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Memphis Star

THE VOICE OF MEMPHIS MUSIC



Inside: Trigger and the Thrill Kings,
Sid Selvidge, Lionel Richie, Mary
Jane Collins, and much, much,
more!!

X A V I O N

JUNE, 1984

Vol. III, No. 12

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The Devil Made Him Do It



by Deborah Camp

Remember that song . . . "Call me irresponsible, call me unreliable, it's so undeniably true." I heard recently that gospel singer Al Green was considering that old standard for his alleged upcoming album, *I Lies Again*. Insiders report that the LP will also include such familiar hits as "Look At The Things I Can Get Away With," "Jesus is Coming (But I'll Probably Be Out Of Town)," "Let's Not Get Together," and "Precious Little Soul."

I'll bet our readers haven't heard either that Rev. Green has been nominated for a new award. Ironically, this accolade has long been associated with country musician George Jones, but this year the expected winner of the coveted Ima NoShow Award is Al Green.

Ima NoShow, you will recall, was that august and venerated fat lady of the opera who, in 1937, achieved the remarkable feat of having successfully tricked some 1,386 journalists into wasting an amazing 68,148 person hours, missing approximately 12,084 important meetings, and driving more than 512,297 miles; all the in the fruitless pursuit of interviewing her Wise Ass.

In 1938, 682 of those writers quit their profession; of those, 72 went into the ministry. (Today, one still preaches at the Church of the Presumptuous Assumption right here in Memphis.) Countless other writers switched their emphasis from "exciting and interesting public figures" to work quietly among farm machinery and high tech equipment.

In 1952, there began a campaign to lure more journalists back into the music industry. Because of the unreliability and insensitivity dealt to these hardworking scribes, most writers simply gave up writing about fatuous farts. Things finally began to change. Folks wised up when it dawned dully upon them: if we are nasty and do not show up for scheduled appointments, then some writers/publicists will say to themselves, 'I need this like two flat tires.'

It is encouraging to know that today most Memphis celebrities are nice, down-to-earth people.

However, the distinguished Ima NoShow award must still be presented yearly to those rarified types who get a kick out of jacking people around.

The envelope, please. And the winner, oops, I mean *loser* is . . . Mr. Al Green.

Now, I'm positive that *I* would never call anyone a lying old goat. Now that we've got *that* out of the way, let me ask you intelligent readers a simple question. Which would you prefer? Someone who promises you something and never comes through? Or someone who tells you on the front end: *no, nien, non, no way*. Which frees one to move on to something else.

It should take no Einstein to figure out that the *Memphis star* was had by Mr. Green. Yeah, we bent right over. And I'm not talking about back bends.

What was originally going to be this month's cover story turned instead into a horror story. A technicolor nightmare that featured a relentless cataclysm of broken appointments and no shows. It was complete with a crocodile of female office workers who allegedly communicated regularly with Mr. Green through soothsayers and ouija boards. (Just kidding, ladies, I know you tried.)

I must admit though, I had this terrible faith and glacial fear that something like this might happen. (I had, after all, been tracking this story for quite a while.) But in my aching desire to present an interesting, up-to-date piece on the fascinating Mr. Green for y'all, I could not bring myself to believe that 24 hours before press time, Al would have left us high and dry. No interview, no story, no cover, no compassion. No *nothing*. (Mind you, this follows a good eighteen months, off and on, of being put on hold, told to call back, blah, blah, you get the picture. But when the Rev. himself scheduled and broke appointments one after the other *knowing* the trouble it would cause us if he didn't come through . . . it could give you a hangover without drinking!)

More amazing than Green's inability to juggle an appointment

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calendar is the cadre of nincompo he has surrounding him. Last y when this vista into frustration began, it was a former insura hawker-cum-PR-flunkie repr senting his interests. In all fairne this man probably performed more intelligently than anyone had a right to expect in his position. At times he would mumble distractedly about how good ol' Al *wanted* us to do a story on him

But listen, Al's got this *other* sidekick that makes both Al and his former PR guy look as dependabl and trustworthy as the IRS. Th fellow, who we'll just call Jelly Brains, elevates flakiness from an ar form to a science. The only time I actually talked to Al eyeball-to-eyeball, the first thing he said about this guy was: "If you see Jelly Brains, tell him First Tennessee is looking for him."

cont. on Page 4.

Al Green from page 3.

Normally, I would not write such a gossipy, rambling diatribe about one undependable preacher and the unenviable trials and tribulations of journalism. Tonight, however, as the eleventh hour approaches, I am taking no prisoners. Because of Mr. Green's erring, ummming, and head scratching, the *Memphis Star* will be out several days late. As a result, we've had to give money back to some advertisers who depended upon us being out on time. Know what that translates to? Money. We lost money because of that old geezer.

And, on the tragic, more personal level, I cannot rest until I let it be known that I wasted an incredible amount of time phone calling, waiting for calls, driving to scheduled appointments only to be greeted with: "No, we haven't seen or heard from Mr. Green since early yesterday." Swell. For me, that meant missing important meetings, cancelling and rescheduling appointments, not attending a

certain family celebration, and, oh horrors, missing out on the biggest, most sumptuous lobster dinner you ever saw. I really hated that.

In perspective, our misfortunes are small compared to the greater problems of the world. In this case, I wish only to make one final point. A writer's craft is every bit as creative, frustrating, and sometimes rewarding as that of a musician. It is every bit as important also. A musician may be extraordinary but only through communication does one's talents reach a wider audience. Writers are a part of that communication. Working together instead of at variance sure would make this ol' world communicate a heck of a lot better.

Perhaps Mr. Green considers himself above the piddling interests of a little struggling publication like the *Memphis Star*. Too bad. Remembering the struggle of getting ahead makes the aroma of success that much sweeter.

The way I see it, Mr. Green owes me a lobster.

Marketing Research & Recording Demos

by Joe Dixon

"I think you've got a good band, the production's very professional, but I just don't hear the song." That has got to be the most popular cliché used by A&R directors in the record business today. I've heard it no less times than there are stars in the universe. You would think that most people would throw up their hands in disgust and say "to hell with this." I refused to be intimidated. I instead postponed submitting my product further to the record companies and chose to ask those involved with radio about it. I wanted to hear what AOR's, CHR's (top 40), urban and adult contemporary stations would have to say about the music of the recording/performing act Secrets (produced by New Hope Enterprises). A marketing study was designed for this purpose and the following description is provided so that it may be useful in developing your product as an artist, producer, or production company.

The study consists of four sections: 1) A cover letter which briefly explains what the purpose of the study is and the criterion for the material enclosed. Examples being: a) the strength of the song, b) the performance by the artist, and c) the quality of the recording. Also included was a sentence stating that any favorable response would not obligate the station to play that song. 2) A survey form which provided the following: a) the station's call letters and city, target audience (demographics), format, the respondent's name and title and the radio station's ranking. The station ranking indicated whether the station exerted a strong local, regional or national influence. b) the airplay potential of the songs including the most memorable song and its audience appeal. c) the personal comments from those music and program directors who wished to. 3) A stereo cassette containing the songs to be surveyed. 4) A self-addressed stamped envelope.

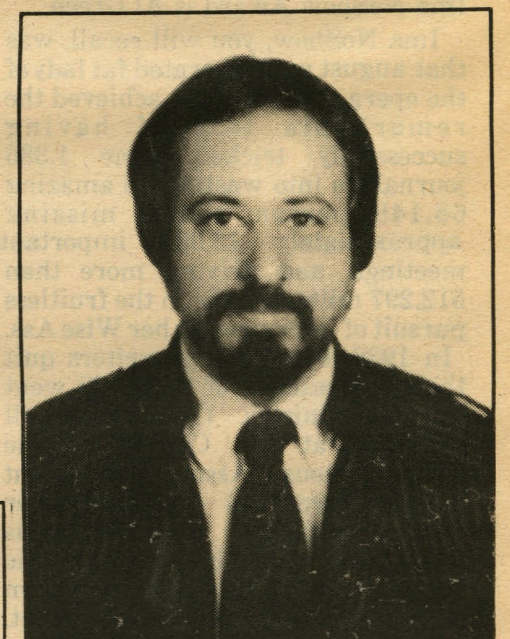
A one-on-one contact has to be made to either the program or music

director of the station the survey is sent to, and this requires more persistence and determination than any other action. After reaching that person, a sales pitch is made, the package is sent, and a follow-up call should be made after two weeks.

Of the 145 studies sent, I received 74 of them back for a 51% response. Of the six songs surveyed, one of them had a 64% "YES" potential for airplay and two others had a 45% "YES" potential.

If there is any validity to the saying that: "Research without action is futile, and action without research is fatal," then one can use this data to determine strengths and areas for development. It can be a guide for yourself or a potential investor in determining the marketing strength of the material if looking for an independent release. Or, it can be used as a tool to submit to record companies. A study in itself is not enough to land a recording contract. There are many factors involved in acquiring that baffling thing called "a record deal." It should, however, demonstrate to anyone that there is a serious commitment to the artists and/or songs that you are working with.

I would never be so presumptuous as to say that a study is the way to instant vinyl, MTV, race horses, and airplanes. It is an excellent means of analysis and a gauge to focus your energies upon when attempting to market a product.



(Joe Dixon is the president of the local NARAS chapter, and works for Media General)

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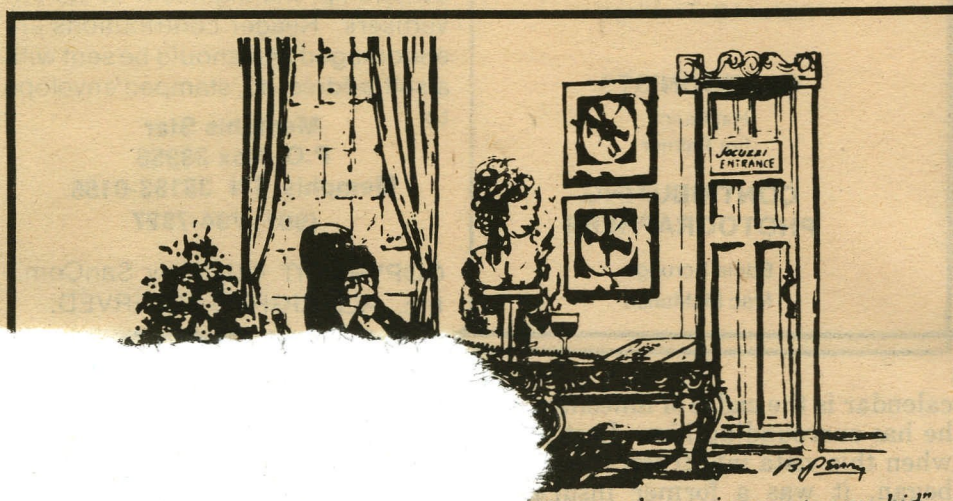
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TRIGGER and the Thrill Kings

by Lisa McLaughran

The Memphis-based Trigger and the Thrill Kings band is sure to cause a stir in Europe in the next few months, with their new EP just released in Europe on the German Zick Zack label, and an upcoming German tour set for this summer. The band was formed late last fall by New York drummer Jim Sclavunos, avant-garde Dutch singer Truus de Groot (Trigger), and Memphis hardcore/rockabilly guitarist Jim Duckworth, who has performed with the Panther Burns and the Gun Club.

Another former Panther Burns member, Sclavunos has also gained a reputation for his primitive jungle beat style as a member of bands like Teenage Jesus & the Jerks and Eight Eyed Spy. Truus de Groot has led a German band called Plus Instruments that released several recordings in Europe. The new EP contains two songs by Plus Instruments and two songs cut by the group last fall while Duckworth was still performing with the Gun Club in Los Angeles.

Included is "Shame," in which Trigger's voice pushes through the "scandalous scene" with a range that varies from strident and haunting to, at times, childlike and plaintive. As a bassist Trigger is more than adequate and her experiment with synthesizer on this cut are interesting. More recently, the band has moved toward a more guitar-based, less-eclectic sound.

The cut "Moanin' Low" is a straight, minor-keyed, rockabilly dance song written about a girl who has been left out in the doghouse too long:

The way you treat me, it's a shame, and I'm to blame; I was your dog, I wagged my tail, you had me tame; I'm always bound to be your hound, this much I know; But I'd rather be your dog than to have to go. Oh-h-h, moanin' low.

Memphis last saw the Thrill Kings perform last December opening for the Modifiers with Eraserhead and Amateur Bwana at the Antenna Club. Since then they have spent thirteen weeks in New York, performing at clubs like Maxwell's, the Peppermint Lounge, Danceteria, and once at Folk City in a country gospel review. For the country show, the band played songs like "John Hardy" with just an acoustic guitar and Trigger's twangy vocals, while Sclavunos provided percussion by thumping a Bible.

In June the band plans to play a date in New York at the Pyramid before leaving for Hamburg to spend two weeks recording an album for the independent What's So Funny About label. A tour of Germany is planned to take place thereafter.

As one of Memphis' present-day representatives of our local musical sound abroad, Duckworth feels his hard-hitting, distorted sound is part of a "school" of Memphis guitar-playing. "It's a forceful approach, sort of impressionistic," he says.

Local musicians prefer this approach to the cleaner guitar sound used in New York bands like the Raybeats. Duckworth says other

musicians falling into this category are Bob Holmes of the Modifiers, a former member of Sara and the Eyes, and of the Individuals. He also points to Alex Chilton, David Catchings of the Modifiers, Monty Raulerson of Neon Wheels, and bassist Mick Cock of Eraserhead (formerly of Cock Rock and the Four Neat Guys) as examples. "Mick Cock is the best new musician to come up in the past couple of years here," he says.

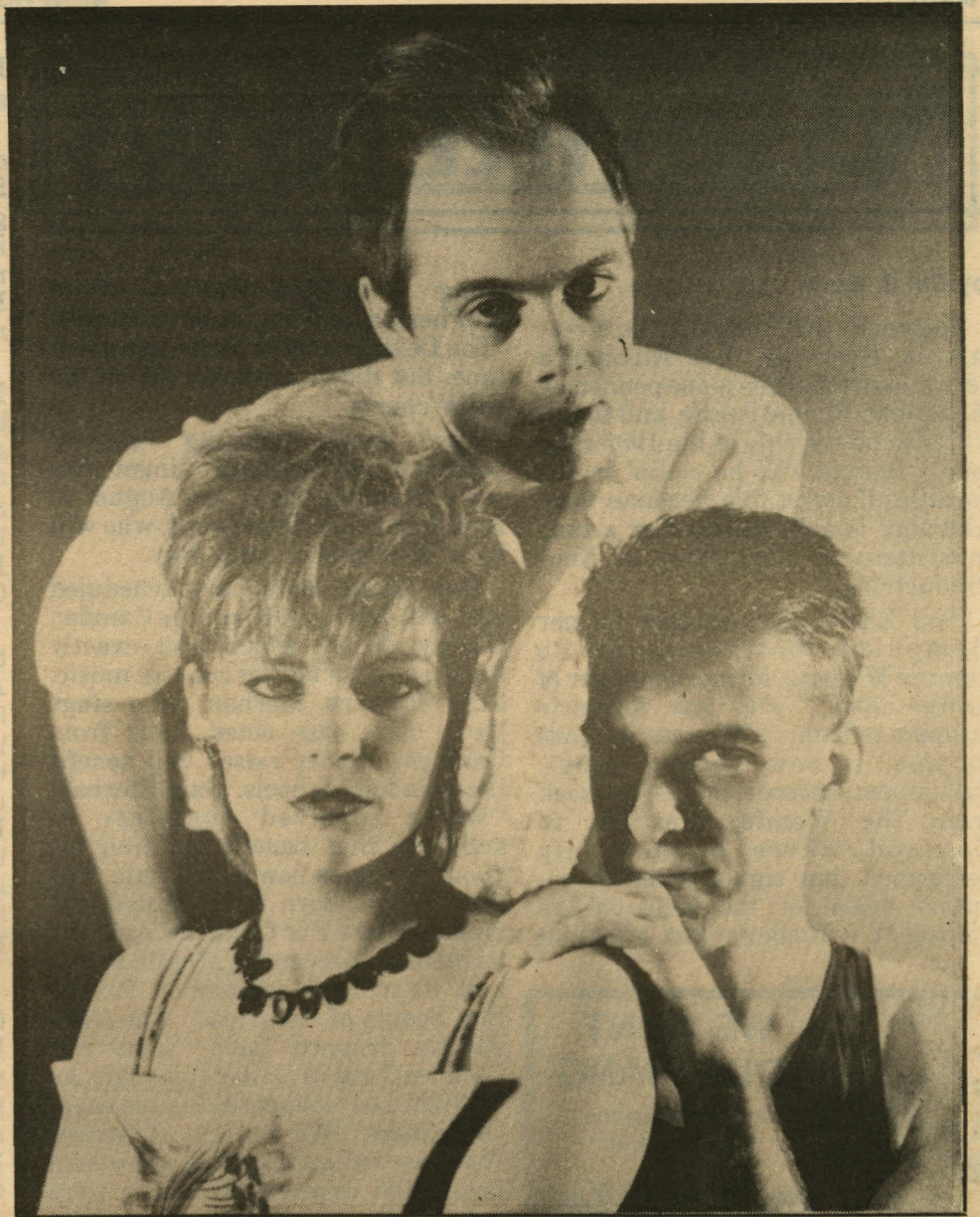
Duckworth also feels very positively about the state of local music here. "Creatively, the Memphis scene has more character than in most other cities," he says. "After spending all last summer in Los Angeles and much of this year in New York, I've just come away feeling like the only thing that's 'better' there is the volume of music. It's not really any more exciting there right now."

