphis is the radical change in the band line-up for the MODIFIERS, led by vocalist Milford Thompson. Thompson packed up and

Heart cont. from Page 4

Heart's current and eighth album for Epic marks the group's first time with producer Keith Olsen, whose credits include albums for Fleetwood Mac and Benatar. "How Can I Refuse," the first single from the Olsen-produced *Passionworks*, "Sleep Alone" and "Allies" bear witness to the fact that Heart today is playing with a renewed rock vitality. The album contains four singles written by the Wilsons and collaborator Sue Ennis.

How long do these female rockers plan to keep rolling?

"I think we will keep doing it until it stops being fun," said Wilson. "Today we're seeing the children of our original fans coming to our concerts. Some of them are being carried on their parents' shoulders. Others are coming in on their own. It's good to see different generations out there."

Heart hasn't quite reached the "generations" stage that John Denver has. Denver draws them from six to 60. But Heart is working on it.

left the area eight weeks ago to try the Los Angeles scene with his band, and has recently returned to Memphis with John Densmore, formerly of The Doors, on drums, and bassist Derf Scratch, formerly of L.A. punk band Fear. Memphis stalwart Bob Ohm remains as lead guitarist, with local rhythm guitarist David Catchings, who has played in garage bands like Cock Rock and Red Shark.

Thompson's performing energy level has been compared on numerous occasions in the past to that of rock king Jim Morrison, a high compliment, especially when combined with Densmore's appearance with the band. The Modifiers play raw, gutsy electric country, rock and roll, and soul-punk, with originals like "Roweena" (written, Milford says, in honor of "a girl who used to hang around a lot at our shows") and "I've Got No Phone," penned by Thompson and Ohm.

The band plans to travel back to Los Angeles in early January for a couple of dates at Lingerie and Music Machine, where they played several times before the return to Memphis. "We had a video of some live shows put together in L.A., but it wasn't what I wanted so we scrapped it. We may work on another," says Thompson. The Modifiers are playing a tremendous two night bill at the Antenna December 2nd and 3rd that features two country-punk bands from Los Angeles, the all-girl SCREAMIN' SIRENS and TEX AND THE HORSEHEADS. The Screamin' Sirens are noted on the west coast for their three, four and five part harmonies, utilizing fiddle, guitar, bass and drums for instruments. Linda Tex, leader of the latter band, was recently interviewed in *Cream* about her wild makeup and wardrobe of black clothes.

Also appearing those nights at the Antenna will be a relatively new local band, TRIGGER AND THE THRILL KINGS, which actually formed in New York. Guitarist Jim Duckworth of Gun Club and Panther Burns fame describes the three piece band as playing "hard rockin', fun, danceable music with a southern accent and country overtones." Although the band is working up a couple of covers like Roy Acuff's "Devil Train," Handy's "St. Louis Blues," and "Blues in the Night," the majority of the songs are originals with titles like "Horrible," "Possessed," and "Dead Cat." Sound a bit bizarre? "If I'm involved in it, you know it will be," replies Duckworth.

Drummer for the group will be Jim Slavunos, formerly with legendary New York "no wave" acts Teenage Jesus and the Jerks, Eight-Eyed Spy, and performer Lydia Lurch. His Dutch wife "Trigger," the former Truus de Groot, will play bass and sing for the group. When asked to explain the meaning of Mrs. Slavuno's new sobriquet, guitarist Duckworth declined, saying only, "Maybe it's her favorite movie star." A single, "Moanin' Low" backed with "Shame," will soon be released on the German *Zick Zack* label.

Local favorites BARKING DOG are preparing to release a five song EP entitled *What I Heard*, possibly as early as mid-December. The band consists of Deck Reeks on bass, Davis McCain on guitar and vocals, Robert Bruce on drums, and Keith Tomes on keyboards. McCain describes the music as "ninety percent original southern combo-

style, part of a new movement that includes bands out of Athens like REM, Love Tractor, Pylon, and Art in the Dark."

Writers McCain and Reek began the group three and a half years ago as roommates at Southwestern College. Since then the group has developed a steady following in Athens, Atlanta, and Nashville, confining their travels to the southern region. They began with a rough-edged sound that was structured largely around covers of Big Star and Ventures tunes but now has progressed to the point where they dislike having to play any covers at all.


There is a good reason for this; their originals are outstanding. If this band is seen by the right people, there is no doubt they will go far nationally. Their spooky, minor keyed instrumentals are gorgeous; their lyrics are intelligent and well crafted. Their two best tunes are "Once Before" and "Selective Service," either of which could score well on a national scale. Their EP should be fabulous.

Barking Dog performances are marked by visual effects such as movie clips shown behind the band, creating a psychedelic, introspective mood that often leads the viewer to relate the image before him with the lyrics, no matter how incongruent their apparent messages. The drummer is the most animated musician of the crew, driving out a fast dance beat with enough energy to blow a fuse. And this is one band that is guaranteed to make 'em dance. Usually the melody is carried on the keyboards by classically trained Tomes, sometimes doubled an octave

lower on the guitar, which is mostly used for strumming chords. McCain, however, is a competent lead guitarist, and occasionally he lets us in on this fact during some of the instrumentals. This band deserves to go places! Top 40 crowds will be disappointed, though, because the music is not at all "soft." But it is very pretty. And there appears to be an Alex Chilton influence in the vocal sound, particularly in the recorded version I have of "Once Before." However the band does not sound like Big Star, and did not receive its name from the song mentioned at the beginning of this article. (For that story, ask the band; neighborhood dogs apparently used to howl when they practiced.)

PSEUDOBOP is a dedicated, raw, new band that plays originals that vary from rhythmic "juju funk" to psychedelic reggae. The band consists of Mark Edwards on rhythm guitar, Linda Scheid on lead vocals, Jimmy Enck on lead guitar and backing vocals, and Alan Black on drums. Several members attend Memphis State University. Songs like "This is a Room," "Come and Go," "Dark Glasses," and "It's Raining" are strong melodically, with interesting, thought-provoking lyrics combining with African dance rhythms harmoniously. All the members contribute to the songwriting. "We work toward a group-type atmosphere that merges our different influences to create this spontaneous kind of music," says Edwards. The band's repertoire includes a sharp cover of "Dancing in the Street." Linda Scheid's vocals are strong and powerful, with an obvious B-52's influence in delivery at times.

cont. on Page 11



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BLUES CORNER

Blues Greats Recognized at Fourth Annual Awards Show

by Sam Archer

Out of the hundreds of nominees, 15 blues greats swept the "Handy" awards during the Fourth Annual National Blues Music Awards last month at the Peabody.

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

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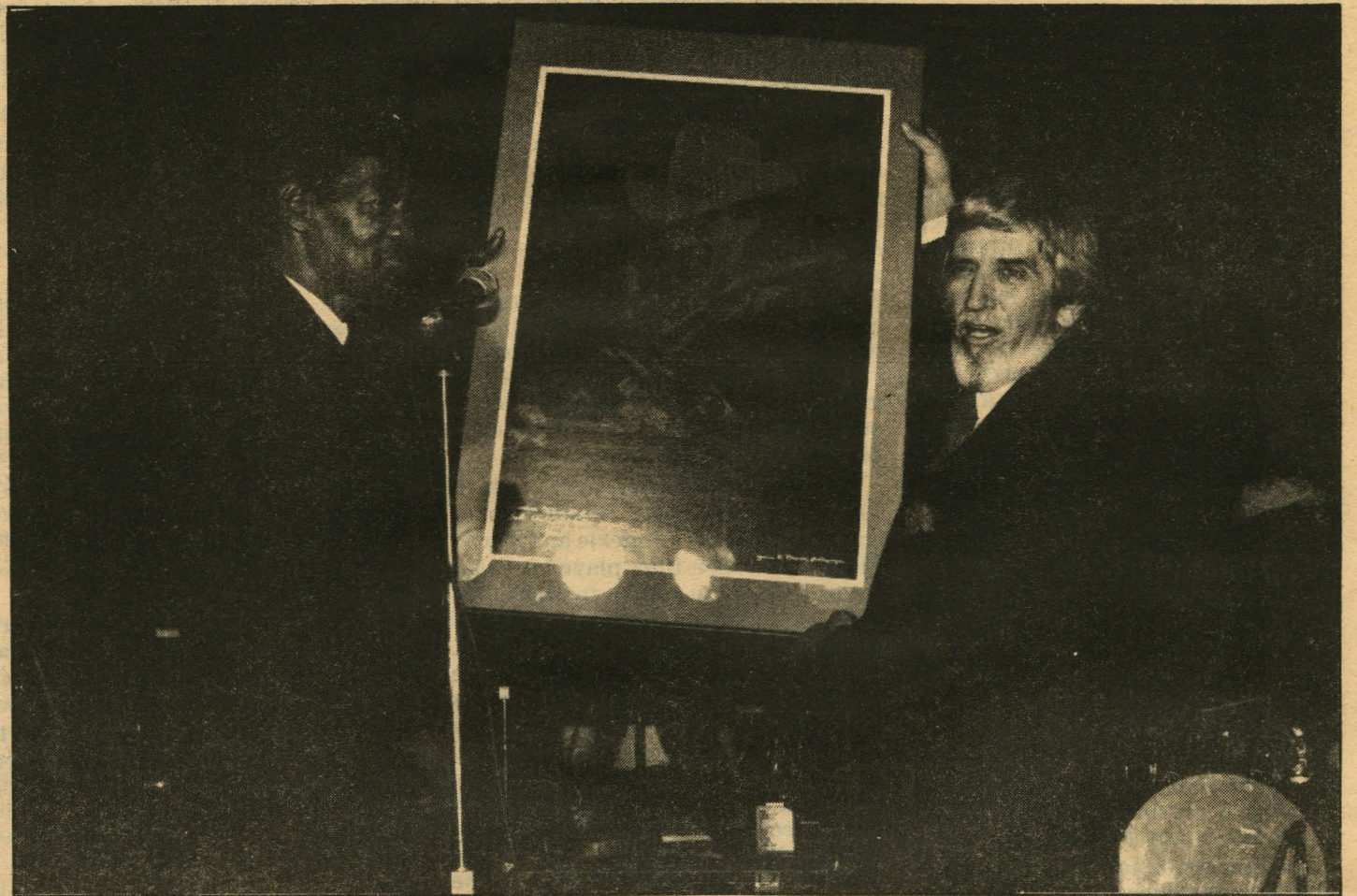
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Joe Savarin with "Gatemouth" Brown at the Fourth Annual Blues Awards

organization founded to preserve and promote blues music.

