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BRENDA PATTERSON

SEPTEMBER, 1984

Vol. IV, No. 3

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The *L.A. Times* called Tommy Tedesco "the most recorded guitarist in the history of record biz" a fitting description of this giant of the music industry. In a legendary career spanning nearly thirty years, he has also recorded more television and film music than any other musician in history.

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Tommy's unique "real life" and sometimes unorthodox approach to the guitar makes his articles, books, seminars and live engagements an inspiration to an ever expanding number of devoted fans.

Tommy's next Fender seminar will be at Yarbrough's Pickin' Post located at 741 N. White Station, Memphis TN, on September 10, 1984 at 7:30 p.m. Call 761-0414 for more information.

Nashville Contemporary Brass Quintet



On Sunday, September 30, the Department of Music at Memphis State University will present the Nashville Contemporary Brass Quintet in concert beginning at 8:p.m. in Harris Auditorium.

The quintet is the faculty brass quintet at the Blair School of Music, Vanderbilt University in Nashville.

Members of the quintet are: John Rommel, trumpet; Jeff Baily, trumpet; Eber Ramm, horn; Dennis Good, trombone; and Gilbert Long, tuba.

For further information please call 454-2555.

LETTERS

Dear Editor:

As an Elvis fan, I just wanted to write and say thank-you for the nice articles that you had in your paper about Elvis this past August.

The *Commercial Appeal* did a very poor job this year for Elvis and his fans.

They are getting a lot of complaint letters from Elvis fans.

Would you let me know how to subscribe to your newspaper.

Forever Elvis,

Judy Deal

S.A., Texas

Dear Memphis Star:

Thanks for such great coverage on a friend of ours, Andy Childs in the August issue. You're right, Andy is headed *straight* for the top and it's been my family's pleasure to watch him grow into the fine young man he is. We've known Andy since the first day he appeared in the Bell Tavern Shows at Libertyland in April of 1979. We've watched him mature, graduate from high school, perform his first club date (when there was sometimes as few as 12 in the place and that included Andy and the bartender!). Then again we've watched him gain "stardom" in front of thousands of people at Libertyland, including Hollywood stars and Miss Universe to television, newspaper and magazine interviews all over the world. Truly, Andy will reach the top and it has been our good fortune to watch him.

Now, I want to say thanks again for such a wonderful story on Andy, and sharing it with so many people. I first read your publication in May, when you reviewed Andy's album and have read every copy since. We've been away from the Memphis area for almost 3 years, and it's a great way to know just what's happening in the world of "Memphis Music." You've certainly gained a new reader. Your staff does a great job of keeping us informed.

Yours Truly,

Jo Beth Hudgens

L.V., Arkansas

Dear Star:

Thanks a lot for the nice review. Why heck we don't hardly mind a bit if its not a "new" album. We try (ahem, try) to build our albums for a long shelf life, turntable life and promotional life because we (obviously) are a small outfit in the record biz. *The Professor Longhair* is certainly among the most enduring and perhaps not coincidentally it is also one of our steadiest sellers.

Longhair is particularly special to us because interestingly enough his music represents a kind of pivot point where R&B meets the Caribbean and he was *very* popular and influential (and remains so to this day) in Jamaica. I think anyone who has lived along the Mississippi is connected by that line of North/South black music which doesn't end at the Gulf...it just skips to Jamaica.

Sincerely,

Bob Schoenfeld

Nighthawk Records

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QUIET RIOT: A Loud Success

by Bill E. Burk

Without a doubt, MTV has spurred a few bands that otherwise may have continued to wallow in the depths of anonymity.

Quiet Riot is definitely one of those bands who owes its current successes to MTV and lead vocalist Kevin DuBrow makes no bones about it.

"MTV was, without a doubt, a definite ingredient in our success," said DeBrow during a recent Memphis stop. "MTV showed people that Quiet Riot can perform. It was a major influence in our rise. A lot of people today are staying home and watching radio! I don't think a band today can really get ahead without MTV. You gotta have the visual aspect."

DuBrow formed the original Quiet Riot in 1975, but it took eight years to become the traditional "overnight success." Less than a year after release of its first album, Quiet Riot saw that album jump to #1 on the charts and the band scored the only heavy metal gold single in 1983. To date, *Metal Health*, the debut album for Pasha/CBS, has sold over four million copies.

"There were a lot of ingredients leading to our breakout," said DuBrow. "Being at the right place at the right time. The American public spoke its mind. I think we proved that with perseverance and hard work, the American dream can come true."



From left: Rudy Sarzo, Frankie Banali, Kevin DuBrow & Carlos Cavazo

Why the continuing interest in heavy metal?

"The kids can probably answer that better than I can," said DuBrow. "I think as long as you have a HM single hit on the charts, it will live on."

And as long as you have a Def Leppard, or a Van Halen, (and though he didn't say it, a Quiet Riot), it will live on."

Quiet Riot enjoyed local fame in the L.A. area in the early days, back when the late Randy Rhoades was lead guitar. But Rhoades jumped to Ozzy Osbourne and Quiet Riot, unable to land a record deal in the U.S., turned to CBS/Sony in Japan, where it recorded two albums in the late '70's.

Quiet Riot I, as DuBrow terms that band, called it quits in 1980. "We were frustrated over not being

acknowledged by American record companies."

In the face of changing trends, DuBrow remained loyal to his hard rock roots; refused to put on a white shirt and black skinny tie and become, in his words, "another Knack clone." Bassist Rudy Sarzo, who had jumped to Ozzy, jumped back and Quiet Riot was re-formed. Guitarist Carlos Cavazo and drummer Frankie Banali were added and Quiet Riot landed a deal with Pasha, distributed by CBS.

"You always think what you're going to do with success once you get it," said Banali. "There's been so many disappointments, so many ups and downs, that now, when we've finally achieved it, all we want to do it go out on the road and play our hearts out."

Quiet Riot has already recorded its second album, titled *Condition Critical*. DuBrow says it won't stray far from the success formula the band seems to have found.

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August Reviews

by Lisa McGaughan

August 10th and 11th, *Tav Falco and Panther Burns* made an appearance at the Old Daisy with guest artist *Cordell Jackson*. The Panther Burns' opening night lineup included Falco, drummer Ross Johnson, New York bassist Kai Eric, and guitarist Jimmy Enck. The Saturday lineup included guitarist Alex Chilton and New Orleans bassist Rene Coman.

On both nights the band began erratically, although the Chilton-Coman lineup was noticeably tighter and more familiar with the material. The last set of each night sizzled, with Falco proclaiming to the crowd, "Ladies and Gentlemen, this is the invisible empire!" Best Burns' renditions included "Goldfinger," Cordell Jackson's "Dateless Night," "Train Kept a Rollin'," "It's All Over Now, Baby Blue," and "Tina the Go-Go Queen." Falco also played a new original, "Charlie and his Girl," written about noted murderer Charlie Starkweather.

Cordell Jackson made a rare appearance, performing electric guitar instrumentals off her *Knockin' Sixty* EP and a couple of witty country numbers like "Football Widow" and "You've Got A Burr in Your Saddle." Jackson was treated with all due reverence by the backing Panther Burns group, who feature her songs at almost every appearance.

Recent Burns' news includes the appearance of their hero, Paul Burlison of the Johnny Burnette Trio, in the audience at an Antenna Club performance. Burlison, who lives near Horn Lake, Mississippi, said he would soon be working with Rocky Burnette. Meanwhile, the new Panther Burns EP release has been delayed while the group struggles to find enough money to get a good "60's Go-Go" mix, hopefully at Ardent. Mr. L X Chitto, by the way, is reportedly playing regularly in a New Orleans soul band and working towards cutting a record.

August 17th, 18th, and 25th the Old Daisy featured a standout show by the *Fieldstones*. The Fieldstones performed a variety of standard blues numbers including "Sweet Home Chicago," "Little Bluebird," and "Short Haired Woman," along with originals like "Saddle Up My Pony" and "Dirt Road."

The Fieldstones, for years regulars at juke joints like Green's Lounge, always bring an energetic brand of upbeat blues to Beale. Guitarist Clarence Nelson brings sharp, stylized lead licks to the basic sound created by bassist Lois Brown, drummer Joe Hicks, guitarist Will Roy Sanders, and organist Bobby Carnes. The Fieldstones stand for decades of evolving underground blues styles in Memphis, an electric,

energized sound that may not always be here because much blues tradition seems to be fading out. To get a sampling of that sound you'd best try out the Old Daisy, (this month make sure and check out the Fieldstones Sept. 2 at W.C. Handy's during the Memphis Music Festival). Performing at most Daisy shows during intermission will be the Daisy's "B-Street Breakers," a break dance group great at keeping the audience alive. Check it out; there's always quality entertainment on Beale Street.

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Cordell Jackson



Tav Falco & the Panther Burns

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Surviving With Survivor

by Paula Haynes

What do you do if you are in a band that's had one gigantic hit, then you lose your lead singer? Well, you can either let the band break up or start an intense search for the best vocalist you can find. One who fits the band not only musically but personality wise also. Not an easy position to fill, to say the least.

One of the biggest hit records of 1982, was "Eye of the Tiger" by a group from Chicago known as Survivor. When their lead singer left the band, they began a search for a replacement. After getting recommendations from other people in the record industry, Survivor and their record label, Scotti Brothers, started auditioning vocalists, including Steve Walsh - formerly in Kansas. The vocalist they chose was Memphis' own Jimi Jamison.

Jimi has been a favorite in Memphis for a long time as lead singer for Target and Cobra. Maybe you've heard Jimi's voice on nationwide commercials for Canada Dry, Pizza Hut, Federal Express, STP and Holiday Inn to name a few. Jimi has also worked with names like Steve Cropper, Point Blank, Molly Hatchett, Danny Tate and the Blackwood Brothers. He's got a gold album for his work on Krokus' *Headhunter* album.

After the breakup of Cobra, Jimi

was offered the position as tenor for the Blackwood Brothers. Jimi and his lawyer, Jim Zumwalt, were looking into the possibility of a solo career for Jimi, and after hearing Jimi sing he was given material by Mark James, who penned such songs as "Suspicious Minds," "Moody Blue," and "You Were Always On My Mind" for Elvis Presley. Elvis was the biggest musical influence in Jimi's life and Jimi was lucky enough to have met him several times.

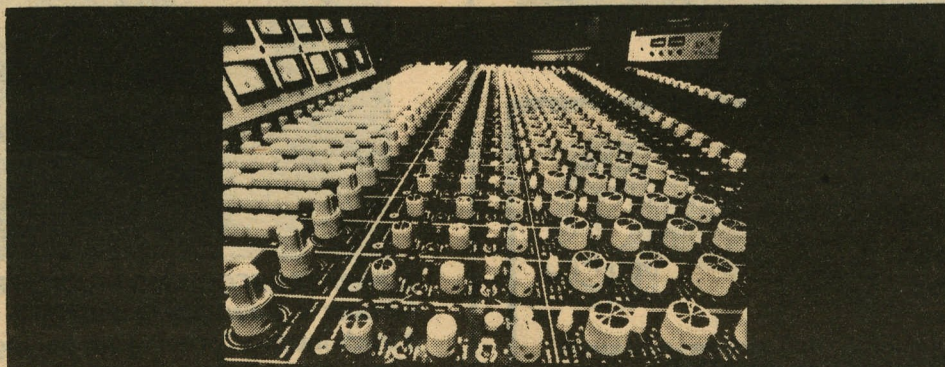
After getting a call from Scotti Brothers, Jimi went to Chicago to audition for Survivor, and after getting to know Survivor members and their music, Jimi gladly accepted the position as their new vocalist.

Shortly after Jimi joined Survivor, they recorded the song "The Moment of Truth" for the movie, *The Karate Kid*. Afterwards, they went to California for three months to record a new Survivor album *Vital Signs*.

Vital Signs is on Scotti Brothers label and is distributed by CBS Records. The LP was due to be in the record stores by August 27th.

Survivor is now working on a video for their single, "I Can't Hold Back" after which they will soon start rehearsals for a fall tour with either Chicago, REO or Jefferson Starship. (Mickey Thomas of Jefferson Starship makes a guest appearance on *Vital Signs*).

Jimi Jamison



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24 TRACK

USOCA Concert

by Lou Barnett

Well, it didn't have quite the impact of a No Nukes. But the U.S. Out of Central America's and the Memphis Peace and Justice Center's free concert on August 18 certainly didn't flinch on political jabs.

Kathy Hodges, one of the organizers of the benefit, said USOCA is against intervention in Central America. USOCA's goals are to educate, organize and mobilize people sharing these ideals. And no one hid his or her contention that getting Reagan out of office would be one rung up on the ladder.

This was the organization's first consciousness-raising event in Memphis. USOCA has centers in New York, Chicago and Nashville.

But why is it that entertainment has to be used as an enticement to get the public involved in a good cause? Is the cause not worthy in itself?

Apparently six Memphis bands and a gathering that peaked at about 100 people thought the cause or the music or both worth a look-hear.

Music filled the air 'neath the huge trees on the neatly-clipped lawns of St. Peter's Home when Chris Lea and his Moonlight Syncopators stepped on the makeshift stage that afternoon. Their performance was the best of the day as they sailed through a set of REM, Lou Reed, New Order and a parody of that famous Isaac Hayes tune, "Shaft."

Three-man Paradoxical Babel was next up. Their anti-Reagan chant-song, "Whatever You Think" won them my *Most Political Band of the Day* award.

The generator supplying electricity could have blown up when Eraserhead thrashed through a set. And I was yawning by the time Jamie Spencer's band, A Nervous Fitt, said good-bye.

The sun stole away, the darkness beckoned mosquitoes. But the crowd hung on - heck, two more bands were on the bill and the show hadn't cost a penny.

On a moonlit stage 4 Neat Guys played a short, blues-inspired set.

In the meantime, Tav Falco had hung a tattered paper screen between the trees to show snippets of war films edited together as a lighted backdrop for their performance. Their three-song set, including Z.Z. Hill's "Shade Tree Mechanic," capped off the "be-in" benefit.

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REGGAE SUNSPASH: Nice Up The Yard

by Deborah Camp

I think Reggae Sunsplash is planned each year around the cycle of the moon. The dates always fall so that the evening's drama of culture and music set against a backdrop of lush, tropical Jamaica, can be fully illuminated to reveal the almost religious power this event has on citizens of the world.

The Splash has indeed gone global.

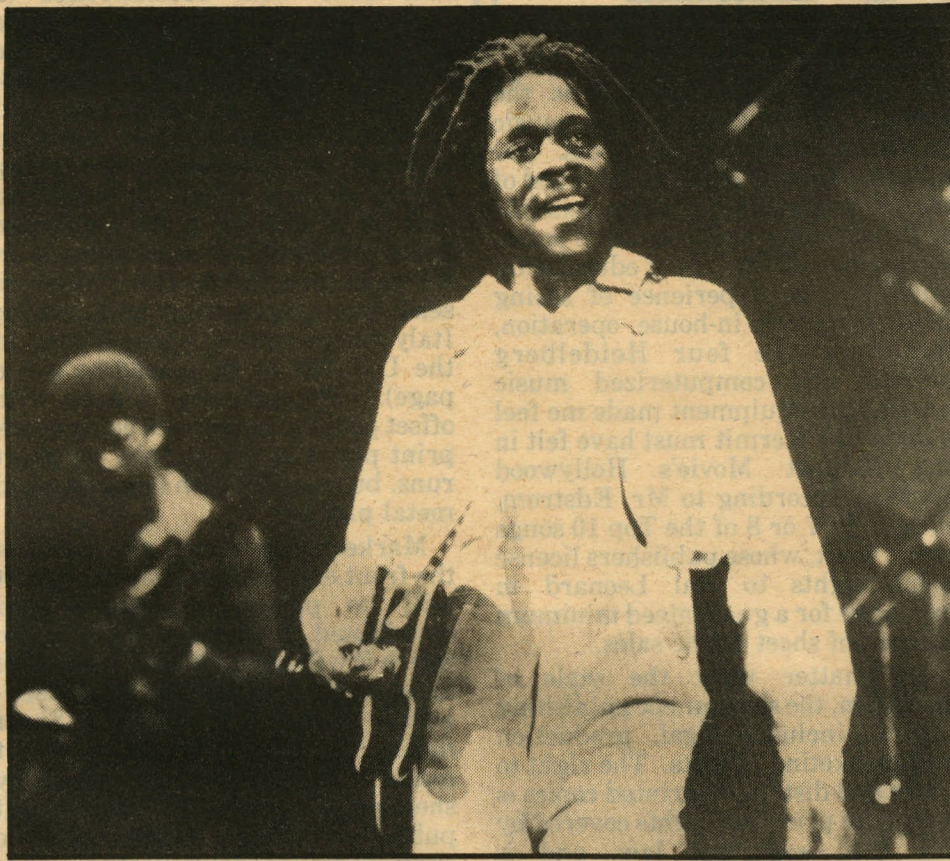
"Yes, Sunsplash has become very international," said Dian Lucy, a music writer for the *Daily Gleaner* in Kingston. "We have people from all over the world. Over 200 from Japan, others from Australia, Europe, U.S.A. Everywhere."

Lucy, who was working that day with Synergy, founders and producers of Reggae Sunsplash, said that much of the music's international appeal stems from its ghetto roots. The music gives hope to the hopeless, strength of spirit to the spiritually fatigued, much in the same way gospel music has, for decades, found appreciation worldwide.

"Well, when reggae started out in the middle of the late 60's, it was music coming from the ghetto. Which it is still coming from. It's music of the oppressed coming from Trenchtown and in a few short years reggae has gone international. It's a voice of oppressed people, a music for truth and rights and justice."