Other individuals he cites as being outstanding in Memphis music right now are photographer/promoter Terry Eakin and engineer Doug Easley, who has produced tapes of most of the local underground bands at this home studio. Duckworth presented me with a tape cut there of the band's song, "Possessed," along with various and sundry other songs cut live at New York above, and a rare recording of Sclavunos and him backing Alex Chilton at the Peppermint Lounge in 1981, filled with the distorted Memphis sound that has evolved over the past few years.

A real treat on the tape was a July '83 tape of the Modifiers with Holmes, Catchings, Milford Thompson, Jamie Spencer on drums, and Doug Easley on bass. It would be hard to imagine "Bored Again," "Bust Yer Face," or "Rowena" sounding any more hysterically tortured and energetic than here.

Trigger and the Thrill Kings excel on the tape in renditions of Roy Acuff's "Devil Train," and the hardcore dance rock beat of "I Like Em Dead," "What a Wonderful Night (Horrible)" and "Dead Cat." Bizarre, twisted relationships, glib turns of phrases, a howling Southern twang, distorted guitar, and a driving, naked beat make the Thrill Kings one of our top bands and a potential knockout nationally.

"The Memphis approach to playing has always been a little rougher and less clean than the style in other cities. It's been that way since the '40's, if you compare Sam Phillips' recordings of Howlin' Wolf with the Chess recordings," says Duckworth. "We're just keeping in that tradition."



Truus de Groot (Trigger), Jim Sclavunos, and Jim Duckworth (Memphis).

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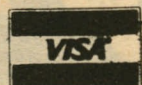
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NASHVILLE NEWS

by Bill E. Burk

The really BIG news is the street talk in Nashville that Alabama's next album title tune is one penned by Memphian Ronnie Scaife, and that it will also be the title of the 1985 road tour. Ronnie will be rollin' in the royalties if street talk becomes fact. Alabama is also considering a tune co-written by Carl Wise at Shoe Productions.

Paul Richey (he's another former Memphian, brother-in-law to Tammy Wynette, former manager of George Jones, who was formerly husband to Tammy Wynette, etc.) has formed a new record label, Parliament Records, and is just back from the Wemley Festival in England where he not only performed, but signed some distribution deals for the label on the Continent. Richey's last effort at

being a vocalist was as Wylie McPherson and he let out a single, "The Devil Inside," which was a great tune, but didn't crack top 50 on the C&W charts.

Tom Jones, enjoying renewed popularity as a country singer, has set a Memphis date for August 3. He'll follow Lee Greenwood, who will be in Memphis in early July.

Oak Ridge Boys have scheduled and will host a 10K run in Camden County, N. J., which isn't exactly known as a hot bed for country music. Still, Richard Sterban, who sings those deep bass notes, hails from Camden. Money raised will benefit the area high schools. Says Sterban: "We've involved ourselves in activities that benefit children for about six years now as a group. The Oak Ridge Boys have hosted the annual 'Stars For Children' concerts to aid in the prevention of child abuse; and we've been spokesmen for the Boy Scouts of America." The Oaks silently dropped their "Stars For Children" gig in Dallas this year. As William Lee Golden said in his usual candidness, "We ran out of favors. We were calling on stars to do us a favor (and appear), then they were calling on us to return the favors (for their own charities). So we're just making a donation in the name of the Oaks this year. Titled the Cooper

River Star Trek, the Camden run is set for 9 a.m. July 14. Y'all come.

The Statler Brothers' 4th of July celebration in their hometown of Staunton, Va., will have Mel Tillis as guest star. The Stats spent three days in Atlanta filming the video for their new single and album, "Atlanta Blue." It's now one of the fastest rising Statler records in history.

Sylvia -- now sporting a new name, Mrs. Tom Rutledge, off stage -- co-hosted the Music City News awards show on TV with the Statlers and the Gatlins. Rutledge, who plays in Sylvia's band, has formerly played lead guitar for Dolly Parton, Donna Fargo, Jim Ed Brown and Helen Cornelius.

Logistics anyone? The night before this year's June Jam in Fort Payne, Ala., Lee Greenwood played in Georgia. At 9 that night, he was due to go on stage in Birmingham for a major concert. And he had already committed to Alabama for the Fort Payne gig. So, Lee's band played borrowed instruments, then, shortly after their last note, hopped into a jet helicopter and chop chopped over to Birmingham.

Speaking of the Gatlins, they got Charlie Vergos to open up the Rendezvous on Monday night -- a closed night -- and they pigged out on ribs at their favorite rib joint the night before their appearance on the Miss Teenage USA TV show at Cook Convention Center. Larry then stayed around Memphis the rest of the week while brothers Steve and Rudy went back to their Maryland Farms homes near Nashville.

Jim Halsey, who represents about anybody who's anybody in country music, has opened a New York office to go with offices already in Tulsa, Nashville and Los Angeles. Halsey was recently elected first American president of the Federation of Internationale des Organisations de Festivals in Cannes, France.

Roy Clark and Mel Tillis to star in a movie together, titled "Uphill All The Way."

Remember we told you a couple of months ago about Mark Gray? Well, he was a finalist as Newcomer of the Year on Academy of Country Music awards show. His singles are flooding the country charts. And his star is rising. Look out Lee Greenwood. Hear those footsteps?

And remember we told you Robert Duvall was planning a movie about Southern evangelical preachers, which would star June Carter Cash? Well, DuVall slipped into Nashville recently and went to non-denominational services with Mrs. Cash to get a feel for his role.

Tammy Wynette, sporting a new hair-do, entertained some 1,000 "guests" behind the walls at Missouri State Penitentiary at Jefferson City. She was made an "honorary convict." Had she done that at Fort Pillow, she could have slipped out and been in Memphis that night.



Tammy Wynette's "new look."

Gary Wolf signed by Mercury/Polygram in Nashville.

Kay Shaw is new publicist at MCA/Nashville. Pamela Lewis is new publicist at RCA/Nashville. Sally Hinkle is new publicist at CBS/Epic Records/Nashville. And the beat goes on...

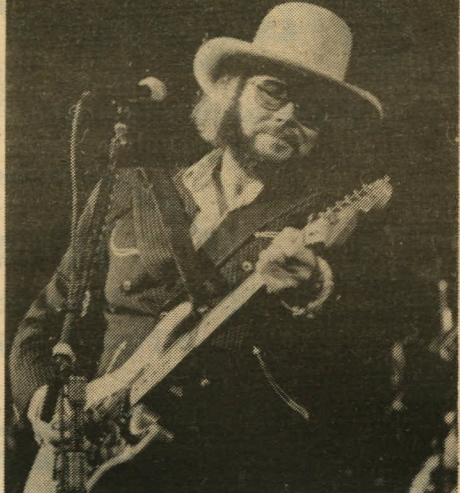
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Lionel Richie



by Bill E. Burk

His name is Lionel Richie. They could easily nickname him "Star." Or "Superstar."

But when Lionel Richie spotted Al Green backstage, he ran and grabbed the Memphis reverend who once ruled soul music as the "Prince of Love" as if he, Richie, were the groupie and Al Green were the superstar.

"Hey, man," Richie says to the smiling Green, "We've got to do something together."

"Fine with me," Green says.

"Let's make it soon," says Richie.

"You name it," says Green.

And that was all before Richie went on stage, following a torrid opener by Tina Turner, the sexy lass whose roots are imbedded in the Brownsville, Tenn., area, but who has smoked 'em at places like Las Vegas, Hollywood and New York.

"Man," says Richie, "Tina walks all

over me on stage. Fact is, I don't know a soul Tina won't walk all over."

The current tour, a stop at 34 cities across the U.S., got underway a night before Memphis at Oral Roberts University in Tulsa.

ORU - cradle of conservatism. It's said ORU does not allow rock acts on stage there. And I guess you could say Tina Turner isn't exactly rock. Anyway, Lionel Richie's contract dictates that Richie has full control over his warm-up acts and some said most of the folks at ORU didn't know Tina Turner was the opener until she raced, near-bare-bosomed in an "Almost" costume, on stage.

And how did the fans at Conservative U react?

"They went wild over her!" said Richie. One can only imagine Brother Oral himself sitting in a private box up in the balcony looking and listening and tapping his toes on the floor.

I first met Richie in August 1978. He was then emerging from The Commodores. "Three Times a Lady" had brought him to the fore and the seeds of his solo act were being planted.

Lionel Richie was humble pie then. Today, after gold records, awards, platinum records and adulation everywhere, Lionel Richie is still the same humble person who makes a backstage visitor feel very special.

"I still keep a home in Tuskegee (Ala.)," he says. "I go back there as much as I can. That's home. Always will be. They still call me Little Richie there. And I like that. That's how I want it to be - always."

And though he is no longer a Commodore up front, he will always be a Commodore at heart. He keeps in touch. One gets the impression if the Commodores ever needed him, just like the Jacksons are now calling on Michael, Lionel would go to their

aid. And without strings.

"I can't get over it," an appreciative Richie is saying after the sold-out Memphis concert in May. "I was just here in October and we sold out and here I am again and not an empty seat. This is really something."

Hours after his last note to the superlative "All Night Long" have been sung, Lionel Richie - despite the urging of his security chief to "let's go" - sits and talks to well-wishers and friends back in his dressing room. "These people are family," he tells Security. And in one respect, by marriage, he's right. Walter Lewis, the Memphis Showboats quarterback, was one of "family" there.

Lewis is a cousin to Richie's lovely wife, Brenda, who is touring with him. They have a long visit and rather shyly pose for photographs for the family album.

Finally, the Richie group loads into the limo and heads back to the hotel. Tomorrow is a day off, to be spent mostly in Memphis. Lionel's having old friends in for a late lunch, but before going to sleep there's one other stop to be made - an after midnight dinner with Metropolitan Opera star Placido Domingo at The Peabody. Lionel had sung with the Met a few weeks earlier and the two had met and become mutual admiration friends. By luck of the draw, their touring paths had crossed in Memphis.

At 5 p.m. the next day, Richie's chartered turbojet Viscount leaves for Houston, Texas, and another sellout and another night of Tina "Walking all over" him.

"I always loved Memphis," said Richie. "I hope to get back here soon just to cool out for a couple of days."

Soon as he said it, he got three invitations to "stay at my house." And there were promises of catfish dinners and hushpuppies.

One gets the feeling Lionel will slip back in soon.



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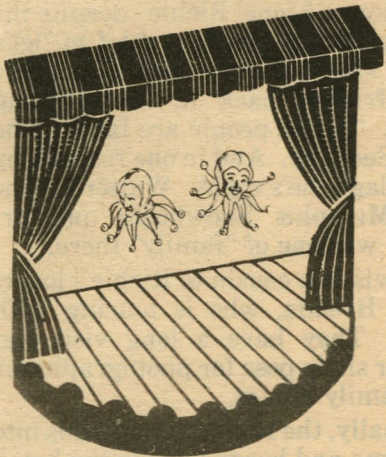
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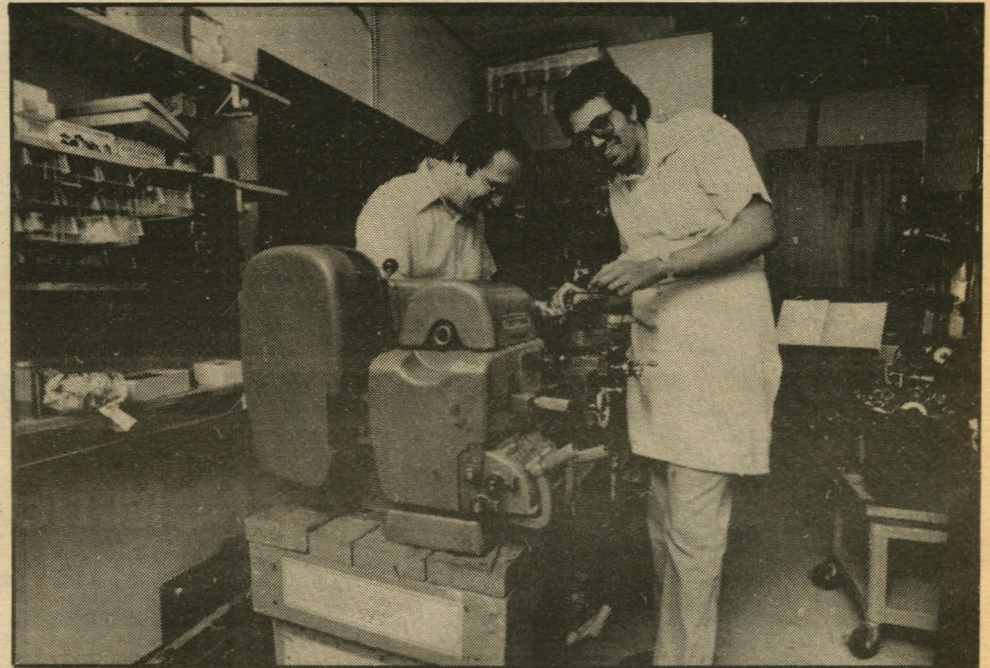


by Jack Abell

If you've been to Garibaldi's Pizza or Kinko's Copies, you've probably walked right past the **Woodwind Clinic** at 3542 Walker. That is, unless you're a woodwind player, in which case you have probably been in for a visit to two of the world's most respected woodwind instrument "doctors," James W. Keyes and Alvin Swiney. Their clientele includes members of many major U.S. orchestra (such as Cleveland, Philadelphia, Los Angeles) as well as lots of university people and other professionals from all over. These folks make the trek to Memphis for the same reason that folks come to visit the **Campbell Orthopedic Clinic** or **St. Jude's Children's Research Hospital**: top quality work not available anywhere else.

Who are these guys and what are they doing in Elvinstown? They are native Memphians who've worked together on woodwinds for about 14 years, and have paid their dues. For Jimmy Keyes, interest in instrument repair began as soon as he started teaching at Southside High School. "The first thing you learn as a band director is that the instruments never work. And then it takes forever to get them fixed." So after his first year of teaching, he apprenticed himself to Ted Talley at the old American Music and worked all summer for free. The next year Al Swiney came to Southside as a student, and they began work together on Saturday mornings, continuing next summer at the Amro Music repair shop. Before long they were doing most of the city school instrument repairs.

