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APRIL, 1985

Vol. IV, No. 10

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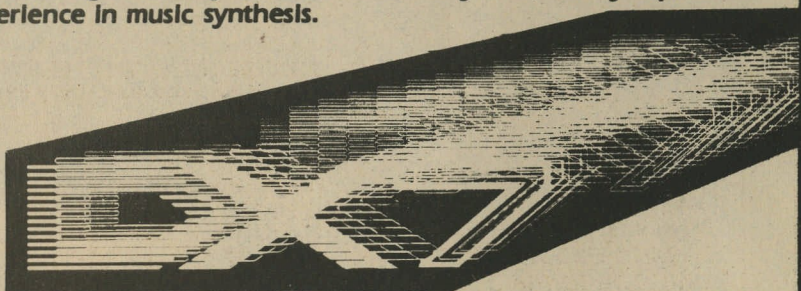
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A Goodbye Note

by Lisa McGaughran

Hello, out there. Just thought I'd let y'all know that I'm leaving the *Memphis Star's* active roster next month, after two years of fun service to Memphis music. Maybe I'll turn in something as a contributor once in a while--who knows. But I'm stepping down to give new blood a chance and have some time to live my life doing something normal for a change! (Like maybe I'll find a boyfriend or something...any volunteers?)

Poor Deborah and the Santoros... they can never have a normal life! They are what makes this paper tick, you know.

I just want to continue to urge everyone to support local musicians like, for example, Jim Santoro, our publisher. Right now this newspaper is all our city has (besides *Malice*, the punk paper) to really support *today's* Memphis musicians, evolving from the underground papers of the past, like Jim Godown's early 70's paper, the *River City Review*. We're here to provide exposure for *all* the city's

talent, not just the world famous ones who haven't even visited here in ten years. We're talking about the here and now.

Remember that the magazine is what you make it--if you want to keep us informed and contribute, do so. Don't just sit back and whine, if you really care about what's going on. The same is true for musicians--you can either work creatively to make change in your environment or accept the formula status-quo.

Anyone can work to make a positive change, with a little effort. Often it's not the "cool" thing to do.

I'd like to thank the *Star* for giving me the opportunity to meet and interview Teenie Hodges, Willie Mitchell, Cordell Jackson, The Four Neat Guys, Keith Sykes, Sid Selvidge, Tav Falco, Earl Forest, Neon Wheels, and Wampus Cats. Everybody else, too. Thanks. You're all my heroes.

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Soul of a Bluesman: Bobby "Blue" Bland

by Anthony Hicks

Robert Calvin Bland came to Memphis in 1944 when his parents left their Rosemark, Tennessee home. After arriving, Robert became pals with some of the best bluesmen of the day and the rest is history.

Known now as Bobby "Blue" Bland, he has logged thousands of miles doing hundreds of blues shows because the only direction he knows is "straight ahead."

When Beale Street was *Beale Street* he sang with Johnny Ace in a group called the Beale Streeters, later had his first record produced by Ike Turner and eventually signed with Duke Records and after a couple of transformations became ABC Records, then MCA Records, making Bland its only artist to have recorded on all three labels in an uninterrupted sequence.

He spends much of his time on the road, but makes Memphis his home. He keeps in constant contact with the blues greats, most notably his ace companion B.B. King, who he simply calls B.

Home between appearances, Bland took a few moments out to talk about what he knows most about, the blues. He is currently working on a new album released only this year.

"We've had some changes in musicians, but basically what we're trying to think about is doing something for the next LP. I'm trying to be versatile. There are some ballads and some standards."

The album was recorded in various places, including Memphis, Chicago and California, or "wherever we thought the feeling was right."

"Like I get a good feeling at Universal Studios in Chicago. It has turned out some good quality stuff, good mixes, etc. and I kind of like the area," he said.

His hometown is also an area he likes and he makes it known when asked about Memphis music.

"Memphis is the daddy of the blues, other than the delta blues. I rate it number one in turning out musicians and entertainers."

But what about Stax Records, will there ever be another one?

"I really couldn't say." Bland diplomatically answered. "Some-



Bobby "Blue" Bland

times things are gone for good, if you don't make the best of it and set a good example. Stax had a good foundation. But I think things were just mishandled. I would hope to have another studio such as Stax. It would be a big lift for Memphis."

Except for a handful, when most entertainers get solidly on the road to success, either by necessity or design, they pull up stakes and head for other places, such as Vegas, Hollywood or New York. Bland maintains his home in Memphis, and does not appear to want any other way.

"I was born 20 miles north of here into the area doing something. groundwork I'm very familiar with. It's the area that gave me an opportunity. I remember when they had the amateur shows, and that was a big help to me.

His friend B.B. King resides in Las Vegas, but according to Bland, "Eventually he kind of eases back into the area doing something.

Memphis is the kind of city that puts a hold on you. Some people like New York City and they'd rather be there. I like Memphis. It's one of the places I'd like to remain."

No conversation with a blues legend like Bland would be complete without getting his views on the present incarnation of Beale Street, a place that gave many a bluesman his proving ground.

"I've got my doubts about it, and I have good thoughts and bad thoughts about it. There's a lot of politics involved, and you know that the groundwork I'm very familiar with. It's the area that gave me an opportunity. I remember when they had the amateur shows, and that was a big help to me.

"I think it had its impact the way it was. The way it is now, it's a little sophisticated. I prefer it the way it was when I came along," he said, adding that had he come along now

he doubts that his career would have taken off as it did.

Anyone who has seen B.B. and Bobby perform together, especially singing ballads, can attest to the kind of chemistry between the two that almost defies description. Bland recognizes it and is humbled by the fact.

"You have special people that come along once in a lifetime like Martin Luther King, Jr. and others who have had special God-given talent. I'm thankful to be one of the chosen ones. B. is just a real good person.

"He has a little halo over him. I guess that attracts people, myself and the world. I kind of got in that light and built a foundation similar to that. I guess that's why success has been like it is for the two of us. We're two different people, but when we get together things really jell," he said.

A common question people ask of blues musicians, who perhaps are not too familiar with the music is that how can they sing the blues after they've made it to the top and live in mansions, have limousines and constant admiration of the public. Bland posed a rather succinct answer to that question.

"I would say that those people are thinking one particular way. They don't know the inside of how I sing the blues. It's all about the disappointments, the things we've been through. Because you get able to do certain things material-wise, it's not supposed to change your way of feeling. With some people it probably would, but success is something I concentrate on trying to hold on to and that takes a lot of doing, a lot of thinking and a lot of caring. It's all about love. You don't forget where you came from."

Like many blues singers, Bland is

confident that the music has not got the respect and attention it deserves and sees the establishment of a blues hall of fame as a good way to go about changing the situation.

"Blues hasn't got its proper. It's always had that kind of gutterish thing about it, kind of a no-no. It was not considered a good source to follow. But everybody has the blues, a bad day or a sad moment. You can't listen to the Rolling Stones without thinking of the blues.

"We as a whole have to get together and make this known. Because the

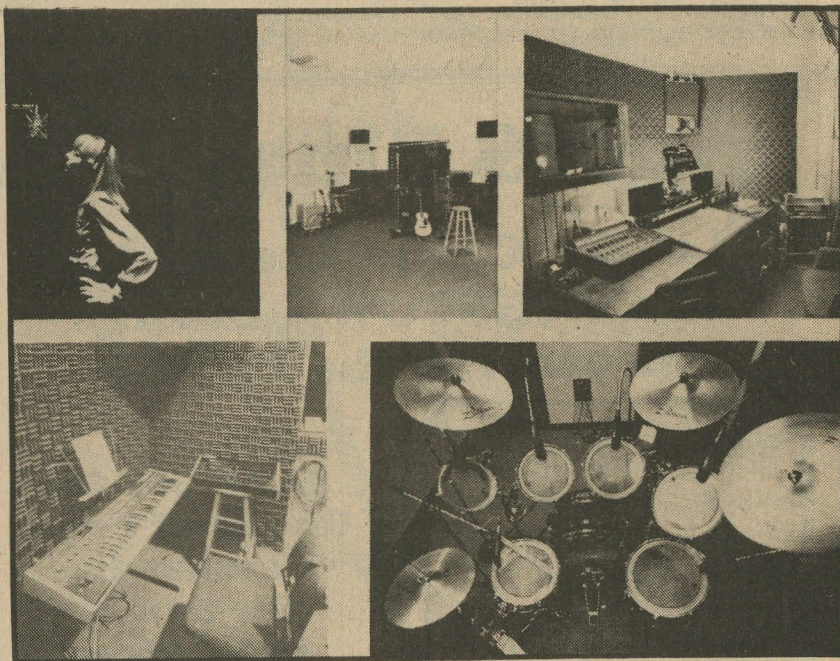
only thing B. and I can do is produce and we have to have the backing by the people in what we're trying to do. I think there should be a blues hall of fame, right here in Memphis."

At the age of 54, Bobby Bland has played with the best and continues to make some of the best blues music anywhere, having been influenced by country blues legends such as Blind Lemon Jefferson, the man from Rosemark holds a special place in the hearts of blues lovers around the world.

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Don't Drink and Drive

by John Hagerman

"The biggest issue facing the broadcast industry today is alcohol abuse and the drunk driver. Because Media General Broadcast Services is a supplier to the industry, we decided to use our expertise in commercial production to help the broadcaster's cause. We produced four memorable public service announcements under the theme 'Live and Let Live, Don't Drive Drunk.' That was a statement made by Zack Hernandez, Senior Vice President of Media General Broadcast Production Division.

As a public service, the Memphis-based producer of musical commercials decided to develop a campaign on alcohol abuse to be distributed at the National Association of Broadcasters gathering in Las Vegas this month.

"First," Hernandez began, "we needed a theme. Jack Elliot, our senior writer, came up with the line

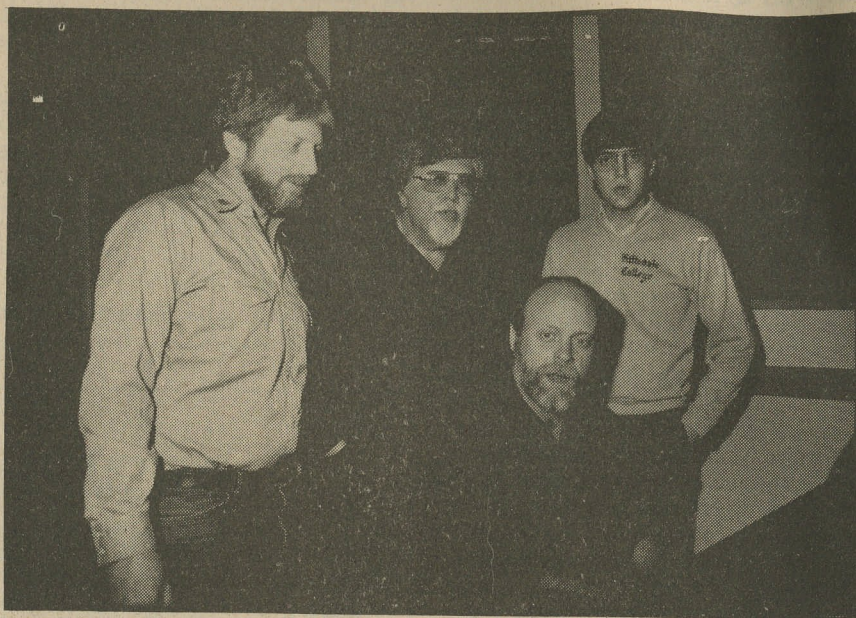
'Live and Let Live.' Next, we held a contest with our lyric writers. We wanted lyrics for Adult Contempo-

rary, Rock and Country formats. Then, the music writers took the winning lyrics, and had their own contest for the music."

Before Hernandez played the audition tape, he noted, "We had wound up with two arrangements of the Country song that were so good, we included them both. One is perfect for contemporary stations, the other will fit a pure country sound."

When he played the tapes, he remarked that the Adult Contemporary vocal group included Vocal Director Bruce Wermuth, David Joyner and Bill Flores, with lead singer Michelle Amato and Linda Hutchins.

The Rock version was voiced by lyric writer David Mayo and Music Writer Reid McCoy, and Bill



Creators of Media Generals "Live and Let Live" Production

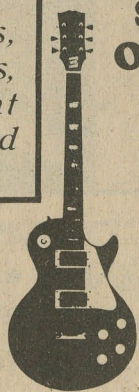
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## Record Bar Goes Bi-Coastal

Durham, North Carolina -- The Record Bar Inc., the Durham, NC-based record and tape retailer, jumped from 158 to 192 stores with the Feb. 28 acquisition of Licorice Pizza, a chain of 34 record/tape stores based in Los Angeles.

With this acquisition, Record Bar has stores selling prerecorded entertainment - records, tapes, compact discs, videos and accessories - on both the east and west coasts. The Licorice Pizza stores, so named because of an LP's likeness to a "licorice pizza" are all in southern California, while Record Bar stores span 28 other states. From its start in 1960 in Durham, Record Bar has expanded throughout the Southeast and, most recently, westward through the Sunbelt.

Record Bar, which had 1984 sales of \$100 million, isn't planning any big changes for Licorice Pizza. Chairman of the Board Barrie Bergman said, "If it ain't broke, why fix it?" The California chain is expected to generate \$34 million in sales this year.

Licorice Pizza Senior Vice President Lee Cohen will report to Ralph King, Senior Vice President of Marketing for Record Bar.

"We're not going to make any wholesale changes," King said, "unless they are part of a Licorice Pizza plan designed by the Licorice Pizza people. They've spent 16 years developing an image that is absolutely in line with the southern

California feel. The consumer base and support from the industry are based on that image, so we don't want to do anything to change the way they do business."

Licorice Pizza founder Jim Greenwood sold the chain to develop Aahs, his chain of gift stores also based in Los Angeles.

Bergman said he and Greenwood, who have been friends for years, have

shared business ideas and fostered the same ideals. As a result, the companies are very similar. When Record Bar was ready to make an acquisition, Licorice Pizza looked like "a perfect fit," said Bergman.

The Licorice Pizza acquisition also fits neatly into Record Bar's Five-Year Plan, conceived in 1983, which calls for \$200 million in sales and 250-300 stores by 1988.

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#### from previous page

McMath sang the pure country arrangement, with Michelle Amato and Linda Hutchins doing back up.

The crossover country featured a group that calls itself "The Pea Ridge Singers." Bruce Wermuth is the only full time singer in the group; the rest are writers, and include Reid McCoy, Bill McMath, and Ernie Bernhardt.

Hernandez finished the story by relating how the tapes will be used, "Every radio station that comes to our Hospitality Suite at the NAB will be given a reel-to-reel tape of all four productions. After the convention, we will mail copies to any station sending us a request."

Prior to the convention, every radio and TV station in the country will be sent an invitation to visit the MGBS suite, a brief story about the "Live and Let Live" campaign and a request to visit the suite for their copy of the promotion.

# International Pop Music Festival

by I. Jabulani Tafari



Dennis Brown

Kingston, Jamaica, is to play host to an International Pop Music Festival this month. Many world-famous entertainers are expected to perform over three consecutive nights at the National Stadium located in Jamaica's capital. The festival is to be staged in recognition of the importance of music to Youth around the globe, and is only one of a number of events falling under the umbrella of the World Youth Festival of Arts.

JAMFEST 85 -- World Youth Festival of Arts is planned as a joyful complement to the International Youth Conference taking place in Kingston April 6-10. At the International Youth Conference, participants aged 18 to 35, representing approximately 100 countries, will discuss the meaning and implications of peace, participation and development, the three major themes of International Youth Year. (In 1979 the United Nations designated 1985 as International Youth Year in order to increase and focus public awareness of the problems and aspirations of Youth around the world.)

JAMFEST 85 -- World Youth Festival of Arts will be Jamaica's contribution on a global level to International Youth Year. Sources in Kingston say that by creating and hosting such a Youth Festival of Arts, Jamaica aims to enable young artists to express their creativity and be exposed to the creations of their peers, thereby fostering personal, cultural and economic development. In addition, the work of artists who have clearly demonstrated an ongoing understanding of the concerns and interests of Youth throughout the world, will be represented at the Festival.

In addition, the world's biggest names in Pop and Reggae will perform before an international audience at the National Stadium. The International Pop Music Festival will present a diverse range of contemporary popular music from West African Ju-Ju, to Rock, Soul, Country and New Wave, to the rhythmic heart-beat of Jamaica... Roots-Rock-Reggae. Technical support for the show will be provided by Technical Theatre & Staging Inc.

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of Denver, Colorado, U.S.A., who will supervise stage design and construction, co-ordinate lighting and sound reinforcement, as well as other technical aspects of the production.

The Jamaican National Organizing Committee revealed that some of the possible participants include: King Sunny Ade, U-2, Culture Club, The Jacksons, Musical Youth, Ini Kamoze, Dennis Brown, Men at Work, Black Uhuru, Peter Tosh, the Eurythmics, and others.

The opening ceremony of the World Youth Festival of Arts will take place at Celebrity Park on the National Stadium Complex on Monday, April 1. The Festival will be declared open by Jamaican Prime Minister Edward Seaga. The highlight of the opening ceremony is planned to be the unveiling of a new statue of Jamaican Folk Hero, Reggae Maestro Bob Marley. Jamaican sculptor Alvin Marriott is now in London, England, where he is completing an 8-foot bronze statue of Marley with his guitar. Tuff Gong's Artistic Director, Neville Garrick, who is researcher/consultant to the Jamaican Government on this project, is working closely with the 81-year-old Mr. Marriott on the new statue. A previous impressionistic statue of Marley was removed from Celebrity Park before it was even unveiled last May because of the public outcry against it.

In the meantime, all hotels and guest house accommodations in the greater Kingston area have already been booked for the duration of the Conference and World Youth Festival of Arts. More than 5,000 participants are expected to attend.



**Musical Youth**

## Ole Miss Music Festival Slated

by Lisa McGaughran

Bill Cochran, of the Oxford, Mississippi Center for the Study of Southern Culture and of *Living Blues* magazine, has announced some of the participants of the April 26th music festival outdoors (indoors, if it rains) on the Ole Miss campus.

Nappy Brown and the Heart Fixers will travel to the show from Atlanta to play his brand of blues and R&B. Brown is a well-known performer who began finding fame in the 1950's. His "Tiddly Patter Patter" was performed by Patti Smith, and "Nighttime is the Right Time" was a hit for Ray Charles. He is well-known in Atlanta for his shows at the local blues club, the Moonshadow Saloon.

Also on the bill will be the "sweet hot jazz harmony" of New Orleans' Pfister Sisters, who sing in a style reminiscent of the Andrews Sisters. The Twinkle Brothers, originally from Jamaica and now based in Los Angeles, will present a reggae show. The Relaxations, an Oxford band, will present an R&B music set, while Delta blues guitarist George Jackson (not the Memphis songwriter) returns to his birthplace for the first time in years, travelling from his present home in Kansas.

