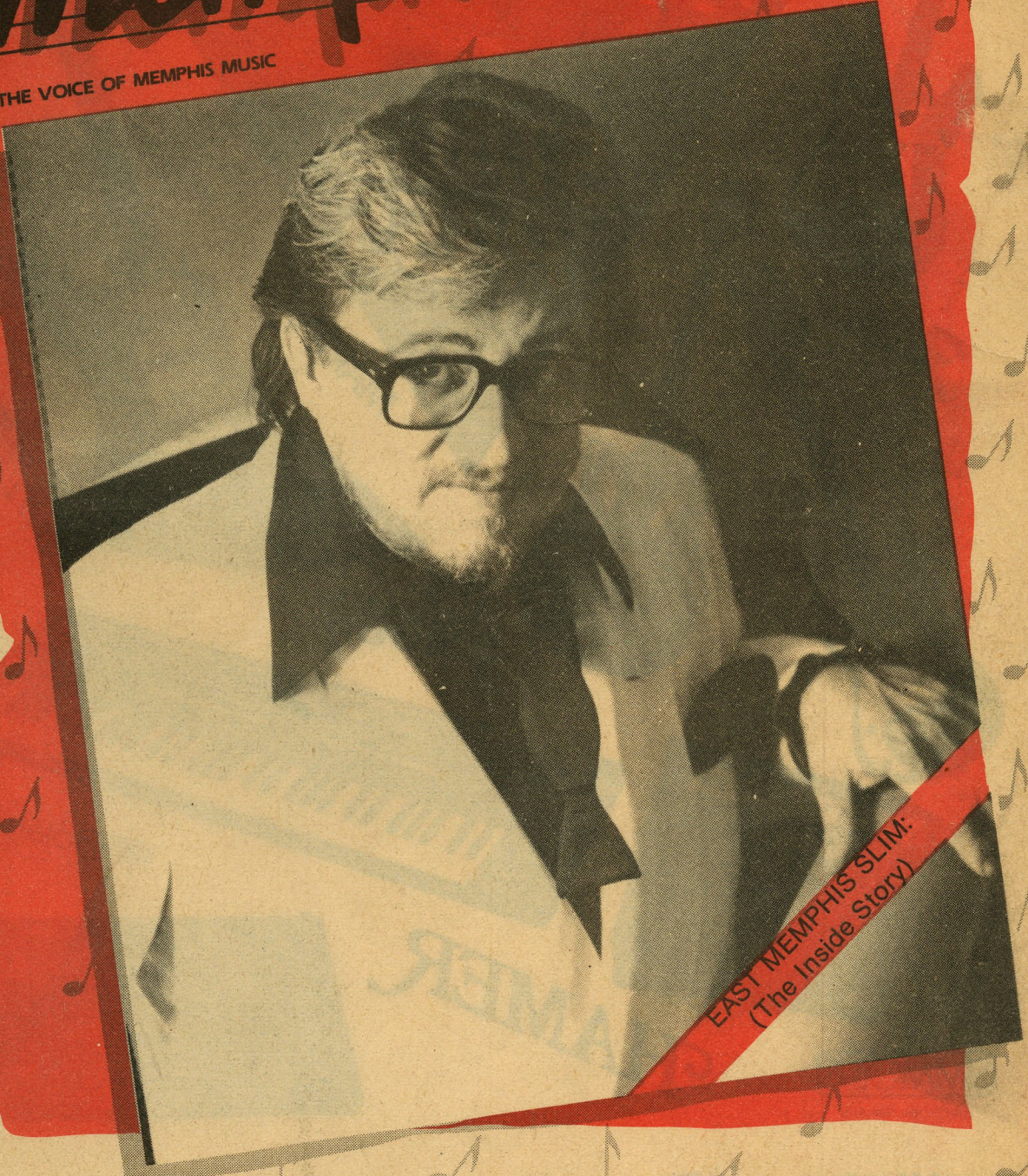


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(The Inside Story)

DECEMBER, 1984

Vol. IV, No. 6

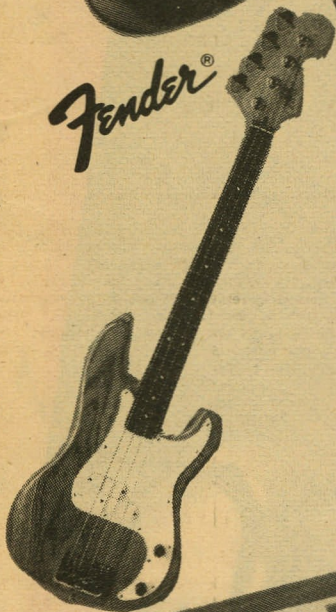
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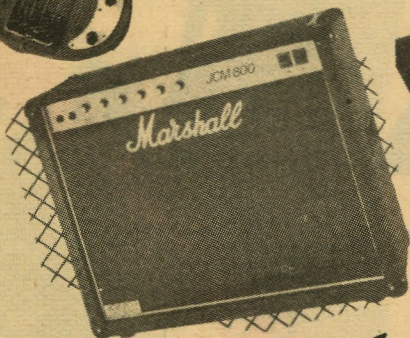


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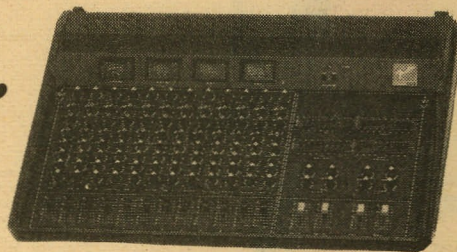


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Letters

Dear Memphis Star:

I feel compelled to write this letter, having just finished the November issue of *The Memphis Star*.

First, may I say that you are doing admirable work. It is no small feat to have remained in business as long as you have. I also believe you are supplying a service badly needed in Memphis.

Please do not be personally insulted if I find it necessary to make one or two criticisms of your otherwise worthy publication. In the November issue I counted no less than sixteen sentences beginning with the word "and." . . . Ms. Camp, I am a PhD in Linguistics. Nowhere in literature or journalism is it acceptable to begin a sentence with the word "and." "Journalistic style" notwithstanding, this practice is a grammatical aberration. I spend the better part of the first term of school trying to break freshmen of such juvenile habits. There is no worthwhile school of style that subscribes to such silly tricks.

Secondly, and less importantly, is what I perceive to be the overall tone of your paper. I have never read one negative word in your publication. Some would call me a cynic, but surely not everything wonderful. I do not ask that you start printing fallacious reviews, Ms. Camp, but I think a little more realism is called for. Criticism is healthy and only serves to improve a less than great cultural atmosphere. No one is going to fall down dead, or stop reading your paper, if you give them something less than a glowing review. Indeed, I believe constructive criticism would lend *The Memphis Star* some badly needed credibility.

May I say again that I enjoy reading your newspaper. I wish you many more years of publishing. Sincerely, A Concerned Reader

Dear Concerned Reader,

I appreciate your kind remarks about *The Memphis Star* and I thank you for taking time to write us.

You may very well be a PhD in linguistics, but linguistics is *not* grammar, and in this instance you'd

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Beat Cowboys

by Lisa McLaughran

November 16th the Beat Cowboys, a local band who have toured with Billy Idol, made a successful debut at the Antenna. Opening were Dangerous Bacon, who played standard "frat-band" material, like "For Your Love" and Elvis Costello's "Lipstick Vogue." Bacon's entire set ranged from '60s and '70s dance tunes to organ-oriented songs in the Elvis Costello mold, tight but ho-hum, and a wee bit pretentious. Most pretentiously commercial was their original, "Radio World," an Elvis Costello clone song purporting to despise commerce on the radio.

The Beat Cowboys followed, burning down the stage with authentic-sounding rockabilly material by Gene Vincent, Eddie Cochran, the Burnette Trio, and Patsy Cline. While the band played songs by the greats of rockabilly, they shied away from obvious material already overplayed by dance bands (such as the typical "Be Bop a Lula") in favor of songs focusing more on the heart and soul of rock's roots. The three original members of the young band are vocalist Jee Golightly (formerly of

Live Reviews



The Beat Cowboys

the Crime), bassist Randy Moon (formerly of the Crime and Boys Say No), and drummer Greg Roberson. Jeff contributes one original, "Call Me on the Telephone."

A new member of the band, Bruce Lester, adds an authentic rockabilly lead guitar sound to the band's style that was missing in the past. Lester contributes one original, "Texas Highway," and sings lead vocals on "Red Hot." Lester formerly played with the Essentials and the Shakes.

Although the Beat Cowboys retain some of their tendencies toward a clean, commercial sound garnered from past experience in frat-bands like the Crime, they're not really overly clean, just tight enough to be inoffensive to lovers of commercial radio. And their choice of material is just uncommercial enough to satisfy others, although rockabilly poses are

beginning to get old these days. The band appears to have a bright future on the horizon. They've also said that one of their mentors, Paul Burlison of the Rock and Roll Trio, has promised to perform with them at a future show.

Mudboy and the Neutrons

On Halloween night, Mudboy and the Neutrons celebrated the group's twelfth birthday in concert at Handy Park. Jim Dickinson, Sid Selvidge, Lee Baker, Jim Crosswaith, Busta Jones, and Richard Rosebrough made one of their rare appearances together in the group whose original members first played at a Halloween show called "Behold the children of the night!" in 1972. Several hundred people attended the event, sponsored by Piggly Wiggly and the Center for Southern Folklore.

The group, whose roots reach back to the Memphis blues festivals of the 1960s, performed several Southern blues and rock songs ranging from Furry Lewis to Chuck Berry. They played "Love to be a Hippy," by New Orleans blues singer Champion Jack Dupre, and the Penn-Moman song "Dark End of the Street," which was first recorded on Goldwax by Memphian James Carr.

After performing a scorching version of the classic "Money," the band played the best version of

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"Money Talks" that I've ever heard. The song, which has also been played by Panther Burns, was written by Stax songwriter Mack Rice. Dickinson says he discovered several great Mack Rice tunes that were never recorded shortly after Stax folded, by asking a friend at the studio to let him hear "all the songs that they were too embarrassed to record." Many of the songs on the tape turned out to be a treasure trove of Memphis soul.

"Money Talks" includes biting lines like, "Money talks just like corn stalks. There are human beings out here today can still be bought. 'Cause money talks as sure as you are born."

To close out the evening, Mudboy fused Lennon's "Power to the People" chorus with lyrics from Furry Lewis, such as, "I'm here to tell you that there's something wrong. Lucille was there, but Beale Street was gone," to point out to onlookers that whatever is done to try to change Beale Street, the people who gave the street its heritage will still remain "when the lights go low at night," according to Jim Dickinson. Dickinson also remarked that he was thrilled to see that a high proportion of those attending that night were black.

Halloween party-goers sporting pig masks distributed in behalf of Piggly Wiggly frolicked on an eerie night below low-flying "UFO's" scanning the scene for intelligent life. And who can say which planet is the birthplace of Mudboy and the Neutrons? Only time will tell...

Alex Chilton

On November 17th, Alex Chilton returned to Memphis to perform in a long-awaited homecoming show at Antenna before an enthusiastic audience. Opening were Game Theory, a Big Star-influenced San Francisco band.

Bassist Rene Coman and drummer Doug Garrison (of Mid-Town Jazz Mobile) made up Chilton's backup band, the Cheese-outs. Chilton played a surprising variety of soul-rock songs that included songs from past solo and Big Star albums as, "September Gurls," "In the Street," and "My Rival," along with the Velvet Underground's "Femme Fatale." More surprising were new additions to his show like Johnny Taylor's "Disco Lady," Michael Jackson's "Rock With You," Canned Heat's "On the Road Again," "Wooly

Bar-Kays To End Road Show On Memory Note

The Bar-Kays will end their annual national, musical tour on a different note in a concert at the Orpheum Theatre on December 29 at 8:00 p.m.

The concert will sound off with a special musical tribute to Marcus Price. Price, the 19-year-old guitarist for the group, was shot to death during an apparent robbery attempt on September 21.

"The concert will have significance and remembrance value," said James Alexander, leader of the Bar-Kays. "A scholarship fund has been established in Price's memory," explained Alexander. "It will benefit a student who has aspirations to excel in music at a college or university in the Memphis area."

Don Dortch, who has been with the

Bar-Kays organization for over 15 years said, "members of the group are genuine ambassadors to the city of Memphis."

"The scholarship fund will certainly keep Marcus' spirit and talent alive," Dortch added. "I'm proud to be associated with a group of such genuine, universal appeal."

Meanwhile, the group is currently enjoying overwhelming success with their most ambitious album, *Dangerous*. A single, "Sexomatic," is currently in the top ten on the Billboard charts, making it the third smash hit from the album.

In January, the Bar-Kays will be back in Sounds of Memphis Recording Studio, putting the final encore on a new recording project. The new album is tentatively scheduled to be released in March.

Bully," and the sundry Stax and Skeeter Davis tunes he performed.

It appears Chilton is continuing his past love affair with classic soul,

blues, rock, and country tunes that make up this country's rich musical heritage. The performance was sharp and professional, and very appreciated by a large crowd of dedicated fans.



Alex Chilton performs homecoming show.

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IMS Moving Ahead

by Nancy R. Randall

For a dancer, the ultimate goal is to make it to a New York company or Broadway. For a politician, the presidency is at the top of the list. And writing a hit song is the climax for a musician.

His goal is crystal clear, but the road reaching it is littered with competition, his own weaknesses, long hours and inadequate funding. The musician soon learns that there is no magic transformation from no-name to star.

He must first realize that music is a business and that he is a product for sale. It is this concept that is the focal point for recording studio IMS, according to its executive vice president, Keith Shaffer.

"We spend a lot of time educating clients. Some artists are not aware of the business activities that go on behind the scenes. We show them a realistic point of view," he said.

Part of that education is teaching the musician that he must be marketable—that he is a product for sale, Shaffer said. He explained: "A musician has got to package himself. He's got to contribute something to the party. He needs to be good for TV, film, etc., especially with MTV taking off."

What happens when a new client



Keith Shaffer at IMS Recording Studio

approaches IMS? "What we try to do is find out what the client's goals are. In turn, we find out their needs. We get a feel for the plateau they are on in the business. We develop a plan with the client and advise them on their investment. They usually have a budget they are working off of. We help them develop a plan on how to best spend these dollars," Shaffer said.

Keith, an accomplished producer, has a positive attitude where his company is concerned. "The studio itself is capable of coming out with as good a sound as any in the country. The sound depends on the musicians and engineers, on people—not equipment. Equipment doesn't make magic. I've got a good organization, and that's what sets me apart from everyone else."

The company handles a variety of services, including demos, master recordings, jingles, industrial projects, the pressing of records and public relations. It also deals in a variety of music styles, from gospel to R&B. As Shaffer says, "It all depends on the client."

Progressive country was central to Shaffer's own musical background, though he has had a hand in other musical forms. This variety has been a drawing card where the business is concerned, he said.

Shaffer, in one way or another, has been involved in music since he was five. For him, music is more than simply making a living.

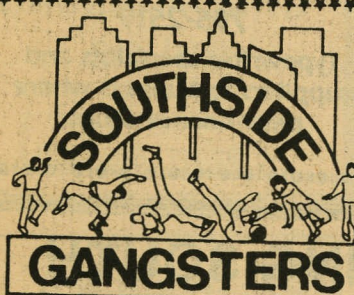
Recording to me—it's a recreation of history. You are recreating that one moment every time you turn on the tape or record," he said.

He went on to describe his feeling when everything "clicks" during a session—when everything is right for one moment.

"You know, it's there when it happens. It's a high. *That's* what 'magic' is."



Margie and Keith Shaffer at the Board



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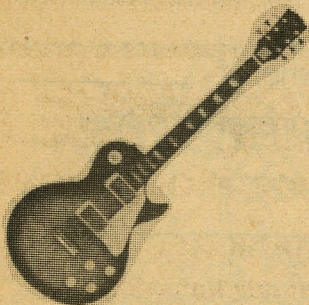
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Season's Greetings from
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Carl Marsh

by Karen Tilley

Articulate, talented, and *in demand*, Carl Marsh—musician, arranger, and producer—discusses his role in the music industry in an interview at Cotton Row Studio.