By 1974, when Swiney enrolled at Louisiana State University, he already knew as much about instrument repair as most graduating seniors. However, his teacher at LSU, James Geideman, owned a repair business and encourage him to consider it as a career. In preparation, he learned to play all the woodwind instruments, and upon graduating, went to Philadelphia to apprentice with Hans Moennig, undisputed master craftsman of the woodwind world.



Likewise, Keyes travelled up to Ann Arbor, Michigan, over a six-year period to study with Hugh Cooper, a Moennig student, perhaps the greatest authority on bassoon repair. Swiney still remembers vividly his first encounter with Moennig. "This man of 76 years sitting behind the bench all bent over with time and age. I just began to watch what he was doing and it was incredible—the little things he was doing that I never knew could be done! If I asked him 'why,' he was very secretive. For example, if I asked 'Why are you opening the bore of that oboe?', he would say 'My boy, I cannot tell you all of my secrets!' But if I said, 'I understand this repairman in Chicago opens the bore of the oboe,' he would get angry and say 'It is my idea! I did that! I originated that philosophy and I do that to make the D's and E's play in tune!' So I found ways to get at the information."

In addition to all their specialized training, both men are fine performers. Keyes played until recently with the Memphis Symphony, of which Swiney is a current member. "If you're gonna do this stuff right, you have to be a musician first, then a repairman," states the outspoken Mr. Keyes. "It's the results that counts. Anybody can fix instruments, but to really fine tune them, you have to understand the various ways the instruments are played." "It's a science and an art" adds the soft-spoken Mr. Swiney. "You have to be a machinist as well as a musician. What we are doing here is to combine contemporary technology with traditional knowledge and craftsmanship."

Both Keyes and Swiney have spent years at tech schools learning the skills of machinists and tool and die makers; skills which demand such precision tools as their Bridgeport mill which can measure .0005 of an inch! The back rooms of the **Woodwind Clinic** are lined with reamers, drills, cutters, lathes, dial indicators and little metal measuring pieces of all sizes and shapes. There is also a small box full of fine black wood shavings from clarinets and oboes. "Lots of flat notes there," quips Swiney.

"Let me show you how we test the instrument for 'tightness,'" explains Keyes as he sits down in front of an air pressure machine with tubes designed to plug the openings in a bassoon. "Before we tune the instruments, we have to make them well. This is a brand new bassoon worth \$8,000 and it is full of leaks." (The less air that a wind instrument leaks around the keys, posts, pads and through cracks, the better it plays). To prove his point, he put saliva around a metal post screwed into the wood, turned on the machine, and sure enough, little air bubbles appeared. "These represent the upper partials which will be missing from the sound. The sad thing is that every one of these posts leaks; it will take me hours to get this instrument into playing shape. We put the instruments through rigorous tests using our machines, and if they pass, we know they are basically OK." Says Swiney "We've applied some of the newer technology which wasn't available to the old masters, who, without electricity would just blow into the instrument."

cont'd. on next page.

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EDITORIAL

by Lisa McGaughran

I am writing this letter in reaction to an incident that occurred at this year's Beale Street Festival, and it reflects my opinion only, not that of this publication. Though this complaint refers to the first night only, I must say that the second night of the fest was the most exciting show I've ever witnessed in my lifetime. Carl Perkins, Sam and Dave, Roy Orbison, and Rick Nelson all deserved and received standing ovations at the Orpheum.

The first night of the festival, however, began with long sets by the Dog Police, Don McMinn, and the ever-polished and energetic Larry Raspberry. The Memphis Horns played twice, and then a "slight change in the schedule" was made to bring in the Diamonds ahead of Alex Chilton, who was supposed to come on to play a medley of Box Tops hits, something he has not done in over ten years.

"Slight changes" that had the Horns playing more than they were scheduled to play gave the 50's Canadian group, the Diamonds, leeway to play a full thirty minutes to an audience that was bored stiff. This was very strange, considering Mr. Stage Manager suddenly decided it was necessary to cut Chilton's show

short after four songs. (Some talk about "time limitations.") When Chilton hit the stage, girls screamed, the crowd, black and white, started dancing together and cheering, and the band was fantastic.

The Memphis Horns were exciting and excellent, but the Diamonds should not have been allowed to play such a long set if there were "time limitations." It seemed that someone didn't want to let Chilton play. After all, the boring emcees, who continually reintroduced themselves and dragged out unnecessary long introductions for the performers into absurdity, told us that Wilson Pickett was not able to make it to the show. That should have added more time.

The crowd was treated to only four songs by Chilton's band before they pulled out the plug, and one encore, "The Letter," after the audience screamed so long and loud that they couldn't be ignored.

It was evident to me that Chilton probably wouldn't have been invited were it not to play his "golden oldies" tunes, which, by the way, he performed marvelously; however, having granted the festival this request, the least they could have done was let him play there. Heck, it was a wonderful opportunity for

those of us who missed the chance to see the original Box Tops in the 60's. They would never have unplugged him in London.

But that's the way it goes in Memphis sometimes. We never know a good thing til it's gone. And besides, Chilton has done a lot since those seven Top 40 tunes of the mid-60's. He's not doomed, unlike the Diamonds, to play oldies for the rest of his life. Obviously a Memphis soul/rock performer would be more interesting to us than a group who made a career out of copying hits by black bands two weeks after they were released. That's right, I couldn't care less about the Crew Cuts, the Four Lads or any other Canadian "Dick Clark Show" copycat band from the fifties.

I'd rather hear the Tams, the Drifters, Johnnie Taylor, Joe South, Mitch Ryder, Chuck Berry, Rufus Thomas, Roy Orbison and the authentic music, if we must hear Golden Oldies, not copycats. And the Box Tops were authentic innovators. Alex Chilton is still an innovator, whether Mr. Stage Manager recognizes him at the Garden Party, or not. I'm sure if "memories" were all Alex could play, he'd rather "drive a truck," anyway.

I must, however, thank the festival for presenting us with an opportunity to see this reclusive artist, and for the wonderful set that followed by soul men supreme, Sam and Dave. It's a pity this great festival, which drew over 35,000 people, was scheduled to compete with MusicFest, since both are big aids to Memphis' music industry.



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OVERTON PARK

Woodwind Clinic cont. from previous page.

Because of the work of master craftsmen like Moennig, there is a body of knowledge about how fine instruments are constructed, but this knowledge is preciously guarded. Al Swiney points to a blueprint of a bassoon. "These are the dimensions of one of the great instruments Moennig adjusted. We refer to it all the time; in fact, we have it memorized."

"Jimmy, what are the dimensions of an F tone hole?"

"4.3 at the bottom and 4.5 at the top," Jimmy replies with lightening speed.

"The B tone hole?"

"6.8 and 7.1."

"The A tone hole?"

"Depending on which round, it's 9.5 to 10.5 elliptical, 8.3 to 8.4 transverse, and 12.4 to . . ."

WAIT A MINUTE, GUYS, I GET THE IDEA!

Somehow, they've convinced me they know what they are doing, as they have convinced woodwind players throughout the country. Their business continues to thrive, mostly from good word of mouth. They do little advertising, spending their time and effort creating quality services and products, such as a precision reed-making tool for which they have three months of advance orders, even though they raised the price to slow down demand. As the reputation of the Woodwind Clinic continues to grow, they are looking towards a larger shop and more high tech: "There is this Hardinge lathe

that if we had, we could make just about any piece of equipment..."

But not matter how much new equipment they have, the foundation of their business will continue to be the desire for quality musicianship and craftsmanship. Recalls Swiney: "Once I expressed to Mr. Moennig my frustration that no matter how long I studied, I would never be as great as he was. 'I've had the best musicians in the world to play my instruments,' responded Moennig, 'But I want to tell you something about your ability to duplicate my work. You could spend 40 years of your life here just watching and one day you will wake up and realize that experience is the greatest teacher of all. No one can teach you better.'" And nobody knows that better than the master craftsmen at the Woodwind Clinic.

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MEMPHIS PERSONALITY PROFILES

Sid Selvidge

by Lisa McGaughran

Since 1961, when Sid Selvidge moved to Memphis to attend Southwestern College, he's been playing acoustic blues and folk songs here to an appreciative audience. His Peabody recording label, founded in 1975, has released important albums of exciting area musicians, though barely surviving the brutal struggle

faced by every independent company.

Born in Greenville, Mississippi, Selvidge studied blues artists in the Delta for several years as a youngster before moving to Memphis to attend Southwestern College. After meeting up with a banjo picker named Horace Hull, the duo began playing folk-bluegrass concerts at area colleges such as Ole Miss.

Selvidge was hooked by the music industry from those days on, and he fervently began attacking the blues art form as an acoustic guitarist, learning bottleneck styles from the late Furry Lewis, a longtime friend. Though attaining a degree in anthropology in 1965 and going on to Washington University for a master's degree immediately afterward, he'd found his home and his occupation independent of his college studies. He has sometimes sidelined as a teacher at Southwestern College, but his true love has always been music.

During the blues revival in Memphis in the 1960's, Selvidge began meeting many of the friends who would join him a decade later to form the legendary Mudboy and the Neutrons band. Rebellious musi-



cians from all over the Mid-South were gathering at night spots like the Market Theatre and the Bitter Lemon during this period, to create authentic Southern music, blues and rockabilly, that was being lost in the placid trends dominating the airwaves.

Jim Dickinson was an important artist in the blues revival period, who later became a key figure in the Mudboy band and serves as producer on most of Selvidge's recording projects today. Selvidge himself often performed solo at the many local blues festivals in the late 60's, usually scheduled just before Furry Lewis, playing bottleneck guitar or sometimes just an acapella field song, like "Boll Weevil."

During that period his first album, *Portrait*, appeared on the local Enterprise label, consisting mostly of songs written by area producer Don Nix. In the mid 70's, the rebellious Mudboy group formed. The group performed rarely and hardly ever practiced because all the members were primarily solo artists or members of other bands, but the band has continued to make appearances since that first Halloween show, and has attained a cult status among jug band, rockabilly, and R&B aficionados.

Members include Selvidge on acoustic guitar and vocals, Dickinson on piano, acoustic guitar and electric guitar, Lee Baker (member of Enterprise Record's psychedelic band, Moloch) on lead guitar, and Jimmy Crosswaith on washboard. Legendary sideman Tommy McClure was the original bass player for the group, although Michael Jones has filled in on bass in recent shows.

"The band has played on the road only once, in Jonesboro, Arkansas, a couple of years ago," says Selvidge. "We had our same kind of Mudboy
cont'd. on next page.

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24 TRACK

Sid Selvidge from previous page.

crowd waiting for us there, too, which is a strange crowd, indeed." Selvidge affirms that there is a "culturally warped" potential Mudboycrowd in "every city in the world, probably."

Selvidge's career as record label owner began in 1975 when the owners of the Osiris label that had commissioned him to record an album suddenly pulled out of the record business.

"Mine had already gone to be pressed, so there I was, left with a lot of albums. I incorporated the company, copyrighted the name, and I had my own label," says Selvidge.

The solo effort, titled *The Cold of the Morning*, contained several traditional blues and folk tunes, as well as a couple of his own compositions, namely "Wished I Had a Dime" and a yodeller called "The Outlaw." Peabody records have a trademark flying duck on the label, and many of the cover photos are shot by area artist Bill Eggleston.

Other recordings on the label have included Cybil Shepherd's *Vanilla* album, backed by the magnificent orchestration of Fred Ford and Phineas Newborn, Jr., a record by the group Crawpatch, and a beautiful acoustic guitar instrumental album by Gimmer Nicholson.

Probably the greatest triumph for the label was Alex Chilton's *Like Flies on Sherbert*, which anticipated much of the new wave and rockabilly styles popular currently. The album is temporarily out of print, partly because of the undercapitalized financial situation of the label, and because of its expensive color cover, but could be released again in the future with a black and white cover. It is considered by many to be Chilton's finest album because he was given more latitude to produce himself than in most other projects.

"I have a lot of respect for Alex as a guitarist and as a person. He's one of our best international artists," says Selvidge. "I'm really proud of that album."

The latest album on Peabody, Selvidge's own *Waiting For a Train*, is Selvidge's most accessible record feat, with an original, "Torture and Pain," that I feel is a world class song that could sell well on the pop market, should some well-known artist choose to record it. The problem is that Selvidge performs it so well on the album that very little could be improved by another artist's rendition.

Another prize on the album is his version of Allen Toussaint's "Wrong Number," a humorous folk song written by the New Orleans R&B artist Selvidge considers "a direct artistic descendant of Professor Longhair."

Sid Selvidge continues to add new blues and folk songs to his olo act at The North End, a new club located at Main and Jackson, working toward another album's worth of material that he might be able to record in the next few months. He plans to record "in a string band style, like Django Reinhardt's and the Hot Five's music." He says it is hard to find musicians who can play that style well, however.

Current live sets generally include songs by Furry Lewis, Fred McDowell, Big Joe Williams, Frank Stokes, Tim Hardin, Bo Diddley, and an occasional Nashville writer, like Rodney Crowell and Bill Caswell.

As for the Memphis club scene he has been so long a part of, Selvidge says, "There are plenty of musicians here eking out a living, even though there are fewer clubs than before. Memphis may not have a strong recording industry any more, but it is a creative town."

"Towns like L.A., New York, and Nashville have the industry sewed up, but the new music will never come from there. It comes from towns like Memphis, Detroit, and New Orleans - then somebody in a place like Nashville will hear it and find a way to make a buck out of it."

"They are not innovative towns, except within the structure that is popular, though their musicians are the finest in the world. In my recent trips to Nashville, I went to some demo studios to hear what the current trends are, and do you know what I heard?"

"Everybody over there is trying to do a sanitized new version of the Memphis Horns!"



RADIO WAVES

by Deborah Camp

Rock 103's Great Memphis Laugh Off was such a huge success last month that Rock 103 began a new amateur comedy competition at Jeffrey's Comedy Club. Running alternate Wednesday nights, Rock 103 is awarding weekly winners with \$50 cash, dinner for two at Jeffrey's Seafood and Oyster Bar, and a chance to open for professional stand-up comedians at Jeffrey's Comedy Club. Each weekly winner will be entered into the finals which will take place in September and be eligible to compete for \$500 cash. Interested contestants may sign up at Jeffrey's Comedy Club.

Rock 103 recently introduced a new music feature called "Rate at Eight." This is an expansion of Rock 103's "Fresh Trax" which previously ran every Monday evening. Music Director Tom Stein features new music from Memphis musicians, as well as from around the world, five nights a week, Monday through Friday, at 8:00 p.m. Listeners are invited to call Stein with their rating of the new music.

WHRK/WKDJ Radio Rangers are back on the ball field. Last month the Rangers beat WPTY. Call Toni Bell at the station if your team would like to challenge the Rangers. WHRK is still offering their "Lucky K Kard" to listeners and are giving away such prizes as color TVs, Sony Walkmans, microwave ovens and other goodies. The grand prize is a 1984 Limited Edition Family Gold Regal Olds and will be given away sometime this summer.

If you think all the outdoor live music ended with MusicFest, think again 'cuz June 9 is the date of WLOK's annual Stone Soul Picnic. Like last year, it will be held at the riverside Martin Luther King Park. The 1 1/2 mile Fun Run will start at 9am with live music beginning at 11 am. This year featured artists will include the Rev. Al Green, Shirley Ceaser, the Williams Brothers, Leon

Patillo (former lead singer with Santana), Sky Peace, U-Turn and J.J. Daniels. Rain date is June 16.

Last month's Community Concert sponsored by Magic 101 on Beale Street was a tremendous success drawing over 30,000 people. This month Magic 101 begins their Memphis Area Talent Search for performers. Producers from Philadelphia, etc. will be on hand June 2, 6 pm at 380 Beale to review the talents of Memphians. Call the station for more details.