In addition to "Handys," which

were presented in honor of the late W.C. Handy, "The Father of the Blues," several famous blues entertainers as well as blues recordings and literature were inducted into the Blues Hall of Fame during the presentation.

Clarence "Gatemouth" Brown received the "Entertainer of the Year" honor during the presentation. Brown, a 1982 Grammy award winner, is noted for his diverse talents on the guitar, fiddle, harmonica and mandolin.

Z.Z. Hill took the honor for "Vocalist of the Year" while Koko Taylor was named "Contemporary Female Artist of the Year." Johnny Copeland received the "Contemporary Male Artist of the Year" award. Albert Collins was named "Instrumentalist of the Year" in addition to winning "Contemporary Album of the Year" for his album *Don't Lose Your Cool*.

The awards show was highlighted with outstanding performances by such entertainers as "Gatemouth" Brown, Marjorie Evans, former lead singer with the Johnny Otis Show, Rufus Thomas, Don McMinn and many others.

Other Handy award winners included: Alberta Hunter, "Contemporary Female Artist of the Year"; "Louisiana" Red, "Contemporary Male Artist of the Year"; and Tom Mazzolini, director of the San Francisco Blues Festival, who was named "Blues Promoter of the Year."

Handy awards were presented for musical compositions including "Country Preacher" by Jimmy Johnson Band, which won "Blues Song of the Year." Also, "Got My Mojo Working" by Muddy Waters and Jackie Brentson won a Handy in the "Blues Single of the Year" category.

Albums that won Handy's were, *Grand Slam* by Magic Slim & the Teardrops in the "Contemporary Blues Album of the Year" category; and *Sippie* by Sippie Wallace in the "Traditional Album of the Year" (U.S. or Foreign) category. Handy's were also presented for the album *The Okeh Sessions* by Big Maybelle for the "Vintage or Reissue Album of the Year" category; and for *King of the Slide Guitar* an album by Elmore James in the "Vintage or Reissue Album of the Year" (Foreign) category.

Those inducted into the Blues Hall of Fame included Louis Jordan, Albert King, Robert Nighthawk, Ma Rainey, and Big Joe Turner.

"Blues Who's Who" by Sheldon Harris was inducted into the Hall of Fame under the category "Classics of Blues Literature."

Single recordings that were inducted into the Hall of Fame as "Classics of Blues Recordings" were: "Worried Life Blues" by Big Maceo; "Dust My Broom" by Elmore James; "Hell Hound on My Trail" by Robert Johnson; "Sweet Home Chicago" by Robert Johnson; and "Call It Stormy Monday, But Tuesday Is Just As Bad" by T-Bone Walker.

Albums that were inducted into the Hall of Fame as "Classics of Blues Recordings" were *King of the Delta Blues Singers, Vol. II* by Robert Johnson; *Live at the Regal* by B.B. King; *The Best of Muddy Waters* by Muddy Waters; *McKinley Morganfield A.K.A. Muddy Waters* by Muddy Waters; and *Founder of the Delta Blues* by Charlet Patton.

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MEMPHIS PERSONALITY PROFILES

Duncan Sisters: Born To Perform

by Vicki Howell

As a rule, prominent musicians do not develop their careers overnight. Even if they're endowed with various and unlimited talents - stardom is a painstaking process.

Phyllis and Helen Duncan have not been an exception to this rule. It has taken years of hard work and self encouragement to reach any measurable degree of success. "And once you've made it, things can still be quite wavery," says Helen Duncan. However, the ups and downs of show business do not seem to have dampened the flames of the Duncan Sisters. "Yes," nods Phyllis, "we've had our share of disappointments, it hasn't been easy but we love our profession."

This kind of optimism does not always come from within oneself. They, like many other entertainers, occasionally need something to pick them up through those difficult and disappointing days. "We are lucky, because unlike many entertainers, our 'pick me up' is not a bottle of liquor, a snort or injection of coke but rather a type of 'pure' life blood," says Helen. The life blood that flows through the veins of the Duncan Sisters is described as their belief in God and His ability to lead them, a belief in themselves and a desire to please people through music.

For this reason, it has been even more painstaking for them than for most. They have had the highly difficult task of pursuing stardom without overstepping their moral values. "In many cases, staying on top," say Helen, "has called for offers and sacrifices that we could not make."

Phyllis recalls one night at a party in Los Angles where several celebrities and other prominent



people were in attendance. "We asked where was everyone, since there were only a few people in sight. We were summoned to go upstairs because he (the host) had something to show us. He opened the door to one of the rooms and asked us to peek in." To their surprise, it was nothing more than an adult movie theatre house. "An orgy!" Helen exclaims.

He asked them if they wanted to join, suggesting that this could possibly be advantageous to their careers. Phyllis, before refusing the offer and leaving told him "You can

never get anywhere on your back and if we're gonna get to where we want to go, we will walk there."

The Duncan Sisters credits their Christian upbringing for their high morals. They were raised by Christian parents and began singing in the church. Because of this, others often see singing secular music in conflict with their religious beliefs, but for them, the Christian life does not mean giving up singing secular music. "We have always sang all kinds of music," says Helen. "Being an entertainer does not exempt you

from being Christian," continues Phyllis. "more Hollywood stars and professional entertainers are accepting Christ and continuing their careers. It is more acceptable now."

Phyllis recalls when this was unacceptable to religious beliefs, "a no-no" she calls it. "Once we left to go to church immediately following a performance at a club. We were running late so we didn't have time to take off our makeup." "And," adds Helen, "we were really excited about going to church and listening to the choir and the message. We hadn't been to church in a few Sundays because we were on the road." Phyllis told how after the choir had sung, they really were beginning to feel good until a church member got up to speak. She began pointing at them, alluding to them as servants of the Devil for wearing makeup and singing music other than gospel. However, the Duncan Sisters have continued to radiate and illuminate their listeners despite these kinds of attitudes.

They have released a new EP called *You Keep Me Hanging On*, produced by Michael Toles. The recording is a combination of instrumentals, a club mix and the title cut sung in *acapella*.

In the spring, the Duncan Sisters are planning to release an album on Polygram Records and in February, they will tour the caribbean with Ray Glover and Eros.

This month, Dec 3-24, they will perform at W.C. Handy's on Thursday, Friday and Saturday nights.

This very talented entertainment package is guaranteed to send your spirits soaring high. The energy and excitement that flows from the Duncan Sisters is so great that one can easily believe that these two were born to perform!

HI ROLLER

Dear Hi Roller:

Why is it that the *Memphis Star* appears over six bars instead of the musically correct five bars on the cover of your mag? Did you guys goof?

Music Major, Memphis State

Dear MM:

First of all let me say that you've got to have the weirdest name I've ever heard of. Too bad it wasn't reversed—then people could call you Mr. Major Music. And furthermore, when do you get off scrutinizing our mag anyway? Don't you have better things to do? For your info, MM, them ain't bars! Them there things are honest to God guitar string replicas. And they were put there by yours truly and Jim "Bob" Santoro 'cause we be guitar freaks. If they were bars then we'd still want six instead of the "musically correct five" because Memphis music is a step above the rest.

Dear Hi Roller:

You've told us before who your favorite groups are. Well, what about producers. Who is the best?

Anne J., Memphis

Dear Anne:

Besides me, Quincy Jones would run a close second.

Hi Roller:

I have a problem which isn't musically oriented. It concerns my boyfriend. Quite frankly he treats me like dirt. He hardly ever calls me, he just comes over when he feels like it, he flirts with other girls, he drinks and parties too much. And I suspect he might be seeing someone else on the side. In spite of all this I still care very much for him and wish he would show me some affection. What should I do?

L.M., Memphis

LM:

First of all, the dude sounds like an O.K. guy! Seriously, we at the *Star* have always been dedicated to being loving and affectionate to our readers. Our office hours are 8 to 5, Monday thru Friday. Please drop by and let us demonstrate. One other thing—Drop The Bum.

Dear Roller:

When will your picture be in the *Star*? It's long overdue for you to face yor public. Besides, we're betting that you're cute.

Linda, Joan, Lisa, Memphis

Dear L,J,L:

I showed your letter to Mike Pendergrast in our sales department. He swore you guys were mentally disturbed. Next, I went to Mr. Santoro. He claimed that my picture in the *Star* would ruin sales and circulation. Finally out of desperation I took it to our Editor Deborah Camp. First she laughed in my face and now everytime I see her

she smirks and grins from ear to ear. Hey, that's o.k. She's been grinning ever since she got back from San Diego and the 7th Fleet.

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FINER Side

The Germantown Symphony Saga: Part I

by Jack Abell

Back in '72 or '73, when Dave Freeman, James and Lonnie Stokes and some others began getting together to play woodwing quintets, no one was thinking of starting a symphony orchestra. But it wasn't long before the idea occurred to them. Knowing they needed help, they approached Jim Terry, then director of the Germantown High School Band, who referred them to Noel Gilbert, renowned Memphis conductor, violinist and teacher.

Says Dave Freeman, "We thought we might as well have asked Leonard Bernstein, but when Noel turned out to be so enthusiastic, we were elated." Actually, the offer to form an orchestra had come at a good time for Mr. Gilbert. "I had just retired from Memphis State, and I didn't want to just go home and do nothing. I wanted to be active," he explained. "I had a string group that met on Saturdays and we decided to get together and give it a try. I think our first piece was 'In a Monastery Garden'. When I gave that first downbeat, I didn't know what would happen; but it wasn't that bad, so we went from there and tried something a little harder."

