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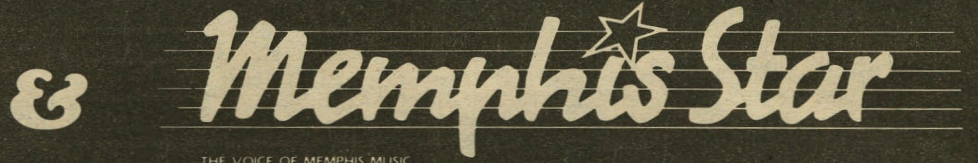
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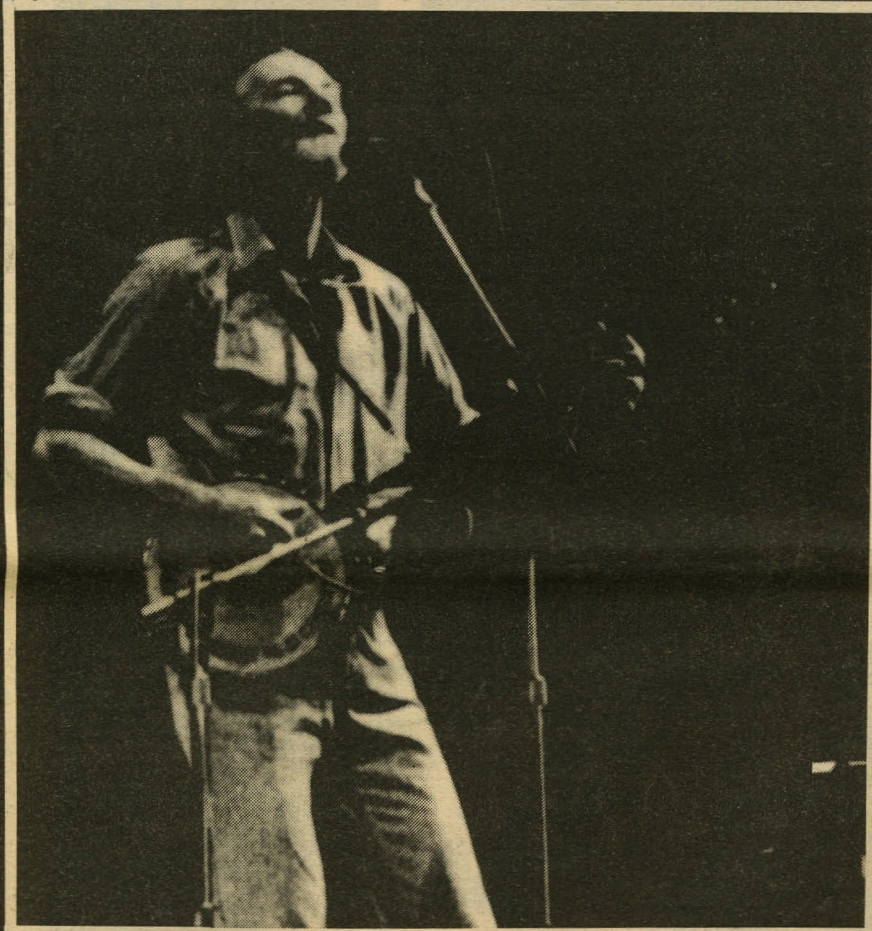
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**MIM—VITATION**

Music Industries of Memphis is having another informative and entertaining meeting on Monday, March 5th at 5:30, in the Chicago Pizza Factory's Underground in Overton Square. The topic of discussion will be "How To Get Radio Or Club Airplay Of Your Song."

Local radio and club personalities will give their views in the various ways to get your song to the public via the airwaves. Several reknowned local artists will be there to give you their side of the story.

There is never any admission fee and membership is optional. So, if you're interested in learning how to get your song airplay, be at the Chicago Pizza Factory's Underground in Overton Square on Monday, March 5th at 5:30 P.M. Food and drink will be available.

We'll see you there!

**...MORE...**

Here's one for everybody! On Sunday, March 25th, 7-10p.m., in the New Daisy Theatre on Beale Street Music Industries of Memphis will hold its first Grand Local Demo-Derby. You'll have to be there to believe it. Everyone is welcome and there is absolutely no admission price. Here's how it works: Any Memphis artist, producer, songwriter, singer, etc., show up with your best demo tapes. They can be any type of music, but must be on cassette only and of reasonable quality. You can bring as many as you want but it's first come, first heard, and on a rotation basis, plus they must be original. You can't bring somebody else's, as you may be acknowledged for your work. There is also a one dollar per spin fee.

There will be many well known local D.J.s playing the demos for all to hear. But be warned. There will also be a masked man to screen all tapes first. People from all areas of

the music industry will be there so come prepared to wheel and deal. There will be plenty of free food, a cash bar, and lots of fun...grab your demos and come out to M. I. M.'s First Grand Local Demo-Derby! ☆

**Gospel Express Celebrates Anniversary**

Gospel Express, one of Memphis' leading gospel enterprises and the oldest gospel recording company, will celebrate its Twelfth Anniversary, Sunday, March 4, at the C. M. E. Publishing House located at 531 S. Parkway E. at 6:30 P.M. This celebration will include well-known local and national gospel artists and disc jockeys from the Mid-South area and will include a dynamic gospel program. The event will be recorded and video taped live.

In an effort to accumulate funds for the charity and promotional division of Gospel Express, a souvenir book of friends and supporters will be compiled and distributed throughout the entertainment world. Proceeds from the advertisements and patrons will be used to assist "burned out" families and those in need.

Gospel Express has long been noted for its promotion of new gospel talent and its strive to maintain principles of Christian living, love, and fellowship. Your cooperation will be greatly appreciated in our fundraising efforts. For more information about this event call Sarita Sherrod at 346-2545. ☆

**CHARITY EVENT BENEFITS BOYS CLUB**

March 1, Alfann's Band and FM 100 will hold a musical/sports charity event for the Boy's Club of Memphis at LeMoyn-Owen College. Also featured will be Memphis recording artists Alethia. Tickets are \$2.25. For more information call Sam Cole at 775-1259 or Bruce Hall at 942-7323. ☆

**CONTENTS**

Pete Seeger & Arlo Guthrie ..... 4  
 Roy Howell Interview ..... 6  
 Police Concert ..... 6  
 Neon Wheels Keep Rolling ..... 7  
 Finer Side ..... 8  
 Bill Medley ..... 9  
 Jason and the Nashville Scorchers ..... 10  
 Tams Tear Up Town ..... 11  
**COVER STORY: Don McMinn and The Memphis Blues Revue** ..... 12  
 Tribute to Nat D. Williams ..... 14  
 Music Makers ..... 16  
 Star Tracks ..... 18  
 Record Reviews ..... 20



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**LETTERS**

Dear Memphis Star,

I enjoy your paper very much. I would like to see more local music listed in Music Makers. It's hard to find out who's playing where and there must be some jazz somewhere.

Thank You,  
Harold Shute

*Editor: We constantly beg and plead for booking dates from both club managers and groups themselves. Maybe some groups would rather have secret performances, who knows? Yes, there is probably more live jazz in Memphis, but unless we know who the musicians are and where they're performing, we can't list it. I assume you are aware of the Mid-Town Jazz Mobile's sunday afternoon sessions at Huey's?*

Dear Editor,

I would just like to compliment you on your publication. I am originally from the Mid-South area but I have been living up north for the past four

years. I just recently returned to Memphis the end of last year. Obviously the *Star* was not in circulation when I left, as your January issue was the first I've read. I must say that the *Star* is most definitely a valuable contribution to Memphis music as well as the city itself. Memphis is a city full of talented musicians, from the accomplished professionals to the struggling, ever-hopeful amateurs. I myself, being one of the latter, find your publication most assuring and helpful. I am sure I speak for all of your readers as well as the city's musicians in saying, keep up the good work in supporting Memphis and it's most valuable resource, It's Music.

Gerald Coleman

*Editor: Thank you for your kind words. It's good to know we're read and appreciated. However, we have been out longer than you thought. This July The Memphis Star will celebrate it's third birthday!*

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## Pete Seeger And Arlo Guthrie Recapture The Spirit Of The 60's

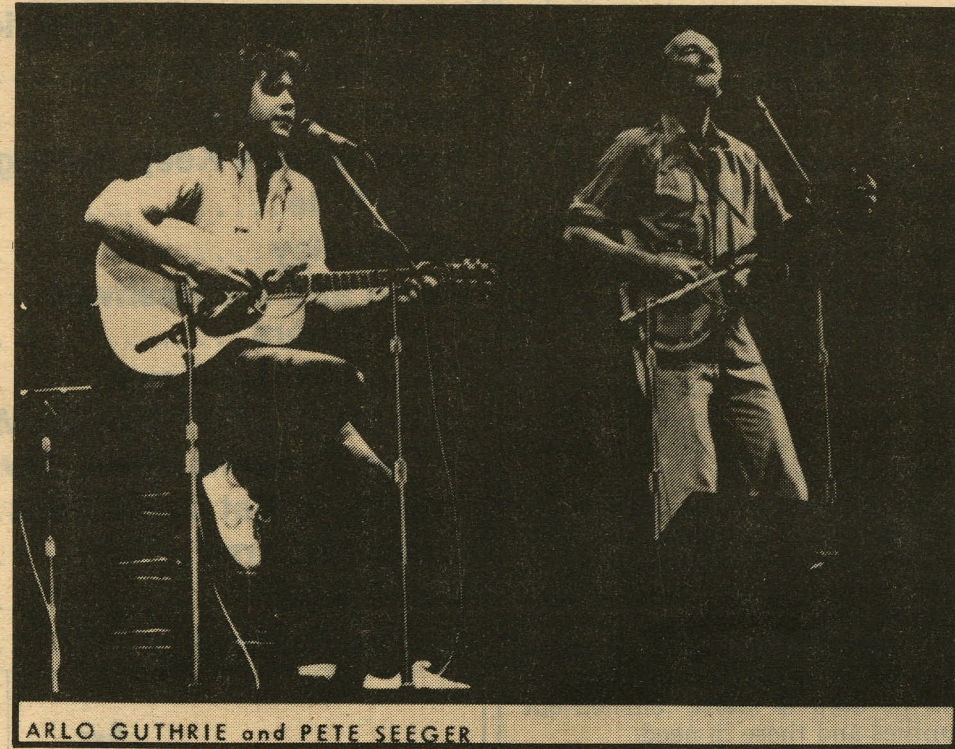
Hippies, yuppies, protesters near and far, take notice. This month on the 16th, you can hop the City of New Orleans, drop by Alice's Restaurant and wind up at the Orpheum Theatre where you can reminisce along with Arlo Guthrie and Pete Seeger.

Anyone who can remember the social and political impact inspired by these folk legends will want to see how they too have changed over the years. The Civil Rights songs of the 50's and the "Ban the Bomb" protests have given way to concern over such current matters as the Nukes controversy and environmental issues.

### ARLO GUTHRIE

Arlo Guthrie's popularity emerged in the 60's and has continued to touch listeners and delight audiences with his special music and stage personality. His charm, humor and musical talents have made him a popular performer and social philosopher the world over.

Born in Brooklyn, New York in 1947, music was a part of his daily life. His father Woody, the legendary Oklahoma troubadour and musical activist remains one of the most influential and creative songwriters of our time. Arlo grew up in a house filled with folk music, and it seemed natural that he continue the family's musical tradition. Mixing politics and song is another tradition learned



ARLO GUTHRIE and PETE SEEGER

from Woody that Arlo seems bent on carrying on.

His epic story-ballad "Alice's Restaurant" was written in 1966. When it was released on his first album for Warner Brothers in 1967, it became an instant hit and zoomed Arlo into "stardom." It was the first popular anti-war song that combined both the political and humorous qualities that have become Arlo's trade-mark. In 1969, "Alice's

Restaurant" became a major motion picture, starring Arlo and directed by Arthur Penn for United Artists.

When not touring the United States or Europe, Guthrie appears more often on television. Last year, the Commonwealth of Massachusetts legislature voted to make Arlo's song "Massachusetts" the official State Folk song. Arlo currently lives in the country hills of western Massachusetts, where he has been for the last fifteen years.

### PETE SEEGER

Born 1919 in New York City to musicologist Charles Seeger and violinist Constance Edson Seeger, it wasn't long before Pete picked up the

five-string banjo, guitar or any instrument that was lying around. He spent two years at Harvard studying sociology and journalism before dropping out and giving up his career goal of becoming a journalist. After assisting Alan Lomax for a year at the Library of Congress Archive of Folk Songs, Seeger formed the Almanac Singers along with Lee Hays, Woody Guthrie, Millard Lampell and others. Later Seeger and Guthrie traveled the country playing union halls and migrant farm workers camps.

During World War II, Seeger served overseas in the Army. On returning from the war, Seeger and Hays formed People's Songs, Inc., the forerunner to *Sing Out Magazine*.

In 1949 Seeger, Hays, Ronnie Gilbert and Fred Hellerman formed the Weavers and had many hit songs recorded, among them "Goodnight Irene." By 1952 the Weavers sold more than four million records and helped popularize folk songs on a national scale, before they were blacklisted from commercial work.

At the height of the McCarthy era in 1955, Seeger was held in contempt of Congress, but found he could continue singing for schools and colleges. In the 60's Seeger sang for the Civil Rights movement, against the war in Vietnam and was an active participant in ecological and environmental causes.

Today, Seeger continues his work, singing for the anti-nuclear movement, for world peace, and for jobs for all peoples. His songs express his understanding of the hope for a better world.

In concert, Seeger displays his talent for bringing people together in song. Always striking a responsive chord, he soon moves an entire hall of people to raise their voices in harmony. ★

## Memphis Invades Britain

There is great news for those of you who used to enjoy seeing keyboard player/vocalist Rick Steff on the Memphis club circuit. If you saw him play last summer's Musicfest with Keith Sykes, work with Van Duren, or cavort at Jefferson Square with Mike Crews, Sid Selvidge and Joyce Cobb, there should be no doubt in your mind that he has *not* drifted off into musician's oblivion. Yes Memphis, Rick Steff is alive and well...in London, England!

With all the present speculation concerning the new "British Invasion" in the U.S., Memphians will be proud to know there is an American invasion of Britain going on in the form of Rick Steff.