June 23 and 24 WDIA will present the Salem Festival downtown at Tom Lee Park.

(Editor's Note: Starting with the July issue, the only radio information reported in this column will be from press releases sent to us from the stations, or from radio staff who may contact us at 794-7827 or 526-6666.)

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OFF THE LABEL

Compleat Records, in Nashville recently announced the signing of Kim and Karmen to Compleat's country music division. Kim and Karmen, daughters of Harold Reid of the Statler Brothers, have been singing and writing together professionally since 1980.

Recently, Kim and Karmen recorded several of their self-composed songs at Young 'Un Sound Studios in Nashville. Their producer, Jerry Kennedy, who also produces the Statler Brothers, stated "I've known Kim and Karmen personally for many years and I'm happy to be working with them professionally. They have an honest harmony that only emerges from a family blend."

Growing up among the Statler Brothers, the sisters are completely at ease in the music industry. The older of the duet, Kim, formed her own band, "Kim Reid and The Class of '79" when she was just 16 years old. At 17, her first published song, "Who Am I To Say" went #1 for The Statler Brothers.

Kim and Karmen will have their first Compleat single released this month.

With the release of "Angel In

Disguise," RCA artist Earl Thomas Conley is aiming for his fourth number one in a row from his current LP, *Don't Make It Easy For Me*. Songs which have already reached the vaunted number one spot from this album are: "Don't Make It Easy For Me," "Holding Her And Loving You," and "Your Love's On The Line."

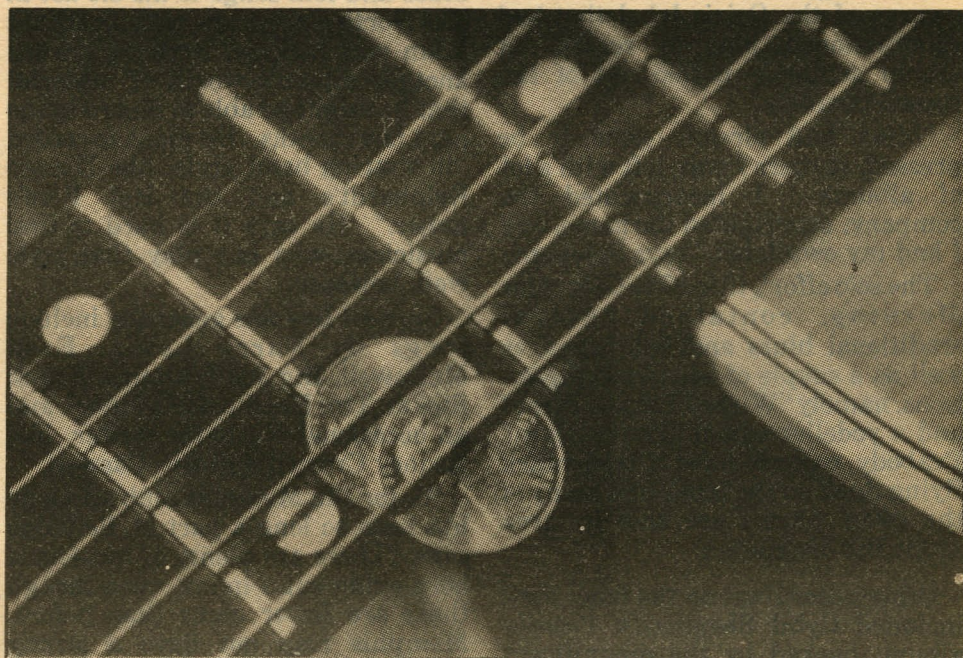
Off the strength of these single releases, the album, his third for RCA, has remained among the top ten best-sellers in the country for the past seven months.

Pasha/CBS recording group, Kick Axe, released its debut album entitled *Vices*, Pasha President, Spencer Proffer recently announced. The Canadian-based band is a personal discovery of Proffer's, having found them in an Edmonton, Alberta club.

Kick Axe, currently on tour in Canada, plans to support *Vices'* U.S. release with a tour set to kick off this summer, and is preparing an innovative video project together with Proffer.

Capitol recording artist Mel McDaniel and RCA recording artist David Wills were among the first artists invited to host their own specials on The Nashville Network's new half-hour show, "New Country." The Bayron Binkley produced show, which is taped at Opryland's "Stage Door Lounge," will feature both old and new material from recording artists' latest albums. Both shows were aired last month.

Marshmallow Fingers And First Guitars



by Richard D. Trentlage

In choosing a first guitar for yourself or a youngster, you want "easy action" to be the prime consideration. Guitar "action" has to do with how much effort is required to push each string down to make it touch the fingerboard immediately behind each of the metal frets. True, callouses will form on a beginner's fingertips after a time, but in the beginning, each fingertip will be soft as a marshmallow. And there is no balm whatever in chanting "no pain, no gain"; if the pain is too severe, the most avid novice will soon become a dropout.

To get "easy action," you have to spend some money; sad but true, it is not to be found these days in guitars which sell for much less than \$200, not including a case. Nor is there any guarantee that "easy action" will always be found in guitars costing more than \$200!

A simple test for "easy action" potential is this: Ask your guitar dealer to tune your prospective guitar to concert pitch, medium gauge strings. Lay the guitar flat, and see if there is more than a two-pennies thick space between the top surface of the 12th fret and the 6th (thickest) string. Your two-penny

stack should just barely fit; if the available space is more than two pennies, the action will be less than "easy"; if the available space is less than two pennies, the guitar will probably have "buzzing" problems galore.

Having tested for "easy action," the next item to check is "trueness" in the neck. Is it bowed/warped/twisted or straight? Just lay an 18" ruler on the frets and eyeball the bottom edge of the ruler; it should touch every fret from one end of the ruler to the other.

Once you have found a guitar with easy action and a straight neck, ask your salesperson to play it for you. Listen for good, deep bass tone; bottom-end is harder to find than treble tones. Also listen closely for "buzzing" sounds on all strings, all frets; even a little buzz will be extremely irritating and will probably not be eliminated by any kind of dealer adjustments to neck or bridge, nor changing to a different gauge set of strings.

Invest in a case (not a bag) and keep your guitar in it every moment that you are not playing; a guitar can be destroyed in more ways than we have room to list here, when left lying around out of its case. Also invest in a wide, comfortable, inexpensive shoulder strap; it will help keep your guitar in good playing position whether you are standing or sitting.

Rank beginners should not attempt tuning their own; better to leave it to a teacher, dealer or experienced guitarist-friend, thus avoiding multiple broken strings due to over-tightening.

If you are a southpaw do not invest in a left-handed guitar (yes, there are such things). As a novice guitarist, both of your hands have much to learn, but your left hand has the biggest job to tackle. Hence, you will actually be ahead of the game as a "lefty" learning to play on a "righty" (regular) guitar. And chances are, your southpaw fingertips will be tougher than marshmallows right from the start!

(Richard D. Trentlage has been a professional guitar player and teacher for 30 years).

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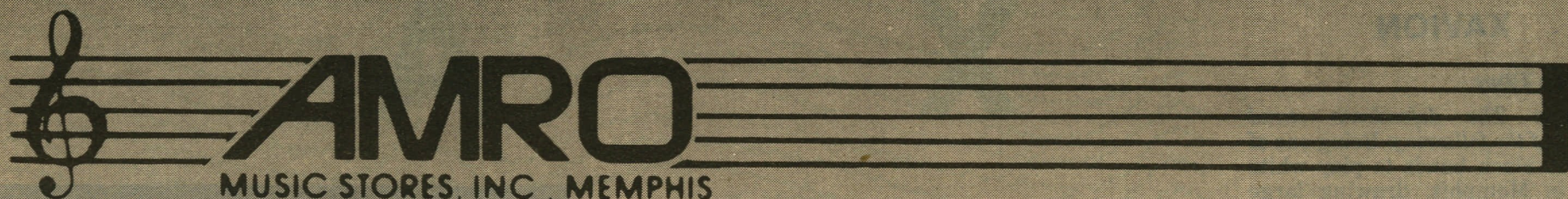
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XAVION

by Karen Tilley

Charge: The defendants stand accused of the following: Being one of the first black bands to play white clubs in Memphis; drawing large enthusiastic crowds everywhere they've played, and now landing a five-year contract with Mirage records distributed by Altantic. Verdict: Guilty.

We're talking energy people. We're talking about none other than Xavion. These guys are an all-black band that in a period of less than two years have managed to pull off what other bands sometimes spend an eternity doing. They have been playing the college/club circuit in Tennessee, Texas, Oklahoma and other states for the last two years performing mostly cover material. Now, however, they have cut an album of original material at Ardent's; it was mixed in New York, and it will be released in the next two months. It was produced by Chris Alge, who produced Shannon's "Let the Music Play."

Xavion is comprised of Derwin Adams - keyboards, Slugger Tucker - drums, Dexter Haygood - vocals, John Wood - keyboards, Skip Johnson - bass, and Kevin Wilkins - guitar. After the release of the album, the band will spend the summer touring in New England playing colleges, clubs and small bars. In the fall they hope to do a major tour opening for such groups as Duran Duran and Hall and Oates.

What Xavion is attempting to do will be unprecedented with one exception. No other all black band other than the Bus Boys has successfully marketed their material in the AOR vein. This band has rock and roll at their core, gut, heart, and other extremities. We're talking high energy kick-out rock and roll. As Dexter Haygood, lead vocalist states, "All of us have rock background. We like a heavy sound. What we decided to do was put the rock sound into the R&B movement." He cites the Rolling Stones, Led Zeppelin, and Prince as being major influences.

In live performances, these influences are very obvious. After viewing these bands at two local clubs, I saw these guys take control of the audiences who, with some bands, kick back and say "prove it to us, guys." But with this group, people do not do that. They simply have to get up and dance. It's like an irresistible force governing their bodies.

Xavion has a magnetism, a certain dynamic energy that is almost eerie. Even the band members are aware of this. Even the way the name was chosen is strange. The group cut up all the letters in the alphabet and put them into a hat. Each member then drew out a name and they finally put them together to form their name. One of the band members later went to a mystic, who had no knowledge of who he was. She said that the next big band to come out of Memphis would start with the letter X. Is this the Twilight Zone or Memphis, TN? Derwin Adams, keyboardist and self-proclaimed Mr. Universe, says, "There's something about this band that seems to have been destined, like an act of the gods, with a purpose behind it all. When 99% of the people

you're playing for come up and tell you they love you and love the music, it's got to be real. And God-given. From the beginning the pieces have fallen into place. There are usually too many odds against that."

This belief, that Xavion is "meant to happen," carries over into their perspective of running the band. No hard drugs are allowed and they mean business about what they're doing. Onstage, that seriousness is far from evident. These guys have a great time and so does the audience. Derwin says, "People come up and say, 'Hey, you guys must be high, what are you on?' It's just natural energy."

The focal point for this energy is the lead singer "Mr. Dynamic," Dexter Haygood. This guy explodes across the stage non-stop like a Concorde on a trans-Atlantic flight. He's got the looks, the voice and the movements to give Michael Jackson second thoughts. The drummer Slugger provides the driving beat which propels these guys.

After listening to the rough mix of the cuts to be released, the energetic commercial appeal of the band will come through equally good on vinyl. As Eddie Scruggs of Taliesyn Agency says, "It's the raw energy of the band that makes it successful. Most of the record buyers are white girls 14-25. Xavion has a large appeal with that group." The first cut to be released will probably be "Eat Your Heart Out," a rock-funk fusion cut that of course kicks out. The next one will probably be a tune called "Burning Hot." The funky bass riffs and strong drum backbeats combine with punchy synthesizers/guitar licks creating a definite rock sound, but it's a sound with a R&B background.

Derwin says that their music can be defined as metallic funk. In listening, though, one does not become stagnated with that mechanization sometimes perpetuated by rock and roll. The sound of the tunes could as easily be heard on Rock 103 as on 101. In other words, it's a combination of influences that can crossover several types of formats. That's unusual, but it's also part of Xavion's philosophy, and is an element which makes the group unique in its appeal with white audiences as well as black ones, as they seem to defy usual categorization in terms of appealing to any one particular audience. For years the black/white issue has been a predominant one for Memphians. And if you think about it, the one thing we all have in common is music.

With the large influences of rock and roll and of R&B, jazz, and pure soul that this city has, people now have a band which is combining these elements and doing it so there is not a

separation of styles or classes. Derwin says, "Memphis just needs a new catalyst to get people to have a good time. Our music seems to not be fixed into any kind of racial barrier. We believe in being open-minded to everyone; we're just musicians playing music. It takes a special blend of talent, charisma, energy and rapport with an audience to be successful. If you can look onstage at the people and they look at you and



I I O N



you respect each other and have a good time, that's what makes it worthwhile. There's not hint of prejudice or jealousy when we play." These sentiments tie into larger thoughts of Derwin's concerning

patriotism, which I'd have to write a book upon to cover. But the heart of his ideas is basically: "Forget the bullshit. Life isn't all drugs and chasing women. Just have a good time. What we do is natural, not fake

or contrived." This philosophy helps keep this band's head together about the direction they're pursuing. With the musical talents they all possess, and the strong energy, cross-over appeal, and awareness they

have, Xavion appears to be headed in a very successful direction. When viewed live, the charisma and star quality of this band leave no doubt as to whether they will be the next successful band from Memphis.

ALABAMA

by Bill E. Burk

Fort Payne, Ala. This sleepy north Alabama town ain't probably seen nuthin' like the number of people comin' here each June since that Yankee general Sherman done marched through here on his way outta Chattanooga to burn Atlanta to the ground.

(Reckin that's where Alabama got the inspiration for the words to their song, "Burn Georgia Burn"?)

Anyways, it's June Jam time in Fort Payne. 'Cept you'd never know it by the way the merchants go about business. At Jenny's Bar B Q, where the stuff's so greasy it literally slides rite off'n the bun onto your plate, the locals still sit one to a four-seat table and read the local newspaper and sip coffee and smoke a lingering cigarette while them thar furiners who come here for June Jam stand and wait, and wait, and wait for a seat so's they kin park their buns for a spell and eat the local cuisine, even if it *is* greasy.

But folks don't come here mainly to try their luck at Jenny's. They come here to listen to Lee Greenwood, country music's Male Vocalist of the Year, and to Jane Fricke, Female Vocalist of the Year, and them's just the warm-up acts! The main billing is Alabama, Country Music's Entertainers of the Year three years a-runnin'. And they be local boys who done come back home one June night every year to show their appreciation for the home folks and to invite their fans into their home town to listen to them sing and to say "thanks" for all the support since last June Jam.

Alabama cousins Randy Owen, Teddy Gentry, Jeff Cook and "outsider" Mark Herndon - do this every year to raise money for local charities. Last year a record 37,684 fans crowded into this little town of about 15,000. They came from more than 30 states and several foreign countries. And they paid \$15.00 a ticket and they bought out *all* the T-shirts, wrist bands, pennants, Cokes, ice water, cotton candy and, at evening's end, were even offering 50 cents for a cup of ice cause ice was all that was left. And when the cash registers stopped ringing, Alabama,



Alabama members: Mark Herndon, Jeff Cook, Teddy Gentry, and Randy Owen.

through its fans, had netted near \$400,000 which was distributed later to over 100 non-profit organization in DeKalb county.

I never went to Woodstock. I can only imagine the feeling there. But I did go to June Jam. And believe me, folks, there was enough electricity bouncing off Sand Mountain and Lookout Mountain once them boys took the stage that it's surprisin' there weren't no lightning storm in the skies.