Going from being a bassoonist at Messick, then playing in the symphony, Carl had the valuable experience of being in the orchestra, about which he says, "Whether or not through osmosis or forced studying, I learned how different instruments developed and worked best with each other." He went on to become a synthesizer genius and travels frequently to work with clients.

He currently is working on two projects. The first being to play, arrange, and produce for a French-Canadian artist Dianne Tell who has five albums out. He is remixing a single from the album at Cotton Row. He also is working with the Christian rock band Petra as a co-arranger with Jonathan David Brown. Of this

project he says, "It's like a breath of fresh air working with them because none of the complications that normally arise in productions occur. Drugs and crazy sexual relationships have no part of their lives. There is a very constant positive type of intensity. In secular productions there are black holes of negativity that are really intense. Because of the lack of this, it's a little more difficult to come up with the creative exuberance that might occur out of those situations."

Carl is basically packaging himself as a producer but says he is still striving to be a better keyboardist. "The better I become the better I'll be as an arranger/producer. I have a thirst for it. I look at the keyboard and I know that the keyboard is smarter than I am. If I fail it's because I wasn't good enough. The only other more demanding instrument is the violin." He should know considering the fact that at one time he played 30-odd instruments.

In the future Carl hopes to work with major labels in a production role. He says, "There are two types of producers: one has a musical background and directs the artist with his knowledge and feel for the marketplace. They get into a one on one situation with an artist and that's what makes them feel really good at night when they drive home. They've created good music that their peers and the common person can enjoy. The other kind is the producer with a marketing/managerial background. I think this person is more politically astute than the musician and can move better within record channels. This person feels good if they think the recording or vocal is marketable."

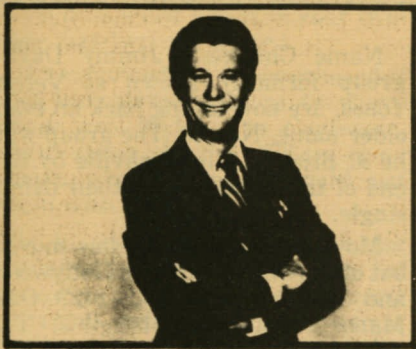
"The production problem lies in balancing and it's a constant dilemma. Putting something on tape is a great responsibility because you're documenting something. You ask 'What can I do to remain true to the art and still have the record labels like it.' Quincy Jones had done it, so had Michael Omartian. These are the shoes I'm trying to fill." He says that credentials don't mean a whole lot to him in terms of working with artists for, "I've worked with some big artists that were really fairly



CARL MARSH

Drawn by Niko Lyras

Richard Starr. The Comedy of Hypnosis



Hypnotist Richard Starr

by Lyna Gentry

If you haven't seen Richard Starr perform, you have missed one of the most intriguing demonstrations, combining the art of hypnosis with one of the most hilarious comedy acts around. Richard, who lives in Germantown, has traveled for the past nine years, taking his show around the country and has appeared on over 100 television shows, including National P.M. Magazine. But for now Richard has found a part time home at Dillon's Bar & Grill on Winchester where he has been mesmerizing standing room audiences, doing two shows every Friday and Saturday night.

cont. from previous page.

hollow. They were more products of their media environment rather than being good examples of musical development."

Carl Marsh owns one of two Fairlights in Memphis (computers which can reproduce virtually any sound in various sequences) of which there are only 100 in the nation. He says, "We're going to have to understand the new technology and not let it leave us behind. I encourage everyone I know to get out and hear what other people around are working on instead of living in a closed environment."

In talking with Carl, what is so striking is his almost humble attitude. He is clearly one of the most talented and diversified men in the city; yet, he is continually striving to become better at his craft. It is this type of attitude that many in this city would do well to adapt if they wish to achieve some degree of success with the rest of the industry.

His show starts with Richard asking for volunteers from the audience. After five males and five females are seated comfortably on the stage, the lights are dimmed and Richard begins his task in his soothing monotone voice as a hush falls over the entire room. After three or four minutes Starr has them under his spell, the lights are raised and the nonstop laughter beings. "Welcome to the comedy of hypnosis," Richard gleams. Richard himself is not an extremely funny man, but he knows precisely how to extract the most hilarious responses from his subjects.

"To you I am touching," he says, "you will become the world's greatest rock and roll singer." The young man immediately grabs the microphone and begins belting out some of Robert Plant's finest material while strutting across the stage. As you could probably guess he does great injustice to the song, but nonetheless, this guy thinks he's great and thinks the women are drooling over him.

"To you I am touching," he tells a very shapely young blonde, "you will jump up at the sound of my whistle and invite all the men here to your hotel room." At the sound she springs from her chair and shouts, "OK, boy's, it's hotel time."

Perhaps his most amazing and convincing routine is where he makes a very petite young woman stiff as a board and suspends her body between two chairs placed at her ankles and her neck. To top it off, so to speak, Richard Starr then removes his shoes and stands upon the girl suspended by the chairs.

Naturally, Richard has had his share of skeptics because the things his subjects do are often unbelievable. But hundreds, who have themselves gone on stage or witnessed their wives, husbands, or friends hypnotized, leave in a state of awe with ribs aching from non-stop laughter.

Richard plans to make Dillon's his home base, and will perform there when he is in town. He also will appear at Dillon's New Year's Eve which should prove to be one of the most interesting parties in town. Along with Dillon's owner, Dennis Hollaway, Richard will co-produce some of the best comedy acts in the country starting in late December. So it looks like comedy is still alive and well in this town and Dillon's plans to bring us the best.

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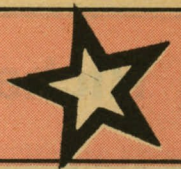
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Star Tracks



by Deborah Camp

Season's greetings to all of you from all of us. With the new year upon us, 1984 will be remembered as the year we finally moved into our own offices. We changed our format, and we now have subscribers in twenty states. 1984 was a turning point for us. Time to fish or cut bait. We are proud to say that almost everything we attempted to do, we did.

We are pleased too with the success of others in the music industry. 1984 saw Sounds Unreel open its new facility. Amro completed it's Musi-tron. Pop Tunes opened its fourth store. The accomplishment of individual artists are too numerous to mention.

We hope that 1985 will bring success and prosperity to each and every one of our readers, advertisers and supporters. And we hope too that this will be the year you decide to go ahead and get your own personal subscription to the *Memphis Star*. I know, you've just been putting it off. Just waiting for that spare moment to fill out your check and mail it in. Well, put this on your list of New Year's resolutions: This January I will subscribe to the *Memphis Star*!

Now, on to important news. First, Jon Hornyak is tickled about being

"ultra busy" at Sounds Unreel. Pat and Suzanne Jerome-Taylor of the Breaks have completed pre-production work for a new LP at Sounds Unreel. Jack Holder and Dan Smith are engineering. Hornyak recently returned from L.A. where he shopped Ruth Walden's tapes. Jon says there's *major* interest from several labels.

Rob Jungklas just finished three new songs at Sounds Unreel with Jack Holder producing... Mark Blackwood finished new notes for an upcoming Blackwood Brothers LP... Fingerprint completed some new demo tapes for label shopping... Bruce Wermuth is working on four new tracks with Dan Smith engineering. Smith also finished working on Van Duran's latest material which is also receiving major interest. Signature has been doing some demo work with MSU intern Steve Wiggling engineering.

This month Sounds Unreel will install a new Soundcraft (Model TS24) console. This state-of-the-art equipment is made in England and Sounds Unreel is one of the first in this part of the country to buy one.

At Cotton Row, Gerard Harris is putting the final touches on his newest fusion LP *Dialogue*... Medieval Steel cut a new demo song to shop in New York... Marvell Thomas finished some new material to market in Nashville. Nikos Lyras is working on a film score for a California project. Alethia finished more songs for companies interested in their material... Engineer Carl Marsh remixed a single for the Diane Tell LP... And, Bardo Brantley, a solo artist with one single, recently cut two more tracks at Cotton Row.

And speaking of great talents shopping their work! *Memphis Star's* publisher Jim Santoro, along with Phil Olive, completed their demos at IMS and are getting some interested nibbles in Nashville!

Last month, J. Blackfoot completed work on his upcoming LP *Physical Attraction* at Ardent Studios. Writers on the project include former Stax writers/producers Homer Banks and Chuck Brooks.

Name Changes... Jimmy Davis' group formerly known as Velvet Tones, are now taking back an even older name, Nexus. The group will be at Studio 19 in Nashville by the end of this month to cut their debut single.

Moves... Raul's Music has moved out of the Shoe Studios on Hollywood and is now located at 1429 Oak Manor, Suite 13, Memphis, TN 38119, (901) 767-7631. Owner Phillip Rauls reports he is currently working promotion with Golden Earring and their new LP.

A new club, The Weekender, opened last month at 3454 S. Third. Beginning the 5th of this month, each Wednesday will feature an amateur talent contest, with the final competition taking place December 26. The winner will receive a \$500 cash prize and will open for the headliner on New Year's Eve. For more information contact Ace Moore at (901) 794-1337 or send a promo package to Ace Moore Productions, P.O. Box 9374, Memphis, TN 38109.

The Weekender has already featured some top groups including Roger Troutman and Zapp, but watch out because more stars are on the way including Gil Scott-Heron (December 8,9) and others! One final note, the club does not serve alcohol. It's BYOB, and the club does sell set-ups.

There's a new radio station in town! WXSS, broadcasting from 1188 Minna Place is a 50,000 watt AM station featuring mostly adult contemporary and all-gospel on Sundays.

See ya next year!

Memphis Music Association Celebrates Christmas

The Memphis Music Association (MMA) invites you to party hearty December 9 at the Memphis Ballroom in the Peabody Hotel.

Party time starts at 7 p.m. and will feature food, a cash bar and entertainment with Robbie Turner, Bill Haney, the Duncan Sisters and others.

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cont. from Page 3

do well to stick with morphemes and phonemes. (You're not going to win any spelling awards either; I counted three misspelled words in your two-page, handwritten letter.)

I'm surprised you've never heard of such journalistic bibles as *American Usage and Style: The Consensus*, which states clearly: "There is no reason why sentences should not begin with 'and' . . ."

Is it possible that you are not acquainted with the works of America's greatest and most respected writers, including James Michener who, by the way, begins many a sentence with and, or, and but.

And what about the *Bible*? Flip through Genesis (King James version) and count how many sentences that begin with 'and'. There are hundreds. Because of lack of space I will not cite further examples. But you get the idea.

Now on to your other comments. Are we too rah-rah? Too "everthing is wonderful"?

Your letter is a perfect example of how different people can interpret the same thing a thousand ways. You probably have not read many issues of the *Star* because if you had *surely* you would have noticed the vast range of observations. Some of our writers are chastised regularly for being hyper-critical. I guess there's just no pleasing everyone!

I doubt that our overall tone will change much. However, we are attempting to include more probing critical reviews as well as stories with deeper insights into the music industry. It all takes time and growth.

Anyway, thanks again for your letter. We may not agree totally, but we still appreciate your concern and your comments. And I mean that. deborah camp

Dear Memphis Star:

Congratulations on your current move! Keep up the excellent work!
Roger L. Smith

Corrections & Amplifications

Last month's Piety and Anarchy article was written by Bradley Gabriel.



Memphis Star's newest writer/reviewer JAN WALKER performs this month at the *Loft*, 2514 Mt. Moriah, on Saturdays from 8 to 12 and Sundays 7 to 11.

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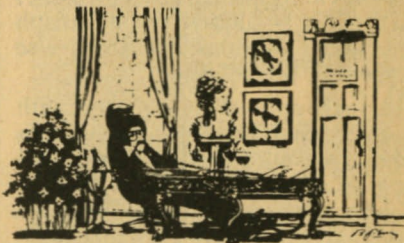
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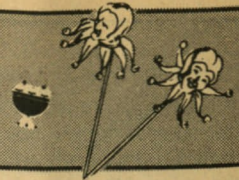
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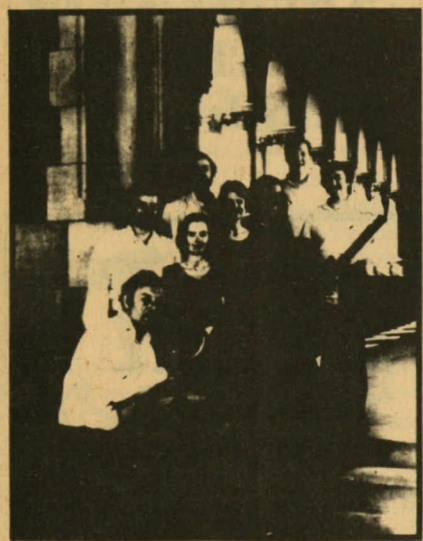
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Finer Side



A Review: Boston Camerata brings Life To Medieval Music



by Jack Abell

Reviewing a classical concert for the *Memphis Star* doesn't seem at first glance to make much sense. After all, this is a monthly publication and if you went to the concert, by the time you read this, it will be a dim memory, and if you weren't in attendance anyway, well so what? (Which brings up the question why do we have music critics at all? - perhaps it's a flaw in human nature, something like that described in Mel Brooks' *History of the World, Part I* where the very first critic does his thing on Sid Ceasar's masterpiece.)

However, there are at least three reasons for this review: 1. because I've never reviewed a concert for the *Star* and my editor has been waiting with baited breath to see if I can do it, 2. so the camerata can use the quotes I have cleverly hidden in paragraph five, and 3. there's not much else happening this month.

I tried to approach the concert with an open mind, though secretly I was hoping it would be a big drag so I could pounce all over those Yankee snobs who think they know so much about early music performance practice. As I drove up to Idlewood Presbyterian Church, I noticed the parking lot was full, so much so that I actually had to park on the street! Wondering whether all these cars had come to a concert of music writ-

ten 500 to 1,000 years ago, I was promptly confronted with a neo-Gothic stone sanctuary nearly packed with listeners (well, the concert was free, I said to myself and, as part of the Church-sponsored *Friends of Music* series, was well-stocked by the local folks.)

After a few minutes of Idlewood's carillon bells, the concert, entitled "A Medieval Christmas" began with Hebrew cantillation of Isiah's prophecy of the Prince of Peace, chanted by the Camerata's director Joel Cohen. The next number, a 10th Century Spanish chant with an antiphon sung in parallel organum by two men as they processed along the side aisles to the back of the sanctuary, was my first clue that this was going to be an unusual concert. The following piece, from 12th Century France, introduced more of the musicians as they processed singing and playing down the center aisle. The next selection, exquisitely sung by counter-tenor Ken Fitch (a countertenor is a male singer who has a range like Michael Jackson), dispelled all doubts that this concert was going to be anything but spectacular.

What followed was a panoramic feast of twelfth to fourteenth Century European music, held together by the common theme of Christmas. The Boston Camerata has created a marvelous mosaic of Medieval music when enthralled the audience from start to finish. In reflecting on what was so intriguing about the performance (people really listened - it is rare to see an audience of 600-700, including children, so quiet), several factors came to mind; the elemental nature of the music itself, which, though complex at times, is appealing in its forthright tonality; the sensitive and proficient interpretations by all 12 Camerata musicians, who transcended the technical difficulties of playing ancient instruments like the shawm, oud and vielle and who have arrived at a singing style of remarkable purity; and the inspired programming by Mr. Cohen, who has combined elements as diverse as Irish jig and Gregorian chant and woven them together so skillfully

that radical changes of style and language are hardly noticeable. Then there was the use of space. While most people sit in a concert hall and hear music coming from one direction, many times we were surrounded with sound from behind and above. And drama! The program featured not only a musical version of a 14th Century English shepherd's play, but other elements of drama usually reserved for opera or rock concerts, such as costumes and movement.