Since his August arrival in London, Steff has been slowly making a name for himself among stiff competition. He's played with Paul Gray on *Artists for Animals*, an album whose proceeds went to deter inhumane experiments on animals. He also did some studio work for Isaac Hayes, produced a single for boxer Jake La Motta's daughter, and brushed shoulders with luminaries such as Nick Lowe, Dave Edwards, John Moss of Culture Club, and Mike Corby, former rhythm guitarist for The Babys.

But, here's the good news. Dexys Midnight Runners, known for their number one single "Come On Eileen" auditioned over 200 applicants for an organist position for their upcoming album. Steff's audition was so impressive that they offered him a permanent position in the band. He will soon sign a contract with Polygram Records and will return to the U.S. with Dexys Midnight Runners to start on their new album. Afterwards, the group expects to tour the States. ★



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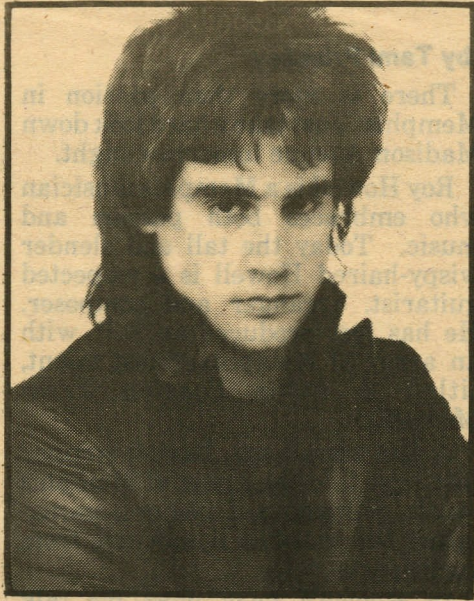
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# Danny Tate At Cotton Row

by Karen Tilley

What is the son of a Baptist music minister and graduate of Ouachita Baptist University doing in Memphis? Recording a rock and roll album of course. Currently at Cotton Row Studio, songwriter/singer Danny Tate is working on what he terms an American power pop sound. The album is due for release in April on Gravity Records. Danny states, "I was really attracted by the rhythm and blues roots of Memphis. The music I'm doing is groove-oriented with pop melodies and rock overtones. I'm trying to make my music danceable but, I put a lot of time and energy into making my lyrics meaningful."



This emphasis on solid lyric writing may have developed through his family background in the church. "The approach to sincerity in gospel music tends to affect my writing." Danny grew up in church choirs, learned to play the piano and guitar, and had several gospel rock bands in high school. After playing solo on the club circuit during college, he graduated with a degree in music theory and composition. He then spent two years doing assembly programs in high schools. "It was probably the toughest and best performing experience I've ever had. I had to really develop a rapport with the audience. You learn how to get the most out of yourself as an individual in order to win an audience."

Tate then moved to Nashville and eventually formed Danny Tate and the Edge, a band which gained

considerable local attention. National recognition of his talent came when he co-wrote Rick Springfield's hit song, "Affair of the Heart." Claiming classical, gospel, and English music as influences, Danny is also an avid reader of Somerset Maugham and John Steinbeck. This combination of interests is evident within his music and lyrics. "In the future I hope to become more orchestrated and deeper in my writing." He will be able to do so as he has recently signed with Work publishing company in Nashville. Danny states, "I used to tell people I was from L.A. in order to impress them; that stood for Lower Arkansas." No longer is that necessary, for Danny Tate has become a strong songwriter and performer to be closely watched in the future. ☆

## NASHVILLE NEWS

Carl Perkins, Tony Joe White and the Stray Cats all teamed with French pop artist Johnny Hallyday at Nashville's Sound Emporium studios to film videos to be featured on French TV. The videos were filmed by Ardent Studios of Memphis.

The recording career of Mercury's Kathy Mattea seems to be jumping. Her second single, "Someone Is Falling In Love," is climbing the charts and her self-titled debut album is due out soon.

Normally, public relations jobs in country music are as scarce as Jane Fonda fans in the ranks of the American Legion, but as March rolled around the brass in Nashville was searching high and low to fill quite a few openings. Julie Henry, one of the three best at the publicity trade in Nashville, left MCA Records to go on her own. Her post was quickly filled by Angela Mahoney. Cindy Leu left CBS' p.r. post to head CMA's office in London, England. Her office partner, Debbie Banks of Epic, moved up the CBS ladder into a&r. Cynthia Spencer was transferred from RCA/Nashville to the west coast. And Group W, the holding company for Nashville Network, was interviewing all over town for a p.r. genius for the network, which is moving into permanent headquarters at Opryland.

At press time, Jimmy Bowen had

resigned as head of Warner/Elektra/Asylum in Music City; the first move of a hopscotch to head MCA, a move the Star has been telling you about for months. Even before the MCA announcement is made, veteran MCA'ers were cleaning out their offices in anticipation of a gigantic broom sweep.

And NOW there's street talk of a possible merger between WEA and Polygram.

Hank Williams, Jr. busy filming his first TV special, with a working title of "A Star Spangled Country Party," guests will include Alabama, Waylon Jennings, Earl Thomas Conley, Gus Hardin, Sylvia, Mel Daniels and his longtime sidekick Merle Kilgore.

Former Memphian Charley Pride sings the movie theme for "Ellie," filmed in Dallas. He's just back from an Australian tour; is off this month to Europe. Did you know Pride once played pro baseball for the old Memphis Red Sox?

Another former Memphian, Deborah Allen, appeared on the Merv Griffin, Solid Gold, Thicke of the Night and American Bandstand TV shows recently.

And yet another former Memphian, Tammy Wynette, makes her film debut with Burt Reynolds later this year in "Stick." It was filmed over the winter in Fort Lauderdale, FL. She plays Reynolds' ex-wife, Mary Lou. ☆



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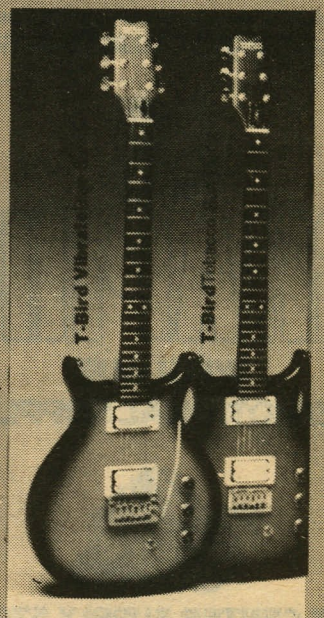
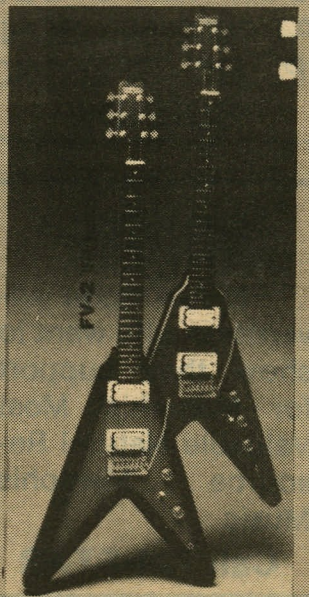
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## Music Vision Brings Varied Videos To Viewers

Targeted toward an older demographic group, Music Vision "is basically a grownup MTV," says the music program's president, David Less. Aired two hours weekly on over 40 affiliates, Memphis-based Music Vision is the largest independently syndicated cable stand-alone ever marketed. National subscriber count currently exceeds six million with an estimated 11 million by April.

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Hosted by L.A. based Memphian Larry Raspberry, the series is created and produced locally utilizing a format described by Less as "very feature oriented." Regular features, for example, include "Sound Check," a segment which spotlights new and developing talent. Important to note also is that besides recognizing up and coming acts, Music Vision leans toward an electric mix with a special orientation toward black music not seen on MTV. "Classic Clip" is another regular portion of the program which features favorite video clips based on viewer input. In addition, there is a segment devoted to consumer education on just about any phase of equipment for electronic entertainment.

With business expanding rapidly, Less believes the show's increasing popularity is due not only to its varied format, but also to its eye-catching graphics, and its airing of popular videos rarely seen on MTV such as Jimmy Cliff's "Reggae Nights" and even locally produced clips by artists such as Dog Police and the Duncan Sisters.

Although Music Vision has some similarities to MTV, their differences are wide enough that the idea of serious competition does not exist. Their programming mix, which leans heavily toward adult contemporary in the 18-34 age group, does not include the album oriented rock found on MTV. "If anything," says Less, "we complement MTV because we are another service that brings video music to the fore but in a different area." Obviously MTV perceives Music Vision in the same light, as Warner-Amex, the parent company of MTV, recently signed a letter of intent which commits their cable systems to carrying the show.

## An Interview With Roy Howell

by Tami Priestley

There is more than passion in Memphis. Just take a hard look down Madison Avenue tomorrow night.

Roy Howell is a Memphis musician who embraces both passion and music. Today the tall and slender wispy-haired Howell is a respected guitarist, arranger and composer. He has just produced an E.P. with an array of Memphis' finest talent, titled *A Little Passion From Memphis*.

A few years back, Howell stepped feet first into the arena of Memphis music politics and began accumulating the scars he now wears from such sports.

In Howell's back yard we talk about those days and throw sticks for his dog "Squawk" to retrieve. As Squawk runs ridiculously for another stick, I inquire about the huge, wooden album-like cover that says "Jaguar" (Howell's old group), which is leaning against the side of the garage.

"That" he shrugs, "hung above Peaches at one time, and Jaguar was a rock group that received a breakout billing in Billboard Magazine, but because of some bad management, the group went down the day Elvis died."

Europe had a fifty-thousand dollar interest in Howell in 1982, but once again the greed which too often pervades the beauty and freedom of art raised its ugly head and decimated Howell's then latest musical passion play.

Today, though, the past behind him, Howell speaks with the dogged determination of a child learning to walk. He glances over his shoulder only to reinforce in himself that the next step will be tough, but all the more worthwhile.

He has laid out his career goals in a methodic timeline that has already

begun spinning wheels in motion.

While we were listening to some of the songs which did not appear on *A Little Passion From Memphis*, he answered a phone call from L.A., curious about "Lonely Pretender," a tender, desperado-type song which is on the E.P.

"The calls are coming and I have some deals in the works over in Europe along with a project locally involving *P.M. Magazine*."

The *P.M. Magazine* project is a feature on the Cayman Islands and exposes one of Howell's prettiest songs by the same name. The segment is akin to the popular "Come Back To Jamaica" commercial but will not air until the spring.

Roy Howell will wait. He is an articulate professional who realizes that time is a prerequisite of his business. After all, music is time - with a bit of passion. ✪



## Police Arrest Prep Rockers

by Anthony Hicks

Rock's current number one draw, The Police, blasted into the Mid-South Coliseum February 16 leaving what is certain to be a lasting impression on the packed house.

The group delivered fine renditions of most of their hits, and tunes not yet familiar. Not since the early sixties during the heyday of the three-man supergroup, has a band emerged with the "big sound" the Police have perfected.

Technically, though, their amplification left a little to want. It is very unusual when a warm-up group comes through with more clarity than does the headline act, as was the case with this concert.

However, you never would have known it by the reaction of the crowd. Very few of them, if any, remained stationary throughout the performance. The fans' hyperactivity drew a comment from bassist Sting who was amazed that they exhibited their excitement even through the slower tunes.

This was perhaps the most polite

concert I have ever attended. People actually said "excuse me" and "pardon me," as the traffic was bumper to bumper inside the auditorium.

Of course, the bulk of the fans were "totally prepped-out," and there were hordes of Memphis Valley Girls whispering "Omigods," and sundry other phases peculiar to the genre. It was like being lost in a sea of well-scrubbed youthful bodies bedecked in Izod and Polo knit shirts exclusively.

The music they were treated to is undoubtedly pop, with its own eerie nuances. The Police feature actor/rock star Sting along with drummer-founder Stewart Copeland and Andy Summers on lead guitars.

It's well known throughout the music world that Copeland is a perfectionist, and it shows in the group's music. The Police, one of rock's most inventive, yet volatile groups (known for three way feuding) somehow puts together music that is both soothing and sublime.

They opened their performance with "Synchronicity, One and Two" from their chartbusting album of the same name, followed thereafter by renditions of such Police standards as "Every Breath You Take," "Roxanne," "King of Pain," and "Invisible Sun."

Throughout the performance I was most impressed with drummer Copeland. He seemed to set the tempo for most of the songs, adding little touches where needed. Not only an accomplished drummer, Copeland was quite effective on several other percussion instruments.

The Police do not blow the audience away, as do some supergroups; the approach is more subtle. They weave an audience along until you find yourself in their grasp, or as in the words of their most current hit, "wrapped around their fingers."

They plan to take a hiatus after this tour. Sting is soon to appear in a motion picture version of Frank Herbert's novel, *Dune*. A breather may be just the remedy for a group such as the Police, who apparently deal with a considerable amount of kinetic energy that is not always in harmony. At any rate, they will be missed. ✪



## Neon Wheels Keep Turning

### Neon Wheels

by Lisa McLaughran

The Neon Wheels, known locally for their unorthodox, powerhouse electric rock sound, are preparing to release a six song EP cut at Sam Phillips' studio. The music was produced by Jim Dickinson and engineered by ace veteran Richard Rosebrough, a local pair with a reputation for emphasizing spontaneity and artistic integrity in their production work.

The band began playing at the Old Well, now the Antenna Club, about four years ago when Memphis' rock scene was much more disorganized than it is now. "Bands like the Individuals, Sara and the Eyes, and Eat Flamingo were playing a lot then," says songwriter Monty Raulerson.

"There was a lot more tension in the air, both negative and positive. Several musicians from those bands went on to help form some of the stronger groups out now, like the Modifiers and Calculated X," he says. "Some of the spontaneity is missing in the set-up today, but the main club for this music, Antenna, is run much more professionally than the Well, which is a plus for everyone, really."

The Neon Wheels burst onto the fledgling Memphis scene, then emerging at the Well in 1980, and quickly became one of its more popular acts. They currently stand as one of the few acts in town who preserve some of the raw bedlam from that confused period in their performing energy, in company with the Modifiers and Panther Burns.