Early in 1975 the new orchestra gave its first concert as the Germantown Pops. After another concert that season and a second season of pops concerts, they became the Germantown Symphony Orchestra. Dave Freeman, now president of the GSO, commented on the change from pops to symphony: "I think we were all pleasantly surprised at what began to happen. People began to see that we were capable of playing a lot more than pops concerts; they began to take it seriously, work on their parts, and turn in some decent performances. We began to see more capacity than we had imagined, and the more we got, the more we wanted." Maestro Gilbert claims, "There is also one benefit the GSO has given to the whole city: a chance to hear our own Memphis musicians play solos with an orchestra. Over the years we've had many of Memphis' finest classical musicians, and we're now beginning to feature our own members as soloists."

As an amateur orchestra, Germantown Symphony members play without financial remuneration. States Dave Freeman: "We love it. We love playing, period, even though it takes a considerable amount of time, with regular weekly rehearsals and 5 or 6 programs a year." Who are the people willing to make this kind of sacrifice? "There are business people, housewives, school teachers, ministers, students; you name it, we've got it," says bassoonist Freeman, himself a financial analyst. "For example, one of our trumpet players is Charlie Graves, an executive with Cleo Wrap; one of our flutists Jean-Pierre Evans, is a Catholic priest; our principal second violinist, Marian Himmelreich, is the wife of a Republic airlines pilot who also writes our program notes."

The family connection is especially important for conductor Noel Gilbert, all of whose three children are professional musicians and frequent soloists with the orchestra. Son Michael, a violinist with the New York Philharmonic, often comes home during Christmas vacation to beef up the GSO violin section. "A few years back I asked Michael what he had enjoyed most that year as far as music was concerned," related the



Conductors Bob and Noel Gilbert

elder Gilbert. "As a member of the Philharmonic, he gets to play with the world's greatest conductors and musicians, and you know what he enjoyed most? 'The Germantown Symphony.'" Michael has also stepped on the GSO podium, as has other son Bob, now in his third year as assistant conductor of the Germantown Symphony. "I enjoy conducting, which I consider to be a natural extension of my musical development," says the younger Gilbert. Formerly principal horn with the Japan Philharmonic and other orchestras, he reflects about the unique qualities of a community orchestra such as Germantown: "It's a hobby, and therein lies the strength of the orchestra. People enjoy making music, and though it can be difficult when other things take priority, what you lose in discipline you gain in spontaneity, freedom of expression and fun."

Keeping an orchestra together is not all fun, as the members soon discovered. Custodial problems forced them out of the Germantown High School for rehearsals, and no mutually satisfactory place for performances in Germantown has yet been found, except for outdoor concerts. While rehearsing at Germantown Presbyterian Church, concerts are given at various locations, including Germantown Baptist Church, Hutchinson School and MSU; so the GSO remains an orchestra in search of a home. Fund raising is also a problem, since no one in the orchestra has the time, and there are no paid staff members to write grants and ask for contributions. The Symphony Guild used to help raise money, but the guild recently dissolved, leaving a serious funding gap.

"We'll do what we have to do to survive," declares conductor Gilbert, "but we could use some help right now." One of the things they are doing to survive is to "trade off" services for space with MSU and Hutchison. The GSO provides accompaniment for musicals and oratorios in exchange for the use of auditoriums. Says daughter Joan Gilbert, assistant professor of piano at Memphis State, "The problem is also the solution. Ideally the people of Germantown should be very involved with the orchestra. There needs to be a home and a good hall which is comfortable, roomy and convenient."

Hopefully, the Germantown players will discover the capacity not only to make good music, but also to solve some of their chronic community and financial problems. There are surely people in Germantown who can help, as well as national organization such as the American Symphony Orchestra League which could be of service. As the GSO continues with this year's season and plans for the next, they strive to maintain the original intent: playing for enjoyment. New members are always welcome, especially string players. If you play an orchestral instrument (even if you don't think you're good enough), write the GSO at P.O. Box 38038, Germantown, TN 38138, or call Noel Gilbert at 767-7855 to arrange an audition. Chances are you'll find yourself right at home.

Madrigal Dinner

The 4th annual Memphis State University Madrigal Dinner is set for December 2 and 3, beginning each night at 6:30pm in the University Center Ballroom.

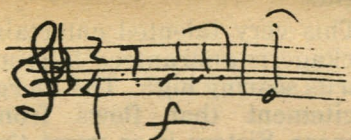
Entertainment will be provided by Memphis State's Camerata Singers and Renaissance Players from the music department under the direction of Konnie Saliba, associate professor of music at MSU. The setting will be "Merry Old England" style and will feature a court jester, strolling minstrels, a juggler, and brass players performing 13th century musical selections. They will also perform around the Boar's Head in the re-creation of the traditional English feast.

The menu will include your choice of Prime Rib or Cornish Hen, Wassail, and many other traditional English foods.

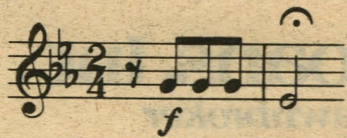
Advance reservations should be made and tables of six can be reserved. Reservations are available through MSU's University Ticket Office, Room 117 of the University Center. Tickets are \$10.00 with MSU I.D. and \$12.00 for the general public. Discounts are available, please phone 454-2043 for further information.

The Camerata Singers will also be presenting a concert in Harris Auditorium at Memphis State on Sunday night, December 4 at 8:15pm as part of their Choral Series concerts.

For more information please contact Cathy James at 454-2555.



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OFF THE LABEL

What may be the first strictly country album released off a Memphis label is *Lay Back With Jenny Carter*, released off her own Carto Records. Recorded at American Sound Studio, Carter also wrote or co-wrote ten of the eleven songs. Jenny Carter appears regularly around the Mid-South with her band, *The Country Drifters*, and is currently working on songs for a second LP.

Grand Prix Records, of Memphis, announced recently the signing of *Diane Jordan* to the label. Jordan, well known to Nashville, formerly worked with *Marty Robbins* on Columbia and has toured extensively throughout Europe, Japan and the Caribbean. Her first release on Grand Prix is expected the early part of 1984.

Another Memphis label, Sunrise Productions, has just released a single recorded by a three member group called *Silk, Satin and Lace*. "Always" backed by "The Vows of Love" features *Bobby White*, 11-year old *Bobby White, Jr.* and *Paul Phillips*. The group reports that they are already receiving some Memphis airplay and nightclub airplay through the Memphis Disco Pool.

Compleat Records in Nashville reports some success with *Kelly Foxton's* new single "Backfield in Motion." *Miss Foxton* is currently touring to promote her record and has been appearing up the East Coast and throughout the South.

Look for Polygram recording artist *Mac Davis* to host his own Christmas special December 23 on NBC. The one-hour special will feature *Barbara Mandrell*, *Gladys Knight and the Pips* and *Ronnie Milsap* performing traditional and contemporary Christian music.

From Boston, Condor Records announces the release of a remixed version of *John Warren's* "Advance Warning," the title cut from his LP. The single has become a local favorite and recently received favorable

mention in *Billboard Magazine* and *Sweet Potato*.

Columbia Records recently awarded *Willie Nelson* his first triple platinum for his 1978 release of *Stardust*. *Stardust* has remained on the national country album charts for an unprecedented 287 weeks - more than five years - and has broken all previous record sales for a country music artist.

Another country music sales buster, *Alabama*, is winding down work on their upcoming RCA LP *Roll-On*. Due for a January '84 release, *Roll-On* includes the trucker song "Roll-On Eighteen Wheeler," which has been selected to be a part of a special promotion with the *American Truckers Magazine*. RCA also announces it's Christmas singles which includes *Alabama's* "Christmas in Dixie," *Ronnie Milsap's* "It's Christmas," *Jerry Reed's* "Christmas Time's A Coming," *Charley Pride's* "Let It Snow, Let It Snow," and *Earl Thomas Conley's* "White Christmas."

Currently in the studio is *Borderline* member *Jim Santoro* and his songwriting partner *Phil Olive*. Together they and some other local musicians are trying out IMS' new 16 track equipment. New, original material by this group will be shopped in Nashville this month.

Response was so great at last month's reggae show at Highland Station that, guess what, we're gonna do it again. So, if you missed out last time, or you had such a great time you want to do it again, just circle December 17 in red on your calendar. Again, *Kaya and the Weldors* will bring a little island warmth to Memphis with his renditions of songs from such greats as *Steel Pulse*, *Bob Marley and the Wailers*, *Musical Youth* others. For further information call 526-6666. We'll see you there! 'Til next year, stay happy, healthy and for God's sake, don't stay all glued in front of the television. Get out and support Memphis music!

George Klein's 20th Anniversary Christmas Show

Join George Klein December 18 at Trivia for the 20th anniversary of his annual charity Christmas Show. This year guests will include Keith Sykes, Travis Wammack, Brenda Patterson, Coon Elder and Charlie Rich. Showtime is 7:00 pm and all proceeds will go to the Mil-O-Dimes Charity Fund.

Get A Piano One Way Or Another in St. Jude's "Anything Goes" Event!

Traditionally, a *used piano* is the *only* thing accepted by a piano dealer as a trade-in on a new piano. But starting this month, through Dec. 16, 1983, Pilant's Pianos, 3455 Summer Ave, Memphis, will accept *anything of value in trade* toward purchase of a piano at their store, and all items traded-in will be put display in Pilant's Auditorium. Then, on Saturday, Dec. 17, the entire collection of trade-in items will be sold to the highest bidders in St. Jude's "Anything Goes" Auction, with all proceeds going to the hospital.

Already on display in Pilant's Auditorium are a solid oak upright piano and two 1000-watt discotheque speaker systems. In progress are deals involving an old car, a washer/dryer, a new Radio Shack Computer, and a live heifer!

"It's a golden opportunity for Memphians to turn something they no longer need in the piano they've always wanted," says Richard Trentlage, Pilant's Sales Manager, "and do a good turn for St. Jude's at the same time. And we really mean it when we say 'anything goes'; it's the unexpected and unusual items that give an auction universal appeal."

Auction merchandise may be inspected during Pilant's regular store hours, Monday through Saturday. Further details may be had by calling 452-7311.

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RADIO WAVES

Magic 101 (KRNB) announces the promotion of Sheryl "The Lady" Bacon to Program and Music Director. Magic also welcomes Marvin Brooks to its mid-day drive.