It is hoped that the cultural festival will be well-supported, since

Cochran has had to fight complaints by student publications that the acts he has booked are not yuppie-enough to be presented there; there is some student sentiment in favor of frat-oriented dance bands. Other acts to appear at the show are yet to be announced.

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# STAR TRACKS

by Deborah Camp

If you're looking for something to do this month you've come to the right place. This month's calendar is loaded with fun activities to suit any entertainment taste. Although our concert calendar on page 34 will give you the complete story, here are a few things our staff plans to attend. *May Song*, now showing through the 28th at the Gaslight Dinner Theatre, is



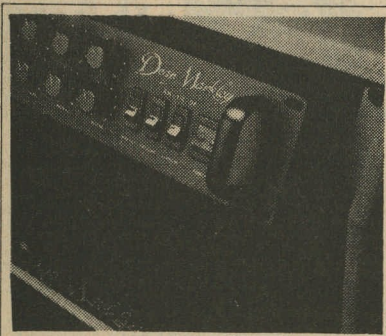
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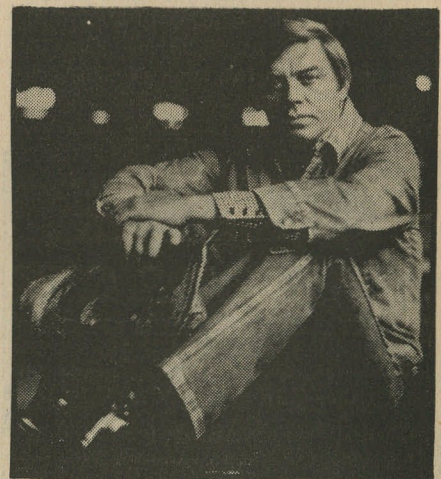
an amusing play about a couple of senior newlyweds who decide to honeymoon at a retirement village in Florida. No one told them the drinking water was hooked to the fabled Fountain of Youth. Come see what happens when the blushing bride turns 19! Country music fans, does this month hold a treat for you! The legendary "Storyteller" Tom T. Hall will appear April 26 at Bad Bob's Restaurant and Lounge on Sandbrook. If the music of George Gershwin is your thing, then you will look forward to April 7 and Naomi Moody as she brings her production of "Gershwin on Beale" to the Omni-New Daisy. Since the Metropolitan Opera will not be coming to Memphis this year, you will have the opportunity to see the simulcast of Verdi's "Simon Boccanegra" this month on the 17th on Channel 10 and FM 91. (And by the way, if you haven't made your donation yet to WKNO, it's time to get the lead out. Programs such as "Live from the Met" are made available *only* through your support!)

Baby Boomers, this one's for you. Leon Russell and Dave Mason will headline at the Orpheum April 13. (You remember the old Traffic hit "Feelin' Alright," don't you?) Also at the Orpheum, Pump Boys and Dinettes. So, what is a Pump Boy? (A tuneful guy who pumps gas at L.M. and Jim's gas station.) And what's a Dinette? (A singing waitress at the Double Cupp Diner.) And together that spells a rollicking musical hailed by the critics as "refreshing as an ice cold beer after a bowl of five alarm chili." A must see. Currently running at Circuit Playhouse (until the 28th) is *To Gilliam on Her 37th Birthday*, a moving play about a widower who believes his dead wife will return to him on her 37th birthday. Also at Circuit is the continuing foreign film series. This month you can see "Pauline at the Beach" on the 16th, 17th and 18th at 8 p.m. (Support foreign films in Memphis!!!) Or, if you prefer free, out-door events, here it is. Noon Tunes, brought to you by Elkington and Keltner, began last month and

will run through May 19. It is a mini-concert series held each week-end at noon and will offer a variety of music ranging from Irish folk to gospel, classical, country, rock, funk, and bluegrass. So, you can see, there's no excuse to sit at home this month! Get out there and get with it!

In addition to all the musical happenings in our city this month, you might want to try out some of the new clubs in town. No, the New Daisy is not really *new*. However, it does have a slightly revised name and new management. Now called the Omni-New Daisy, the 600-seat facility at 330 Beale is under the direction of Mike Miller. Miller said the club will attempt to reach out to more diverse groups of clubgoers and will regularly feature Memphis bands, and will be available for receptions, class reunions, sporting events (karate, boxing, etc.), and for special showcases.

In addition, Miller will also manage Doc Holliday's at 326 Beale. This new club will feature rustic, downhome live progressive and traditional country music and dancing several nights a week. Entertainers such as Mickey Gilley, Tom T. Hall, Razy Baily and others, will be sitting in regularly with the house band.



Tom T. Hall

In case you haven't heard, Mood Indigo, also on Beale Street, will

feature Joyce Cobb and Hot Fun. We understand the club will also serve "Upscale Lunch" for downtown diners. (We hope that doesn't mean the scales will go up after we've finished dining there!)

**MEMPHIS STAR'S PUBLISHER,** Jim Santoro, along with his group The Company, was surprised but pleased when several members of Black Oak Arkansas joined them in an impromptu jam onstage at the University Inn last month. One Black Oak member told Jim they were the best group they had ever heard in Memphis. Yes, Jim, and what else did they say? "Well," Jim confessed, "We were the only group they'd seen."

**KUDOS!!!** To Eddie Tucker of Ward Archer and Associates, whose two posters "Memphis in Memphis" and "Fifth Annual Blues Awards" have been chosen to be part of an international touring exhibition of commercial art...and, congratulations to Gerard Harris and Vicki Newsom, two talented Memphis musicians who recently tied the marital knot.

**DON'T DRIVE DRUNK...**Special recognition goes to Memphis-based Media General, which has produced four public service announcements in a campaign against drunken driving nationwide for radio distribution. The agency did the spots cost-free, ads which would normally cost a client \$40,000. (Read more about this on page 6.)

**RADIO NEWS...**Country music stations WGKX-FM (KIX 106) was sold last month to a Boston buyer. The format and local management will remain the same---FM 100, along with the Orpheum and The Peabody, raised \$3,445 for the Blues Alley All-Stars at a benefit for the group last month... WHRK (K-97) received a glowing write-up in *Black Radio* last month. Program Director C.J. Morgan and Music Director Jimmy Smith were interviewed and both spoke of 97's continuous rise to the point where the station has become "institutionalized." Also mentioned were stations KRNB, WDIA, and WKDJ.... It's no longer a secret. There is no more Rock 103. Now known as Z103, the AOR station

is looking toward a stronger format with broader appeal, and a larger share of the advertising market.

**BAND ACTIVITY...** Billy Beaty, formerly with The Shakes, has started a new band, Billy and the Cadillacs. The group recently snagged a record deal with RR Records of Van Nuy, CA (affiliate of Atlantic) and is planning on an album release in the Fall. Beaty reports too he will soon fly out to L.A. for a screen test for a minor film role. . . George Taylor has joined reggae group Kaya and the Weldors. . . Songwriter Larry McKeehan signed a publishing deal last month with Ivory Palaces for an upcoming single, "Spring Day, Memphis in May." . . Johnny Dean, owner of Magic 7 Records, recently released "We Can Make it Work" currently receiving airplay on Magic 101, WDIA, WXSS, and WLOK. . . The Ovations are back from a successful tour of Japan but expect to return for a more extended tour. The group is currently working on a new LP.

**DID YOU SEE FOREIGNER** in concert last month? If you did then you saw twenty-five members of Memphis State's Gospel Choir performing back-up vocals for the group's hit single "I Want to Know What Love Is."

Last month's ASCAP Songwriters and Publishers Seminar at Memphis State drew approximately 50 people. Guest songwriters Ralph Murphy and Wayland Holeyfield offered useful tips of successful writing, and even gave individual critiques (or as they put it, "tore some hearts out"). But the general consensus was that the seminar was useful and inspiring. Don't forget about this month's Copyright Seminar at Memphis State, sponsored by IMS Recording Studio and the *Memphis Star*. (See page 23 for more details and registration information.)

There's a lot of excitement around time about the return of Chips Moman and his plans to build a recording studio in the Beale Street area. Maybe Moman's return will be the catalyst of better things to come.

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## Diary of Dan: Chapter 2

by Dan Hope

*The following is the second of three installments of a story that we call: Diary of Dan. It is a true-story, first hand account about the making of a music video.*

Then Don discovered the retainer for the anchor chain had jammed and we couldn't get the hook up! It looked a bit dicey. Ralph, a natural mechanic, said it was time for the "bigger hammer." Needless to say the banging woke the dead, and the boat's engines at high throttle fought to free the anchor while waves washed over the bow. It was an eerie sight as the mast light illuminated the three figures working on the chain as the swells made the bow rise and fall violently! Laura asked if we were in any danger...Ha! What, me worry?

Once the anchor was finally retrieved, we were on our merry way. Close to dawn the rains came. The squalls dumped buckets and those on watch could not stay dry even in their foul weather gear. The rain seemed to wash away the illnesses and fears that had plagued us all. After a couple of saltines even I was able to come up on deck. I was able to take the helm about 11 a.m. and steered us close to Nassau before I faded. The sun had broken through, the hurricane was behind us, and all was right with the world.

Nassau. At first sight it was beautiful. The picturesque light house, the beaches, the harbor: all looked great! We arrived at Hurricane Hole, a very small marina next to the Paradise Island bridge in the harbor, and docked to await the customary official visit. It being Sunday, the Custom officials, both



Dan Hope

women, took their time getting to us. We finally cleared and took off to our hotel, the British Colonial, a fine old refurbished building just off the shopping district in the heart of Nassau. They had a lovely private beach and a little gazebo bar out over the water. The bar had been used in Connery's latest James Bond movie, "Never Say Never Again." The water was unbelievably clear!

Our first taste of Nassau food was exemplary, in a restaurant on Paradise, where you cooked your own steak and lobster (surf and turf, rudder and udder, ooze and moos) and paid for the privilege. I would recommend it. Afterwards a little land-oriented snooze was in order.

Our instructions for Monday were simple: Director Moss said, "Get a tan...today."

This we did gladly. Ah, the beach, the bar, the girls...We also had a little shopping to do as the script called for a white suit and matching hat, neither of which we had. Thus we spent some of the day looking at the various offerings in the shopping district. I finally found the right suit on Tuesday.

The film crew, Steve, Gilles, and Bill Greenburg, a camera assistant from Dallas, took off in the van (the only rental van on the island and without air-conditioning) to scout for locations and ended up driving around the entire coastline, pausing for the occasional dip. With shooting set to begin on Wednesday, things were falling into place. Margaret

Furr flew in Monday afternoon from New York and we all met at the boat. That evening we dined at the Green Shutters, an English pub where British ale could be had by the pint and the specialties were steak and kidney pie or bangers and mash, two typically English dishes.

Tuesday saw two more of the "Quest for the White Suit" with a little sun thrown in for good measure. Laura, Marcella and Leigh were getting the mandatory suntan. Marcella and Leigh were models from Dallas who had flown in with Bill. But Bill, Gilles and Steve were up to something altogether different. They had been scouting and shooting street scenes for most of the day. They held traffic up for a bit on the bridge, endearing themselves to no-one, while they filmed a view of the harbor. Somehow they managed to shoot some scenes of an old black gentleman who may have been an illegal Haitian immigrant. One of his compatriots became enraged for some reason and suddenly the crew was confronted by a machete-swinging madman. Discretion being the better part of valour, the boys retired to their vehicle and returned to the hotel. Somehow this fellow managed to follow them and in the hotel lobby the confrontation erupted again. The police were called but the man escaped. Another chapter in the story had taken a bizarre twist!

Wednesday, A.M.: The call was for six in the morning, but by the time we reached the first location most of the morning had evaporated. The clouds looked potentially heavy as we set up on the stone stairs near Government House, and, lord, was it hot! My white suit became a microwave as I steamed and dripped. I must have walked past the gate and down the stairs twenty-five times with the sunlight fading between clouds. Then it was up and down as many more times from a different angle while the local talent played a leisurely game of dice on the steps. I heard "One more time!" and "We lost our light" more times than I care to remember. My first day as an actor was baptism by fire...and water. We were close, but no cigar, when the rains came. It was time for a break and some tropical refreshment.

We did go back and try again, but the clearing skies that appeared at lunchtime darkened again when we got back to the steps. So we called it a day. That evening we dined at a place that was later to become a scene in the video. The only open air restaurant we found in Nassau was 18 Parliament Street. The owner, Graham, went out of his way to see we enjoyed our meal. Somehow all of us ended up in the van headed for the most unlikely place, the Club Med on Paradise Island. Steve talked to the manager about free drinks and the possibility of using the grounds the next day for filming, while we surveyed the "scene." What strange entertainment! In a situation reminiscent of summer camp, various vacationers at the club were required to dress up and do a skit. The place was packed and the applause thunderous. "We are easily amused!" I thought. That's entertainment?

Finally we moved on to the casino where I was supposed to get some experience at the tables. Those-who-were-dressed and those-who-were-not-dressed for the occasion seemed at odds. Downright argumentative, I would say. Not that it mattered as everyone inside wore whatever suited them. I got to know a few slot machines before nap time.

Thursday was as beautiful a morning as you could ask for in the tropics: sunshine, a few clouds and not too hot. The crew was setting up at the Club Med mansion even before the members had stirred, so they tiptoed. The view from the roof was perfect for filming the Emmadon's arrival. With the girls decked out in swimsuits, Ralph acting as first mate, Don docked the boat while the cameras rolled. Over the walkie-talkie came the request, "One more time, please." Then from a different camera angle...in she come, out she go. This scene I could relax and watch.

Then it was my turn. We shot what was to be the final scene next, where I was supposed to have won the card game and was leaving the dock with the girls and the boat while Don waved his arms in anger. With Marcella kissing me on the neck, I found this to be one of the most pleasurable parts of the story and didn't even mind the retakes. We almost didn't turn around and come back.

Then the work started. In a spot that at first looked picturesque, we

wasted a lot of time filming me answering a phone. It never worked. It also got very hot before we got smart and scrapped it. Steve, Bill and Gilles ducked outside for a quick conference and suddenly inspiration came to them: Put me on a rustic stone pier and let me sing. Now this was something I knew how to do. With the mansion for a backdrop we began to improvise. "Beautiful, beautiful," said Gilles, and, "trust me, I think it's going to work!"

Sometime in the course of the day we sat at a large smorgasbord with

the other club members who had been curiously watching our progress. Most of them seemed to be French and rather strange, but that might just have been my impression, as I am English. They all seemed very interested in our models... "ze charm" began to wear a little thin.

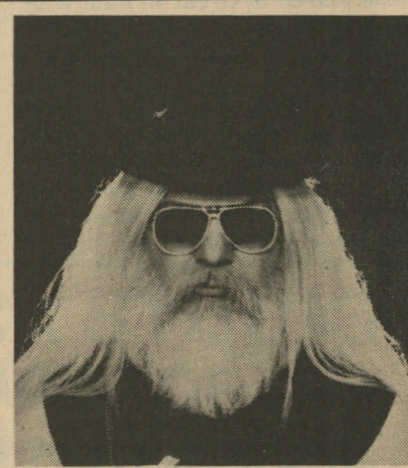
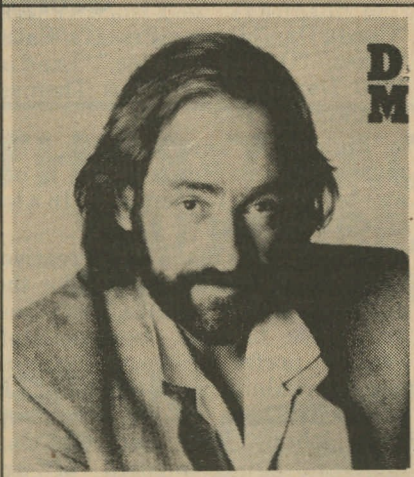
And it was time to go back to work. The weather was co-operating, thank God, and by sunset we were right on schedule. I was filmed arriving at the boat for the card game with a beautiful sunset in the background.

cont. next issue

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# The New Orleans Scene

by Lisa McGaughan

One of New Orleans' premier psychedelic country guitar players, George Reinecke, is soon moving to Memphis to form a band with Memphians Doug Easley and Ross Johnson, tentatively named the Swangin' Dodes.

Reinecke is a veteran of the past five years in New Orleans rockabilly and garage bands. In 1980 he began playing with a country garage band called Stanley and the Undesirables which opened for Jason and the Scorchers in 1982. He has helped produce and written material for the Sluts, who toured all over the country in the early 1980's, and more recently he has played in Great Britain with the Codeine Cowboys, composed of members of the old Cannibals band of punk fame.

Reinecke is well-known in New Orleans and other parts of the country for his uncontrolled, searing style of playing country and western-tempo songs. His Memphis band performs songs like Connie Smith's



**George Reinecke**

"Once a Day," Jeannie Pruett's "Satin Sheets," "Ode to Billy Joe," "Land of 1000 Dances," and Rufus Thomas' "Walkin' the Dog."

"Right now," says Reinecke, "the music scene in New Orleans is not any better than in Memphis. In a lot of ways, it's dead."

Reinecke says that a lot of creative, high-quality bands there, like the cajun group Pork Links, can't find any place to play, because club owners prefer cleaner, formula-based rockabilly bands like Johnny J. and the Hit Men. The Hit Men, along with Johnny Reno and the Sax Maniacs, are composed of ex-members of the Rim Shots, with whom Reinecke has also played. The

bass player for the Pork Links, who play mostly originals, is Jim Posner, once a member of the influential New York no-wave band, the Mofungo, in the late 70's. The Mofungo's musical stylings and ideas are held by some to have been strongly borrowed by bands like Lydia Lunch and Teenage Jesus & the Jerks. Posner has a four track studio in New Orleans, and sometimes records with Reinecke.

Reinecke says other creative bands in New Orleans include the Blue Army, Wild Kingdom, and the Mistreaters ("though the Mistreaters were better when they played more R&B instead of rockabilly," he says). "There are a lot of great black R&B-oriented cajun groups and white cajun country bands," he adds. The Lafayette, Louisiana band Rockin' Doopsie is a cajun band he cites as interesting.

Reinecke says he also wants to start a straight rhythm and blues band for a club like Huey's. He says his influences range from Steve Cropper to the Baton Rouge R&B great, Slim Harpo. In addition he will tour with Panther Burns when Alex Chilton is not available. "New Orleans doesn't have many bands of that calibre, although you can occasionally hear a great local like Earl King perform," Reinecke says.

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# Highland Crossover: A Unique Concept for a Rock Club

by Karen Tilley

Christian rock n' roll- The phrase alone causes confusion among performers and the public. Both question "Is it too rock 'n' roll for those who are religious or is it too religious for those who are rock and rollers?"