The only member missing from the original band lineup is guitarist Ronnie Vandiver, who left in 1981, shortly before the band was asked to open for Iggy Pop at the Music Hall. Second guitarist Greg Hisky now handles most lead vocals and adds a Chuck Berryish side to the more hardcore, spontaneous edge provided by lead guitarist Raulerson.

Raulerson says Hisky is the least volatile of the bunch. "Everybody in the group fights and argues over musical points - not that we ever come to blows. But it's pretty amazing how we've kept together, hammering out our sound for this long, despite the conflict of egos," he says.

Hunter Fleming, who plays bass for the group, has the most avant-



garde style and influences, according to Raulerson. Fleming is also a songwriter, as is Hisky, and he serves to generate a creative backbeat with unexpected twists whenever he thinks things are getting a bit too clean. Drummer John Barlett keeps the songs in line with the timing requirements, so that all this unbridled energy doesn't get out of hand.

Raulerson's power chordings and hot lead licks often find their inspiration in the work of guitarists like Neil Young, Robert Quine (Lou Reed's guitarist), and Peter Green (early Fleetwood Mac). "I like them for the urgency and sense of immediacy in their performances. They always put everything on the line when they played, instead of worrying about perfection all the time," he says.

Original songs on the new album include "Black it Out," "Cure For the Present Moment," "All I Wanna Do," "Party's Over," and "She Said Said." Tommy Hull of the Randy Band writes the EP's opener, "She's Something." Jim Dickinson's bluesy, barroom piano romps through the appropriate gaps in the explosive, imagistic "Black it Out," with production painstakingly true to the Wheels' no-holds-barred live sound throughout.

A psychedelic atmosphere hailing back to the 60's pervades many of the songs, at times sounding almost like a combination of the Rolling Stones, MC5, hardcore-electric Neil Young, and both the electric and melodic sides of the Byrds' music. The band still plays many covers (on their own terms) when they must for survival, but they resent being typecast as a "three chord pop band," like so many others. Their selection of copy

material is fairly unconventional, with tunes by Link Wray and the Flamingo Groovies placed side by side with standard Chuck Berry fare. Current emphasis in material centers on originals, however.

The band plays regularly at the Antenna and Highland Station. They will be seen on channel 7 in April, in an artsy segment of "The Tim Mullins Show." ☆

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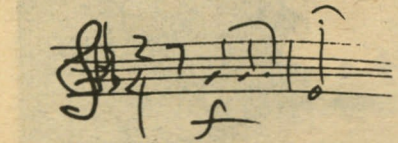
## Viola Madness To Strike On April 1 (No Fooling!)

by Jack Abell

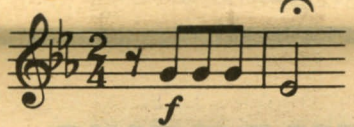
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P.D.Q., Bach's Sonata for One Viola Four Hands, and Shubert's Unfinished Symphony for Solo Viola.

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Debra Moree

## Artists In Memphis Schools

For about what it costs to employ two full-time teachers, an ingenious new program is bringing more than forty real live musicians, visual artists, dancers and dramatists into close encounters with many thousands of Memphis' elementary school children. Co-sponsored by the Board of Education (\$20,000), Zayre Corporation (\$10,000 plus), the National Endowment for the Arts/Tennessee Arts Commission (\$7,000) and the Memphis Arts Council (in-kind), the program is administered by Babs Feibelman.

"Artists in Memphis Schools (AIMS) is modeled after a similar program in Tulsa, Oklahoma," says

Ms. Feibelman. "This year we have 15 participating elementary schools, each of which can receive up to 100 artist visits." What's unique about the program is the way the artist visits take place. With other such programs, students are usually herded into the gym of bussed downtown to an auditorium to sit passively while the artists perform or lecture. With AIMS, the kids are actively engaged on their own turf. Into their classrooms walks an artist with papermaking supplies for the whole class, a storyteller with her head full of folk tales, or a musician toting banjo, mandolin and guitar. The next 30 to 90 minutes give the students a chance to explore the creative world of the artist, who gets a chance to share that world with a completely new audience. The resulting dialog reveals the artists as flesh and blood people at least as real as their recorded images, and opens up fresh doors and windows in the minds of the students.

"Everyone seems to be really excited about the way it's working," claims Ms. Feibelman. "We have had very positive feedback from the teachers and students, as well as the artists, and our sponsors are solidly behind the program. At this time we have strong indications that funding will be continued next year at an even higher level." Plans are to continue with the same schools for another year, with the addition of artists-in-residence at two other schools, and then to move the program to 15 different schools the next year. This would leave the former schools with the option of funding artist visits on their own or with the support from Parent Teacher Organizations. This scenario doesn't seem very likely without help from the Board of Ed., who perhaps will see the justice in using some of Governor Alexander's new entertainment tax money to continue and expand the program.

"One of the best things about AIMS for me has just been to get to know the artists personally," states Ms. Feibelman. It has been that way for the students and artists, too. One educational benefit of the face to face contact with dedicated professional artists is the knowledge that real art is no "frill," but something that requires blood, sweat and tears. (They work hard for their money.) In a typical instance, visual artist Anita Whatley spent 16 hours preparing for four classes to make vegetable prints at one school. For musicians, it is practice, practice, practice. But it's a learning experience for the artists, too, particularly in discovering how responsive and enthusiastic the young people are.

Here is a list of the artists and their art, along with the schools currently in the program. If you want to get involved, call Babs Feibelman at 278-2950. ★

### ARTISTS

- Jack Abell - Violin & Viola, Music Publishing and Recording.
- Linda Brinkerhoff - Vocal Performance.
- Chris Canute - Percussion
- Lura Elliott - Operatic Singing.
- Larry Frazier - Operatic Singing.
- Kpe Peter Lee - Rhythm for Special Children, African Drumming, Rhythm, Songs, History of Black Music.
- Joe Oser - Banjo and Mandolin.
- Michael E. Scott - Woodwind Performance.
- Sid Selvidge - Folk Songs, History of Memphis Popular Music or Recording Techniques.
- Jim Terry - Introduction to Instruments - Saxophone, Clarinet, Flute.
- Gary Topper - Jazz Music.
- Carla Thomas - Singing
- Karin Barile - Theatre of the Deaf
- Teresa Becker - Drama
- Judy Card - Storytelling
- Mark Chambers - Character Acting, Stage Make-up.
- Bobby Droebeck - Storytelling.
- Julia Ewing & Southwestern Students-Theatre, Oral Interpretation.
- Deborah Adero Ferguson & Kpe Peter Lee - Ethnic & African Dance.
- Deborah Adero Ferguson - Storytelling, African Folktales, Oral interpretations of Black Heroes & Artists.
- Tim Greeson - Mime
- Trula Hoosler - Poetry/Drama
- Kathy McGregor - Storytelling
- Dorothy Gunther Pugh, Janet Parke, Susan Webb - Youth Concert Ballet Choreography, Jazz, Ballet.
- Maxine Starling Strawder - Dancer, Choreographer, Arts Information specialist
- Suby Wallace - Storytelling
- Carl Awsumb - Architecture
- Janna Bernstein - Graphic Arts, Calligraphy
- Kay Betts - Elements of Design, Color, Shape.
- Bunny Burson - Printmaking.
- Melanie K. Daniels - Papermaking, Bookmaking
- Carol DeForest - Clay Work, Tile, Plates, Sculpture.
- Mitch & March Hall - Architecture
- Frieda Hamm - Printmaking
- Wiley Henry - Visual Arts
- Wanda James - Quilting
- Kazl Lawrence - Portraiture, Landscape, Color Pinata Construction.
- Howard Simms, Jr. - Pinata Construction.
- Anita Joan Whatley - Surface Design

Participating schools are: Idelwild, Westwood, Shady Grove, Double Tree, St. Mary's Episcopal, Hamilton, Whitney, Florida, Rozelle, Berclair, Balmoral, Oakshire, Lausanne, Newberry, and Scenic Hills.

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# MEMPHIS STAR EXCLUSIVE:

## Bill Medley

by Bill E. Burk

As exactly one-half of the Righteous Brothers, his deep baritone voice hushed many an audience with songs like "You've Lost That Lovin' Feelin'" and "Soul and Inspiration."

Now, as just plain ol' Bill Medley, he is about to be discovered as a "new-comer" by a whole new generation who grew up thinking Ozzy Osborne sang the ultimate in love songs!

Medley is the latest addition to RCA's country music stable, to be closely followed by Marie Osmond.

And he is as excited about his new direction as he was when the Righteous Brothers first began recording.

"I have been enjoying and writing country music for as long as I can remember," he said. "I was fortunate enough to have Kenny Rogers record one of my songs for his *Kenny* album."

He says he's always felt a "kinship" to what he calls the "comfort factor to country music and country fans." To sit for a couple of hours in a night club talking with Medley lets you know the statement is sincere. Medley, despite the millions of records sold during that "other" career, is still a somewhat shy person who has to be coaxed into doing one of his songs on the nearby stage. After a concert, he prefers the privacy of a quiet corner to the make-do-over by fans.

"I have played to many different crowds and have always felt that country audiences seem more receptive to their artists," said Medley. "They really listen and feel it and once they get it, they give it right back."

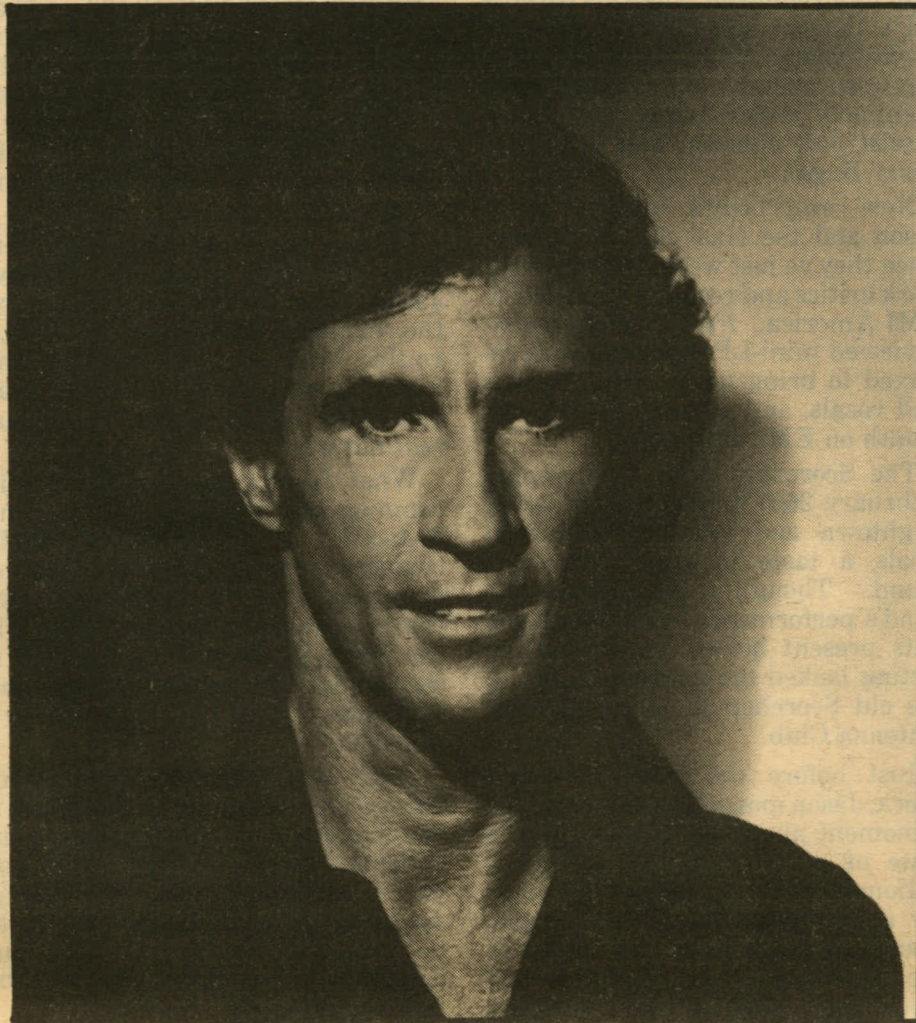
"I know from my years in this business that the attitude of country radio has created this atmosphere. Their loyalty to their sound and their artists has never been compromised. As an artist whose career has encompassed all types of music, I'm thrilled to be bringing all of my past influences together to truly embrace today's country music sound."

"I feel like I'm coming home."

Even in the days of the Righteous Brothers, a lot of people were coming around asking Medley what kind of singer he was. In music, as in no other profession, it seems, everyone has to wear a label - pop, rock, country, soul, jazz, etc.

"I guess what I really am is an emotional singer," said Medley. "I like to think of myself as someone who strips away all of the frills and all the things that really don't matter to get down to the real thing - the emotion."

Hailing from Orange County, California, Medley got his start in singing with a quintet called the Paramours. It was while with them that he met Bobby Hatfield and, as a pair, the Righteous Brothers was formed. The hits came pouring from them like from the bats of the Baltimore Orioles during the last World Series. Even after they broke up, Medley continued churning out hits like "Brown Eyed Woman."



He learned then as a solo that "it's real difficult to lose that identity as one-half of the Righteous Brothers, and I don't think I ever really want to. It's a very strange and emotional thing to me because I don't want people to forget that I am a Righteous Brother; but at the same time, I certainly want people to know Bill Medley as an individual artist."

Medley faded from the music scene quietly and a lot of people thought he had just run his string out. Not so. He temporarily retired to raise his son, Darrin.

"Darrin's mother passed away when he was 10," says Medley, "and that's when he came to live with me. He's 18 now and seems to be through the crucial years of development. I'm still raising him alone and I'm happy to see he's turned out to be a real fine young man."

Last year Medley and Hatfield, like so many others of their era, reunited briefly to tour in celebration of their 20th anniversary. The fans of the '60s dwelt on every word they sang; the new ones edged forward in their seats to hear sounds they are not privy to today.

He has been hooked up with producer Jerry Crutchfield, noted for his work with Lee Greenwood, Brenda Lee and others.

