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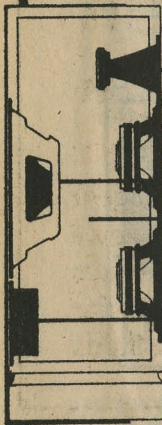
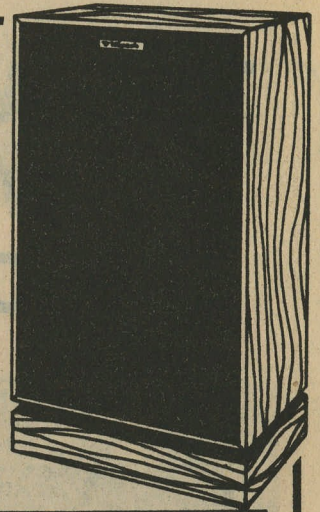


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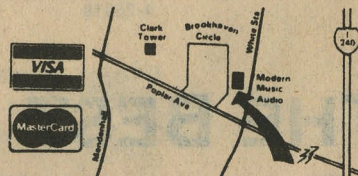
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For The Record

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Recording Studio

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16 Track

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Star Tracks

by Deborah Camp

APATHY, APATHY, EVERYWHERE... It may come as a strange source of consolation to some to learn that Memphis isn't the only town that did not support its local "Live Aid" effort.

Last month I travelled to New Orleans with *Memphis Star* writer Rob Bowman and his wife. We were on our way to the annual Zydeco Fest outside Lafayette but learned of New Orleans' local "Live Aid" show which was being held the night before the festival. The line-up included The Neville Brothers, Rita Coolidge, Dixi Kups, some of the Mardi Gras Indians, and many other first rate musicians. The three day concert kicked off that night at one of New Orleans' large auditoriums. Attendance: around 150.

It must be noted somewhere down the line that the Live Aid concert in Philly was a one-of-a-kind event. Woodstock was never successfully duplicated either. And it appears that Live Aid is now another page in rock history. Regretfully, so is Memphis Aid. So, I guess we are *not* the world. We are not even the city, or the county... God Bless the good folks with Memphians Care.

MEMPHIS STAR PUBLISHER JIM SANTORO and his songwriting buddy Phil Olive were pleasantly surprised to learn that a football song that they penned in 1979 is receiving considerable airplay in several stations in Michigan and Ohio, including the top country station in Detroit. The song "Halftime" was recorded in 1980 by J.W. Thompson, a Nashville artist on the NSD label.

A **NEW REFERRAL** service for musicians is now being offered by Ace Moore, a musician and former booking agent. Musicians Network will put musicians and entertainers together and will act as a clearinghouse for referrals. The service will be available in Memphis and in the surrounding area. Call 324-4040, Ext. 87 for more information.



Kim Phillips

LAST MONTH'S ANNUAL GERMANTOWN FESTIVAL included talent shows from which several contestants competed in this year's Mid-South Fair talent contest. Guitarist and singer David Allen Jones won the first round of competition with a country song. The second day's winner was singer/dancer Kim Phillips who performed a lively rendition of "Don't Rain On My Parade." Runners up included Stewart M. Duncan with his magic act, Woody Degan's original song "Ship to Shore," and soloist Laura Scott.

JAZZ GROUP FORTH will release their debut album *Audio Massage* sometime this month. The three piece group recorded the LP at Memphis State's Commercial Music

THE SUN SHINES AGAIN.

Last month's historic reunion of Sun Studio recording artists put Memphis squarely in the national spotlight. The reunion of Johnny Cash, Roy Orbison, Jerry Lee Lewis and Carl Perkins is the first since they were together for a television special in 1980. Produced by Chips Moman, the reunion session symbolizes the single, most positive event yet in a new era of Memphis music.

"MUD BOY" JIM DICKINSON,

along with the legendary Neutrons, surfaced last month for a Friday 13th celebration at The Peabody. Pianist Dickinson has worked with many notables including Ry Cooder and the Rolling Stones and has performed on a number of film soundtracks. Recently, however, he has assumed the role of producer. Dickinson is currently at Ardent Studios producing an album on the True Believers, an Austin group whose members are cousins to Sheila E. and one member was formerly with Rank and File.

recording studio and will release it on MSU's High Water label. Look for a review of *Audio Massage* in next month's *Star*.



Forth - Mixing at MSU's Commercial Music studio



Zy-De-Co Les Haricots Sont Pas Sale'

by Rob Bowman

Last month, Plaisance, Louisiana hosted the third annual Southwest Louisiana Zydeco Festival. The festival kicked off at noon and sort of petered out about ten hours later. Although five to six thousand tickets were sold, there were probably less than a thousand people at the beginning or the end as most people came in the mid-afternoon.

This is a community festival designed to Celebrate one of the richest musical traditions this country has. For the uninitiated, zydeco is a music that, although "created" by Clifton Chenier in the early 1950's, has its roots in older black Louisiana traditions such as creole and la la music that date back to the earliest part of this century. Chenier simply mixed la la with rhythm and blues, adding both a rhythm section and a twelve bar structure. The festival included two venerated gentlemen conversant with the older style — accordionist Alphonse "Bois Sec" Ardoin and fiddler Canray Fontenot. To my mind, they provided one of the two or three highlights of the day. I wish that other musicians representing the older styles had been part of the program. This would have served to give the day a little more variety. Of the contemporary zydeco bands featured, appropriately enough, 1985 Festival Honoree John Dellafoose turned in the hottest set.

One of the wonderful things about both cajun and zydeco music is that they are dancing traditions. Unlike festivals in this area, a space covering about twenty yards in front of the stage was used as a dance floor (just

as it would be in a bar). The steps danced are an exceedingly rich tradition in and of themselves. Finally, as with many Southern festivals, the food was wonderful — po boys, boudin, jambalaya, red beans and rice — it was all there.

As a growing regional festival, a number of things could be improved. The very first problem was a single dirt entrance road that forced people to sit thirty or forty minutes while their cars overheated, all the time breathing a virtual dust storm. Most unpleasant. If another location is not picked, at the very least, the road needs to be watered down before the traffic begins next year.