In the Mid-South region there is only one club, the Highland Crossover, currently booking Christian rock artists/groups. One radio station, WSMO, plays Christian rock n' roll. There also is a Sunday morning broadcast on WZXR from 7 a.m. to 9 a.m. called "Josiah Reigns," hosted by Rick Miller. Miller also manages the Highland Crossover.

The club has previously booked artists Mylon LeFevre, Joe English, Tony Pilcher, Lindy Hearne, David Amos, and David and the Giants. Opened in September of 1984, there are no alcoholic beverages served and the age range of patrons is usually 16-32.

According to Rick Miller, a great deal of the Christian community lacks understanding of the music. He says, "There is ignorance and apathy, most do not believe Christian rock n' roll is a credible source of music. Groups do make crossovers. Look at A & M, they signed Petra."

However, support for the club is also lacking. The Crossover advertises on Christian radio, WZXR, through articles, and with a large mailing list. Miller says, "We need a strong FM station programming this type of music. That's a gamble financially; it takes someone with vision."

He does, however, believe the Highland Crossover can succeed. Currently the club is open about twice a month with strong acts performing. They would like to be open every weekend with the same. "We're here to stay," states Miller, "I believe it's going to work, but Memphis is just slow. The quality of music we have is astounding. These

artists could be playing large halls. Most of them are better than any groups playing in other bars in town."

Whether the Highland Crossover will survive is questionable. The Memphis market differs from others within the nation. Groups such as DeGarmo and Key, the Tony Pilcher Band, Lindy Hearne go on the road and are welcomed with open arms by the public; yet, in their own hometown they are barely recognized. It will take the support of Memphians who believe in what these artists attempt to achieve for clubs such as the Highland Crossover to succeed.

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# FINER · SIDE

## Bach on Beale

by Lu Ann Humerickhouse

Thursday, March 21, 1985 marked an event that was celebrated by thousands of musicians and music lovers all over the world: Johann Sebastian Bach's 300th birthday. The occasion was also marked here in Memphis by the premiere concert of the Beale St. Chamber Music Society, a new organization formed to promote the performance and appreciation of chamber music. The noon concert scheduled for Handy Park was rained out, so the performance was scheduled for 5:00 at the Old Daisy Theatre and turned into an informal preconcert concert, since the other scheduled "Bach on Beale" concert was to begin at 6:00 p.m. at the Old Daisy. Also postponed from the noon concert was the

distribution of free Bach Birthday Bagels deliciously donated by Johann Sebastian Bagel.

The enthusiastic audience munched on bagels while listening to the elegant playing of the Fontaine Trio. Their selections for the early concert included "Jesu, Joy of Man's Desiring" and an unusually good arrangement of Bach's double violin concerto.

The more "formal" part of the concert began at 6:00 p.m. with the lighting of Bach's Birthday Bagel and a rousing rendition of "Happy Birthday Dear Johann." This was followed by another vocal selection of a more serious nature, Bach's Cantata No. 4, "Christ lag in Todesbanden" (Christ lay in the bonds of death), performed by the Memphis Oratorio Society under the direction of Dr. Walter Wade. Based on Martin Luther's Easter hymn text of the same title, Bach composed a seven-movement cantata, each movement using a different verse. Bach used the chorale tune, or a variation thereof, in each movement, making this work a perfect example of a chorale cantata.

One of Bach's masterworks, the *Musical Offering*, comprised the second half of the program. It is a later work, composed in 1747 (Bach died in 1750) and exhibits the consummate artistry of Bach's compositional technique. Within this work, one can find musical ideas that run the gamut of human emotions, as

well as the perfectly constructed, intellectual compositional procedures of fugue and canon.

The *Musical Offering* is based on a theme by Frederick the Great, King of Prussia. Frederick was a great music lover and quite an accomplished flutist, as well as the employer of one of Bach's sons, Carl Philip Emmanuel Bach. "Old" Bach went to visit the younger in Potsdam, immediately whereupon the king summoned him to his court where preparations were being made for one of the king's nightly concerts. Bach was presented to the king who invited him to try his new fortepianos (the forerunner of the modern piano); the king also made up a theme on which Bach was asked to improvise, for Bach's improvisational skills at the keyboard were well known to the monarch and the Potsdam court. Bach impressed the court by improvising an intricate, well-planned, three-part fugue. When Bach returned home to Leipzig, he wrote down his improvised fugue and also composed two sets of canons (five each); a trio sonata for flute, violin, and continuo; and a glorious six-part fugue--all based on the royal theme and presented by Bach to the King as a humble gift.

The instrumentation for the *Musical Offering* varies slightly from movement to movement. The three-part fugue was performed on the harpsichord by Susan Snyder. The first set of canons, including a canon in augmentation and contrary motion and a modulating canon, were performed in a respectable Baroque style by the Fontaine Trio - Jack Abell, violin; Karen Casey, viola; and Phyllis Long, cello. The trio sonata that makes up the constructional center of the piece, was performed by the Rhodes Ensemble - Max Huls, violin; Andre Loewy, flute; Linda Minke, cello; and Charlotte McLean, harpsichord. Their performance



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wasn't, perhaps, as authentically Baroque as the Fontaine Trio's, but it was a spirited, almost spontaneous sounding performance.

The final six-part-fugue of the *Musical Offering* was an appropriate selection to conclude a Bach Birthday concert, because it embodies all the intellectual and spiritual breadth Bach poured into his music. It is a beautiful creation of the human mind that develops a life of its own each time it is performed.

The Old Daisy Theatre seems to be an acoustically ideal spot for performances of the Beale St. Chamber Society. The Society's endeavors should result in some long-awaited, worthwhile chamber music concerts.

## MSU's Music Department April Concerts

by Cathy James

The month of April at Memphis State's Music Department is going to be packed with a wide variety of concerts and recitals.

Starting off the month will be the second year for "Viola Madness." Faculty member Debra Moree is turning this into an annual event. She describes the event as "a night of music, entertainment, and madness of the highest order." The madness will start at 8:00 p.m. April 1 in Harris Auditorium and admission is free.

On April 11 and 13, the University Opera Theatre will present Benjamin Britten's comic masterpiece, *Albert Herring*. The opera takes place in a small town in turn-of-the-century England, and is the story of Albert Herring, a quiet, sheltered young man brought into the limelight against his will. The cast members are Stanley Workman as Albert; Carolyn Cansler as Lady Billows; Nicola Juricak as Florence Pike; Michael Conwill as the Vicar; Emerson Green, Jr. as Superintendent Budd; Chris Thomas and James Holmes on alternate nights as the Mayor; Angela Hand and Dorothy Sanders Booker on alternate nights as Miss Wordsworth; Darren Raley as Sid; Susan Daniell as Nancy; Sarah Baker as Mrs. Herring; Vivian Dettbarn as Emmie; Becky Murphy as Cissie; and Christopher Hardwick as Harry.

The Camerata Singers will start their Spring Tour throughout the state of Arkansas on April 15. They will return to Memphis State in time to perform their tour program in Harris Auditorium on April 20. Starting time for the MSU concert will be 8:00 p.m. and admission will be \$2.00 general; and free for MSU full-time students. The Camerata Singers are under the direction of Connie Saliba.

On Sunday afternoon at 3:00 p.m. in Harris Auditorium Paul Bravender, baritone, will present a faculty lecture recital on "The Songs of Travel" of Vaughan-Williams. Admission will be \$3.00 general; \$2.00 for MSU faculty, staff, and senior citizens; and free to MSU full-time students.

On April 21st at 8:00 p.m. in Harris Auditorium there will be a "Contemporary Music Concert" featuring 20th century music. The program will include: Claude Debussy's *Sonata for flute, harp, & viola* (featuring Elizabeth Baur, Marion Shaffer, & Debra Moree); Anton Webern's *Concerto, Opus 24* (for nine players: John Baur, conductor); Arnold Schoenberg's *Phantasy for violin and piano* (featuring Julian Ross and Genaro Santoro); and George Crumb's *Markrokosmos II* (featuring Samuel Viviano, piano).

On April 23, Ensemble Bartok will be presenting a concert as part of the Visiting Artist series at MSU. This vocal-instrumental group was originally formed in 1981 as a trio. It

later expanded into a quintet with contralto, violin, clarinet, cello and piano. Their main purpose and desire is to venture into all the eras and styles of music offering different combinations of instruments. This includes works of Bach to the present day. They are a unique artistic nucleus in Chile, dedicated mainly to providing a stimulus for new artistic creation among Latin America composers. They have had works composed especially for them, including pieces by the Chilean composers Miguel Letelier, Darwin Vargas, Guillermo Rifo, and Juan Orrego Salas. Starting time will be 8:00 p.m. in the CFA building, Room 137. Admission will be \$5 general, \$3 for MSU faculty, staff, and senior citizens and free to MSU full-time students.

Another concert that you will not want to miss is the April 27th concert of the University Singers. The Singers are as exciting as ever and have a wide variety of music to perform for your enjoyment. The 70 member choir, under the direction of Dr. John Cooksey, has recently returned from a week-long tour of

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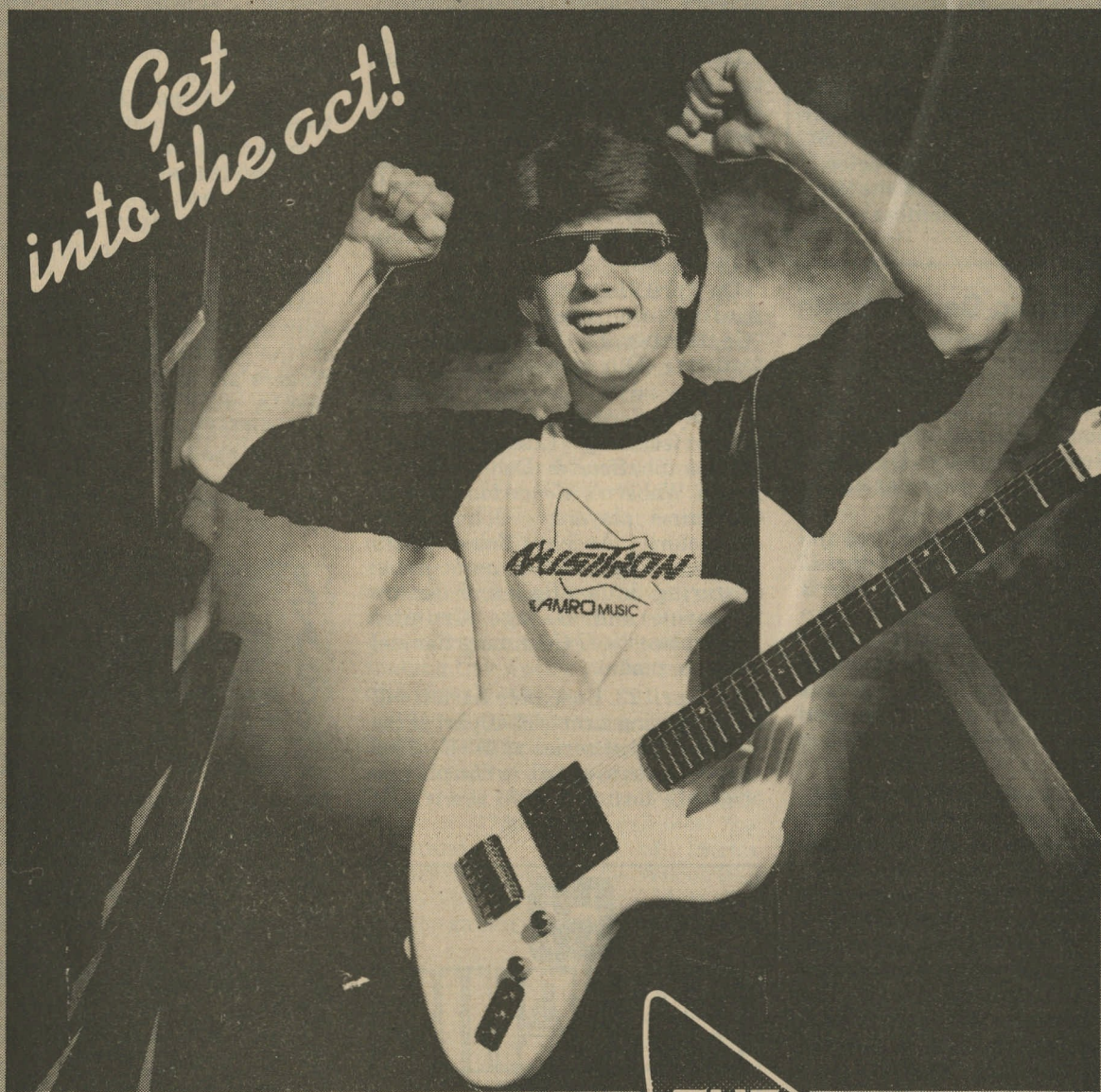
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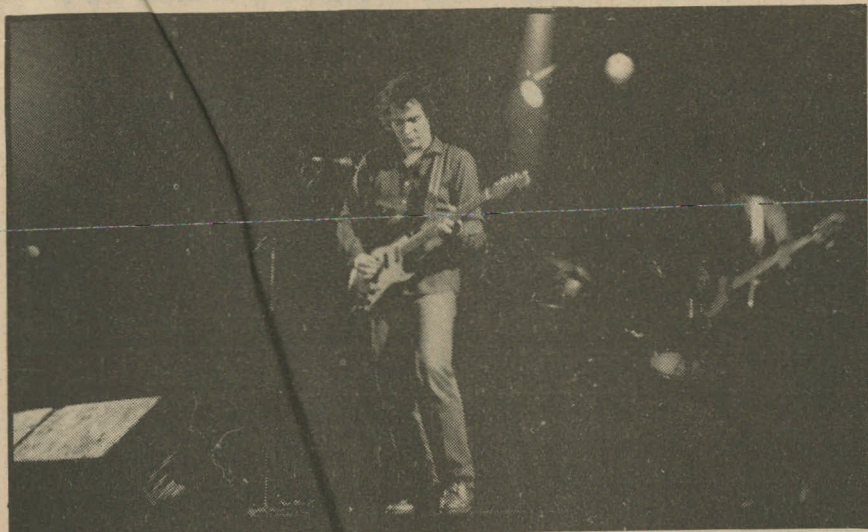
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## In Concert:

by Lisa McLaughran



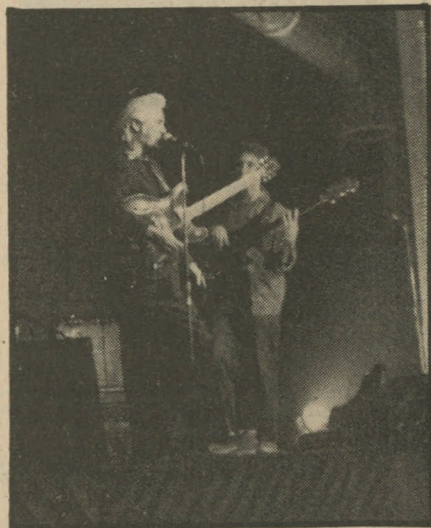
**Keith Sykes**

On two March nights at Club Television, Keith Sykes and the Revolving Band performed several hot electric sets of his originals, concentrating on the more recent work from his previous albums on Memphis Records, and even his latest album, *Fun Rockin'*, while also reaching back to songs from his previous albums on Memphis Records, and even his earliest songwriting efforts, such as "The Last Line." His latest album has sold consistently in the Top 15 at

Memphis record stores since its release, and requests at radio stations are numerous, despite a general refusal by local radio stations to program songs by Memphis artists.

(Maybe you have to move out of town to get support from Memphians. Or are there really any Memphis-born program directors in this town? Nope, and NO sensitivity to local talent.) Well, the house was packed both nights, so somebody here likes Keith!

Whoooee -- can Charlie Feathers sing! A Sun Records star performer until about 1956, Feathers moved on later to perform his funky, black-backbeat rockabilly on labels such as Flip, King-Federal (Cincinnati) and Meteor (Memphis). On this occasion, he performed great hits like "Bottle to the Baby," Stan Kesler's "I Forgot to Remember to Forget," "One Hand Loose," and the classic "Tongue Tied Jill." Unadulterated, unexploited, pure rock-a-billy with a tremendous range of vocal effects--hiccups, low falsettos, squawks, and startling crescendoes. Everything Elvis should have been. The occasion: A March Panther Burns event preserving Memphis culture at Antenna, "more happiness that the world cannot take."



**Charlie Feathers**

Tennessee and Alabama. In recognition of the Singers' outstanding representation of the United States in last Summer's International Music Fest in Salzburg, Austria, the Tennessee Legislature gave a reception in honor of the group while in Nashville. the Singers, designated as one of the most outstanding choirs in the South, gave a guest performance at the Southern Division MENC (Music Educators National Conference) in Mobile, Alabama.

Their April 27th concert will include selections by Kodaly, Gabrielli, J.N. David from the Renaissance period and J.S. Bach's Motet, II "Der Geist Hilft unsrer Schwachheit auf." It will also include soloist and a colorful arrangement of "Over the Rainbow." The concert will start at 8:00 p.m. in Harris Auditorium and admission will be \$2.00 general and free to MSU full-time students.

These are just some of the highlights for the month of April, we have many more. Please check the event listed for future concerts or phone 454-2400, Monday-Friday, 8:00-4:30, and after 4:30 and on weekends phone 454-2418.



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# Traveling On with the Spirit of Memphis Quartet

The Spirit of Memphis Quartet can easily be called a legend in its own time. Rarely has a group sustained a continuous existence, including some of the truly great and legendary figures in gospel music history.

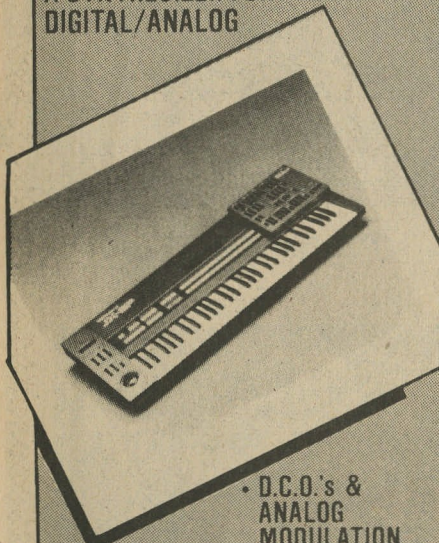
This spring the 55-year-old group will release their first, complete album on Memphis State's High Water Records. In 1982 they recorded two selections that appeared on *Happy in the Service of the Lord: Memphis Gospel Quartet Heritage-The 1980's*. Since 1949, the prolific group has recorded on several labels, many considered today to be classics of the quartet style.