This was my fourth time to cover Reggae Sunsplash in sunny Montego Bay. Despite the *Daily Gleaner's* prediction that the four day line-up was "soft" - or not up to par, I found the musical offerings more than satisfying. True, the really big names I was accustomed to seeing on this venue - Black Uhura, Third World, Jimmy Cliff, Peter Tosh, Rita Marley - were sadly missing. It can only be surmised that Synergy simply did not have the money to compete against larger, more monied agencies for booking dates. Or, it may be something else. I was equally saddened to hear from a reliable Jamaican insider that Synergy does indeed have its own problems. Stories about artists actually paying Synergy to get billing on this festival certainly did not help matters.

My experiences with Synergy



Dennis Brown

however were consistently positive. The people I observed and interviewed seemed more comfortable with the responsibilities of handling such a large, long festival than in previous years. Confident too, were they, that Reggae Sunsplash will soon become even more international than anyone had expected. Not content to just be the host and stage of Sunsplash whereby thousands from many countries converge annually, now Synergy must take Reggae Sunsplash to the world.

Vanessa L. Summers, Managing Director of Positive Publicity, representing Synergy explained: "This is the 7th Sunsplash Synergy has put on. It's always been in Jamaica, but this is the first year that it's actually been taken on the road."

"Sunsplash went international in July with the first performance in London. The artists included Sly and Robbie, Dennis Brown, Black Uhuru, Aswad . . . it was a sell-out. It showed that reggae music really does have an

audience around the world. Reggae music *should* be heard by people around the world."

But in Jam Down, the vibes were cool. The four-day fest, kicked off by

a gigantic beach party, ran smoothly and offered a tight, well-organized venue of superb entertainment. Like our own local music festivals, there were names that drew the crowds, and then dozens of local and regional "undiscovered" groups that made their bid for stardom there and then.

The first night of Sunsplash was kicked off with artists such as Lloyd Parks, U-Roy, Delroy Wilson, and African Woman, an all female band from the United Kingdom. The real highlight of this evening however were the Mighty Diamonds, who delivered a breathless, show stopping set of their popular standards as well as their newer songs now heard on Stateside labels. Burning Spear closed out the evening with a chilling, awe inspiring venue of their favorites including a trance-like, spiritual rendition of "Marcus Garvey" wailed and whispered over a searing horn section.

As entertaining as the performers themselves were the MCs, most of whom are popular DJs from the island's two radio stations RJR and JBC. Besides cracking jokes and reading long and sometimes complicated messages to the crowds, the MCs constantly admonished the audience to sample some of the 100 or so straw-thatched booths lining Jarrett Park, a soccer field where the event was held.

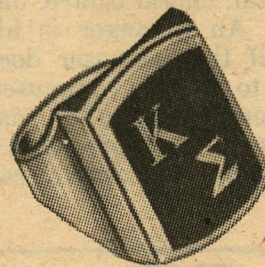
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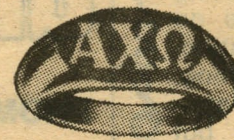


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FINER Side

by Jack Abell

When Woodie Guthrie was asked if he read music, he replied, "Not enough to hurt me." That attitude of belligerent musical illiteracy was adopted by many early rock and country artists (Elvis, for example, who really didn't need to read anything more complex than words and chord symbols), and inherited by their disciples and fans.

So who reads music, anyway? I suppose you could say anybody who can't learn the music they want to learn by ear. Most classical, church and studio musicians read fluently, since it is necessary to their work. Students in school music programs and adult beginners, especially those who are just learning how to play an instrument, comprise a large share of the sheet music market, along with the millions of amateur musicians who use sheet music to play or sing the music they love.

The *Billboard International Buyer's Guide* has a section for Sheet Music Jobbers and Suppliers. These are the major U.S. sheet music publishers. Locally, three Memphis publishers deal with printed music: Agape, Pop Hits/Memphis Music-craft and Ivory Palaces.

I recently had the pleasure of meeting the President of Hal Leonard Publishing Corporation, Harold Edstrom, who showed me their production plant in Winona,

Minnesota. (Hal Leonard is the world's second largest sheet music publisher; they gross about \$20 million annually and publish most of the slick piano/vocal arrangements of Top 40 songs that you see in music stores, as well as a lot of educational music.) The experience of seeing their complete in-house operation, including the four Heidelberg presses and computerized music typesetting equipment made me feel a little like Kermit must have felt in the Muppet Movie's Hollywood studio. According to Mr. Edstrom, they print 7 or 8 of the Top 10 songs every week, whose publishers license print rights to Hal Leonard in exchange for a guaranteed minimum amount of sheet music sales.

No matter what the scale of operation, the sheet music publishing process includes legal, production and marketing aspects. The right to make and distribute printed copies is one of the principal rights covered by the U.S. copyright law, and is controlled by the copyright owner, usually the publisher in the case of commercial music. This is the right that you violate whenever you make a Xerox copy of words or music to a copyrighted song, thus incurring risk of up to a \$50,000 fine and/or two year imprisonment.

In the old days, print was the principal source of income for publishers and composers. Presently, that is still true for many classical, educational and religious music publishers, while in most forms of commercial music, sheet music is only produced if record sales or air play creates a market demand for a piano/vocal arrangement or folio (Great Hits of the 70's).

Once the legal business is taken care of, the production and marketing processes take over. Usually, sheet music is released in one of many standard formats, such as piano/vocal, choral octavo, dance band, etc. An arranger is hired (especially if the composer doesn't read music) to prepare a manuscript in the chosen format. The manuscript is then edited, typeset and laid out to produce a camera-ready

"mechanical" for the printer. This process is in a state of evolution right now because of computerized typesetting and printing, although currently most music typesetting is still done with Musicwriters (a typewriter with music symbols developed by Cecil Effinger in the 1940's) and IBM composers (the link between linotype machines and computer typesetters). Only a handful of publishers are using computerized music typesetting because production quality software is not commercially available yet. In the meantime, quite a few publishers send their typesetting to Korea or Italy where labor is cheaper than in the U.S. (\$8 as compared to \$25 a page). The printing is done with offset presses, sometimes using quick print plates or xerography for short runs, but usually with negatives and metal plates.

Marketing decisions are made at the front end, because how a product will be priced, promoted and distributed determines the form in which it will be produced. As in most aspects of the music business, distribution is the key element. Sheet music can be distributed by direct mail, by retail music stores or by sheet music jobbers. The reason most publishers license print rights to sheet music jobbers is because of the specialized nature of producing and marketing sheet music, as well as the up-front production costs involved.

Whether sheet music sales can be a source of added revenue depends on many factors, including the potential market as well as decisions affecting the quality and quantity of production. Printed music is here to stay, although technological changes will profoundly affect how it is produced and distributed. Future Beethovens may be writing in bar code and audiophiles may be eating their symphonies for breakfast. Maybe Woodie was right after all.

Memphis Symphony Subscriptions

The opening subscription concerts of the Memphis Symphony on September 14, 15, and 16 will mark the debut of Alan Balter, new Music Director and Conductor of the Orchestra. The performance will be held in the Vincent de Frank Music Hall at 225 North Main Street, Memphis, Tennessee, and will begin at 8:00 p.m. on Friday and Saturday and at 2:00 p.m. on Sunday.

Richard Strauss' magnificent symphonic tone poem *Don Juan* has been programmed to feature the virtuosity of the orchestra, and Rachmaninoff's *Symphony in E minor*, famous for its great technical demands on the musicians and also for its sensuous, romantic beauty, will be performed the second half of the program. (Balter has chosen to "star" the orchestra rather than a guest artist at his first concert as Music Director and Conductor of the Memphis Symphony.)

Ticket prices are \$12, \$10, \$7 and \$4 (full time students 24 and under are half-price) and are available at the Memphis Symphony Box Office, 3100 Walnut Grove Road, Suite 402, Memphis, Tennessee 38111. The Box Office is open Monday through Friday from 9:00 a.m. to 5:00 p.m. and on the Saturday of a concert weekend from 10:00 a.m. to 2:00 p.m.

For further information, call the Memphis Symphony Office at (901) 324-3627.

Faculty Recital John David Peterson

Dr. John David Peterson, Associate Professor of Music at Memphis State University will present a series of concerts in honor of the tercentenary of J. S. Bach's birth this coming school year. Dr. Peterson will start the Department of Music's faculty recital series on Tuesday, September 18 with the first of his three programs, "Music of Bach's Early Years."

The program will consist of *Prelude and Fugue in g minor* (BWV 535); *Partita on "O Gott, du frommer Gott"* (BWV 767); *Prelude and Fugue in D Major* (BWV 532); *Organ Chorales; lobt Gott, hir Christen, all-zugleich* (BWV 732); *Erbarm Dich mein, O Herre Gott* (BWV 721); *Christ lag in Todesbanden* (BWV 718); *Prelude and Fugue in A Major* (BWV 636); and *Tocatta and Fugue in d minor* (BWV 565).

The recital on September 18 will begin at 8:00 p.m. in Harris Music Auditorium and admission is \$3.00 general; \$2.00 for MSU faculty, staff, and senior citizens; and free for college students holding valid I.D. cards and free to all high school students. Proceeds from all ticket sales support music scholarships.

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Sunplash from Page 7.

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On this night you can imagine our surprise when the MC announced between sets "and a very special welcome to Jerry Washington of Warner Brothers in Memphis, Tennessee who is with us tonight." It seems EJ's friend Fred got word to the proper place. (Fred, why didn't you tell them about the Memphis Star representatives, huh?)

The next evening was opened by DJ Barry G. ("I crack riddim on station JBC . . . and tonight we're doing it the way it ought to be . . . on time!!!") Yes, in years past, that was a problem. Sometimes starting as much as three hours late, this year it was the audience who tended to drift in tardily, so accustomed were they to the shows starting so late.

But on this Thursday night, with the moon almost full, we were treated to a fine band from the Grand Cayman Islands called Memory of Justice. (Says Barry G., "culture got to roll.") This was followed by the Umajah Dancers from Africa, who performed 40 minutes of the most skilled, synchronized dancing I have even seen.

Ini Kamoze, with several local hits on the Jamaican charts, performed next with grace and style. Although not really known outside the island to a great extent, my feeling is this young artist will achieve some international recognition before too long.

An unscheduled but very popular Edi Fitzroy was brought on stage, introduced by Barry G. as "an artist who continues to be cultural and remind us of so many things. Here's one man who's distressed with a scene where so many Jamaicans died. So many Jamaicans dead and right now who will pay the price for so many people who died in the last election campaign?" Barry G. paused and stared into the crowd before hissing, "NOBODY!"

With that, Fitzroy stepped onstage and dug into "Youthman Penitentiary," "Mr. Farmer" and other message songs. Afterwards, Fitzroy explained softly that his songs are political and social statements must

be made by people like himself because too many people do not have a voice.

And while talking to Fitzroy backstage, one could still hear Barry G. taunting the crowd up front.

"Jus' be nice. Jus' be nice. Stall 57, Bungo Jack Asher and all the roots daughters know Stall 57 is where it's all happening with ital food and veggie patties. WHAT? I know you have vegetable patties. I didn't know you have veggie patties! Stall 57, WATCH IT!!!!"

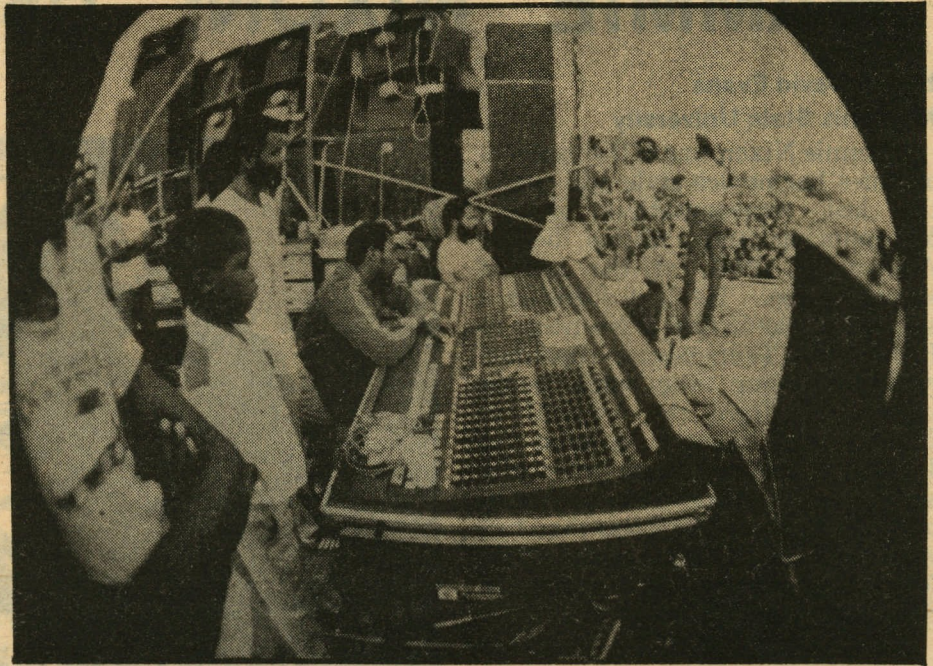
But Friday evening seemed really to belong to the deejays. No, not radio DJs, but deejays who rap, chant, and toast over the microphone delivering staccato, rapid-fire lyrics loaded with folk wisdom, philosophy, gossip, politics, sex, you name it. This evening brought forth "three the hard way" . . . Brigadeer Jerry (aka 'The General'), Josie Wales, and Charlie Chaplin. (Jamaican deejays love to take on English and American character names such as Clint Eastwood, John Dillinger, etc.) After performing individually, including a take-off on Michael Jackson executed by Charlie Chaplin, the three top ranking deejays came on together bringing the audience to such a pitch many began wondering aloud whether or not Yellowman could follow.

Barry G. warned the audience that "now we have some *seerious* rub-a-dub stylee; tonight the crown prince of the deejays . . . riddim come forward! . . . the politics of yellow . . ."

But when King Yellowman arrived onstage there were no doubts as to who was still Number One. The scene reminded me of Jarrett Park two years ago when Yellowman came on at 6 am and every youngster aged 5 and up who had slept flat on the dirt field snapped awake and jumped on their feet as one when their skinny albino hero took the mike.

Yellowman bounced onstage, his gold hair threaded into a beaded style that resembled a cross between Bo Derek and Stevie Wonder. "Mi waan't hear from de Mo'Bay posse," cried Yellowman before firing out a quick succession of hits including songs from *Zungazunga* as well as a crack rendition of "Rock Around the Clock."

At this performance even the numerous members of the Jamaican



Constabulary Forces, normally serious if not vaguely threatening with their automatic rifles and German Shepherd attack dogs, seemed to relax and enjoy themselves as they moved closer to view the antics of King Yellow.

For the second night straight the festival broke up well before dawn, much to the chagrin of first-timers who'd been regaled for years about the customary all-night-into-the-morning shows. Much to the relief of us who realized early that four days without sleep is a drag, pure and simple.

"Stall 88, Step Irie to Stall 88 to the right side of the stage. Get your magnum drink and some serious juice and the best in natural food. You're

leaving now? And you're going back to your room, you nuh??? And the natural food, it makes you, you, you nuh???"

The third night's line-up opened with a colorful Trinidadian group called Alpha and Omega, whose sounds and costuming reminded me

cont'd on Page 17.

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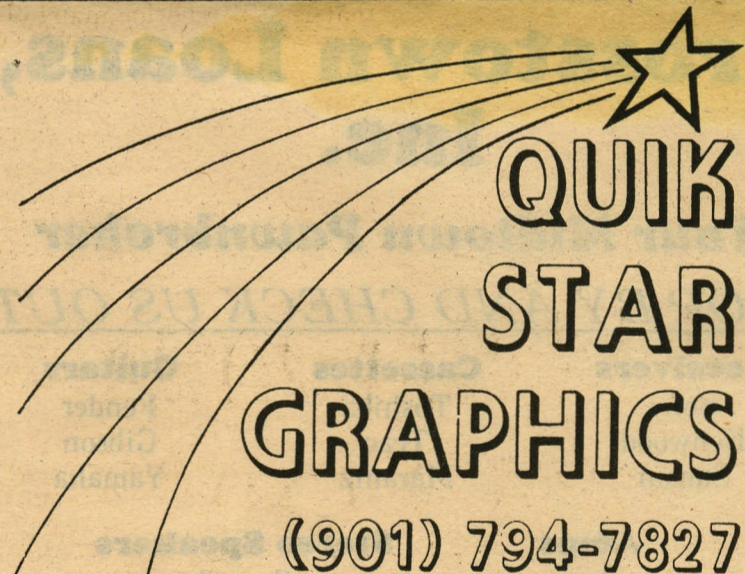
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HAMMIE NIXON: Obituary For A Blues Man

by Dr. David Evans
Memphis State University

Hammie Nixon, one of the pioneers of blues harmonica style and one of the last representatives of the Memphis jug band tradition, died on August 17, 1984, at the age of seventy-seven. He had suffered a stroke the day before at his home in Brownsville, Tennessee, and declined rapidly, passing away while being transferred from the hospital in Brownsville to the hospital in Jackson. He had been musically active and in apparent good health prior to the stroke and less than two weeks before had signed contracts for festival appearances in October in San Diego and Atlanta.

Hammie was born near Brownsville and raised by a white family there. He learned to play harmonica at an early age by watching Noah Lewis and other local players and first played in public at the age of eleven accompanying Sleepy John Estes. He would remain Estes' partner until the latter's death in 1977. Hammie soon began a life of hoboing that took him throughout the South and Midwest and eventually to Chicago, which remained one of his main "beats" along with Brownsville and Memphis. In 1929 he appeared on his first recording session in Memphis as accompanist to Estes and another Brownsville musician, Yank Rachell, recording for the Victor label. In 1934 he recorded ten pieces with Brownsville Son Bonds in Chicago for the newly formed Decca



Records Company, and in the following year he recorded six songs as accompanist to Sleepy John Estes, another Brownsville guitarist named Charlie Pickett, and pianists Lee Brown and Lee Green. His final session from this period was in Memphis in 1939 for Vocalion Records, backing up Somerville, Tennessee, guitarist Little Buddy Doyle on ten sides.