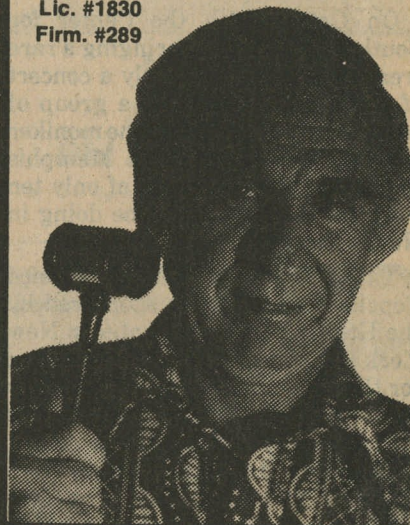
Another unfortunate problem was that the sound was often well below par. This was a result of the speakers sitting right on the ground beside the stage. Raising them even a couple of feet would have helped tremendously. The main problem, though, was that there were two people who alternated running the sound. One, who later sat in as a drummer with the Lawtell Playboys, was totally incompetent, always pushing the bass and drums to the point of distortion. The other sound mixer did quite a credible job.

Despite the few problems that need to be ironed out, and despite the merciless heat, most people there seemed to have a splendid time indeed and the organizers of this event deserve as much support as possible. Every year it is held on the Saturday before Labor Day. Maybe next August 30th you should take some time and investigate another worthy tradition. For further information, please phone Vanessa Green at 504-522-0432.

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And Now For Something Completely Different

by Rob Lockwood

On October 6th the Center for Southern Folklore is bringing a rare treat to Memphis, namely a concert of Italian folk music by a group of musicians touring under the moniker "Musica Popolare." The Memphis performance will be one of only ten concerts the group will be doing in North America.

This is the third annual "Musica Popolare" tour jointly sponsored by the Ethnic Folk Arts Center in New York City, the National Endowment for the Arts and the Italian Ministry for Foreign Affairs. "Musica Popolare 1985" features eight outstanding Italian folk artists from the southern part of Italy. The eight virtuoso musicians when not touring work as farmers, shepherds and factory workers. They will perform music from their home regions of Campania, Calabria, Sicily and Sardinia.

The traditional songs of Southern Italy are often characterized by sadness and longing. They are frequently sung unaccompanied, and they are performed in a high-pitched, intense vocal style that requires



Carmine DiLione (left) playing the ciaramella (wooden oboe), and Michele Stollo, playing the zampogna (bagpipe).

tremendous mastery to perform. In marked contrast, Southern Italy's lively instrumental music is known for its exuberance and its infectious, driving rhythms. Instruments used during the performance will include the zampogna (Italian bagpipe),

ciaramella (wooden oboe), organetto (button accordion), and chitarra battente (an early predecessor of the guitar). This concert will also provide a rare chance to hear the launeddas, a type of triple oboe which was known to both the Greeks and

Studio News

At Cotton Row Recording, Canadian artist Jim Corcoran is recording an album with producer Carl Marsh. Eight sides will be cut for the Pathe' label in France (a CBS record label affiliate). Engineering chores will be handled by Danny Jones and Niko Lyras (who garnered a 1983 Engineer of the Year nomination in Canada for work on an earlier Corcoran album at Cotton Row).

Lyras has finished mixing Edwin Hubbard's solo album which features Memphis' own Carla Thomas as well as two sides for R&B vocalist Tom

Sanders produced by Johnny Scott. Niko is currently producing Dexter Haygood's (lead singer for Xavion) solo project on the Mirage record label. Musicians include Lyras and Dywane Thomas (Alethia, Shirley Brown), Frank Weber (Calculated X, Drama), Bob Rigus, Marvell Thomas (J. Blackfoot), and Derwin Adams (Xavion).

Danny Jones engineered six instrumental tunes for Dallas based artist Booker T. Averheart at Cotton Row. Produced by Loui Villuri, musicians included Marvell Thomas, Willie Hall, Michael Toles, and

Villuri. Assistance was provided by Jack Carlson.

Jones also completed work on the single "Lady Liberty" featuring New York vocalist Dan Carey. The song has aroused major interest at several record labels and with many special interest groups affiliated with the restoration of the Statue of Liberty. Jones produced and engineered the project with assistance by Jack Carlson.

Finally at Cotton Row, Gerard Harris engineered a demo package for Memphis artist Bill Mobley. The package will be used as shopping material.

Romans and has been played in Sardinia possibly since 1,000 B.C.

The eight performers represent both rural and urban traditions. The former will be performed by Dionigi Burranca, who comes from Ortacesus, Cagliari Province, Sardinia, and is one of the few remaining masters of the launeddas Santo Mirabile, an outstanding singer from Castoreale, Messian Province, who is known for his performance of traditional Sicilian car-drivers' songs; and Michele Strollo and Rocco Carbone, a superb bagpipe and ciaramella duo who perform traditional shepherds' music from their home town of Colliano, Salerno Province, Campania.

The urban traditions will be performed by a group of four virtuoso performers of traditional Neapolitan urban music from Naples and Salerno Provinces in Campania. Virginia Aiello from Pagani, Salerno Province, sings, dances and plays castanets' Pasquale Ambrosio from Ottaviano, Naples Province, sings and plays tammurro (a large Neapolitan tambourine); and Vincenzo Romano and Giovanni Coffarelli, who both come from Somma Vesuviana, Naples Province dance and play jews' harp, tammurro and putipu (friction drum).

The musicians will be accompanied at the concert by two presenters who will provide background information about the songs and dances and about Italian music traditions. The presenters are Anna Lomax Chairetakis, an American ethnomusicologist who has produced two albums of Italian folk music, and Paolo Apolito, an Italian who teaches at the University of Salerno and who has written several books dealing with Italian folk traditions.

"Musica Popolare" is a gala celebration of the Italian musical heritage. Nothing like this has ever been presented in Memphis before. Many people are more than familiar with Italian symphonies, opera and chamber music. Here is the chance to hear the other half of Italian musical culture. Come out and support the Center for Southern Folklore and, in the process, open up your ears to a wonderful afternoon of entertainment.

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Props, Unpredictability And Springfield

Television's Ex-Soap Opera Heartthrob Introduces Video Wizardry To Memphis - Rick Springfield's "Cathode Ray Tour 1985"

by Skip Howard

Rick Springfield opened the Memphis leg of his "Cathode Ray Tour 1985" last month with "Celebrate Youth," one of the power-packed pop tunes from his six-month-old RCA release Tao. After barely giving the near-capacity crowd time to recover, he then launched into "Affair of the Heart" proving once again that he is anything but predictable.