Founded in 1930, the Spirit of Memphis originally called their group the T.M. & S. Gospel Singers, named after the churches of its members, Tree of Life, Mount Olive, and St. Matthew's Baptist Church. In 1933 they changed their name to the Spirit of Memphis, inspired by a



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souvenir handkerchief that one of the members possessed of Charles Lindbergh's famous transatlantic flight in the "Spirit of St. Louis." Though members have changed over the years, two singers, Robert Reed and Earl Malone, are still with the group. Robert Reed has been described by High Water's Dave Evans as "the liveliest stepper of the group," and Malone serves as the trainer, manager, and master of ceremonies.

Throughout their long and distinguished career, the Spirit of Memphis has travelled thousands of miles. In the early 30's it was not uncommon to find such groups moving in caravans from one city to another, often with such famous groups as the Five Blind Boys, the Heavenly Gospel Singers, the Blue Jay Singers, and others. Soon their pure and authentic style, highlighted by complex harmonies and a *cappella* singing, became widely popular as a result of appearing on radio stations. By 1948 the group was broadcasting live for WDIA, then the most popular and well-known station in the Mid-South. Radio personality

Theo "Bless My Bones" Wade became the group's patron and served as its patron for many years.

The Spirit of Memphis' first recording was made in 1949 which led to a number of follow-up records. The 1950's proved to be "the golden age" of gospel quartet singing. By the 60's, however, quartet singing began to lose some of its popularity, and as the decade wore on, the quartet found it difficult to maintain a full-time schedule on the road and still make a living. Although the group gradually settled back in Memphis, they continued to travel long distances on week-ends, and retained a strong and enthusiastic following in the Mid-South area.

Now, it seems, there is a revival of interest in traditional gospel quartet singing. The new LP by the Spirit of Memphis will showcase this style at it's best with remakes of old favorites including "I John Saw," "Only Jesus," and "If it Ain't One Thing, It's Another," a song the group was to have originally recorded with Elvis Presley in 1976, but did not due to Elvis' illness at the time.

# WEVL "Express to Hell" Benefit

by Lisa McGaughan

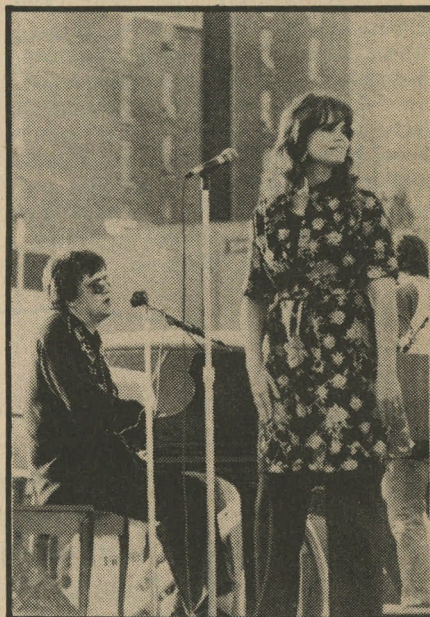
A benefit for the purpose of regaining broadcasting status for the alternative radio station WEVL has been tentatively set for the weekend of April 12th. For more precise scheduling information, call the Antenna Club. Mudboy and the Neutrons are set to perform an acoustic Delta blues set beginning at 9 o'clock sharp, so that Sid Selvidge can rush over to the North End in time for his show. The Panther Burns will also perform in support of the station.

Wally Hall, a spokesman for the station, says that WEVL needs to gather \$10,000 by this August, or the effort to re-establish the station will have to be abandoned. He thinks this goal may be attained, since prospects of obtaining a funding grant are hopeful at this time.

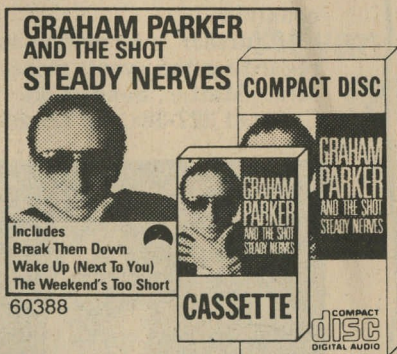
WEVL has always sponsored alternative forms of music not

programmed on any major Memphis station, or even on the tightly-formatted campus station, WLYX. Hall says the stations' formatting supports the efforts of Memphis musicians like Keith Sykes, Larry Raspberry, Panther Burns, and others, along with Delta blues artists, and rare jazz records. Programming is spontaneous and not repetitious; neither is it bound by any ideas of what is or isn't "hip," as are so many campus stations. R&B, rock, and rockabilly, even hardcore, have been featured on the station.

The presence of such a station is crucial in any major city to increase the possibility of having our club music scene enriched by more visits by regional nightclub artists from outside the city, who currently have no local airplay outlets. Alternative stations are also significant supportive mechanisms for our own musicians, who are so often ignored by local radio.



Local as well as regional artists show support for WEVL.



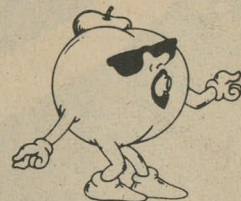
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## Friends Roast Fred Ford

Friends united to preserve Memphis musical heritage with the pledged support of the Jazz Foundation, Memphis Music Association, The Blues Foundation, Memphis Song Writers Association, and Douglas Alumni Association have formed a committee to honor Fred Ford, well known saxophonist and musical artist with a roast and testimonial. The affair will be held at the Hyatt Regency Hotel on Friday, May 10, 1985, at 7:30 p.m.

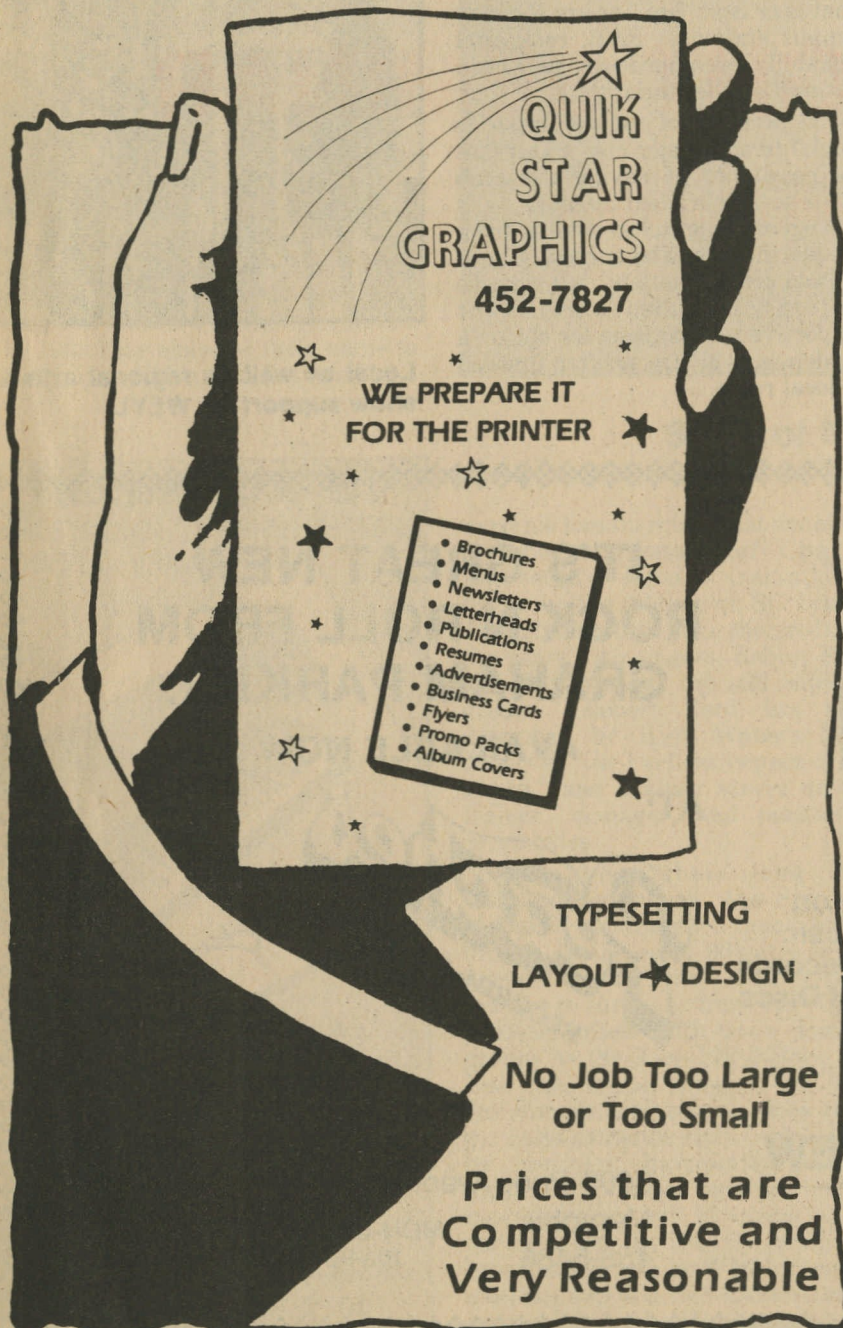
Many world famous musicians who played with Fred will journey to Memphis to pay homage to the honoree. Fred Ford played with the Douglas swingsters at Douglas High School and showed promise on the clarinet at an early age. Ford, a born specialist, has been involved in music since early childhood being close to a mother with a beautiful singing voice. At the age of fifteen the musical artist joined his peers on weekends and played gigs. His first

experience, he recalls, was playing with Mr. Andrew Chaplin at the Elks Club on Beale Street. Mr. Chaplin also gave the famous William Harvey his start.

Through Fred's influence, a nucleus was created for Hi Records success in persuading Duke Peacock Recordings in allowing Willie Mitchell his first opportunity to produce O.V. Wright. (Eight men and four women). Mr. Ford helped shape the sound that made success possible in the early days. He played with the first band that went on the road with Gatemouth Brown. He also played with such greats as B.B. King, Charlie Rich, George Coleman, Frank Strogier, Jamil Nasser, and Phineas Newborn. He also played with Big Mama Thornton. He did studio work and arranged for Chips Mormon's American Recording Studios, where he played behind such popular artist as Dionne Warwick, Burt Bacharach, Hal David, B.J. Thomas, Aretha Franklin, Wilson Pickett, and Joe Tex.

He has been host to foreign visitor Ministers of Music and exposed musicians of Memphis and the Memphis Sound to the world and has toured many of those foreign countries.

If further information is needed regarding the event, please contact Mrs. Mattie Sengstacke or Dan Greer at 327-3845 or 722-8348.



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by Deborah Camp

# Jimi Jamison: High

As most people in the music business know, success can be a fickle mistress. One day you might be everybody's hero, the next you might have difficulty getting people to return your phone calls. But that's the nature of the business, the ups and the downs. The capriciousness, the challenge of staying on top.

For these reasons Jimi Jamison confronts his climbing success cautiously. "I've never been one to count my chickens," said Jamison one afternoon at Sounds Unreel Studio. "This business is so weird. You can be let down so easily, and I've been let down so many times, so that when something good happens you don't freak out and get on a big ego trip because it can stop anytime."

Jamison's ascending career with Survivor, however, shows no signs of slowing down anytime in the near future. Currently the group is on a nationwide tour, expected to extend through June, possibly picking up some European dates toward the end.

The group went on a publicity tour of Germany earlier this year where they taped interviews for a popular T.V. show. "It was strange because there were so many well known groups there. For example, Jermaine Jackson was taping the show with us. And when we got there the crowd of kids just started going crazy and I thought, oh man, is this weird! I had no idea they even knew who we were. It was really neat though!"

It seems as if Jamison still has a hard time believing it's real. He remembers those lean and hungry days, those difficult times, those faded dreams and broken promises. "Yeah, there were difficult times," admitted Jamison. "Particularly after Target's second tour ended and we left our management. We went from playing big concerts back to club gigs again. That was probably one of our lowest points. It was kind of rough but I guess everything works out for the best."

It certainly did in this case. So what caused things to turn around so dramatically for Jamison? "Persistence," said Jamison without hesitation. "You gotta keep going for it. If you give up nobody is going to hand you something on a silver platter. You have to get out there and work for it."

Persistence is not a new concept to this good-looking, soft-spoken Memphian. Jamison's career started in his junior high days at Sherwood and continued through high school at Messick where he used to play football and was an all-district discus thrower. He attended Memphis State University for two years majoring in "student center," and got his first real "break" when he passed auditions at Tanner in 1972. For several years Jamison, along with Pat Taylor and David Mayo, sang jingles for the company ("Three Dog Night type stuff"), and during that time the group Cobra was formed.

Jamison's association with Cobra proved to be a pivotal point in his career, leading up to his joining Survivor. "Back when Cobra was signed to Epic we had a friend there named Frank Rand who was a A & R vice-president who used to be Survivor's manager before they got their record deal," Jamison recalled. "In fact, he was mutual friends of Cobra and Survivor. So when Survivor's lead singer left because of his throat problems, (meanwhile Cobra was breaking up), they called Frank and asked if he had any suggestions for a lead singer, and he said 'sure, I've got the perfect guy for you.' And he suggested me, and I went up there and auditioned, and here I am!"

But even before Jamison became lead singer for Survivor, he had done a great deal of back-up work for such groups as Molly Hatchett, Krokus, and ZZ Top ("of course no one will believe me since my name's not on the album!").

What was the transition like, going from back-up vocalist to lead singer in a popular established group? "It was weird at first," confessed Jamison. "I didn't know what to expect in Chicago but when I got there it was just like I'd gone down to Ardent to rehearse with a bunch of guys. They were really nice and treated me like a king. They really made me feel at home. There were no problems at all!"

Although Survivor is Chicago-based, Jamison still lives in Memphis, flying in as often as

possible so he can see family and friends. "Later I'll probably get another place there," he said, but at present he's pretty much living in hotels.

On this note, Jamison allows that the life of a big-time musician does not match the public's popular perception of all fun and games. "It's real hard," Jamison confirmed. "It's great, it's a lot of fun, you know, but when you're sitting in that hotel room after the show, still kind of hyped, you don't want to be sitting in that hotel room. Sometimes it is real glamorous and everyone thinks you're just great and stuff, but sometimes I get homesick. You know, I want to come home."

In his spare time Jamison enjoys playing tennis but mostly likes to "hang out at home and relax." In his "spare" time Jamison also does some national commercials for television for such companies as Holiday Inn, Canada Dry, and STP. Most will recognize Jamison in the Friendly 5 commercial. That's him in the horse-drawn buggy on Beale Street. Jamison says there is a possibility that the commercial may become syndicated for other TV stations.

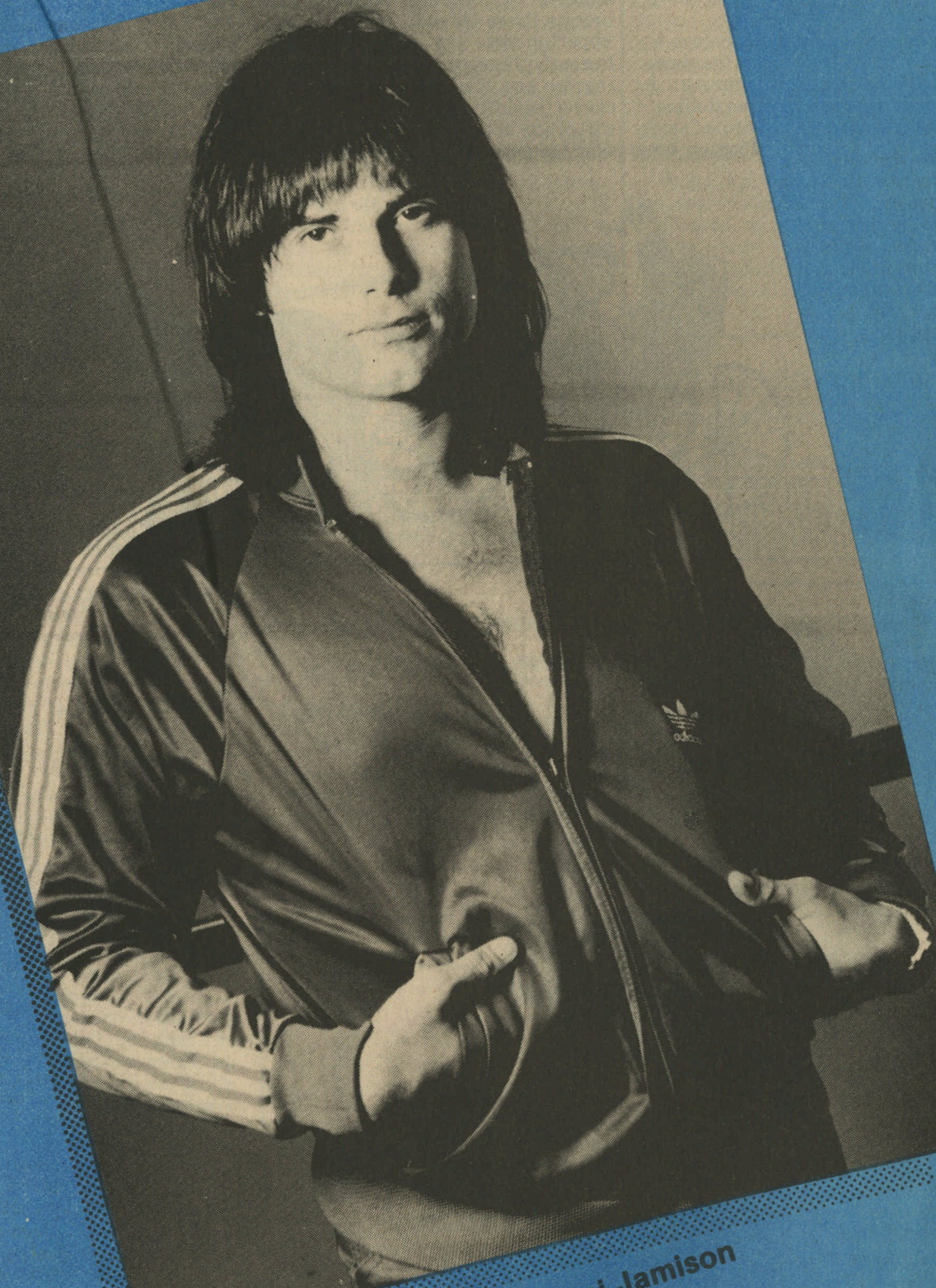
In addition to appearing on TV commercials, Jamison also has three music videos to his credit. Videos on "Can't Hold Back" and "High on You" from their *Vital Signs* LP appear regularly on M-TV. Jamison says two or three more singles will probably be released from the album. "We're going to work this LP a lot. We'll have at least four videos from the album in all." Survivor also has a video from their cut on the soundtrack from *The Karate Kid*.

Work on their new LP will begin in August. Although Jamison, a songwriter, did not have any songs on *Vital Signs*, he says he'll probably contribute to the new album. "I've been working with some of the guys on some new songs since we've been on the tour and hopefully I'll have some stuff on the new album."