The boys sang from their growing list of No. 1 singles (all 12 of their single releases have shot to No. 1). The pace is slow, then it gets fast, then there's some foot stompin' music, and the crowd gets into it, and when they reach that encore finale - "My Home's In Alabama" - folks, I don't give a tinker's damn if you was born and reared in South Memphis, it makes your skin tingle, like that's God's destiny, them boys standing up there, famous as they are the world around, singing, and making you *believe*, that their home's in Alabama (it still is), that they are Southern born and Southern bred.

Hot damn!

Them boys in Alabama can't begin to count their awards over the past four years. They done run out of fingers and toes to count with long ago.

But the amazing thing is, despite all that success, despite all those millions of Yankee dollars, and Southern greenbacks pouring in, and despite the fact their fans have put them on a pedestal at the right hand of God the Almighty, the four of them are still trying very hard to remain in contact with reality. They's still tryin' to be good ol' boys who can go shop at the supermarket and not be bothered.

Still, they love their fans, so they subject themselves to press conferences at every stop along their calendar-filled road. And they sit after the concerts and sign autographs, and have their pitchers taken and they get more smooches than a fuzzy-cheeked baby, and they smile and they make their fans feel good.

In many ways, being on the tour bus with Alabama is a touch of *deja vu*.

June Jam is now history. The boys are back on the road. Having made

sound check, then gone back to the Holiday Inn to cool out for a couple of hours, Randy calls home to talk with Kelly, his wife, and to tell Allison and Heath, his kids, that "daddy loves you." And you can see the twinkle in Randy's eye that daddy *does* love them. Allison is full of life, it's hard for anyone not to love her. And Teddy, in his quieter way, calls Linda and tells her he misses her and hello to the kids and daddy will be back soon as he can.

Now the word comes from Bruce Burnett - it's time to board up. Bruce handles everything on the road. Nothin' slips by him. He's a walking computer, but with a heart of gold hidden behind those white locks on top of his head and that stern, gruff mask he wears for a face.

It's a quiet mood on the bus as it heads for the Coliseum. As the bus pulls to red lights, folks in their cars honk and wave and Randy waves back. Over yonder some black folks sit on the porch and he waves at them and they wave back. Keepin' in touch with your roots.

The talk is all small talk. Family talk. A sip now and then on a Mountain Dew. Or Tab. Nothin' stronger, ever. There's an unwritten rule on the road with Alabama. It's for the stars and the roadies alike. One hint of drugs and you get back home the best way you can. The down home goodness of Alabama filters right down thru Greg Fowler, the tour publicist; Keith Fowler (no kin), the promoter; Steve Bowlin, the new security chief who could whip Jerry Lawler with one hand tied behind his back; and down through the roadies.

The bus inches its way into the Coliseum's back door entrance. The fans are jamming against the bus. Girls galore. Most of them well below drinking age. Burnett gets out and asks cooperation - "stand back, please" - they dutifully stand back, but still they reach out, just for a touch of the boys. "Randy, Randy, I love you." And Randy smiles and says "I love you too, honey." And another little girl's heart glows with pride.

Every glass door at the Coliseum is crowded with fans just wanting to get a glimpse of their idols before they enter the dressing room.

cont'd. on next page.

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DANCING & DRINKING



Alabama cont'd. from Page 16.

The pace hasn't slowed a bit since 1980 when they burst on the scene. Everywhere they go, the concerts are sellouts hours after tickets go on sale. And they come back and do repeat concerts 60 days later and even those tickets are sold out. Folks drive hundreds of miles to see Alabama concerts.

Deja vu, you ask? Did I say something about deja vu?

Yeah. I experienced it all once before in my life.

With a guy named Elvis Presley.

STAR TRACKS

by Deborah Camp

The Bar-Kays kicked off their national tour last month with dates in Washington, D.C. and Columbus, Georgia. This month the group will perform at least 16 nights starting right here on the MusicFest stage. Tony Joe White, whose *Dangerous* LP preceded the Bar-Kay's *Dangerous* LP (it's hard to believe that much danger could come outta this place, isn't it?), did a short tour of France last month along with Steve Cobb, Marvell Thomas, Jeff Hale and Jim Spake. There's talk of a lengthier European tour later this summer. The title cut from *Dangerous*, by the way, was written by bassist Steve Cobb and is doing especially well in France and Germany.

A listening party for the Bluebeats was held last month at Ardent and drew a number of fans and fellow musicians who came out to help celebrate the release of their debut EP *Blame it on the Bluebeats*. The four song EP (all penned by David Cousar) was co-produced by Charles Morgan, III and Joe Hardy (Hardy engineered as well). Larry Nix mastered. Neon Wheels just released their six song LP on their own Magnetically Nile label. Recorded at Sam Phillips Studio, the album was produced by Neon Wheels with Jim Dickenson. An instrumental single called "Mud Island Blues" was released last month by the Bill Black Combo featuring Ace Cannon on alto saxophone. The song was produced by Bob Tucker and Larry Rogers on Maverick Records, and was recorded at Lyn-Lou Studios. The Dan Hope Band will release their first single entitled "Change My Luck"/"Golden Ships" this month. Dan Hope, along with Tom Hackenberger, played between thunder showers last month at Tom Lee Park for the Memphis in May River Races. They also played the Main Stage at MusicFest and will be back at Tom Lee Park for the Holiday Inn relays on June 2. Maybe it's Dan Hope's well known soccer playing ability that keeps getting him invited to play these athletic events!

John Hornyak and Don Smith of Sounds Unreel Studio are beginning to realize that everything takes ten times longer to accomplish than one originally believes, especially in the construction business. Their new facilities on Nelson are really looking great though. True, these things take

Mary Jane Collins

by Nancy Randall

It's a sultry summer night, and one by one, they drift into the bar. They settle around the piano, all nameless faces. The waitress asks politely for their orders, knowing all the while that it will be the "usual"—a gin and tonic for the man in the dark suit, vodka and grapefruit for the bleached blonde. And on it goes.

The "regulars," taken back by the soulful strains of the piano, drift in and out of years gone by long ago. For each one, there is a special song which opens the door to yesterday. They make their request, wondering if the pianist will remember them. She won't know them by name, only by song. And so it goes for entertainer Mary Jane Collins.

The 67-year-old pianist/singer plays by ear, though she did have two years of training while growing up in the Midwest. She considers herself a jazz musician.

The entertainer's first professional job in the music field came in 1945 in New Orleans. She performed at a lounge in the French quarters for six months, then went on to join the musician's union.

Collins' "big break" came while playing in "lulls" (when the band took a break) on Bourbon Street. Nightclub owner Pat O'Brien stopped in one night to hear her play. "It was the worst piano I had ever played on. It had been beaten to death," Collins said. Even so, she was hired a few days later at an audition. She worked at O'Brien's club for 10

years. years. After coming to Memphis, the pianist played at Holiday Inn for 15 years, and for four years at Doebler's Dock (now Caramba's). She is now entertaining on Tuesdays and Wednesdays at After Four, while trying to retire.

The musician named the blues as a musical influence. "The blues are a wonderful device for self-expression. You can make up the tune and the words as you go along. It's a sensual sound. It can be played slow or fast," Collins explained. Her involvement in the Blues Foundation is evidence of her love for the musical form. The organization centers on the preservation of the blues.

At a time when techno-pop seems to be the rage, it is not surprising that the blues and other musical forms are struggling to survive. The piano bar has not gone untouched. "Piano bars are due a renaissance. They have died out because they hire one person. There aren't many entertainers today who can sustain four hours," Collins said. She went on to explain the positive side. "There's only one salary to pay. And you have the advantage of getting to know the customers and learning their requests. You never know their names but you remember what they ask for," she concluded.

When asked what advice she would give to those just starting out in the music business, Collins said, "Have patience and have another way of making a living to fall back on."

that locker room scene, standing there with nothing but a little towel around his waist.

The *Memphis Star* would like to thank everyone who helped assemble this issue. For some reason it was a particularly trying month. Too many things going on. Too many places to be at once. Never enough time. Blah, Blah, Blah....It was one those kinds of months that no matter what you did or told somebody, you could lay money on the fact that something would not come out right. It got to the point that I would say: "Whatever I tell you, do exactly the opposite and it might work."

Next month join us as we discover what L.A. based Memphis boy Larry Raspberry is up to. 'Til then, remember your Dad on Father's Day.



Mary Jane Collins at the piano.

She also mentioned returning home after traveling for work. "There's nothing wrong with going back home. Go where you are appreciated and loved. There's a great talent in every community in this country - it's just undiscovered. The greatest tonic in the world is applause. It is just as sincere in Birmingham as it is in the Big Apple," Collins said.

For a woman who says that she's "been around and seen it all," there's still more to experience in this life. "I have one frustration. I'm past the midpoint in life and there's not enough time left to learn all I want to know. But I feel very lucky that I've been able to make a living at something I really enjoy," she said.

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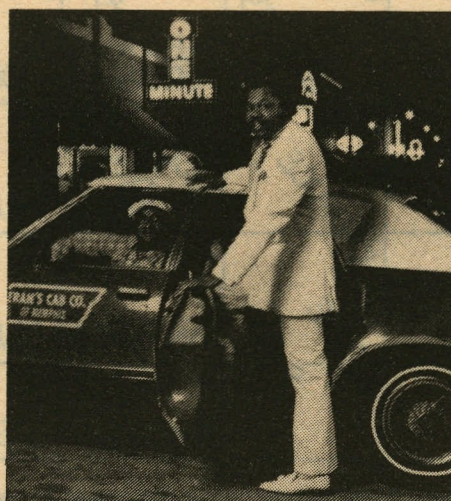
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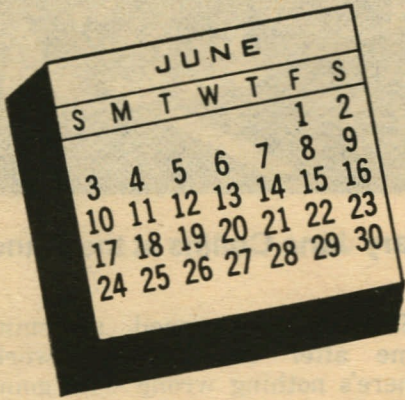
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FREE

*Please check the club ad for more information.

(HH) - Happy Hour.

- 1** Cut-Outs - Bombay
 Jim Terry Band - Mid-American Mall
 Sandy Carroll - LaFayette's
 Blues Alley All-Stars - Blues Alley
 Atlantis - Capt. Bilbo's
 "Children of a Lesser God" - Playhouse on the Square
 Hammie Nixon/Memphis Beale St. Jug Band/Beale St. Break Dancers/Dennard Kemp - Old Daisy
 Ransom - Driftwood Lounge (Millington)
 Live Blues - Handy Park
 Xavion - Mardi Gras
 Jim Santoro/Ron South - Harvey's
 Modifiers - Antenna
 Nichols - Sawmill
 Don McMinn - 501 (Jonesboro, AR)
 *Linda Vroom & Total Eclipse - Easy Street
 Dennis Wise - Stage 45
 *Spice - Stage 45

- Blues Alley All-Stars - Blues Alley
 Melvia "Chick" Rogers - Marmalade
 *Bluebeats - Bombay
 *Bruce Barham - Dillon's
 Bobby "Blue" Bland - Club Paradise
 GTO - Daily Planet
 Eraserhead - Antenna
 *Tom Hackenberger - W.C. Handy Park
 *Bull Durham - Faculty Lounge
 *Spice - Stage 45

- 2** Nichols - Spike & Rail
 "Children of a Lesser God" - Playhouse on the Square
 Blues Alley All-Stars - Blues Alley
 Ransom - Driftwood Lounge (Millington)
 *Cut-Outs - Bombay
 Atlantis - Capt. Bilbo's
 *Hammie Nixon/Memphis Beale St. Jug Band/Beale St. Break Dancers/Dennard Kemp - Old Daisy
 Vincent de Frank/Sunset Symphony - Tom Lee Park
 Xavion - Mardi Gras
 Jim Santoro/Ron South - Harvey's
 GTO - Daily Planet
 Neon Wheels - Antenna
 Nichols - Spike & Rail
 Don McMinn - 501 (Jonesboro, AR)
 Dan Hope/Tom Hackenberger - Tom Lee Park
 *Linda Vroom & Total Eclipse - Easy Street
 *Dennis Wise - Stage 45
 Spice - Stage 45

- 4** Mike Crews - After Four
 Jimmy Davis/Chris Rapp - Spike & Rail
 Blues Alley All-Stars - Blues Alley
 Backswing - Dixon Gallery Gardens
 Joey Cash - LaFayette's
 Atlantis - Capt. Bilbo's
 Live Blues - Handy Park
 Tom Hackenberger - Easy Street

- 3** Backswing - Dixon Gallery Gardens
 "Children of a Lesser God" - Playhouse on the Square

- 5** Prime Cut - Marmalade
 Mary Jane Collins - After Four
 Joey Cash - LaFayette's
 Blues Alley All-Stars - Blues Alley
 Keith Sykes - Bombay
 Tom Hackenberger (HH) - Easy Street
 Atlantis - Capt. Bilbo's

- 6** "Children of a Lesser God" - Playhouse on the Square
 Chris Lea & the Moonlight Syncopator - North End
 Richard Ross - Spike & Rail
 Mary Jane Collins - After Four
 Melvia "Chick" Rogers - Marmalade
 Blues Alley All-Stars - Blues Alley
 Atlantis - Capt. Bilbo's
 Joey Cash - LaFayette's
 *Bruce & David - Bombay
 Bull Durham - Brass Rail
 Live Blues - Handy Park
 Video Night - Antenna
 Nichols - Sawmill
 Jimmy Davis/Chris Rapp - Hastings Place East
 *Tom Hackenberger (HH) - Easy Street
 *Debra DeJean Trio - Dillon's

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THE JUNE PREVIEW

S	T	W	T	F	S
				1 10-2 CUT-OUTS	2
3 9-1 BLUEBEATS	5 KEITH	6 BLUEBEATS	7 9-1 REBA & THE PORTABLES	8 10-2 OPTIONS	9
10 HOT COTTON JAZZ	12 SYKES	13 BRUCE &	14 DON MCMINN & THE MEMPHIS BLUES REVUE	15 10-2 GOOD QUESTION	16
17 BAND & BLUEBEATS	19 SYKES	20 DAVE	21 VAN DUREN	22 10-2 RADIANTS	23
24 BLUEBEATS	26 9-12	27 9-12	28 MONDO DUO	29 10-2 SECRETS	30

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*Cut-Outs - Poplar Lounge
 *Dennis Wise - Stage 45
 *Spice - Stage 45

7 Jim Spake/George Caldwell - North End
 Jak Kelly/Paul Eaton - After Four
 *Reba & the Portables - Bombay
 The Settlers - The Peabody
 Willie Covington - Marmalade
 Atlantis - Capt. Bilbo's
 Blues Alley All-Stars - Blues Alley
 "Children of a Lesser God" - Playhouse on the Square
 Sandy Carroll - LaFayette's
 Juggler - Depot (Covington)
 Live Blues - Handy Park
 *Tom Hackenberger - Daily Planet
 Bumini Schmen - Antenna
 Brady & Hollye - Hastings Place East
 Secrets - Stage Stop
 *Tom Hackenberger (HH) - Easy Street
 *Dennis Wise - Stage 45
 *Spice - Stage 45
 "Crimes of the Heart" - Theatre Memphis

Atlantis - Capt. Bilbo's
 "Children of a Lesser God" - Playhouse on the Square
 Sandy Carroll - LaFayette's
 Cameo/O'Bryan/Newclues - Orpheum
 Bluebeats - Mardi Gras
 Juggler - Depot (Covington)
 *Don McMinn/Dennard Kemp/Beale St. Break Dancers - Old Daisy
 Double Barrel - Driftwood Lounge (Millington)
 Live Blues - Handy Park
 "The Wind in the Willows" - Playhouse on the Square
 Xavion - Mardi Gras
 Jim Santoro/Ron South - Harvey's
 Beauty & the Beats - Daily Planet
 Options - Bombay
 Nichols - Sawmill
 *Secrets - Stage Stop
 *Tom Hackenberger (HH) - Easy Street
 *Linda Vroom & Total Eclipse - Easy Street
 *Dennis Wise - Stage 45
 *Spice - Stage 45
 "Crimes of the Heart" - Theatre Memphis