In fact, his entire show was unpredictable. It was a show that brought video technology to the Mid-south Coliseum, along with fun,

poignance and the topic of nuclear war. All this from a performer who has successfully made the transition from being a TV soap heartthrob to a recognized, respected and talented rock musician. The audience present last month should attest to that fact, for it included not only teenagers but also men and women over the age of 18 who were clearly enjoying themselves. There were even a smattering of parental units present, and not all of them had their ears covered.

The video technology he presented to the Memphis crowd was a definite plus, especially for those forced to sit in the "nose-bleed section," hugging

the rafters of the arena. For, while it is common for other cities with larger arenas to be gifted with giant television screens to aid viewing the show, Memphis is still new to this technology. If memory serves correctly, the only other time something like this happened was Styx' "Kilroy Tour," which utilized a giant screen and concept video to open the show. Using four video cameras and two 8 feet by 8 feet television screens, Springfield was able to convey his stage presence in the vast expanse of the Coliseum.

Other "props" he utilized included an inflatable balloon-shaped "missile," which he bounced out to the



Rick Springfield performs in front of giant televisions during his *Cathode Ray Tour 1985* Memphis stop in August.

crowd on the floor and was eventually returned to him. This was part of his introduction to "Dance This World Away," also from *Tao*, which was prefaced on screen by visual images of nuclear warfare. The missile was also clearly emblazoned with a skull-and-crossbones and the words "NIX MISSILES."

Props notwithstanding, what the audience was there to see was Springfield perform. He did not disappoint them. He showcased a majority of his hits and even included the ever-popular "Do Wah Diddy," which was unexpected but, nevertheless, fun.

From the screams emanating from inside the Coliseum, a casual observer might have thought that murder was being committed. It was: murder of the eardrums; not by decibels of rock, but by the aforementioned screams from the legion of teenage girls present. This is to be expected at such a concert, but it still

proved to be an annoyance and ruined what was for Rick, at least, a reflection on the relationship between he and his father during the poignant "My Father's Chair," which he sang at the edge of the stage, accompanied only by the electronic keyboard in his lap. He prefaced the song by stating that his father died three years ago, and "I learned a lot from my father ... This song is a small monument to him."

Other "props"...included an inflatable balloon-shaped "missile"...emblazoned with a skull-and-crossbones and the words "NIX MISSILES."

If he ever does decide to foresake a career as a musician, he could probably be a gymnast. He demonstrated this agility during "The Human Touch" and "Bop 'Til

You Drop," the latter of which also featured Rick Springfield, boy harmonica player.

Other tunes performed included: "I've Done Everything For You," "State of the Heart," "Jessie's Girl," "Don't Talk To Strangers" and "Living in Oz."

Opening for Rick Springfield were The Motels, who provided an excellent 45-minute show. Motels' lead singer Martha Davis was in fine vocal form, and even though in the beginning, the instrumentals were overly loud, she successfully overcame the decibels with strong, crisp vocals. She reminded one of a blues chanteuse from the '40s, strongly reminiscent of Billie Holiday at her best belting out the blues in a small Harlem club. Davis' vocals, resembling a plaintive wail, were especially prominent on "Suddenly Last Summer," "Only the Lonely (Can Play)" and the current hits "Shame" and "Shock."



Springfield sings as teen-age girls commit murder of the eardrums.

Photos By Skip Howard

NARAS Notes

by Michael Harrington

The response for more information about the Memphis Chapter of NARAS has been strong. For those of you who are still not sure about joining, have I got a deal for you! For a limited time only, anyone who has never been a member of NARAS may rejoin the Memphis Chapter for half the regular price (\$13.75 for the Active (Voting) membership and \$11.25 for the Associate (Non-Voting) membership). Your membership will be good until April, 1986. Now that is a price worth taking a chance on.

With your membership, you will receive free the Grammy Pulse magazine. The Fall issue has just been sent to all current members. The magazine now has a new look

with better articles and more pages. You will not find it on the newsstand or get it through a subscription. It is available only to NARAS members. For more information complete and send in the coupon on this page.

For those of you who have been delaying on your membership renewal ... just a note to remind you that the Grammy Awards process is gearing up toward the 28th annual awards show. Join now so that you can participate.

The next meeting of the Board of Governors and general membership will be November 5th in the Media General auditorium at 5:30 p.m. There is a lot of important business to discuss, so mark it on your calendar to be there.

Lost but not forgotten: If anyone knows the whereabouts of Denny

Duron or Michael Allgier, please let me know.

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Grammy Deadlines

BURBANK, CA — Entry forms for recordings released during the final three months of the Grammy Awards eligibility year (July 1 through September 30, 1985) have been mailed by the National Academy of Recording Arts and Sciences to a total of 464 record companies. In addition, the Academy has mailed special entry forms for commercially released music video to 48 video companies.

October 3 is the deadline when all company entry forms must be received by the Academy in its national offices. Failure to meet this deadline could result in recordings not appearing on the forthcoming Grammy Award Eligibility List from which members select nominations.

Individual NARAS members will soon be receiving their entry forms covering the full awards year. The deadline for their return is October 7.

Any record or video companies or members who have not received entry forms by Wednesday, September 18, or have any questions regarding entries, are urged to contact immediately the Academy's Awards Supervisor, Margaret Leverage, at 303 North Glenoaks Boulevard, Suite 140 Mez., Burbank, CA 91502, (213) 849-1313.

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Motion Pictures Laboratories

by Karen Tilley

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For the last seven years the firm has been one of the top ten labs in the nation. Their video department can do one inch editing, rank transfers from film to videotape, tape dubbing, and sound duplication. The film department contains a sixteen millimeter laboratory and provides editing and printing processing. They also offer several strong special effects systems such as ADO, Dubner, and Quantel. These all can produce optical effects that can be inserted into an otherwise simple production.

The firm does handle a small amount of local business. Clients include the Dog Police and Duncan Sisters (videos), and spots for Baptist and Methodist Hospitals, and Walker and Associates and Goodman advertising agencies.