As Mr. Cohen briefly explained to the audience after intermission, music notation in the medieval world was not too precise or detailed, and modern performances are largely reconstructions (sorta like what scientists and Walt Disney have done with dinosaur skeletons.) I wonder what the Boston Camerata of 2984 will reconstruct from the rubble our own culture—perhaps a medley of Beethoven and Boy George, Elvis and Ellington, Mozart and Muzak. Will anybody know the difference? Will anybody care? In the meantime, you can help celebrate Christmas or Chanukah by giving somebody one of the Boston Camerata's 13 albums, including the one called, "A Medieval Christmas," Nonesuch H 71315. Season's greetings!

Andrea Grossman To Play at Rhodes College

Pianist Andrea Grossman will appear in recital on Sunday, December 2, at 3:00 p.m. in Hardie Auditorium at Rhodes College. Miss Grossman is a member of the music faculty at Rhodes and is an active performer specializing in the interpretation of Spanish and Latin-American music. Her program will consist of works by Mozart, Liszt, Prokofief, and Guarnieri.

Miss Grossman, a past winner of the Beethoven Club Young Artist Competition, studied with Leon Fleisher at the Peabody Conservatory in Baltimore.

Memphis Gets \$250,000 Federal Arts Dollars

by Jack Abell

Frank Hodson, Chairman of the National Endowment for the Arts, and Robert Canon, Director of the Endowment's Locals Test Program, joined Memphis Mayor Richard Hackett, Shelby County Mayor William Morris, and Memphis Arts Council President James Gilliland in announcing the \$250,000 grant at a news conference held at the Memphis Brooks Museum on November 20. The federal grant will be matched by \$1.5 million in new local public funds over the next three years. The Arts Council also expects to raise enough additional matching funds from the private sector to total \$5 million over the next three years.

Hodson said, "It is highly gratifying to be able to announce that Memphis has qualified for a Locals Test Program grant, one of only eight to be awarded in the nation this year. I congratulate the Arts Council for developing this impressive new program and commend the City and County for their commitment to this program.

"The arts improve the quality of life in a city, which in turn attracts visitors, new business and jobs. Memphis can take pride in this program, which is designed to strengthen and expand the Arts Council's mission and activities on behalf of the arts."

The program involves a city-county-private sector challenge and strives to attain a full partnership of funding, utilizing the federal grant as a catalyst to attract increased local arts support from all other sources.

The funds raised will go to improve quality and growth in the arts in Memphis through operating and project support grants, a professional marketing plan, and enhanced Arts Council services, including technical and computer assistance. Addressing the second major goal of community outreach program.

The Locals Test Program was established by the Endowment in 1983 to stimulate increased local public support of the arts in the United States. The grants are structured to provide incentives for significant achievement for a limited number of model projects. Each serves as a catalyst in promoting a

full partnership of support for the arts at the local level.

While generating new arts dollars at the local level is the primary focus of the Locals Program, its other goals are to encourage joint planning among state and local arts agencies, arts organizations, artists, and public officials; and to fund a variety of innovative projects to serve as models for other states and communities.

The National Endowment for the Arts is an independent federal agency created in 1965 to encourage and support American arts and artists. It fulfills its mission by awarding grants and through its leadership and advocacy activities.

In an exclusive *Star* interview, Mr. Hodson stated that the reason Memphis got one of the eight grants was because it was felt that the relatively small expenditure of federal dollars (approximately equivalent to the paint job on an MX missile) would create enough leverage, through matching funds, to push the Arts in Memphis to a new level of funding, a veritable quantum leap, as it were, higher than the present level. Whether that theory works out in practice and whether the local artists will see any significant 'trickle down' from this new money will be close watching. My guess is that most of it will be skimmed off by administrators and ad agencies.

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Callaway Tauts Other Strauss Family

On December 7 at 8:00 p.m., at the Beethoven club, French hornist Frank Callaway and friends will present a concert of music by "the other Strauss Family" (namely, Richard Strauss and his father, French hornist and composer Frank Strauss). Featured work will be Mr. Callaway's transcription of Richard Strauss' *Four Last Songs* for horn, voice and piano. Other music will be Franz Strauss' *Nocturne* and *Theme and Variations*, Richard Strauss' *Allerseelen* and *Andante*, excerpts from *Moods and Fancies* Op. 9 for piano solo, and a Christmas related vocal piece entitled *The Three Holy Kings from an Eastern Land*. The concluding work will be *Till Eulenspiegel's Blues*, a jazz arrangement for horn ensemble by Donald Haddad based on a theme from Strauss' orchestral tone poem *Till Eulenspiegel's Merry Pranks*. Assisting artists will be Susan Synder, piano, Julie Gore, soprano, Sara Chiego, bass, Rich Cesani, percussion, additional French horns, Jimi Hayes, Robert Patterson, and John McHenry, and Mark Putnam, conductor.

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Piety and Anarchy

by Bradley W. Gabriel

The first Christmas song I heard this year was Bruce Springsteen singing "Santa Claus Is Coming to Town." Did you know that we have close to fifty recordings of "Santa Claus Is Coming To Town" available for our listening pleasure? This is a tid-bit I picked up at the library after I heard Springsteen on the radio in the middle of November. Bruce Springsteen and "Santa Claus Is Coming To Town"? Can that combination be right? Santa Claus is associated with Christmas (for good or ill) and Christmas is associated with a host of images; sledding, snow-covered pine trees; the Mom and Pop store in the town square, to mention a few. Bruce Springsteen, on the other hand, is associated with (not exclusively, but strongly) rock music, the Atlantic coast, urban America. Those two sets of images simply do not fit, do they? So, Springsteen singing Christmas songs is somehow inconsistent, right? Wrong.

I did not grow up in the soft water-color world of Norman Rockwell's small town U.S.A. I grew up in Memphis. Christmas in Memphis meant certain things not found in the above list. Christmas in Memphis meant a parade downtown with floats, bands, Santa waving, and a crowd (to my child's mind) only slightly smaller than the entire population of Tennessee. Christmas in Memphis meant decorative lights on Main Street (even if they did confuse some people, most drivers used them as excuses for then illegal left turns). Christmas in Memphis was Goldsmith's *Enchanted Forest*; interminable waits to talk with Santa; mingling with Attila's hordes in the department stores (before the *Malling of America*); and horrendous traffic jams on the streets of downtown. In my memory, Christmas will always be associated with images of the City, its people, its complexity, its

vastness. I remember the sight of a mass of Christmas shoppers more than I do the sight of snow laden pine trees. I remember the sound of car horns and screeching tires more than that of horses hoofs or sleigh bells. I remember that more because it was so out of the ordinary. The City is where Santa came when I was a child. Those memories are good ones, and I hold them dear.

According to the library's information, there are as many "towns" to which Santa is coming as there are people. Just about everyone has recorded a version of "Santa Claus Is Coming To Town." Bing Crosby has a recording that might just be the epitome of 1940s mellow. Tony Bennett's version is typical 1950s Frank Sinatra-Dean Martin cool. The Jackson 5 gave us a 1960s Motown ("Saaaanta Clause is comingtown") way of hearing the old song. Country singers record the tune as often as everyone else with such representatives as Loretta Lynn, Willie Nelson, and Slim (the Yodeler you see on late night television) Whitman. What other "towns" have welcomed Santa? How about those which are home to Johnny Mathis, Gladys Knight, Lou Rawls, Karen Carpenter, the Beach Boys, and The Supremes, to name a few. Today even the Jamacian "town" weighs in with a reggae rendition of "Santa." One is unsure why, or even if, the world needs a reggae version, but we have it nonetheless.

The different recordings of "Santa" call forth different associations, different responses. The associations and responses depend on who we are and the context of our Christmas memories. The point, I suppose, is that Christmas does come and it comes to Every town rather than Any town.

The Nutcracker

For the second year in a row, the Memphis Symphony Orchestra will join forces with the Tennessee Ballet for performances of Tchaikovsky's *Nutcracker* to be presented on December 15 and 16, 1984. The Memphis Symphony's new Music Director, Alan Balter, will be conducting the orchestra in the full-length, fully-staged production. Staging of the Christmas favorite

will be by Tennessee Ballet's Artistic Director, George Latimer, and promises to be musical and dramatic. Of particular interest will be the new sets that have been designed by Daniel M. Sollors.

Performances will be Saturday, December 15, at 7:30 p.m., and Sunday, December 16, at 2:30 in the afternoon, in the Dixon-Myers Hall, Cook Convention Center, 255 North Main Street, Memphis, Tennessee.

Earl Randle

by Karen Tilley

Lurking in the background of Cream-Hi's success during the period of 1971-1980 is a man named Earl Randle. Coming to this label as a songwriter, he later became the A&R leader for the same. He wrote songs for the likes of Ann Peebles, O.V. Wright, and Sal Johnson. Also,

his credit of songs written includes the hits "Come to Papa," recorded by Bob Seger, and "Echoes of Love," recorded by the Doobie Brothers and the Pointer Sisters.

Now Earl Randle has taken another tack. Since 1980, he has owned Family Records which he uses

to perpetuate his strong positive spiritual messages. He says of his songwriting today, "If it's a good song I'll do it, but if I don't feel comfortable with it in a spiritual sense, I won't. I'm trying to put out what I can do that's spiritual and positive. That's what I want to do with my writing ability. I am more content than I was with Hi-Records. I feel good about things in terms of relationships, especially with my family."

He is currently hosting a Gospel Tribute Hour on KWAM (990-AM) on Saturdays at 3:00 p.m. This show broadcasts gospel programming, choirs, churches, and choral ensembles. His latest song, "Clean It Up," a direct hit upon the negative philosophies of modern media, was rejected by radio stations within the city. He says this is just a testimonial to what is true. He has also completed a song entitled, "Don't Be In A Hurry - Take Your Time" directed at the youth of today. He says the independents within the city are of great help to him - citing people such as Cordell Jackson, Dan Greer, and Bob Holden, as examples. He also says, "the past has not gone down the drain, He's (the Lord) let the past provide for me. I don't want to go back. All along the Lord has been with me all the way."

Keep Your Eye On The Sparrow

by Jan Walker

"Sing unto him a new song; play skillfully with a loud noise."

-Psalms 33:3

As stated in a recent center feature in *Billboard* (Sept. 29) on "The World of Gospel Music," there is good news in the Good News industry.

Record sales are up, after shifting uncertainly only a few years back. Christian performing artists are gaining acceptance in non-religious atmospheres. Even the loudest, most radical groups are welcomed to stages rather than kicked off parking lots.

Thanks to Christian mega-stars like Donna Summer and Bob Dylan, who speak up for the Lord to their secular audiences, record buyers are examining the religious record racks. Thanks also to premium production quality and financial backing from major labels, gospel artists are flourishing like never before.

In a series of articles, the *Memphis Star* will spotlight Memphis musicians who share a love for Jesus Christ and a dedication to touching people through the powerful medium of music.

Though curious, "Sparrow" doesn't seem to be such an odd name for a Christian singer/musician. He explains how the nickname stuck after several years: "Part of my testimony was an analogy about sparrows, how they are so common that we see them all the time. Quite overlooked, they are like people. We're common, and not especially important *as we are*, until we have a relationship with Jesus Christ. Then, as we become everything he wants us to be, we become special and uplifted. We're still sparrows with all our original qualities, but are using those qualities the way He intended."

Listeners identified him as "the

Sparrow" and eventually Mark Holt came to believe that it was a new name given to him by the Lord.

A new name, a new song, three years of pre-law school in his native Wisconsin set aside, and Sparrow embarked on a full-time career in Christian music.

God guided him to Memphis, a city close to industry-hub Nashville and to Muscle Shoals, Alabama, home of Fame Publishing with whom he refined his writing skills in a five-year staff writer's contract.

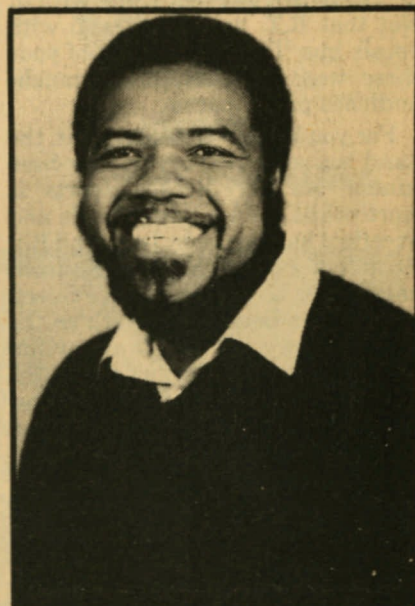
The 30-year-old vocalist performs on keyboards with the Crosspower Band locally in churches and schools and at the Highland Crossover. Others in the group are Don Ashton on keyboards and synthesizers and Todd Hale on percussion. Along with Cathi Ashton, all members sing. Sparrow describes his style as "top 40 contemporary Christian."

A cross-continent tour is planned for early spring that will promote *We're In This Together*, an album released on Voice Box Records earlier this year. However, album promotion is but one cause for traveling. Sparrow takes his musical ministry on the road, and here's why: "You're doing something you enjoy. It is a lot of hard work, but you're doing it for the best purpose, pleasing the Lord."

Only Colossians 1:10 could have said it better.

For more information on Sparrow and the Crosspower Band, please contact Steve Wickliffe of Shekinah Ministries at (901) 323-1021.

NEXT ISSUE: Tony Pilcher discusses *Living For The Light*, his soon-to-be-released LP that rocks unrestrained! Single from this album reviewed in this issue.



Earl Randle

Rock and Roll Regroups

by Anna Cham

With all the reformations going on in Memphis rock, I'm beginning to wonder if the Revolution is coming. We've experienced major earthquakes in the "almost empires" of the Breaks and Creed; a new crop of musicians testing their skills with some re-emerging veterans; the opening of two rock 'n' roll clubs which have hosted multi-band rock nights; and interest in Memphis music generated by Xavion's month long tour with Hall and Oates. Could this be the rock and roll rebirth we've been waiting for?

The R.T. Scott Band is sending shockwaves through the local music scene. This country band is named for lead singer Russell T. Scott and features (you better sit down) guitarist Steve Ingle and bass player James Flynn from Creed and keyboardist Tom Ward, formerly with the Breaks. Have these three gone soft after all those years of hard rockin'? As a confirmed R&R fan I had to go see what goin' country is like, just for laughs. Well, the joke is on me because I really liked the music. My tablemates explained that "this is boogie country" and you can definitely boogie to at least half of their copy material and a notable original, "Three Way Love Affair." Flynn's bass and Ward's keys pump and your feet go right along with it. Not that R.T. needs any help with vocals but "I'll have no part of your three way love affair" had mucho audience participation.

For you hardcore country fans, the band has some real cry-in-your-beer tunes. "No More Broken Hearts" is worthwhile for its guitar leads and excellent harmonies by Ingle and Bill Saunders (formerly with Kannon) and Buster La Duke's (Delta Project, Coon Elder Band) easy touch on the drums gives you a nice sway rhythm for mellowing out. I can't accuse the R.T. Scott Band of being mellow though, not with the energy they put out in their boogie across the "country" side.

White Kid Leather, winner of this year's Battle of the Bands, has regrouped with four veterans and two new faces. David Kurtz, an import from Chicago, has taken on lead vocalist duties. Kurtz was featured on the first cut, first side of a Top Ten Bands album put out by Chicago's

WLUP FM station in 1982. Since his move to Memphis, he's been involved with Next and Jetboy. His phenomenal stage presence comes across even in a living room rehearsal and on a video being shown on Memphis Cablevision. The song performed on the local airwaves is "Oh, Oh Saturday Night, Feeling Alright" and features an a capella duet by Kurtz and David Wade. One of the best melodic rock sounds I've heard in Memphis is spiced up by lead guitar work from Ricky Triola, who traded in his Medieval Steel for White Kid Leather.

Veteran White Kid Leather members are David Wade on keys, Tony Maharry on drums, Billy Maharry on guitar, and Mike Hutchingson on bass. Only a few old White Kid Leather tunes are still on the play list with the major part of that melodic rock sound due to Kurtz' writing. Their originals number over 20 and include hard rockin' with every song memorable in itself. No "they all sound the same" here.