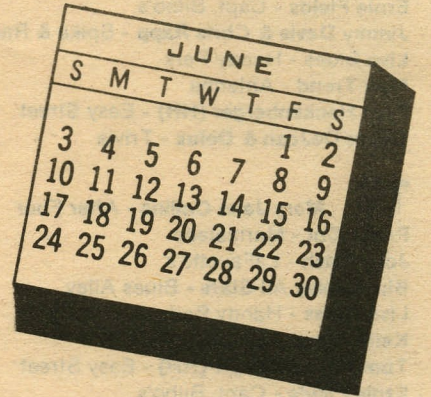
"Children of a Lesser God" - Playhouse on the Square
 Atlantis - Capt. Bilbo's
 Willie Covington - Marmalade
 Brady & Hollye - Spike & Rail
 Sid Selvidge - North End
 Lewis & Loyce Paul - After Four
 Louis & Loyce Paul - After Four
 Bluebeats - Mardi Gras
 *Don McMinn/Dennard Kemp/Beale St. Break Dancers - Old Daisy
 Double Barrel - Driftwood Lounge (Millington)
 Juggler - Depot (Covington)
 "The Wind in the Willows" - Playhouse on the Square

*Xavion - Mardi Gras
 Jim Santoro/Ron South - Harvey's
 Beauty & the Beats - Daily Planet
 Secrets - Stage 45
 *Linda Vroom & Total Eclipse - Easy Street
 *Dennis Wise - Stage 45
 *Spice - Stage 45
 "Crimes of the Heart" - Theatre Memphis

8 Babs McCoy - Marmalade
 Louis & Loyce Paul - After Four
 Sid Selvidge - North End
 Richard Ross - Spike & Rail
 Blues Alley All-Stars - Blues Alley

9 Options - Bombay
 Peabo Bryson/Jennifer Holliday - Mud Island
 Blues Alley All-Stars - Blues Alley
 Al Green - Stone Soul Picnic
 Sandy Carroll - LaFayette's

10 Bluebeats - Bombay
 Bruce Barham - Dillon's
 Melvia "Chick" Rogers - Marmalade
 Blues Alley All-Stars - Blues Alley
 "Children of a Lesser God" - Playhouse on the



cont'd. on next page.

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JUNE

ENTERTAINMENT CALENDAR

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4 BRUCE BARHAM	5 Every MONDAY Night MARGARITA NIGHT \$1.50 All Night Long	6 EVERY TUESDAY NIGHT LADIES NIGHT \$1.50 HIGHBALLS	7 DEBRA DEJEAN TRIO	8 MIKE CREWS	9 WAMPUS CATS	10 DOC SWIFTY
11 BRUCE BARHAM	12 HAPPY HOURS 4 - 7 P.M. EVERY NIGHT	13 FULL SERVICE BAR & FINE DINING	14 DEBRA DEJEAN TRIO	15 MIKE CREWS	16 WAMPUS CATS	17 BORDER-LINE
18 BRUCE BARHAM	19 SHRIMP STEAKS PRIME RIB SANDWICHES	20 DRIVE THRU WINDOW FOR FAST CARRY OUT SERVICE	21 DEBRA DEJEAN TRIO	22 AMRO MUSIC STORE JAM	23 DANNY DITTO & THE DUKES	24 REBA & THE PORTABLES
25 BRUCE BARHAM	26 ENTERTAINMENT HOURS 9 PM-1 AM	27 NEW EXCITING EVENING MENU	28 DEBRA DEJEAN TRIO	29 MIKE CREWS	30 DANNY DITTO & THE DUKES	31 REBA & THE PORTABLES

Square
A Blind Dog Stares - Antenna
***Hot Cotton Jazz Band** - Bombay
***Bull Durham** - Faculty Lounge
Debra DeJean & Delux - Trivia
Spice - Stage 45
Roscoe's Surprise Orchestra - Unitarian Church on the River
"Crimes of the Heart" - Theatre Memphis

11 **Mike Crews** - After Four
Joey Cash - LaFayette's
Blues Alley All-Stars - Blues Alley
Ernie Fields - Capt. Bilbo's
Jimmy Davis & Chris Rapp - Spike & Rail
Live Blues - Handy Park
New Trend - Antenna
Tom Hackenberger (HH) - Easy Street
Debra DeJean & Delux - Trivia

12 **Mary Jane Collins** - After Four
Prime Cut - Marmalade
Joey Cash - LaFayette's
Blues Alley All-Stars - Blues Alley
Live Blues - Handy Park
Keith Sykes - Bombay
Tom Hackenberger (HH) - Easy Street
Ernie Fields - Capt. Bilbo's
Debra DeJean - Marlowe's
"Crimes of the Heart" - Theatre Memphis

13 **Joey Cash** - LaFayette's
Live Blues - Handy Park
"Children of a Lesser God" - Playhouse on the Square
Blues Alley All-Stars - Blues Alley
***Bruce & David** - Bombay
Richard Ross - Spike & Rail
Mary Jane Collins - After Four
Ernie Fields - Capt. Bilbo's
Melvia "Chick" Rogers - Marmalade
Chris Lea & the Moonlight Syncopator - North End
Video Night - Antenna

Nichols - Sawmill
Don McMinn - After Four
***Tom Hackenberger (HH)** - Easy Street
***Bull Durham** - Faculty Lounge
Jimmy Davis/Chris Rapp - Hastings Place East
***Debra DeJean Trio** - Dillon's
***Dennis Wise** - Stage 45
***Spice** - Stage 45
***Cut-Outs** - Poplar Lounge
"Crimes of the Heart" - Theatre Memphis

14 **Joyce Cobb & Hot Fun** - The Peabody
The Beach Boys/Richard Belzer - Mud Island
Blues Alley All-Stars - Blues Alley
Sandy Carroll - LaFayette's
Bluebeats - Marlowe's
Live Blues - Handy Park
"Children of a Lesser God" - Playhouse on the Square
***Tom Hackenberger** - Daily Planet
Ernie Fields - Capt. Bilbo's
Jak Kelly/Paul Eaton - After Four
Willie Covington - Marmalade
Jim Spake/George Caldwell - North End
***Don McMinn** - Bombay
Brady & Hollye - Hastings Place East
Tom Hackenberger (HH) - Easy Street
***Dennis Wise** - Stage 45
***Spice** - Stage 45
"Crimes of the Heart" - Theatre Memphis

15 **Hank Williams, Jr.** - Coliseum
Camille Harrison - Coliseum
David Frizzell - Coliseum
Blues Alley All-Stars - Blues Alley
Bluebeats - Marlowe's
Sandy Carroll - LaFayette's
Anzelle - Mardi Gras
Toyz - Driftwood Lounge (Millington)
***Beale St. Break Dancers/Dennard Kemp** - Old Daisy
Live Blues - Handy Park
Babs McCoy - Marmalade
"Children of a Lesser God" - Playhouse on the Square

Jim Santoro/Ron South - Harvey's
M-80's - Antenna
Don McMinn - Daily Planet
Ernie Fields - Capt. Bilbo's
Richard Ross - Spike & Rail
Louis & Loyce Paul - After Four
Sid Selvidge - North End
***Good Question** - Bombay
Nichols - Sawmill
***Tom Hackenberger (HH)** - Easy Street
***Linda Vroom & Total Eclipse** - Easy Street
***Dennis Wise** - Stage 45
***Spice** - Stage 45
"Crimes of the Heart" - Theatre Memphis

16 **Blues Alley All-Stars** - Blues Alley
Bluebeats - Marlowe's
Sandy Carroll - LaFayette's
***Beale St. Break Dancers/Dennard Kemp** - Old Daisy
Jim Santoro/Ron South - Harvey's
Anzelle - Mardi Gras
Toyz - Driftwood Lounge (Millington)
"Children of a Lesser God" - Playhouse on the Square
***Borderline** - Dillon's
Sid Selvidge - North End
Panther Burns - Antenna
John J. & The Hitmen - Antenna
Ernie Fields - Capt. Bilbo's
Don McMinn - Daily Planet
Willie Covington - Marmalade
Brady & Hollye - Spike & Rail
Louis & Loyce Paul - After Four
***Good Question** - Bombay
***Linda Vroom & Total Eclipse** - Easy Street
Dennis Wise - Stage 45
Spice - Stage 45
"Crimes of the Heart" - Theatre Memphis

17 **Opera Memphis** - Dixon Gallery Gardens
***Bruce Barham** - Dillon's
In Pursuit - Antenna
Blues Alley All-Stars - Blues Alley
***Bluebeats** - Bombay
Irish Folk Concert/Mic Maloney/Joe Burke - Old Daisy
"Children of a Lesser God" - Playhouse on the Square
Ernie Fields - Capt. Bilbo's
Melvia "Chick" Rogers - Marmalade
***Hot Cotton Jazz Band** - Bombay
***Bill Durham** - Faculty Lounge
***Spice** - Stage 45
"Crimes of the Heart" - Theatre Memphis

18 **Live Blues** - Handy Park
Mike Crews - After Four
Joey Cash - LaFayette's
Blues Alley All-Stars - Blues Alley
Ernie Fields - Capt. Bilbo's
Jimmy Davis/Chris Rapp - Spike & Rail

19 **Live Blues** - Handy Park
Ernie Fields - Capt. Bilbo's
Joey Cash - LaFayette's

Blues Alley All-Stars - Blues Alley
Prime Cut - Marmalade
Mary Jane Collins - After Four
***Keith Sykes** - Bombay
"Crimes of the Heart" - Theatre Memphis

20 **Al Jarreau** - Mud Island
Blues Alley All-Stars - Blues Alley
Woody Herman - Vapors
Joey Cash - LaFayette's
Bruce & David - Bombay
Live Blues - Handy Park
"Children of a Lesser God" - Playhouse on the Square
Ernie Fields - Capt. Bilbo's
Video Night - Antenna
Chris Lea & the Moonlight Syncopator - North End
Mary Jane Collins - After Four
Richard Ross - Spike & Rail
Melvia "Chick" Rogers - Marmalade
Nichols - Sawmill
Jimmy Davis/Chris Rapp - Hastings Place East
***Bull Durham** - Faculty Lounge
***Debra DeJean Trio** - Dillon's
Cut-Outs - Poplar Lounge
***Dennis Wise** - Stage 45
***Spice** - Stage 45
"Crimes of the Heart" - Theatre Memphis

21 **The Radiants** - The Peabody
Blues Alley All-Stars - Blues Alley
Live Blues - Handy Park
Sandy Carroll - LaFayette's
"Children of a Lesser God" - Playhouse on the Square
Tom Hackenberger - Daily Planet
Ernie Fields - Capt. Bilbo's
Willie Covington - Marmalade
Jak Kelly/Paul Eaton - After Four
Jim Spake/George Caldwell - North End
Van Duran - Bombay
Brady & Hollye - Hastings Place East
Dennis Wise - Stage 45
Spice - Stage 45
"Crimes of the Heart" - Theatre Memphis

22 **Eddie Bond/English Rockabilly with Dave Travis** - Old Daisy
Live Blues - Handy Park
Sandy Carroll - LaFayette's
Blues Alley All-Stars - Blues Alley
"Children of a Lesser God" - Playhouse on the Square
"March of the Falsettos" - Circuit Playhouse
Jim Santoro/Ron South - Harvey's
Calculated X - Antenna
Don McMinn - Daily Planet
Ernie Fields - Capt. Bilbo's
Babs McCoy - Marmalade
Richard Ross - Spike & Rail
Louis & Loyce Paul - After Four
Sid Selvidge - North End
***Radiants** - Bombay
Nichols - Sawmill
***Linda Vroom & Total Eclipse** - Easy Street
***Chrystal Gayle** - Orpheum
***Dennis Wise** - Stage 45
***Spice** - Stage 45
"Arts in the Park" - Overton Park Shell
"Crimes of the Heart" - Theatre Memphis

23 **Sandy Carroll** - LaFayette's
***Eddie Bond/English Rockabilly with Dave Travis** - Old Daisy
"Children of a Lesser God" - Playhouse on the Square
Blues Alley All-Stars - Blues Alley
"March of the Falsettos" - Circuit Playhouse
***Radiants** - Bombay
Bluebeats - Overton Park Shell
Tom Hackenberger - Overton Park Shell
Louis & Loyce Paul - After Four
Brady & Hollye - Spike & Rail
Sid Selvidge - North End
Jim Santoro/Ron South - Harvey's
Calculated X - Antenna
Don McMinn - Daily Planet
Ernie Fields - Capt. Bilbo's
Willie McCoy - Marmalade
***Linda Vroom & Total Eclipse** - Easy Street

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 *Spice - Stage 45
 "Arts in the Park" - Overton Park Shell
 "Crimes of the Heart" - Theatre Memphis

*Mondo Duo - Bombay
 Brady & Hollye - Hastings Place East
 *Dennis Wise - Stage 45
 *Spice - Stage 45

24 MEMPHIS STAR REGGAE PARTY
 WITH KAYA & THE WELDORS - Old Daisy
 "March of the Falsettos" - Circuit Playhouse
 Melvia "Chick" Rogers - Marmalade
 Pedestrians - Antenna
 *Bluebeats - Bombay
 *Don McMinn - Trivia
 *Bruce Barham - Dillon's
 Blues Alley All-Stars - Blues Alley
 *Bull Durham - Faculty Lounge
 *Spice - Stage 45
 "Crimes of the Heart" - Theatre Memphis
 "Arts in the Park" - Overton Park Shell

29 Live Memphis Music/Beale St. Break
 Dancers/Dennard Kemp - Old Daisy
 "March of the Falsettos" - Circuit Playhouse
 Sid Selvidge - North End
 Louis & Loyce Paul - After Four
 Sandy Carroll - LaFayette's
 Blues Alley All-Stars - Blues Alley
 Bluebeats - Classing Room
 Live Blues - Handy Park
 Richard Ross - Spike & Rail
 Babs McCoy - Marmalade
 Jimmy Church Review - Capt. Bilbo's
 Jim Santoro/Ron South - Harvey's
 Crime - Antenna
 GTO - Daily Planet
 *Secrets - Bombay
 Nichols - Sawmill
 Don McMinn - Old English Inn
 Milage - Driftwood Lounge (Millington)
 *Linda Vroom & Total Eclipse - Easy Street
 *Dennis Wise - Stage 45
 *Spice - Stage 45

25 Live Blues - Handy Park
 Mike Crews - After Four
 Jimmy Davis/Chris Rapp - Spike & Rail
 Don McMinn - Trivia
 Blues Alley All-Stars - Blues Alley
 Joey Cash - LaFayette's
 Jimmy Church Review - Capt. Bilbo's

30 Jimmy Church Review - Capt. Bilbo's
 Willie Covington - Marmalade
 Blues Alley All-Stars - Blues Alley
 Sandy Carroll - LaFayette's
 Bluebeats - Classing Room
 Sid Selvidge - North End
 Louis & Loyce Paul - After Four
 Brady & Hollye - Spike & Rail
 *Live Memphis Music/Dennard Kemp/Beale
 St. Break Dancers - Old Daisy
 "March of the Falsettos" - Circuit Playhouse
 Jim Santoro/Ron South - Harvey's
 Crime - Antenna
 GTO - Daily Planet
 *Secrets - Bombay
 Don McMinn - Old English Inn
 Milage - Driftwood Lounge (Millington)
 *Linda Vroom & Total Eclipse - Easy Street
 *Dennis Wise - Stage 45
 *Spice - Stage 45

26 Live Blues - Handy Park
 Mary Jane Collins - After Four
 Prime Cut - Marmalade
 Blues Alley All-Stars - Blues Alley
 Joey Cash - LaFayette's
 Jimmy Church Review - Capt. Bilbo's
 *Keith Sykes - Bombay

27 Live Blues - Handy Park
 Mary Jane Collins - After Four
 Jimmy Church Review - Capt. Bilbo's
 Melvia "Chick" Rogers - Marmalade
 Richard Ross - Spike & Rail
 Chris Lea & the Moonlight Syncopator - North
 End
 Joey Cash - LaFayette's
 Video Night - Antenna
 *Bruce & David - Bombay's
 Nichols - Sawmill
 Blues Alley All-Stars - Blues Alley
 Jimmy Davis/Chris Rapp - Hastings Place East
 *Bull Durham - Faculty Lounge
 Debra DeJean - Dillon's
 *Cut-Outs - Poplar Lounge
 *Dennis Wise - Stage 45
 *Spice - Stage 45

28 Live Blues - Handy Park
 Jim Spake/George Caldwell - North End
 Bluebeats - The Peabody
 Blues Alley All-Stars - Blues Alley
 Sandy Carroll - LaFayette's
 JakKelly/Paul Eaton - After Four
 Willie Covington - Marmalade
 Jimmy Church Review - Capt. Bilbo's
 86 - Antenna

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ROGER
The Saga Continues...