During the 1920's and 1930's

Hammie would frequently travel to Memphis to play in jug bands headed by Will Shade or Jack Kelly. His talents on harmonica, yazoo, and jug made it easy for him to get work on Beale Street and other parts of town. Brownsville was also a blues hot spot in the 1930's, and Hammie was the reigning harmonica king there. Many musicians came there to play with the local artists like Hammie, Estes, Bonds, and Rachell. One of these was Johnny Lee "Sonny Boy" Williamson, a young harmonica player from nearby Jackson, Tennessee. Sonny Boy picked up Hammie's style and developed it further, achieving enormous success through recordings beginning in 1937. Later on, in the late 1940's and 1950's, Hammie influenced another of the harmonica greats, Little Walter. The vast majority of modern blues harmonica players trace their style directly or through others to Sonny Boy Williamson or Little Walter and thus we owe a musical debt, usually unacknowledged, to Hammie Nixon.

Hammie was less active in music during the 1940's and 1950's and spent long periods working as a chauffeur for the City of Memphis and in various industrial jobs in Chicago. In 1962 blues researchers rediscovered Sleepy John Estes in Brownsville and reunited him with Hammie for a round of concerts and

recordings that lasted for the next fifteen years. They made a number of albums for the Delmark label of Chicago, sometimes joined by Yank Rachell, who had moved to Indianapolis, and by a young Mike Bloomfield. Hammie and Sleepy John toured Europe and Japan many times and were very popular overseas. After John died in 1977, Hammie continued to pick up a few gigs through the agency of friends and fans like Harry Godwin of Memphis and Steve Tomashevsky of Delmark Records.

In 1979 Nixon became a member of the Beale Street Jug Band, which also featured veteran Memphis singer Mrs. Van Zula Hunt. The band performed at a number of festivals in the south, including the 1982 World's Fair in Knoxville. Hammie also made tours of Holland in 1980, Japan in 1981, and France in 1983. He made some recordings in Brownsville for the Italian Albatros label and the West German L+R label, but these found him either with inappropriate accompanists or in the unaccustomed role of soloist. His true talents as a vocalist and feature artist were not showcased until 1982, when he recorded a 45 for Memphis State University's High Water label and an EP on the Jug Band label, both with the Beale Street Jug Band.

In January, 1984, Nixon recorded an album for High Water with other musicians, again in a jug band style. The album, *Tappin' That Thing* (High Water LP 1003), was released in May and immediately began to bring Hammie added recognition and job offers. He was videotaped for the NBC *Today Show*, but a problem with editing the footage prevented it from being shown until after Hammie's funeral.

Hammie had a wonderful personality and made friends easily everywhere he went. He was particularly fond of Japan and the Japanese people and wore a blue silk kimono top at many of his concerts. Although not a churchgoer, he led what he called a "spiritual life" and usually ended his shows with a song he composed, "Holy Spirit, Don't Leave Me." He was always helping other people. For almost sixty years he backed up other musicians, never making a record as a featured artist and shunning the spotlight while other harmonica players incorporated his style and achieved great fame. He gladly dispensed musical advice, and while he was aware of his own great talent and importance, he was never bitter over the greater success of others. For fifteen years he led a blind Sleepy John Estes all over the world. In Brownsville he was constantly giving rides to sick people, carrying them to hospitals in Memphis and Jackson. He helped many people obtain their Social Security benefits and food stamps through his contacts in the local and statewide political structure. He also kept money flowing into the community of poor blacks in Brownsville by organizing work crews to cut yards and do other odd jobs. He was doing this right up until the time of his death.

cont'd on Page 11.

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Fingerprint

by Tony Jones

Say hello to the town's new pistol. The zoom-looney team. Greg, Selton, Ross, Stanley, Angelo and Hubert. Six young men passionately grabbing life together through a band named Fingerprint. People, they are some jammin' fools.

Which is not to label them rhythmic idiots. Fingerprint's collective mind is composed with plenty of glue; they're diligent, serious, polite and intelligent men happily toughing through life on talent, wisdom and wit. Woe on simple minds, racists, blind critics, dope-heads, cowards and dancers in tight shoes. (You will dance!)

This quick peep was recorded after a furious apartment clubhouse gig in Whitehaven. The dressing room where it happens is a small carnival: half-naked band members, deal makers inquiring of the band's availability and new initiates shouting their approval each time the door cracks, mirroring lead vocalists Greg Sain's assessment of tonight's performance.

"Tonight's gig was hot! HOT! Awesome, man. It was because we had an audience of young Memphians that knew what time it was; they knew that when we got up on stage we weren't bullshitting. We were hitting!!

"I don't mind bragging on these guys 'cause we're good, man. You yourself know Selton is hot. Everybody knows Hubert has always been one of the hottest drummers Memphis has ever seen. Our keyboard player, Ross, we call Ross Chandler (a take-off of detective hero Raymond Chandler) because he's so damn tough. And the Joyner?! T, I want you to be hip to the Joyner, man. He's our percussionist. Hot, man. No



secret. Any percussive effect we require, the Joyner stomps on it!"

Slowly, slowly, Fingerprint's penchant for being ready and on fire with what's hot is paying off. A small, multiplying cadre of fans is melding, fed by word of mouth. New venues have begun to bear Fingerprint's indelible impression. SUPRIZE! It's not what you think. Greg, (who seems to be Lead Mouth as well as lead vocalist), tells it.

"Most of the places so far have been predominately white, we're just breaking into the black circuit, and we're building a good following on both sides."

Look, T, I'm going to give you the straight scoop. Black pop singers are what's hot right now," vocalist, guitarist, Angelo Earl explains while simultaneously trying to cloth himself and count money. "Prince, Michael, Zavion, us, . . . it's coming, blood. The barriers are breaking thanks to guys like them for incorporating rock signatures into their sound. Hey, Jimi Hendrix started it all anyway, Chuck Berry if you want to get deep.

"What it really is, is that the ordinary people are just catching up, musicians and artists have always been ahead of their time. You have to or you'll just get lost in the shuffle. For your career to have any longevity in this business, you have to be a leader, not a follower."

"Right now we're going through some lean times," Greg frowns, then laughs, "we practice in Angelo Earl's bedroom. But hey, that's them dues. We just thank God for giving us the talent to perform and play music. Our main concept is this; if we ever reach that stage people call stardom, we're going to prove that you don't

have to be corrupt, or a devil worshipper or something, to be a musician. We don't do any liquor, any marijuana, cigarettes,--no drugs."

No socks. Actually some of the band members do have socks. (Drawers too.) The joke insinuated itself into the conversation when bassist Selton Cole removed his stage shoes, revealing a hole in his socks the width of a medium picture window. "That's because all my little money goes on instruments!" he grins. Lead mouth again volunteers further embellishment, proving you can talk loud and say something.

"My folks say, why don't you get a real job? But I can't think of nothing harder than this. I've done more work doing this than any job I've ever worked on in my life. The guys stay on my case about stage presence; you must present yourself as an act, not just a band, you must entertain. If it takes us to the top, cool. If we hit rock bottom, that's cool too, because that means we have nowhere to go but up. God will take care of us."

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Hammie Nixon cont'd from Page 10.

Hammie's funeral was held at the First Baptist Church in Brownsville on August 25. Rawls Funeral Home, which was the subject of a song by Sleepy John and Hammie, was in charge. He was buried in Rosenwald Cemetary. The funeral was attended by over two hundred friends and relatives. Rev. W.R. Hill preached the eulogy, and Sarah Pearl Batchelor played piano and sang solo hymns. Hammie was survived by his wife Virginia, daughter of Sleepy John Estes, and their son John Nixon, age thirteen. He also left three grown daughters, six sisters, two brothers a host of other relatives, and thousands of friends, black and white, in Brownsville and around the world. Hammie Nixon died without insurance to pay for his funeral expenses. Within a week friends and fellow musicians had contributed enough money for an impressive funeral, and two offers to stage benefit concerts in Memphis were made, which will cover the cost of a headstone. For several years Hammie had been struggling to make payments on a house in Brownsville, where he lived with his wife and child. Further contributions by his fans may be sent directly to his widow, Virginia Estes, 485 Houston Street, Brownsville, TN 38012.

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Light At The Tunnel Entrance

by Tony Jones

It's Adrian Miller's last performance at home for several months. The Thursday night "Ladies Night" gig at the Western Frontier. He and his fellow Spirit with Pizazz band members have been holding this spot down for many weeks; maintaining a good crowd, and sometimes, like tonight, packing the house. So many people are here this night, I sat in the dj's booth to catch the second set. A hot mutha it was, highlighted by a serious wringing of "Papa Was A Rolling Stone," the closing tune of Spirit's righteous Temptations medley.

Now, the justifiably hyper band members and crew are assembled in the club's dressing "space" wiping off sweat and calming themselves a bit, before stepping out into the club for some serious rampaging. The set was hot. The crowd was hot. Everybody wants to shimmy; Adrian sits in a corner perfecting his sloth imitation.

"Immunology shots always do this to me. I just go flat. I can't do nothing once I come off stage. It's the only thing I hate about doing this overseas tour."

WELL, STAY AT HOME THEN! No, seriously; fly on, blood. When y'all make it to Japan see if you can collect that fifteen yen Godzilla owes me. Sneak up on him, smack his butt with the flat side of your bass, then paralyze him with that double thump-pluck-grab lick you play on the E string when the band breaks



Spirit with Pizazz

down on Kool and the Gang's "Tonight." He, don't be afraid, man. It can't be much more treacherous than playing in Memphis.

CAN YOU IMAGINE DROWNING ON AN ISLAND IN MEMPHO, TEN? Well, let me tell you, it's a strange and ridiculous feeling but here we are. Spirit's lead vocalist Maurice Cheeks, myself, and a short cuddly blonde I called Murph, my driver, earlier today (8-4) and told him that I had to cover a frat house

gig, he took the night off, swearing he'd never be caught dead "at some stuck-up, two carat Animal House bull----." I called him a platitude head, hung up and phoned Mr. Stuck-Up Shutter, who agreed to drive, and he got me here just in time to die. At least it will sound good on the news. "Lead Singer of Spirit With Pizazz, His Majesty Lord Anthony I, And A Cuddly Blonde Electrocuted At SAE Fraternity Party!"

The frat had set up an above ground swimming pool, and guys were attempting to swing on a rope from a platform to the pool. Someone flubbed his attempt, resulting in the pool breaking, and water spread upon the ground like stupidity. Maurice was just coming off stage; he and I were preparing to castigate data when it happened. We rushed to a dry area of the lot, followed by Cutie.

Hysterical yes, but truly unfunny. Electrical wires were are on the ground connected from the sound truck to the stage. Funk knows how many volts they're carying; the band played on a mini-replica of a standard concert stage, augmenting their own gear with rented speaker cabinets, amps and hook-ups, made dramatic by pencil spots bouncing off backdrop of slitted, intertwined black plastic garbage bags. One serious short and enough juice to deep fry the Memphis Queen could set the whole party to jerk jumping. Daryl Walker, the band's sound technician, is frog stepping through the water rescuing a relay amp from the sudden pond. His counterpart, Aubrey McCrite, is doing likewise with a portable recording console. Deborah Camp's little sister longlegs herself to safety behind the small brick wall-portico on the starboard side of the yard; a few feet from where Cutie, Maurice and I stand baffled and tripping.

"We're having a nice time tonight," he says, planting a wet sole on dry land, leading Keith ("big nigger, you're going to have to pay me for this broken lens!"), and me onto the fraternity house's porch, then into a back room where some guy and Screech uncoil for a moment to

inform us that we just left the only way out, "except for that window over there."

"Watch your head"----"Hey!"---"Maurice, here, hold Keith's camera"---"Ooof!"---"Watch your foot,"---"It's a good thing I'm not Fat Tony tonight,"---"Ouch!"---"Let's go over by the car, hell."

Now, Maurice, tell me about this trip to Germany and Japan. Gimme something straight or I'll tell everybody how you like to hang around naked between sets.

"Europe is going to be really good for us. It's going to help us get molded together better, find out who can make it...who can stand to live together away from home that long. That's the big question about making it. Can you hold together. You don't have anything unless you can stay together."

Spirit with Pizazz has a long history as a performing unit in Memphis. "We've paid more dues than we need to pay, but our thing is about longevity. Hey, we've come from being the Life band, to two or three different versions of Spirit over the last ten years to make this. *This is Spirit*. Adrian Miller on bass, Dominic Wilkins on keyboards, Reggie Graham on keyboards, Maurice Cheeks on lead vocals, Keith Studd on drums and Efram Zimbalist Payne on guitar. Straight up man. If it takes twenty years we're going to do it." Adrian bites into the tape after a performance at Reflections. He wasn't mad, the statement naturally registered strong after he'd commanded a serious interlude during the regular maximum silliness following a good performance. Being a co-leader of the group such command is his right. The band has a manager to handle rudimental intricacies, and keyboardist Dominic Wilkins shares podium and gavel authority.

"We have a lot of friends, and contacts, with a lot of record companies," Dominic explains, "the reason we haven't tried yet to get a deal is because we don't want a grits and spit contract. We're not going to waste our (original) material like that. We're about longevity; five, six, fifteen albums, Chicago action, you know? Once you get up, it's best not to come back down. I don't want to have to come back and play the club scene again, although I will if I have to."

"Look, we know there are going to be more drops and dips, and if we have to deal with climbing from the small level again, we'll just have to put the wet boots back on and kick shit again."

"Yeah," Adrian agrees, "we see it this way. Damn being stars, we want to be like the sun, 'cause the sun shines the brightest and its' the only one."

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by Anna Cham

In last month's *Star* a review on a single from a Nashville band caught my attention. It was the Wrong Band. That's right - the Wrong Band. When I heard they were booked at the Stage Stop in rockin' Raleigh, I had to see what kind of music was being labeled "wrong music."

After listening to a set of mostly originals, I was thoroughly confused. The techno-pop fun sounds the Wrong Band delivered sounded highly commercial considering today's market so I cornered lead vocalist/bassist Ric Harmon. "We're the Wrong Band because we're from Nashville, the country music capitol of the world - the wrong town for rock," Harmon explained. Okay, I get it. And I definitely got into the good time tunes written by Harmon, keyboardist Duane Rice (Dr. X), guitarist Craig Powers (Jack Chord), and drummer Jeff Danley.

The single includes "I Live in My Car" (me, too) and, of course, "Wrong Song." The vocal harmonies recall the British invasion groups of the 1960s; the instrumentals are well balanced, and the lyrics are light-weight and laughable. Another of their originals, "John Q. Normal," may be the next working class anthem when it hits the airwaves. Line like "I need a change of scene from the American dream," could unite the general public with its catchy phrasing. One of the best dance tunes I've heard lately is "Jump Back," an upbeat Thomas Dolby-like song that requires body motion just to watch.

I'll be watching for a return engagement of the Wrong Band. They may publish the Wrong Songs but the sound is right.

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NASHVILLE NEWS

by Bill E. Burk

Jim Fogelsong, new head of Capitol Records' Nashville office, is wasting no time in getting the ball rolling. Having gained a commitment from on high to beef up Capitol's country music division, Fogelsong, the former MCA/Nashville head, appointed *Bonnie Rasmussen* director of publicity and head of artist development. Rasmussen, once director of publicity for Warner Bros./Nashville, had been operating her own publicity mill.

Top Billing has signed former Memphian *Ace Cannon* and MCA artist *Lorrie Morgan* to its stable. Cannon's new album with Al Hirt is now in release and gaining the duo a lot of TV exposure. Morgan is daughter of the late George Morgan.

Loretta Lynn included as a guest artist on George Jones' latest duet album, *Ladies Choice*.

Former Memphian *Steve Cropper* (ex-of Booker T. & the MGs), along with *Steve Davis* and *Mentor Williams* have signed exclusive songwriter agreements with Merit Music Corp. in Nashville. Cropper may soon be producing *Diane Rae*, a new MCA artist.

Tom T. Hall drove 1,500 miles by auto searching for song ideas for his recently released Mercury album, *Natural Dreams*. The Nashville Storyteller is also planning a new TV show that will feature unusual and quirky celebrations that take place across the country.

Publicity release from Top Billing, Nashville, states "*Jerry Clower* and *B.B. King* are two of the biggest stars to ever come out of Mississippi." What, no Elvis? Did they move Tupelo into Alabama?

Dottie West's new Permian LP, *Just Dottie* is now out, featuring single, "What's Good For The Goose." It's produced by Jerry Crutchfield, who also produces Barbara Mandrell.

Ronny Robbins, carrying on in dad Marty's footsteps, got a ride with the Navy's Blue Angels.

Carl Perkins, who shared the dias with Sam Phillips at the Elvis Presley International Memorial Foundation dinner last month, is now suing Phillips seeking a full accounting of royalties for songs he wrote while at Sun Records, including "Blue Suede Shoes."

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"The Averwater Family For Over 60 Years"

by Deborah Camp

Whether it's electrified delta blues or a New Orleans slow shuffle, few women can sing like Brenda Patterson. Her naturally husky-sexy voice goes from sandpaper to satin as she squeezes every syllable, every ounce of sentiment from a tune she is delivering onstage at 380 Beale. On this particular evening we were in for a triple treat: Brenda Patterson, Joyce Cobb, and Sandy Carroll. Together, their voices blended like a blues choir, harmonizing, testifying, foot-stompin' fun.

Off stage, Brenda Patterson seems shyer, more self-conscious. A person who finds it difficult to talk about herself. But as the conversation unfolds over mimosas and tortilla chips, one discovers the tremendous depth of talent and personality in this bright-eyed lady.