FM100's new Program Director, WIVY in Jacksonville, Florida. Originally from California, John has no dramatic changes for the "variety station." The reason? Says John: "Why fix something that's not broken?" Also new to FM100 in the P.R. Department is Carol McCullough, who worked previously for WHRK.

WHBQ's "All News and Talk" format is apparently doing quite well. Already the station boasts the largest radio news staff in the city and is the only 24 hour all news station in Tennessee.

"The Tree of Love," a 35-foot live

cedar, will be lit and decorated with pomp and ceremony by staff members of WHRK and WKDJ on December 9 at 6:00pm in Handy Park, says new Promotion Director Claudette Galigher. WHRK/WKDJ are the official radio stations of Beale Street. This month K-97, in conjunction with Kool and the Gang and Polygram Records, will send one lucky person "home for the holidays" or fly two of their family members to Memphis. The "In the Heart" drawing will be held December 16. Call the station for more details.

WEVL is temporarily off the air. The 10-watt station has been granted permission by the FCC to go to higher power but funds still need to be raised for equipment. WEVL expects to return to the airwaves in about six months.

Memphis State's WSMS-FM 92 can now be heard (and seen?) on Cable Channel 33. Remember to listen for Alan Koban's Memphis Music Show each Saturday night, 9-midnight.

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Janie Fricke: Better and Better

by Bill Burk

The subtle, ever-evolving changes in Janie Fricke are a delight to old friends who remember her mostly as a highly competent, yet extremely shy singer who cut her recording booth teeth at the William B. Tanner Co. in Memphis singing radio jingles.

As recently as two years ago, Fricke's stage performances would rival those of Emmylou Harris' for sheer lack of energy. Not to detract from either vocalist's abilities to deliver lyrics, their live performances just needed more pizzazz.

Then something wonderful happened to Janie Fricke in October 1982. She was named Country Music Association's Female Vocalist of the Year. Not only that, she was given a standing ovation by the CMA audience, the very first standing ovation accorded any artist not being inducted into the CMA Hall of Fame.

The award, far from giving Fricke the big head, gave her confidence. She was ready and willing to branch out, to jump out of those conservative dresses that seemingly were better fit for another era -- say Andrew Jackson's days -- and into more flamboyant costuming -- headbands, beads, boots and sometimes even leotards. Instead of just standing there picking and singing, Fricke was suddenly clogging. And all over the stage like a cat trying to cover up after an overdose of Ex Lax.

"The last year has been fantastic," said Fricke just before repeating as CMA's Female Vocalist of the Year in October 1983. "I can tell by the response of the fans who come to the shows, and my friends, that it's going well. Better and better, as a matter of fact, and I like the direction that my career is headed. I love working with my producer, Bob Montgomery. When I get up on stage and sing songs he's picked for me, like 'He's a Heartache,' 'Tell Me A Lie' and 'It Ain't Easy Being Easy,' or 'You Don't Know Me,' I can tell from my own energy and the energy of the audience that it's right. His taste in material is so similar to my own and what I want to be doing right now. It's just a magical combination."

Her new CBS album, *Love Lies*, is her second collaboration with Montgomery. It's more upbeat than anything Fricke has attempted



Janie Fricke

before and the former Memphian pulls it off with all the expertise that her past two titles might indicate.

Fricke is good. Make no bones about that. She has long been recognized by the countless other artists she has backed on their records as one of the most talented singers to hit Nashville in ages. Still, her heavy touring schedule with Alabama the past two years has not been a detriment to her career.

The two have formed a mutual admiration society. Says Randy Owen, lead singer of Alabama, of Fricke: "There is no music any more beautiful than Janie Fricke singing something she's feeling. Someday I'd like to hear one of my songs sung by the lady from South Whitley (Ind.)"

Says Fricke in return: "Touring with Alabama has been fantastic. I

love them and I look forward to working with them more."

Last year Fricke was labeled a "Reluctant Star," a label she now says she disagrees with. "To me, being reluctant means being sorry or not wanting to do something," she says. "I was shy then, doing very well as a studio singer and I was afraid underneath of compromising my privacy."

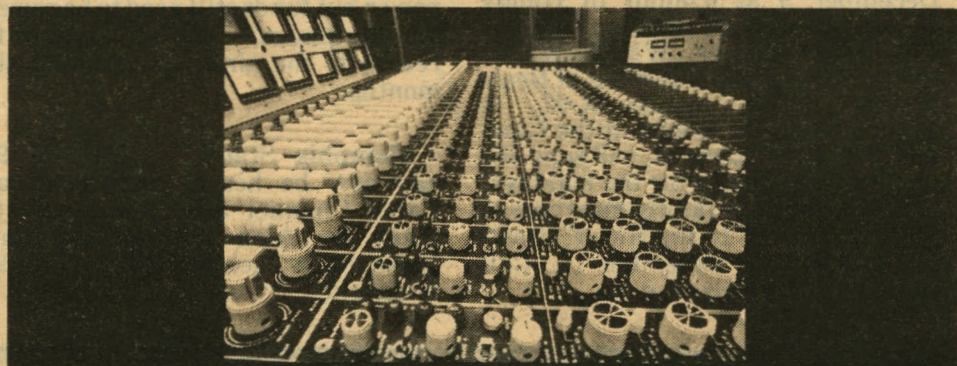
In truth, Janie Fricke, superstar, truly loves her rapidly vanishing moments at home in Lancaster, Texas, where she likes to whip up a good meal for her husband/manager, Randy Jackson, and do a little sewing.

Still, she knows that with stardom goes a lot of one's personal life. "I'm enjoying it," says Fricke. "I'm not letting the grind of the road life get me down. I've been on the road between 200 and 250 days this past year, which means I'm only home an average of two days per week. That's just not enough. But Randy has been so good for me, in the advice and encouragement he's given me. Just little things he'll say to me before I go on stage, or when I'm real tired. He puts it in perspective for me. He reminds me that I'm one of the lucky people who gets to sing for a living and he's right. I am very lucky."

Fricke's climb to the top in country music is a well-known story by now. She grew up on a 400-acre farm near South Whitley, Ind. Her father played guitar; her mother taught piano and played organ; and young Janie grew up picking and singing.

During her first two years at the University of Indiana, Fricke found a following singing in coffee houses and student hangouts near the campus.

cont. on next page



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J. Blackfoot Taxis To Success

by Tony Jones

It's five minutes before ShowTime backstage in one of Club Paradise's huge adjoining dressing rooms. The gasping clamor emanating from the crowd pours in each time the dressing room door swings open, hinges bending once again to Show Time's last minute urgencies. Anticipating a particularly hot show tonight, the crowd's volume signals their spiraling expectations, rising each time the club announcer blares "Five minutes, five minutes to Show Time. Tonight, Ladies and Gentlemen, The Club Paradise presents Tyrone Davis!! And featuring J. Blackfoot and Street Gang!!" Responding like only a fully prepped Paradise crowd can, "Sho-nuffs," "damn-straight," and joy-whoops pierce the air. Drawn by a favorite, they're just as wildly vocal in their desire to see the homeboy that's backing him up tonight, J. Blackfoot.

Sitting in a chair in his dressing room, eyes praying through the ceiling, J. Blackfoot rides the last quiet, thick seconds before his entrance. Street Gang, his band, is on stage, cranking up. For the past twenty minutes chatter, laughs and well-wishes have evaporated into this calming, thoughtful moment. "Foot," as you come to call him, rises from his seat to check his appearance in the mirror. Tugging a crease in his vest, aligning his tie, he answers the phantom question. "Yeah, I feel good. Real good. I've been waiting for this for a long time and I'm ready. We gonna cut up in here tonight." Stepping from the mirror, he pauses to ask for a blessing, dries his palms, then strides toward the door to meet his history. Tonight is his first live performance in Memphis since his new album, *City Slicker*, was released. *City Slicker* contains the single "Taxi," Foot's first real hit since the Soul Children's breakup a decade ago.

Sharing space with the Staple Singers as Stax Record's premiere vocal ensemble, the Soul Children established themselves early in their

career, turning real music into hits with their powerful vocal delivery.

Exemplified is the most wonderful aspect of the Stax legacy; the honesty of its product. An intensity of expression and feel, Stax's fabled sound will never be duplicated. Levers, switches and knobs can't program immediacy. They don't know anything about the street. Stax constantly reached out to get the true talent that comprised their roster. Rescuing musicians that had the urge, nerve and talent to do their thing, but were nowhere near the breaks. That's how it got started and that's how it is stamped in history. Damn that star mess, find somebody that can sing.

"The way I came into the family was with the BarKays right after the plane crashed. Me and all those cats knew each other. Ben Cauley and I came together over there by Walnut and Iokie, right off Crump. You know on the new album where I say 'I was born and raised in a part of town where the devil don't go when the sun go down...' I was talking about right there. I was working with the Bar Kays for about two months when a friend of mine, Sam Armour, caught Dave Porter coming out of Stax and hipped him to me. So after a while, one day David and I went to Payne's cafe across the street from Stax. I put a quarter in the juke box and sang a song called "Shout-Bam-Alama," (one of Otis Redding's first recordings), and Wilson Pickett's "I'm in Love." David dug what I was doing, you know, that I could handle my voice, so he sent me to Alan Jones, (producer manager of the BarKays). Back then Alan was in charge of auditioning all the acts that wanted to get with Stax, so I went to see him and he put me on tape. David took the tape to Isaac, they were working together as a team then. Ike dug it, so we went to the studio to cut some tunes. I did them by myself at first, but David and Ike had an idea to put together a group with four leads in it. I didn't go for it at first, but David said he wanted to see if it will work; he named the people he wanted. I knew Norman, I knew Shelbra real

well, but I didn't know Anita. The first time we got together, man, it sounded like we had been together for years."