As for musical influences Jamison confesses that he's intrigued by the works of such artists as Journey ("my favorite group song-wise"), Foreigner, and of course Elvis ("the



n Success



Jimi Jamison

one person I idolize"). But essentially he admits he's influenced by everyone he hears. "People like Paul Rogers, Lou Graham, and Steve Perry. I mean how can you *not* be influenced by people like that?" asked Jamison rhetorically.

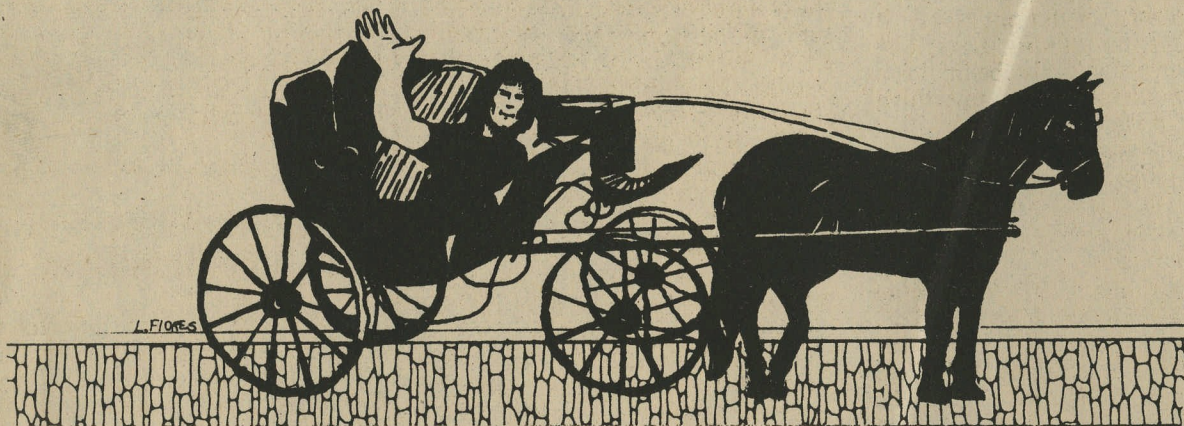
Another group Jamison enjoys is REO. "We usually get up on the stage with REO and end up jamming. I sing background on 'Keep on Rolling' with them every once in a while," said Jamison with obvious affection for

the group. "They set up a microphone on the side of the stage and just say, OK, whenever you guys want to come on, come on."

Now that Jimi Jamison has attained a credible amount of success, doors are swinging open and opportunities are being created. Recently Jamison sang with James Ingram and Michael McDonald at a cancer benefit in San Diego. "That was pretty hot for me and my career," said Jamison. "It was a lot of fun. We

sang 'Johnny B. Goode' and 'Kansas City.' We were up there on stage just having a good old time!"

As for the future, Jamison wants it all. "I'd like to say I'm going to do it all, write, produce, perform, but then you never know what's going to happen. It's kind of hard to get out there and rock and roll 'till you're 40 or 45 unless you are a Mick Jagger but. . . All I know is I'm never gonna quit. *Never!*"



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## Willie Hall: Update on Another Memphis "Star"

by Luann Barnett

Willie Hall, Memphis drummer extraordinaire, is probably best known for his work with the famous Blues Brothers. He and his wife, pianist Deborah Hall, are currently on tour with another big name, KC and the Sunshine Band.

The tour begins in Germany this month and continues in Europe through July to promote KC's new album, *Love Talks*, due out May 1. A single from the album, "Love Goes Up and Down," will also be included on the soundtrack of an upcoming film, *Cry of the City*.

Hall calls the movie a good-guy, bad-guy detective story with lots of music in the background. Sammy Davis, Jr., Leon Kennedy, Wham and the Fat Boys star.

But the single seems to be what Hall and his wife are most proud of. Harry Wayne Casey (KC) met the soundtrack producers and they asked for his input. About that time Willie and Deborah had been knocking around a song so the three of them collaborated and came up with "Love Goes Up and Down."

"There was something spiritual about the song, the way it just came to us. That made us consider recording it as a tribute to the late Marvin Gaye," Hall said.

It's been a busy year for the Halls--writing and touring with KC, playing clubs around town, Deborah doing work with gospel groups in the Mid-South. They were married last year in Bophuthatswana, South Africa during a two-week stint at the Sun Hotels with KC.

But both Willie and Deborah agree that touring around the world doesn't make ends meet when they come back home to Memphis. It is their work here that causes them the most concern because they see that the Memphis music industry is hardly up to par with that of many cities. Willie says it is not that he wants to leave Memphis to find work--it is simply a necessity if he wants to earn a living as a musician.

He says the problems range from unfair wages to lack of respect from club owners to deficient equipment and uncaring engineers and producers in some of the studios.

"Some producers play chess with

the musicians, calling around to get a low bid, instead of paying us union wages. So they end up choosing lesser talents and the end product isn't as good, which, in turn, doesn't help Memphis' image," he said.

Not that there aren't a lot of positive musical accomplishments in Memphis. But the Halls say that too often only the good things are brought into the limelight. In a very practical overview of the situation, the Halls offer some solutions to right some of the wrongs they see. Willie says an effective promotional package focusing on Memphis music should be developed.

"We can do nothing less than move earth, break the old ground, the old ways of thinking. That can be started in the schools, teaching music and the business of music. The old ideas about the music industry here must perish. We should be proud of our musical heritage but we shouldn't dwell on the past. At present we are in a stage of paralyzation, but with the right people in the right places we will become a great music city once again."

## 55th Anniversary of Spirit of Memphis Quartet

The Spirit of Memphis Quartet will celebrate its 55th anniversary at the Mason Temple (938 Mason Street) April 21 at 7:30 p.m. The Anniversary Celebration will include the Jackson Southernaires of McComb, Mississippi, The Pattersonaires, The Chosen Wonders, and M.N. Quartet with Bro. James Chambers as M.C.

Tickets are \$4 in advance and \$5 at the door. Advance tickets can be purchased at all Boss Ugly Bob Record Shops. Five \$50 prizes will be awarded to lucky ticket holders. For information call Earl Malone at 272-9180.

## Corrections and Amplifications

Last month we reported that the Ovations had made an album deal with Columbia Records. The group has in fact made a record deal with Capitol Records.

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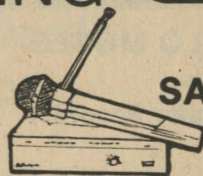
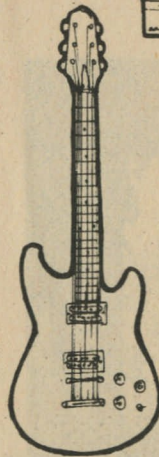
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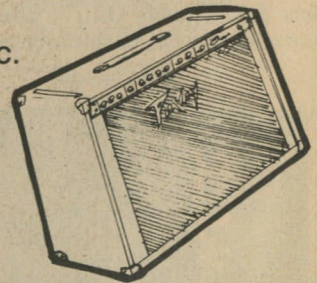
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# RECORD REVIEWS



## THE REPLACEMENTS

Let It Be  
(Twin/Tone Records)

by Lisa McGaughran

This album is destined to be the band's last on a minor label, since they have just been given a contract with Sire. "I Will Dare," the opener, is the most accessible tune for radio airplay, with some REM influence, as Peter Buck sits in for a guitar solo.

Singer Paul Westerberg demonstrates the versatility of his major league voice throughout the album's constantly changing pace, especially in the raging "Tommy Gets His Tonsils Out." The album contains several absolutely gorgeous

songs, like "Androgynous," "Unsatisfied," "Sixteen Blue," and "Answering Machine."

The band is refreshingly unconcerned with fashion—what's *really* refreshing is that a major label is giving them a break. The Replacements can blast it out or slow it down; they're not just one solid outpouring of "dreamy" stuff, like REM, or some caustic, one-tempo-fits-all, fashion-oriented band, like Jason and the Scorchers. Lyrical themes point toward being natural, regardless of appearances, in all relationships.

Recording out of Minneapolis so far, introducing the Replacements. Some great songs.

by Deborah Camp

Here's another collection of reggae roots music by one of Jamaica's most unique, top quality artists.

Throughout his ten-year recording career, Pablo Moses has emerged as an artist whose electrifying, revolutionary music has been hailed as both politically inspired and excitingly danceable.

While Moses' lyrics remain for the most part topical, his new LP includes pioneering use of synthesizers in reggae, and as always, the best of Jamaica's superstar musicians.



## PABLO MOSES

Tension  
(Alligator Records)

## THE NYLONS

One Size Fits All

by Guy Nesum

The Nylons is a group that relies on unaccompanied voices, delivering the goods with enough tough savvy to go a long way. You're gonna like this one and I'm not even guessing.

Four Canadians, each a soloist with an outstanding range, all with heartfelt appreciation of what the Motown sound was about, deliver the goods from the late 50's and early 60's but with style and a crispness that's as modern as the 1982 recording date (my guess is that the album has only recently been picked up for national distribution). Among what's to be heard are standards like "Up The Ladder To The Roof," "Silhouettes,"

**Ambiance**

photography

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"So Long," and originals that deserve to become classics. You're face-to-face with the Coasters, the Platters, Ben E. King, the Temptations, a dash of Fats Domino, the Beachboys often appear in full force, and seamlessly slipping in and out of the fabric are 3 Dog Night, Frankie Vallee, the Jordanaires, and even CS&N. Tight, tight harmonies, sometimes coming right up to the edge of jazz, and full arrangements through multiple tracking will make you laugh when you realize the whole band is not there and cooking - it's subtle but they're not trying to fool you by mimicking instruments. Add smooth and perfectly understated electronic percussion (the only non-vocal sound). Chisel away all but the essentials so the lines leap out in sharp detail. Then scrub that with the right amount of tongue-in-cheek and you've got an inescapable rush of good music in an amazing mix of *deja vu* and freshness. This is a way that so much more music could get better - take the best that's happened and augment it with originality, and it becomes more than just a revival.

The only thing I don't like about

the album is that it's too short - the first side runs 16 minutes and the second 14 minutes. With cuts that average about 3 minutes, I can't understand why such a talented group could not have added 5 minutes to each side. Maybe this is effective psychology, though, because I'm already eager to hear what comes next. *One Size Fits All* is for good times or at least to get you grinning and into full motion on days that start slow, and I hope we'll get another Nylons album that will match it.

## Single Reviews

"When You Say No, Does That Mean Yes"/"My World is So Alone Without You," by Gene Carithers, IMS. This fine, country single was produced by Keith Shaffer. Side one features a solid upbeat number that works well with Carithers' down home country voice. The flip side, a ballad, offers well constructed lyrics enhanced by a clean, crying steel guitar.

"Life on Earth," by Silent Treatment, Red Label. An electro-funk dance tune about an alien in love with an Earth girl. Kinda cute.

"Across the Miles"/"Please Dad," by Lee Moses, GCS. Both tunes are written and sung by Lee Moses. Side one is a better than average song with great instrumentation. Side two is a bluesy tribute to Dads whose "Moms" have done 'em wrong. Strong female back-ups round it out.

"Working on a Building"/"You Believe Everyone But Me," by Charlie Feathers, Feathers Records. "Workin' on a Building" is a great traditional gospel song worked up for the first time in a lean, mean rockabilly style paced by the masterful, trebly, clucking guitar of son Bubba Feathers. The flip side was co-written by Charlie Feathers and Stan Kesler. This is rockabilly the way it should be played. Feathers' many fans, such as his students, the Cramps, would do well

cont. page 46

# HOWARD JONES Dream Into Action

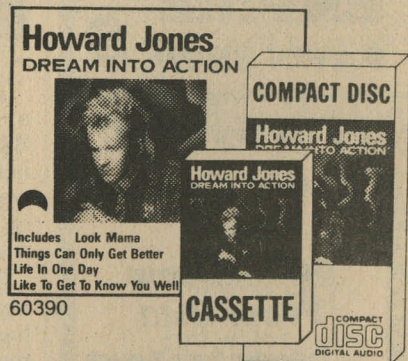
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# FILM/THEATRE

## Brighton Beach Memoirs

by Skip Howard

When asked his advice on acting, the late screen actor Spencer Tracy is rumored to have said, "Just know your lines and don't bump into the furniture." Not to take anything away from the venerable Mr. Tracy, but there is a lot more to it than that, as Patrick Dempsey and Rocky Parker can well attest.

Dempsey and Parker are two of the starring players who appeared in last month's touring production of Neil Simon's "Brighton Beach Memoirs" at The Orpheum.

Dempsey, at 19, is a newcomer, with a few credits to his name, including: "On Golden Pond," with the Maine Acting Company; the touring production of Harvey Fierstein's "Torch Song Trilogy"; "Hamlet," "Cyrano" and "Hansel and

Gretel," with the Repertory Theatre at Monmouth and roles in two motion pictures, "Meatballs III" and "Heaven Help Us."



When asked how he came to portray the character, Eugene Morris Jerome, in the production of "Brighton Beach Memoirs," Dempsey attributes it to luck.

"Well, luck is a good work to used," he said. "I just kept auditioning. It took me five times to get the role, and I started this time last year and got the part in the fall."

Dempsey said he is constantly being compared to Matthew Broderick ("War Games," "Max Dugan Returns," "Ladyhawke") who originated the role on Broadway. It bothers him sometimes, but he has learned to live with it.

"Of course you will be (compared to Broderick) because he was the man who originated the role...and because he won a Tony, and it is a Tony-Award-winning role," he said. "So, you're going to have that problem a lot. It bothers me sometimes because I like to be accepted for who I am, instead of being compared to somebody else, but he's a good person to be compared to."

The role Dempsey has undertaken is quasi-autobiographical and deals with events in the life of playwright Simon as a Jewish teenager in New York during the 1930s. Artistic license is taken, so the play doesn't follow scene for scene the life of Simon, but Dempsey's Eugene Morris Jerome represents Simon to a large degree.

Eugene's family includes his father Jack, mother Kate, brother Stanley, aunt Blanche and cousins

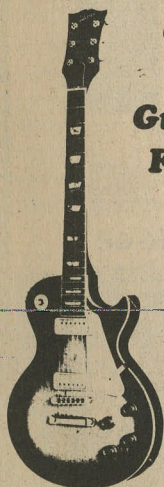
Parker, in her 30's is an accomplished actress, with Broadway and Off-Broadway roles to her credit, in addition to acting with regional theater companies and work in commercials, comedy and illustrative modeling.

The production of "Brighton Beach Memoirs" the two are touring with has been on the road for the past six months and has played to audiences in over 50 cities.

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Laurie and Nora, the latter three having lived with Eugene since the death of Blanche's husband a few years earlier. The family, itself, is the typical textbook Jewish family, wrapped tightly in a bond of love and guilt, form which springs much of the comedy in the show and the pathos, the two elements serving as perfect juxtapositions for the other.

Parker, who essays the role of Eugene's Aunt Blanche, said the most appealing thing she finds about doing this particular Neil Simon comedy is "that it's about a family."

"Kate has a wonderful line: 'The world doesn't survive without family', and I'm a very big believer in that. I think the family structure is really, really important, and I think it's wonderful that Mr. Simon has written this play about a family, so that there are kids and there are grownups, and this one's wrong and this one's right, but it's family, and we're all part of family. There's something really warm about that," she said.

Parker said she identifies with much of who Blanche is and what she represents because certain details about Blanche are similar to certain details about Parker.

"Her life is very, very similar to my life," she said. "I was widowed, and I have children (David, Corey, and Noelle), and I raised them with the help of my family, and I haven't always been able to have my own place and generate enough money to survive. So, in that way, I really understand, on a very visceral level, what Blanche is going through."

Dempsey, too, identifies with Eugene, since he brings a lot of his own personality to the character.

"I was like that in a lot of ways (at 15), thinking about girls. School was never my favorite thing in life. I always found it very boring, and very few teachers ever really excited me enough to work hard enough....I'm very young-looking, and I sound very young, so playing a 15-year-old is no problem. What is a 15-year-old like? Who's to say he's not 19?" he said.

Both Dempsey and Parker agree that they would not currently be acting unless they really wanted to. They each said acting was an art, but also a business. Parker said the thing about acting, and the desire to act, follows along with the old show business adage about "the smell of

the greasepaint and the roar of the crowd."

"I think it's wonderful way to say something that I think that you think is meaningful to a lot of people. I think the answer to that question is that people have something inside them that makes them feel they want to express it," she said.

Dempsey added that "everyone looks up to it. If you have the opportunity to do it and do it well, it's such a high that's hard to explain."

"The most difficult thing you can do, I think, is bring yourself to the stage, not play yourself," Parker said. When he brings Patrick to the role of Eugene, that's when the role is quintessentially the best, because he has brought the relaxation and the real innate nature that he has to the role of Eugene. With Blanche, I feel when I do that, that's the best."

Drawing on the philosophy of life being an imitation of art and art being an imitation of life, Parker said it is difficult to pinpoint just where the artist and the person begins.

"I think a lot of the time, you make your life your art form," she said. "There's no other way that you can live. I mean, I want to live my life that way. I think at a certain point of your life, you come to terms with who you are and what do you want to do...I find that I want to make my life an art form, and I think that you almost become part of the artist, and you are of the artist, and you live much more close to the truth."

Dempsey related it to the use of body and mind as an eye of life. "You watch life, and you become so aware of it, that your emotional qualities are opened up; your resistances have been taken away," he said. He added that an artist learns not to use the word 'can't' anymore, "because 'can't' is like the big killer in life. Once you say it, it's pretty much over."

Parker also said an artist doesn't accept limitations, but continues to strive for what he or she wants out of a career or out of life. "You know that everything that you try and every avenue that you explore, you bring with you," she said. "So, you can open this up and show this to people and say, 'Here, here it is. Can you learn something from this? If you can, great, I'm really glad, because I learned something from it.'"

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## Choose Me A Film Most Odd

by William Glankler

*Choose Me* may not be the strangest movie made this year but it is certain to be among the quirkiest. Obviously done on a limited budget, it was filmed in such a surrealist, video style that the viewer may wonder whether he is actually watching a movie or just having a pizza-inspired dream. It's so bewitching, in a Joyce Carol Oates fashion, that the very bizarre plot line seems almost normal.

Keith Carradine stars as an individual who may or may not be a total nut case. He claims to have been everything from bus mechanic to master spy. Just when you believe that he is a pathological liar, flashbacks seem to confirm his claims. But wouldn't the flashbacks of a madman seem real to him?

In fact, none of the characters have a very firm grip on sanity. Geniveve Bujold (sans makeup) portrays an advice-to-the-lovelorn hostess of a radio call-in show. Her advice is often colored by what happened the night before. Lesley Ann Warren is the somewhat depressed owner of Eve's Place, a back street dive. Rae Dawn Chong plays a randy poetess with the hots for anything in pants. Carradine insinuates his way into the lives of all three.