Brenda was transplanted from Truman, Arkansas in her late teens, still at an age where she had to present written permission from her parents to sing in nightclubs. "At that age I never saw the inside of a the office during my breaks."

It was at the legendary Hernando's Hide-a-way, where Brenda was performing a "tea dance" gig, that she first attracted the attention of a major label. "An agent from Epic came in one night and sat while the band played on and on. When I finally got to sing he listened to only two songs and then left. I thought uh-oh. Then he called me and said they wanted to sign me to the label. I quit on the spot."

On CBS/Epic Brenda recorded *Keep on Keepin' On*, an LP produced by Larry Cohn that contained some blues and a lot of R&B backed by a native Indian group called Red Bone. After recording the album Brenda stayed in California and began performing with Red Bone and another group called Kaleidoscope. Red Bone, who recorded "Witch Queen of New Orleans," was a natural choice for Brenda who loves New Orleans, Cajun-styled music. In fact, several years later Brenda performed on the prestigious New Orleans Heritage and Jazz Festival venue along with Coon Elder.

If you are wondering how come a young white girl growing up in Arkansas should be so attracted to R&B, blues, and Cajun music, Brenda explained, "I attribute it to the fact I grew up in the Pentacostal Church where the music was *hot!* In a way R&B and blues is so much like gospel music. When I started working in Memphis people like Willie Mitchell were playing clubs at that time. In clubs, that's the kind of music I'd play too because I thought that's what everybody wanted to hear," said Brenda. "I guess I'm just not pop oriented."

From 1973 until 1977 Brenda lived in California. During that time she also jumped labels, a move that later gave her pause. Playbody started a record label and a former Epic executive talked her into becoming the new label's first signee. Later Micky Gilley and a few others also signed. On the LP Brenda was joined by Memphians Jim Dickenson and Ry Cooder and New Orleans' Dr. John, whose contributions did not end up on the LP.



Though the recording was good it was never promoted or marketed properly and Patterson soon discovered that Playboy did not possess the clout of the larger labels. And it did not develop artists as did the major labels. The Playboy label eventually folded.

A solo LP was later cut on Frank Zappa's label, this time produced by Snuff Garret who also produced Cher. Again, another quality recording. Again, no marketing led to little airplay and no major "deals."

And during this time Brenda found herself in demand by such names as Bob Dylan and Ike and Tina Turner. Brenda found herself not in a recording studio but rather in an L.A. film studio with Bob Dylan for the movie soundtrack work for "Pat Garrett and Billy the Kid."

"Dylan was *real* comfortable to work with," said Brenda. "Everything was great except for the producer's coming up to Dylan and saying, 'Bobby, we can't use all these lyrics. There's too many.' Dylan didn't even turn around to look at him. He just said, 'I'll never do music for another film. Never.' When the movie came out I think all the lyrics were in there."

Also singing on the soundtrack was Donna Weiss, the White Station graduate who co-wrote "Betty Davis Eyes" for Kim Carnes. (Brenda, by the way, says she is trying to relocate Donna Weiss, a friend whom she has not seen in several years.)

Working with Ike and Tina was another ballgame though. "It was *not* a comfortable situation. Their studio has cameras *everywhere*. I think they were having some trouble with the Black Panthers at that time. Something was going on. There were cameras in every room, even the bathroom, and on the roof. Also, you did just as you were told. You did not make suggestions."

Afterwards, Brenda also did back-up vocals for the Commodores LP *I Feel Sanctified*.

In 1978 Brenda married Sam Samudio, popularly known as Sam the Sham. During their brief marriage, which produced a daughter, Brenda also appeared on the soundtrack for *The Border*. Samudio wrote a couple of the LP's songs and one was recorded by Brenda.

Eventually Brenda moved back to Memphis. She recorded an LP at Ardent with Coon Elder, and travelled nationwide with Don Nix and Furry Lewis.

Furry, Brenda recalled, was the one who would "be up till *early* in the morning after the gig the night before. It might be 4 am, with people falling asleep on his bed and he would be sitting there and playing and grumbling 'git off Furry's bed, git outa here.' If we were on a flight we were always instructed to order our Jack Daniels and give it to Furry. He was amazing. I believe he was in his seventies at the time."

A couple of years ago Brenda auditioned and won a choice part in the Memphis musical "Whole Lotta Shakin'," her first experience in a large stage show. This, Brenda recalls, "was really representative of Memphis and its music. I enjoyed the show because there were so many talented Memphians in it."

Since then, Brenda has also done numerous projects here and there, working selectively with people such as Don McMinn. Patterson says her days of constant nightclub work is over. "I enjoy it occasionally but I want to spend more time writing and looking at the possibilities of theater work and other projects which are interesting."

Though this picky-choosy attitude might not work with many musicians who are thankful to get even the most gruelling club job, Brenda can thankfully afford to be more selective after having supported herself with music for more than 10 years. Besides, Brenda now has a day job, another factor which allows her to move more cautiously if she desires.

The future? Brenda's not real sure but she does know that she'll stay in music, but she's not dead sure if she'll stay in Memphis. "I'm often tempted to move to Nashville simply because I could work in music all the time without having to do clubs."

But wherever Brenda Patterson goes, one thing is certain. She's got a million dollar voice that could turn into a million dollars literally if she got the proper marketing and development. Now *that*, I'd put *my* money on.

BRENDA



ANDA PATTERSON



Mann Over Bar-B-Que

by Rick Clark

Less than an hour before I was to interview jazz flutist Herbie Mann at the Peabody, I was shovelling down a couple of bar-b-que sandwiches at Tops on Summer, one of my favorite cheap, nose-bag style bar-b-que haunts. While polishing off my last jumbo, I wondered what kind of person this Herbie Mann would be. After all he *is* a name most people have heard of, whether they could place his most famous songs or not. Maybe he would be an aloof know-it-all, casting condescending replies, hoping my ignorance would be tangled in a web of facetiousness. Then again, like the bare-chested image reaching out from one of his album covers, he *could* be some dim-witted macho meat-head.

The Herbie Mann I met was neither of the above, but instead a warmly sincere and intelligent man with an undiminished faith in the power of music. Little did I know, however, that his faith in the power of bar-b-que would be such an all consuming passion. Upon meeting Herbie, the first thing he mentioned was having bar-b-que at the Rendezvous. Since they weren't open, I suggested John Wills on Central. The notion of eating at a two-time winner of the Memphis in May International Bar-B-Que Cook-Off sparked his interest in the event. When I mentioned the idea that he might look into the possibility of performing at the orgy, he was



ecstatic. Very seriously folks, this "Mann" wants to be there next year. A pioneer in Afro-Cuban and funky jazz, Herbie Mann would be the perfect sauce for a bar-b-que blowout.

His abilities in the usage of the flute as a jazz instrument are well established. But this artist, making a name for himself since the fifties, has a couple of other reasons for the longevity of his career. He has an uncanny knack to find players with that something special (many who later become stars in their own right; i.e. Chick Corea, Steve Gadd, Tony Levin, Willie Bobo, Duane Allman and Roy Ayers - to name a few). He also has an ability to promote himself without putting people off.

The lengthy interview was conducted as informally as possible. Since we covered topics not focused enough for a concise printing; here are a few comments by Herbie Mann: **ON RADIO:** "The problem is you

listen to radio and every station is playing the same thing. I always figured FM was where I could find other things, but all it is, is stereo rock 'n' roll. They don't give you any option. It's the same 15 or 20 songs.

THE BUSINESS OF ART: "Artists are always setting themselves up by assuming that the business practice is of the same level of honesty as the art is. Once it gets out of the creative persons hands, the packager is selling the art the same as he is packaging Rice Crispies. It is very easy to compromise your own values when the people you are doing the compromising for, are the same ones that are supporting you."

ON "MEMPHIS UNDERGROUND & CREED TAYLOR, PRESIDENT OF CTI RECORDS: "To show you the genius of Creed Taylor; I had written the song "Memphis Underground" and before I came here to record it, I went into the studio, during *The Glory of Love* album to record it with Hubert Laws, Grady Tate, Eric Gale and Great Band. Creed Taylor said, "There's no melody. Let's not do it!" (Laughter)

Memphis Underground went on to become one of Herbie's biggest songs-on another label.

At one point when the discussion centered around travelling great distances for bar-b-que, he said, "I always tell my guys when they join the band, that the job is really travelling around the world finding great places to eat. Good food and great visual places; that's what you get paid for. Then for relaxation afterwards, you play music and that puts it in it's proper perspective."

When asked if he was involved in any political or environmental organization such as "Save the Whales," he laughed and exclaimed "I'm trying to save me!" His band has always been a "rainbow coalition" and he has always tried to make the music a meeting ground.

"What I'm looking for quite simply is for a feeling, I believe. I didn't want to cut myself off from Ray Charles or pop music just because it was popular! That never stopped me from listening to see if there was something truthful there. I've had a very interesting musical life because I will try anything to play, to see if I can make it more musical and more of *my* input into it. It doesn't matter! You know, some people say, "That's not jazz," and I'm the only one who knows what *my* jazz is!"

As we finished talking, the waitress asked us what we were doing. Herbie's response was, "We're interviewing the bar-b-que."

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THE MUSITRON IS COMING

STAR TRACKS

by Deborah Camp

Labor Day Weekend provided Memphians with something close to a surfeit of hometown music and good times. There was the second annual Victorian Village Arts & Pops Festival featuring the Memphis Symphony Orchestra, the John Ley Jazz Quartet, and the River City Community Band. There was the four-day Beale Street Blues Revival at Handy Park put on by the Blues

Sunsplash from Page 9.

of a Nigerian highlife festival. The back-up Sagittarius Band came on next, preparing for a marathon stint that would have them playing into the wee hours. This would be the first night that would carry on into the bright light of the following morning. Unfortunately for us, we would miss the last two acts and the next evening's performance which would be topped with Aswad and Dennis Brown. But our charter left that Saturday morning and we would still miss Sugar Minott and Gregory Isaacs.

Friday night's show still stands out as one of the tightest I've seen at Sunsplash. And the best act of the evening in many people's opinion, including mine, came from an artist by the name of Papa Levi. A champion toaster and masterful on the mike, Papa Levi cut distinctive dash both in appearance and in delivery. But, honestly, this guy could rap so fast he made Grand Master Flash, Melle Mel, and all the hip-hop rappers from New York sound like they're stuck on 33. Papa Levi dispelled any suspicions that the art of rap began anywhere else but Jamaica.

After a particularly rousing number called "Lend mi de Bible, mek mi chant up de scriptures," Papa Levi peered thoughtfully into the crowd and said, "Jamaica's becoming center of attention. Is true, we are a little country, but Jamaica's no bumba shanty, y'know!" Continuing to describe how he employs the use of

Foundation despite all the foolishness about the closing of streets and the issuing of a beer permit. Artists such as Uncle Ben, Spirit of Memphis, Beale Street Jug Band, and the Lynn McCall Singers were among those who performed on the festival.

The first annual Memphis Music Festival took place Sunday, September 2, and was held in the Beale Street area. The 10 hour fest featured every kind of Memphis

ganga to aid in his writing and delivery of rub-a-dub rap, Papa Levi shouted at the audience, "I write intelligent lyrics. So if you cyannt understand intelligent lyrics, then EVACUATE THE PREMISES!!!"

While the audience adjusted themselves to the powerful licks of Papa Levi, small boys, no older than 5 or 6, weaved themselves through the crowd, tired-eyed but industrious calling, "peanuts, peanuts, hot ones, ready ones!" At the same time Jamaicans of all ages, colors and social standing laughed at the amusing quips of Papa Levi responding with "Go deh" and "mash dem, murrderer!!!!"

As we filed out of the park heading back toward our hotel I could still hear the MC bellowing over the mike: "Will Buring Spear or Marcus . . . serious business, bredrin. Good to know Mr. Marcus is here. Give thanks and praise."

We stopped for a cup of coffee at a stall called Little Precious where its proprietor, as tired as the rest of us, poured the scalding black liquid into wax lined cups, creating a sudsy undrinkable brew. For \$2.

Going home is always the hard part of attending Sunsplash. But in so many ways I always feel like I'm home anyway. It's true, Jamaica is no bumba shanty. It's small, yes. But I'd venture to say this country's musical importance in this world has an inverse relationship to its size.

In any event, Sunsplash '84 is now history. Time to get back to the real world. That is, until Sunsplash '85.

music from jug band to blues, to rock to jazz in fifteen different spots. The festival drew more than 5,000 people who came out to hear "names" like Charlie Rich, Ace Cannon, and Rufus Thomas as well as up and coming bands such as Dan Hope and Forth.

Memphis blues musicians, including the late Hammie Nixon, were featured on NBC's "Today" last month along with ethnomusicologist Dr. Dave Evans of Memphis State University, and Dr. Richard Ranta, Dean of Communications and Fine Arts, also at MSU. The clip was filmed at MSU and on Beale Street. The Old Daisy Theater and the staff from the Center for Southern Folklore were also featured in the mini-documentary.

GOOD BYE! The *Memphis Star* staff bids a fond farewell to musician Jak Kelley who moved recently to Atlanta where he plans to do some "pickin', grinnin', and guitar repairin'." WELCOME BACK . . . to Ric Steff who has moved back from England after leaving Dexey's Midnight Runners. We'll be getting the full story soon. Meanwhile, Ric has been writing, playing with Mike Crews, and helping out at Rare Records on Union.

STUDIO NEWS. . . Don Smith of Sounds Unreel is working on a recording project with Joe Frank & the Nights. You may remember Joe Frank's previous band Hamilton, Joe Frank, and Reynolds, who had a couple of singles in the mid-70's that sold over 4 million copies each. Smith is also putting the final touches on Van Duran's project. . . Jon Hornyak and Danny Jones are working with the studio with Ed Townsend, songwriter-producer for the late Marvin Gaye. (Townsend wrote Gaye's smash hit "Let's Get It On" among others.) Townsend's son, who flew in to assist on the project, works with the Isley Brothers. . . Jack Holder is producing a solo project on Ruth Walden (former lead singer for 3 Plus 1) at Sounds Unreel and is also producing 4 songs for songwriter Bob Junklas of the Romeos.

At Cotton Row Studio Fingerprint is wrapping up a recording project. . . Ray Glover recently completed an LP of Broadway tunes and standards. . . Gerard Harris is producing vocalist Lavistia. . . Alethia, with new new female vocalist Becky Evans, finished a 5 song package that will be shopped in NY soon. . . Cotton Row's co-owner, musician, engineers, and writer Nikos Lyras was recently

nominated Engineer of the Year in Canada for his work on Canadian Jim Corcoran's album which was recorded at Cotton Row. . . The Little Record Company has begun operating out of Cotton Row's facilities on Madison where they are producing some 5 to 15 jingles weekly.

Recently the *Memphis Star* has met some new friends willing to help our little mag go even further. A local accredited *Variety* and *Daily Variety* correspondent noticed our publication and has arranged for music publishedr Carl Friend to send

cont'd on Page 26.

Don McMinn and the Memphis Blues Revue



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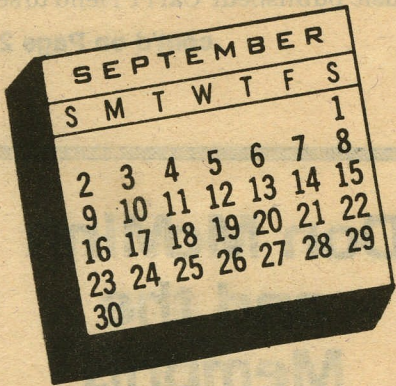
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MUSIC MAKERS

MEMPHIS' MOST COMPLETE CLUB AND CONCERT SCHEDULE



FREE

Entertainers and club owners may have their bookings listed FREE by sending their dates to the Memphis Star prior to the 20th of each month or by calling the Memphis Star office at 794-7827 prior to the 22nd of each month.

FREE

Information in this schedule is based upon info received from entertainers and club owners. Refer to their ads in The Star for times and locations.