So Shelbra Brooks, Norman West, Anita Louis and John Colbert, better know as J. Blackfoot, became the Soul Children. The tunes Blackfoot had cut alone were re-recorded by the whole group. Other material followed. The new group's first public test came with the single, "Give Em Love." It didn't do much. But shortly afterward the fire ignited with the new single, a searing ballad that Blackfoot had recorded alone called "I'll Understand," redone by the group with Anita and Blackfoot trading lead vocals. It was a smash. Anita and Blackfoot's incredible performance drove them into the R&B charts and the Soul Children got rolling. Their work strided forward, taking strong commercial steps; airplay, sales and generating further sales and cementing name recognition with roof-raising live performances. In 1972 the Soul Children released the *Genesis* album, a soul music masterpiece. One of Stax Record's supreme artistic statements,

Genesis sealed the group's foundation. Hit singles followed "It Ain't Always What You Do," "Hearsay," "Don't Take My Kindness For Weakness"—the Soul Children were far down the road to something big, when the devil spit in their path. Stax went bankrupt and folded. The horrid murder eclipsed futures; and dreams of the future. Along with his fellow group members, J. Blackfoot and so many other talents found themselves tripped up, shut down and back to square one.

"It was a hell of a blow. A hell of a blow for everyone at Stax. And the Soul Children were really hit hard. We had just released what I think was our best album, *Friction*, some hot tunes, some hot tunes, man,..." "I'll Be The Other Woman" was the first record off the album. *Friction* would have taken us all the way over the hump, but it got caught up in the middle of all the mess. And when Stax folded, the bottom fell out. Everything was shot. There weren't any records anywhere. You couldn't find a Stax project in the whole country. The disc jockeys had to stop playing "The Other Woman," they





couldn't keep pushing a record that people could not buy. After the smoke cleared a little bit, we went to Epic but they didn't do a damn thing to push us. But see, I'm not hateful about it, everybody got to learn to hang. That's a song on the album. See, it's messy out here, and you see a lot of people doing bad things 'cause they got to eat. But I don't put them down, 'cause when you lose a job you can't fold over and quit, you got to do something. That's what I'm talking

about on the record, 'when it comes down to the XYZ's, Can You Hang? Hey, that's real.'

Crooning here and there, juggling breaks, not crumbling, Blackfoot dug in. For ten years he swung back, spitting at the rubble his career had become, knowing that breaks never come to those not searching. And then, in early '83, as Stax still crumbles alone on McLemore, Foot broke through. He released a single.

"I Don't Remember Loving You," that didn't make any tremendous dent, but it unlocked the breaks and started things rolling again. "I never gave up. Never. On myself or the music. I hung in there and now I'm back. With my family and my gang. Chuck and Homer were at Stax, and Street Gang, that's my gang. And we got a record that won't be dented."

Written mainly by Chuck Brooks and Homer Banks, *City Slicker* may prove to be the most important record to emerge from Memphis this year. It's on a new Memphis-based label, *Sound Town Records*, and the excitement *City Slicker* is generating isn't just lame nostalgia for old promises. "Taxi" is breaking nationally, securing consistent, heavy airplay. It jumped into *Billboard's* R & B chart at seventy-five with a bullet, and its accelerating sales are beginning to push the album. But the really thrilling part is the music. *City Slicker* has "that feel." Yes, that feel. And it's real, not a studied, plastic rehash. Actually, it owes more to P-Funk, ("That's the Way of the City's" spoken intro), and Bobby Womack (Taxi), than any of Stax's work. And it's not perfect, thank goodness. Nothing alive and growing, especially music, is perfect. What makes *City Slicker* reminiscent, and so wholly exciting, is the fresh, honest vitality of the songs. They come across as an effort of music, not some more hit single-plus this other junk.

These storied spectrums of the streets, the real streets, illuminated by Blackfoot's scorching, warm, blowing vocals makes music inflected with poetry's courage. Jumping, slinking, grinding, dancing etchings of life. "Where is Love," on side two, is a shining example; a pained, hard cruising looking glass: "I see ladies of the night, saying if the price is right I will take you home/Neon playboys in the streets, selling treats to the freaks so they can turn on." But the toys, and the boys have lives too, so it must be celebrated. With a prancing, kicking beat, Blackfoot sings on "Street Girl," "Experience taught you everything had a price/Now love is just a swinging door with strangers passing to and fro/Street Girl, where will you sleep tonight?" A sly, snapping strut, the title song talks about the slick boys: "I know the streets like the palm of my hand, I'm a lover, a gigolo, a ladies' man/ The streets are fast but I'm a little bit quicker, that's why they call me the City Slicker." It also contains a line indicative of the sincerity of the album's writing, and the empathy it affords its subjects, even to sinister

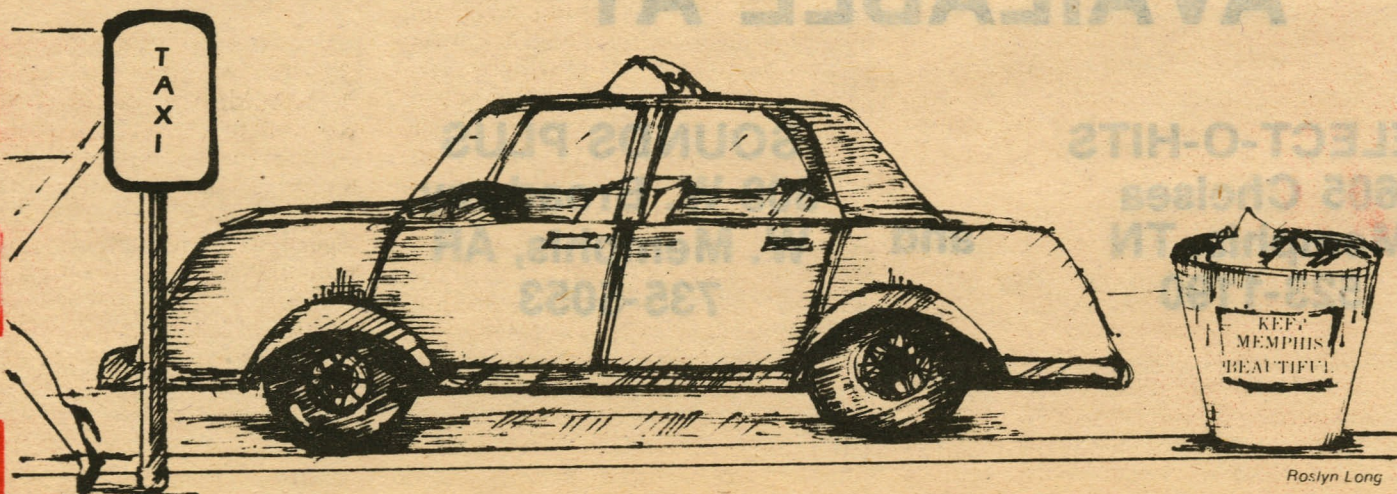
details that are touchy, but authentic: "I wear my clothes skin tight/Give the ladies a look at what they like,..." That's hard! *City Slicker* has another line of caustic truth in it that was bleeped out, but you'll get the point. The cruel, the beautiful, the sad, wicked, wild and wonderful, *City Slicker's* modern soul celebrates it all. And Blackfoot shines throughout with power and warmth, singing as if he's been entrusted with something special.

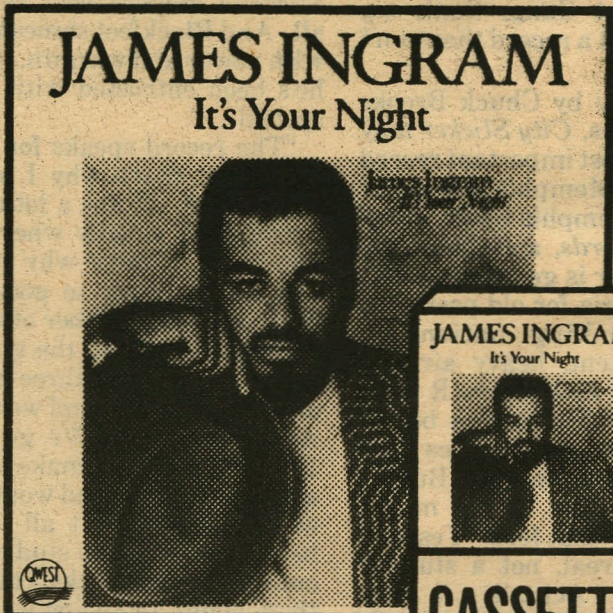
"The record speaks for itself. It's the truth, that's why I loved doing this record. It has a lot of emotion, because it's exactly where I'm coming from. That's why me, Homer and Chuck work so good together. They write the caliber of songs I like to sing, and I sing the type of songs they write. We all three get together at Homer's house, and we work on the music together. We go over it on Homer's guitar, I make a tape of it, and take it home and work on it some more. We have it all worked out before we go to the studio. Then we cut the rhythm tracks, I take a copy of them home, and when we're ready to go at it, I know the tunes. I don't have to read the words, I'll be right down on it. We might add a little something if one of the musicians thinks up something cool, but basically we step in and go straight at it."

And they got it. Now they have to push it. Crank the bus up, it's sweatin' time...

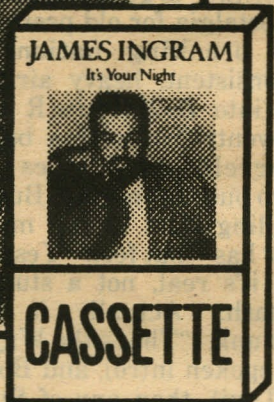
"Yeah, yeah, now it sounds like the Memphis, Tennessee I know about. Y'all know what? I'll tell you something, see you got me feeling real good up in here tonight, and y'all gonna have to excuse me, but I just gotta show my 'No, no, no! It's not what you're thinking. The only stripping Blackfoot did tonight was butts out of seats. See, when a homeboy says he's going to show his "A," it means he's pulling out all the stops and going for the one. Which for Blackfoot means some serious "sanging." About midway through the first show, he started to show his "A" and two things became immediately apparent. One, that's a mean band with him. And two, I better get somewhere stationary before I get knocked down. Screaming, "sang it!, sang it!," "that's right, that's right, Foot, tell 'em 'bout it"; people are dancing up and down the aisles, on chairs, and even a few loons on tables, scratching the itch percolated by Blackfoot and Street Gang. Dealing with a weak start because of technical problems, the band threw itself into "Street Girl," ripping out some serious stomp. Foot got cranked up, and pandemonium started kissing everybody. By the time I got to the bar for a beer, I decided not to attempt to think of returning to where I was before. Shelbra Brooks, who sang with the Soul Children and now with Foot and Street Gang, has just wowed the crowd, screaming "I'll Be the Other Woman," during a medley of Soul Children hits with Foot. And when Blackfoot led out with "Taxi," it got so crazy even the bartender hooted a couple of times. I bet Sunbeam even grinned. Blackfoot jumped back into his career with both feet flat and cold blowing steam.