It's sad that original material bands have to play copy to get a gig. You'll have to walk down Madison 'til you find the living room that holds the sound of White Kid Leather.

Another serious contender for the best rock sound in Memphis is KOTA. Prolific writing by drummer/vocalist Trey Bruce (did he inherit that from Father Ed?) gives a chance for all band members to shine instrumentally and enough diversity to carry off three lead vocalists. Kota's pop/rock syncho sound includes the disappearing Lee Miller who left Foreplay and re-emerged on lead guitar, keyboards, vocals and (part time) drums.

Being a full time female myself, I have to applaud Miss Bonnie Sullivan who carries most of the lead vocal duties. A fresh-faced Lucy, Tennessee girl who can cover any lady rocker from Pat Benatar to Tina Turner to Cindi Lauper and even a smooth version of John Waite's "I Ain't Missing You" deserves respect. Especially when you consider she's barely 20 and this is her first stint in a band. In the past few months I've watched her stage presence change from a shy, sometimes lost look to a confident, festive style. Pretty good for a rookie.

Kota also includes guitarist Van Riales, veteran of Shadowfax and Tim Landrey on bass, another rookie.

*Memphis' Rock Trivia
(as in musical pursuits):*

The remaining members of the Breaks, Pat and Suzanne Taylor, are headed back to L.A. this month with studio time for their next album scheduled in January. Jack Holder (from Cobra, Hipbone, Sounds Unreel Studio and various other projects), plans to join the Breaks after Christmas. Among Holder's other endeavors is back up band duties, along with Chip Thomas of Creed and Rusty MacFarland, for female country artist J.P. Nedders. Chip, Jack, and Rusty were also on Ruthie Ward's cuts heard on Rock 103's Rate-at-Eight. Michael Murphy is casting a video which has Mr. Chip Thomas in the drummer's slot. Pretty hectic for an unemployed musician. Other ex-Creedites have been busy also. Jim Rusidoff has joined forces with Chris Craig (former Black Oak drummer) and Robert Love with a projected play out date for January. James Flynn and Steve Ingle are with the R.T. Scott Band and Steve has also put in an appearance as lecturer in MSU's Commercial Music Department. Creed sound engineer, Bernie Bernil, is a professor at MSU for the "Live Sound Reinforcement" course. He produced a project for MSU student engineer Sue McAlmant featuring Michael Steele (from Silverstreak and Mighty Quick) on vocals and guitars, Jerry Dean (Avenue) on bass guitar, and Avenue drummer Mike Simpson. Tom Stein played the tape on Rate-at-Eight in November and the tunes are being shopped to labels. Good move, MSU! Bernie's technical skills are being put to use through Media Consultants where he is general manager. And Chuck Houston's skills were also apparent at Medieval Steel's Television club appearance. He engineered a great light show, Prince style.

Xavion is home. The Boyd Brothers (Allen and Bill) have reappeared in the form of "Spiker" who made a November appearance at Stage Stop. Newcomer Scott Patio is lead vocalist, Clay King is on bass

cont. on next page

Blue Night Blues

by Rob Bowman

November 10th at the Mid-South Coliseum saw seven of the most popular Southern blues acts, as Purvis Spann and Delta Productions of Chicago presented what they termed the International Blues Festival. I am not sure in what respect it was international but, I do know that it was very good. Yet, typically, only approximately 3,000 Memphians showed up. What is it that Memphis does not support live music of this caliber?

The evening opened with Lattimore and his electric piano at center stage. Lattimore deftly mixed newer material with older hits such as "Keep The Home Fires Burning" during his twenty-five minute set and was well received. Bobby Rush was next up, resplendent in a white jump suit. The audience responded much more vigorously as Rush continuously mixed pelvic thrusts with thirty minutes of blues, including yet another variant of "Down Home Blues" ("Party All Night Long") plus last year's monster hit, "I've Been Workin'."

In the last year Lynn White's career has grown by leaps and bounds. This commercial growth has been paralleled by a tremendous improvement in her stage performance. She is much more polished now, flowing smoothly through "I Feel Like Breaking Up Somebody's Home," "Anyway The Wind Blows" (with a great new intro), and her recent hit "Slow And Easy." The latter, running ten plus minutes, was a little overdone, but on the whole was still a long way from the shrill woman full of nervous laughter that performed over a year ago at the Delta Blues Festival.

Little Milton was the fourth act up and, to my mind, he was the highlight of the evening. Riding high on

his current hit, the self-reverential "The Blues Is Alright," he rode through a stunning fifteen-minute medley including "Walking Through The Backstreets and Crying" and "Little Bluebird," providing the most moving singing and some of the best guitar playing of the evening.

From Chicago came Tyrone Davis who was quite a disappointment and, ironically, the only performer to run overtime. He was followed by Memphis' own Bobby Blue Bland who turned in a strong forty minutes including a heart rendering "Steal Away," a romping "Ain't Nothing You Can Do" and a climatic "Stormy Monday."

B.B. King, as is his due as the blues' perennial spokesman, closed the show. Plagued by a hoarse voice and rushed for time, he played a somewhat disjointed ("The Thrill Is Gone" as the second song) but still impressive set. Little Milton joined him briefly for a great version of "How Blue Can You Get." By this point the show was four and a half hours old and the hoped for jam of all seven participants, which B.B. had announced earlier, did not materialize.

Through it all, the show ran very smoothly with excellent sound and adequate lighting. My only major criticism centers on the obnoxious, boring and repetitive MC job done by one Pretty Bob, but that is small criticism when the music was this good and the show was that long. The concert was one of the best produced extravaganzas I've seen in this city. Purvis Spann and Delta Productions deserve full credit. Hopefully they'll be back in Memphis soon and perhaps they will be better supported.



B.B. Performs at International Blues Fest.




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cont. from Page 16

guitar, and Bart Clayton aids Bill Boyd on guitar. Juggler, high energy metal rock band has been auditioning lead vocalists but Clay Plunk is still rehearsing with the group. Well, that's all I know except ungrounded gossip. See you next month!



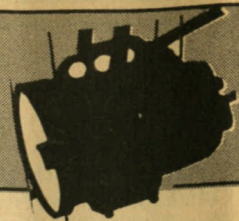
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Nashville News



by Bill E. Burk

David Allen Coe celebrated his anniversary with Columbia Records with a benefit at Nashville's Cannery recently. It was dedicated to Steve Goodman, who died in September of leukemia. Goodman penned Coe's first chart hit, "You Never Even Called Me By My Name," as well as "City of New Orleans," which recently returned to the charts with Willie Nelson singing. Said Coe of Goodman: "Steve was one of the greatest humanitarians I ever met and we were very fortunate that he lived 15 years longer than he was expected to." The Coe concert was SRO — 770 there. He plans to dedicate his January LP, *Darlin', Darlin'*, to Goodman's memory.

Kenny Rogers, Bruce Jenner and his wife, Linda Thompson, will headline a list of top entertainers on "Happy New Year's From Opryland," a live 90-minute syndicated TV special from the Opryland Hotel. It will go on the air at 10:30 p.m. December 31st and will also feature Sylvia, David Frizzell, Lynn Anderson and The Judds.

Polygram has released *Rare Takes and Radio Cuts*, a 10-song collection of previously un-issued performances by country legend Hank Williams. It's the first new Hank Williams material since the 1976 release of *Live at the Grand Ole Opry*. "We continue to have phenomenal interest in our Hank Williams re-issue series on Polygram," said Frank Jones, senior VP of Polygram/Nashville.

Speaking of oldies, RCA has taken the early Elvis mono LPs, which were later "stereo enhanced," and re-recorded them back into mono. Several LPs of this nature of Elvis' career have just been released for the Christmas-buying audience.

Opryland theme park is currently scouting about the country auditioning talent for the 1985 season. The audition express is set to stop in Memphis December 13 at Libertyland; will have Nashville auditions December 15, January 12-13 and January 19. Opryland, in its 13 years, has been the training ground for such performers as Cynthia Rhodes (a former roommate of Memphis' Pam Childs while at Opryland), who appeared in "Flashdance" and "Runaway"; Cynthia Leake, who plays Mrs. Mary Harmon Bryant in "The Bear"; and Mary Elizabeth Mastrantonio, who is Al Pacino's sister in "Scarface."

CBS is pulling all stops to establish Exile as the group that will knock Alabama off the top of the awards-winning totem pole.

Speaking of Alabama, the country music repeat-entertainers of the year jetted into Memphis en route to a gig in Biloxi that night to present an award at Graceland. It was the Academy of Country Music Award, voted for the late Elvis Presley, last May.

Kathy Mattea, whose brother Joe lives in Memphis, named *Billboard's* "Top New Artist." She also beat Minnesota Fats in a televised "Last

Ball" game. Fats said the only other woman ever to beat him was Zsa Zsa Gabor.

Tom T. Hall has opened his fabulous Fox Hollow home, south of Nashville, to the public for the Christmas season, but the Mercury Records artist and his wife, Miss Dixie, will slip off the Baja, California for Christmas Day and after, where Tom T. will work on a new album. His "P.S. I Love You" made the pop charts in England, the first American country artist to ever cross over there.

Keith Stegall, who wrote Dr. Hook's "Sexy Eyes" and Mickey Gilley's "Lonely Nights," has launched his own singing career on Epic.

Memphis' own Deborah Allen, plugging her new RCA album, *Let Me Be the First*, traded shop talk with red hot Billy Ocean when both appeared on TV's "American Bandstand."

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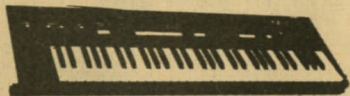


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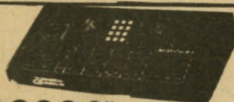
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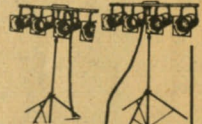
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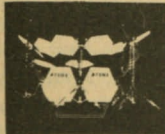
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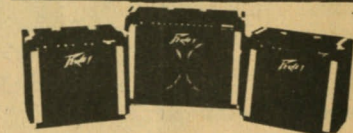
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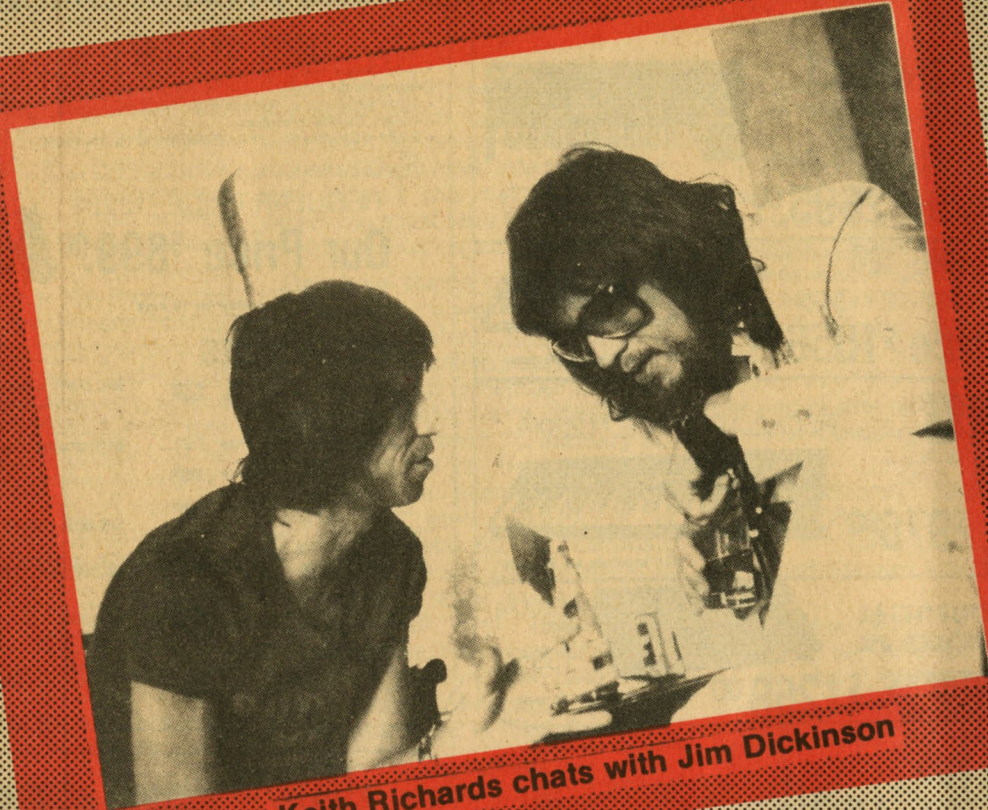
TNT 130

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STRINGS & THINGS IN MEMPHIS

INC



Keith Richards chats with Jim Dickinson

The Untold Story Of East Memphis Slim

by Deborah Camp

If you believe everything you hear about Jim Dickinson, then the Memphis musician/producer is arrogant, cynical, bitter and elusive. And besides that, claims one stuffed shirt, he just doesn't fit it. *Never did!*

If you believe everything you hear about *any* semi-legend from these parts then brother, this writer could piss on your leg and tell you its raining.

What then do *you* make of a just turned 43-year-old third generation piano player who has spent more than half his life performing, recording, and touring with some of the biggest and best names in blues and rock 'n' roll; a gravelly voiced, big-bellied enigma with a premium reserve of

rapid fire wit and white boy's intuition.

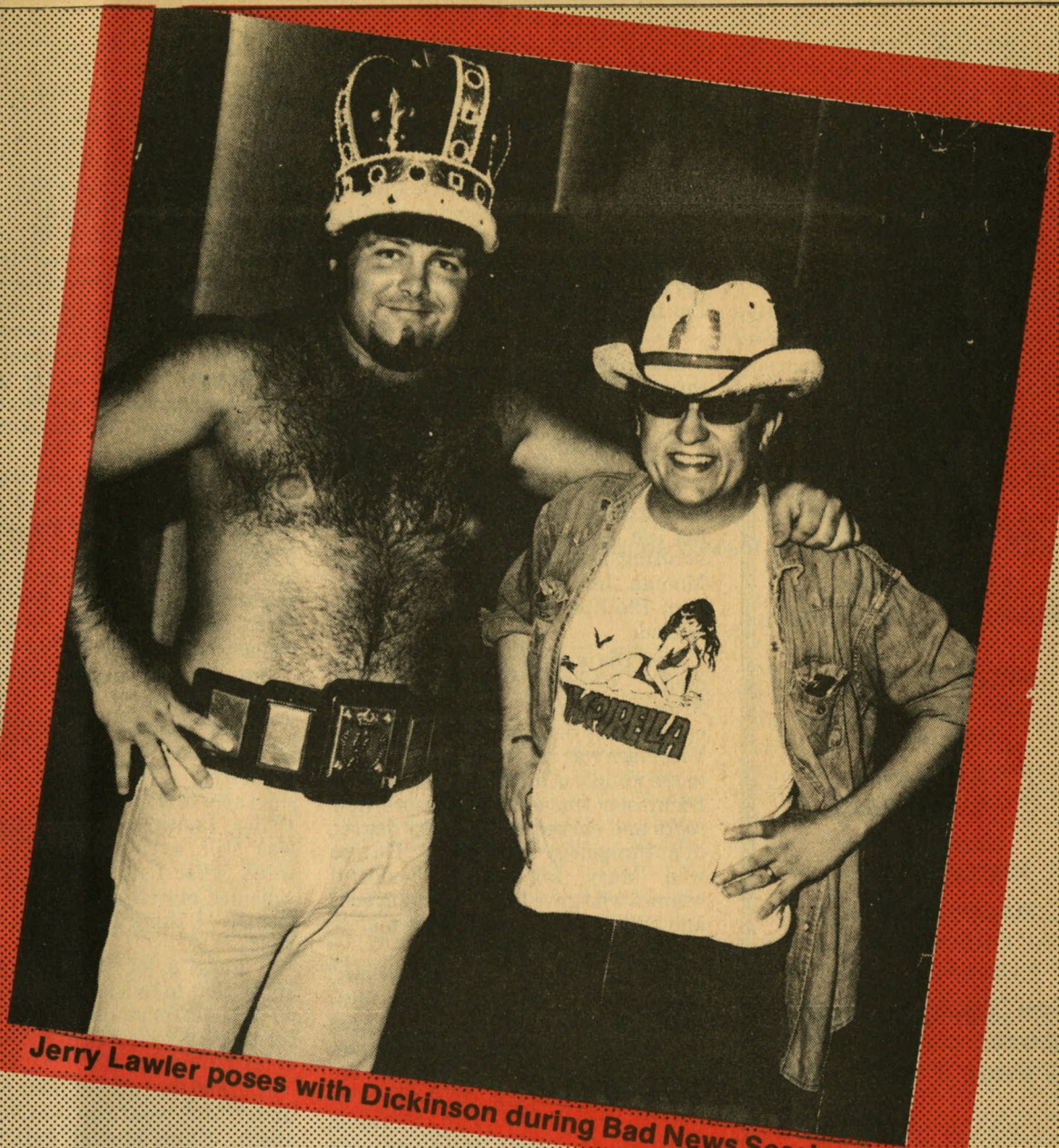
Meet James Luther Dickinson. Conceived in Memphis; Arkansas born. (Something the natives never let him forget ... you're not Memphis *born*, boy!) Before he turned 8 he was already under the spell of Two-ton Baker, the Music Maker, who would play the piano, read some news and play some more while broadcasting live on Chicago's Blue Radio.