MPL gained strength five years ago when it jumped in on the surge of video development, according to sales manager Bill Watson. "Video is instantaneous which makes it very desirable. This is a nation of people in the fast lane. We can now make premasters for video disks which will be used for educational purposes in the future." Watson feels that although the video disk did not fare well in the personal market, there will exist a need for it in interactive studies.

MPL provides this service, but most of their business comes from people who rent their facilities. They employ seventy people to run the lab and the sales staff includes Watson, Willie Bearden, Buddy Morgan, and President Blaine Baker. The company works within mostly a 500 mile radius.

"We study all the new equipment to see how it will fit into the future. We will continue to add new equipment and hope to produce better quality products and be the best at it," explains Watson.

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Studio Profile

Cotton Row: New Attitudes

by David Allen

Twenty years from today "contemp-music" historians will note that the rebirth of Memphis as a national musicforce in the mid-80's was due to the efforts of a few key musicians, writers, engineers, and producers and an attitude that they all brought with them to the creative process of music making. This attitude of excitement and openness to new ideas and talent, it will be noted, was lost during "the lean Memphis years" after the demise of Stax records and can be summed up in three simple words — "Hey, let's jam!" Here, then is an interview with two of Memphis' current "key players" — Ward Archer, Jr. and Niko Lyras, owners of Cotton Row Recording:

MS: Tell us briefly about Cotton Row's history.

ARCHER: About 7 years ago I was operating a small 8-track demo studio in my home. I was frustrated with playing out live and the studio had become my creative outlet. Also friends were cutting demos there.

LYRAS: I came to Memphis from Greece and all I really wanted to do was play guitar and write songs, but I also was recording demos at home. A mutual friend introduced Ward and me and we talked about joining forces to get a better facility started but nothing definite was decided. I returned to Greece to visit my parents.

ARCHER: While he was gone the property I was renting was sold and my new landlord helped me decide to get together with Nikos and look for a bigger space.

LYRAS: He means he was kicked out, but that's how we got together!

MS: I'm impressed by all this gear. What are some of the main electronic goodies at Cotton Row?

LYRAS: We've just installed Memphis' first Trident Series 80



(L to R) Phillip Rauls, Jack Carlson, Edwin Hubbard, Mike Allgeier, Danny Jones, Niko Lyras, Rachael York, Marvell Thomas, Dywane Thomas, Ward Archer, Jr., Carl Marsh and Jim Corcoran.

mixing console (32 x 24 x 32) and an Otari MTR 90 24 track recorder. The Trident board is virtually the standard for the world and is featured in major west coast studios. It adds an unbelievable clarity and depth to our mix and it's computer ready. We'll add the computer in the near future. We have a complete array of outboard gear including Lexicon digital reverbs and special effects, an AMS stereo delay/harmonizer/sampler, and every instrument a musician could ever want or need from a 6' Kawai grand piano and conventional or digital drums to an Emulator II and a Fairlight CMI (Ed. Note: Last two items are both sampling keyboards; for details, see our article, July, 1985 issue).

MS: So when someone records here, what's the total investment here counting studio and gear?

ARCHER: Right at \$300,000, plus we include an engineer in our rate (\$65 an hour). The engineer is a most important part of getting a high-quality distinctive sound.

LYRAS: We find the gear itself

makes people want to work harder and that makes better records. Also, last year we brought in digital mixdown gear so that our work on a French artist, Diane Tell, could be digitally mastered for compact disk. As far as we know we're the first studio in Memphis to use digital mastering. We were so impressed with the results, we've added it to our "have to get" list.

MS: Let's talk about the Memphis record biz. I've heard that Chips is going to start work soon at one of Memphis' older studios and that he'll be recording older Memphis artists there. Obviously, he's focusing national attention on Memphis again, but his initial project would appear to be nostalgia. Is this a positive development for Cotton Row?

LYRAS: Yes, definitely. We see Chips as a catalyst and as an opportunity for all of us who have been here struggling with the "Memphis Music Blahs." What he actually records here is not as important as what he represents. He has cut through the political inertia

and apathy in government and business towards a viable recording industry in Memphis. We look forward to working with him.

MS: What does the future hold for Cotton Row?

LYRAS: We see ourselves as one of the facilities in Memphis that stuck it out during the "rebirth" of the current music scene. We are a creative force more than a studio rental facility because our studio is a place where musicians feel free to exchange ideas and really make new music.

MS: Then your doors are open to new talent and new songwriters?

LYRAS: Yes, we will listen to anybody. We feel like we're bringing back the feeling that used to exist around Stax records. We want writers and musicians to be at home here and we plan to use our upstairs area to foster new creative talent.

MS: Can you tell us any more about that?

ARCHER: Sure. We see tremendous opportunity in the publishing end of music, and we have a strong relationship with Mary Tyler Moore Music in Nashville. This gives us the chance to get our writer's songs to name artists.

LYRAS: However, we don't have enough time available in our main studio to demo all the songs we believe are saleable. So, we plan to add a low cost demo and rental facility upstairs. This way we will continue to find diamonds in the rough that create new music. We'd like to have someone who is already well known in the publishing field to run that business. We have the writers and the space. All we need now is the key man for Cotton Row Music.

MS: You must also have certain musicians you feel are the future of Memphis music. Can you tell us who some of them are?

ARCHER: We're doing a new project on Dexter Haygood (from Xavion) that's really hot. Rachel York has a lot of potential and of course Fingerprint is about to explode on the national scene with Motown. They cut alot of their earlier songs here. Edwin Hubbard is cutting his new album with us and it's a new direction for him.