1 Robby Turner - Best Western Regency

- Brenda Patterson - Huey's
- River Dust - 14 Wheeler Lounge
- Don McMinn & Memphis Blues Revue - Old Daisy
- The Crime - Antenna
- Nichols - Spike & Rail
- Brady & Hollye - Backside - Backside Club (Martin, TN)
- Jim Johnson Orchestra/Fred Cook & John Powell - Peabody
- Don Williams - Mud Island
- P.J. & Al Vance - Country Inn
- Coda - Dillon's
- Radiants - Bombay
- Dennis Wise - Stage 45
- Spice - Stage 45
- No Harry - Spike & Rail
- Robert Tinsley & the Southern Knight Band - Hernando's Hideaway
- Rev. Frank E. Ray & the New Salem Baptist Church Choir - Sister's Chicken (3rd & Crump)
- The Inmans - Sisters Chicken (3rd & Crump)
- The Gospel Hurricanes - Sister's Chicken (3rd & Crump)
- Steelers - Port of Broadway (W. Memphis)

2 Memphis Music Festival - Beale St.

- Wampus Cats - Daily Planet
- Brenda Patterson/Mike Crews - Huey's East
- Forrest/Carol Yvonne Scherrod - Antenna
- Edwin Hubbard/Birthday Brunch - Peabody
- Brady & Hollye - Backside Club (Martin, TN)
- River Dust - 14 Wheeler Lounge
- Don McMinn - Old Daisy
- Evelyn Young - Old Daisy
- Ace Cannon - Old Daisy
- Debra DeJean & Greg Moore - Dillon's
- Reba & the Portables - Bombay
- Lance Strode - Faculty Lounge
- Spice - Stage 45
- Robert Tinsley & the Southern Knight Band - Hernando's Hideaway
- Claude Rivers - Forsythe's (Millington)

- River Bluff Clan - Marlowe's
- Joyce Cobb & Hot Fun - Club Handy
- Don McMinn - Shoreline

3 Beauty & the Beats - Trivia

- Wampus Cats - Handy Park
- P.J. Turner - Dad's Place
- Brenda Patterson/Mike Crews - Huey's (Midtown)
- Vandals - Antenna
- Delta Steamers - Peabody
- Robert Tinsley & the Southern Knight Band - Hernando's Hideaway

4 "Woman of the Year" w/Barbara Eden - Orpheump

- P.J. Turner - Dad's Place
- Robby Turner - Best Western Regency (W. Memphis)
- Sam Williams - Dillon's
- Keith Sykes - Bombay
- Dennis Wise - Stage 45
- Spice - Stage 45
- Robert Tinsley & the Southern Knight Band - Hernando's Hideaway
- Steelers - Port of Broadway (W. Memphis)

5 Cut-Outs - Poplar Lounge

- "Woman of the Year" w/Barbara Eden - Orpheum
- P.J. Turner - Dad's Place
- Brady & Hollye - Hastings Place (Jackson, TN)
- Robby Turner - Best Western Regency (W. Memphis)
- Wampus Cats - Daily Planet
- Debra DeJean and Greg - Dillon's
- Paige & Hal - Bombay
- Dennis Wise - Stage 45
- Spice - Stage 45
- Robert Tinsley & the Southern Knight Band - Hernando's Hideaway
- Claude Rivers - Stage 45
- Steelers - Port of Broadway (W. Memphis)
- Lonely St. Duo (Jim Pinkston/Mike Strickland) - Holiday Inn (Wimbleton)

- Settlers - Folks Sea Folly

6 Sid Selvidge - Hoka (Oxford, MS)

- "Annie" - Theatre Memphis
- Brady & Hollye - Spike & Rail
- Mike Crews - Chequers (Dyersburg, TN)
- "Woman of the Year" w/Barbara Eden - Orpheum
- Cut-Outs - Bombay
- Robby Turner - Best Western Regency (W. Memphis)
- Hellfire/Fingerprint - Antenna
- P.J. Turner - Dad's Place
- Nichols - Dillon's
- Dennis Wise - Stage 45
- Spice - Stage 45
- Robert Tinsley & the Southern Knight Band - Hernando's Hideaway
- Claude Rivers - Stage 45
- Steelers - Port of Broadway (W. Memphis)
- Lonely St. Duo (Jim Pinkston/Mike Strickland) - Holiday Inn (Wimbleton)

7 "Mikado" - Playhouse on the Square

- Evelyn Young & Beale St. Connection - Old Daisy
- Eraserhead - Antenna
- "Woman of the Year" w/Barbara Eden - Orpheum
- P.J. Turner - Dad's Place
- "Annie" - Theatre Memphis
- Nichols - Sawmill
- River Dust - Fleet Reserve (Millington)
- Panther Burns - Heartbreak Hotel (St. Louis, Missouri)
- Robby Turner - Best Western Regency (W. Memphis)
- P.J. & Al Vance - Country Inn
- Borderline - Forsythe's (Millington)
- Don McMinn - Dillon's
- Good Question - Bombay
- Lance Strode - Faculty Lounge
- Dennis Wise - Stage 45
- Spice - Stage 45
- Coda - Spike & Rail
- Robert Tinsley & the Southern Knight Band - Hernando's Hideaway
- Claude Rivers - Stage 45
- Steelers - Port of Broadway (W. Memphis)
- Lonely St. Duo (Jim Pinkston/Mike Strickland) - Holiday Inn (Wimbleton)



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2 REBA & THE PORTABLES 9-1	4 KEITH SYKES 9-12	5 PAIGE & HAL 9-12	6 CUT-OUTS 9-1	7 GOOD QUESTION 10-2	8 10-2
9 BLUE-BEATS 9-1	11 KEITH SYKES 9-12	12 THE TWO BEATS 9-12	13 VAN DUREN 9-1	14 CUT-OUTS 10-2	15 10-2
16 BLUE-BEATS 9-1	18 KEITH SYKES 9-12	19 THE TWO BEATS 9-12	20 DON MCMINN 9-1	21 GOOD QUESTION 10-2	22 10-2
23/30 BLUE-BEATS 9-1	25 KEITH SYKES 9-12	26 THE TWO BEATS 9-12	27 DON MCMINN 9-1	28 CUT-OUTS 10-2	29 10-2

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MEMPHIS' MOST COMPLETE CLUB AND CONCERT SCHEDULE

8 J. Blackfoot/Denise LaSalle - Club Paradise
 "Annie" - Theatre Memphis
 Evelyn Young & Beale St. Connection - Old Daisy
 Wampus Cats - Dillon's
 Panther Burns - Antenna
 "The Mikado" - Playhouse on the Square
 Robby Turner - Best Western Regency (W. Memphis)
 River Dust - Fleet Reserve (Millington)
 "Woman of the Year" w/Barbara Eden - Orpheum
 Borderline - Forsythe's (Millington)
 Wampus Cats - Dillon's
 Good Question - Bombay
 Dennis Wise - Stage 45
 Spice - Stage 45
 No Harry - Spike & Rail
 Robert Tinsley & the Southern Knight Band - Hernando's Hideaway
 New Hope Baptist Choir - Sister's Chicken (3rd & Crump)
 Gospel Wonders - Sister's Chicken (3rd & Crump)
 Rev. J.E. Smith - Sister's Chicken (3rd & Crump)
 Steelers - Port of Broadway (W. Memphis)
 Lonely St. Duo (Jim Pinkston/Mike Strickland) - Holiday Inn (Wimbleton)
 P.J. & Al Vance - Country Inn

9 Piano Extravaganza w/Joan Gilbert, Sam Viviano, Dan Fletcher, Don Freund - Harris Auditorium/MSU
 "Living Reflections" - Circuit Playhouse
 Cut-Outs - Huey's East
 Avenue - Trivia
 Wampus Cats - Handy Park
 "Woman of the Year" w/Barbara Eden - Orpheum
 Debra DeJean & Greg - Dillon's
 Bluebeats - Bombay
 Lance Strode - Faculty Lounge
 Spice - Stage 45
 Robert Tinsley & the Southern Knight Band - Hernando's Hideaway
 Claude Rivers - Forsythe's
 River Bluff Clan - Marlowe's
 Don McMinn - Daily Planet

10 P.J. Turner - Dad's Place
 Avenue - Trivia
 "Living Reflections" - Circuit Playhouse
 Mike Crews - After Four
 Robert Tinsley & the Southern Knight Band - Hernando's Hideaway
 Joyce Cobb & Hot Fun - Memphis Club (Little Rock, AR)

11 Bluebeats - Memphis Showboat
 "Living Reflections" - Circuit Playhouse
 P.J. Turner - Dad's Place
 Andy Childs - Levee Lounge
 Robby Turner - Best Western Regency (W. Memphis)
 Sam Williams - Dillon's
 Keith Sykes - Bombay
 Dennis Wise - Stage 45
 Spice - Stage 45
 Robert Tinsley & the Southern Knight Band - Hernando's Hideaway
 Steelers - Port of Broadway (W. Memphis)
 Joyce Cobb & Hot Fun - Memphis Club (Little Rock, AR)

12 Brady & Hollye - Hastings Place (Jackson, TN)
 "The Mikado" - Playhouse on the Square
 River Dust - VA Hospital
 Cut-Outs - Poplar Lounge
 P.J. Turner - Dad's Place
 Wampus Cats - Daily Planet
 Debra DeJean & Greg - Dillon's
 The Two Beats - Bombay
 Dennis Wise - Stage 45



Spice - Stage 45
 Robby Turner - Best Western Regency (W. Memphis)
 Robert Tinsley & the Southern Knight Band - Hernando's Hideaway
 Claude Rivers - Stage 45
 Steelers - Port of Broadway (W. Memphis)
 Joyce Cobb & Hot Fun - Memphis Club (Little Rock, AR)
 Lonely St. Duo (Jim Pinkston/Mike Strickland) - Holiday Inn (Wimbleton)

13 "Annie" - Theatre Memphis
 Mike Crews - Chequers (Dyersburg, TN)
 Windows - Antenna
 "The Mikado" - Antenna

cont'd on Page 20.



SEPTEMBER

Restaurant ★ Bar & Grill
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ENTERTAINMENT CALENDAR

S	M	T	W	T	F	S
Sundays Entree Night \$1.00 Off Any Entree	Every MONDAY Night MARGARITA NIGHT \$1.50 All Night Long	Tuesdays Ladies Night \$1.50 Highballs All Night Long	Wednesdays Draft Beer Night Drafts \$1.00 All Night	Thursdays Vodka Drink Night \$1.50 All Night	Fridays Prime Rib Night \$1.00 Off	1 CODA
2 DEBRA DEJEAN & GREGG	3 ENTERTAINMENT HOURS 9 PM-1 AM	4 SAM WILLIAMS	5 DEBRA DEJEAN & GREGG	6 NICHOLS	7 DON McMINN	8 WAMPUS CATS
9 DEBRA DEJEAN & GREGG	10 HAPPY HOURS 4 - 7 P.M. EVERY NIGHT	11 SAM WILLIAMS	12 DEBRA DEJEAN & GREGG	13 NICHOLS	14 DON MCMINN	15 PAM & THE PASSIONS
16 DEBRA DEJEAN & GREGG	17 SHRIMP STEAKS PRIME RIB SANDWICHES	18 SAM WILLIAMS	19 DEBRA DEJEAN & GREGG	20 NICHOLS	21 REBA & THE PORTABLES	22 CODA
23/30 DEBRA DEJEAN & GREGG	24 FRIED CHEESE CHICKEN FINGERS NACHOS	25 SAM WILLIAMS	26 DEBRA DEJEAN & GREGG	27 NICHOLS	28 REBA & THE PORTABLES	29 GTO'S

P.J. Turner - Dad's Place
Brady & Hollye - Spike & Rail
Eraserhead - Antenna
Nichols - Dillon's
Van Duren - Bombay
Dennis Wise - Stage 45
Spice - Stage 45
Robby Turner - Best Western Regency (W. Memphis)
Robert Tinsley & the Southern Knight Band - Hernando's Hideaway
Claude Rivers - Stage 45
Steelers - Port of Broadway (W. Memphis)
Joyce Cobb & Hot Fun - Memphis Club (Little Rock, AR)
Lonely St. Duo (Jim Pinkston/Mike Strickland) - Holiday Inn (Wimbleton)

14 "The Mikado" - Playhouse on the Square
Robby Turner - Best Western Regency (W. Memphis)
Kaya & the Weldors - Old Daisy
River Dust - Corners (Marks, MS)
Bo Diddley/T.O. Earnheart Band - New Daisy
Taiko Drummers/Suzuki Strings (MSU)
Japanese Festival - Memphis Botanic Gardens
"Annie" - Theatre Memphis
Cut-Outs - Bombay
Calculated X - Antenna
Koko Taylor/Stevie Ray Vaughn/Double Trouble - Orpheum
P.J. Turner - Dad's Place
Don McMinn - Dillon's
Lance Strobe - Faculty Lounge
Dennis Wise - Stage 45
Spice - Stage 45
Coda - Spike & Rail
Nichols - Sawmill
Robert Tinsley & the Southern Knight Band - Hernando's Hideaway
Claude Rivers - Stage 45
Steelers - Port of Broadway (W. Memphis)
Joyce Cobb & Hot Fun - Memphis Club (Little Rock, AR)

Lonely St. Duo (Jim Pinkston/Mike Strickland) - Holiday Inn (Wimbleton)
P.J. Turner & Al Vance - Country Inn

15 "Annie" - Theatre Memphis
Kaya & the Weldors - Old Daisy
"The Mikado" - Playhouse on the Square
Robby Turner - Best Western Regency (W. Memphis)
Cut-Outs - Bombay
Calculated X - Antenna
River Dust - Corners (Marks, MS)
Pam & the Passions - Dillon's
Dennis Wise - Stage 45
Spice - Stage 45
No Harry - Spike & Rail
Robert Tinsley & the Southern Knight Band - Hernando's Hideaway
New Wright Chapel/Rev. P. Heaston - Sister's Chicken (3rd & Crump)
Steelers - Port of Broadway (W. Memphis)
Joyce Cobb & Hot Fun - Memphis Club (Little Rock, AR)
Lonely St. Duo (Jim Pinkston/Mike Strickland) - Holiday Inn (Wimbleton)
Don McMinn - Daily Planet
P.J. & Al Vance - Country Inn

16 Mike Crews - Trivia
"They're Playing Our Songs" - Germantown Community Theatre
"The Mikado" - Playhouse on the Square
Daniel Miller - Underwood Christian Church
Cut-Outs - Huey's East
Wampus Cats - Handy Park
Debra DeJean & Greg - Dillon's
Bluebeats - Bombay
Lance Strobe - Faculty Lounge
Spice - Stage 45
Robert Tinsley & the Southern Knight Band - Hernando's Hideaway
Claude Rivers - Forsythe's (Millington)
River Bluff Clan - Marlowe's
Joyce Cobb & Hot Fun - Memphis Club (Little Rock, AR)

17 Mike Crews - Trivia
P.J. Turner - Dad's Place
Mike Crews - After Four
Robert Tinsley & the Southern Knight Band - Hernando's Hideaway
Joyce Cobb & Hot Fun - Memphis Club (Little Rock, AR)

18 P.J. Turner - Dad's Place
Robby Turner - Best Western Regency (W. Memphis)
Sam Williams - Dillon's
Keith Sykes - Bombay
Dennis Wise - Stage 45
Spice - Stage 45
Robert Tinsley & the Southern Knight Band - Hernando's Hideaway
Steelers - Port of Broadway (W. Memphis)
Joyce Cobb & Hot Fun - Memphis Club (Little Rock, AR)

19 Wampus Cats - Daily Planet
"The Mikado" - Playhouse on the Square
P.J. Turner - Dad's Place
Brady & Hollye - Hastings Place (Jackson, TN)
Cut-Outs - Poplar Lounge
Robby Turner - Best Western Regency (W. Memphis)
Debra DeJean & Greg - Dillon's
The Two Beats - Bombay
Dennis Wise - Stage 45
Spice - Stage 45
Robert Tinsley & the Southern Knight Band - Hernando's Hideaway
Claude Rivers - Stage 45
Steelers - Port of Broadway (W. Memphis)
Joyce Cobb & Hot Fun - Memphis Club (Little Rock, AR)
Lonely St. Duo (Jim Pinkston/Mike Strickland) - Holiday Inn (Wimbleton)

20 Joan Rivers - Mud Island
"Annie" - Theatre Memphis
P.J. Turner - Dad's Place
Mike Crews - Chequers (Dyersburg, TN)
"The Mikado" - Playhouse on the Square
Chris Lea & the Moonlight Syncopators - Antenna
Robby Turner - Best Western Regency (W. Memphis)
Brady & Hollye - Spike & Rail
Nichols - Dillon's
Don McMinn - Bombay
Dennis Wise - Stage 45
Spice - Stage 45
Robert Tinsley & the Southern Knight Band - Hernando's Hideaway
Claude Rivers - Stage 45
Steelers - Port of Broadway (W. Memphis)
Joyce Cobb & Hot Fun - Memphis Club (Little Rock, AR)
Lonely St. Duo (Jim Pinkston/Mike Strickland) - Holiday Inn (Wimbleton)

21 Tav Falco & Panther Burns - Old Daisy
Andy Childs - Mid-South Fair
"Annie" - Theatre Memphis

P.J. Turner - Dad's Place
P.J. & Al Vance - Country Inn
Don McMinn - Coach House
45 Grade - Antenna
"The Mikado" - Playhouse on the Square
Robby Turner - Best Western Regency (W. Memphis)
River Dust - Corners (Marks, MS)
Reba & the Portables - Dillon's
Good Question - Bombay
Lance Strobe - Faculty Lounge
Spice - Stage 45
Dennis Wise - Stage 45
Coda - Spike & Rail
Nichols - Sawmill
Robert Tinsley & the Southern Knight Band - Hernando's Hideaway
Claude Rivers - Stage 45
Steelers - Port of Broadway (W. Memphis)
Joyce Cobb & Hot Fun - Memphis Club (Little Rock, AR)
Lonely St. Duo (Jim Pinkston/Mike Strickland) - Holiday Inn (Wimbleton)

22 The Platters - New Daisy
Andy Childs - Mid-South Fair
Tav Falco & Panther Burns - Old Daisy
"Annie" - Theatre Memphis
Ray Charles/Arthur Prysock - Orpheum
Creed - Civic Center (Forest City, AR)
"The Mikado" - Playhouse on the Square
Robby Turner - Best Western Regency (W. Memphis)
Barking Dog/Bobbo - Antenna
River Dust - Corners (Marks, MS)
Don McMinn - Coach House
Coda - Dillon's
Good Question - Bombay
Spice - Stage 45
Dennis Wise - Stage 45
No Harry - Spike & Rail
Robert Tinsley & the Southern Knight Band - Hernando's Hideaway
Fincher Family - Sister's Chicken (3rd & Crump)
Steelers - Port of Broadway (W. Memphis)
Joyce Cobb & Hot Fun - Memphis Club (Little Rock, AR)
Lonely St. Duo (Jim Pinkston/Mike Strickland) - Holiday Inn (Wimbleton)
P.J. & Al Vance - Country Inn

23 The Platters - New Daisy
Andy Childs - Mid-South Fair
Wampus Cats - Handy Park
Cut-Outs - Huey's East
"The Mikado" - Playhouse on the Square
Kota - Trivia
Debra DeJean & Greg - Dillon's
Bluebeats - Bombay
Lance Strobe - Faculty Lounge
Spice - Stage 45
Robert Tinsley & the Southern Knight Band - Hernando's Hideaway
Claude Rivers - Forsythe's (Millington)
River Bluff Clan - Marlowe's
Don McMinn - Daily Planet