Shortly thereafter, Dickinson returned to Memphis with his family. His classically trained mother played piano at the Poplar Avenue Baptist Church and lamented, "the only trouble we ever had with Jim was that awful music."

But it was too late. That awful

music had its ivory fingered hold on young Jim. He had already experienced a consummate musical revelation and it was too late to turn back now. It was downtown in an alley next to the Falls Building, at that time called Whiskey Shoot, where Dickinson saw a loose, if not slightly intoxicated collection of jug band performers beating out rhythm on a one-string washtub bass, blowing jugs and playing fiddle.

"It was Will Shades Jug Band and Will was singing 'come on down to my house, baby, there's nobody home but me.' And I was struck like lightning. That was the beginning of the end. I thought that was the damndest thing I ever heard. It sounded so good!"



Jerry Lawler poses with Dickinson during Bad News Sessions

Later, when his mother tried to teach him to play the piano, he couldn't learn.

"I literally could *not* learn to play in the classic European tradition. But one day Alec, my father's yard man, brought over this guy named Butterfly Washington, who told me, 'all music is codes.' And I thought he meant c-o-d-e-s, like magic secret codes. I was into that, Captain Midnight and all. And I thought, oh boy, this guy is gonna tell me right now what it is that I can't figure out. He's gonna give me the codes!

"And he said, well, take a note, any note, put your finger on it and go three up and four down, just like poker, and *you* gotta code.' What I had was a major triad."

From there it was downhill all the way. Throughout high school Dickinson played with several bands here and there, developing what he would later refer to as "artistic principle."

The White Station graduate recalls one band he worked with, the Regents, and the night the door was closed on East Memphis. It was in December, 1959, and Dickinson's band was to open for Bo Diddley at a TKO party at the old Armory on Central.

Dickinson remembers that there was a vibrating current of low-grade panic in the air that evening. Diddley played the night before in another southern city and the press

reported the scandalous news of a young white woman who threw herself onstage and partially disrobed while Diddley's strip-tease rhythm and blues intoxicated his hypnotised audience.

Memphis, in the late fifties, was in no mood for such shenanigans, and was braced for the worse. The biggest concern *should* have been: will Bo Diddley show up at all?

Late into the night, Dickinson recalls, two ornate custom-built

cont. on page 22

station wagons arrived with Bo, his band, and two gigantic black dudes in fur coats, presumably bodyguards.

They were two hours late and Dickinson's band had not summoned the nerve to play any of Diddley's music. There were last minute renegotiations between Bo and the frat-jock-booking agent who had hired them. For a while it looked like the thing might not come off at all.

"Bo kept saying it didn't matter what the contract said, he was taking three breaks," said Dickinson.

But the moment finally arrived

when Diddley stated the obvious, thus freeing up everyone concerned, so that the show could go on.

Pausing dramatically, Diddley pointed his finger into the face of the frat guy and thundered, "You ain't Bo Diddley!" He turned to Dickinson, who was getting educated in the fine art of collecting your money up front, and repeated, "He ain't Bo Diddley!" Serious pause. "I is Bo Diddley. And I'm taking three breaks!"

The show went on. Diddley took his three breaks. Nobody took their clothes off but according to Jim Dickinson, "It was never the same again!"

The years passed. Records and record deals were made. In and out of his life in an ever-expanding, convoluting network, people like Chips Moman, Jerry Wexler, Stan Kessler, Sam Phillips, and Lenny Waronker passed.

The Dixie Flyers got hot. Elvis died. Charlie Freeman O.D.ed. Stanley Booth began writing epitaphs for dead music legends. The Viet Nam war raged, and somewhere in the middle of all that James Luther Dickinson learned a few more new codes and earned a university degree in anthropology and history. He also wed Mary Lindsey, a beautiful woman who gave him two bright sons and calls him "Husband," even after twenty years of marriage.

So many people, so many events. There were numerous album productions with Ry Cooder, Alex Chilton, Sid Selvidge, and Brenda Patterson, to name a few. There were special engineering projects with Cybill Shepherd and Phineas Newborn Jr. (which won a Grammy nomination). There are so many recording credits with major artists it is impossible to list, but here's a few: Rolling Stones' *Sticky Fingers* and *Made in the Shade*, Arlo Guthrie's "City of New Orleans," Jerry Jeff Walker's *Feeling Free*, *The Johnny Winter Story*, Albert Collins' *Trash Talkin'*, and Brook Benton's *Home Style*.

And lotsa films, folks. Scores and soundtracks, that's where the money is. Some of Dickinson's film projects include "Gimme Shelter," "Ode to Billy Joe," "Long Riders," "Southern Comfort," and "The Border." More recently, "Streets of Fire," "Paris, Texas," and the new Richard Pryor film, which will probably be called "Brewster's Millions."

And this brings us to the present, passing shamelessly over hundreds of events and anecdotes, like the time Dickinson was doing some work with the Stones and told Keith Richards it was O.K. to drive through Arkansas. ("Man, I'm from Arkansas, it's great. Have fun!") Of course, Dickinson neglected to ask Richards to translate his interpretation of the word "drive" and even worse, forgot to warn Richards about Sheriff "Big Daddy," and before you could say walking tall Keith Richards was arrested. I'm not sure exactly what the charges were but my guess is they read, "arrested for impersonating Dr. Gonzo," or something like that.

In any event, Dickinson was full of apologies the next time he saw Richards. "He told me had never had so much fun, that it was the greatest day of his life," Dickinson says incredulously. "But you gotta understand, Keith Richards does not see things the way you and I do."

But, for that matter, neither does Jim Dickinson.

"Other people have various ideas about me and what I do," says Jim earnestly. Today he is wearing a shirt sporting naked ladies, bought in 1976 at Lansky's ("when Prince Gabe was still working there"). But I think what I do is very simple. I consider myself an abstract impressionist. I think that's simple, don't you?

"I guess a lot of people wouldn't apply that to music, but distortion is an artistic principle. It's not just turning up your stereo too loud. It's an artistic principle."

It's true that a lot of folks just don't understand what Jim Dickinson is all about. Chips Moman didn't have a clue what Dickinson saw in a young, brash Arkansas group called Nobody Else, a group which later changed its name to Black Oak Arkansas. "No one would record them," remembers Dickinson. "Chips Moman literally ran them out of the studio; they played so loud it made him mad. So they came to me and I recorded a whole album on them."

Later Butch Stone got the group and with Dickinson's help landed a deal with Atlantic Records.

But it was the crazy little nuances and subtleties about the group that Dickinson noticed before anyone else.

"Jim Magram (the lead singer) had these awful rotten teeth. Two of his front teeth were missing and you could hear this sort of hiss in the

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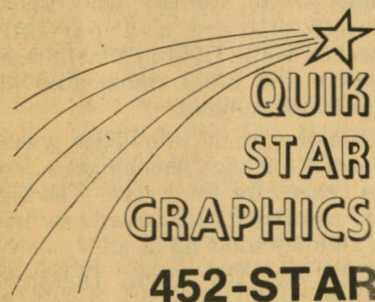
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microphone. There's a sound produced by missing teeth—lots of old black singers have it—but God, what a voice. Nobody liked his voice but me, even *he* didn't like it! It was a big quasi-operatic Captain Beefheart-sings-opera sound. I've got an album in the can on them right *now* that's so futuristic, it's still contemporary."

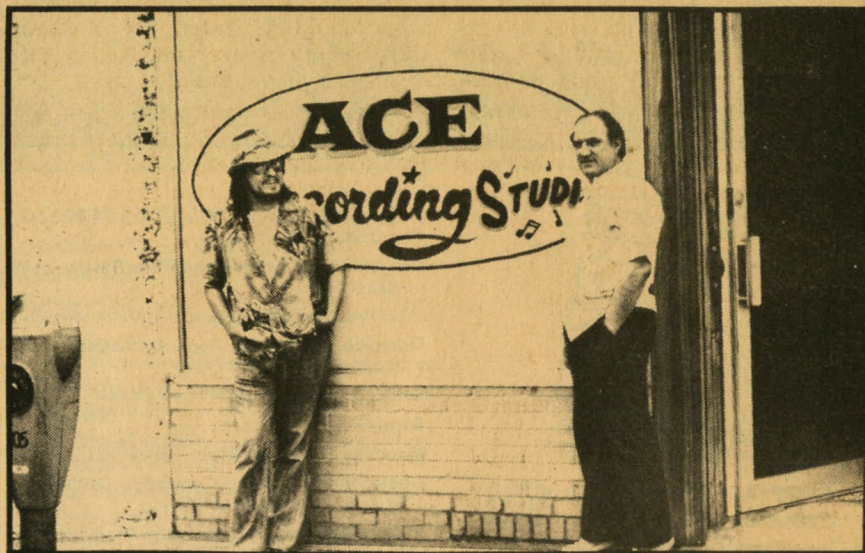
Although today Dickinson concentrates primarily on his own projects, he still finds time to work with other local artists. He's currently working on a recording with the Panther Burns, and is interested in the Randy Band. He wants to do some co-writing, and is knocking around other ideas as well. And, of course, on rare occasions, Mud Boy makes an appearance. (Mud Boy was born in 1972, formed with Lee Baker, Jim Croswaith, and Sid Selvidge. The band was set up purposefully awry, if only to chase away would-be exploiters. It worked! And that's *Mr. Boy* to you!)

"I think the black and white cultural collision is what modern music is all about," says Dickinson, at ease in his large, cheerful, deep-woods home in Rossville, Tennessee. "You talk about Elvis Presley and what happened in Memphis. I'll tell you what happened. Music that changed the world, that's what. Memphis is such a crazy place. If Elvis had walked into any recording studio in Nashville, they would have *thrown* him out. They would have said exactly these words: 'nigger music!'

"Now they come down here and give him that damn gold hat or whatever the f--- it was they sent down here with *Alabama*, of all the assholes on earth! Sent them down here to give it to *dead* Elvis. And they said, 'Unbelievably, Elvis never received an award from the Country Music Association during his lifetime!' Of course not, they *hated* him!

"But the thing that happened *here* changed the world. And the cultural collision of the races happened through nobody's plan. It was because black people wanted to play white music and white people wanted to play black music so they got together and played that crazy music that liberated the world for 20 years."

"But now," says Dickinson, "the lid is being jammed back down. I think we're in the middle of the biggest conservative backlash in the history of modern man. Like I've said before, the revolution has already come and



Jim Dickinson with Johnny Vincent in Front of Ace Recording

our side lost."

There's more. But this is advice, one of the axes Dickinson wants to sharpen before he finishes chopping away at the myths and realities.

"I think it should be pointed out to your younger readers that rock 'n' roll eats its young. And that's why there's a lot of dead folks out there. You can't *just* blame drugs or lifestyles. You don't ever think you're gonna burn out, but if you get hot, you're on fire, it stands to reason you're gonna burn out. It happens to everyone. It's a real thing."

"What's not so real," declares Dickinson, "is the Memphis Music Industry Myth.

"I don't think there *is* a music industry in Memphis. Why? Because *industry* pays its laborers. And the labor has never been paid for here. *Never!* An *industry?* Cars aren't made on spec! But then, there is something to an unpaid sound. Exploitation is part of the music we all know and love. I was listening to Sam Phillips and Jerry Wexler one night talking about a Tony Joe White cut. Sam said, 'Jerry, that sounds so good, it doesn't sound paid for.' And I thought, that explains something to me.

"And let me tell you something else. Memphis is a *bad* word in the recording industry. Major labels have been *burned* here and they will not be back! Deals were screwed. When you get beyond that, Memphis is a magic word. But what happened with Elvis, they don't want that to

happen again. It's too uncontrollable. It doesn't generate income for Uncle Louie. It's not what this business is about. It's just a circle jerk. That's what it's about."

By now Jim Dickinson is in an arm-waving, fist-pounding rage. The theatrical part of his personality emerges as his voice rises and falls like an evangelist reciting the evils of sin and corruption.

"Fostering that fantasy is an unforgivable sin, I believe. Your *newspaper* does it! The music business is a reality and almost nobody in this town participates in this reality."

Well, on *that* depressing note... "I *want* you to be depressed. It *is* depressing!" Dickinson hollers. But even while he rages on one detects a slight glint of mad joy, just a suggestive twinkle that advertises the fact that, at *least*, he's had the opportunity to dabble successfully in the so-called industry.

"In terms of success, I hold myself up against any hired gun in this city because that's what I am. A mercenary. There's only two kinds of people in the music business, pimps and whores. And I know what I am."

I think he is neither. The knowledge this man has and the creative genius he possesses places him in a category to himself. I think I'd call that category "the space between the notes." He's driven by molecular interplay with an anthropological twist. World Boogie is his dream. But with two music scores coming up in January, now *that's* reality.

MUSIC

MEMPHIS' MOST COMPLETE



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 us at 452-7827 prior to the 22nd of each month.