"Bill Medley is one of those exceptional male vocalists whose style is interwoven with all the basic emotions of life," says Crutchfield. "His warmth and maturity transcends all categories of music and the new contemporary country

music market place is about to discover a new musical entertainment that they will take great pride in laying claim to."

Medley's touring now consists mostly of opening for the more established country names, among them Loretta Lynn, Kenny Rogers, Jerry Lee Lewis and Alabama.

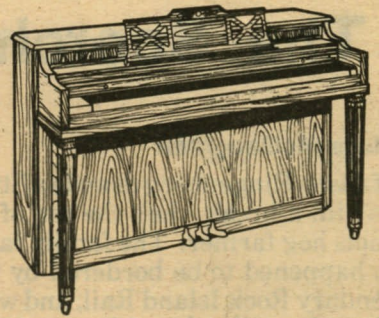
His "act" includes some of the new stuff he's doing with RCA in Nashville, some more familiar Righteous Brothers material, plus some new emotions for songs like Lionel Richie's "Lady" and Dan Hill's "Sometimes When We Touch."

It's difficult finely balancing a career that spans two generations, but he seems to pull it off, noting the vast difference between public acceptance then and now.

"They wouldn't play our early songs on radio because they were considered too hard rock," Medley laughs. "Now they play them at retirement homes to soothe the elderly."

That, in a nutshell, describes his path to country music. There just is no place in the music spectrum for aging rock 'n' rollers. So Medley followed the path charted by Rogers and switched from pop to country. They both used to sing pop in the Nevada casinos across the street from one another.

Concert tours and recording sessions are, he says, "the only thing I really know how to do and I love it! I can't think of anything else I'd rather be doing." ☆



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# The Scorchers March Through Radioland

by Lisa McGaughran

If Jason Ringenberg draws a little, give him a break - he's the son of an Illinois hog farmer. The family farm just happened to be bordered by the legendary Rock Island Rail, and with a birthplace like that, it's no wonder he grew up to be a songwriter.

Guitarist Warner Hodges' dad, Ed,

played with Johnny Cash and Lefty Frizzell many years ago. His mom, Blanche, is no slouch either, when it comes to vocals. Warner played with both as a youngster when his parents led a country band in Nashville for several years. Then it was off to the hardcore rockin' for Warner, who eventually joined Jason's band with bassist Jeff Johnson and drummer Perry Baggs.

Now everybody's talking about Jason and the Nashville Scorchers, since they've just wowed all the New York critics and recently signed with EMI-America. *Fervor*, their much-reviewed mini-LP on Praxis was re-mixed to bring up the driving bass and vocals, and was re-released last month on EMI nationally.

The Scorchers came to Memphis February 26th to play a short set at Nighttown and give music-starved locals a taste of their revamped sound. Though a bit tighter, the band's performance retained all the guts present before. Even so, the setting lacked the gritty intensity of the old Scorchers stomping ground, Antenna Club.

Just before the show at sound check, Jason moseyed over to chat for a moment about the band's current state of affairs. It seems that a national tour is impending with plans for a European visit in the works. Four new songs have been added to the repertoire since Memphis last heard them, "White Lies," "Change

the Tune," "My Heart Still Stands With You," and "Lost and Found."

The Scorchers' new single, "Absolutely Sweet Marie," is currently airing on Rock 103, and has just reached the medium rotation list on M-TV as a video. Jason says he picked the song partly "because no one has ever done it before" and as a result of shared roots he feels in common with the song's author, Bob Dylan.

"Every part of the song fits musically with what we do," says Jason. "I could hear Warner playing the real hard-driving boogie sound, I could hear Perry singing the harmony with me, and I could hear Jeff doing his bass parts. It was just real natural."

What Jason's music really has in common with Bob Dylan's is a strong dedication to reviving the sincerity in country music and the old passion once present in rock and roll, before commerce set in a decade or so ago. If the band is allowed to succeed, it might just change the formula-song syndrome that haunts most of today's playlists.

Jason says, "The earth and blood of America is right here in this band, if you wanna listen." So if you do want to listen, there's a statement there for you in the songs. And just maybe Jason can give America something to be proud of again. So look out England. The Scorchers will be invading soon. ☆

# Somebody's Gotta Do It

Tom Hackenberger



by Tralise Watford

The name Tom Hackenberger is not new to the Memphis club circuit. Hackenberger has drawn crowds at Bombay Bicycle Club as a soloist, and at night spots such as the Daily Planet where he's performed with the Dan Hope Band.

With a background in classical music, Hackenberger is almost spell-binding at the piano. A typical set features energetic renditions of the standards of Billy Joel, Elton John and other piano greats. Included also are several lyrical offspring of his own.

His original compositions are the new and exciting elements of Hackenberger's presentation. If enthusiasm and determination are keys to the music scene, Tom Hackenberger will certainly be opening doors in the recording world. With the establishment of his own publishing company, Hackenberger is furiously engaged in promoting his compositions. However, he never seems to lose his sense of humor, that sarcastic wit which peppers his live performances. When accused of being a hustler instead of a performer, Tom jokingly replied, "Well, somebody's got to do it" - which just happens to be the title of his newest release. Check out the Record Review Section for more on Tom Hackenberger. ☆



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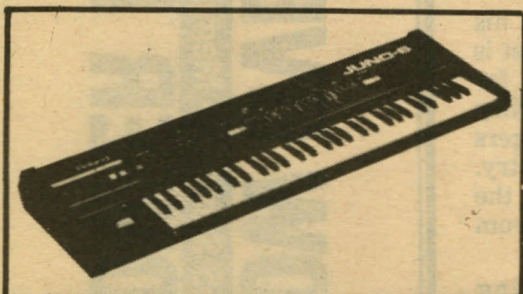
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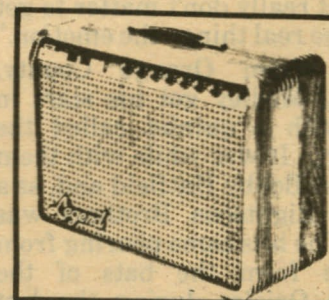
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# Tams Tear Up The Town

by Lisa McLaughran

Talk about a hot show! The mighty, mighty Tams came in to Memphis February 17th from their Atlanta home base and literally ignited a capacity crowd at Nighttown. When five men in their fifties can excite an audience to the extent this group did, you know the music they are playing is timeless.

Tams fans in attendance ranged from middle-aged businessmen in tuxedos to college new wavers from area schools like Ole Miss. No one forgot to wear his "shades," even though the show was indoors. One couple in town from Florence, Alabama made a point to see their favorite beach music group, declaring, "The Tams are the greatest!" before joining in a "group-shag" (slang for mass beach-music dancing) in the center of the sunken dancefloor below the stage.

The Tams began recording their distinctive rhythm and blues songs in 1962, after spending a decade performing in Atlanta as a struggling nightclub vocal act. They hooked up with the Bill Lowery music group that launched the careers of such greats as Jerry Reed, Tommy Roe, Mac Davis, and Billy Joe Royal, and began recording tunes written by Atlanta locals Ray Whitley, Joe South, and Julius Cobb.

Their single of South's "Untie Me" broke the R & B Top 20 in 1962. The Tams' version of Whitley's "What Kind of Fool" hit the national Pop Top 10 in 1963. The group has been a Southern institution ever since, using Muscle Shoals and Atlanta session men in their highly under-rated albums of danceable love songs. Similar groups who have enjoyed a bit more national success include the Drifters (who also packed Nighttown a month ago), Maurice Williams and the Zodiacs, and the Coasters, each of whom used vocal harmonies set to a steady, swinging beat that perfectly



complemented their, upbeat, romantic lyrical themes.

The resulting sound was called "beach music" in the Carolinas, where Myrtle Beach kids jumped around to it in a dance they called "the (dirty, low-down) shag" in the mid-1960s. Nope, forget the Beach Boys; these were songs about lovin', dancin', and survivin', not car-racing and surfing.

The show at Nighttown began with the Tams' travelling band, The 14 Karet Gold Band, firing out a solid set of rhythm and blues hits, like "Soul Man" and "Signed, Sealed, and Delivered." The dance floor filled up in no time. Nylas Foster and Anthony Pierce combined forces on sax and trumpet to make a formidable horn section, Henry Ford played keyboards, and Ronald Gladden and Michael Jackson (no relation, silly!) played drums and bass. Herman Gissendanner, who has performed with the Shirelles, Coasters, and Freddie Cannon, played guitar. Lead vocal duties

were alternated between members.

The Tams then came out in their trademark red suits, matching tams, and white bucks, ready to set the homestead aflame, after the band had played an appropriate intro to theme. We're talking *class* here, folks, *sophistication* in showmanship. While lead vocalist Joseph Pope waited out a few songs before making his entrance, fourteen-year old Atlanta prodigy, "Little Red," stole the floor dancing and singing songs like "I Love Beach Music," while the four Tams present danced and pantomimed the words in unison.

First tenor Horace Key sang a couple, and before long, legendary lead baritone Pope appeared on stage to get the crowd going with older songs like "You Lied to Your Daddy," "Hey Girl Don't Bother Me," and "Laugh it Off," interspersed with newer ones like "Showtime" and "My Baby Sure Can Shag," from their latest album on Compleat, *Beach Music From the Tams*.

Pope's brother Charles is lead tenor, Robert Smith sings bass, and Joseph Jones sings first tenor, replacing the late Albert Cottle, who in turn replaced the late Floyd Ashton.

Midway through the first set, some fifteen or more shaggers jumped onstage and danced for several minutes with the band. When the set ended several college students wearing their shades were still dancing onstage. One even adorned singer Joe Pope with a pair of Cool-Rays.

The second set was just as great, as the Tams switched into gear with flashy blue suits and matching tams. Old favorites "Standing In," "Anna," and "It's Better to Have Loved a Little" were received well.

Last year, the Tams were voted Beach Group of the Decade by the Beach Awards Association in Myrtle Beach, South Carolina. Also last year, their hit "Be Young, Be Foolish, Be Happy" was voted Number One Dance Song of All Time in England.

Still, there a lot of people who think only of the white West Coast groups of the sixties when they think of beach music. Many have never heard of these great gentlemen from Atlanta who have been dancing and singing in nightclubs for over thirty years.

The Tams themselves did not even know that England's Charly label had recently released a collection of their oldies, currently available locally, until I showed them a copy.

If you look hard you *can* find a couple of their records at some Memphis stores.

Here's to a classic group of old-school, all-around entertainers. ☆

## OFF THE LABEL

Among the seven RCA recording artists to receive *Grammy* nominations this year are two relative newcomers, Earl Thomas Conley and Deborah Allen. Allen is nominated for the Best Female Country Vocal Performance for her recording of "Baby I Lied," from her debut *Cheat the Night*.

In addition to Allen, *Dolly Parton* is a nominee in the same category for "Burlap and Satin."

Conley is one of three RCA artists nominated in the Best Male Country Vocal Performance for his "Holding Her and Loving You" on his third album *Don't Make It Easy for Me*.

Labelmates *Kenny Rogers* and *Ronnie Milsap* are nominated for their recordings of "All My Life" and "Stranger In My House" respectively.

"The Closer You Get" earned Alabama a nomination for Best Country Vocal Performance by a Duo or Group, while the group's lead singer, Randy Owen is in contention

for the songwriter's award - Best New Country Song - for "Lady Down on Love."

Waylon Jennings, who teamed with Willie Nelson on "Take It To The Limit" is also a nominee in the Duo category.

Deborah Allen, husband Rafe Van Hoy and Rory Bourke are all nominated in the Best New Song category for "Baby I Lied," as is Mike Reid who penned Milsap's hit song, "Stranger In My House."

Vince Gill, the former lead vocalist with Pure Prairie League, has recently signed with *RCA Records*. His debut single, "Victim of Life's Circumstances," will be followed by the release of a mini-LP entitled "Turn Me Loose" this month. This is his first solo recording effort and was produced by Emory Gordy, Jr.

RCA also proudly announced *Dolly Parton's Greatest Hits* album, (recently repackaged to include "Islands In The Stream," her chart-topping duet with Kenny Rogers) has been certified gold.

The R.I.A.A. gold certification indicates sales of albums in excess of 500,000 units. "Islands In The Stream" was the only R.I.A.A.

certified platinum single released in 1983 (Platinum indicates single sales of two million units.)

Frank Jones, Senior Vice-President of Polygram/Nashville, recently announced the signing of singer/songwriter Butch Baker to the Country division. Baker's first release for the label, "Torture," which features Emmylou Harris singing backup vocals, was produced by David Kastle at the House of David Studio, in Nashville. The song was a #1 hit for Chris Jensen in 1963.

PolyGram's Statler Brothers recently recorded their 25th album with veteran producer Jerry Kennedy. Release date is expected in the spring. Their video clip of their current top 10 single "Elizabeth," is airing nationally on over a dozen video outlets.

On Memphis' own Sound Town Records, excitement increases as J. Blackfoot continues to move up the charts with his smash hit "Taxi." (See the December 1983 issue of the Memphis Star.) Presently at #5, it is expected to climb to the number one position any day now. Shirley Brown's "Don't Burn the Bridges" is also drawing some attention and is being aired in Magic 101, WLOK and

WDIA. Sound Town announced the signing of Sherwood Junior High School student Patrice Johnson who is currently working on a single. Sound Town execs also report that Carla Thomas is in negotiation with the label and that Thomas may be signing a recording contract. ☆

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# Too Blue To Be True

by Deborah Camp

Can you *believe* it? I mean, does it ever strike you as odd, ironic even, that when some Memphians get to talking about the blues, they dwell in the past tense. They wax eloquently about the artifacts of blues history, pausing now and again to pay tribute to W. C. Handy; then they warble, with all due respect, about those living legends who reside at Blues Alley. They conclude their sad lament about what a shame it is that blues was never revived in Memphis. And how our youngsters may never know, or appreciate, that music form which expresses such universals as love, conflict, happiness, or just being flat broke. Or, as Dr. David Evans documented in his *Big Road Blues*, a music that blues musicians themselves describe as "a good man feelin' bad" or "a low down shakin' chill" or "difficulty in your home." That's the blues, alright.

Just yesterday, while walking downtown on the mall, I heard some blues tune blaring full blast from a youngster's portable sound system. Now this kid might normally listen to rock music, funk, whatever, I have no idea. But yesterday he was digging on the blues.