The best way to describe his performance is a quote I heard from a dude standing at the bar: "Man the dude can cold sing the black out of coffee."





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The Producers Tune In Television

by Stanley Hicks

Last month I predicted a big future for the Flirts. Today I will put myself out on a limb by forecasting super-group status in the near future for the Producers, an Atlanta based group who first teamed up about four years ago. They've enjoyed considerable success from their two LPs, *The Producers* and *You Make the Heat*. Their current MTV video, a song called "She Shelia," is one of the most frequently aired on that network.

Spokesman and bass guitarist Kyle Henderson, who looks like a fashion model or soap opera star is the main reason for their cult like following among college women. The excitement level of the crowd at last month's appearance at Television reminded me of an ancient Beatles concert. This band handles themselves very slickly on stage.

Henderson stated, "We very much have enjoyed our previous shows in Memphis, and this place (Television) is the best room we've ever seen in Memphis. This city is like a second

home base for us. Our keyboardist, Wayne Famous, is a native Memphian. Also Van Temple, our guitarist, is from Columbia, Tennessee. The drummer, Brian Holmes, is from Atlanta.

The highlight of our career to this point occurred here in Tennessee. We appeared in Van's hometown of Columbia at the recent "Electric Cowboy Festival." We appeared on the same day as Joan Jett, INXS, and Cheap Trick. We had a wonderful time there. We also opened for acts such as the Pretenders and Squeeze. Our dream act at this point would be as the warm-up group for Bryan Adams. Right now he is my personal favorite artist, and I know that the rest of the band thinks quite highly of him also."

I asked Henderson who their favorite producers are and who'd they'd like to work with in the recording studio. "We recently cut a demo tape with Joe Baleny. He's the producer for John Cougar Mellencamp. We're really fond of the work of Bob

Clearmontar, who works with Hall and Oates. Finally, we'd like to try something with U-2 producer Steve Lilliwite."

We then discussed the difference between studio capabilities and live realities. "We don't feel obligated to exactly duplicate on stage the sound we create for a song in the studio. We do feel obligated to get our fans off when they came out to see the show. Our work in the studio is much more subtle. On our next LP we hope to cut some fat away from our sound. We desire a sparser, leaner sound. In regard to lyric writing and the philosophy of our music, we are concerned with the basis of social and political problems to a band like The Clash. I enthusiastically maintain that The Clash are hypocritical butt-heads who are full of it. Furthermore, they're the most overrated act in rock and roll. I have absolutely no use for these guys.

"I personally place more emphasis on the role our listeners must play in maintaining their end of a personal relationship. I hate to see people wasting their lives away on drugs and trying to have sex with a stranger they just met in a bar. I'm concerned with agape love, or conditional sharing love."

Finally, I asked Memphian Wayne Famous how he felt about playing in his hometown. "I always love to come here and perform. Memphis has a tremendous musical heritage. Also I get to visit my family." Famous asked where in town he could find

rare Booker T. records. I hope he succeeded in his quest to locate the vintage records he wanted.

The Producer's performance? It was great! Everyone seemed to have a good time. There was a festive mood in the air. And everyone expected the Producers to be hot, and I don't think anyone was disappointed. The night contained an awful lot of dancing and drinking and high quality rock and roll.

When this band returns to Memphis, I'll be among the faithful fans. If you want to enjoy a great rock show, hopefully you will be there too!



The Producers members (from left): Kyle Henderson, Van Temple, Wayne Famous and Bryan Holmes.

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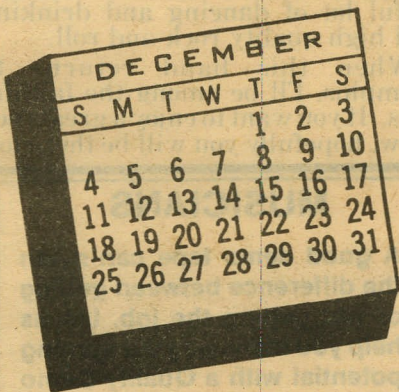
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Richard Ross - Spike & Rail
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Bethette Camille - Rodeway Inn (Airways)

Michael Daye - The Loft
The Weight - Shenanigan's

10 Robert Tinsley & the Silver Eagle Band - Pete & Sam's
Bethette Camille - Rodeway Inn (Airways)
Red Rockers - Antenna
The Weight - Shenanigan's

11 Randy Haspel & the Radiants - Confetti
Pearls - Antenna
Richard Ross - Hastings East

12 Don McMinn - Club Handy
Bethette Camille - Rodeway Inn (Airways)
Michael Daye - The Loft

13 Robert Tinsley & the Silver Eagle Band - Pete & Sam's
Michael Daye - The Loft
Circle Jerks - Antenna
Bethette Camille - Rodeway Inn (Airways)

14 Don McMinn - Shoreline
Video Night - Antenna
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 The Crime - Antenna
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 Bethette Camille - Rodeway Inn (Airways)
 James Micah Band - Shenanigan's

18 Randy Haspell & the Radiants - Confetti
 Richard Ross - Hastings East
 Pearls - Antenna

19 Don McMinn - Club Handy
 Michael Daye - The Loft
 Bethette Camille - Rodeway Inn (Airways)

20 Hot Flash - Finish Line (W. Memphis)
 Michael Daye - The Loft
 Bethette Camille - Rodeway Inn (Airways)
 Robert Tinsley & the Silver Eagle Band - Pete & Sam's

21 Don McMinn - Shoreline
 Hot Flash - Finish Line (W. Memphis)
 Video Night - Antenna
 Richard Ross - Spike & Rail
 Robert Tinsley & the Silver Eagle Band - Pete & Sam's
 Michael Daye - The Loft
 Bethette Camille - Rodeway Inn (Airways)

22 Don McMinn - Murphy's
 Hot Flash - Finish Line (W. Memphis)
 Richard Ross - Spike & Rail
 Bluebeats - Antenna
 Robert Tinsley & the Silver Eagle Band - Pete & Sam's
 Michael Daye - The Loft
 Bethette Camille - Rodeway Inn (Airways)

23 Don McMinn - Daily Planet
 Hot Flash - Finish Line (W. Memphis)
 Richard Ross - Spike & Rail
 Panther Burns - Antenna
 Bethette Camille - Rodeway Inn (Airways)
 Robert Tinsley & the Silver Eagle Band - Pete & Sam's
 Michael Daye - The Loft
 James Micah Band - Shenanigan's

24 Hot Flash - Finish Line (W. Memphis)
 Richard Ross - Hastings East
 Bethette Camille - Rodeway Inn (Airways)
 Robert Tinsley & the Silver Eagle Band - Pete & Sam's

25 Randy Haspell & the Radiants - Confetti
 Don McMinn - Daily Planet
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26 Don McMinn - Daily Planet
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 Robert Tinsley & the Silver Eagle Band - Pete & Sam's

28 Don McMinn - Shoreline
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 Robert Tinsley & the Silver Eagle Band - Pete & Sam's
 Bethette Camille - Rodeway Inn (Airways)
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29 Richard Ross - Spike & Rail
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30 Richard Ross - Spike & Rail
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31 Don McMinn - Old Daisy Theater
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- 10(*) **Cage The Song Bird** - Crystal Gayle
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- 13(*) **Don't Make It Easy For Me** - Earl Thomas Conley
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by Deborah Camp

With the holiday season upon us *The Memphis Star* would wish you the very merriest Christmas and the happiest New Year, filled with God's bountiful blessings and the hope that someday our city, our country, our earth will know peace and unity.

We don't know where you'll be on New Year's Eve, but we understand that a lot of folks will be bringing in 1984 at *Shenanigan's* in Overton Square. *Shenanigan's* first annual New Year's Bash will be a "reservations only" party open to the first 100 people (50 couples) who call owner/manager Dave Jolly at 726-5447 to get their names on the list. Cover will be \$15 per person or \$30 per couple and will include a complete steak dinner (8 oz. filet, salad, baked potato or fries) plus champagne and party favors. *Shenanigan's* will open at 4:00pm for those who want drinks before dinner, and dinner will be served between 7:30 and 9:00pm. Live music and lots of merry making will head the bill this New Year's Eve. Sounds like fun!

Congratulations to Harding Academy High School Senior *Scott McCartt* who left Memphis last month for New York where he

performed on national television in the Macy's Thanksgiving Parade. *McCartt* performed in the traditional holiday parade as a member of McDonald's All-American High School Band, comprised of 104 outstanding high school musicians—two from each state and the District of Columbia plus one member each from the Virgin Islands and Puerto Rico.

Later this month and January look for *The Breaks* sporting Bugle Boy threads for Bugle Boy Young Men's clothing line. The 30-second TV ads will air nationally on MTV and on other music oriented cable-TV outlets and will feature *The Breaks* current hit single "She Wants You." A photo still shot will be used on posters and billboards across the country in mid-spring promoting the Bugle Boy line. *The Breaks*, by the way, toured the northeast last month with the *Payolas*.

Roy Howell, formerly with *Jaguar*, released his EP, *A Little Passion From Memphis*, this month. The compilation includes a number of well known Memphis musicians including *The Breaks* and *Cobra* on it. *Howell* adds too that the EP is receiving distribution in France.

Musicians, remember this is the last month to call *Christine Louise* at 794-1188 to get listed in the *Memphis Musician's Directory*. By giving your listing you will receive a free copy of the publication, plus you will make yourself accessible for possible engagements, bookings etc. This good idea can only come to fruition if you call and get listed.

The Orpheum Theatre announces its 1984 Broadway Series premiering March 8 with "Evita." April 10 begins the run of "Camelot" starring Richard Harris and "Joseph and the Amazing Technicolor Dreamcoat" comes to us May 8. The fourth Broadway show is yet to be announced. At any rate, now is the time to subscribe by calling 525-3000. Season tickets are very reasonable and include such benefits as the same seating location for all four shows, preferred seating for future series and not having to wait in long lines or worry about reaching the box office only to learn it's been "sold out."