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** Tom Hackenberger - The Peabody
The Options - Bombay
Don McMinn & the Memphis Blues Revue - Daily Planet
"The Passionate Shepherd" - Theatre Memphis
Memphis Symphony Pops Orchestra - The Peabody
Gloria Robinson & Kix - Palm Court
Sandy Patti - Orpheum
Memphis Friendship Train - Sister's Chicken
Dodie Dowdy & Mixed Company - Dad's Place (Ramada Inn/Brooks)
Special Edition - Dad's Place (Ramada Inn/Brooks)
Little Laura Dukes & the Blues Alley All-Star Band - Blues Alley
R.T. Scott Band - Television
Ransom - Television
Brady & Hollye - Backside Club (Martin, TN)
James Micah Band - Rhapsody's
Lonely St. Duo (Jim Pinkston/Mike Strickland) - Marlowe's
Good Question - Tempo's
Richard Ross - Quality Inn (Brooks Road)
"Peter Pan" - Circuit Playhouse

- 2** Lakeside, Daze, S.O.S. - Coliseum
Mid-Town Jazz Mobile - Huey's (Midtown)
"A Christmas Carol" - Theatre Memphis
Debra & Greg DeMoore - Willie Moffet's
James Micah Band - Rhapsody's
Brady & Hollye - Backside Club (Martin, TN)
Secrets - Flanagin's
Lonely St. Duo (Jim Pinkston/Mike Strickland) - Marlowe's
Fine Line - Tempo's
"Peter Pan" - Circuit Playhouse
Cut-Outs - Huey's (East)
Good Question - Bombay
Lance Strode - Faculty Lounge

- 3** "A Christmas Carol" - Theatre Memphis
Dodie Dowdy & Mixed Company - Dad's Place (Ramada Inn/Brooks Road)
Special Edition - Dad's Place (Ramada Inn/Brooks Road)
Little Laura Dukes & the Blues Alley All-Stars - Blues Alley
Mike Crews - After Four
Alethia - Chelsea's



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GOOD FOOD

THE DECEMBER PREVIEW

SUN	TUES	WED	THURS	FRI	SAT
30 REBA & THE PORTABLES	31 THE RADIANTS	Be at Overton Square for the 2nd Annual New Year's Celebration & Street Party. at Bombay - THE RADIANTS			1 THE OPTIONS 10-2
2 GOOD QUESTION 9-1	4 KEITH SYKES 9-12	5 JIMMY DAVIS TRIO 9-12	6 5TH HOUSE 9-1	7 THE RADIANTS 10-2	8 10-2
9 HOT COTTON 4-7 REBA & THE PORTABLES 9-1	11 KEITH SYKES 9-12	12 DUREN & LOTT 9-12	13 DON MCMINN 9-1	14 ALETHIA 10-2	15 10-2
16 HOT COTTON 4-7 REBA & THE PORTABLES 9-1	18 KEITH SYKES 9-12	19 PAIGE & HAL 9-12	20 JIMMY DAVIS TRIO	21 GOOD QUESTION 10-2	22 10-2
23 THE OPTIONS 9-1	25 KEITH SYKES 9-12	26 BRUCE & DAVE 9-12	27 THE CUT-OUTS	28 10-2	29 5TH HOUSE 10-2



MAKERS

CLUB AND CONCERT SCHEDULE



4 Frank Zappa - Orpheum
 "A Christmas Carol" - Theatre Memphis
 Dodie Dowdy & Mixed Company - Dad's Place
 (Ramada Inn/Brooks Road)
 Special Edition - Dad's Place (Ramada Inn/
 Brooks Road)
 Little Laura Dukes & the Blues Alley All-Star
 Band - Blues Alley
 Sam Williams - After Four
 Richard Ross - Quality Inn (Brooks Road)
 Keith Sykes - Bombay
 Alethia - Chelsea's

5 Jimmy Davis & Nexus - Bombay
 "A Christmas Carol" - Theatre Memphis
 Debra & Greg DeMoore - Dillon's
 Dodie Dowdy & Mixed Company - Dad's Place
 (Ramada Inn/Brooks Road)
 Special Edition - Dad's Place (Ramada Inn/
 Brooks Road)
 Little Laura Dukes & the Blues Alley All-Stars
 Band - Blues Alley
 Louis & Loyce Paul - After Four
 Sam Williams - Circle Cafe
 Amateur Talent Night - Weekender

Richard Ross - Quality Inn (Brooks Road)
 Cut-Outs - Poplar Lounge
 Duran & Lott - Bombay
 Alethia - Chelsea's

6 "A Christmas Carol" - Theatre Memphis
 Jimmy Davis & Nexus - Hastings Place
 (Jackson, TN)
 Dodie Dowdy & Mixed Company - Dad's Place
 (Ramada Inn/Brooks Road)
 Special Edition - Dad's Place (Ramada Inn/
 Brooks Road)
 Little Laura Dukes & the Blues Alley All-Stars
 Band - Blues Alley
 Brady & Hollye - Circle Cafe
 Louis & Loyce Paul - After Four
 Lonely St. Duo (Jim Pinkston/Mike Strickland) -
 Marlowe's
 Richard Ross - Quality Inn (Brooks Road)
 5th House - Bombay
 Alethia - Chelsea's

7 George Carlin - Orpheum
 The Radiants - Bombay
 "Peter Pan" - Circuit Playhouse

College Singers Christmas Concert - Rhodes
 College
 "Two By Two" - Playhouse on the Square
 Gloria Robinson & Kix - Palm Court
 Tony Pilcher - Highland Crossover
 Watson Singers - Goldsmith's Civic Center
 River City Band - Goldsmith's Civic Center
 Dodie Dowdy & Mixed Company - Dad's Place
 (Ramada Inn/Brooks Road)

cont. on next page

Dillon's

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 & Ticket Information

Special Edition - Dad's Place (Ramada Inn/ Brooks Road)
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North of the Wolf - Rhapsody's
Louis & Loyce Paul - After Four
Brady & Hollye - Spike and Rail
R.T. Scott - K.P.'s Lounge
Secrets - J.R.'s (McKenzie, TN)
Lonely St. Duo (Jim Pinkston/Mike Strickland) - Marlowe's
Don McMinn & the Memphis Blues Revue - Daily Planet
Portables - Tempo's
Richard Ross - Quality Inn (Brooks Road)
Lance Strode - Faculty Lounge
Alethia - Chelsea's

8 Many Moods of Christmas - Orpheum

Gil Scott-Heron - Weekender
"Two By Two" - Playhouse on the Square
Gloria Robinson & Kix - Palm Court
Tony Pilcher - Highland Crossover
Majestic Wanderers - Sister's Chicken
Jan Walker - Sister's Chicken
Earl Randall - Sister's Chicken
Special Edition - Dad's Place (Ramada Inn/ Brooks Road)
Little Laura Dukes & the Blues Alley All-Stars Band - Blues Alley

Brady & Hollye - Circle Cafe
R.T. Scott Band - K.P.'s Lounge
Mary Jane Collins - After Four
Secrets - J.R.'s (McKenzie, TN)
Lonely St. Duo (Jim Pinkston/Mike Strickland) - Marlowe's
Don McMinn & the Memphis Blues Revue - Daily Planet
Portables - Tempo's
Richard Ross - Quality Inn (Brooks Road)
"Peter Pann" - Circuit Playhouse
The Radiants - Bombay
Alethia - Chelsea's

9 Mid-Town Jazz Mobile - Huey's (Midtown)

Many Moods of Christmas - Orpheum
Gil Scott-Heron - Weekender
"Two By Two" - Playhouse on the Square
Debra & Greg DeMoore - Willie Moffatt's
Lonely St. Duo (Jim Pinkston/Mike Strickland) - Marlowe's
Good Question - Tempo's
"Peter Pan" - Circuit Playhouse
Cut-Outs - Huey's (East)
Reba & the Portables - Bombay
Hot Cotton Jazz Band - Bombay
Lance Strode - Faculty Lounge

10 Dodie Dowdy & Mixed Company - Dad's Place (Ramada Inn/Brooks Road)

Special Edition - Dad's Place (Ramada Inn/ Brooks Road)
Little Laura Dukes & the Blues Alley All-Stars Band - Blues Alley
Mike Crews - After Four

11 "Jerry's Girls" - Orpheum

Dodie Dowdy & Mixed Company - Dad's Place (Ramada Inn/Brooks Road)
Special Edition - Dad's Place (Ramada Inn/ Brooks Road)
Little Laura Dukes & the Blues Alley All-Stars Band - Blues Alley
Mike Crews - After Four
Richard Ross - Quality Inn (Brooks Road)
Keith Sykes - Bombay

12 "Jerry's Girls" - Orpheum

"Two By Two" - Playhouse on the Square
Debra & Greg DeMoore - Dillon's
Dodie Dowdy & Mixed Company - Dad's Place (Ramada Inn/Brooks Road)
Louis & Loyce Paul - After Four
Sam Williams - Circle Cafe
Amatuer Talent Night - Weekender
Richard Ross - Quality Inn (Brooks Road)
Cut-Outs - Poplar Lounge
Duran & Lott - Bombay

13 "Jerry's Girls" - Orpheum

Good Question - Peabody
Jimmy Davis Trio - Hastings Place (Jackson, TN)
"Two By Two" - Playhouse on the Square
Joe Norman - Dillon's
Dodie Dowdy & Mixed Company - Dad's Place (Ramada Inn/Brooks Road)
Special Edition - Dad's Place (Ramada Inn/ Brooks Road)
Little Laura Dukes & the Blues Alley All-Stars Band - Blues Alley
Bruce Springsteen - Coliseum
Brady & Hollye - Circle Cafe
Louis & Loyce Paul - After Four
R.T. Scott Band - The Junction (Marks, MS)
Secrets - Stage Stop
Lonely St. Duo (Jim Pinkston/Mike Strickland) - Marlowe's
Don McMinn & the Memphis Blues Revue - Bombay
Richard Ross - Quality Inn (Brooks Road)

14 Fine Line - Tempo's

"Jerry's Girls" - Orpheum
"Two By Two" - Playhouse on the Square
Gloria Robinson & Kix - Palm Court
Dodie Dowdy & Mixed Company - Dad's Place (Ramada Inn/Brooks Road)
Special Edition - Dad's Place (Ramada Inn/ Brooks Road)
Little Laura Dukes & the Memphis Blues Revue - Blues Alley

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Pub & Restaurant

Bruce Springsteen - Coliseum
Brady & Hollye - Spike and Rail
R.T. Scott Band - The Junction (Marks, MS)
Louis & Loyce Paul - After Four
Secrets - Stage Stop
Lonely St. Duo (Jim Pinkston/Mike Strickland) - Marlowe's
Don McMinn & the Memphis Blues Revue - Classing Room
Richard Ross - Quality Inn (Brooks Road)
"Peter Pan" - Circuit Playhouse
Alethia - Bombay
Lance Strode - Faculty Lounge

15 "The Nutcracker" - Cook Convention Center
"Peter Pan" - Circuit Playhouse
"Jerry's Girls" - Orpheum
"Two By Two" - Playhouse on the Square
Gloria Robinson & Kix - Palm Court
Debra & Greg DeMoore - Circle Cafe
Harmonizing Five - Sister's Chicken
Earl Randall - Sister's Chicken
Special Edition - Dad's Place (Ramada Inn/Brooks Road)
Little Laura Dukes & the Blues Alley All-Stars Band - Blues Alley
R.T. Scott Band - The Junction (Marks, MS)
Secrets - Stage Stop
Lonely St. Duo (Jim Pinkston/Mike Strickland) - Marlowe's
Don McMinn & the Memphis Blues Revue - Peabody
Good Question - Tempo's
Richard Ross - Quality Inn (Brooks Road)
Alethia - Bombay

16 "The Nutcracker" - Cook Convention Center
"Peter Pan" - Circuit Playhouse
"Jerry's Girls" - Orpheum
Mid-Town Jazz Mobile - Huey's (Midtown)
"Two By Two" - Playhouse on the Square
Debra & Greg DeMoore - Willie Moffatt's
"Many Moods of Christmas" - Lindenwood Christian Church
Lonely St. Duo (Jim Pinkston/Mike Strickland) - Marlowe's
Don McMinn & the Memphis Blues Revue - Daily Planet
Good Question - Tempo's
Cut-Outs - Huey's (East)
Reba & the Portables - Bombay
Hot Cotton Jazz Band - Bombay
Lance Strode - Faculty Lounge

17 "Jerry's Girls" - Orpheum
Dodie Dowdy & Mixed Company - Dad's Place (Ramada Inn/Brooks Road)
Special Edition - Dad's Place (Ramada Inn/Brooks Road)
Little Laura Dukes & the Blues Alley All-Stars Band - Blues Alley

Mike Crews - After Four
Touche' - Stage Stop

18 "Jerry's Girls" - Orpheum
Dodie Dowdy & Mixed Company - Dad's Place (Ramada Inn/Brooks Road)
Special Edition - Dad's Place (Ramada Inn/Brooks Road)
Little Laura Dukes & the Blues Alley All-Stars Band - Blues Alley
Sam Williams - After Four
Touche' - Stage Stop
Richard Ross - Quality Inn (Brooks Road)
Keith Sykes - Bombay

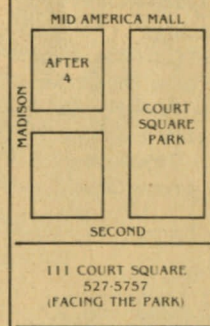
19 "Two By Two" - Playhouse on the Square
Debra & Greg DeMoore - Dillon's
Dodie Dowdy & Mixed Company - Dad's Place (Ramada Inn/Brooks Road)
Special Edition - Dad's Place (Ramada Inn/Brooks Road)
Little Laura Dukes & the Blues Alley All-Stars Band - Blues Alley
Louis & Loyce Paul - After Four
Touche' - Stage Stop
Sam Williams - Circle Cafe
Amateur Talent Night - Weekender
Richard Ross - Quality Inn (Brooks Road)
Cut-Outs - Poplar Lounge
Paige and Hal - Bombay

20 Jimmy Davis & Nexus - Bombay
"Two By Two" - Playhouse on the Square
Joe Norman - Dillon's
Dodie Dowdy & Mixed Company - Dad's Place (Ramada Inn/Brooks Road)
Special Edition - Dad's Place (Ramada Inn/Brooks Road)
Little Laura Dukes & the Blues Alley All-Stars Band - Blues Alley
Brady & Hollye - Circle Cafe
Louis & Loyce Paul - After Four
Touche' - Stage Stop
Lonely St. Duo (Jim Pinkston/Mike Strickland) - Marlowe's
Richard Ross - Quality Inn (Brooks Road)
Alpha Trivette - Dillon's

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21 "Peter Pan" - Circuit Playhouse
"Two By Two" - Playhouse on the Square
Gloria Robinson & Kix - Plam Court
Tony Pilcher Band - Highland Crossover
Dodie Dowdy & Mixed Company - Dad's Place (Ramada Inn/Brooks Road)
Special Edition - Dad's Place (Ramada Inn/Brooks Road)
Little Laura Dukes & the Blues Alley All-Stars Band - Blues Alley
Jimmy Davis & Nexus - Rhapsody's
Brady & Hollye - Bando's (Jackson, TN)
R.T. Scott Band - Silver Moon (Newport, AR)
Louis & Loyce Paul - After Four
Touche' - Stage Stop
Lonely St. Duo (Jim Pinkston/Mike Strickland) - Marlowe's
Don McMinn & the Memphis Blues Revue - Daily Planet
Beauty & the Beats - Tempo's
Richard Ross - Quality Inn (Brooks Road)
Alpha Trivette - Dillon's
Good Question - Bombay
Lance Strode - Faculty Lounge

22 "Two By Two" - Playhouse on the Square
Gloria Robinson & Kix - Palm Court
Tony Pilcher Band - Highland Crossover
Special Edition - Dad's Place (Ramada Inn/Brooks Road)
cont. on Page 28.



The Downtown Gathering Place

Live Entertainment Nightly
 (See Concert Calendar)

Kitchen Never Closes!

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4 pm til 8 pm Tues - Sat

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Don't Miss the New Year's Eve 2nd Anniversary Party with Entertainment provided by Louis and Loyce Paul and Jak Kelly. Party favors and free champagne at midnight.