So *who* are Memphis' urban bluesmen, and *where* are they hiding?

Let me tell you about Don McMinn and his Memphis Blues Revue. Now *here* is a quartet of sultry, seasoned, deep-fried blues musicians led by frisky, black bereted Don McMinn. He's not exactly "300 pounds of heavenly joy" -- like Chicagoan Big Twist -- but he's certainly no light weight either when he testifies in one of his songs: "It takes a *whole* lotta woman, and a *big* boy like me..."

Memphian Don McMinn has played a lot of blues in his lifetime. For some twenty years he's traveled and gigged with artists such as B. B. King, Bobby "Blue" Bland, Etta James, and Jerry Lee Lewis. About Jerry Lee, McMinn says: "Despite what you hear, Jerry Lee was real laid back. And a *killer* blues player." In fact, McMinn played on Lewis' LP, *The Killer*, recorded in 1975. In 1979 McMinn recorded *Can A White Man Really Sing The Blues* with Memphis Slim. Released on Milan Records in Paris, the album is still being sold in Europe. And in 1980 McMinn on an album with English bluesman John Mayall.

Don's back-up boys are no featherweights either. Bassist Jeff Davis, drummer Butch McDade, and keyboard player Billy Earheart comprise half of what used to be known as "The Amazing Rhythm Aces." Remember them? These dudes recorded seven albums on several major labels, and collectively and individually, appeared on numerous LP's and singles by such artists as Jesse Winchester, Ace Cannon, Tracy Nelson, and others. The group toured extensively, sharing the stage with Waylon Jennings, Jerry Jeff Walker, Leon Russell, Fleetwood Mac, The Beach Boys, the list goes on. No strangers to the bright lights of television, the Aces appeared on Saturday Night Live, Austin City Limits, and Midnight Special, to name just a few. In 1976 the Amazing Rhythm Aces won a Grammy for "The End is Not in Sight."

But unfortunately the end *was* in sight. In 1981, after a successful eight years, the group disbanded. That same year, their last LP, a double album titled *Full House Aces High*, was released.

After the breakup, everybody went their separate ways. Earheart toured with a rockabilly band and recorded with Eddie Hinton and Don McMinn. McDade played in a group called the Rhythm Reefers, then later moved to New Orleans where he worked with Leon Russell. And Davis worked on various projects in Memphis, but found himself drawn to Don McMinn, a musician whose style and musical taste complemented his own.

In the early eighties, Don McMinn and the Memphis Blues Revue was born. Although they used various drummers, before the recent addition of Butch McDade, the core of the group -- McMinn, Davis and Earheart -- was established.

A six week European tour in 1982 with John Mayall proved to be a fruitful experience for the group. In Italy, France, and Switzerland, the band performed on stages large and small, in soccer fields and in one case before a crowd so big and enthusiastic, it got completely out of control. Italian military police were called in, and in their mission to restore some semblance of order, tear gassed the fervor filled crowd. Naturally the fumes drifted onstage, and before you could say "take no prisoners" the musicians were not only singing, but weeping the blues. For real.

"Just one of the many incredible gigs we played," recalls Davis, who went on to tell about the time the bus they were riding in caught on fire while they were in it. But the most memorable event, says McMinn, was the Nyon Folk Festival in Nyon, Switzerland. Held each year right on Lake Geneva, McMinn says the group will appear again this summer.

Willy Vieteka, an executive producer of the European label *Exit Records*, saw McMinn and the band at the Nyon Festival, and afterwards listened to a tape they had recorded live at the Daily Planet. He was so impressed with the tape, he was ready to have it mastered and pressed. Horrified, McMinn explained that a much more professional tape could be produced if he were willing to wait. He was. As a result, *Heartache Hotel*, the first album by Don McMinn and the Memphis Blues Revue, was released in Europe, where distribution deals have already made the album available throughout the continent.

The album was never really sold in the U.S., except at the group's live performances. However, it will be available soon. The American release of *Heartache Hotel* will be considerably different from the European version. The original tapes were taken back into the studio, where new drum tracks were laid down, and additional keyboard tracks with Jesse Butler were added. Some songs were pulled, replaced by tunes that give the album a much more polished, commercial sound. A sound Americans are more used to, and more receptive to.

Explains McMinn: "Europeans appreciate a more bluesy sound. More esoteric. Here we tend to like it in a more commercial sounding vein. A different flavor altogether."

The album is an all-out, nothing held back collection of songs that would make a Baptist preacher want to twitch his hips. The title cut, "Heartache Hotel," is an attention-grabbing number, and the most gutsy, bluesy-blue song on the album. It's my favorite, followed closely by the group's rendition of "Many Rivers To Cross," featuring the back-up vocals of the incredible Brenda Patterson. "This one, we took to church," chuckles McMinn. And he's so right. This version puts Jimmy Cliff to shame, and believe me, it was definitely meant to be sung for the angels. "Tobacco Road" is another exceptional piece; hard-hitting, you don't feel like this is yet *another* version of a song done before. And the same is true of "Under the Boardwalk." On this song, original inflections are heard throughout, most noticeably the uplifting calypso rhythms which provides a flavorful twist. With the exception of those three non-original songs, all the rest are penned by McMinn. "Whole Lotta Woman" and "Nerves Be Steel" are two more sparkling examples of the group's cohesive talent.

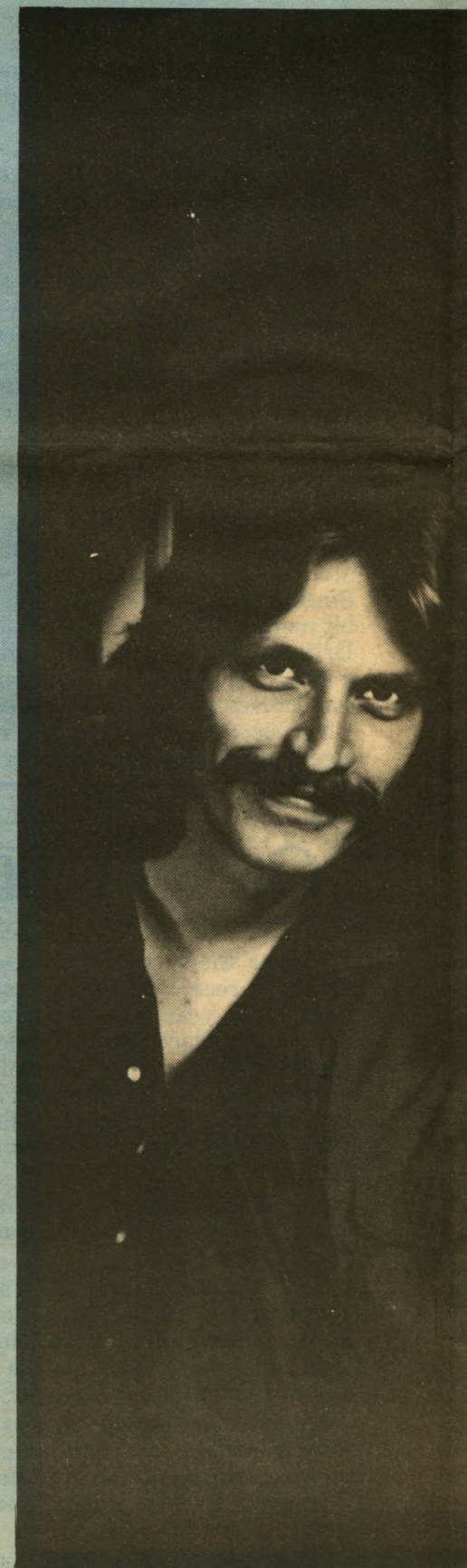
Aside from their recording project, Don McMinn and the Memphis Blues Revue continue to pick up new fans. Performing regularly at such spots as the Daily Planet, Murphy's, and Club Handy, they attribute their marketability to hard work and perseverance.

"Memphis kept my lights on this year," quips Davis. We all play for a living and you *can* play for a living here if you just go out and get the work." Davis says that last year the group had over 300 paid gigs in Memphis. And they're appreciative of the support they've received he adds.

"And every night when we close," continues McMinn, "we say thank you for coming, we couldn't do it without you, we wouldn't even try. We love you and good night."

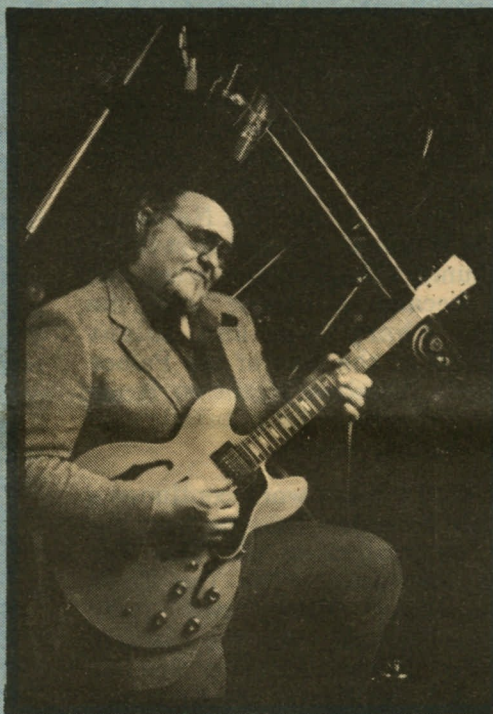
The band is extremely close; a tight-knit group of musicians who also happen to be good friends. They enjoy what they're doing but they are very serious about their success. "You know, we've gotton to be real tight," says Davis, "especially since Butch is with us now. I feel some of that same spark we had when we were with the Rhythm Aces. And we really believe in Don. He's great, and I'm proud to be associated with him. Anything this band can do to make Don sound even better, we're gonna do it."

Don McMinn and his band are truly masters of the blues. So next time someone starts up about how great the blues *were* way back then, tell 'em about this group. Tell 'em that wherever McMinn plays you'll see people moving their chairs, tapping their feet, shaking their shoulders. 'Cause if you're not moving *something* by the time they take their first break, you had better check your pulse. You're probably dead. ☆

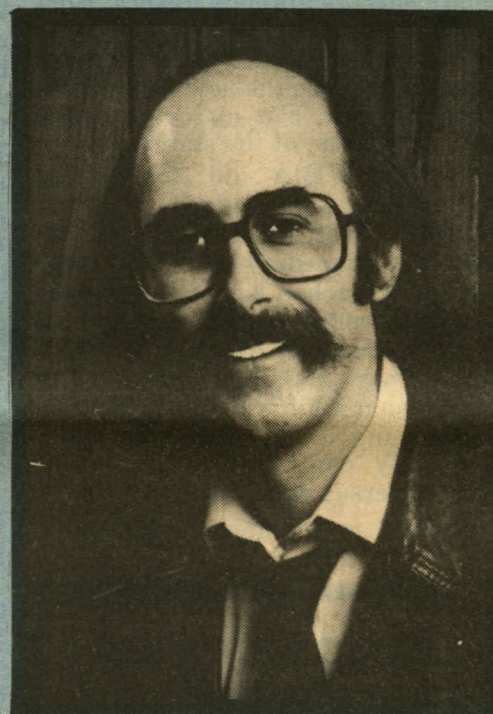




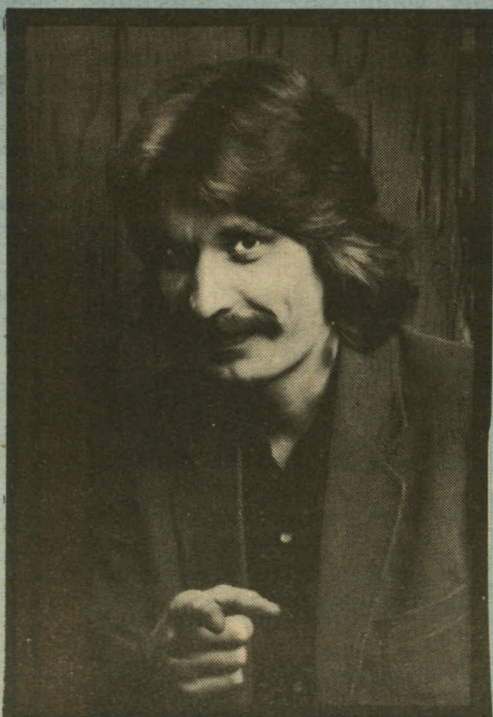
# Don McMinn and the Memphis Blues Revue



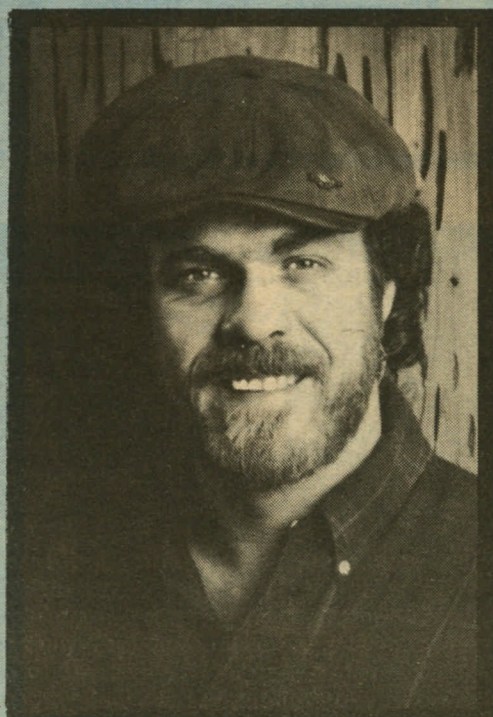
DON McMINN



JEFF "STICK" DAVIS



BILLY EARHEART



BUTCH McDADE



# A Fitting Tribute To Nat D. Williams

"You have to have angels. Nothing happens if you don't have angels."

—Fred Jones

## He Left Smiling

by Tony Jones

Beale Street is the legend of Memphis. Powered by an aura of fierce black soul, Beale's tense-grinning persona had become a life unto itself when Handy made it sing to the world. Strong, hot and pure -- Beale bore a music that fired a culture. It was the school. B.B. King honed his howto there. Bobby Bland. Rufus Thomas - truly too many talents to list. Retroactive action. On October 25th, 1948, Beale's brightest spark permanently flashed when a "free" electronic media yielded space to its first professional black voice. The voice of a Beale brat grown up.