cont. page 19

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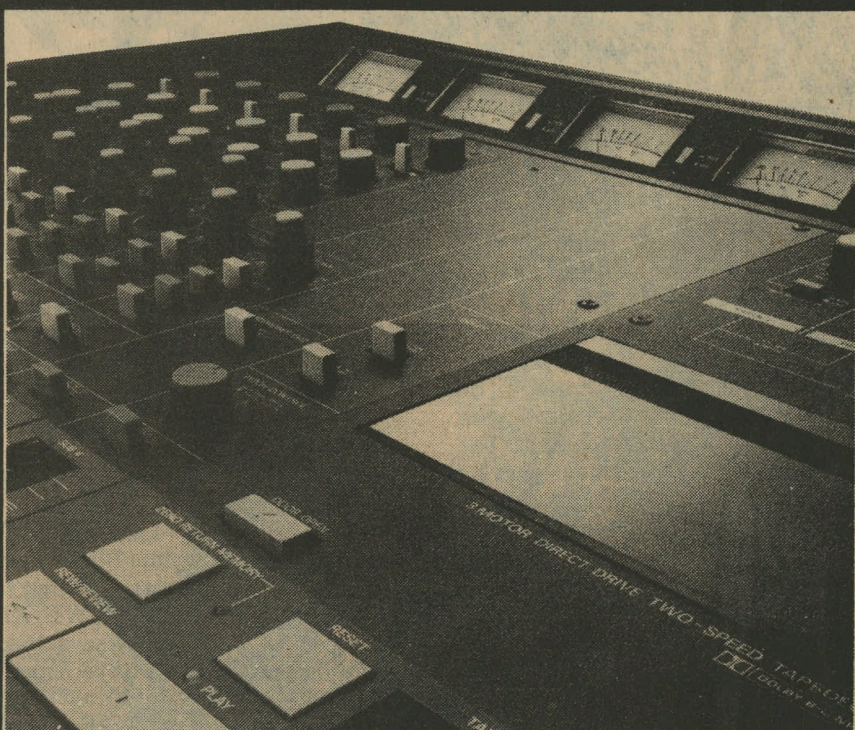


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Bobby "Blue" Bland: Carolina Streetscene 1985

by Cheryl Hines

Hundreds of miles from Memphis, thousands of people gathered last month for the 10th annual Carolina Streetscene, a 2-day festival in Winston-Salem, North Carolina. One weekend a year the downtown is closed off to traffic so that people can wander its streets and sample a mouth-watering smorgasbord of food, arts, crafts, and music. The sounds of gospel, bluegrass, rock, and rhythm and blues filled the air. The jazzy notes of Al Hirt's trumpet drifted up one street while the voices of country's popular duo, the Bellamy Brothers, drifted down the next. This year's musical headliners also included Ray Stevens, Thad Jones and the Count Basie Orchestra, and bluegrass legend Bill Monroe. And Memphis made its presence felt through one of its better-known sons, Bobby "Blue" Bland.

Melvin Jackson, Bland's versatile band leader who plays tenor and alto sax and trumpet, was greeted by hundreds of enthusiastic R&B fans in the sultry September weather. The crowded stage of musicians that he led boasted a five-piece brass section: Jackson, trumpeters Joseph Hardin and Skip Warren; Al Thomas (trombone), and Morris Atchinson (tenor sax); a tight three-man rhythm section: guitarist Rick Harvey (from Memphis), drummer George Weaver, and bassist Lewis Valerie; and Lucky Peterson, a flashy keyboard player. After several instrumental tunes, Bland joined the group to sing a string of blues numbers in the sweet, smooth voice that has made him so popular with blues lovers.

Bland's renditions of "Lead Me On," "A Better Day" and "Share Your Love With Me," to name a few, captivated his audiences at both of his afternoon shows. Almost equally intriguing to observe was Bland's bodyguard, a huge, bald-headed man (a fair match for Mr. T) who kept a watchful eye on the crowd from the stage and took cold drinks to the perspiring blues singer.

There was nothing blues-looking about this blues man. Tall, dark and dressed in a grey tailored suit with

gold chains laced around his neck, Bland had an aura of warmth around him — both onstage and off. In between shows, Bland took a break from the unrelenting heat and noise of the festival and retreated to his air-conditioned coach, where he talked about his long love affair with music.

Born and raised in Rosemark, Tenn., Bland started singing in a local church choir at an early age. He was influenced by gospel groups like The Soul Stirrers and The Dixie Hummingbirds. Blues, he said, was a close sister to gospel.

"The blues have the same type flavor — delivery — as spiritual music," he says. "I always have liked the flavor of blues."

In 1947, his family moved to Memphis, where he became more deeply involved with his music, and he joined B.B. King and others on Beale Street to make music history.

"Beale Street was a real live street," he reminisces. "We just kind of hung out, it got a little dusty at times, but that was the way it was."

In 1950, The Beale Streeters was formed by Bland, King, Johnny Ace, Roscoe Gordon and Little Junior Parker. During that time Bland was also an occasional guest on King's Saturday radio show on WDIA. "Loving Blues," a song he says was penned by Ike Turner, was recorded by Bland in 1951, his first solo release, along with "I.O.U. Blues."

Bland approved heartily of Elvis Presley's visits to Beale Street in those days and the consequent influence it had on Elvis' music and the entire industry. Like many others, Bland believes Elvis played a crucial part in carrying the blues to predominantly white audiences.

"Elvis broke through," Bland says. "Here's a good-looking white boy with a Negro's feeling. To see a white boy do that stuff was real exciting."

Three decades have passed since those early years on Beale Street. Bland believes Memphis has the potential to be a thriving, highly-influential music center again if the city plays its cards right in future deals. One way, he says, would be to

revive Beale Street, which has begun to happen.

"They're kind of reluctant because of the 'label' of Beale Street, but that's the history," he says, "you have to accept it for what it was. Once they get that behind — leave the prejudice behind — they can make it something for the people to see. That street is the history of black people of Memphis."

"They have to start with basics," he adds. "It has to have something that would give it a ring."

Meanwhile, with Memphis serving as home base over the years, Bland has spent much of his life on the road making music. Successful tours with B.B. King in the late '70s and early '80s, coupled with recording, has kept Bland in the limelight. One of Bland's trademarks is what he calls a "squawl," which sounds much like the modern-day mechanical growls frequently heard over radio air waves. He claims that it was inspired by preacher C.L. Franklin's (Aretha's father) growls from a recording of his sermon, "The Eagle Stirred His Nest."

"I used to sing real high in a falsetto voice in the '50s," he explains. "I developed that squawl after I lost my falsetto when I had my tonsils taken out." He demonstrates, "Close off the vocal chord when I turn my head, it's kind of like spittin' something."

Bland and his group tour forty-some odd weeks of the year. (His eight-year old son Roderick joins the tour in the summer and on occasion plays drums with the "big boys".) They have just finished recording "Members Only" for Mataro Records (Jackson, Miss.). The album is due to be released this month (October) and includes, along with the title song, "Can We Make Love Tonight?" and Elvis' song "In The Ghetto." Plans for a video from the album are already in motion.

"Don't you ever tire of the road?" I ask him.