24 Mike Crews - After Four
P.J. Turner - Dad's Place
Andy Childs - Mid-South Fair
Kota - Trivia
Robert Tinsley & the Southern Knight Band - Hernando's Hideaway

25 Andy Childs - Mid-South Fair
Sam Williams - Dillon's
Keith Sykes - Bombay
Dennis Wise - Stage 45
Spice - Stage 45
P.J. Turner - Dad's Place
Robert Tinsley & the Southern Knight Band - Hernando's Hideaway
Steelers - Port of Broadway (W. Memphis)
Don McMinn - Coach House
Robby Turner - Best Western Regency (W. Memphis)

26 "The Mikado" - Playhouse on the Square

ATTENTION BUSINESS OWNERS

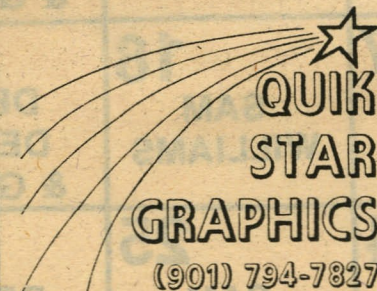
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Andy Childs - Mid-South Fair
Brady & Hollye - Hastings Place (Jackson, TN)
Wampus Cats - Daily Planet
Cut-Outs - Poplar Lounge
Robby Turner - Best Western Regency (W. Memphis)
Debra DeJean & Greg - Dillon's
The Two Beats - Bombay
Spice - Stage 45
Dennis Wise - Stage 45
Robert Tinsley & the Southern Knight Band - Hernando's Hideaway
Claude Rivers - Stage 45
Steelers - Port of Broadway (W. Memphis)
Lonely St. Duo (Jim Pinkston/Mike Strickland) - Holiday Inn (Wimbleton)
Don McMinn - Coach House

Joyce Cobb & Hot Fun - Peabody
Lonely St. Duo (Jim Pinkston/Mike Strickland) - Holiday Inn (Wimbleton)

28 **Cut-Outs** - Bombay
"Annie" - Theatre Memphis
Robby Turner - Best Western Regency (W. Memphis)
"Ceremonies in Dark Old Men" - Old Daisy
River Dust - Fleet Reserve (Millington)
Andy Childs - Mid-South Fair
Bluebeats - Antenna
"The Mikado" - Playhouse on the Square
P.J. Turner - Dad's Place
Nichols - Spike & Rail
Reba & the Portables - Dillon's
Lance Strode - Faculty Lounge
Spice - Stage 45
Dennis Wise - Stage 45
Coda - Spike & Rail
Nichols - Sawmill
Robert Tinsley & the Southern Knight Band - Hernando's Hideaway
Claude Rivers - Stage 45
Steelers - Port of Broadway (W. Memphis)
Lonely St. Duo (Jim Pinkston/Mike Strickland) - Holiday Inn (Wimbleton)
Don McMinn - Coach House
P.J. & Al Vance - Country Inn

"The Mikado" - Playhouse on the Square
Robby Turner - Best Western Regency (W. Memphis)
River Dust - Fleet Reserve (Millington)
Wampus Cats - Hickory Ridge Mall
GTO's - Dillon's
Dennis Wise - Stage 45
Spice - Stage 45
No Harry - Spike & Rail
Robert Tinsley & the Southern Knight Band - Hernando's Hideaway
Zion Temple Cogic - Sister's Chicken (3rd & Crump)
Steelers - Port of Broadway (W. Memphis)
Lonely St. Duo (Jim Pinkston/Mike Strickland) - Holiday Inn (Wimbleton)
Don McMinn - Coach House
P.J. & Al Vance - Country Inn

27 **"Annie"** - Theatre Memphis
Brady & Hollye - Spike & Rail
Mike Crews - Chequers (Dyersburg, TN)
Andy Childs - Mid-South Fair
"The Mikado" - Playhouse on the Square
Shanghai Dog - Antenna
Nichols - Dillon's
Don McMinn - Bombay
Dennis Wise - Stage 45
Spice - Stage 45
Robert Tinsley & the Southern Knight Band - Hernando's Hideaway
Claude Rivers - Stage 45
Robby Turner - Best Western Regency (W. Memphis)
Steelers - Port of Broadway (W. Memphis)

29 **Willie Nelson** - Coliseum
Cut-Outs - Bombay
"Annie" - Theatre Memphis
"Ceremonies in Dark Old Men" - Old Daisy
Andy Childs - Mid-South Fair

30 **Cut-Outs** - Huey's East
"The Mikado" - Playhouse on the Square
Andy Childs - Mid-South Fair
Wampus Cats - Handy Park
Debra DeJean & Greg - Dillon's
The Bluebeats - Bombay
Lance Strode - Faculty Lounge
Spice - Stage 45
Robert Tinsley & the Southern Knight Band - Hernando's Hideaway
Claude Rivers - Forsythe's (Millington)
River Bluff Clan - Marlowe's
Don McMinn - Old Daisy



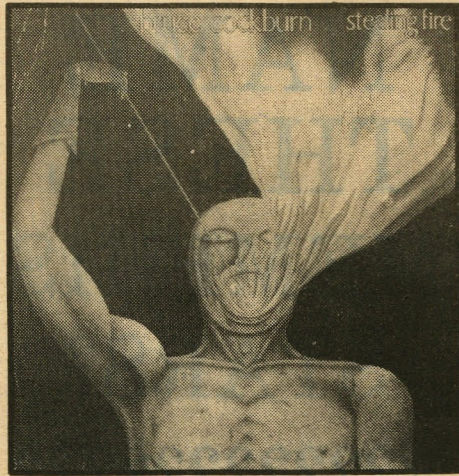
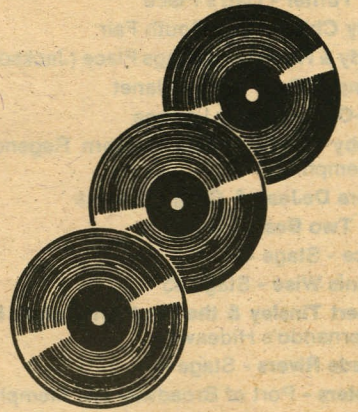
CAN YOU NAME THESE MEMPHIS STARS?
 ??????????????

STREET BEAT





RECORD REVIEWS



BRUCE COCKBURN

Stealing Fire
(CBS)

by Rick Clark

"When you're lovers in a dangerous time, sometimes you're made to feel as if your love's a crime. But nothing worth having comes without some kind of fight, got to kick at the darkness till it bleeds daylight, when you're lovers in a dangerous time."

So sings a voice filled with world weary concern and hard won joy. The voice and song are from Canadian artist Bruce Cockburn's new album *Stealing Fire*. The LP is available as an import on True North/CBS or domestically through A&M Records. It is winner of 10 Juno awards, the Canadian equivalent of our Grammy Awards.

Cockburn is currently enjoying Top 10 success with this new album in Canada, and hopefully will win an audience here in the U.S.

Thematically, this album deals largely with Cockburn's trips to Central America. The approach is almost journalistic, but not devoid of his usual fine poetic touches. Like his many other albums, he demonstrates an ability to illuminate our daily participation in the fall of Man--the Adam and Eve, so to speak, in each of us, and season it with a sense of grace. In his songs, he reminds us how the world problems begin with the personal politics and war waging in our souls.

To focus on his lyrics would be to neglect the impressive other half of his songs, the music itself. An accomplished musician, Cockburn has created songs that are an intriguing blend of rock, jazz, folk, and Third World rhythms. Each element is intelligently crafted to support each other.

Needless to say, I recommend this LP to anyone who likes music to challenge and stimulate.

(*Stealing Fire* is currently available at Bobby Holt's Rare Records on Union Avenue.)



MARCUS MILLER

Marcus Miller
(Warner Brothers)
by Tony Jones

As a name, Marcus Miller is not generally familiar to the musically curious public, but his work is extremely well known. As co-producer and co-writer with Luther Vandross, he scored hits this year, teaming with Vandross on the *Busy Body* album and an Aretha Franklin's *Get It Right* LP, including the queen's "Get it Right" and "Every Girl Wants My Guy." Ahh, but what does Marcus do on his own album, you ask?

Jam. Straight up jam. On the smooth side; which isn't to imply meekness. His debut album *Suddenly* was one of last year's unheralded gems. On his new album, the same qualities showcased on *Suddenly* also prevail. Except for two David Sanborn sax solos and some additional percussive work by Crusher Bennett and Anthony MacDonald, Miller composed and played all the music, sharing production with Ray Bardani. The songs are fine, crafted works that step out of the speaker clean and tight. "Unforgettable" and "Nadine" (an excellent ballad) could stand some airplay and the rest of the album works like it's breathing.) Marcus' voice sometimes becomes a bit atonal, but the places where the vocals could stand punching up are overcome by his playing (check out the instrumental "Juice"). This is some fine stuff; to good to remain a best kept secret.

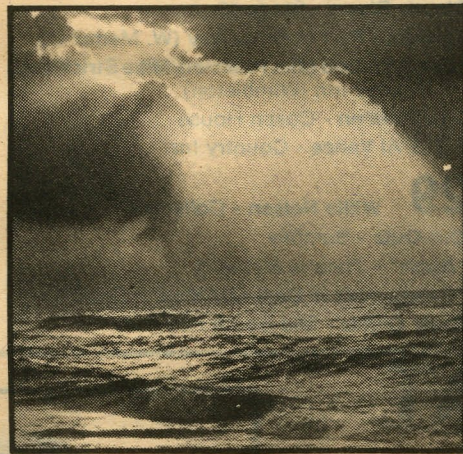


SOUL ALIVE!

Solomon Burke
(Rounder Records)
by Lisa McGaughran

This live double album contains

classic material by one of the biggest voices of the 1960's. *Soul Alive!* is a fantastic collection of many of Burke's greatest soul and gospel songs, recorded live and on the road. Most of Burke's better numbers are originals, some co-written with Don Covay. "The Price," "You're Good For Me," "Tonight's the Night," and "I Almost Lost My Mind" are socked out with the energy and improvisation that can only be captured during a live performance. Highly recommended for soul fans.

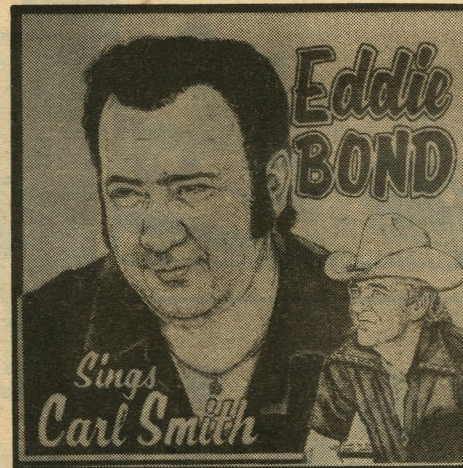


YOUNGER THAN LOVE

Bruce Barham
(Dalton Records)
by Lisa McGaughran

Bruce Barham's new record on his own label is a pleasant, Byrdsian-styled, pop EP that features six originals. Barham's mellow vocal sound falls somewhere between Roger McGuinn's and Dan Fogelberg's, if that is possible. "Please Don't Run" is a slow number featuring Barham's twelve-string guitarwork. Upbeat numbers include "Meet Me on the Dancefloor" and "Running Easy," neither of which are particularly striking, but pleasant.

My favorite selection on the disk is his sister Debi Barham's lead vocal treatment on "Reputation," a tune which sounds almost new wavish, with her wavering soprano complimenting the choppy pop beat. The disk was engineered by veteran bassist/engineer Stan Kesler of Sam Phillips Studio. All in all, it's a nice album if you're into Fogelberg.



EDDIE BOND SINGS CARL SMITH

Eddie Bond
(Balsler Records)
by Lisa McGaughran

This one of the few country albums

in recent years put out in a realistic 1950's style, without the usual hideous, commercial drowning in strings you hear so often on 70's country records or the 80's Barry Gibb pop-country meld. Eddie Bond's tribute to Carl Smith includes a full album of Smith's greatest songs. Highlights include "Old Lonesome Time," "There She Goes," "Mr. Moon," "Me & My Broken Heart," and "Are You Teasing Me." The fiddle and pedal steel sound reminds me of the country sound I used to love when I was but a wee lass in the 60's.

A really nice album by one of Memphis' legendary rockabilly performers in the 1950's and 1960's. The cover artwork, by the way, is the work of wrestler-artist Jerry Lawler. It's refreshing to hear a good country album cut in Memphis.



NEON WHEELS

Neon Wheels
(Magnetically Nile Records)
by Lisa McGaughran

This six-song EP has been out a couple of months now, the scorchingest new release from Sam Phillips Studio in quite a while. All six songs are originals with a hard-driving, psychedelic edge. Monty Raulerson's vibrant guitar work combines with Hunter Fleming's smoking bass to create one of the most thunderous, innovative, spontaneous electric axe combos in the South. Best picks include "Black it Out," "Cure For the Present Moment," and "Party's Over."

STREETS OF FIRE

Various Artists
(MCA)
by John Cicala

In this day and age of new blockbuster soundtracks released every other week MCA Records has put together a package that contains some of the hottest acts around. Jim Steinmen contributes his talents and trademark style to two songs

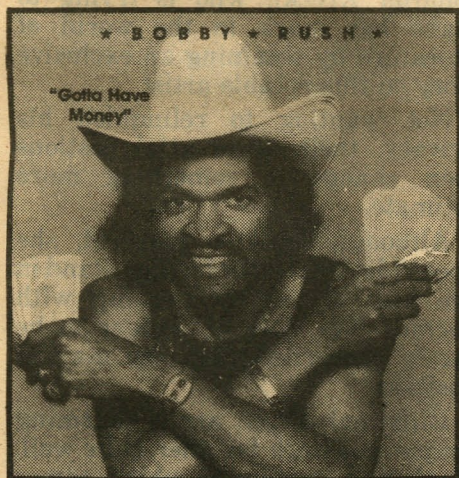
performed by the "house band" of the movie, Fire, Inc. The songs are "Tonight Is What It Means To Be Young" (one of the first singles) and "Nowhere Fast." They were written and produced by Steinmen who went back to the styles he used with his own solo album and the first Meatloaf album instead of the pop feeling his more recent collaborations with Air Supply and Manilow have.

The Fixx contribute "Deeper and Deeper" which is a well written and well performed number and is already receiving airplay on a number of stations across the country. The Fixx is on a roll right now after their huge success with "One Thing Leads To Another" from last year and their appearance on the new Tina Turner album. "Deeper and Deeper" should continue the trend. The album also contains music by Ry Cooder and the Blasters.

The current single which is selling the best is a song entitled "I Can Dream About You" by Dan Hartman. (Hartman has not had anything on the charts since his disco era days.) During that time period he was one of the more successful acts around scoring with the songs "Instant Replay" and "Countdown."

Maria McKee does an amazing Stevie Nicks impression with a song written by Nicks entitled "Sorceress." The backup musicians are the same as if Stevie herself were singing, but for some reason or another Nicks allowed McKee to take her place. She also does a Tom Petty number on side two which only increases the question, why not Stevie?

This album is more of a rocker's *Footloose* than another dance oriented soundtrack. And like *Footloose* there will be an audience for this album.



GOTTA HAVE MONEY

Bobby Rush
(LaJam)
by Lisa McGaughran

This is Rush's third release on LaJam Records, based in Jackson, Mississippi. The album was cut at Ardent, and Robert Jackson's hot engineering showcases some of the great sounds the studio can produce. There's a contemporary downhome blues/funk fusion sound in the opening track, "Gotta Have Money," where Rush first makes it known he means some rump-kicking, serious business. Funny Bizness, that is. Rush is one of the funniest, most entertaining lyricists in the blues field today.

Rush aficionados will love "Buttermilk Kid," "She Caught Me With My Pants Down," and "Mojo

Boogie," which is receiving plenty of local airplay. Maybe if we're lucky, Bobby Rush will be back in town soon; he's a killer on stage.



FRED FORD/ROBERT (HONEYMOON) GARNER TRIO

Bear Water: The Beale Street Scene
by Ness Smith

Blues and jazz lover alike, here it is finally from Beale St. Records, "Bear Water: The Beale Street Scene, a new listeners' treat from a few of Memphis' Beale Street heroes who nowadays call themselves the Fred Ford/Robert (Honeymoon) Garner Trio.

Just listen and behold the real Beale Street scene; the scene that never really died as some local historians will have you believe, but instead migrated from the immediate Beale Street area and moved some very few blocks to the east and to the south to night spots hailing names like "The Hippodrome," "The Paradise" and Memphis' longtime favorite "Bobo's Gay Hawk" (where the majority of this album was recorded).

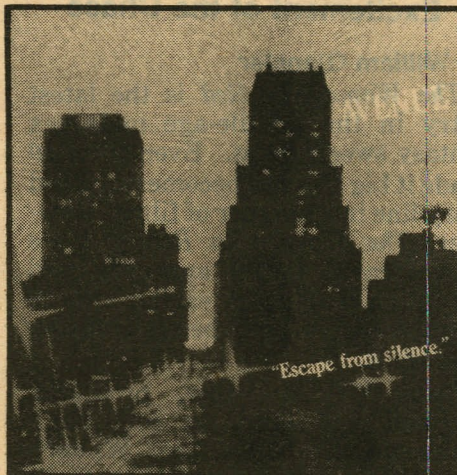
The historic Old Daisy Theater only enhanced the legendary down home atmosphere of the Beale Street scene which is well captured and preserved on the two opening cuts of side one. "Bear Water," the first, is an original composed by Garner and Ford featuring Honeymoon at his show starting best on organ. And after hearing "Drifting Blues," anyone who has ever wondered what the Beale Street blues felt like will find this golden number a rainbow ender; it sounds as though Honeymoon has waited most of his life for just such an opportunity to croon out this tune from the bowels of his soul.