Nat D. Williams and radio station WDIA were hooked together by a white sparkle of black history, Burt Ferguson, then owner of WDIA. Burt was the shaft to Nat's drilling presence. When the new format was decided upon, Nat discovered that, just as the rest of the stations on the airwaves, WDIA did not possess more than a few copies of "race music." Nat fixed that and got cooking immediately. His long career as teacher, journalist, extoller and observer of his brothers, melded with his instantly exciting, straight-up humor and exuberance, and forged an insoluble bond between the station and its audience. It was a perfectly combustible situation. Genius versus rabid idiocy.

Racists in Memphis still have a

good time, but when Nat birthed WDIA's legacy they didn't have to hide behind subtle facades. Their ugly reactions, plus a ridiculous backlash from backbending colored people protesting that his voice was "too Negro," only charged Nat's purpose more; his humor and appeal benefitting from his approach to the fight. "When you see me laughin', I'm laughin' just to keep from crying, still I'd rather be here than any place I know...cause when I cross over yonder, I know I'm dyin'."

The above quote was taken from a dossier believed written by Nat recently discovered in some old files at WDIA. Fred Jones brought it to my attention when he was arranging publicity for the Orpheum series, which was conceived and dedicated as a tribute to Nat. The dossier reveals in detail Nat Williams' work which began on Beale professionally in 1931, penning his column "Down On Beale" for the *Memphis World*, a black publication. A year before he'd returned to Booker T. Washington, his old high school, to teach social studies, which he also taught part-time at Lemoyne-Owen College. Even serving as public relations manager for Mound Bayou, Mississippi in '37 and '38, Nathaniel Dowde Williams was feet first in his community's happenings when his voice became a beacon from the South. Sharp wit and talent exhibited as the host of the Palace Theatre's Amateur Night on Beale Street, propelled him naturally into his job as disc-jockey.

At WDIA Nat's work continued a two-fold direction, ranging from the pure entertainment of "The Tan Town Jamboree," "The Tan Town Coffee Club," "Cool Town" (with Rufus Thomas), to the award-winning "Brown America Speaks" (with A.C. Williams), the first open forum in the media to address black problems in America. Still active as an old soldier, after a long life pushing, presenting, teasing, tickling, comforting and informing generations, he died last year at the age of seventy-six. Hopefully some of us will live right and see him later.

## RUFUS

Rufus Thomas was passed over as the national spokesman for Beale Street. Privately, I've heard it stated that R.T. didn't have enough mass white appeal. Strange, because I can remember Carol Burnett doing a mean Funky Chicken on her old prime time program many times. Lou Rawls will work, but he ain't P-Funk. Rufus emerged from Beale Street, so to keep the tribute to Nat D. Williams real, Rufus was chosen to host the recreation of Amateur Night on Beale.

He turned the sucker out. Just getting back on the one after a tough illness, Rufus sang, joked, danced and conducted the show in that wonderful style. His trademark personal introduction, "ain't ah'm clean," and a wild remark about the blues, black people, fish sandwiches and red sodas started him rolling, never to stop. Sparking the program, he growled "No white man ever had the blues like a black man. They come from waaay back...and just anybody can't play them."

Ben Cauley's gleaming trumpet sang a signature melody above the introductory prelude blues blasted by a cooking backup group. A small, incredible orchestra composed of Memphis talents: young, old, known and unknown - their flawless passion testified of the compositional talent of Westwood High School music instructor Emerson Able. His last name a perfect adjective for his skill, Emerson assembled the music and the musicians for the program. But then, to play behind the featured voices assembled tonight, all home grown, jamming was essential.

Anita Tucker. Damn, Anita Tucker can sing. A veteran stage performer, she blithely strolled onstage in the world's most spectacular black spangled dress and wore "Ain't it Funny How Time Slips Away."

Following Tucker, the comedy team of Royston and Backpack broke the house up with a skit about a fool and a hoodoo woman. Then a bit of real hoodoo was created with the phantom conjuring acapella

performance by the Doo Wops. Their euphoric, memory inducing harmony conjured ghosts. One with tap shoes on, a small, beaming man named Henry Dublin. As he had done on old Beale, accomplished by the crowd's screams, the orchestra's rejoicing blues, Henry's fleet feet tapped his grins, exuding warmth like victory. One for the old school. He and Rufus hung out a bit, told a few jokes, then, as a prelude to the glittering present, the future gleamed.

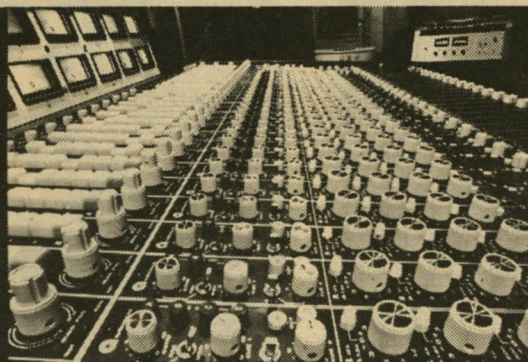
Rochelle Partee is twenty years old. Petite, unheralded, her performance was the grandest statement of what Beale Street Amateur Hour meant for artists whose talents and aspirations faced nearly total, scathing, intentional obscurity. When out of her tiny body, this huge, soulful rendition of "Love Lift Us Up Where We Belong" emerged, the point came across like solitary thunder. Hopefully that vocal instrument of hers will lead to as much success as the woman from Mr. and Mrs. Nathaniel Williams' home, Memphis, Broadway and most recently, Europe, presently enjoys.

Naomi Williams Moody was the featured artist on the program. Her elegant, throbbing presentation of show tunes, standards, blues, jazz and a fine taste of scatting, lifted the audience like a free champagne fountain. Her singing tribute to her wonderful father frosted an excellent party, and was toasted by a quiet, serious prayer-song performed by songwriters Chuck Brooks and Homer Banks. The finale performance underscoring Fred Jones' plan for the show was introduced by school superintendant Dr. Willie Herenton: "You know, quite often we do not recognize the accomplishments of our own when they are in our midst. It is unfortunate that we have to pay homage to that individual after he is departed from this place. I want to acknowledge that through the vision, dedication and commitment of Fred Jones, we are going to participate in the establishment of the Nat D. Williams Foundation. That foundation will exist for the specific purpose of providing scholarships for the needy student at Booker T. Washington High School. The name of Nat D. Williams will be deeply embedded in the fabric of this city for many years to come." ☆

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# MUSIC MAKERS

## MEMPHIS' MOST COMPLETE CLUB AND CONCERT SCHEDULE

Ray Glover - Mallard's  
 Live Comedy - Nighttown  
 Blues Alley All-Stars - Blues Alley  
 Earle Randle - Morocco Town Club

**9** Fred Ford & the Honeymoon  
 Garner Trio - Old Daisy Theatre

Gianni Schicchi/The Secret of  
 Susanna - M.S.U. Harris Aud.

My Fair Lady - Main Aud. M.S.U.

The Reflections/Carl Crain Singers/  
 Converters - White Station H.  
 School

Mike Crews & Joe Elmore - After Four  
 GTO - Chase-Me-Charlie's

Hudson & Saleeby - Pointe After

Evita - Orpheum

Beauty and the Beats - Rodeway Inn  
 (Union)

Options - Bombay

Blues Alley All-Stars - Blues Alley

Lonely St. Duo - Wimbleton Lounge

Reba & the Portables - Dillon's

Maurice Cheeks - New Centurian

Winston Coulter - Shoreline

Live Comedy - Nighttown

**10** Fred Ford & the Honeymoon  
 Garner Trio - Old Daisy Theatre

Gianni Schicchi/The Secret of  
 Susanna - M.S.U. Harris Aud.

My Fair Lady - Main Aud. M.S.U.

Hudson & Saleeby - Pointe After

GTO - Chase-Me-Charlie's

Evita - Orpheum

Beauty and the Beats - Rodeway Inn  
 (Union)

Tommy Smiley - Classing Room

Options - Bombay

Lonely St. Duo - Wimbleton Lounge

Turnstile - Dillon's

Fieldstones - Green's Lounge

Winston Coulter - Shoreline

Live Comedy - Nighttown

Blues Alley All-Stars - Blues Alley

Fine Line - Morocco Town Club

John Cougar - Coliseum

**11** .38 Special & Golden Earring  
 - Coliseum

Rare Earth - Nighttown

Calculated X - Confetti

Crews, Elmore, & Umphries - Sports  
 Page

Tom Hackenberger - Bombay  
 (brunch)

Evita - Orpheum

Mid-Town Jazz Mobile - Huey's

Early Rizer - Dillon's

Hot Cotton Jazz Band - Bombay

Bluebeats - Bombay

Joe Norman - Poplar Lounge

Blues Alley All-Stars - Blues Alley

Ruby Wilson - Morocco Town Club

**12** Evita - Orpheum

Maurice Cheeks - New Centurian

Ray Glover - Mallard's

Blues Alley All-Stars - Blues Alley

Earle Randle - Morocco Town Club

**13** Hudson & Saleeby - Pointe  
 After

Keith Sykes - Bombay

Mike Crews - Dillon's

Maurice Cheeks - New Centurian

Ray Glover - Mallard's

Blues Alley All-Stars - Blues Alley

**14** Maurice Cheeks - New  
 Centurian

Student Guitar Recital - M.S.U. Harris  
 Audit.

Essentials - Daily Planet

Hudson & Saleeby - Pointe After

Bruce & David - Bombay

Lonely St. Duo - Wimbleton Lounge

Becky Turner - Dillon's

Ray Glover - Mallard's

Cutouts - Poplar Lounge

Live Comedy - Nighttown

Blues Alley All-Stars - Blues Alley

**15** University Wind Ensemble -  
 M.S.U. Harris Aud.

Tom Hackenberger - Daily Planet

Hudson & Saleeby - Pointe After

Threshold - Sawmill

Don McMinn - Dillon's

Lonely St. Duo - Wimbleton Lounge

Hipbone - Bombay

Maurice Cheeks - New Centurian

Ray Glover - Mallard's

Live Comedy - Nighttown

Blues Alley All-Stars - Blues Alley

Earle Randle - Morocco Town Club

**16** Tommy Smiley - Classing  
 Room

Earle Randle - Morocco Town Club

Mud Boy & the Neutrons - Old Daisy  
 Theatre

Arlo Guthrie & Pete Seeger -  
 Orpheum

Mike Crews & Joe Elmore - After Four

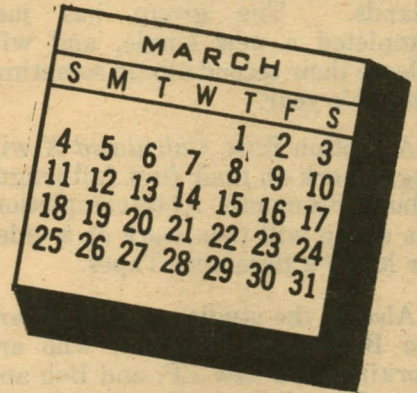
Tom Hackenberger - University Inn

Hudson & Saleeby - Pointe After

GTO - Chase-Me-Charlie's

cont. on Page 19

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MUSIC



# STAR TRACKS

by Deborah Camp

*Beauty and the Beats*, a Memphis pop/folk group which has recently been leaning toward a more original, contemporary sound, will soon take off for a six week gig in the St. Padres Islands. The group has just completed a new single, and will release their second album sometime later this year.

At Cotton Row, *Calculated X* will begin work on their first full-length album this month. At its completion, the group will then work on a video for M-TV's Basement Tapes.

Also in the studio, at Ardent, are the Blackwood Brothers, who are working on a new LP, and Bob and Jane Farrell, a husband and wife team who are completing their latest contemporary Christian album entitled *Choices*. Early this month *The Bluebeats* will release their first EP, also recorded at Ardent.

At IMS Studio, *Keith Shaffer* is currently working with *Charles Cuzzart*, who is recording some selections from House of Platinum Music. The *Southern Joy Band* is also working on new material at IMS.

*Jon and Leslie Hornyak*, owners of Sounds Unreel Studio, are packing and moving even as you read this. Their new studio facilities are at 1902

Nelson and they expect their first session to take place by mid-March. At the old studio, *Avenue* just finished their EP which was engineered by *James Lott* with assistance from *Don Smith*. *Smith* also engineered and produced a single by *Klockwize*, a pop/funk group whose record will be released on an independent Detroit based label. Also completed at Sounds UnReel is *Medieval Steel's* new EP, engineered and produced by *Jack Holder*.

*Xavion*, a pop/funk band that has been exciting Memphis audiences for the past few years, recently signed a record deal with *Mirage*. One of the first to break the color barrier in East Memphis night spots, *Xavion* has earned the reputation of being the best dance group in town.

Music lawyer *Jim Zumwalt* recently announced the opening of a new law office on Nashville's Music Row. *David Werchen* has joined the Nashville firm as New York counsel. In his Memphis office, *Zumwalt* also announced the addition of a new partner, *Craig Hayes*. The firm name is now *Zumwalt, Almon and Hayes*.

M.I.M. members, don't forget your organization's March 5th General Membership meeting. This month it will be held at 5:30 P.M. at the Chicago Pizza Factory in Overton Square. The topic of discussion for this month's meeting will be: "How To Get Radio Airplay For Your Song."