He just smiles.

"I don't know anything else I'd rather do that makes me happy," he says. "I want to stay out there and keep singin' as long as I can."



"Bland had an aura of warmth around him - both onstage and off."

Finer Side

MSU Offers Full Month Of Music

by Cathy James

The month of October is going to be filled with a wide variety of musical talent at the Memphis State University Music Department's Harris Auditorium. Starting off the showcase will be saxophonist Joseph Lulloff from the University of Illinois at Urbana/Champaign. He will be performing as part of the MSU Music Department's Visiting Artist series at 8:00 p.m. on Thursday, October 3.

Lulloff was the winner of the 1984 Concert Artist Guild Award and is an active performer in both the classical and jazz idioms. He has won numerous competitions, including the Michigan State University Concerto Competition, the Lansing Matinee Musical Competition, the National Saxophone Competition, and was named Outstanding Soloist in the Ohio State University and University of Notre Dame Collegiate Jazz Competitions.

Lulloff has performed extensively throughout the United States, as well as in West Germany and Canada. Most recently, he presented his solo debut recital at Carnegie Recital Hall in New York City this past January.

A native of Milwaukee, Mr. Lulloff is currently the Professor of Saxophone at the University of Illinois at Urbana/Champaign. He holds Bachelor and Master of Music degrees from Michigan State University, when he studied with Elaine Zajac and James Forger. His other teachers have included Jean-Marie Londeix, Stanley DeRusha, Eugene Rousseau, and Fumiyoishi Maezawa.

Mr. Lulloff has chosen to perform a program for saxophone and piano. The program will include: Sonata in G Major by Giovanni Platti (arranged by Eugene Rousseau); Vocalise, Opus 34, No. 14 by Sergey Rachmaninoff; Fantasy (1980) by

David Liptak; Tableaux de Provence by Paule Maurice; and Duo Concertante (1985) by Leslie Bassett.

Accompanying Mr. Lulloff will be Meme Tunnell, a freelance accompanist in the midwest and member of the accompanying staff of the Central Illinois Children's Chorus in Champaign, Illinois. She performs extensively with solo artists in tours, concerts, and recordings. She has also served as staff accompanist for the International Trumpet Guild Conference since 1981.

Ms. Tunnell formerly was a member of the piano faculties at the University of Southern Mississippi for two years and at the Crane School of Music, State University College, in Potsdam, New York.

Ms. Tunnell will be featured in a soon to be released recording of tuba/piano music with tubist Mark Moore, and a recording in collaboration with trumpeter Michael Tunnell and tubist Fritz Kaenzig, which is currently in progress.

On October 8, the 2nd concert of the newly founded "Con Anima Concert Series" will take place with classical guitarist John Stover. October 9 will offer a free concert by the University Orchestra under the new direction of Don Freund. October 13 will offer the Faculty Chamber Ensemble in concert and October 18 will offer another free concert featuring the University Wind Ensemble.

On October 22, the two members of "Duo du Soleil," pianist Samuel viviano and violist Debra Moree, will team up again to bring not only the standard works for viola and piano, but also a variety of solo works for their own instruments.

On October 24, John Stover's guitar students will present a free recital; October 27 will offer an afternoon of baroque music for viola da gamba and harpsichord presented

by Efrim and Caroline Fruchtmann. They will be joined by violist da gamba Tian Sheng Li in their performance of Roland Marais' Suite in G Major for viol and continuo. Other works on the program will be J.S. Bach's Sonata in D Major for viol and harpsichord, four sonatas by D. Scarlatti (K 24, 25, 261, 262) and Chaconne in G Major (HWV 435) by G.F. Handel for harpsichord solo.

Efrim will perform on his bass viol made in France in 1740, while Caroline will play their two-manual harpsichord modeled on a design by the American maker Frank Hubbard and built in Memphis by Leo Barthol.

Mr. Li, from the People's Republic of China, is a doctoral student in cello at the MSU Music Department. (This recital will be at 3:00 p.m. in Harris.)

To rap up a music-filled month of October, the night of October 27, at 6:00 p.m., the Suzuki Piano Faculty will be presenting a half-hour recital featuring the Memphis State Saxophone Quartet; a trio of violin, harpsichord, and recorder; a Scott Joplin piano duet, and a piano solo. The recital is designed to interest anyone six years old to adult. It is free and open to the public.

October 28 will feature another Visiting Artist. Pianist Charles High will come to Memphis State to perform for this series, and to end the month with a "bang," Frank Shaffer's Percussion Ensemble will perform a free concert on October 30 in the CFA Building, Room 137.

For ticket information or general information regarding these events, please phone 454-2400, Monday-Friday, 8:00 - 4:30. After 4:30 and on weekends, phone 454-2418 for a recorded message. The University Ticket Office number is 454-2043 and their hours are 9:00 - 4:00, Monday - Friday. Tickets will be sold at the door if seats remain unsold.

Pop Goes The Teacher

by Jack Abell

The office of Memphis Musicraft Publications/Pop Hits Publishing is bordered with shelves of records, tapes, books, games, music, filmstrips and other stuff waiting to be shipped. These products are the brainchildren of Don Bennett, former MSU Professor who now reaches many thousands of teachers and students with his publications.

Bennett began his publishing venture 13 years ago with an idea called Pop Hit Listening Guide. The guides, or PHLG's, as he calls them, are prepackaged lessons for students in the grades 6-9 featuring current Top 40 tunes. Each PHLG includes a musical word puzzle, pictures, the actual 45 single, worksheets and teacher lesson plans. As Bennett says, "School is supposed to help you get your head involved with the rest of your life so you can better understand that's happening around you; so you can make better decisions. That's what these listening guides will do with music: involve your mind with stuff you already enjoy with your feelings and body."

It works, as evidenced by the more than 1000 PHLG subscribers, most of whom are individual teachers rather than school systems. "The demographics are interesting," he remarks. "Mostly small towns and big city suburbs in the Midwest and Mideast. The large urban school system curricula is just not flexible enough to use the Pop Hits idea, and I guess my style is too alien for the deep South and far West."