And even though the title is plainly handled "Take the A Train (To be continued)," Fred Ford's unreal baritone sax mastery actually leaves you less than amused that there just isn't more to the number as side one ends.

Opening side two, Ford's outstanding improvisational skills again prevail from "Tenderly" to Lionel Hampton's "Midnight Sun." The album closes with another Ford/Garner original "Things, Things and Mo Things" which is a real swingin' jazzy composition.

Ford and Garner produced this Beale Street staple themselves and were joined on percussions by Bill Tyus at the Old Daisy Theater and Oscar Sales on the Gay Hawk Club performances.

Although the revitalization of Beale Street has been underway for some time now, no previous recording efforts of late have quite "vinylized" the true flavor of the legacy of the Beale Street scene as well as the Fred Ford/Robert (Honeymoon) Garner Trio does on this live kicker of an album.



AVENUE
Escape From Silence
(Avenue)
by Anna Cham

One thing I like about Memphis and its music scene - everyone plays *originals!* As an import from the unrocking Little Rock, I realize my music education has been colored by copy band clubs and conservative radio stations. What a relief to find a city that believes in its own and works as a homebase to launch local talent and keep the legends alive.

In the variety of live music clubs, I've noticed the uniform characteristic is enthusiasm - from the bands to the fans. I crossed paths with Avenue at Trivia on the night of their EP's debut. If audience participation is a measure for popularity, the EP cut "One More Time" won with the Trivia crowd. The dance floor packed out to the hold-me-close tempo, and the love song lyrics sung by keyboardist Freddie Kirksey were emotion-powered. I've heard the same tune on Rock 103 but the airwaves didn't carry me away like the live version. "Angelica" is another EP number worth a live listen. Written and sung by bassist Jerry Dean, this up-tempo beat had me dancing in my chair. *But*, the Avenue original that impressed me most missed the EP - "Fallen Angel." It feels like a Rick Springfield with good guitar work from Chuck Jones and hard core dance rhythm from Mike Simpson's sticks.

The consistent quality of their Top 40 cover tunes earned my respect for their musicianship. In the creativity category, Avenue has lots of southern rock competition but their originals are danceable and easy on the ears. Good luck on the *Avenue* to fame!



IDLE WORDSHIP
B/W Poor Little Rich Girl
G-Spots
(IME)
by Lisa McGaughran

This pop single features the unlikely combination of two keyboard rigs (rhythm, lead, and bass) and a drummer. This Texas group has a tight sound with an emphasis on intricate, mysterious melody lines. The G-Spots have a lot of energy but their pretentious, preachy material makes them seem like another typical "punk band with a message." They try so hard, you see. Both cuts are strong musically but distilled in effect by the laboriously "caustic" lyrics. A good first effort, though, for a band that is at least trying to play originals.



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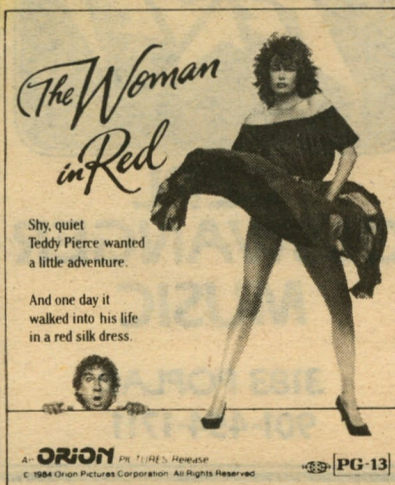
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AUGGIES
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"The Woman In Red"

"Footloose"

Aug. 31 - Sept. 13

Gary Busey
is

"THE BEAR"

The Life Story of
Paul "Bear" Bryant
Opens September 28

"The Wild Life"

Is There Life After High School

FILM THEATRE REVIEWS

The Woman in Red: The Excitement of the Chase

by William Glankler

The Woman In Red is the latest entry in the middle-age male sex fantasy sweepstakes. Ever since *10* made it big this has become a favored story line in a number of films. However, *The Woman in Red* is more sophisticated in its approach and execution than many earlier efforts. It succeeds in both being amusing and adult.

Gene Wilder wrote, produced, directed and stars in this mini-masterpiece. In the past Wilder's direction has left something to be desired, and Wilder directing himself has often been catastrophic. But in this film Wilder's direction has matured. Far more poised and precise, he handles this job with a deft touch indeed.

Despite occasional indulgences into histrionics, Wilder is quite believable in his role of a male suddenly smitten by infatuation. He seems much more confident now in front of the camera than he used to, and he doesn't have to strain so hard to be funny.

In fact, the acting is excellent throughout the cast. Judith Ivey has just the right bemused air of a younger woman pursued ardently, if coyly, by an older man. Eventually, of course, her curiosity is aroused by Wilder's continued fumbling attempts to woo her. There's a horseback riding sequence that's worth the price of admission alone.

But it's Gilda Radner, as the woman unintentionally scorned, who really steals the show. Hell hath no fury...hell isn't even a close second to Radner. If looks could kill, no men would survive a screening of this picture. Wilder's three running buddies are an interesting lot too. They have a restaurant scene that will be remembered as a classic.

Some fine Stevie Wonder songs are used as the score, though they are occasionally intrusive. *The Woman in Red* is rated PG13, but PG would have been sufficient. It is now playing at the New Paramount Twin, Hickory Ridge Mall and UA Southbrook 7.

Out of Ronald Reagan's Anxiety Closet Comes - Red Dawn

by William Glankler

Imagine hundreds of thousands of Cuban and Nicaraguan paratroopers landing all over the central United States. Imagine a farmer giving his two teenage grand-daughters to six high school football players for safe-keeping. Imagine this unlikely group galavanting about the countryside, ambushing Soviet armoured

columns and spray-painting "Wolverines," the high school team nickname, on destroyed vehicles. Imagine yourself believing any of this. There are more holes in the plot of *Red Dawn* than in our government's foreign policy.

No, this isn't a typical high school hijinks film. It is a message movie; a humorless heavy-handed message. Ostensibly, *Red Dawn* is about the conversion of a group of innocent teenagers into a tough partisan force. By the second half of the movie these hardened freedom fighters could just as well be in Afghanistan as the Colorado Rockies. And you could care just about as much too. Oddly enough, the only character with a touch of humanity is a Cuban colonel.

This must have been a slip up; however, as the producers spared no effort in portraying the invaders as evil. So much so that they could pass for Nazis, and this film could pass for a 1940's propaganda epic. More alarming than the attempt to manipulate our emotions was the audience reaction to it - applause at the cold-blooded murder of a young unarmed, and wounded Soviet soldier.

Believing that one should always find something good to say - the film has some splendid cinematography, especially of the high plains and mountains. For survivalists, anti-sun control people and action movie fans, *Red Dawn* is playing at the Quartet, Mall of Memphis and the UA Southbrook 7. It is rated PG13 for a reason.

Tightrope: A Walk On The Dark Side

by William Glankler

A serial murderer stalking victims... a handsome police detective stalking the murderer... hardened police detective meets interesting woman... but then you've seen this before. It's tried and true, and it always works.

Clint Eastwood is back, not as Dirty "make-my-day" Harry, but as the more complex and troubled detective Wes Block. The scene isn't the bright and sunny San Francisco, but the dark and sleazy underside of New Orleans. As the roles of hunter and hunted blur, so does the personality of Block. He must confront his own dark passions before he can confront the killer.

Eastwood will never be known for his versatility as an actor, but what he does, he does well. He doesn't need any props, like the enormous 44 magnum, for his portrayal of a man haunted by his own desires. A man whose balance on the tightrope seems more precarious with every step.

Eastwood is ably assisted by his director, and some fine camera work, not artsy, but its workman-like precision enhances the film. The

score also deepens the mood until it is very nearly tangible. Genevieve Bujold co-stars as does Eastwood's daughter, Alison. Look for Alison when she grows up, she has star potential.

Tense and gripping this is a movie for suspense, mystery, and most of all, Eastwood fans. Better leave the children at home, however. There isn't much on screen violence, but it's quite sexually suggestive. *Tightrope* is playing at the Malco Quartet, UA Southbrook 7, Hickory Ridge Mall, and the Summer Twin.

THEATRE REVIEW

Arpeggio Major

by Neil Nicar

In the shower I'm Placido Domingo but anywhere else I'm a poor-man's Willie Nelson. However, I do know that *Arpeggio Major* is a musical term. Basically I even understand the term, thanks to Webster.

Directed by Jay Martin Kenney, *Arpeggio Major* will run through September 16th at Circuit Playhouse.

Marking the first production of this play, (which won Circuit's 1984 'New Play' Contest) playwright Barry Knower delves into the personal life of pianist Butch Glenn (Chris Ellis).

Glenn's problem centers around a condition called "Schumann's Syndrome," which renders one or more digits of the hand useless.

Ellis seems comfortable in this role, which is not surprising considering that he has numerous stage credits to his name, including roles in a CBS miniseries and a CBS movie of the week.

Set in a cabin away from everything, Glenn is accosted by Jesse (Sharon Kreck), who is trying to make her mark in the world of literature by obtaining an exclusive story on this notable artist.

Not wanting to relinquish his privacy, their adversarial positions soon change to something more intimate.

Although Jesse is married, she doesn't let this minor irritant stand in the way of her relationship with Glenn. Nor does he appear to be overly concerned with her marital position.

Ellis and Kreck are a charming couple and work together quite well, displaying ambiance which comes with intimacy.

To complete our homey little picture, Chad (Hudson Adams) live with his father and accepts his surrogate mother quite readily.

Adams is well cast as the energetic young song with an eye for the acting profession, occasionally appearing at the door in disguise.

A touch of humor is introduced on occasion as both Chad and Jesse attempt to rehabilitate the reluctant concert pianist.

"Tendon torture" is Chad's choice of rehabilitation, a method whereby the tendons of the arm are massaged, producing great pain. Jesse's approach is more therapeutic, calling for certain foul tasting herbs to be ingested by a resisting body. Neither method found much favor in Glenn's eyes.

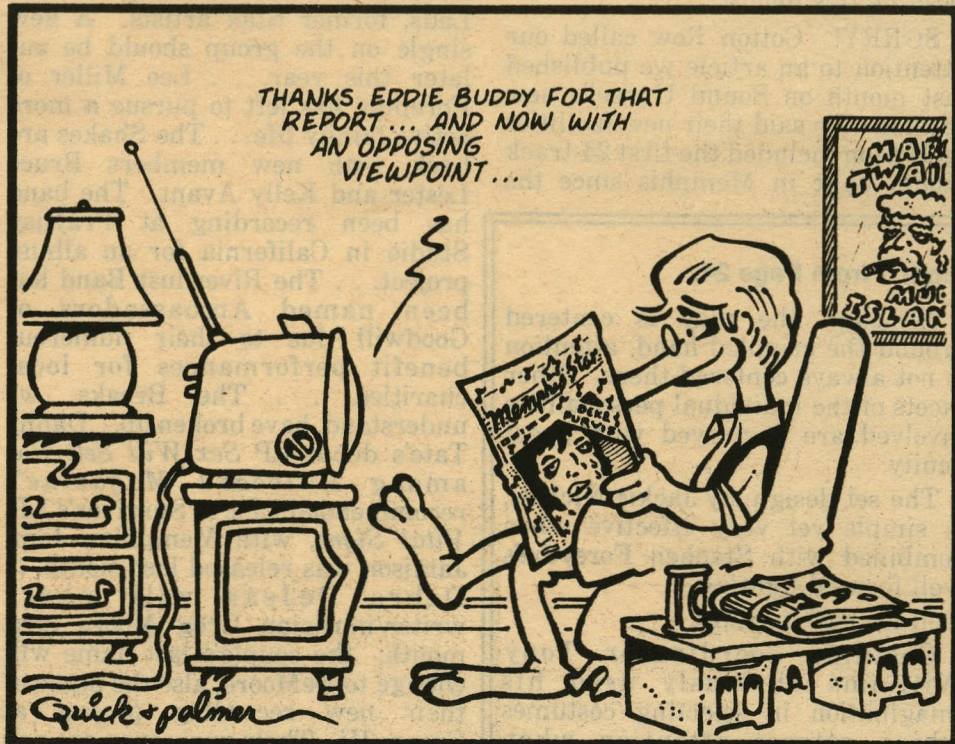
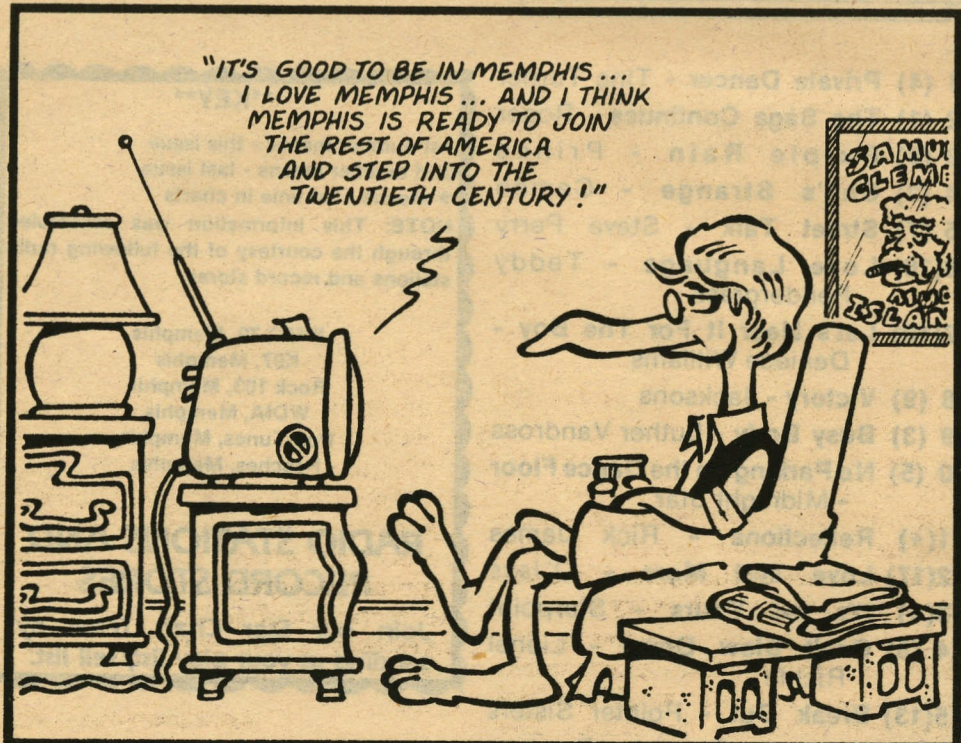
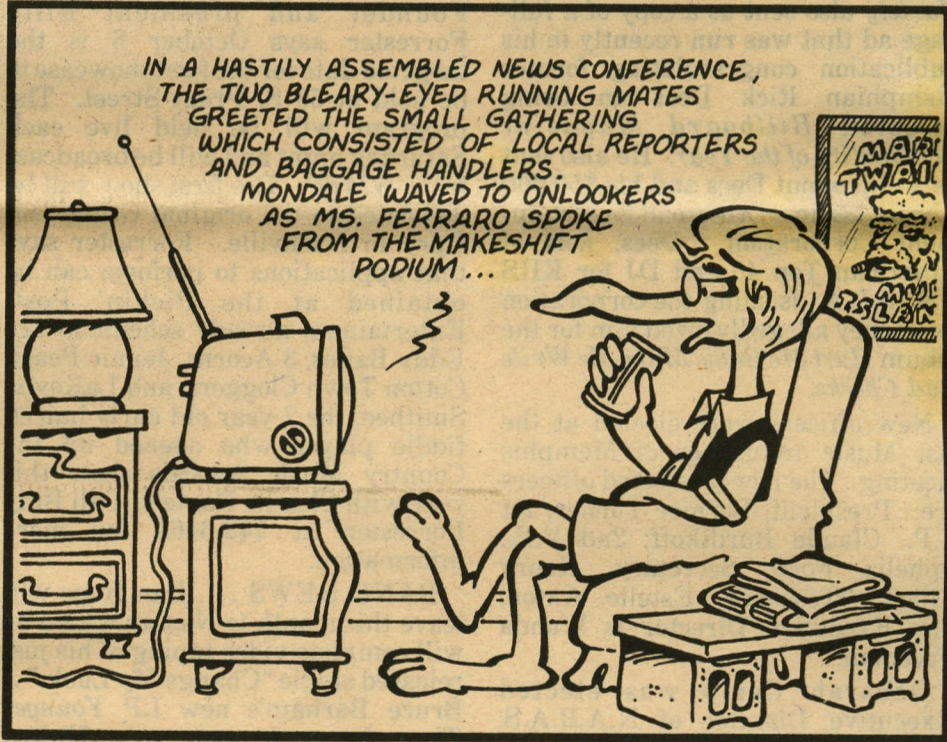
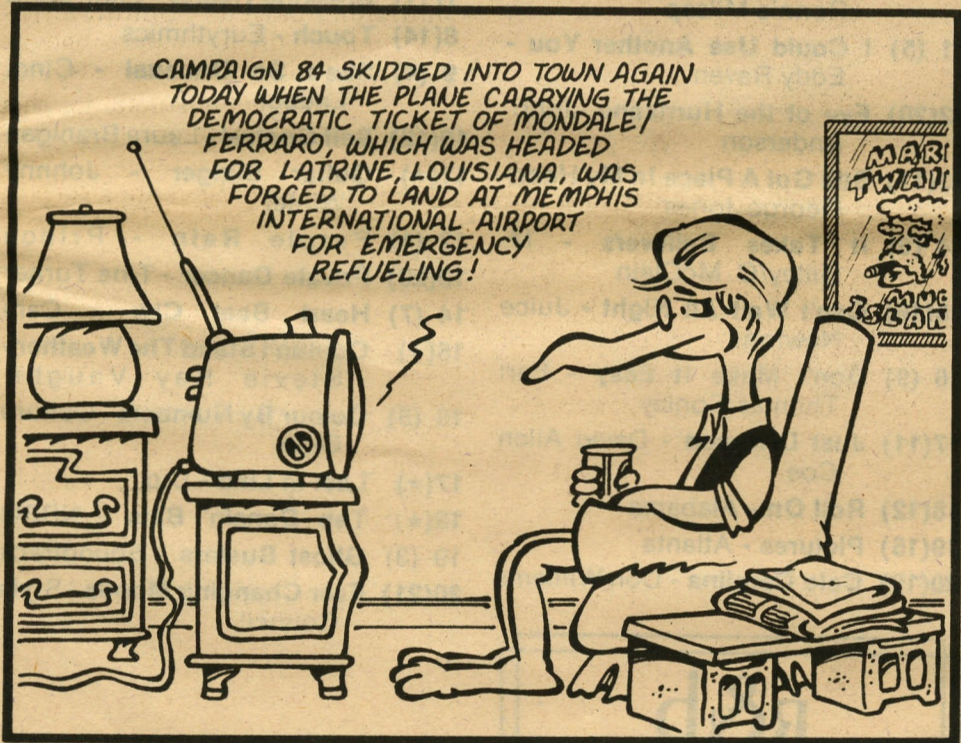
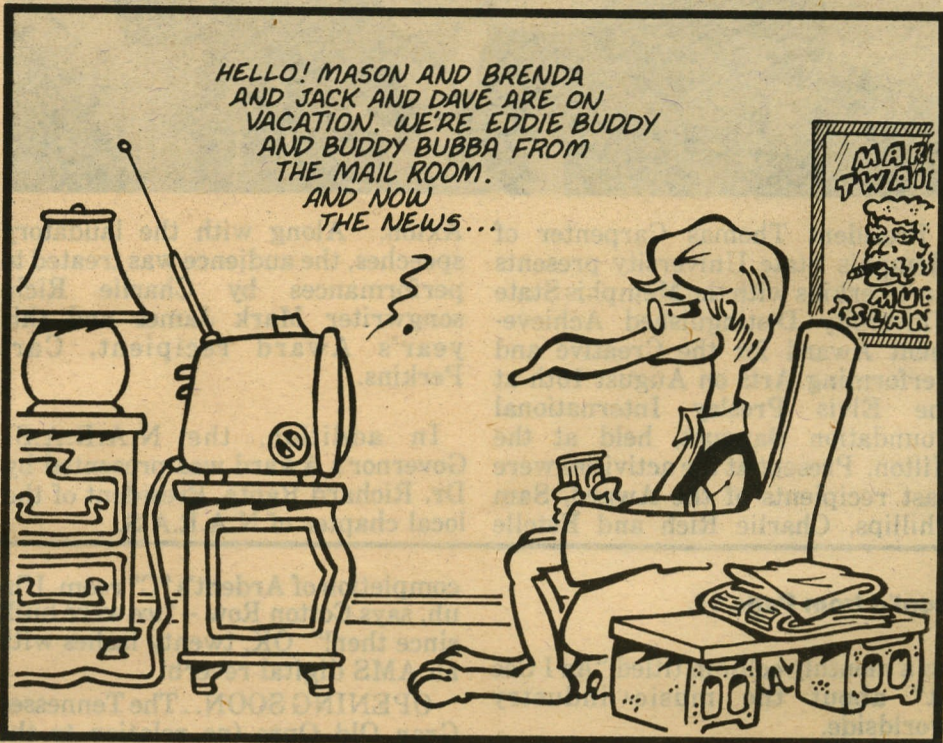
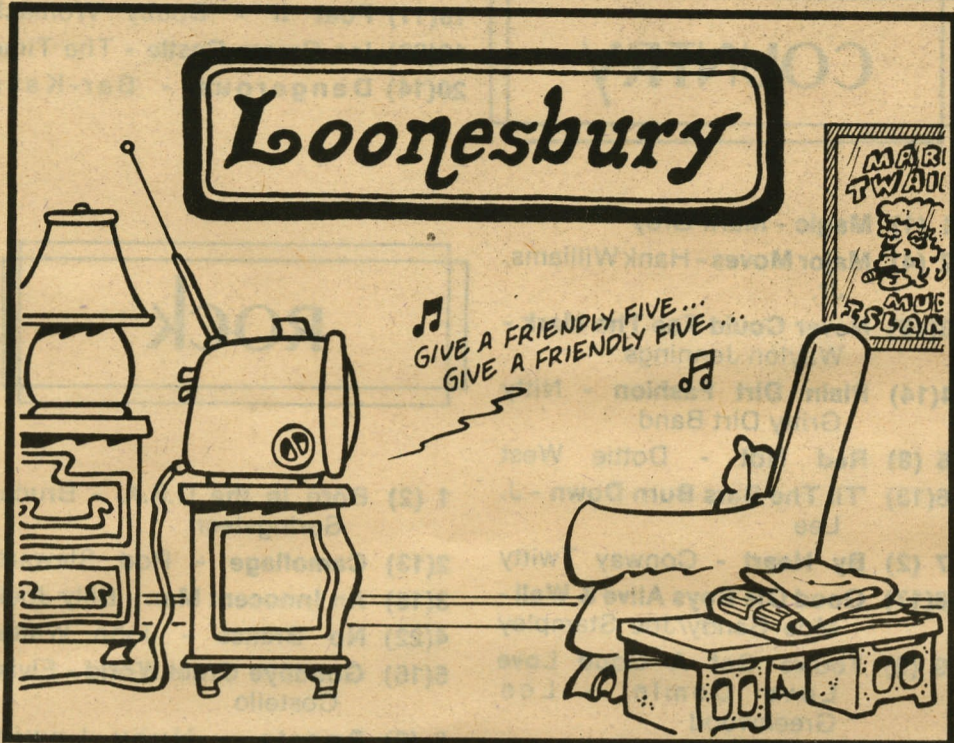
cont'd on Page 26.