Happy St. Patrick's Day from all of us at *The Memphis Star*. ☆

# STAR CHARTS

## MEMPHIS' HOTTEST LP'S

### COUNTRY

- 1 (5) Roll On - Alabama
- 2 (4) Right or Wrong - George Strait
- 3 (9) Eyes That See in the Dark - Kenny Rogers
- 4 (6) Man of Steel - Hank Williams, Jr.
- 5(10) Slow Burn - T.G. Sheppard
- 6 (1) Don't Cheat in Our Home Town - Ricky Skaggs
- 7 (7) Keyed Up - Ronnie Milsap
- 8(13) Waylon & Co. - Waylon Jennings
- 9(11) A Little Good News - Anne Murray
- 10 (2) Don't Make It Easy - Earl Thomas Conley
- 11(15) Country Boy's Heart - Ronnie McDowell
- 12 (3) Little by Little - Gene Watson
- 13(20) The Great Pretender - Dolly Parton
- 14(14) Deliver - Oak Ridge Boys
- 15(16) Cage the Songbird - Crystal Gayle
- 16(12) All the People are Talking - John Anderson
- 17(17) The Epic Collection - Merle Haggard
- 18(16) Spun Gold - B. Mandrell
- 19 (\*) Til the Bars Burn Down - Johnny Lee
- 20 (8) The Great American Dream - B.J. Thomas

- 13(12) City Slicker - J. Blackfoot
- 14(13) Zapp III - Zapp
- 15(21) 1999 - Prince
- 16 (\*) Let The Music Play - Shannon
- 17(17) It's Your Night - James Ingram
- 18(16) Street Beat - Deelee
- 19(14) I'm A Blues Man - Z.Z. Hill
- 20 (2) Jammin' - Gap Band

### ROCK

- 1 (2) 1984 - Van Halen
- 2 (1) 90125 - Yes
- 3 (3) Genesis - Genesis
- 4 (5) Synchronicity - The Police
- 5(11) Colour By Number - Culture Club
- 6(19) What's New - Linda Ronstadt
- 7 (\*) Windows & Walls - Dan Fogelberg
- 8 (4) Tour de Force - .38 Special
- 9 (6) Defenders of the Faith - Judas Priest
- 10 (\*) Uh-Huh - John Cougar
- 11 (7) Metal Health - Quiet Riot
- 12(12) Learning to Crawl - The Pretenders
- 13 (9) Shout At The Devil - Motley Crew
- 14(17) Touch - Eurythmics
- 15(10) Seven and the Ragged Tiger - Duran Duran
- 16(21) Rock & Roll - Hall and Oates
- 17(14) Bark At The Moon - Ozzy Osborne
- 18(20) Infidels - Bob Dylan
- 19(23) Speaking in Tongues - Talking Heads
- 20 (8) Eliminator - Z.Z. Top

### R&B

- 1 (1) Busy Body - Luther Vandross
- 2(10) Thriller - Michael Jackson
- 3 (5) No Parking on the Dance Floor - Midnight Star
- 4 (8) Heaven Only Knows - Teddy Pendergrass
- 5 (4) Stay With Me - Jeffrey Osborne
- 6 (3) Can't Slow Down - Lionel Richie
- 7 (6) In A Special Way - DeBarge
- 8 (\*) Preppie - Cheryl Lynn
- 9(22) Somebody's Watching Me - Rockwell
- 10 (\*) Don't Look Any Further - Dennis Edwards
- 11(11) Visions - Gladys Knight
- 12(18) Joy Stick - Dazz Band

\*\*KEY\*\*

1st number means - this issue  
2nd number means - last issue  
\* means - 1st time in charts

NOTE: This information was assembled through the courtesy of the following radio stations and record stores:

- WMC-79, Memphis
- K97, Memphis
- Rock 103, Memphis
- WDIA, Memphis
- Pop Tunes, Memphis
- Peaches, Memphis

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cont. from page 17

**Beauty and the Beats** - Rodeway Inn (Union)  
**Reba & the Portables** - Dillon's  
**Lonely St. Duo** - Wimbleton Lounge  
**Good Question** - Bombay  
**Maurice Cheeks** - New Centurian  
**Winston Coulter** - Shoreline  
**Live Comedy** - Nighttown  
**Blues Alley All-Stars** - Blues Alley

**17** **Mud Boy & the Neutrons** - Old Daisy Theatre  
**Don McMinn** - Murphy's  
**Beauty and the Beats** - Rodeway Inn (Union)  
**Hudson & Saleeby** - Pointe After  
**Missa Solemnis** - Vincent de Frank Music Hall  
**GTO** - Chase-Me-Charlie's  
**Good Question** - Bombay  
**Lonely St. Duo** - Wimbleton Lounge  
**Turnstile** - Dillon's  
**Fieldstones** - Green's Lounge  
**Winston Coulter** - Shoreline  
**Live Comedy** - Nighttown  
**Blues Alley All-Stars** - Blues Alley  
**Tommy Smiley** - Classing Room

**18** **Mid-Town Jazz Mobile** - Huey's  
**Tom Hackenberger** - Bombay (brunch)  
**Missa Solemnis** - Vincent de Frank Music Hall  
**Hot Cotton Jazz Band** - Bombay  
**Bluebeats** - Bombay  
**Early Rizer** - Dillon's  
**Joe Norman** - Poplar Lounge  
**Blues Alley All-Stars** - Blues Alley

**19** **Marcel Marceau** - Orpheum  
**Maurice Cheeks** - New Centurian  
**Ray Glover** - Mallard's  
**Blues Alley All-Stars** - Blues Alley  
**Earle Randle** - Morocco Town Club

**20** **Mike Crews** - Dillon's  
**Horn Symposium** - M.S.U. Harris Audit.  
**Keith Sykes** - Bombay  
**Ray Glover** - Mallard's  
**Maurice Cheeks** - New Centurian  
**Delbert McClinton** - Nighttown  
**Blues Alley All-Stars** - Blues Alley

**21** **Horn Symposium** - M.S.U. Harris Audit.  
**Essentials** - Daily Planet  
**Bruce & David** - Bombay  
**Lonely St. Duo** - Wimbleton Lounge  
**Becky Turner** - Dillon's  
**Maurice Cheeks** - New Centurian  
**Ray Glover** - Mallard's  
**Cutouts** - Poplar Lounge  
**Live Comedy** - Nighttown  
**Blues Alley All-Stars** - Blues Alley

**22** **Mid-South Tuba** - Euphonium - M.S.U. Harris Audit.

**Tom Hackenberger** - Daily Planet  
**Threshold** - Sawmill  
**Hipbone** - Bombay  
**Lonely St. Duo** - Wimbleton Lounge  
**Don McMinn** - Dillon's  
**Ray Glover** - Mallard's  
**Maurice Cheeks** - New Centurian  
**Live Comedy** - Nighttown  
**Blues Alley All-Stars** - Blues Alley  
**Earle Randle** - Morocco Town Club

**23** **Coon Elder & the John Paul Daniel Band** - Old Daisy Theatre  
**Mid-South Tuba** - Euphonium - M.S.U. Harris Audit.  
**Calculated X** - Antenna  
**Mike Crews & Joe Elmore** - After Four  
**Beauty and the Beats** - Rodeway Inn (Union)  
**Reba & the Portables** - Dillon's  
**Lonely St. Duo** - Wimbleton Lounge  
**Alethia** - Bombay  
**Maurice Cheeks** - New Centurian  
**Winston Coulter** - Shoreline  
**Live Comedy** - Nighttown  
**Blues Alley All-Stars** - Blues Alley  
**Tommy Smiley** - Classing Room  
**Earle Randle** - Morocco Town Club

**24** **Coon Elder & The John Paul Daniel Band** - Old Daisy Theatre  
**Mid-South Tuba** - Euphonium - M.S.U. Harris Audit.  
**Calculated X** - Antenna  
**Beauty and the Beats** - Rodeway Inn (Union)  
**Turnstile** - Dillon's  
**Lonely St. Duo** - Wimbleton Lounge  
**Alethia** - Bombay  
**Fieldstones** - Green's Lounge  
**Winston Coulter** - Shoreline  
**Live Comedy** - Nighttown  
**Blues Alley All-Stars** - Blues Alley  
**Tommy Smiley** - Classing Room

**25** **Mid-Town Jazz Mobile** - Huey's  
**Calculated X** - Antenna  
**Tom Hackenberger** - Bombay (brunch)  
**Hot Cotton Jazz Band** - Bombay  
**Bluebeats** - Bombay  
**Early Rizer** - Dillon's  
**Joe Norman** - Poplar Lounge  
**Blues Alley All-Stars** - Blues Alley

**26** **Maurice Cheeks** - New Centurian  
**Ray Glover** - Mallard's  
**David Northington** - M.S.U. Harris Audit.  
**Blues Alley All-Stars** - Blues Alley  
**Earle Randle** - Morocco Town Club

**27** **Mike Crews** - Dillon's  
**Keith Sykes** - Bombay  
**Ray Glover** - Mallard's  
**Maurice Cheeks** - New Centurian  
**Amatuer Comedy Contest** - Nighttown  
**Blues Alley All-Stars** - Blues Alley

**28** **Becky Turner** - Dillon's  
**Essentials** - Daily Planet  
**Maurice Cheeks** - New Centurian  
**Percussion Ensemble** - M.S.U. Harris Audit.  
**Lonely St. Duo** - Wimbleton Lounge  
**Bruce & David** - Bombay  
**Ray Glover** - Mallard's  
**Cutouts** - Poplar Lounge  
**Richard Star (Hypnotist)** - Nighttown  
**Blues Alley All-Stars** - Blues Alley

**29** **Faculty Jazz Quintet** - M.S.U. Harris Audit.  
**Tom Hackenberger** - Daily Planet  
**Threshold** - Sawmill  
**Lonely St. Duo** - Wimbleton Lounge  
**Hipbone** - Bombay  
**Don McMinn** - Dillon's  
**Maurice Cheeks** - New Centurian  
**Ray Glover** - Mallard's  
**Richard Star (Hypnotist)** - Nighttown  
**Blues Alley All-Stars** - Blues Alley  
**Earle Randle** - Morocco Town Club

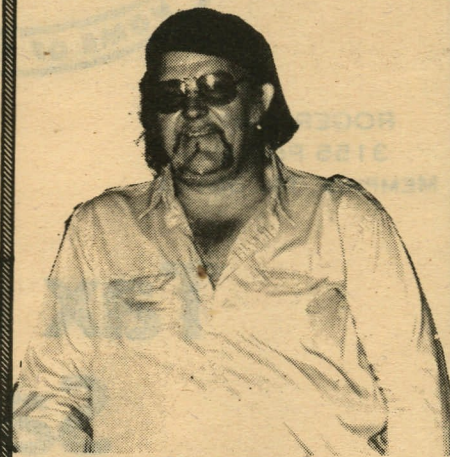
**30** **Booker T. Laury/Mose Vinson/Sweet Charlene Harris** - Old Daisy Theatre  
**John Stover** - M.S.U. Harris Aud.  
**Calculated X** - Television  
**Earle Randle** - Morocco Town Club  
**Mike Crews & Joe Elmore** - After Four  
**Beauty and the Beats** - Brass Rail  
**GTO** - Chase-Me-Charlie's  
**Lonely St. Duo** - Wimbleton Lounge  
**Reba & the Portables** - Dillon's  
**Good Question** - Bombay

**Maurice Cheeks** - New Centurian  
**Winston Coulter** - Shoreline  
**Richard Star (Hypnotist)** - Nighttown  
**Blues Alley All-Stars** - Blues Alley  
**Tommy Smiley** - Classing Room

**31** **Booker T. Laury/Mose Vinson/Sweet Charlene Harris** - Old Daisy Theatre  
**Calculated X** - Television  
**Beauty and the Beats** - Brass Rail  
**GTO** - Chase-Me-Charlie's  
**Turnstile** - Dillon's  
**Good Question** - Bombay  
**Lonely St. Duo** - Wimbleton Lounge  
**Winston Coulter** - Shoreline  
**Fieldstones** - Green's Lounge  
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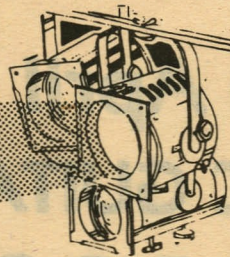
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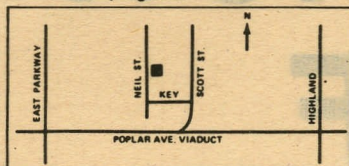


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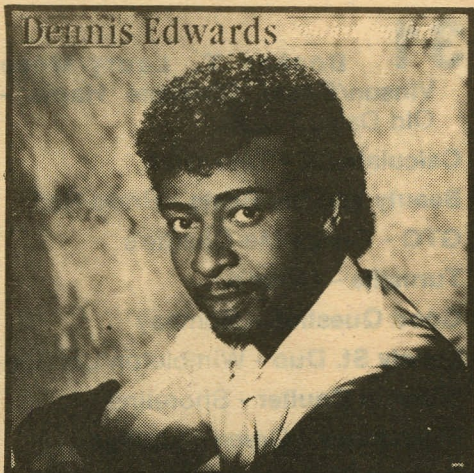
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# RECORD REVIEWS



**DENNIS EDWARDS**  
*Don't Look Any Further*  
(Gordy)  
by Revis Hightower

Twice a Temptation, twice a solo artist, Dennis Edwards is anxious to make a musical mark alone. *Don't Look Any Further* is the name of Mr. Edwards' first LP, and also the title of his hot new single. Always strong in voice, daring Dennis duets with vocalist Siedah Garrett on the hit, showcasing his rough, masculine style. Like its name, "Aphrodisiac" is a hot stimulant illustrating Edward's mastery of the love song. Because of his excellence as a vocalist, especially evident on his reworking of a song that was a hit for Diana Ross, "Let's Go Up." *Don't Look Any Further* is an

excellent album. Powerful opening salvo in what looks to be a fruitful solo outing for Mr. Edwards. ☆



**GATO BARBIERI**  
*Para Los Amigos*  
(Doctor Jazz)  
by John DeCleux

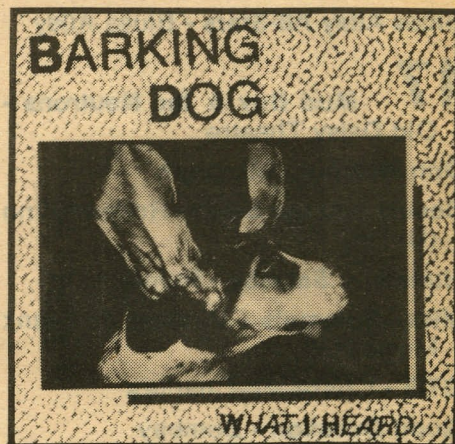
Some labels can be trusted to release quality jazz, album after album; ECM, Concord, and Doctor Jazz are certainly three labels that come to mind. For years these labels gave us albums by the most innovative young players working in the Jazz form. And for years, these releases wallowed in the commercial morass that the "top whatever" charts became during the seventies, more often than not to sink out of sight, the musical equivalent of the proverbial "pearls before the swine."