This enchanting soon-to-be cult classic has almost no advertising or promotional clips. It is depending on word of mouth, which has been quite good. Ask anyone who has experienced it!

## Beverly Hills Cop Streetsmarts on Rodeo Drive

by William Glankler

At last, a movie made for Eddie Murphy's unique talents. While *Beverly Hills Cop* isn't as thoughtful as *Trading Places*, it isn't as bad as *Best Defense* either. There is no particular message here, it's strictly Murphy doing what he does best - shooting his mouth off at all comers. Master of the bluff, the confidence he exudes in his voice is his greatest strength.

Murphy plays an unconventional Motown cop who goes to Beverly Hills to investigate the murder of a friend, contrary to the direct orders of his boss of course. He makes fools

of the tight-ass Beverly Hills cops at every turn, bluffs his way into an expensive hotel, routinely gets past bodyguards to harass an unapproachable racketeering kingpin, and generally leaves mayhem in his wake everywhere. By the end of the film he has solved the murder, broken up a major smuggling ring, bailed out the Beverly Hills police force and earned their grudging respect.

This movie was apparently scripted with Murphy in mind, but though he is in virtually every scene it doesn't become tiresome as one-man films sometimes do, mainly because of tight editing and direction

by Martin Brest, who knows when to cut and move on. The supporting cast is uniformly excellent as foils for Murphy, especially the veteran Taggart and the rookie Rosewood, as the two cops assigned to be Eddie's nemeses. There is perhaps more gun play and car crashes than some will like, however.

Eddie Murphy is hot box office right now, and we are sure to see similar, if not outright sequels, soon. He has such a strong presence that it is hard to imagine Murphy sharing the stage without overpowering his fellow performers, but one hopes that he will be paired with talents like Goldie Hawn and Richard Pryor in the near future.

## Copyright Seminar Slated

by Karen Tilley

A music copyright seminar will be held Saturday, April 27 from 1 p.m. to 5:30 p.m. in Room #137 of the Communication & Fine Arts Building at Memphis State University. The seminar is sponsored jointly by IMS Studio, the *Memphis Star*, and Ampex Corporation.

The seminar will explain basic copyright laws regarding the protection of musical material. The guest speaker will be David Albee, a senior copyright examiner from Washington, D.C. Filing procedures, a slide presentation, a question and answer period, and other topics are on the agenda.

Monetary profits will be donated to

the General Scholarship Fund of MSU's Music Department.

Registration will be \$5 in advance, \$10 at the door, and \$3 for students. Only checks and money orders will be accepted (except at the door). Checks can be made payable to IMS Scholarship Fund c/o IMS Recording Studio and mailed to P.O. Box 38145, Germantown, Tennessee 38183-1495.

The music copyright seminar will provide an excellent opportunity for songwriters. There are many copyright laws that songwriters are unaware of or misinterpret. For further information contact either Keith or Margie Schaffer at 525-6221 or the *Memphis Star* at 452-7824.

## Clinic Clinic

In conjunction with the current rise of public interest in modern electronics and the arrival of Sequential Circuits products to the Musitron, we are terribly thrilled to announce that SCI Product Specialist John Bowen will give a clinic demonstrating in detail all of the SCI products presently available. There will be demonstrations of MIDI applications, drum computer-keyboard interface techniques, synthesizer sound creation, and many other information concepts.

John has been instrumental in the

research and development of all SCI products, including initial development of the renowned Prophet-5 synthesizer. He has also programmed the factory presets for the Prophet-5, Prophet-10, T-8, Prophet 600, and the Six-track keyboards.

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# Memphis Studio News

by Deborah Camp

Okay, fans, so we used to moan and complain that local studios wouldn't get off their duffs to send in updated activities. We can't say that anymore. Look at all this copy. We've got so much news this month that we've had to create a whole new column for the info. So here's the whole shootin' match. If you've got news that needs to be in this column, please get it to us no later than the 20th of each month. Oh, and here's a new stipulation. No more scrawled, cryptic notes on wadded up paper. All copy must be typed, preferably double-spaced, and must be on either letter-head stationary or must include the name and phone number of a contact person.

Exciting news from Sounds Unreel!

Last month, Singer/Songwriter Rob Jungklas signed an exclusive songwriter agreement with Almo/Irving Publishing of Los Angeles, CA. (Publishing company of A & M Records). The songwriter agreement was arranged through Songs Unreel, the publishing wing of Sounds Unreel Studios. Allan Rider of Almo/Irving (one of the world's top publishers) came to Memphis to participate in the signing. Their exclusive songwriters include: Rupert Hine, Bryan Adams, Mark Knopfler, Jeffrey Osborne, Graham Lyle, Terry Britten, Paul Williams, Rod Temperton and Joan Armatrading. In addition, Rob has also signed with Hart & Hinkle Management in New York, whose clients include Naked Eyes, Manfred Mann and Face to Face and the J. Geils Band until their recent breakup. Look for a major scoop on Rob Jungklas in next month's issue of the *Memphis Star*.

If that's not enough, also at Sounds Unreel, Krokus finished preproduction work for their next album with Jack Holder and Don Smith engineering. Krokus' previous 2 albums have been Gold Albums with over 500,000 sales...The Crime's EP, *Crash City*, produced by Jack Holder, has been completed and is scheduled for a May release. . . Country Artists, The Mark Allen Band from Jonesboro, Arkansas, is currently working on songs for MCA Records with Don Smith engineering. . . Sam Williams is starting work

on a potential album with Rusty McFarland and Jon Hornyak engineering.

Jack Carlson of Cotton Row Recording informs us that the studio enjoyed another banner month with several projects recorded during March. Ward Archer & Assoc., a Memphis ad agency, tapped Cotton Row's producer/engineer Nikos Lyras to head a major jingle project for Memphis' Adventure River park.

Producer Carl Marsh has completed a new record on Canadian artist Jim Corcoran, soon to be released in France. Nikos Lyras and Danny Jones were the engineers on the project.;

Memphis groups Captured, Turning Point, and the Generics have also occupied Cotton Row's facilities this month with Danny Jones engineering and producing. Danny's next project includes Memphis and Dallas performers - Nodena. This album project started in mid-March and is expected to carry through the end of April.

Meanwhile, engineer Rusty McFarland has recorded tracks for the group Nightwing with Jack Carlson's assistance.

Congratulations are in order for Memphis' Medieval Steel - now known as Fire Choir. The band's four song demo, cut at Cotton Row last month, was impressive enough to make Megaforce record label executives fly in from New York. After a "live" demonstration at Cotton Row, the band was offered a contract by Megaforce. Megaforce is a management company as well as a recording label. Some of their artists are currently recording on the Atlantic and Elektra labels. Also, Premier Talent Agency (Bruce Springsteen, Rat, etc.) are extremely interested in signing Fire Choir to a contract. Congratulations!

Finally, Rauls Music, a promotion-publicity, production and publishing firm has re-located to Cotton Row (1503 Madison Ave. 38104). Phillip Rauls is a twenty-year veteran of the music and publishing business. Rauls Music specializes in Top 40/CHR radio record promotion in the South. Recent clients include the Dog Police, the Bar-Kays, the Bluebeats, Alethia, and Reni. Inquiries are welcome.

Sunrise has added some new equipment to their studio including a Telex High Speed Stereo Cassette Duplication system and a new TEAC Mastering Recorder.

The Brotherhood Band has just finished a new single at Sunrise to be released sometime this month. Taji Nanji was brought in from Atlanta to do lead vocals. Richard Boyington, Philip Joyner, Gary Talley and Clinton Hyson played horns on the cut. The Brotherhood will begin work on their album project next month. . . The Minister, a Memphis-based gospel group, finished a new album produced by Phill Inman with a release date slated for June. . . Slugger, drummer for Xavion, along with Don Wade, have been working on new material to send to New York and L.A. . . Charles Richmand has been working on an album which will be released next month and will be called *On an Uncloudy Day*. . . Tony Boyce just started a demo project for producers in L.A.

Yes, Chips Morman is coming back to Memphis. More news next month.

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# C O N C E R T

Entertainers and club owners may have their bookings in the Memphis area listed FREE by sending their dates to the MEMPHIS STAR prior to the 20th of each month.

Information in this schedule is based upon info received from entertainers and club owners. Refer to advertisements in THE STAR for exact times and dates.

## 1 Monday

- Viola Madness - MSU Harris Aud.
- Marlboro Talent Round-up Preliminary Contest - bad Bob's
- Sneak Preview - Stage Stop
- Clutch - Capt. Bilbo's
- Roscoe's Surprise Orchestra - Playhouse on the Square


- Lonely St. Duo (Jim Pinkston/Mike Strickland) - Chelsea St. Pub
- The Eddie Cash Show - River City Music Hall
- Sloan & Eaton - Bombay
- Dodie Dowdy/Special Edition - Dad's Place

## 2 Tuesday

- H2O Band - Mainstream Lounge (W. Memphis)
- Cutter - Dillon's
- Sneak Preview - Stage Stop
- Clutch - Capt. Bilbo's
- Lonely St. Duo (Jim Pinkston/Mike Strickland) - Chelsea St. Pub
- Blue Grass Jam - Pickin' Post
- Tiny Bond & the Bondsmen - Bad Bob's
- The Eddie Cash Show - River City Music Hall
- Sam Williams/Norma Jean Watts/Jack Powell - After Four
- Keith Sykes - Bombay
- Dodie Dowdy/Special Edition - Dad's Place

## 3 Wednesday

- Jim Santoro - Dillon's
- Clutch - Capt. Bilbo's
- Jazz Concert - MSU Harris Aud.
- Chris Lea & the Moonlight Syncopators - North End
- Sneak Preview - Stage Stop
- H2-O Band - Mainstream Lounge (W. Memphis)
- "The Diary of Anne Frank" - Playhouse on the Square
- Audie Smith - Marmalade's
- Lonely St. Duo (Jim Pinkston/Mike Strickland) - Chelsea St. Pub
- The Eddie Cash Show - River City Music Hall
- Watts/Powell/Norman - After Four
- "Nothin' But the Blues" - Old Daisy
- J.P. Daniels/Swayne Schaefer - Bombay
- Dodie Dowdy/Special Edition - Dad's Place



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## LIVE ENTERTAINMENT APRIL PREVIEW GOOD FOOD

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|----------------------------------------------|-----------------------------------|---------------------------|----------------------------------|-----------------------------------|----------------------------------------------------|----------------------------------------------------|
|                                              | 1<br>SLOAN & EATON<br>8:30-11:30  | 2<br>KEITH SYKES<br>9-12  | 3<br>DANIELS & SCHAEFER<br>9-12  | 4<br>JIMMY DAVIS & NEXUS<br>9-1   | 5<br>REBA & THE PORTABLES<br>10-2                  | 6<br>REBA & THE PORTABLES<br>10-2                  |
| 7<br>HOT COTTON JIMMY DAVIS & NEXUS<br>9-1   | 8<br>SLOAN & EATON<br>8:30-11:30  | 9<br>KEITH SYKES<br>9-12  | 10<br>DANIELS & SCHAEFER<br>9-12 | 11<br>JIMMY DAVIS & NEXUS<br>9-12 | 12<br>GOOD QUESTION<br>10-2                        | 13<br>GOOD QUESTION<br>10-2                        |
| 14<br>HOT COTTON REBA & THE PORTABLES<br>9-1 | 15<br>SLOAN & EATON<br>8:30-11:30 | 16<br>KEITH SYKES<br>9-12 | 17<br>THE B.B.'S<br>9-12         | 18<br>JIMMY DAVIS & NEXUS<br>9-12 | 19<br>CUT OUTS<br>10-2                             | 20<br>CUT OUTS<br>10-2                             |
| 21<br>HOT COTTON BLUE BEATS<br>9-1           | 22<br>SLOAN & EATON<br>8:30-11:30 | 23<br>KEITH SYKES<br>9-12 | 24<br>THE B.B.'S<br>9-12         | 25<br>Jimmy Davis & Nexus<br>9-12 | 26<br>LIVE ENTERTAINMENT (to be announced)<br>10-2 | 27<br>LIVE ENTERTAINMENT (to be announced)<br>10-2 |
| 28<br>HOT COTTON BLUEBEATS<br>9-1            | 29<br>SLOAN & EATON<br>8:30-11:30 | 30<br>KEITH SYKES<br>9-12 |                                  |                                   |                                                    |                                                    |

# CALENDAR

4

## Thursday

Live Comedy - Dillon's  
**Clutch** - Capt. Bilbo's  
**"May Song"** - Gaslight Dinner Theatre  
**Faculty Chamber Ensemble** - MSU Harris Aud.  
**Audie Smith** - Marmalade  
**Larry Rice** - Marmalade  
**Sneak Preview** - Stage Stop  
**H2-0 Band** - Mainstream Lounge (W. Memphis)  
**Lonely St. Duo (Jim Pinkston/Mike Strickland)** - Chelsea St. Pub  
**Tiny Bond & the Bondsmen** - Bad Bob's  
**The Eddie Cash Show** - River City Music Hall  
**Williams/Watts/Powell** - After Four  
**Jimmy Davis & Nexus** - Bombay  
**Dodie Dowdy/Special Edition** - Dad's Place

**Clutch** - Capt. Bilbo's  
**Dan Hope w/Tom Hackenberger** - Daily Planet  
**Stroh's Talent Search** - Television  
**Live Comedy** - Dillon's  
**H2-0 Band** - Mainstream Lounge (W. Memphis)  
**K-97 Midnight Hour** - Omni-New Daisy  
**Prince Gabe & the Millionaires** - Beale St. Noon Tunes  
**Looker** - Television  
**Sid Selvidge** - North End  
**Sneak Preview** - Stage Stop  
**"Pinocchio"** - Circuit Playhouse  
**"Alive Forevermore"** - Vincent de Frank Music Hall  
**"To Gillian on Her 37th Birthday"** - Circuit Playhouse  
**Riverdust** - Country Inn  
**Audie Smith** - Marmalade  
**Lonely St. Duo (Jim Pinkston/Mike Strickland)** - Chelsea St. Pub  
**Tiny Bond & the Bondsmen** - Bad Bob's  
**The Eddie Cash Show** - River City Music Hall

**Gregory Reed** - Faculty Lounge  
**Jim Santoro & the Company, Inc.** - Cooter Brown's  
**"The Uplifted Christ"** - Old Daisy  
**Reba & the Portables** - Bombay  
**Dodie Dowdy/Special Edition** - Dad's Place

5

## Friday

**Dan Hope Band w/Tom Hackenberger** - Daily Planet  
**Mike Crews & the Evolving Band** - After Four  
**Live Comedy** - Dillon's  
**Sid Selvidge** - North End  
**Clutch** - Capt. Bilbo's  
**Sneak Preview** - Stage Stop  
**Stroh's Talent Search** - Television  
**H2-0 Band** - Mainstream Lounge (W. Memphis)  
**"To Gillian on Her 37th Birthday"** - Circuit Playhouse  
**The Bluesbusters** - Green's Lounge  
**Riverdust** - Country Inn  
**Larry Rice** - Marmalade  
**Audie Smith** - Marmalade  
**"The Diary of Anne Frank"** - Playhouse on the Square  
**Lonely St. Duo (Jim Pinkston/Mike Strickland)** - Chelsea St. Pub  
**Tiny Bond & the Bondsmen** - Bad Bob's  
**The Eddie Cash Show** - River City Music Hall  
**Gregory Reed** - Faculty Lounge  
**Jim Santoro & the Company, Inc.** - Cooter Brown's  
**Blues Alley All-Stars** - Old Daisy  
**Reba & the Portables** - Bombay  
**Dodie Dowdy/Special Edition** - Dad's Place

7

## Sunday

**Ben Cauley** - Dillon's  
**"May Song"** - Gaslight Dinner Theatre  
**Naomi Moody's Gershwin on Beale** - New Daisy  
**Gloria Robinson & Kix** - Beale St. Noon Tunes  
**Gloria Robinson & Kix** - Houlihan's  
**Shake/Rag** - Country Store  
**Audie Smith** - Marmalade  
**Live Jazz** - North End  
**R.T. Scott Band** - Bad Bob's  
**Stroh's Talent Search** - Television  
**Strictly Business** - Willie Moffatt's  
 cont. next page.

## Saturday

6  
**Mike Crews** - After Four  
**Fieldstones** - Green's Lounge

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from previous page.

Clutch - Capt. Bilbo's

R.T. Scott Band - Bad Bob's

Roy Elliott & Friends - River City Music Hall

"The Uplifted Christ" - Old Daisy

Hot Cotton - Bombay

Jimmy Davis & Nexus - Bombay

# 8

# Monday 10

WWIII - Stage Stop

Marlboro Talent Round-Up Finals - Bad Bob's

Clutch - Capt. Bilbo's

DeMoore & Marx - Chelsea St. Pub

The Eddie Cash Show - River City Music Hall

Sloan & Eaton - Bombay

Dodie Dowdy/Special Edition - Dad's Place

# 9

# Tuesday

Cutter - Dillon's

H2-0 Band - Mainstream Lounge (W. Memphis)

WWIII - Stage Stop

"May Song" - Gaslight Dinner Theatre

Audie Smith - Marmalade

DeMoore & Marx - Chelsea St. Pub

Blue Grass Jam - Pickin' Post

Tiny Bond & the Bondsmen - Bad Bob's

Clutch - Capt. Bilbo's

The Eddie Cash Show - River City Music Hall

Williams/Watts/Powell - After Four

Keith Sykes - Bombay

Dodie Dowdy/Special Edition - Dad's Place

"The Diary of Anne Frank" - Playhouse on the Square

Jim Santoro - Dillon's

WWIII - Stage Stop

H2-0 Band - Mainstream Lounge (W. Memphis)

Audie Smith - Marmalade

Chris Lea & the Moonlight Syncopators - North End

DeMoore & Marx - Chelsea St. Pub

Tiny Bond & the Bondsmen - Bad Bob's

The Eddie Cash Show - River City Music Hall

Watts/Powell/Norman - After Four

Clutch - Capt. Bilbo's

J.P. Daniels/Swayne Schaefer - Bombay

Dodie Dowdy/Special Edition - Dad's Place

# 11

# Thursday

H2-0 Band - Mainstream Lounge (W. Memphis)

"Antigone" - Memphis Children's Theatre

"Albert Herring" - MSU Harris Aud.