LATER THIS MONTH, CARTOONIST GARRY TRUDEAU WILL END HIS SELF-IMPOSED EXILE FROM AMERICA'S COMICS PAGES AND RETURN WITH THE MUCH BELOVED "DOONESBURY." ... IN THE MEANTIME

TUNEY LOONS AND MEMPHIS MELODIES

by
Jim Palmer
AND
Hal Quick

PRESENTS THE FOLLOWING WITH APOLOGIES AND GREAT ADMIRATION... A LITTLE THING WE CALL...





President Thomas Carpenter of Memphis State University presents Carl Perkins with the Memphis State University Distinguished Achievement Award for the Creative and Performing Arts on August 16th at the Elvis Presley International Foundation Banquet, held at the Hilton. Present at the activities were past recipients of the Award, Sam Phillips, Charlie Rich and Estelle

Axton. Along with the laudatory speeches, the audience was treated to performances by Charlie Rich, songwriter Mark James and this year's Award recipient, Carl Perkins.

In addition, the N.A.R.A.S. Governor's Award was presented by Dr. Richard Ranta, President of the local chapter of N.A.R.A.S.

cont'd from Page 17.

us a monthly column titled "As I See It" about the music industry worldwide.

This same correspondent from *Variety* also sent us a copy of a full-page ad that was run recently in his publication congratulating former Memphis Rick Dees on being selected *Billboard Magazine Personality of the Year*. He also sent us a clip about Dees and his \$50,000 lawsuit against Crossroad Entertainment Corporation. Dees, host of American Top 40 and DJ for KIIS FM in L.A., is suing the corporation for money allegedly owed him for the album *Hurt Me Baby, Make Me Write Bad Checks*.

New officers were elected at the last Music Industries of Memphis meeting. The newly selected officers are: President, Bernice Turner; 1st V.P., Claude Burdikoff; 2nd V.P., Ophelia Ford; Secretary, Henry Eilert; Treasurer, Estelle Axton. The Executive Director is Wanda Freeman.

Deborah Camp was elected Executive Director of N.A.R.A.S. and will begin functioning in this position this month.

SORRY! Cotton Row called our attention to an article we published last month on Sound Unreel's new studios. We said their new facilities on Nelson included the first 24-track studio built in Memphis since the

cont'd from Page 24.

Although the play is centered around the crippled hand, attention is not always centered there. Other facets of the individual personalities involved are portrayed with great acuity.

The set design, by Jackie Nichols, is simple yet very effective when combined with Stephen Forsythe's well focused lighting.

Costume coordinator Tony Williams obviously used his imagination in selecting costumes which attract attention when necessary.

completion of Ardent's "C" room. Uh-uh, says Cotton Row -- "we were built since then!" OK, twenty lashes with an AMS digital reverb!

OPENING SOON.. The Tennessee Grand Old Opry (no relation to the Grand Old Opry in Nashville). Founder and president Billy Forrester says October 6 is the targeted date for the first showcase to be held at 56 S. Front Street. The program will be held live each Saturday night and will be broadcast from WMPS. The first show will be dedicated to the original Grand Old Opry in Nashville. Forrester says that applications to perform can be obtained at the Pickin' Post. Entertainers already scheduled are Eddy Bailes, 3 Acorns, Jennie Pearl, Cotton Town Cloggers, and LaKoyna Smithee, the 7 year old curly haired fiddle player who opened up the Country Music Awards show this year with Charlie Daniels. Call Billy Forrester at 743-6465 for more information.

BAND NEWS... Dan Hope will leave this month to Nassau where he will complete video taping of his just released single "Change My Luck."... Bruce Barham's new LP *Younger Than Love* is out. . . . United Production is now handling the Mad Lads, former Stax artists. A new single on the group should be out later this year. . . Lee Miller of Foreplay has left to pursue a more active family life. . . The Shakes are back with new members Bruce Lester and Kelly Avant. The band has been recording at Praybay Studio in California for an album project. . . The Riverdust Band has been named Ambassadors of Goodwill due to their numerous benefit performances for local charities. . . The Breaks, we understand, have broken up. . . Danny Tate's debut LP *Sex Will Sell* was among *Billboard Magazine's* recommended LPs. . . Survivor's LP, *Vital Signs*, with Memphian Jami Jamison was released last month. . . Debra DeJean will marry writer/musician Greg Moore next month; the couple's last name will change to DeMoore, also the name of their new recording project at Cream-Hi. Their new songs are pop ballads and dance rock tunes.

STAR CHARTS

MEMPHIS' HOTTEST LP'S

COUNTRY

- 1 (1) **Magic** - Mark Grey
- 2 (4) **Major Moves** - Hank Williams, Jr.
- 3(18) **Never Could Toe The Mark** - Waylon Jennings
- 4(14) **Plain Dirt Fashion** - Nitty Gritty Dirt Band
- 5 (8) **Red Hot** - Dottie West
- 6(13) **Til The Bars Burn Down** - J. Lee
- 7 (2) **By Heart** - Conway Twitty
- 8(17) **Good Ole Boys Alive & Well** - Moe Bandy/Joe Stampley
- 9 (3) **You've Got A Good Love Love Comin'** - Lee Greenwood
- 10 (7) **One More Try For Love** - Ronnie Milsap
- 11 (5) **I Could Use Another You** - Eddy Raven
- 12(20) **Eye of the Hurricane** - John Anderson
- 13(11) **Still Got A Place In My Heart** - George Jones
- 14 (6) **It Takes Believers** - M. Gilley/C. McClain
- 15(16) **Can't Wait All Night** - Juice Newton
- 16 (9) **Don't Make It Easy** - Earl Thomas Conley
- 17(11) **Just Divorced** - David Allen Coe
- 18(12) **Roll On** - Alabama
- 19(15) **Pictures** - Atlanta
- 20(19) **Cafe Carolina** - Don Williams

R&b

- 1 (4) **Private Dancer** - Tina Turner
- 2 (1) **The Saga Continues** - Roger
- 3 (6) **Purple Rain** - Prince
- 4 (2) **She's Strange** - Cameo
- 5 (7) **Street Talk** - Steve Perry
- 6(16) **Love Language** - Teddy Pendergrass
- 7(10) **Let's Hear It For The Boy** - Deniece Williams
- 8 (9) **Victory** - Jacksons
- 9 (3) **Busy Body** - Luther Vandross
- 10 (5) **No Parking on the Dance Floor** - Midnight Star
- 11(*) **Reflections** - Rick James
- 12(17) **Love and More** - O'Jays
- 13(*) **It's All Yours** - Starpoint
- 14 (8) **Can't Slow Down** - Lionel Richie
- 15(13) **Break Out** - Pointer Sisters
- 16(18) **Now** - Patricia Rushen

- 17(*) **Yours Forever** - Atlantic Starr
- 18(11) **Poet II** - Bobby Womack
- 19(20) **Ice Cream Castle** - The Time
- 20(14) **Dangerous** - Bar-Kays

ROCK

- 1 (2) **Born in the U.S.A.** - Bruce Springsteen
- 2(13) **Camouflage** - Rod Stewart
- 3(18) **An Innocent Man** - Billy Joel
- 4(22) **No Brakes** - John Waite
- 5(16) **Goodbye Cruel World** - Elvis Costello
- 6 (6) **Sports** - Huey Lewis
- 7(11) **Breaking Hearts** - Elton John
- 8(14) **Touch** - Eurythmics
- 9 (4) **She's So Unusual** - Cindi Lauper
- 10(12) **Self Control** - Laura Branigan
- 11(*) **Guitar Slinger** - Johnny Winter
- 12 (1) **Purple Rain** - Prince
- 13(20) **Private Dancer** - Tina Turner
- 14 (7) **Heart Beat City** - Cars
- 15(*) **Couldn't Stand The Weather** - Stevie Ray Vaughn
- 16 (5) **Colour By Numbers** - Culture Club
- 17(*) **Last in Line** - Dio
- 18(*) **Tap Dancin' Bats** - NRBQ
- 19 (3) **Ghost Busters** - Soundtrack
- 20(21) **Ever Changing Moods** - Style Council

****KEY****

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

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

RADIO STATIONS AND RECORD STORES

Join our Star Chart Team by sending us your play list/sell list.

It's No Fun Being An Eraserhead



by James Hunter

The Eraserheads have the blues. Their lyrics don't glorify the wonders of young love. Their songs don't avow to the splendors of being alive and in a rock band in Memphis, Tennessee. These guys are restless and frustrated. They are ticked off at practically everybody and everything. Their only solution is to have a good time. In their "never to be classic" theme song, they scream in rage that, "It's no fun being an elephant man, it's no fun being a dog face boy, it's no fun being a turtle boy, it's no fun being an eraserhead."

Life can get really depressing if you are a turtle boy. Luckily, they have a big advantage working for them. They don't take themselves too seriously. In fact, they don't take anything very seriously. They could be called a talented garage band, except they used Highland Station, and Big Al's instead of a garage. The Eraserheads are not pretty. This is the most unashamedly raunchy and trashy band in Memphis. Their main grudge against life seems to be boredom. They go to great lengths in their performances to avoid boring themselves or their audience. The band was formed so the members could entertain each other and protect themselves against boring music.

The Eraserheads stage the wildest performances in town. They force you to take an opinion on their act. The music is raw and very basic. Singer Mick Cock offered the following: "We can't be labelled as a heavy metal or punk band. We're a parody of heavy metal bands. We play rock music as hard and as fast as we can. Nearly all of our material is written by me. Our guitarist Tommy and I wrote 'Victim' together. On the cover tunes we rearrange the lyrics or the music. We perform skits for some of our original songs. Our lyrics are comedy oriented and not to be taken seriously. We want to make that very clear. We don't care about what we look like or if we play anybody's favorite song. We scrap some songs because we don't like them. I don't measure what I like by how much the audience likes it. We always have a good time whether or not the crowd does."

The Eraserheads burn up a lot of

calories when they perform. Guitarist Tommy Diana does anyway. He is a former student of the Pete Townshend School of Jumping. Diana said, "The guys in the band and others used to laugh because I fell down a lot when I was playing and jumping around. I don't care who laughs or who likes us or hates us as long as they enjoy themselves. I play very basic Chuck Berry type licks through a fuzzbox and play as hard and enthusiastically as I can. I think you always get your money's worth when you see the Eraserheads."

Mick Cock recently switched from bass guitar to lead vocals. He puts his energy into keeping the group's sound tight. He also provides the outrageous touch for the band. Cock uses anything available for a laugh.

The band first began receiving attention on New Year's Eve. They performed a wild set at a party which included the Modifiers and Panther Burns. In the few months since then, they've built a small but dedicated following at the Antenna. They have also warmed up for such acts as Trigger and the Thrill Kings and British recording artists I. K. Subs. Cock added, "We have two new members we're very pleased with. David Pound, formerly of Amateur Buana, replaced me on bass and has improved our sound. Our new drummer is A. J. who was with Nobody's Fool. We're booked to play out of Memphis soon and very much looking forward to it. At least if the audience hates us it'll be people we'll never have to see again."

Two of their original songs were recorded at Doug Easley's studio. He produced the tunes entitled, "It's No Fun Being An Eracerhead" and "F. C. K. --The Only Thing Missing is You." The band was pleased with Easley's work on the recording. They would like to have him produce their future recording projects.

If life has got a stranglehold on your throat and it's no fun, remember the uplifting and heart-warming philosophy of the Eracerheads-- "Rock and roll will give you something to do. It lets you work off aggression and prevents mass murders. It'll keep you from hanging out in shopping malls and doing drugs."

CLASSIFIEDS

MEMPHIS STAR Classifieds are inexpensive and effective. To place a classified ad in our next issue, use the following form. Cost is only 15 cents a word. Check or money order must accompany your ad and we must receive it by the 22nd of the month to assure insertion. Send to:

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Typing in my home. Accurate, reasonable (901) 726-6959 after 6 p.m. 9/84/1/1.

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