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Little Laura Dukes & the Blues Alley All-Stars Band - Blues Alley

Jimmy Davis & Nexus - Rhapsody's

R.T. Scott Band - Silver Moon (Newport, AR)

Mary Jane Collins - After Four

Touche' - Stage Stop

Lonely St. Duo (Jim Pinkston/Mike Strickland) - Marlowe's

Don McMinn & the Memphis Blues Revue - Daily Planet

Beauty & the Beats - Tempo's

Richard Ross - Quality Inn (Brooks Road)

"Peter Pan" - Circuit Playhouse

Alpha Trivette - Dillon's

Good Question - Bombay

23 Mid-Town Jazz Mobile - Huey's (Midtown)

"Two By Two" - Playhouse on the Square

Dixie Wonders - CME Publishing House

Good Question - Tempo's

"Peter Pan" - Circuit Playhouse

Cut-Outs - Huey's (East)

Tom Hackenberger/Don McMinn/GTO/Beauty & the Beats/Dan Hope/Phil McGee/Bobby Lawson/Anna Peoples/Harry Bryan/Jeanie Gillespie/Debbie Duro/Allentown Tabernacle Choir/Teresa Pate - Christmas Special for Muscular Dystrophy at Daily Planet

Alpha Trivette - Dillon's

The Options - Bombay

Lance Strode - Faculty Lounge

24 Dodie Dowdy & Mixed Company - Dad's Place (Ramada Inn/Brooks Road)

Special Edition - Dad's Place (Ramada Inn/Brooks Road)

Little Laura Dukes & the Blues Alley All-Stars Band - Blues Alley

Mike Crews - After Four

25 Dodie Dowdy & Mixed Company - Dad's Place (Ramada Inn/Brooks Road)

Special Edition - Dad's Place (Ramada Inn/Brooks Road)

Little Laura Dukes & the Blues Alley All-Stars Band - Blues Alley

Sam Williams - After Four

Don McMinn & the Memphis Blues Revue - Daily Planet

Richard Ross - Quality Inn (Brooks Road)

Keith Sykes - Bombay

26 "Two By Two" - Playhouse on the Square

Debra & Greg DeMoore - Dillon's

Dodie Dowdy & Mixed Company - Dad's Place (Ramada Inn/Brooks Road)

Special Edition - Dad's Place (Ramada Inn/Brooks Road)

Little Laura Dukes & the Blues Alley All-Stars Band - Blues Alley

Louis and Loyce Paul - After Four

Sam Williams - Circle Cafe

Amateur Talent Night - Weekender

Richard Ross - Quality Inn (Brooks Road)

Cut-Outs - Poplar Lounge

Bruce & David - Bombay

27 Joe Norman - Dillon's

Jimmy Davis Trio - Hastings Place (Jackson, TN)

"Two By Two" - Playhouse on the Square

Dodie Dowdy & Mixed Company - Dad's Place (Ramada Inn/Brooks Road)

Special Edition - Dad's Place (Ramada Inn/Brooks Road)

The 2nd Annual
Tom Hackenberger
CHRISTMAS SPECIAL
for
MUSCULAR DYSTROPHY

Guest Artists

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Debbie Duro ★ Teresa Pate

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"Get the Spirit of Christmas-
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Little Laura Dukes & the Blues Alley All-Stars Band - Blues Alley

Brady & Hollye - Circle Cafe

Louis & Loyce Paul - After Four

Lonely St. Duo (Jim Pinkston/Mike Strickland) - Marlowe's

Richard Ross - Quality Inn (Brooks Road)

Cut-Outs - Bombay

Burt Tallis/Rob Haney - Dillon's

28 Fine Line - Tempo's

"Two By Two" - Playhouse on the Square

Gloria Robinson & Kix - Palm Court

Dodie Dowdy & Mixed Company - Dad's Place (Ramada Inn/Brooks Road)

Special Edition - Dad's Place (Ramada Inn/Brooks Road)

Little Laura Dukes & the Blues Alley All-Stars Band - Blues Alley

Brady & Hollye - Spike and Rail

Louis & Loyce Paul - After Four

Touche' - Rudy Kazoo's (Truman, AR)

Sam Williams - Rhapsody's

Lonely St. Duo (Jim Pinkston/Mike Strickland) - Marlowe's

Richard Ross - Quality Inn (Brooks Road)

"Peter Pan" - Circuit Playhouse

"Burt Tallisand/Rob Haney - Dillon's

5th House - Bombay

Lance Strode - Faculty Lounge

29 Bar-Kays - Orpheum

"Two By Two" - Playhouse on the Square

Gloria Robinson & Kix - Palm Court

Special Edition - Dad's Place (Ramada Inn/Brooks Road)

Little Laura Dukes & the Blues Alley All-Stars Band - Blues Alley

Mary Jane Collins - After Four

Touche' - Rudy Kazoo's (Truman, AR)

Sam Williams - Rhapsody's

Lonely St. Duo (Jim Pinkston/Mike Strickland) - Marlowe's

Good Question - Tempo's

Richard Ross - Quality Inn (Brooks Road)

"Peter Pan" - Circuit Playhouse

Burt Tallis/Rob Haney - Dillon's

5th House - Bombay

30 "Two By Two" - Playhouse on the Square

Debra & Greg DeMoore - Willie Moffatt's

Mid-Town Jazz Mobile - Huey's (Midtown)

Touche' - Tiffany's (Hot Springs, AR)

Lonely St. Duo (Jim Pinkston/Mike Strickland) - Marlowe's

Van Duren & James Lott - Tempo's

"Peter Pan" - Circuit Playhouse

Cut-Outs - Huey's (East)

cont. on Page 29

The Staff
of the *Memphis Star*
would like to wish **YOU**
a very
MERRY CHRISTMAS
and happy
NEW YEAR!!

cont. from previous page

- Burt Tallis/Rob Haney - Dillon's
Reba & the Portables - Bombay
Lance Strode - Faculty Lounge
- 31** Panther Burns - Antenna
Roland James - Antenna
Dodie Dowdy & Mixed Company - Dad's Place
(Ramada Inn/Brooks Road)
Little Laura Dukes & the Blues Alley All-Stars
Band - Blues Alley
Jimmy Davis & Nexus - Rhapsody's
Brady & Hollye - Gregory's (Martin, TN)
Intimate Acts - Stage Stop
Secrets - J.R.'s (McKenzie, TN)
Don McMinn & the Memphis Blues Revue -
Coach House
Good Question - Tempo's
The 1984 Beale Street Blues Funeral Parade
Burial & Blow-Out - Beale Street
Richard Starr - Dillon's
Doc Swifty - Dillon's
Marvin Wright - Dillon's
Xavion/Calculated X - Orpheum
The Radiants - Bombay
Overton Square New Year's Street Party -
Overton Square

THE CUT-OUTS



Every Wed. Night — Poplar Lounge — 9:30 - 1:30

Every Sun. Night — Huey's East — 8:00 - 12:00

Dec. 27 — Bombay's — 9:00 - 1:00

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Book Reviews

The Life and Times of Little Richard: The Quasar of Rock by Charles White

Harmony/Crown \$15.95

Reviewed by Robert Bowman

Charles White (Dr. Rock as he is known in England) has been working on this biography for quite some time. As early as three years ago premature notices issued forth from England of the book's impending release. Now that it has arrived, it is primarily a revelation, although occasionally a disappointing one.

White's technique is basically to tell the story of Richard Penniman's life in the words of its many participants. Towards that end he has interviewed members of Little Richard's family, his former wife and most prominent former girlfriend, various band members and producers (including the seminal Bumps Blackwell), people instrumental in Richard's struggle with religion and most importantly, and most extensively, Richard himself.

The whole has been edited into an extremely exciting and quick read. This is a strength but it is also a weakness. Much is glossed over (i.e. what happened to Little Richard's first manager, how did Richard suddenly wind up with Vee Jay Records in 1964, etc.) While this is the first book length study of Little Richard, many of the details of his career are simply skipped over. The most serious omission (as is so often the case with popular biography of rock and roll performers) is the lack of attention paid to the actual music, the very sounds that made and make Little Richard so important. This is probably because White is apparently not very knowledgeable on the subject. This is fully evidenced by his comments concerning what Albert King supposedly taught Jimi Hendrix (p. 128). They are simply laughable.

Yet, the reader should not get me wrong. White's study is well worth reading. Little Richard was certainly one of the three or four most important early rock and roll performers. This, being the first full length biography on the man, contributes much that was previously unknown. *The Life and Times of Little Richard: The Quasar of Rock* also contains a wealth of previously unpublished

photographs, an invaluable detailed listing of recording sessions plus a filmography/discography (although one must note a few inconsistencies between the session listings, discography and the main text). In sum, the book is certainly required reading, but just as certainly, it is not the final word on Little Richard Penniman, the Quasar of Rock indeed.



Rock Archives

by Michael Ochs

Doubleday/Dolphin \$16.95

Rock Stars

by Timothy White

Stewart/Tabori/Change \$35.00

Reviewed by Rob Bowman

Every year the Christmas season brings about the release of a number of lavish tomes on rock and roll designed to both lighten your wallet and fill the space around the bottom of decorated evergreen trees. *Rock Stars* by Timothy White and *Rock Archives* by Michael Ochs are two of this year's more prominent entries. Both are large format coffee table entrants featuring an array of dazzling photographs.

Ochs' compilation features approximately 1,000 black and white

photographs chronicling the first two decades of rock and roll's history. They are drawn, as the title suggests, from his California Rock Archive which provides photos for books (such as Peter Curalnick's *Lost Highway*), movies (*American Hot Wax*) and album covers (i.e. Charly Records of England excellent blues and rhythm and blues re-issue series).

Ochs' Archive has been the result of extensive painstaking work: traveling, hunting down obscure leads, and collecting. His approach is comprehensive. Anything and everything vaguely connected to rock and roll is fair game. Consequently, to probably any individual reader, there are plenty of pictures of groups/artists who represent some of the worst musical dross, peripherally connected to rock at best. Yet, by the same token, there are scads of rare, previously unseen shots capturing timeless moments representing the essence of rock to any reader (my own Sam the Sham). Beyond that, there are plenty of obscuros that will draw blanks from even the most ardent of rockologists.

The book, being essentially a photo collection, has little in the way of text, aside from Peter Guralnick's excellent introduction where he ruminates on pictures, rock and roll, and the concept of the moment. What commentary there is usually entails a listing of each performer's biggest hits and the dates that they were issued. One large criticism I have is that the context of each picture in every photo are not always identified (although this would obviously not be possible in all cases, it could easily have been done for the names of most of the members of each group pictured.) Finally, the layout could be improved. Five or six pictures are presented and commented on at a time. Oddly enough, the commentary does not follow the order of the photographs and, although numbers are given linking each picture to the appropriate segment of text, it seems unnecessarily difficult to follow. All told though, the book will provide hours of fascination (it's far too extensive for one or two sittings).

Unfortunately, the same cannot be said for *Rock Stars*. Although White's book has a number of spectacular full page pictures (some being spread over two pages, several in breathtaking colour) of varying rarity (some are quite common, many

are probably published here for the first time) on high quality paper, it is not exclusively a picture book and the accompanying text is simply dreadful. This is quite surprising coming from the man who wrote last year's excellent biography of Bob Marley, *Catch A Fire*.

White is a clever writer but such commentary on the Eurhythmics as "Thematically, the singers were mind-movies of duality and detritus, disjointed love ballads set to predatory time signatures, moments of ecstasy signalled by a mechanical snarl," or, in the chapter on Springsteen, "His first album, 1973's *Greeting From Asbury Park*, introduced a dialogue-starved young parkway philosopher who could not hold back his verbosely drawn observations on the suburban curbside buffet" are ultimately not very meaningful.

White's premise is that for the rock star, art is life and life is art. With this as a base point, White profiles forty-one so-called "keepers of the flame" writing more of their nervous breakdowns and jail sentences than he does about the great art that many of them have made. If their art is their life and their life is meaningful enough to be written about, surely their art should be discussed at some length. Instead, we get two to four page summations of the careers of such musicians as Chuck Berry, Bob Dylan, Jimi Hendrix and Joni Mitchell that often comment on as many as four albums in one sentence. In the process we are treated to a host of incorrect facts that a little research would have cleared up (i.e. Hendrix's supposed habit of walking out partway through a show; he did that twice in his entire career, once in Denmark and once at Madison Square Garden in New York, both times because he was too sick to play. Another glaring example is the listing of Chuck Berry's supposed influences without mentioning probably the two most important, Louis Jordan and Carl Hogan. There are also a surprising number of misprints (the whole work smacks of a rush job).

On the plus side, the book is refreshingly current including chapters on Annie Lennox of the Eurythmics and Prince (but one is tempted to question the inclusion of Carly Simon, Bob Seger and James Taylor and the exclusion of Van Morrison, Neil Young, Lou Reed, Patti Smith and Elvis Costello).

Another bonus is the impressive collection of photographs.

All things considered, including the price, I would have to recommend Michael Ochs' *Rock Archives* as being the one to buy, but if your funds are not too limited, the pictures in White's *Rock Stars* just might be worth the price of admission (but take the text with several pounds of salt).



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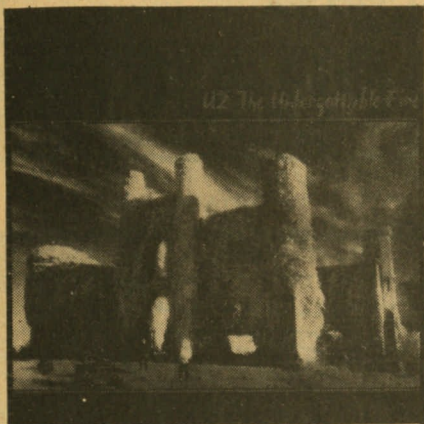
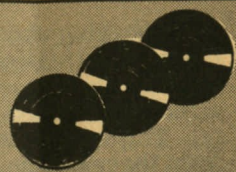
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Record Reviews



THE UNFORGETTABLE FIRE ISLAND

U2
(Island Records)
by Lisa McLaughran

I'm sure proud there's somebody in Ireland who has sense. U2 has consistently been one of the few bands in recent years who have put their collective necks on the line time and time again by tackling subjects weightier than a girlfriend's patchouli or Mardi Gras beads or a lover's quarrel. They aren't afraid to stand out in society and stand up for something (that something generally being peace), and their heroes have often been people who have stood up for peace. John Lennon, Martin Luther King, Bob Dylan — these are heroes who have raised the "politics" of peace to a spiritual level.

Though one local newspaper "critic" has recently voiced surprise that U2 discusses "politics" in their songs, this idea should hardly be revelatory, since their previous albums had titles like "War" and "Under a Blood Red Sky."

The current album is no more and no less "political" or "spiritual" than their previous albums, and yes, it does contain some experimentation with synthesizers to add a new perspective to their sound. After all, if they never tried to do anything new, we'd get bored — it is foolish to criticize them for attempting to change and develop their sound, although there are some local "critics" who seem disappointed that U2 doesn't sound the same exact way as before.

If man had never experimented

with sound, we'd still be beating on a log with a stick! I like U2's album, and anything that is halfway challenging to one's mind, particularly in this age of rampant musical lobotomy. I think their gift for melody is astonishing, so don't worry, you don't have to use your brain to listen to this record if you don't want to. OK, critics?

A final note — my favorite critic inadvertently referred to the tune "4th of July" as one of those "political" songs he can do without. But the song has no words at all — it's an instrumental! Political? Spiritual? What's the difference? The key is having the guts and courage to stand up for what you believe in when it's easier to play it safe and go for mass appeal. This idea applies to both musicians and journalists...

But maybe you have to grow up in a country where you see shootings, death and poverty every day to understand the importance of trying to say something that might make a difference, when you feel that you have something to say. This new record is not as commercial as some would like, either in its lyrical content or production. And that suits me fine.



BOOK OF THE SEVEN SEALS

The Pattersonaires
(High Water)
by Jan Walker

While few musical groups can claim an alliance for even a decade, the Pattersonaires recently celebrated their 31st anniversary with

the release of their first LP, *Book Of The Seven Seals*. Dr. David Evans produced this exceptional gospel album on Memphis State University's label, High Water Records.

Pianist and musical director Willie Gordon formed this gifted array of gospel singers back in 1953 from the best of the male chorus at New Salem Missionary Baptist Church in Memphis. The seven-member group named themselves after their original pastor, Reverend Charles J. Patterson.

Over the three decades there were two single releases for Stax Records, numerous personal appearances and live broadcasts, and only a few changes in personnel. The latter gives reason for the group's tightness in harmonies, along with the resonant seasoning of each vocalist.

The energy and almightiness of the Lord explode through their nine current arrangements, which include five songs by internationally applauded gospel songwriter Reverend W. Herbert Brewster.

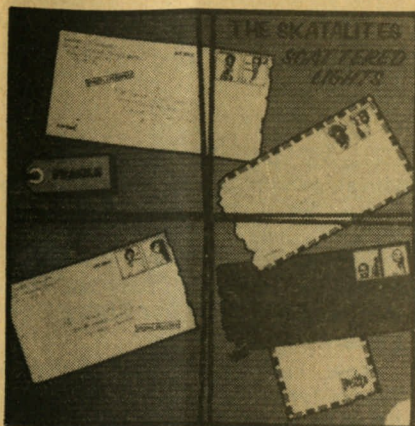
The Brewster-composed title cut "Book of the Seven Seals" is lifted right out of the Book of Revelation (chapters five through eight). Powerfully delivered, it showcases James Shelton, Alphonso Davis, Earnest Donelson and Willie Gordon as lead singers.