WWIII - Stage Stop

Live Comedy - Dillon's

"May Song" - Gaslight Dinner Theatre

Audie Smith - Marmalade

Larry Rice - Marmalade

DeMoore & Marx - Chelsea St. Pub

Tiny Bond & the Bondsmen - Bad Bob's

The Eddie Cash Show - River City Music Hall

Clutch - Capt. Bilbo's

Williams/Watts/Powell - After Four

Jimmy Davis & Nexus - Bombay

Dodie Dowdy/Special Edition - Dad's Place

# 12

# Friday

Memphis Symphony Pops Orchestra - Orpheum

Mike Crews & the Evolving Band - After Four

Live Comedy - Dillon's

"The Night of the Perihelion" - Little Theatre

H2-0 Band - Mainstream Lounge (W. Memphis)

WWIII - Stage Stop

"To Gillian on Her 37th Birthday" - Circuit Playhouse

The Blues Busters - Green's Lounge

Riverdust - Country Inn

Larry Rice - Marmalade

Audie Smith - Marmalade

Sid Selvidge - North End

DeMoore & Marx - Chelsea St. Pub

Tiny Bond & the Bondsmen - Bad Bob's

The Eddie Cash Show - River City Music Hall

"Diary of Anne Frank" - Playhouse on the Square

Gregory Reed - Faculty Lounge

Jim Santoro & the Company, Inc. - Cooter Brown's

Clutch - Capt. Bilbo's

Blues Alley All-Stars - Old Daisy

Good Question - Bombay

Dodie Dowdy/Special Edition - Dad's Place

# 13

# Saturday

Mike Crews - After Four

"Night of the Perihelion" - Little Theatre

H2-0 Band - Mainstream Lounge (W. Memphis)

Blues Alley All-Stars - Old Daisy

"Albert Herring" - MSU Harris Aud.

WWIII - Stage Stop;

K-97 Midnight Hour - Omni-New Daisy

Fieldstones - Green's Lounge

Stroh's Talent Search Finals - Television

Clutch - Capt. Bilbo's

"Pinocchio" - Circuit Playhouse

"To Gillian on Her 37th Birthday" - Circuit Playhouse

Riverdust - Country Inn

Audie Smith - Marmalade

Sid Selvidge - North End

DeMoore & Marx - Chelsea St. Pub

Tiny Bond & the Bondsmen - Bad Bob's

The Eddie Cash Show - River City Music Hall

Ron Reed - Faculty Lounge

Jim Santoro & the Company, Inc. - Cooter Brown's

Blues Alley All-Stars - Old Daisy

Good Question - Bombay

Dave Mason/Leon Russell - Orpheum

Dodie Dowdy/Special Edition - Dad's Place

# 14

# Sunday


Lindy Hearn/Tony Pilcher/Ted McNabb - New Daisy

Ben Cauley - Dillon's

Gloria Robinson & Kix - Houlihan's

Grand Youth Opry - Beale St. Noon Tunes

"The Night of the Perihelion" - Little Theatre


  
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**Audie Smith** - Marmalade  
**Live Jazz** - North End  
**DeMoore & Marx** - Chelsea St. Pub  
**Ken Dinkins w/Best Kept Secret** - Willie Moffatt's (Mt. Moriah)  
**R.T. Scott Band** - Bad Bob's  
**Roy Elliott & Friends** - River City Music Hall  
**Hot Cotton** - Bombay  
**Reba & the Portables** - Bombay

15

**Monday**

**Asylum** - Stage Stop  
**DeMoore & Marx** - Chelsea St. Pub  
**R.T. Scott Band** - Bad Bob's  
**The Eddie Cash Show** - River City Music Hall  
**Sloan & Eaton** - Bombay  
**Dodie Dowdy/Special Edition** - Dad's Place

16

**Tuesday**

**Cutter** - Dillon's  
**"May Song"** - Gaslight Dinner Theatre  
**Oratorio Society** - MSU Harris Aud.  
**Audie Smith** - Marmalade  
**DeMoore & Marx** - Chelsea St. Pub  
**Blue Grass Jam** - Pickin' Post  
**H2-0 Band** - Mainstream Lounge (W. Memphis)  
**Asylum** - Stage Stop  
**Rhodes College Singers Spring Concert** - Evergreen Presbyterian Church  
**M.V.P.** - Capt. Bilbo's  
**Tiny Bond & the Bondsmen** - Bad Bob's  
**The Eddie Cash Show** - River City Music Hall  
**Williams/Watts/Powell** - After Four  
**Keith Sykes** - Bombay  
**Dodie Dowdy/Special Edition** - Dad's Place

17

**Wednesday**

**Jim Santoro** - Dillon's  
**H2-0 Band** - Mainstream Lounge (W. Memphis)  
**"The Diary of Anne Frank"** - Playhouse on the Square  
**Jazz Concert** - MSU Harris Aud.  
**Audie Smith** - Marmalade  
**Chris Lea & the Moonlight Syncopators** - North End  
**M.V.P.** - Capt. Bilbo's

**DeMoore & Marx** - Chelsea St. Pub  
**Tiny Bond & the Bondsmen** - Bad Bob's  
**The Eddie Cash Show** - River City Music Hall  
**Asylum** - Stage Stop  
**Watts/Powell/Norman** - After Four  
**The B.B.'s** - Bombay  
**Dodie Dowdy/Special Edition** - Dad's Place

18

**Thursday**

**"The Night of the Perihelion"** - Little Theatre  
**Asylum** - Stage Stop  
**H2-0 Band** - Mainstream Lounge (W. Memphis)  
**"May Song"** - Gaslight Dinner Theatre  
**Voice Recital** - MSU Harris Aud.  
**Larry Rice** - Marmalade  
**Audie Smith** - Marmalade  
**M.V.P.** - Capt. Bilbo's  
**DeMoore & Marx** - Chelsea St. Pub  
**Tiny Bond & the Bondsmen** - Bad Bob's  
**The Eddie Cash Show** - River City Music Hall  
**Williams/Watts/Powell** - After Four  
**Mostly Mozart** - Old Daisy  
**Jimmy Davis & Nexus** - Bombay  
**Dodie Dowdy/Special Edition** - Dad's Place

19

**Friday**

**Fire Choir** - Television  
**Live Comedy** - Dillon's  
**Mike Crews & the Evolving Band** - After Four  
**Memphis Symphony Orchestra** - Vincent de Frank Music Hall  
**Asylum** - Stage Stop  
**"To Gillian on Her 37th Birthday"** - Circuit Playhouse  
**The Blues Busters** - Green's Lounge  
**Riverdust** - Country Inn  
**Larry Rice** - Marmalade  
**Audie Smith** - Marmalade  
**"The Night of the Perihelion"** - Little Theatre  
**H2-0 Band** - Mainstream Lounge (W. Memphis)  
**"Some Enchanted Evening"** - Germantown Community Theatre  
**Gospel Choir** - MSU Harris Aud.  
**Sid Selvidge** - North End  
**M.V.P.** - Capt. Bilbo's  
**DeMoore & Marx** - Chelsea St. Pub  
**Tiny Bond & the Bondsmen** - Bad Bob's  
**The Eddie Cash Show** - River City Music Hall  
**Gregory Reed** - Faculty Lounge  
**Jim Santoro & the Company, Inc.** - Cooter Brown's  
**Blues Alley All-Stars** - Old Daisy

**The Cut Outs** - Bombay  
**Dodie Dowdy/Special Edition** - Dad's Place

20

**Saturday**

**Hank Williams, Jr.** - Coliseum  
**Fieldstones** - Green's Lounge  
**Fire Choir** - Television  
**Live Comedy** - Dillon's  
**Mike Crews** - After Four  
**Mid-Town Jazz Mobile** - Beale St. Noon Tunes  
**Asylum** - Stage Stop  
**K-97 Midnight Hour** - Omni-New Daisy  
**H2-0 Band** - Mainstream Lounge (W. Memphis)  
**"Pinocchio"** - Circuit Playhouse  
**Memphis Symphony Orchestra** - Vincent de Frank Music Hall  
**Marlboro Country Music Talent Round-Up** - Coliseum  
**"To Gillian on Her 37th Birthday"** - Circuit Playhouse  
**Riverdust** - Country Inn  
**Audie Smith** - Marmalade  
**Youth Concert Ballet** - Harding Academy Aud.  
**Sid Selvidge** - North End  
**M.V.P.** - Capt. Bilbo's



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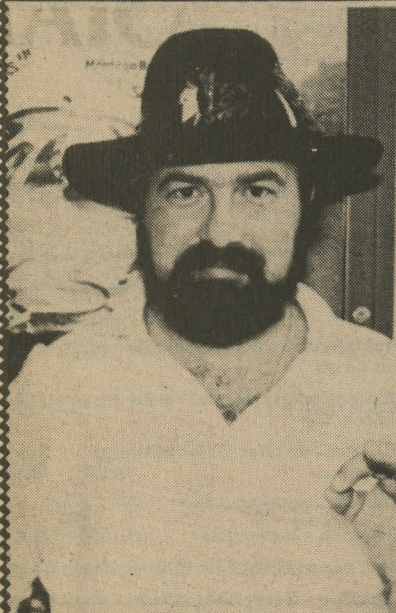
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The Company, Inc. - Cooter Brown's  
Blues Alley All-Stars - Old Daisy  
The Cut Outs - Bombay  
Dodie Dowdy/Special Edition - Dad's Place

**21**

Gloria Robinson & Kix - Houlihan's  
Ben Cauley - Dillon's  
Youth Concert Ballet - Harding Academy Aud.  
Voice Recital - Rhodes College  
Dan Hope Band w/Tom Hackenberger - Handy Park  
Shake/Rag - Country Inn  
Audie Smith - Marmalade  
Live Jazz - North End  
Faculty Recital - MSU Harris Aud.  
"To Gillian on Her 37th Birthday" - Circuit Playhouse  
Diversions - Willie Moffatt's (Mt. Moriah)  
R.T. Scott Band - Bad Bob's  
Roy Elliott & Friends - River City Music Hall  
Hot Cotton - Bombay  
Bluebeats - Bombay

**22**

Intimate Acts - Stage Stop  
Composition Division Recital - MSU Harris Aud.  
R.T. Scott Band - Bad Bob's  
The Eddie Cash Show - River City Music Hall  
Sloan & Eaton - Bombay  
Dodie Dowdy/Special Edition - Dad's Place

**23**

"Pump Boys & Dinettes" - Orpheum  
Men & Women's Choirs - MSU Harris Aud.  
Audie Smith - Marmalade  
Intimate Acts - Stage Stop  
Cutter - Dillon's  
"May Song" - Gaslight Dinner Theatre  
M.V.P. - Capt. Bilbo's  
Blue Grass Jam - Pickin' Post  
Tiny Bond & the Bondsmen - Bad Bob's  
The Eddie Cash Show - River City Music Hall  
Williams/Watts/Powell - After Four  
Keith Sykes - Bombay  
Dodie Dowdy/Special Edition - Dad's Place

**Sunday**

**Monday**

**Tuesday**

**24**

Jim Santoro - Dillon's  
Audie Smith - Marmalade  
Chris Lea & the Moonlight Syncopators - North End  
"Pump Boys & Dinettes" - Orpheum  
Intimate Acts - Stage Stop  
University Wind Ensemble - MSU Harris Aud.  
M.V.P. - Capt. Bilbo's  
Tiny Bond & the Bondsmen - Bad Bob's  
The Eddie Cash Show - River City Music Hall  
Watts/Powell/Norman - After Four  
The B.B.'s - Bombay  
Dodie Dowdy/Special Edition - Dad's Place

**Wednesday**

**25**

"Godspell" - Shelby State Comm. College  
Jazz Concert - MSU Harris Aud.  
"Pump Boys & Dinettes" - Orpheum  
Live Comedy - Dillon's  
"Some Enchanted Evening" - Germantown Community Theatre  
Audie Smith - Marmalade  
Larry Rice - Marmalade  
M.V.P. - Capt. Bilbo's  
Tiny Bond & the Bondsmen - Bad Bob's  
H2-O Band - Mainstream Lounge (W. Memphis)  
"May Song" - Gaslight Dinner Theatre  
The Eddie Cash Show - River City Music Hall  
Williams/Watts/Powell - After Four  
Jimmy Davis & Nexus - Bombay  
Dodie Dowdy/Special Edition - Dad's Place  
Talent Showcase - Old Daisy

**Thursday**

**26**

Tom T. Hall - Bad Bob's  
Intimate Acts - Stage Stop  
Beauty & the Beats/Looker - Television  
Mike Crews & the Evolving Band - After Four  
Concert & Varsity Bands - MSU Harris Aud.  
"To Gillian on Her 37th Birthday" - Circuit Playhouse  
"A Day in Hollywood/A Night in the Ukraine" - Playhouse on the Square  
The Blues Busters - Green's Lounge  
Riverdust - Country Inn  
Larry Rice - Marmalade  
Audie Smith - Marmalade  
Ole Miss Music Festival - Ole Miss (Oxford)  
Live Comedy - Dillon's  
Sid Selvidge - North End  
M.V.P. - Capt. Bilbo's  
Tiny Bond & the Bondsmen - Bad Bob's

**Friday**

**The Eddie Cash Show** - River City Music Hall  
**Gregory Reed** - Faculty Lounge  
**Jim Santoro & the Company, Inc.** - Cooter Brown's  
**H2-0 Band** - Mainstream Lounge (W. Memphis)  
**Blues Alley All-Stars** - Old Daisy  
**Live Entertainment (T.B.A.)** - Bombay  
**Dodie Dowdy/Special Edition** - Dad's Place  
**"Pump Boys & Dinettes"** - Orpheum

**Ben Cauley/Looker** - Pipkin Building-March of Dimes Walkathon  
**"Sleeping Beauty"** - Tenn. Ballet Company  
**Gloria Robinson & Kix** - Houlihan's  
**"To Gillian on Her 37th Birthday"** - Circuit Playhouse  
**Blues Alley All-Stars** - Beale St. Noon Tunes  
**University Orchestra** - MSU Harris Aud.  
**"A Day in Hollywood/A Night in the Ukraine"** - Playhouse on the Square  
**Shake/Rag** - Country Inn  
**Audie Smith** - Marmalade  
**Live Jazz** - North End  
**R.T. Scott Band** - Bad Bob's  
**Roy Elliott & Friends** - River City Music Hall  
**Hot Cotton** - Bombay  
**Bluebeats** - Bombay  
**"Pump Boys & Dinettes"** - Orpheum

## 27 Saturday

**Fieldstones** - Green's Lounge  
**K-97 Midnight Hour** - Omni-New Daisy  
**Looker/Beauty & the Beats** - Television  
**Mike Crews** - After Four  
**Holli & Christi Banks** - Beale St. Noon Tunes  
**"A Day in Hollywood/A Night in the Ukraine"** - Playhouse on the Square  
**"To Gillian on Her 37th Birthday"** - Circuit Playhouse  
**Intimate Acts** - Stage Stop  
**Live Comedy** - Dillon's  
**H2-0 Band** - Mainstream Lounge (W. Memphis)  
**Riverdust** - Country Inn  
**Audie Smith** - Marmalade  
**Sid Selvidge** - North End  
**M.V.P.** - Capt. Bilbo's  
**Tiny Bond & the Bondsmen** - Bad Bob's  
**The Eddie Cash Show** - River City Music Hall  
**Gregory Reed** - Faculty Lounge  
**Jim Santoro & the Company, Inc.** - Cooter Brown's  
**Blues Alley All-Stars** - Old Daisy  
**Live Entertainment** - (T.B.A.) - Bombay  
**Dodie Dowdy/Special Edition** - Dad's Place  
**"Pump Boys & Dinettes"** - Orpheum

## 28 Sunday

**Mike Crews** - Willie Moffatt's (Mt. Moriah)

## 29 Monday

**Crisis** - Stage Stop  
**Natchez** - Green's Lounge  
**R.T. Scott Band** - Bad Bob's  
**The Eddie Cash Show** - River City Music Hall  
**Sloan & Eaton** - Bombay  
**Dodie Dowdy/Special Edition** - Dad's Place

## 30 Tuesday

**Crisis** - Stage Stop  
**H2-0 Band** - Mainstream Lounge (W. Memphis)  
**Cutter** - Dillon's  
**Natchez** - Green's Lounge  
**M.V.P.** - Capt. Bilbo's  
**Blue Grass Jam** - Pickin' Post  
**The Eddie Cash Show** - River City Music Hall  
**Williams/Watts/Powell** - After Four  
**Keith Sykes** - Bombay  
**Dodie Dowdy/Special Edition** - Dad's Place



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MON - SAT (See Concert Calendar)

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If you play electric guitar and you play through a tube amp, then chances are your tubes have seen their better days and your amp just ain't what she used to be.

People usually change their tubes for one of two reasons: 1) The power tubes have fried and the player absolutely has no choice in the matter, or 2) The player voluntarily wants to maximize his amp's performance.

The relationship between an amp and its tubes is very much like the relationship between a guitar and its strings: the harder and more often you play, the faster they wear out. So, just as your strings sound dead long before they break, amp tubes will

lose power and tone long before they finally burn out.

Groove Tubes are extremely high performance tubes designed specifically for guitar and bass amps, giving a much improved overall output as well as improved tonality. Unlike the tubes one finds at the local electronics store, Groove Tubes are quality control tested for maximum output and are delivered in matched pairs or quadruplets for unequalled performance.

True, they are more expensive, but once you hear the difference, you will become a believer.

*This article was courtesy of Jim Medlin of the Musitron, 2918 Poplar Ave. Memphis, Tennessee.*

## Hot Plate Microphones

Over the past few years there has been a definite leap forward in the recording industry. With the advent of digital circuitry and computer automation, the way an album is recorded is certainly changing.

One new item to appear onto the scene is the "Hot Plate Microphone." The Hot-Plate is best described as a stereo variable pressure plate. Looking more like an abstract window than a microphone, this unit is capable of stereo or mono pickup.

The unit utilizes two Countryman microphones (modified) applied just off the surfaces of different sheets of plexiglass. The glass is suspended from a lightweight hollow frame positioned on or near the back of upright pianos, vertically. A horizontal model is on the drawing

board for grand and baby grand pianos. Different thickness of glass along the moveable elements allow the mic to be "fine tuned" to each piano. However, the mic also works quite well on horns, guitars & amps and certain strings. As many as six vocals can easily be picked up in stereo.

The Hot-Plate is one of the designs developed by engineers at Memphis Sound Productions for use in their studio.

"After we built it, we were amazed," said John McDowell, a designer, "it sounded much better than we'd expected."

The Hot-Plate microphone is only available through Memphis Sound Productions, as a special order item.