Dr. Donald Freund, professor of music, has been chosen as an ASCAP award recipient again this year. This will be Dr. Freund's 5th ASCAP award. The awards are granted by an independent panel and are based upon the unique prestige value of each writer's catalog and the performances of his compositions that are not reflected in the Society's survey of performance.

The staff of the *Memphis Star* would like to remind all you who will be out partying this holiday season; to Please, DO NOT drive while drinking.

If you've had too much to drink, call a cab...it could save someone's life.

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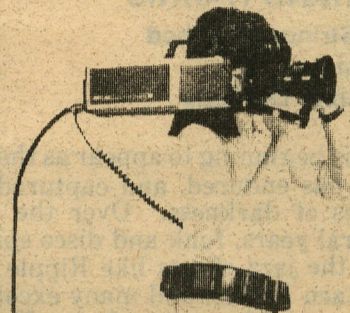
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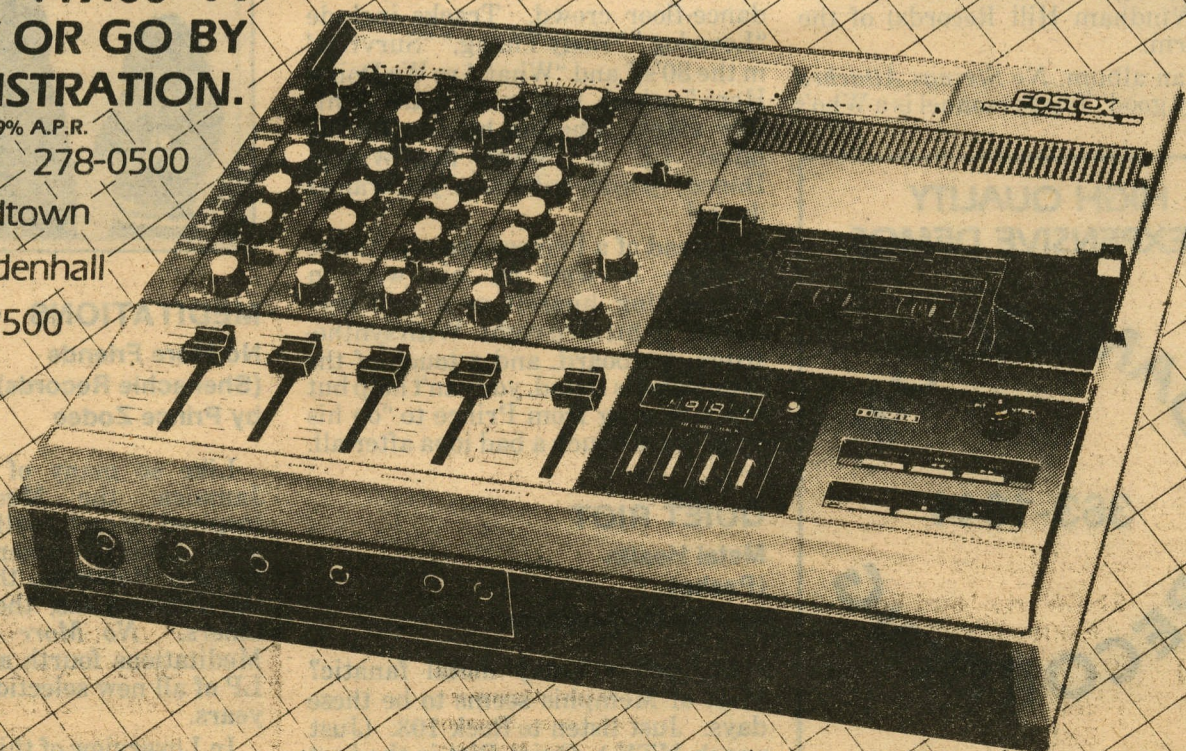
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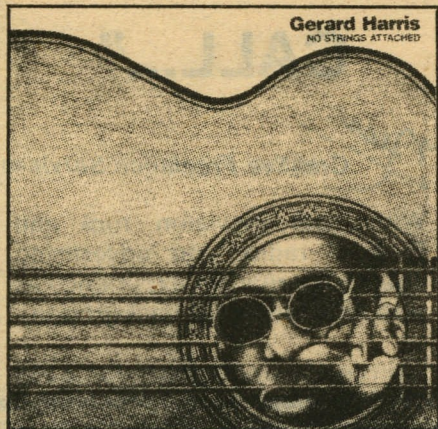
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RECORD REVIEWS



GERARD HARRIS
No Strings Attached
(Lomo)
by John DeCleux

It is beginning to appear as though jazz has endured, and captured the forces of darkness. Over the past several years, funk and disco spilled into the jazz charts like Ripple into Chataeu Petrus; and many excellent players sold out, such as Herbie Hancock, Grover Washington, Maynard Ferguson, etc. Now the tide has seemingly turned. Pick up a current issue of *Billboard* or *Downbeat*, and you will find that jazz has indeed returned to the jazz charts. But, this said, I should add that we are not seeing so much of a return to the fold of these who funk'd out, but rather a new generation of musicians who are not attempting to recapture the past, but are taking the jazz form into strange and wonderful areas of new expression. Gerard Harris is one of these musicians.

There is a tragedy and a beauty coexisting in the fact that the Gerard Harris LP, *No Strings Attached* is on the Memphis Lomo Label. The tragedy is that many young artists such as Mr. Harris suffer from the distribution and promotion problems that haunt most small, esoteric labels. The beauty is, that the Lomo label could become a well known outlet for new jazz and Memphis could become an outpost on the cutting edge (visavis Stanford, Calif. and Windham Hill Records) of the art form.

As an album, *No Strings Attached* is very good. The personnel is a Who's

Who of Memphis jazz players, with George Caldwell, Jim Spake, Sylvester Sample, and many others. Three cuts are outstanding: "Fusable Link," a lively piece that constantly explores the limits of the instruments, accented by an outstanding performance on bass by Victor Smith; "Roz," a six minute and forty-six second cut with piano, guitar and sax constantly weaving around the melody as well as each other; and "Someone Like You," a short, haunting piece using only the guitar of Gerard Harris and the synthesizer of Tommie Priakos. The only purely commercial cut on the album is "No Matter Where You Are," which is not only the weakest cut, but relative to the other material on the album, is like a fast food cheeseburger at a Peabody banquet.



ANDRE CYMONE
Survivin' in the 80's
(Columbia)
by Joseph James

Andre Cymone's *Survivin' in the 80's* proves that he has grown musically and has every intention of survivin'. This will be his second LP since his departure from Prince and company. His first solo LP was *Livin' in the Newwave* which produced the hit "Kelly's Eyes."

Survivin' in the 80's deals pretty much with the same new wave theme, but has taken a new direction. Now his music is more technical and futuristic with a turn toward the dance-floor crowd. Tracks include "Lovedog," "Body Thang," "Survivin' in the 80's," and "What Are We Doing Here," which is also the title of his new video. The big hit now off his latest LP is "Make Me Wanna Dance," which will make you wanna dance!

Instead of a Prince take-off, Andre Cymone is well on his way in establishing himself as a solo performer in his own right. With synthesizers, keyboard, and a touch of the Minneapolis sound, you can't help but think moving from Prince to "on his own" wasn't such a bad idea after all.

QUIET RIOT
Metal Health
(Pasha)
by Lisa McGaughran

Are you a heavy metal fanatic? Most of Memphis seems to be these days. Just listen to Rock 103. (Just watch MTV.) Quiet Riot is the best of the new generation of heavy metal bands descended directly from the



man to man relationships. Other cuts include "Book of History," the story about feelings when thinking about Afrikan peoples' enslavement, and "Fuss and Fight," a song about people that downpress the sons and daughters of Rastafari for no reason.

PAT METHENY
Pat Metheny Group Travels
(ECM)
by John DeCleux

The first time I heard "As Falls Wichita," I was at a Texico station off Interstate 20 near Cisco, Texas. In front of me was a sign pointing the way to Wichita Falls. The music and the landscape seemed to merge. "As Falls Wichita" captured America's heartland like a movie camera mounted on the front of an eighteen wheeler. "American Garage" and "Offramp" continued the saga of the highway; music that poured like strong coffee from a chrome Bunn urn; and new *Travels*, the road continues to sweep us across miles of prairie, phone poles, sagebrush and sand.

Pat Metheny Group Travels, ECM # 1252/53, is not, however, just more of the same. This album, recorded live in concert, takes some familiar Pat Metheny and Lyle Mays material, such as "Phase Dance" and "As Falls Wichita," to new heights of acoustic brilliance. The group consisting of Pat Metheny on guitar, Lyle Mays on keyboards, Steve Rodby on bass, Dan Gottlieb on drums, and special guest Nana Vasconcelos on percussion and vocals, and slides in, out and around the material like motorcycle riders dodging a Kansas thunderstorm. On "The Fields, The Sky," Pat Metheny's reverberating guitar literally skims the ground for a few miles and then soars. On "Straight On Red," Lyle Mays' electric piano sweeps us through small, Midwestern towns at dusk, and on out to the plains beyond.

This is an expensive album, a two record set, but it's probably the best Pat Metheny, Lyle Mays "sampler" so far. If you love the beauty and mystery of the American road, no other jazz group that I know of reads the map so well.

hardest Kiss and Queen songs you can find, with premiums put on LOUD, LOUD, melodic, harmonic, and LOUD. Power chords reign supreme.

Songs "Metal Health," "Cum on Feel the Noise," and "Slick Black Cadillac" are receiving the heaviest radio play of the lot. The songs are more interesting than the usual inane heavy metal fare; however, the redundancy of the NOISE still threatens to bore the listener into a deaf stupor.

No, their singing is not out of time, and yes, it makes them money. No one knows why, but it looks like we're going to have to put up with it forever since the metal genre neglected to grow up five years ago, when it was already getting old. At least Joan Jett can slow it down, speed it up, and change it around a little. Sometimes she'll sing something pretty. ZZ Top throws in some old, traditional rock-blues influences and flip attitude for a twist. Heck, even Kiss and Queen employed a variety of material. Quiet Riot may have a harder edge than other scream-singing bands like Journey but there is just no variety in presentation of material, no real creativity involved in interpreting the music. And the same holds for local favorites Ransom and Creed. It's not half bad in smaller doses, but a whole album of it just blows out one's eardrums.