Willie Neal and Roy Neal also sing lead, and all contribute background vocals along with Jimmie Mountain.

Track to track, the rhythm trades off from vigorous sways to foot-stomping, hand-clapping rounds of halleluias. Complimenting Gordon's rocking piano are Squire Marshall and Aubrey Williams on bass, Derrick Jackson on organ, and William Fletcher on drums.

John Bartlett, Tom Bonta and Alan Reitano recorded and mixed the album at the MSU Commercial Music Sound Studio.

Hearing *Book Of The Seven Seals*, the gospel fan will experience the Pattersonaires in an arousing live performance, minus the audience. We can look forward to a future recording of a recent concert at MSU, and check gospel schedules for upcoming performances by this extraordinary septet.



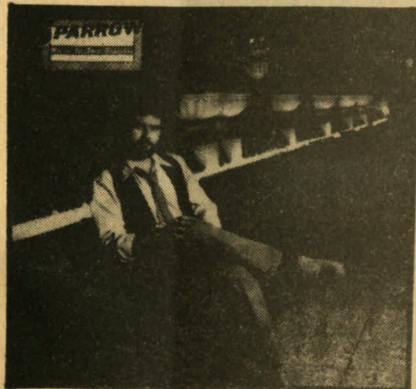
SCATTERED LIGHTS

The Skatalites
(Alligator)
by Deborah Camp

Jamaica, in the Sixties, was dancing to the sounds of ska, a light, shuffling instrumental music fleshed out by jazz-based powerful horn sections. During that time, the Skatalites became one of Jamaica's first groups to gain international recognition with their infectuous Caribb-flavored dance music.

The release of *Scattered Lights*, a reissue LP of classic, hard to find Skatalites material, compliments the current ska revival in England with groups like the Specials, Madness, and the Police churning out songs reminiscent of Mod vs. the Skinhead days in Britain.

The album features a dozen tracks recorded originally between 1964 and 1965 in Kingston, Jamaica on the now defunct Top Deck label. In the pinnacle of their careers, we are treated to some of Jamaica's most revered and internationally acclaimed artists including arranger/trombonist Don Drummond, pianist Jackie Milton and tenor saxmen, Roland Alphonso and Tommy McCook.



WE'RE IN THIS TOGETHER

Sparrow
(Voice Box)
by Jan Walker

The opening cut "He Leadeth Me" on the first LP from this Memphis singer could fool the listener into thinking "traditional church stuff."

Not so. The short acapello hymn leads right into power-pulsing "Walk in the Way." From there on out the listener grows cognizant that Christian music doesn't have to be dull.

Indeed, this Mark Blackwood production is far from that! Calling in several of Memphis' best studio singers and players, John Hampton and Ed DeGarmo recorded the album at Ardent. Additional overdubs and some mixing happened at Santa Barbara Sound Studios in California.

Sparrow's silvery tenor voice is underscored by colorful arrangements geared to the airplay he receives in Christian radio formats all over the country.

My favorite cut is the adventurous "Lone Distance Runner," co-written with Carole S. Allen, who also enjoys a guest spot on her own in "Hole In Your Heart." This unselfish allocation of creative space reflects an attitude shared by all Christian artists I've talked to. The attitude is a blessed by-product of serving the Lord. And it is summed up in the phrase which titles Sparrow's album: *We're In This Together*.



VOLETTE
Julian Lennon
(Atlantic)
by Lisa McGaughan

It's a pity someone who looks and sounds so much like John Lennon is moving in the direction of becoming

the first British David Cassidy instead of possibly a successor to his daddy. "Valotte" and "Too Late For Goodbyes," the two single picks from the album have great melodies but, as with the rest of the material here, unconvincing lyrical content.

Julian seems to be trying to start out in the style that John Lennon developed in his post-Beatle years, particularly in the last couple, but lacks the maturity and experience to carry off the aura of wisdom that such a stance requires. His lyrics reflect the innocence of Todd Rundgren and his personality reminds us of the Partridge Family brand of charisma. He could shake this unfortunate Cassidyish, bubblegum, teen-idol quality if he would try to give himself some more time to grow up as a rocker, as did papa John in his early years.

But one thing is certain, Julian Lennon has a strong talent for melody, and a young, undeveloped sense for lyrics — he's way ahead of many his age (probably including Rundgren when he was that age) but he's trying to jump ahead before he had paid any musical dues, and, well it's just hard to take him very seriously. He's, after all, "really not so clever" as he seems to think he is... (So far, that is.) Let's give him a chance to grow and give him credit for a "pretty" album.

But right now, we need more John Lennons that David Cassidys. I hope we can expect bigger and better things from Julian as he matures. It will be hard for him to have the drive, because he didn't start out dirt poor, unlike John. He's probably been followed by girls adoring him for his name and looks ever since he turned twelve. Good luck, Julian.

But we don't need a lobotomized John Lennon. (We already have Paul McCartney.) One unique Julian would be nice.

ROCKABILLY PSYCHOSIS

Various Artists
(Big Beat)
by Lisa McGaughan

This album has been out in England for over a year, and recent copies of the *New Musical Express* have shown it doing well in Britain's independent LP charts. It has recently become available in the U.S.

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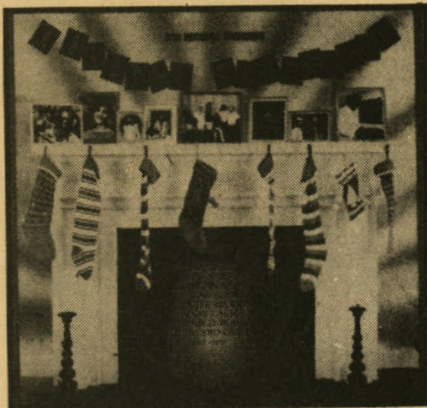
through Rounder and Important distributors. This is one of the first collections ever available of post-rockabilly era garage bands who twisted the original idea of "the way rockabilly should be played" to suit their own ends. Some of the bands date back as far as the late 1950s up to the present.

One of the more interesting cuts is "Surfin' Bird" by Minnesota's Trashmen, which stayed at Number 4 on the U.S. charts for 10 weeks in 1963. Lubbock's Legendary Stardust Cowboy has always been a mysterious figure, and remains so with his psychotic combination of trumpets and screaming, "Paralysed." The Meteors' "Radioactive Kid" and "My Daddy is a Vampire" are two of the more crazed, psychedelic selections included.



The two best cuts on the album are the Gun Club's "Jack on Fire" (a song I wish I could get airplay) and a spontaneous version of "Red Headed Woman" by Jim Dickinson with the Cramps backing him. The Panther Burns' live cut "Dateless Night" is one of the worst-produced, most technically inept renditions by the band ever captured on vinyl. The band's LP version of the song was much superior in quality; in comparison this version is almost embarrassing. I wish Big Beat had picked something that the Panther Burns hadn't already released, for inclusion in this great collection, especially since they have a lot of recordings of more recent material they may never have the money to release.

With fourteen cuts by groups like the Guana Batz, the Sonics, the Novas, Hasil Adkins, the Geezers, the Phantom, and the Sting-Rays spanning 25 years of garage rock history, this import is well worth its price. The record is a great collector's item, too.



A REGGAE CHRISTMAS

Various Artists
(Rag Records)
by Deborah Camp

I'm dreaming of a wh... what? A reggae Christmas?

You *got* it, folks. Festive, shakin', non-traditional renditions of such Christmas classics as "Silent Night," "Joy to the World" and "The Night Before Christmas." ("twas the night before Christmas and all through the night, not a creature was stirring, only I, eek-a-mouse.")

Can you imagine top rankin' toaster Papa Michigan and General Smiley doing a rap version of "Drummer Boy"? Or what about Jah Santa Clause and his unusual gift list for the "Twelve Days of Christmas"?

This LP is a four-star tribute to "the many moods of Christmas." If you've always thought Christmas had to be either solemn and serious or cute and frolicking, think again. The range of possibilities is endless, as demonstrated by this LP.



TONY PILCHER

"Rejoice, The Day Will Come"
(Voice Box)
by Jan Walker

The most exciting thing about reviewing this single is the anticipation of what will follow. "Rejoice, the Day Will Come," an expectation

in itself, is the first track I've heard among several from Tony Pilcher's forthcoming album, *Livin' For The Light*.

But let's talk about the single. Carl Marsh's opening synthesizer sweep introduces Tony's progressive rock style. Chad Cromwell and Mike Brignardello drive in quickly on drums and on bass. Tony and Greg Reding soon shift it into high gear on guitars.

Now, can we talk about vocals? Tony's lyrical affirmation of faith is lifted by no less than Debbie Cathey, Jimi Jamison and David Mayo.

Releases in early fall, this single receives extensive airplay nationally on Christian radio. Mark Blackwood assembled the talent at Ardent, producing Tony Pilcher's first recording since his collaboration with the DeGarmo & Key Band.

As Tony's song encourages us to sing praise for the future today, he may also rejoice in a personal success in the form of this 45 rpm disc.

SHERMAN GUY

"Bright Lights, Big City"

by Deborah Camp

Former Bar-Kays member, Sherman Guy has come out with his first single since his split with the group. "Bright Lights, Big City" features a full, synthesized pop/rock sound that Guy hasn't entirely escaped that distinctive Bar-Kays influence.

But, no matter; what he *does* have is a fine, tightly arranged piece of music that should be able to easily crossover. Guy's years with the Bar-Kays have been excellent training ground for putting together that "commercial formula."

It will be interesting to see if Sherman, as a solo artist, will be able to break away completely from his past to pioneer a new direction for himself.

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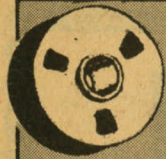
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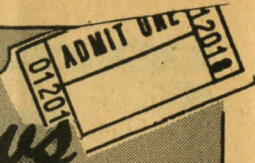
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Film Theatre Reviews



"A Soldier's Play"

Founded in 1967 by Robert Hooks, Gerald S. Krone, and Douglas Turner Ward, the Negro Ensemble Company (NEC) is in its 17th year. The NEC is "a Black controlled organization oriented toward the utilization of existing Black talent, the development of new Black talent, and toward Black people as its primary, but not exclusive, audience."

Last month the NEC brought "A Soldier's Play," by Charles Fuller, to the Orpheum for three performances.

In 1944 intergration was not a proposition too many people discussed and the U.S. Army was as segregated as Mississippi.

Fort Neal, Louisiana was the setting for "A Soldier's Play," which presented different aspects of society's prejudice, whether black or white, justified or unjustified.

The meaning of the title is open to interpretation and although the story

centers around a black sergeant (Waters, played by Steven A. Jones), the real story is not so evident.

After Sgt. Waters' death, Captain Davenport (Ruben Hudson) is called in to head the investigation. Convinced that the Ku Klux Klan is behind the murder, Davenport quickly discovers that being young, black, and right poses more problems than it solves and that snap judgements leave something to be desired.

The company commander, Captain Taylor (Danny Goldring), is candid with Davenport and tells him that he didn't even see a Black until he was 12 years old. These two have some good scenes together and what begins as an adversary relationship terminates in mutual respect.

Taylor believes two white officers, Byrd (Tracy Griswold) and Wilcox (Robert Aberdeen) are responsible for the sergeant's death. These two perform beautifully as southern rednecks, one totally racist and the other torn between conscience and teaching received as a child.

I thoroughly enjoyed Jones' performance as the black sergeant, who realized he had to fit into a certain mold to attain any measure of success in a white world, yet hated himself

for doing it.

Persecuted by the bedeviled sergeant was Private C.J. Memphis (Cedric Turner), foot-shuffling and head-scratching, "you're dragging us all down." Turner's portrayal of the role was touching.

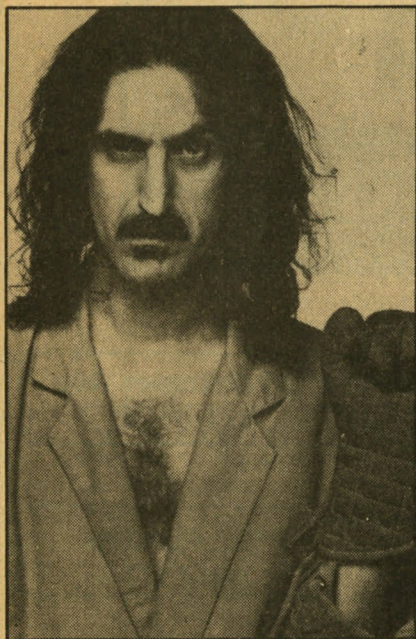
The persecution of Pvt. Memphis did not go unnoticed by the rest of the company and was the cause of much ill will.

Who really killed Sergeant Waters? Was it his own men whom he mistreated or was it the Ku Klux Klan, to show their superiority? Or could it be that a society which says I'm better than you, killed him?

Effective use was made of the single olive drab set with shades of brown. Functioning as barracks, office, and other areas the set was well lit and the audience was ushered with spotlights.

You don't have to look hard to find numerous morals in this production, but maybe the author just wanted to tell a story, the way it was, and still is to some.

Others in the cast were W. Allen Taylor, O.L. Duke, Brian Chandler, Robert Gossett, Philip East, Lanyard A. Williams and Gregory T. Daniel.



Frank Zappa

Orpheum Presents Zappa and Carlin: Best For December

There's another contender for the "Best Dressed Hand of the Year." Move over, Michael Jackson, Frank Zappa has put on his oven mitt and is ready for action, so if you can't stand the heat...

Zappa, who you'll remember for his witty, satirical jazz-rock idiom from the Seventies, and some of you will remember back to the Sixties when the Mothers of Invention played a kind of music your parents called "trashy."

Then, in the Eighties, Zappa produced a "rock opera," *Joe's Guitar*, a rock LP *You Are What You Is*, and a three disk set of guitar solos called "Shut Up'n Play Yer Guitar."

Zappa recently released a double LP, *Them Or Us* on Zappa's Barking Pumpkin label.

Now, at last, you can actually *experience* Zappa at the Orpheum, Tuesday, December 4 at 8 p.m.

Also appearing at the Orpheum December 7 at 7:30 p.m. will be the world class counterculture clown, George Carlin.

Remember those seven words you couldn't say on TV? Remember those albums on which Carlin said all those words and more?

Discovered by Lenny Bruce and Mort Sahl, Carlin has been performing comedy almost two decades. He has appeared on hundreds of TV shows and specials, and has opened thousands of Las Vegas shows.

December promises to be a fun-filled entertainment studded month. Go for it!

**"Oh! God, You Devil -
The Banality of Evil"**

by William Glankler

To a generation of movie-goers George Burns has come to personify the Lord, albeit wearing a golf hat and tennis shoes. In this, his (His?) latest sequel to *Oh! God*, Burns plays the flip side. He's the Devil too! Looks like ol' George is going to get you no matter which way you go.

The film relies on the standard 'sell-your-soul-for-fame-and-fortune' plot. Naturally, Burns plays the wise-cracking Harry Tophet, dealer in souls. And, just as naturally, the sellers gets more than he bargained for. Of course the seller wants out of the deal and calls for diving intervention in the person of, you guessed

it, George Burns. This sets up an interesting confrontation between Burns, the good, and Burns, the bad, as he bats one-liners back and forth to himself. The affair is finally settled by a hand of poker (no doubt some fundamentalist is spinning in his pulpit) in that metaphorical hell, Las Vegas.

George Burns has been around so long one wonders if he hasn't done a little soul dicking himself. Just kidding. He carries the movie single-handedly as the supporting cast can best be termed as non-descript. As sequels go, this is a pretty good one. If you like Burns, then this is a must see. *Oh! God, You Devil* is playing at Malco Quartet and the Mall of Memphis.

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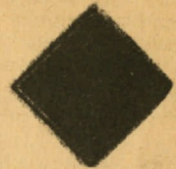
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