ROGER

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Learning The Ways Of Love
If Ever You're In My Arms Again

PEABO BRYSON
straight from the heart

CASSETTE

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In My Time
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TEDDY PENDERGRASS

CASSETTE

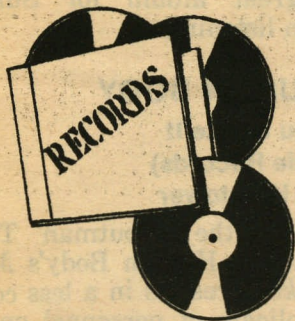
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What A Feeling

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What A Feeling

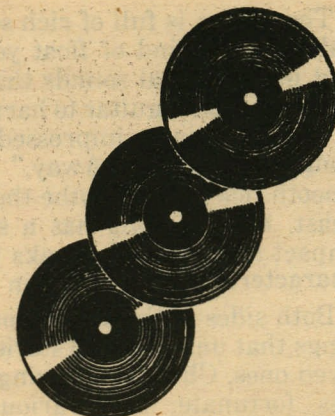
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RECORD REVIEWS



HAMMIE NIXON

Tappin' That Thing (High Water)
by Deborah Camp

Hammie Nixon, better known as the granddaddy of blues harmonica, and one of the first artists to adapt it for blues band music, appears on Memphis State's label with his debut solo LP *Tappin' That Thing*.

According to Delta Blues Ethnomusicologist Dr. David Evans, Nixon has, for years, remained in the shadow of artists such as Sleepy John Estes, Jimmie Rodgers and Son Boddys, too often relegated to the role of "sideman."

With this LP, however, Nixon emerges as a major blues artist in his own right, demonstrating a unique style and vitality achieved by having played harmonica, kazoos, and jugs for over sixty years.

Born sometime between 1907 and 1909 in Brownsville, Tennessee, Nixon was raised by a white family who bought him with his instruments at an early age. When he was around eleven, Nixon first met Sleepy John Estes, who paid him fifty cents to blow harp at a picnic. Thus began an off-and-on relationship which lasted until Estes died in 1977.

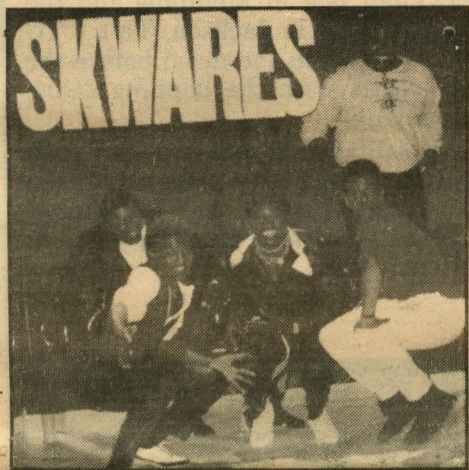
Throughout the 20's and 30's Nixon led an undoubtably colorful life. Hopping trains with country musician Jimmie Rodgers (then a hobo) and ducking police in Mobile, Alabama, Rodgers and Nixon eventually ended up in Chicago. At one point Nixon worked for a herb seller from Louisiana who kept snakes and lizards in his home. Nixon, probably the South's first and only snake charmer, would play music to draw potential customers.

Much more could be said about Nixon's long and interesting career, but by listening to such tunes as "Brownsville Blues (The Girl I Love, She Got Long Curly Hair)" or "You're Gonna Look Like A Monkey When You Get Old" almost says it all.

Hammie Nixon is one of the few living bluesmen who can duplicate blues styles from the 1920's. Throughout the years he has influenced other harmonica artists,

most notably "Sonny Boy" Williamson. On this album Nixon is accompanied by David Evans, "Big Lucky" Carter, Tom "Jozzbo" Jansen, William "Boogie Man" Hubbard and Richard Hite in a jug band style.

The album also contains an informative four-page booklet on Hammie Nixon. This release can be mail ordered by sending \$7.50 (Tennessee residents add 7% sales tax) plus \$1 postage and packing to Memphis State University's, High Water Records, c/o Dr. David Evans, Department of Music, Memphis, Tennessee 38152. Or telephone (901) 454-2543.



SKWARES

Tricky (Atlantic/Cotillion)
by Karen Tilley

"But for some reason, when I drive home, I'm all alone, I'm so square." Ain't true, folks. These five guys who call themselves the Skwares and sing this line in the title cut of their newly released LP are far from what they claim. At least in their music. Local boys they may be, but their music has a funk-pop groove that South American zombies couldn't resist dancing to. The first single to be released from the album *Tricky* sets the pace for the rest of the cuts. With compact, danceable tunes, they lay down some tight bass lines and guitar riffs.

The strongest cut, besides "Tricky," is "Step by Step," a Prince-sounding tune. Their weakest point seems to be an occasional lack of original lyrics such as those in the cuts "Ride It" and "UB Everything." Also with "Girls, Girls, Girls," one can only think, "Praytell Dwight Twilly, where are you?" But regardless of that minor fault, these guys have a lead singer Thomas Hardy, who kicks out on every single cut. We're talking range. A wide one with expressiveness that actually sounds convincing. Look out, Luther Vandross. This guy is watching you. With strong energy, and a good graphic image, I want to know where these guys have been hiding. They may be "square," but their album will definitely be at my next party.



BAR-KAYS

Dangerous (Mercury Records)
by Tony Jones

Squinting through his chiseled trifocals, the renowned Doctor Flerm addresses his patient, a frazzled writer. Dr. Flerm intones, "You must calm yourself."

"Don't I know that, don't I know that? Why the hell do you think I'm here anyway?"

"Do you *always* get hysterical over writing a simple album review?"

"No, actually, I haven't been writing that many lately, but I'd completed two already before I got sick again. Look, just write me a script for some stupid pills, something to induce temporary deafness, or..."

"You must remain calm if we are to tackle this problem effectively."

"I'm cool, I'm cool. Just don't put the album back on yet."

"But you must overcome your phobia of listening to it before you can compose your review."

"Okay, fine, but call an anesthesiologist first. I'll pay for it. Cash. Double if I have to."

"You are being irrational and quite silly, surely --"

"You don't understand! Your cousin didn't call from Atlanta laughing and screaming for fifteen minutes, hollering 'Xerox, Xerox' over and over again in your ear. You don't know nothing about foolin' with the home team! You can't Smurf! You..."

"This is good. Verbalize your frustration. It will ease the tension. But this I still do not understand--quit biting my desk--you admit to liking some aspects of this album. Can you not write *exclusively* on those aspects and *ignore* the rest? And what about this movie, *Fleshshow*?"

"No, no, you duck. I said a *video* called *Freakshow*. Yeah, now that's smokin'." "Dangerous" is truly excellent and "Make Believe Lover" is straight-up fire! But I'm not their publicist; I can't write about how wet those tunes are without speaking on how so much of the album sounds like contrived rehash. Even when it works, like on "Lovers Should Never Fall in Love," I couldn't just ignore it because I'd personally like to see one of them go platinum. "Shoot," "Dirty Dancer" gets out, but it could have just as well been called "Lonely Hearted Billie Jean Gets Wild." I mean, wow, nowadays, you only get a max eight tunes on an album. Everything has to count. Hey, dig this. Laughing gas. Give me enough laughing gas to last a month, then I can write it and not care what happens!"

"Then there are, maybe, repercussions you are afraid of?"

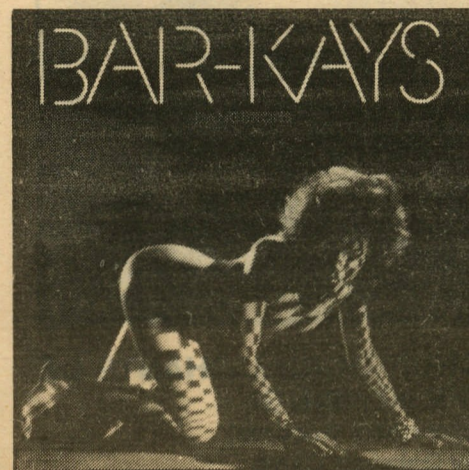
"No more bp's."

"What is this bp's?!"

"Backstage passes."

"And what is so important about backstage passes, especially when you do not like this group?"

"IS YOU CRAZY?! You know what, you know what, you're about as funky as Mayor Hackett! If I didn't generally *love* their music I'd only be too glad to slam dunk this mess! You



don't know nothing! Anybody can tell you a BarKays concert is a heterosexual man's playground. If I could tell your tired, dried up butt the adventures that can be had at a BarKays concert--armed with my hair and a couple of bp's?! You talking about doing the bicycle; boy..."

"Here, here, take care you do not hyperventilate. (Pressing the automatic ankle and wrist locks on the couch). Now we will listen to this album and afterwards, you will calmly attempt your review."

"No! No! Drug me please. PLEASE!!"

(An hour later)

"See what you made me do on my clothes! You jackleg -----"

"Do not worry. I will buy you another on the way to fill our prescription. My ears hurt. And yes, on the way you must tell me of this dance you call the bicycle."

SKYWARD

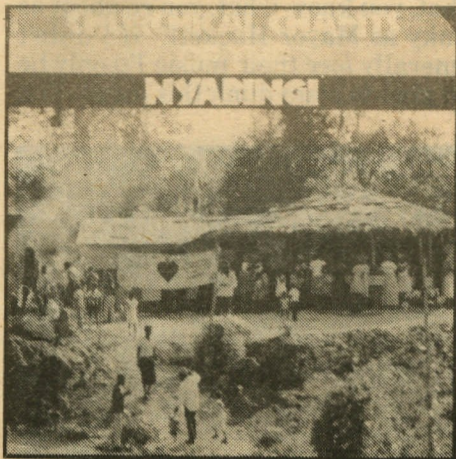
To God Be the Praise (Skyward Records)
by Kelvin Thompson

The contemporary Christian gospel group Skyward recently made its debut with *To God Be The Praise*. The entire album was recorded on the group's own label Skyward Records; its songs and lyrics were written, produced and performed by group members Bob Pierce, Steve Wenger and Davis Chappell.

Skyward is definitely a "contemporary" gospel group. The songs on the album bears proof that Christian messages can be found in interesting combinations of styles. Though impossible to describe Skyward's style in a word, its sound is a creative mixture of gospel, country-western, and rock and roll.

The album is full of rich sounding ballads that kind of float you away and instrumental sounds that range from a western guitar to harmonica. I was especially impressed with a song called "Sailin' Away." Its silky smooth licks could soothe the savage beast, but the song has a spiritual impact and musical breaks that are characteristic of scenes in a play.

Both sides of the album consists of songs that unfold to tell stories of lost loved ones, Christians caring for the less fortunate, and various other reflections of Christian life. If this album bears any indication of Skyward's future potential then they are sure to be one of the top contemporary gospel groups in the Mid-South.



CHURCHUCAL CHANTS OF THE NYABINGI
(Heartbeat Records)
by Deborah Camp

Although I've reviewed many reggae albums in this column previously, this one I will recommend only to the ethnomusicologist or the serious follower of Rastafarian music and culture.

The album is a collection of rough field recordings done on location in the hills of Trelawney, Jamaica, on the fringe of the Cockpit Country. It was recorded on a portable JVC cassette recorder and was produced by Yale anthropologist Elliot Leib.

The selections are excerpts from a along with six other gospel Nyabingi, a sect within the wider Rastafarian Movement. The dance-drumming music performed as part of its worship service is also called Nyabingi.

On this occasion, the Nyabingi was held during President Reagan's 1982 visit to Jamaica.

Throughout the LP one can hear the sound of the *kete*, the African drum which is likened to the ancient harps that David used to compose the royal Psalms of the *Old Testament*. The chants and music represent the very "roots" of now popular contemporary reggae. Hypnotic messages from Kingston to Soweto.

ROGER

The Saga Continues
(Warner Brothers)
by Revis Hightower

Roger Troutman's aptly titled new album seeks to further enhance his image as a modern-day-guitar-man and, as leader of Zapp, Funkmaster. Troutman's picking style dances a

step beyond traditional dance blues riffs, but retains the feel of *real* good licking by not relying on push button diddaps to push his licks. All other instruments frequently move it to a charged techno funky groove, as on the first release, *In the Mix*, but Roger's guitar parts stings crisp and unblemished. Good thing, too, because apparently Roger has yet to find a comfortable vocal style; thus, his radio signature vocoder. It plagues Side One's loose jams before giving over to the fine closing track, "I Keep Trying," a great song.

Side Two is hot, leaping into a wild, sizzling cover of Wilson Pickett's "Midnight Hour." On this re-arranged screamer everything grins; even the vocoder gets live, playing chorus leader as The Mighty Clouds of Joy (surprise!) pump backing vocals through the sweat. The second track, "The Bucket of Blood," punches out an earthy, funny, dance tune about a funktion junction in Roger's home town of Dayton

Function Junction in Roger's home town of Dayton (translate it Hawaiian Isle in Memphis and the Poison Apple in Jackson, TN). "TC Song follows in the mood before the side closes with the bopping "Girl, Cut it Out."

All said, the album is one of good fun, and real hot in places. A little more fire in Roger's "hey, look at me" jams and the party could have gotten seriously wet.



ROGER/A SECOND OPINION

ROGER
The Saga Continues
(Warner Brothers)
by Joseph James

The saga *does* continue as Roger has released yet *another* Zapp oriented album. Personally, I like Roger, Zapp, and all the rest, but each album is just like the last one. And the one before that. And before that . . . They also tend to have the same theme, although each album usually manages to have one smash hit. This time it is "In the Mix," a salute to club DJs. Another cut, "Play Your Guitar, Brother Roger" is too similar to "Do it, Roger, Do it" from his last solo album. The entire LP is basically jazz oriented with keyboards, synthesizers and, oh yes, the famous talk box.

One cut I'm crazy about; it's called "The Midnight Hour" a la Wilson Pickett of the 60's except *this* one features the Mighty Clouds of Joy. It also has a synthesized background which brings out the best in the song. It will probably hit like "I Heard it Through the Grapevine." All in all,

it's a great album for Sunday afternoon listening.

THE HUMAN BODY

Make You Shake It
(Bearsville Records)
by Revis Hightower

Likewise, the Troutman Team effort on The Human Body's *Make You Shake It* results in a less costly near duplicate of personnel on the Roger LP, vocoder included. Vocalists include Billy Beck, Ray Davis (Funkadelic's?) and Larry Hatcher. This LP contains some excellent songs; "As We Lay Together" and "I Believe We Can" for example. The singing is sometimes wonderful, melting often into a pure street corner croon. Hopefully, on future efforts, they can rise above the muddled areas where they sound like Zapped ChiLites (or Day-Lites since they're from Dayton).