Whenever the reason for the regional nature of his business, it doesn't bother Don Bennett, who prefers to keep the scale of it on a personal level. "These products tend to be extensions of my own teaching, and I don't want the business to get so big that I can't stay involved," he claims. One of the results of staying involved is that Pop Hits now has nine other items in the catalog, and has spawned another company, Memphis Musiccraft Publications. Two of the items are books by Bennett, and one is a filmstrip called "Studio Sounds of the 80's" with a soundtrack produced by Carl Marsh. All of the materials are put together

with verve and personality and represent a pioneering attempt to really meet the kids where they are musically without leaving them there.

Memphis Musiccraft Publications also has ten items in the catalog, mostly materials for and by upper elementary school Orff music teachers. Since Memphis is a major Orff music center, there is plenty of creative potential in town, wih Bennett has not hesitated to exploit. "Recorder Routes," a recorder primer with Orff accompaniments by Carol King has become a standard with school music programs and university method courses.

The affable publisher-pedagog is motivated by a vision of what music education can and should be at best. "The basic goal is comprehensive musicianship," he claims. "I try to show how music can be perceived as integrative on all levels." Bennett believes that people should get into music by way of what interests them the most, but not stop there. This is the way he writes his own listening guides, the latest of which is a lesson based on Michael McDonald's "No Lookin' Back." "I just relax and listen to the song until something about it attracts me," he says. "Then I kind of spiral into it."

Apparently what interested him about "No Lookin' Back" was the thought provoking lyrics. Says Bennett: "If a song just laid everything out for you in the first hearing, that would be that. But with good lyrics, we are strung along, we have to become involved, make some assumptions, *think* a little about what the meaning might be." Perhaps the folks who are battling it out in Congress over "porn" Rock these days could benefit from Dr. Bennett's more thoughtful approach: "Is there one true meaning to be figured out? No. We'll never know if our view is the right one or the only one. The fun comes in forming our own views, hearing those of others, and in knowing where our ideas came from."

Any kid who grows up getting his or her mind involved in music as Bennett teaches is not going to get it bent out of shape by anybody's twisted sister or big brother. Take note, America.

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The Legal Side

The "Art" and Importance Of Demo Production

by C. Stephen Weaver

One lovely Saturday I was holed up in my office in Atlanta listening to a number of tapes which had been submitted to me by songwriters who had hopes that I in turn would submit them to others, e.g., publishers, producers and artists. Most were very professionally prepared. I then put on a cassette of a song written by a young man with whom I had a casual acquaintance. I knew it was his tape because I made a note to that effect when he brought it to me. Nothing was written on the tape to indicate its origin. Next I sat impatiently while waiting for the tape to rewind. My frame of mind with respect to the song I am about to hear is now less than positive. After rewinding the cassette, I pushed the "play" button. The tape began with a loud "POP." Next was a baby crying in the background (not intentional as in one notable Stevie Wonder tune) and a loud strum on a horribly out of tune guitar. Now I am not only negative but am irritated. For this I am spending my Saturday at the office. Finally, the writer began to sing unintelligible lyrics to the accompaniment of the still untuned guitar. It is doubtful that I would have listened any further had I not known the songwriter personally. It was clear from the first instance that this tape was not submitted by someone who took either me or the songwriting profession seriously. I "passed" on the material.

Though technically not the "legal side," the entertainment attorney is constantly called on to review new material. Therefore, this and next month's articles will deal with the presentation of your song for professional consideration. Don't confuse this subject with that of a later column — the presentation of a demo for the purpose of securing a record deal. The current topic can be divided into three general areas: production, presentation and professionalism.

PRODUCTION

The home or studio produced song demo? You have probably heard

more than one music publisher give well-meaning advice similar to the following: "Don't spend your money in a recording studio. I can hear whether or not a song has potential by listening to a home demo of voice and guitar or piano." Maybe so — maybe not.

Individuals who listen to demos as part of their job description often hear a good deal of material in one sitting. Fair or not, when one listens to that many tapes, a professionally prepared one often has a more favorable impression than the home demo — even though that impression may be at a subconscious level. I want to be very clear on this point. First, I am not speaking of tapes produced in the near professional, relatively expensive home studio. Second, many "hits" have indeed been discovered from the simple home demo. But, as a new songwriter, why take the risk? Have everything going for you that you possibly can.

A friend of mine decided to conduct an experiment by recording a home demo of one of his new songs. He submitted the tape (which consisted of vocals and guitar) to a publisher who subscribed to the "home demo philosophy" described above. The publisher rejected the material. My friend later changed the title of the song and resubmitted it to the publisher. This time the demo was recorded in a professional studio and, in addition to vocals, included guitar, bass, keyboards and drums. The publisher, unaware he had passed on this song two months earlier, loved the song and subsequently caused it to be recorded and commercially released. When told of the experiment, the publisher good naturedly took it in stride, and, I suspect, reevaluated the advice he had been giving would-be songwriters.

It had been my personal experience that the majority of song demos today are professionally recorded. If your demo was recorded in your den, the result may distract the listener from giving your material the fair evaluation it

deserves. Even though this may not happen in your case, why take the chance? I repeat, have everything going for you that you can.

The production can be simple. The studio prepared demo for the presentation of a song does not have to be elaborate or expensive. Actually, it should be fairly simple. Don't over produce. Remember, you are not producing a "record" — you are producing a "song demo." It is normally sufficient to have a vocalist accompanied by guitar, bass, drums and, possibly keyboards. And please, if you cannot sing, hire someone or have a friend do the vocals for you. Further, state-of-the-art studios are not necessary for this purpose. Many cities have relatively inexpensive recording studios specifically designed for the preparation of song demos.

If time and money permit, while you are in the studio consider recording different versions of a song, e.g., country-pop, adult contemporary. Finally, while you are at it, you might want to record both a male and female vocal rendition of the material.

Quality and clarity are the keys. One of the best reasons for making your song demo in a professional recording studio is simply the quality of the sound which should result. Even if the production is simple, such as a guitar and vocal rendition, the studio quality versus the home demo quality is usually apparent. Finally, it is often much easier for the listener to understand the lyrics in a properly mixed professional demo. Be certain the lyrics are clear.

In conclusion, when submitting your material for professional consideration, be professional. Don't forget, have everything going for you that you can. One way of doing that is to record your song demos in a professional recording studio.

C. Stephen Weaver, a member of the State Bar of Georgia, is presently associated with the Memphis law firm of Cohn, Kleinman, Smith & Harris.