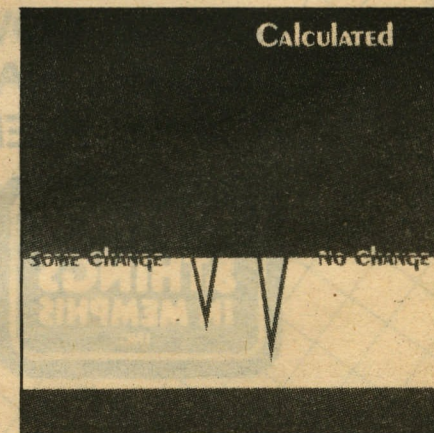
Oh, well. Go on and bang yer heads silly.



MEDITATIONS
No More Friends
(Shenachie Records)
by Prince Zodee

Like so many of their peers in Jamaica, the Meditations were inspired by cool, soulful harmonies of such Afrikan American artists as Smokey Robinson, the Temptations, the Impressions, the Delfonics and others. *No More Friends* is the Meditations fourth album, and first LP of all new selections in over three years.

In I overview of this LP, I say sight up your ears the title composition "No More Friends" as it tells the story of



CALCULATED X
Some Change - No Change
(X-Tracked)
by Lisa McGaughran

To be truthful, I was afraid before my first listen that this was going to be a lot of synthesizer form and no content. Not true. This high quality, professional, polished EP showcases a representative selection of searing originals by the city's top new music band, none of which are instrumentals.

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Kye Kennedy's strong guitar input on the four cuts supplies a welcome counterpoint to Alan Hayes' all-pervading, spooky keyboards, weaving in melodic rhythm chords and single notes throughout from the opening title cut until the guitar absolutely explodes in the finale, "Don't Look at You."

This is a band that should demonstrate to an unbelieving world that not everyone in Memphis has a country accent, though the precisely enunciated vocals do not, thankfully, emulate a British tone—a current, unfortunate trend in America. The EP flows smoothly from cut to cut, with no disappointing drops in energy. Consistent production from the reliable Cotton Row studio reflects the same crispness of drums and bass found in the recent release by Alethia, with some interesting spontaneous endings and dubbings that have long characterized rock records from Memphis.

With veteran Carl Marsh manning the production helm, you have to expect a treat. Cotton Row seems to be jumping out into the forefront of active Memphis studios in the 80's post-Stax period—look out, Ardent.

Strong lyrics, well-executed musicianship, and hummable melodic lines make this the most remarkable local record currently available that still retains a hard-edge approach in sound. Rock 103 has given the disk extensive airplay.

Though not pop, the music has broad-based appeal and crackles with an intense, electric feel. You just can't beat the gorgeous intro to the title track.



ROLLING STONES

Undercover
(Atlantic)
by Anthony Hicks

The bad boys of rock and roll are at it again, somewhat tempered lyrically, but brilliant musically. The songs from the Rolling Stones just released *Undercover* album are some of the better recordings the group has made since their pre-*Goats Head Soup* days.

Although the songs are not tidbits collected from various Stones studio sessions and thrown together for an album (as they have done in the past), they come close, but do not necessarily surpass the fare offered on 1978's *Some Girls*.

This album comes *nowhere* close to generating the controversy as *Some Girls* did. Recall Mick boasting about "Bringing around some Puerto Rican girls" and his relating the sexual proclivities of Black, Chinese, French, Italian and English women.

That's all been toned down for this album. What is offered here is the Jagger-Richard songwriting duo at its shining best, with one song written by ex-Face Ron Wood.

Side one opens with the single release "Undercover of the Night." Just exactly what story this song is telling is anyone's guess: "Sex police are out on the streets to make sure the pass laws are not broken/All the young men have been rounded up, sent to camps in the jungle."

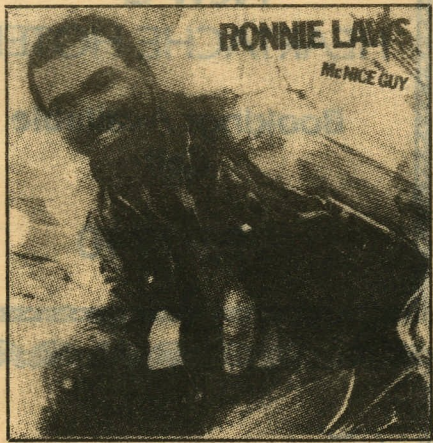
We know the location is probably in Nicaragua, although the video for the song was filmed in Paris. The video, which debuted last month, casts the Stones as gun wielding revolutionaries somewhere in South America. It is very well done and compliments the song.

The second song on side one, "She Was Hot" echoes a theme that runs through album finding to losing women. In this case Jagger laments about the cold, dampness of New York and another "Dead End Sunday" when a girl with no place to on a cold and rainy night eventually tears his clothes off. This song is perhaps the most reminiscent of the *Some Girls* period.

The side ends with a reggae ditty called "Feel on Baby." It's as authentic as non-native reggae can get and features Mick on a tasty harmonica.

Side two opens with perhaps the most controversial song, "Too Much Blood." Jagger relates the true account of a murder in Paris where the killer hacked up his girlfriend, put her in the refrigerator and ate her piece by piece, proving as he sings "truth is stranger than fiction." Horns, and the Stones patented rhythm and lead guitar keeps this moody tale spinning.

This side carries out its up tempo rock flavor with titles such as "Pretty Beat Up," the scatological "All the Way Down," and "It Must Be Hell." Not enough can be said for the guitar virtuosos Keith Richard and Ron Wood. This was truly a match made in heaven and the boys never let you down. Billy Wyman's bass is a bit crisper than usual, Charlie "No Touring" Watts is a terror in the drum set as usual.



RONNIE LAWS

Mr. Nice Guy
(Capitol)
by Revis Hightower

The Laws name to music is as Kraft is to cheese. When Brand X sells for three cents less, we go with the name brand. So it is with *Mr. Nice Guy*, Ronnie Law's new album; it demands plenty of ear time. Ronnie's vocals accompanied by his soothing sax blends crisply on "Third Hour," as does "What Does it Take" featuring saxophonist Junior Walker. "In the Groove," the first single off the LP, is grooving listeners, but I'd really love to hear "Can't Save Tomorrow" get

some air. As with all of Ronnie's work this album sparkles with Class A musicians. Support from kin, Debra, Eloise and Hubert, and EWF's Larry Dunn and Roland Bautista help make "Nice Guys" finish ahead of the pack.

BARBARA PAIGE

Hear Me Now
(Epiphany Records)
by Prince Zodee

Barbara Paige's *Hear Me Now* contains songs of freedom, love, romance, justice, equality and positive feelings. Paige's musical career began at the age of eight as a featured soloist on gospel radio shows. Barbara and her two older sisters formed a vocal trio which impressed Motown's Barry Gordy so much he offered them a contract with the label.

Later, Barbara worked as a harmony singer with Bill Medley, formerly with the Righteous Brothers. It was at this point that she was introduced to reggae music, hearing such LPs as Bob Marley's *Burnin'*. She recognized the direct relationship between African people in America and in the Caribbean, and between reggae music and gospel and soul music.

In California, Barbara worked with many reggae artists such as Earl Zero, Max Edwards and others. Through her collaboration with reggae producer Michael Stagg, she was introduced to guitarist Chinna Smith and plans were soon made to record this LP, *Hear Me Now*.

On this release you can hear Dennis Brown who plays fender bass on a song he wrote entitled "Money in My Pocket," and Third World lead singer Bunny Rugs Clarke contributes a stirring duet on "Resist" which also features Third World's "Cat" Coore's guitar overdubs. For reggae lovers, check this one out.



LILLO THOMAS

Let Me Be Yours
(Capitol)
by Revis Hightower

Competition among single artists is deadly. You can count the successful single artists on one hand while cooking spaghetti with the other. To avoid being eaten alive by video sensations, an artist's first selection must be concrete. Lillo Thomas is Capital Record's newest entree into the jungle, and from the feel of this album he might make it through. "You're a Good Girl" rocketed up the charts leaving the door open for Lillo to shuttle through. The title cut is a bright effort and might become the

next hit if released, and "Just My Imagination" is a credible effort of a nearly overworked song.

CHRISTIAN MUSIC

LINDSEY HEARNE/Vessel of Love
TED McNABB/Walker of the Way
by Tami Priestley

All music has a certain sacredly religious feel to it, so when listening to "religious" music I try to bypass those erie vibes of cliched secular confusion.

But, *Vessel of Love* by Lindsey Hearne & *Walker of The Way* by Ted McNabb are two refreshing Memphian recorded and sung Christian albums. Both albums hint of a new Christian sound a.k.a. Degarmo Key Band.

Hearne's *Vessel of Love* is the more abstract of the two using simple yet complex metaphors one is accustomed to hearing in Bob Dylan's music. In addition to writing the songs, Hearne also played piano, guitar, and co-produced the album at Ardent. Ted McNabb is a priest at Grace St. Luke's Episcopal Church and on *Walker of The Way* plays a clear sounding acoustic guitar and sings with meaning the Biblical lyrics he has written.

Both albums contain a host of Memphis' finest musicians from Rockers, Jack Holder, John Hampton and Susanne Jerome Taylor to the "Finer Side" of Jack Abell, Joe Oser and Gary Topper.

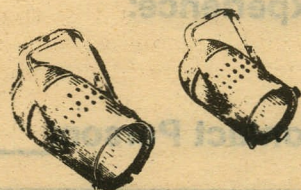
All in all both albums compliment Memphis music and its' spiritual heritage.

Merry Christmas

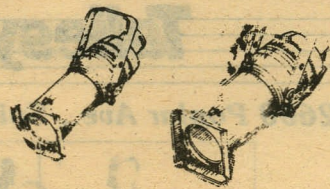
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CONGRATULATIONS! To Rob Caudill of the Breaks on his recent marriage to Donna Morris. Good Luck from *The Memphis Star*.

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