I have a theory that a period of political conservatism induces a greater number of people to start listening to more experimental, "underground music," forcing even the fast food minds controlling commercial success to take notice. This brings me to the new Gato Barbieri album, *Para Los Amigos*, Doctor Jazz, (W2X39204).

My travels to Central or South America have been limited to Mexico, but I suspect that Barbieri's music captures the flavor of that part of the world in the same way the Metheny/Mays work captures the North American midwest. *Par Los Amigos* (for the friends) is a double album recorded live in concert. My favorite cut is "Brazil" but that's a close call. Every cut on this album contains tremendous energy; after listening to both sides of both records you will probably feel as though you have been to a party in Rio. Gato Barbieri is a fine tenor sax player, but due to the same artistic level as black velvet bull fighters or dogs playing poker. It's a real shame too.

This may not be a great album. It probably isn't. But if you want music to go with a good bottle of Saturday night wine, *Para Los Amigos* is wonderful. ☆

*Want To Know Your Name*" is a mellow track showing Dreamboy's ability to slowjam excellently. Lead vocalist Jeffrey Stanton emotes well throughout the album, as well as playing guitars, mixing and co-producing the album. A good, in places great, album. Recorded on Quincy Jones' Qwest label, maybe the boss can wave his magic wand at the rough spots next time. ☆



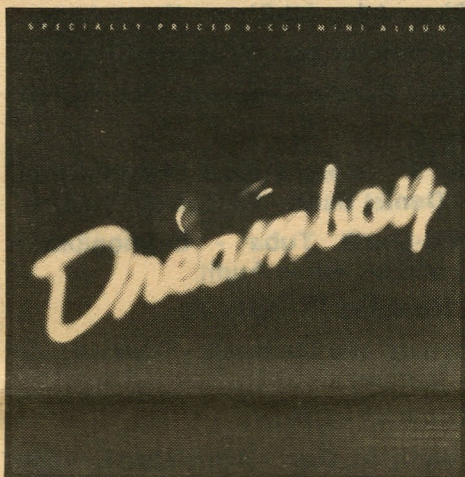
**BARKING DOG**  
*What I Heard*  
(EP)  
by Lisa McGaughran

I love it! Barking Dog has developed the knack of knowing just how to turn a well-sculptured melodic phrase, and quite a few good lyrical phrases, too, in a context that feels at once mysterious and energetic.

There are only four songs here, one of which ("Weird Planet") is a slow-paced instrumental, fairly Ventures-like, with a dual keyboard/guitar melody line, as performed by Keith Tomes and lead singer Davis McCain, followed closely by Deck Reeks' thumping bass.

The EP jumps out to a hot start with the crackling drums of Robert Bruce leading the way in "Once Before," which was recorded at Memphis State University. If this band ever makes it big, "Once Before" would have to be included as a greatest hit because of its simple directness and tasteful use of repetition in the melody. In short, it's a pretty pop song that can survive many playings without becoming dull.

"Selective Service" starts out again with that stinging keyboard-guitar combination forging ahead toward the subject at hand, on this occasion, a discussion of givers of unsolicited advice, the "perceptive detectives of corrective measures," whom the



**DREAMBOY**  
*Dreamboy*  
(Qwest)  
by Revis Hightower

Dreamboy? Sounds especially manufactured for the female sex. The talented five man group's self titled debut album tries to capture the Prince/Time style to lure the teenybopper set. Crazy in places, the begging in "Don't Go," a moody love song that is a big hit, smacks of parody. Intentional? Maybe, because the songs on this EP are more than just hot squeals and deep moans. "Let's Go Out Tonight" is a bouncy Shalamar influenced dance tune. "I



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singer does not trust. Hand claps punctuate the instrumental break, and the song ends quickly, before it's allowed to get old.

"Great Expectations" closes the EP on the same consistently high note with which it began, as the lyrical theme explores the grind of meeting the expectations of others in the every-day struggle to survive. All the songs were written by McCain and Reeks, who also supply the vocals.

Just as many popular bands like REM have trouble getting airplay on large, commercial radio stations, so will Barking Dog's record pose similar format problems for the FM 103's and 100's of this world. Still, it is the highest quality, most marketable, creative, new offering by a local band currently available in town.

If the band puts out a whole album of pop material this good, I for one, would snap it up fast from a store, and I dare say any record company with brains would also see their vast potential. This band has the look (I think they're cuties), the maturity, the creativity, and the melodic hooks to make the grade nationally. No foolin'.



**WHITE ANIMALS**

**Ecstasy**  
(Dread Beat)  
by Lisa McGaughan

As any local Muffy or Bambi will tell you, the White Animals are the guys to go hear when you want, you need, you *must* have an evening of dancing X-tasy. And, "as any fool can plainly see," this album promises to deliver just that, plunging headlong into the infamous Animal Beat with both footsies first.

These guys have been beating the nightclub circuit across the country as Number One Kollege-Kid Faves, from Austin all the way to Boston for the past couples of years, rarely even pausing to take a breather back in their home base of Nashville. Previous albums on their label include *Nashville Babylon* and *Lost Weekend*.

The group's main strengths lie in the strong musicianship of guitarist Rich Parks, the enthusiasm of vocalist Kevin Gray, and the technical prowess of engineer Tim Coates, whose input in the songs is so vital that he is considered a member of the band. Much of the atmosphere behind the songs and band concept stems from the adolescent spirit of 60's British groups like the Beatles and Kinks.

This album contains their strongest efforts so far in moving toward performing more original material, as only the classic "Gloria" is a cover, albeit a very original one.

Both Gray and bassist Steve Boyd are quite adept at handling the vocal demands of their raved-up love songs aimed at college-aged girls. Tongue jumps in cheek in "Gloria," which ends up as a funny song about a girl who knows how to "turn up" Gray's "stereo."

OK, Muffy, it's nothing *really* wonderful, but since you like these Animals so much, you might as well know that you can find them at some local record shops. Songs like "Ecstasy," "You Started Something," "This Girl of Mine," and "Don't Care" will remind you of Utopia's better songs in spirit, with the same emphasis on love relationships.

At least they're giving songwriting a go, and maybe they'll come up with something pretty good in the near future, if they don't burn themselves out on the road first. Echo and techno effects add a nice touch to a polished, unabashedly commercial product.

**SINGLES YOU'VE PROBABLY NEVER HEARD**

by Deborah Camp

Yes, dear friends, we *are* remiss at times; we try our *darndest* to review as many EP's and LP's tossed our way -- what with all those West Coast label execs rushing to their mailboxes each month to find out what's bubbling on the Mississippi -- it's the least we can do. But this single situation's getting totally out of hand.

Now, here's a batch of 45's, some are dated, I don't deny it, but in order to clear some space for even *more* new Memphis releases, we're gonna present up a little platter of picks many of you will want to hear for yourselves.

Oh, one more thing. We're getting *dangerously* organized here at the *Memphis Star*. Loosely translated, that means you can safely send in your EP's, Singles, and Albums for review. *Don't* be shy. We may not crank up the stereo the *minute* we get it, but it *won't* sink into that black hole our illustrious publisher jokingly refers to as an office, never to be seen again.

I promise.

**BILL BUDDENBERG, JR.**

Follow the Sun to California  
I Love Music  
(Shine Records)

Who the heck *is* this guy and where the hell has he been hiding out? These

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two songs are sung with *real* country feeling. And Buddenberg has just the right voice for these selections, too. I don't like the title "I Love Music" much, though. Too simplistic. Let's hear some more from this guy. Does anybody out there know anything about him? ☆

**CRAIG KELLER**

You Got Me on the Run  
Ramblin' Cowboy Music Man  
(Sur)

This is by far the best single in the bunch. And *this* you already *are* hearing on the airways. This good-looking, tractor driving basketball star's record entered at the #93 position on the *Cashbox* charts, and there's no doubt that Keller will move right up in weeks to come.

"You Got me on the Run" is a lively Keith Sykes tune; it's a fun, toe-tapping song with just enough swing and strut to make you want to immediately listen to it again. "Ramblin' Cowboy Music Man" is a sort of signature song for the lanky, soft-spoken Keller. Written on a tractor, this number reminds me of a young Elvis or Jerry Lee. This one you've got to hear. ☆

**BAS CLAS**

Physical World  
Serfin' USA  
(Serfdom Records)

My mama always told me if you can't say anything nice, say nothing at all. "Nothing at all." ☆

**TOM HACKENBERGER**

Somebody's Got To Do It  
Cat's in the Drain  
(TMH Records)

Now *this* one's brand new and reminds me a lot, both lyrically and musically, of a Gilbert and Sullivan opera score. That's to say, the lyrics are witty, sarcastic, and fun. Most people know Tom as that handsome, impeccable piano player who graces such spots as Bombay Bicycle Club. But this release reveals a studious attempt to market his considerable talent. Now let's just hope it gets on the air. ☆

**BILL LUSK & HIS SHUCK & JIVE REVUE**


Where You Want Me  
Straight and Narrow Line  
(Rocken Rhythm Records)

These two tunes feature superb instrumentation, and Lusk's high, though at times slightly strained vocals. "Where You Want Me" has a gospel-like quality while "Straight and Narrow Line" is an upbeat boogie tune, full of toe-tapping good cheer. Well done, Bill. ☆

**LITTLE APPLEWHITE**

That Ain't Right  
Hand Me Down My Shotgun  
(High Water)

On these two numbers, Applewhite is accompanied by the Fieldstones. If you've ever heard any of the blues recordings on High Water, then you already know the quality of the artists. This is no exception. Gutsy, hard-hitting, low-down blues. ☆



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**THE GOLDEN BATS**

**What Went Wrong  
You Can't Love Me  
For You  
Call Cathie  
(Wasp Records)**

I was almost afraid to play this one. The cover puts these Virginia boys in one of those shiny black on yellow affairs generally reserved for those apocalyptic self-published books on strange and indecent religions. But, lo and behold, here we have four little ditties on a single sized disc with tunes ranging from a good, scratchy rockabilly cut ("Call Cathie") to a terrible, off-key, yowling piece called "What Went Wrong." Obviously, everything. It's ok, but *not* great. ☆

**SAMMY LEWIS**

**You Lied To Me, Baby  
Somebody Stole My Love  
(8th Street)**

More good blues. Correction, more *great* blues. This four star single is a killer. Both cuts feature a fine harmonica accompaniment, complementing Lewis' strong, rough-edged vocals. If this guy is playing in town anywhere, check your piece in at the door, and prepare to get *down*. ☆

**FIRST FAMILY**

**Slow Month  
The First Family  
(Score Records)**

I hate to say it, but First Family need to find themselves a *real* first. This single suffers from an acute attack of cliché, and I think we've already heard "Slow Motion" on the

radio, only it had another title. The bass is quite good, though, on both numbers. ☆

**SHANA LYNETT**

**Mr. Russian, Please Don't Shoot  
Down Santa's Sleigh  
Angel in the Snow  
Hey, Mister Santa Clause  
Getting Ready for Santa**

Yes, yes, I *know*. Christmas has come and gone. I *told* you we were slow, didn't I? This record was *another* one I was hesitant to pick up. There's just something about a picture of a little nine-year-old girl in a cowboy hat that, well, *you* know, my interest wasn't exactly elevated.

Anyway, I finally summoned the courage to listen to the song about Russians shooting Santa Clause, and guess what? You'll never believe it. This song, in all sincerity, really, *really sucks*. But, the child has got a voice that's a cross between a diminutive Dolly Parton and all four of the Lennon Sisters.

Get some new material, honey. It'll give you more credibility. ☆

**ROY MALONE**

**I've Got Something For The Ladies  
Keep On Dancin'  
(CBS Records)**

Whatever Mr. Malone has for the ladies he'd better save unless he's gonna show 'em something on the flip side. "Keep On Dancin'" is a nicely done dance number, but unfortunately neither song has enough substance to do justice to Roy Malone's fine voice. ☆

**HEZEKIAH AND THE HOUSE  
ROCKERS**

**Do Your Thing  
Low Down Dirty Shame  
(High Water)**

This is yet *another* authentic, gut grabbing blues group, and these guys ain't called house rockers for nothin'. Both tunes reflect a *real* down home delta style, captured flawlessly by Memphis State's High Water engineers. A real treat. ☆

**RAYMOND GRIGGS AND  
VELVET**

**Come On Down  
Wish  
(Equinox)**

These country pop ballads present nice harmonies but little imagination. "Wish" should be Side A and should certainly have a grabbier title. The vocals are good enough; I just think Griggs and Velvet need something a little meatier to get into.

**ROBERT POTTS**

**Down Home Blues  
Stranger in My Home  
(High Water)**

Yes, this is the same "Down Home Blues" recorded by master bluesman Z.Z. Hill, but personally I like this one better, and I *am* a Z.Z. fan. Potts just sings it with more conviction, more punch. And the harmonica on these cuts is outstanding. Potts should be out there waving a red flag or something. If he can get noticed, maybe he can get going. ☆

**CINDY FARR**

**The Letter  
I'm Cookin'  
(Pigicorn)**

Here's another remake of a formerly popular song. Farr has got a fantastic voice and she holds back nothing in her delivery of "The Letter." The flip side is a bluesy teasing tune called "I'm Cookin'." And she's not kidding. She *really* is.

Dear Tequila Sheila:

You really goofed in your answer to your own trivia question about Elvis last month. I still don't believe Elvis wrote any songs. His name was added to the labels of those few singles you mentioned as a then current "condition for release" of the songs. So there! Nyaah, nyah, nyah, nyaah, nyah.

Cordially,  
Nashville Music Expert

Dear N.M.E.:

*If you're right, you really got me... you really got me... you really got me... so I don't know what I'm doin'... now. Personally, I think you ain't nothin' but a hound dog.*

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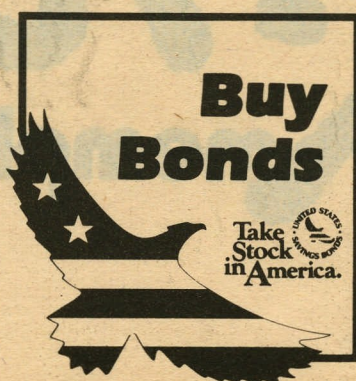
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