But you *still* can't borrow my copy.

SERVING THE LORD THROUGH MUSIC

Magnificent Sanctuary Band
by Danny Tennial

Last April the Magnificent Sanctuary Gospel Band released an album entitled *We Represent the Almighty God*. Done in collaboration with the Voices Concert Choir, the songs were recorded under the direction of Mr. Carlton Leak. The LP consists of richly composed songs filled with spiritual content.

This month the Magnificent Sanctuary Band expects to release an album which was recorded with the well known gospel artist, Mr. Clean, along with six other gospel musicians. In addition, the band has also recorded a new album with gospel star James Johnson. Both LPs will be released by Savoy Records, one of the largest gospel labels in the country.

Earlier this year, the Magnificent Sanctuary Band was filmed by a British television show called Entertainment U.S.A. The show has a following of some five million viewers and features American entertainers for its British audience. The program, which is a mixture similar to 20/20 and PM Magazine, will be aired sometime this month.

The Band's past and present accomplishments are quite impressive. The group was formed five years ago and has performed for numerous churches throughout the Mid-South. Locally, they have played for Zion Temple, Mount Vernon Baptist and the New Salam Baptist Church. In March they toured through Flint, Michigan. They have also appeared on the Sunday morning Oris Mays Show on Channel 5 and have, both this year and last, performed for Memphis in May activities. In addition, the Band has participated in fund raisers for such groups as the Epilepsy Foundation and the Brandon Hall Drive.

I'm told that the gospel music of the Magnificent Sanctuary Band aims to encourage others, as their songs are primarily a testimonial for Christ. Their songs have touched many lives wherever they have performed as they continue to do the Lord's work through music.

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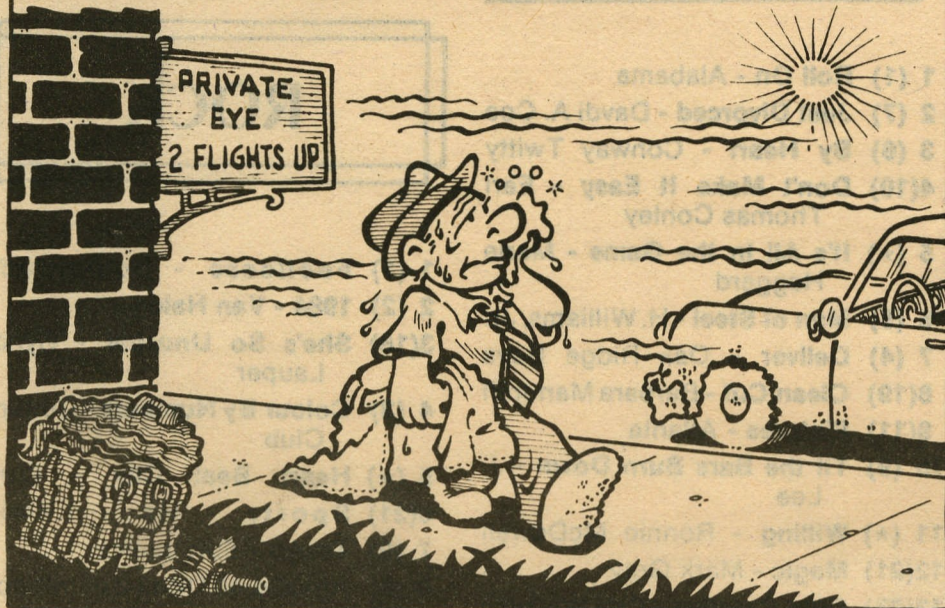
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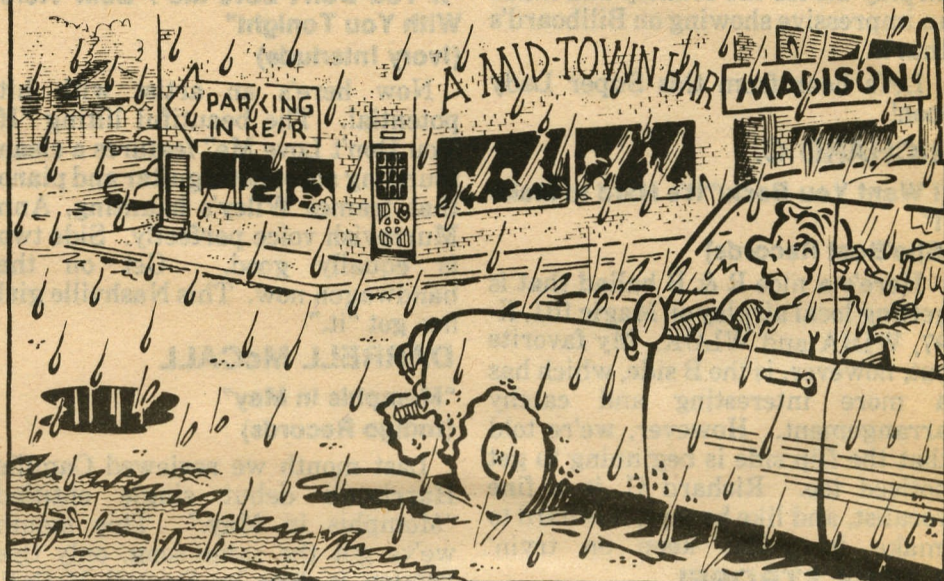
TUNEY LOONS AND MEMPHIS MELODIES

by JIM PALMER AND HAL QUICK

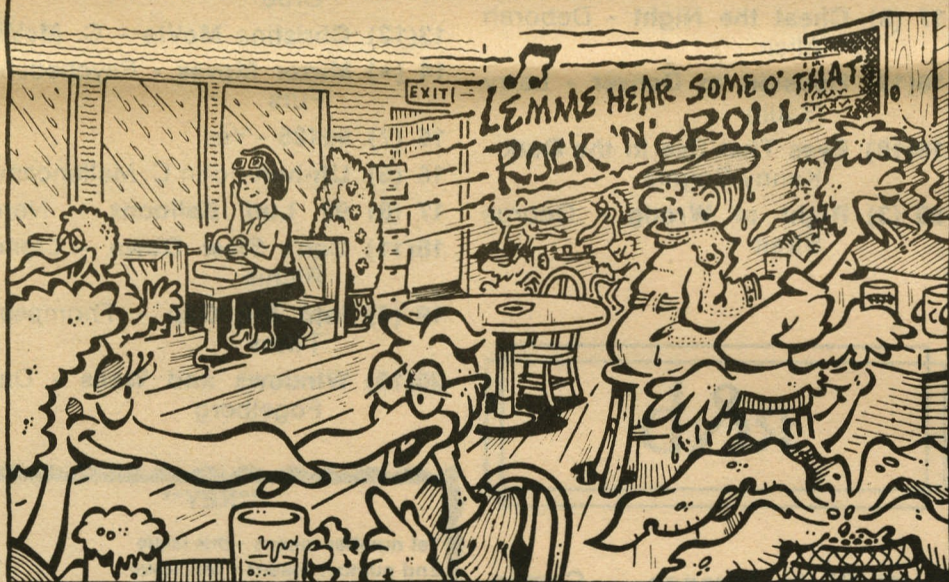
IT WAS ONE OF THOSE SWELTERING MEMPHIS SUMMER DAYS WHEN THE HUMIDITY HANGS ALL OVER YOU CUTTING OFF YOUR BREATH LIKE A HANGMAN'S NOOSE AND YOUR SPIT SIZZLES LONG BEFORE IT HITS THE SIDEWALK.



I WAS WORKING A DOMESTIC ; TRACKING A WIFE WITH A POLAROID. NOT A HIGHBROW CASE, BUT THE BILLS HAVE GOTTA GET PAID. HER WHITE MERCEDES SLIPPED INTO A MIDTOWN BAR. IT HAD STARTED TO RAIN. A BRIEF SUDDEN SUMMER SHOWER. I FOLLOWED, GRABBING MY COAT AND HAT.



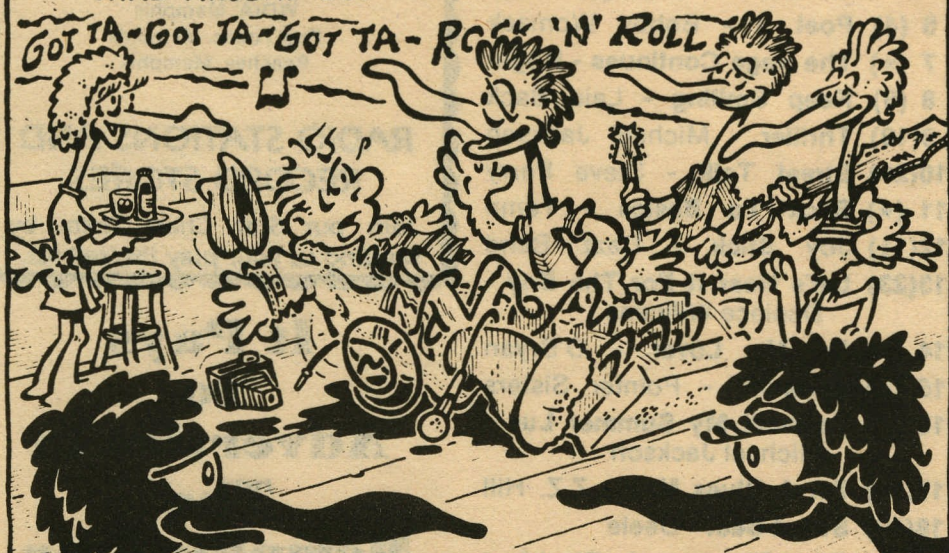
SHE TOOK A BACK BOOTH ALONE. I TOOK A DRAFT AT THE BAR. I WIPED MY FOREHEAD. SHE CHECKED HER EYES IN HER MIRROR. THE JUKE BOX SPEAKER BLARED ROCK 'N' ROLL AT MY HEAD. "WHERE'S THE COOL JAZZ IN A HOT TOWN," I THOUGHT, "LIKE IN THOSE DETECTIVE MOVIES ?"



I WAS SURE SHE WAS WAITING ON HIM AFTER SHE CHECKED HER WATCH THE THIRD TIME. THREE LUNATICS BOUNCED IN GIGGLING. ONE WENT TO HER BOOTH. THEY WERE BETWEEN ME AND THE REAR DOOR. I FINGERED THE POLAROID ANYWAY. HE WASN'T THE ONE. SHE SENT HIM AWAY WITH A FLICK OF HER WRIST.



THERE WAS NO SPEAKER BY THE FRONT DOOR. I MOVED THAT WAY. THE BAND WAS COMING IN. TALL SKINNY KIDS WITH PEACOCK HAIRCUTS. WHILE WAITING TO A WAITRESS, ONE OF THEM COLLIDED WITH ME. THEIR EQUIPMENT CASE BURST OPEN SPRINGING COILS OF WIRE AROUND US.



THE GUY, ME AND THE CORDS TANGLED IN A HEAP TO THE FLOOR. ONE OF THE LUNATICS TRIED TO HELP ME UP. I SHOVED HIM ASIDE. I LOOKED BACK TOWARD HER BOOTH. THE REAR DOOR WAS SWINGING CLOSED. I WAS DOWN FOR THE COUNT. "DAMN THAT ROCK 'N' ROLL ... A GUMSHOE JUST CAN'T WORK WITHOUT JAZZ !!"



Legal Notes

by Orville Almon, Jr.

Before there were major record labels, publishers, independent distributors, juke box operators, musicians, producers, arrangers, studios, concerts, record stores, stereo equipment, musical instruments and on and on even before MTV, there was the songwriter. There is no question of "Which came first, the chicken or the egg?" When it comes to the music industry, there is no doubt. It was the songwriter. The song is the basis for a multimillion dollar industry in this country and around the world. But, what is it about the "song" or "musical composition" that allows this ever growing economic segment of our society to exist?

The answer is...well, before I get to that, think about this. What if I wrote a song? For those of you who don't know me, you won't realize just how amazing that would be, but let's suppose I *did* in fact write a song. Being the proud parent of this new born infant, I let Mr. Megabucks, a publisher, hear my pride and joy. To my amazement he likes it, and I leave a copy with him. Lo and behold, I'm listening to the radio not long thereafter and what do I hear? Mr. Superstar singing my song. "That's great," I say to myself, but then my practical half overcomes my ego and I think something is definitely not right here. That's *my* song!

Indeed, my rights have in fact been violated. Why? Because I own the "COPYRIGHT" to the song. It's from this one little word and the concept it entails from which an industry was born. Anybody that wants to use my song for any purpose must pay for the privilege, and with very few exceptions, must have my permission.

Copyright in our country can be traced as far back as the Statute of Anne, I - 1710 English statute. Soon after the American Revolution, most states enacted copyright laws patterned in most instances using this English act as a model. When our U.S. Constitution was drafted the principle of copyright was right there in Article I, section 8, which granted Congress the power "to promote the progress of science and useful arts by securing for limited times to authors and inventors the exclusive right to their respective writings and discoveries." So Congress, in 1790, enacted the first federal copyright statute, but songs and musical compositions weren't protected. Fortunately, this has long since been remedied, and the modern copyright law, The Copyright Act of 1976, Title 17 of the *United States Code*, gives the songwriter more protection than ever before in our history.

The United States Copyright Office has described the meaning of copyright as follows: " 'Copyright' literally means the right to copy. The term has come to mean that body of exclusive rights granted by statute to authors for protection of their writings. It includes the exclusive right to make and publish copies of the copyright work, to make other versions of the work, and with certain limitations, to make recordings of the work and to perform the work in public." It is this right to copy that

has value and is really the economic reason to write the song. The song without copyright protection has no monetary worth, whatsoever, to its author, the songwriter.

In order for the songwriter to have copyright protection, the song must be fixed in some tangible form from which it can be reproduced, and the song must be a product of original creative authorship. Under the 1976 Act, the song is fixed in a tangible form when it is embodied in a copy or phonorecord that is sufficiently permanent or stable enough to permit it to be perceived, reproduced or otherwise communicated for a period of more than transitory duration. The song must represent an appreciable amount of creative authorship. If these requirements are met, the songwriter owns the copyright, and contrary to too many songwriters' belief, whether or not it is registered in the U.S. Copyright Office. It is nevertheless advisable to register the copyright, but we'll leave that for another day.

Now the bananza, royalties! That translates to "bucks." Mechanical royalties, performance royalties, print royalties, synchronization fees, compulsory licensing fees, publishing advances, subpublishing fees, fees for derivative works such as dramatizations, fictionalizations, motion picture versions, or any other form in which the song may be recast, transformed or adapted, all are possible sources of income for the songwriter, if the song has that special something and the songwriter has the ability to cause the song to be commercially exploited.

So there you have it. It's all so simple, right? Wrong! It's very complicated, and realizing this is the first step to protecting your rights. Learn your business, if you are a songwriter. You have to be more than an artistic person to be successful. You must realize you are in a *business*, dealing with business people who know how money is made by owning copyrights and dealing with people who are counting on knowing more about all this than you do. It's not easy, but if you're a serious songwriter, it's essential.

This article was not intended to deal comprehensively with the topic of copyrights. We'll explore this topic further in upcoming issues, along with other topics related to the legal aspects of the music industry. Remember, if you are going to give up rights associated with your song, its nice to know beforehand what rights you have. If you have questions concerning your rights as an author and composer, seek guidance from your legal counselor before you part with your copyright. It may be too late if you seek this advice after the contract is signed. Know your rights, and go write that hit song.

Well, that's it for this issue. If you have a topic you think would be of interest, let me hear from you. If I don't hear from you, I'll write about what I want and you'll have no one to blame but yourself. Did I keep it simple enough, Jim? Until next month, this column stands adjourned.

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