*This article was courtesy of Cetacca Sound, Inc. Memphis, Tennessee.*



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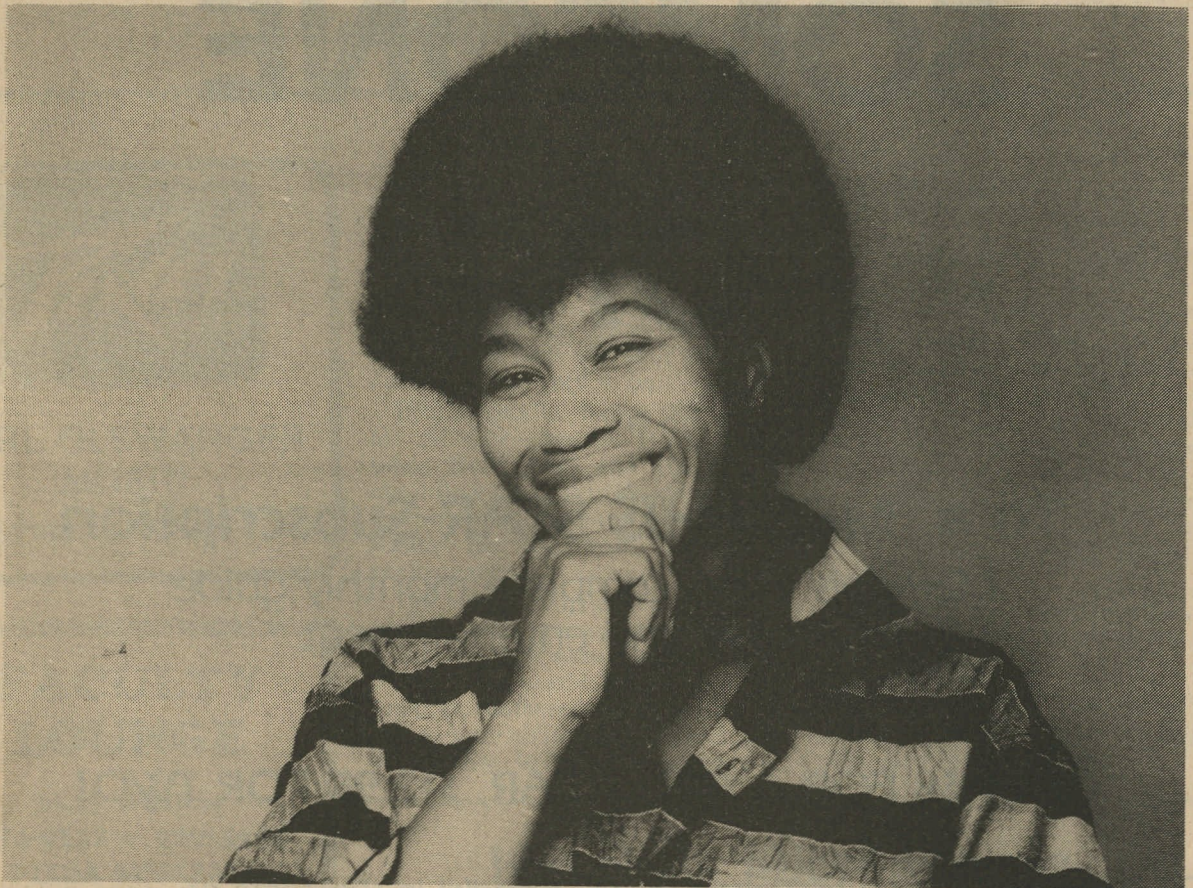
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*Memphis Star Welcomes . . .*

# JOAN ARMATRADING



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# VIDEO REVIEWS

## Music City U.S.A

by Rob Bowman

*Music City U.S.A.* is essentially a companion piece to 1964's *Country Music On Broadway*, reviewed in this column last month. The film is set within the framework of T. Tommy Cutrer returning to Nashville to escort a busload of stone country D.J.'s on a day-long whirlwind through the sights and sounds of country music in Nashville in 1965.

The opening shot is of Cutrer's plane landing at the airport where he is met by Webb Pierce. Pierce just happens to have a guitar handy and the drive into town is accompanied by Cutrer and Pierce harmonizing on "Who Do I Think I Am?" After rendezvousing with the D.J.'s, Webb goes on home and Cutrer and company receive a police escort to Roy Acuff Exhibits where we get to view a panoply of Victrolas dating back to 1893, in addition to Roy Acuff's first violin. Sauntering across the street into Ernest Tubb's famed Record Shop we find Lorene Mann shopping for old country

classics that she and Justin Tubb intend to record. She's performing in a few hours on a local TV show, Music City Startime, and naturally the D.J.'s are invited along. And so it goes...Other sites include pedal steel builder Shot Jackson's music store, a Columbia recording session, Webb Pierce's home and a couple of Nashville nightclubs.

Obviously, for most viewers the meat of the film will be the musical performances. There are twenty-three in all featuring Loretta Lynn, the Wilburn Brothers, The Osborne Brothers, Jimmy Newman, Dave Dudley, Charlie Louvin, Jean Shepard, Webb Pierce, of course, and six or seven more. The music, for the most part, is set within the TV show Music City Startime, at magazine *Record World's* Awards Show for 1965, and at the Sundown Club. All the settings are somewhat hokey as are the M.C.'s Bob Jennings, Bob Austin and Cutrer himself. But, most of the artists are in fine form, visually and musically, with the highlights, to my mind, being Jean Shepard's yodelling at the end of "Second Fiddle," Dave "The Dean of

American Truckstops' Dudley's "Six Days on the Road" and his only-in-the-mid-sixties pro Vietnam "Tell Them What We're Fighting For," the Osborne Brothers' great bluegrass harmony on "I'll Be Alright Tomorrow" and Loretta Lynn's searing reading of "The Home Your're Tearing Down." In addition to the music and the tourist sites, there is plenty of period humor (one has to see Gordon Terry's mule noises on "Orange Blossom Special" to believe them), a number of Nudie suits and the somewhat mythic down-home personal touch.

I have some complaints with the editing as there are a few sharp cuts, occasionally in mid-sentence, and the sexism of the time becomes a bit grating. Finally, it is really too bad so much of it had to be lip-synched. Still, being able to see these artists perform is the mid-sixties is a privilege I am glad I do not have to do without. *Music City U.S.A.* can be bought only through the mail from Vintage Country Videos, 240 Tilton Rd. S.E., Dalton, GA 30720 (404-277-1916).

Memphis Star Welcomes...

### JOAN ARMATRADING



The Tickets for this drawing are courtesy of our friends at Mid-South Concerts and the Orpheum. Winners must claim their tickets with proper ID at the Memphis Star office no later than close of business May 7th. A second drawing will be held in the event of unclaimed tickets.

## 15 Lucky People Will Win 15 Pair of Tickets To See Joan Armatrading on May 10 at the Orpheum Theatre.

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**A drawing will be held and winners will be announced in the  
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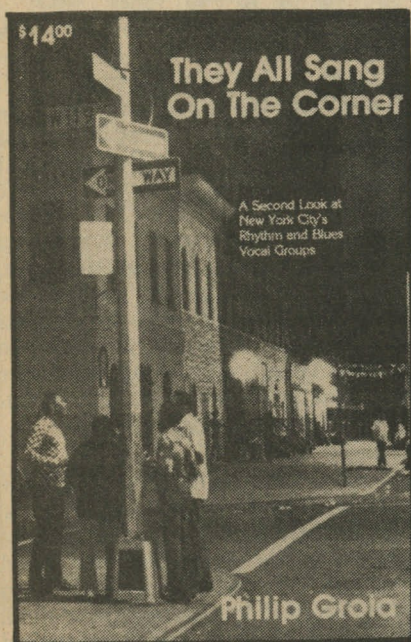
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# BOOK REVIEWS



**They All Sang on the Corner**  
by Philip Groia  
Phillie Dee Productions  
**\$14.00**

Reviewed by Rob Bowman

Originally published in 1973, Philip Groia's *They All Sang On The Corner* has been substantially updated and revised. The book still stands as the only extensive work on doo wop singing, an incredibly prolific if somewhat narrow genre, largely based in New York City in the 1950's. Groia divides much of his discussion by neighborhood/regional groupings. This is both practical and revealing. Practical because accapella doo wop groups split, reformed and exchanged members at a startling rate. Not surprisingly, the majority of metamorphoses occurred at a neighborhood level. It is revealing in that it spells out that street corner singing by teenagers in the 1950's was primarily a "folk" practice, operating locally (here on the neighborhood level) and, in the process, developing distinctive regional characteristics.

Groia lives in the New York area and he has done most of his research via interviews with many of the

major participants of New York street corner singing in the 50's. As an oral history project there is much to be commended. He has amassed an impressive amount of information, tracing his way through a labyrinth of personnel changes, recording labels, street corners and song sources. At times, it appears he has too much info for his own good as the text often gets bogged down in somewhat gratuitous tangents. For the novice, the sheer number of group names, individual names and nicknames could be somewhat intimidating (over seven hundred references in approximately 150 pages--perhaps graphic presentation of personnel movement between groups would have simplified things). For the collector/aficionado the book is a goldmine. For someone whose knowledge and interest lies somewhere between these two extremes, such as myself, much of the book is very interesting, motivating one to want to hear more records by groups such as the Harptones and the Four Fellows, while other sections read very much as a long list of names.

In addition to compiling a very detailed history, Groia comes up with a number of astute sociological observations. He demonstrates, as noted above, that "street corner groups were merely an outward manifestation of the interlocking personal relationships that were assumed and broken at school, on the stoop..." He also mentions that "disc jockeys and record distributors were doing more for integration than *Brown vs Board of Education*." Neither point is necessarily new but both are worth repeating and he backs them up with a wealth of supporting documentation. He also rounds out his portrayal of doo wop in New York City in the 1950's with vivid discussions of various groups' clothing, choreography and finances as well as with forty captivating pages of group photos, most of which are performance shots never before published.

The book is weakest when Groia discusses actual musical performance. He uses lay terms, but for the most part, he is very imprecise in his usage, making it hard to understand

example, on page 108 he finally defines what he means by the term "channel". Meanwhile, the reader has been wondering about it for two thirds of the book. I never was able to figure out what a "fish-grind slow ballad" was.

Still, Groia is, indeed, an expert in the field. The book is written with the obvious love of a record collector of long standing, conveying to the reader some of the feeling of an era that, although long gone, still affects our daily musical lives. The book can be ordered from Phillie Dee Enterprises, 515-12 High St., Port Jefferson, N.Y. 11777 or by phoning 516-928-5876.



**The Kinks: A Mental Institution**  
by Johnny Rogan  
Proteus Books  
**\$12.95**

Reviewed by Rob Bowman

*The Kinks: A Mental Institution* is English writer Johnny Rogan's fifth rock biography. His first four looked at the Byrds, Neil Young, Roxy Music and Van Morrison. All of his efforts have been competent but unfortunately, in this case, he had had to write a history of the Kinks from Ray and Dave Davies'

cont. page 46

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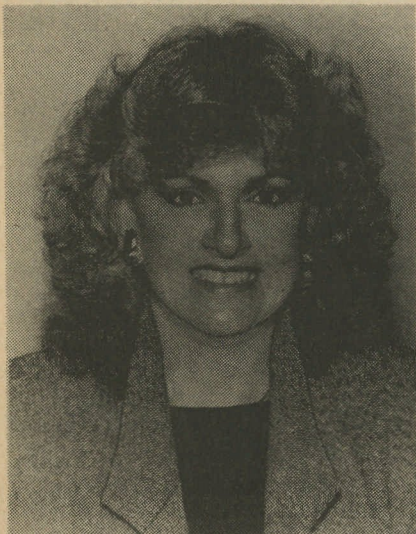
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## BMI Appoints New Senior Vice President



Frances W. Preston, Vice President, Nashville, Broadcast Music, Inc. (BMI) has been appointed Senior Vice President, Performing Rights, effective immediately. This encompasses New York, Nashville and Los Angeles.

In making the appointment, BMI President Edward M. Cramer said: "In over a quarter of a century with BMI, Mrs. Preston has become thoroughly grounded in all aspects of BMI's day-to-day functions. In addition, she is known and respected worldwide as a music industry leader."

Mrs. Preston joined BMI in 1958 and, that year, opened BMI's Nashville office. BMI was the first performing rights licensing organization to be fully represented in Nashville. In 1964, she was named Vice President, Nashville.

Mrs. Preston will be based in New York and Nashville and report directly to Edward M. Cramer. In her new post, she succeeds Theodora Zavin, recently named to the position of Senior Vice President, Special Counsel and Assistant to the President.

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to inquire about his recently recorded offerings. His records are cut in Cincinnati and in his Memphis home studio. The mailing address for Feathers-label records is P.O. Box 37251, Cincinnati, Ohio, 45222.

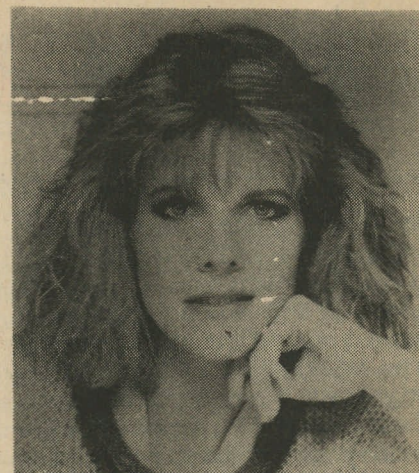
The new records sound just as great as the Feathers of old: there are absolutely no distractions of artifice or contrivance present.

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school days up to the present without being able to interview either of the two main practitioners, as the Davies brothers were planning an "official" biography of their own (recently published in England) and consequently refused to give him interviews. Instead, he has been forced to rely on print interviews with the brothers from 1964 to the present (there are 138 footnotes) in addition to personally interviewing former Kinks Andy Pyle, John Gosling, and John Dalton, early producer Shel Talmy and managers Robert Wace and Larry Page. He has done a credible job considering the limitations he was working under, especially in presenting for the first time a coherent account of the band's early days.

Little is said about music beyond surface level observations and it is unfortunate that so few pictures are included, with only one being more recent than 1971. Instead, Rogan concentrates on two main areas of focus. Much of the first one hundred pages is devoted to an incredible management struggle between Larry Page and Robert Wace that ended with a court case in 1967. Rogan meticulously documents every detail he can by quoting from his own interviews, newspaper articles from the time and court transcripts.

The other main thrust concerns personality portrayals of each Kink, using interviews with former band



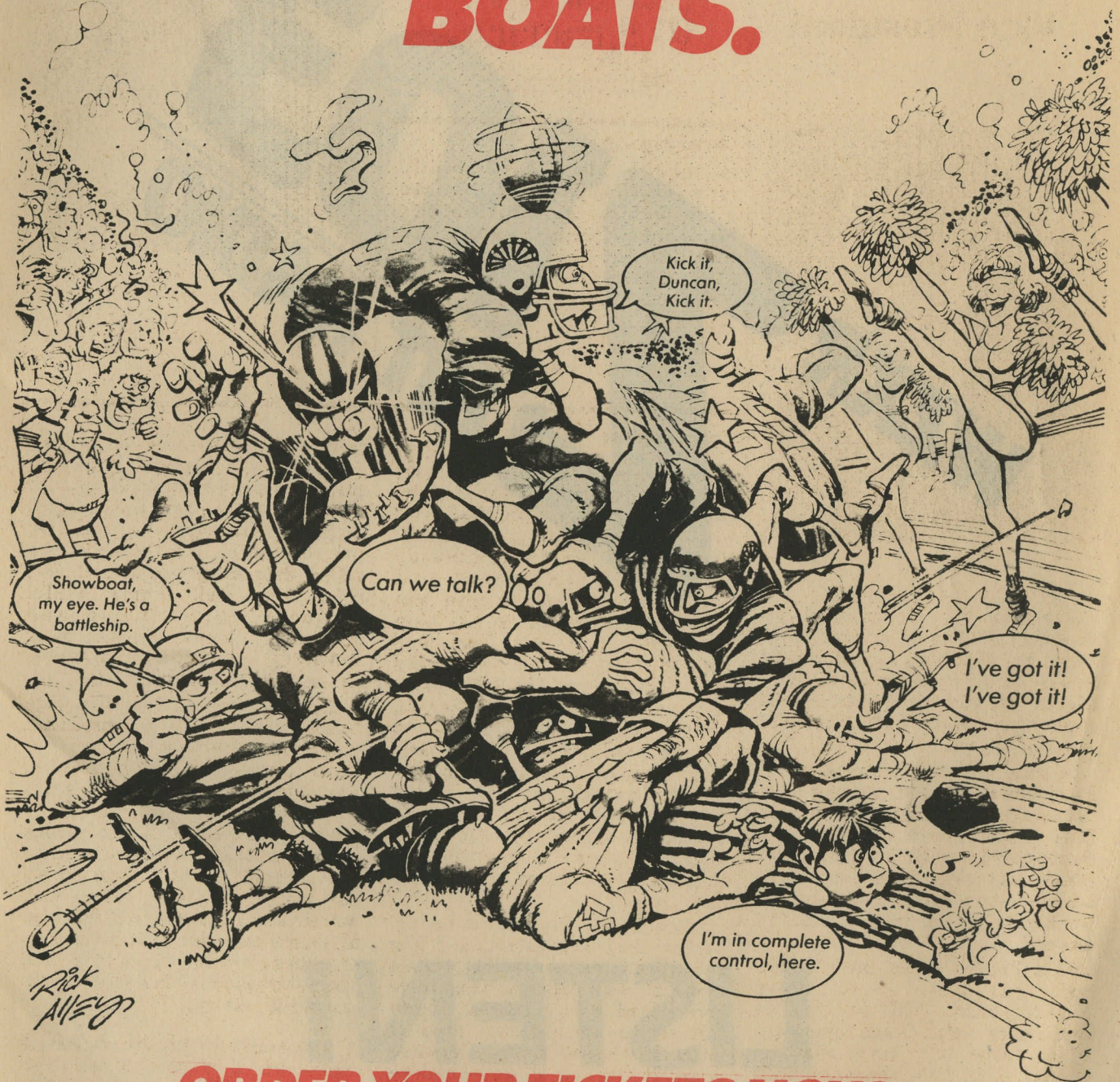
Debbie Boone. Appearing last month at The Orpheum, Ms. Boone was in town as part of her 31-city tour promoting her latest album *Choose Life*.

members and associates plus Rogan's own analysis of their song lyrics. He concentrates his focus on lead singer and songwriter Ray Davies with Rogan getting heavily into lay psychoanalysis. What emerges is a rather depressing tale of pettiness, immaturity and simply willful ugliness, interrupting and sabotaging some of the most wonderful and varied music to ever emulate from the British Isles.

Rogan includes a forty-five page "discography" which lists unreleased tapes and bootlegs as well as legitimate releases. For the avid fan, a lot of the material presented in this section will be quite intriguing. As with his other books, Rogan uses his access to unreleased tapes of both live and studio material to flesh out his portrait of the group. More rock writers should take note of this type of source material as it immensely enriches written accounts and people's memories when reconstructing music history.

There are a few small criticisms as there are a number of incorrect footnotes, a film is mentioned that Kinks appeared in in the early 1960's and the title is never given, and occasionally Rogan's writing smacks of unnecessary British formalism. But Kinks Kultists, old and new, have to take what they can get and there is much in *The Kinks: A Mental Institution* worth knowing. Personally, I couldn't put it down.

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