LYRAS: Dimitrius Thomas is my pick. He's a phenomenal singer. I also like Jimmy Davis, and want to work with him. There's so much talent in this town it's really impossible to list all the names.

MS: I understand that Cotton Row is also a record label?

LYRAS: On a limited basis really. We had a couple records out as an independent label, but we learned that unless you have the right promotion scheme, staff, and budget you're fighting a losing battle. The main problem we ran against was the unreceptive local radio stations — we couldn't get airplay on local products that was radio worthy by anyone's standards. I can understand their position but I keep hoping at least one local programmer will show some nerve and run with some of the great Memphis products that's coming out now.

ARCHER: We aren't ruling out heavy artist and new release involvement for the future. Hopefully, Chips Moman's return will have an impact on the way local radio perceives local records. We're also encouraged because on a national level independent label like Tommy Boy Records (New York) have been providing many of the new artists.

MS: Since you're so busy when do you have time to work on your own music?

LYRAS: That has become increasingly difficult and is another reason we need Studio B upstairs. I consider myself to be a writer and a producer. If I don't have something to work on I get sick!

At this point in our conversation, Edwin Hubbard came into the studio to continue final mix on his latest album. His thoughts on Cotton Row as we listened to his tracks seems an appropriate ending for this interview.

HUBBARD: Here in the control room, you can see this is a world class studio. I mean Niko and Ward are very concerned about having the most up-to-date gear and the best sound possible. But also Niko is a world class engineer. He has extraordinary patience under pressure and is totally creative in his approach to engineering and music.

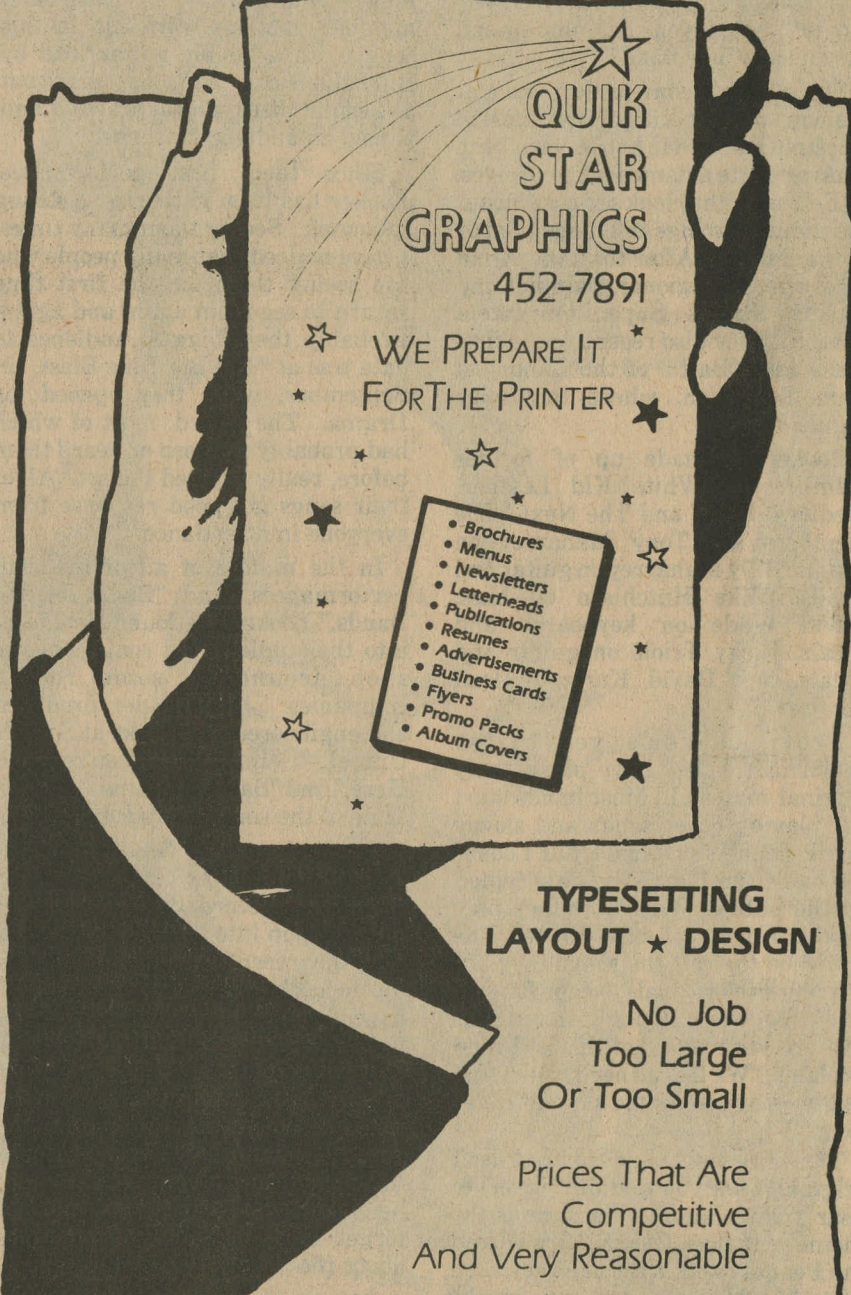


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Music Through The

by Ken Houston

Ask anyone in America if they've seen Looker and they'll ask you, "The movie?" Ask anyone in Memphis and they'll say, "The band?"

Since their debut performance at the now-defunct Kicks Music Hall in December of 1984, Looker has been making quite a name for themselves. In February they took second place at the annual Strings & Things "Battle of the Bands." After that, they went on to win the regional championship of the Stroh's Superstar Talent Search. They also recently won first place at a "Battle of the Bands" at Club Television, where they play regularly.

Looker is made up of former members of White Kid Leather, Medieval Steel, and The Next. The members are Tony Maharrey on drums, Billy Maharrey on guitar and vocals, Mike Hutchison on bass, David Wade on keyboards and vocals, Ricky Triolo on guitar and vocals, and David Kurtz on lead vocals.

From Looker's very first performance they have played only original material. Most bands start out playing cover songs and slowly break in their originals, but Looker has had no problem in being accepted by the public. Wherever they play David Kurtz is sure to tell the audience that all the songs they are hearing are originals except for one. They feel very strongly about this and are very proud of this as David explains, "We feel no need, and see no reason why we should do any cover songs."

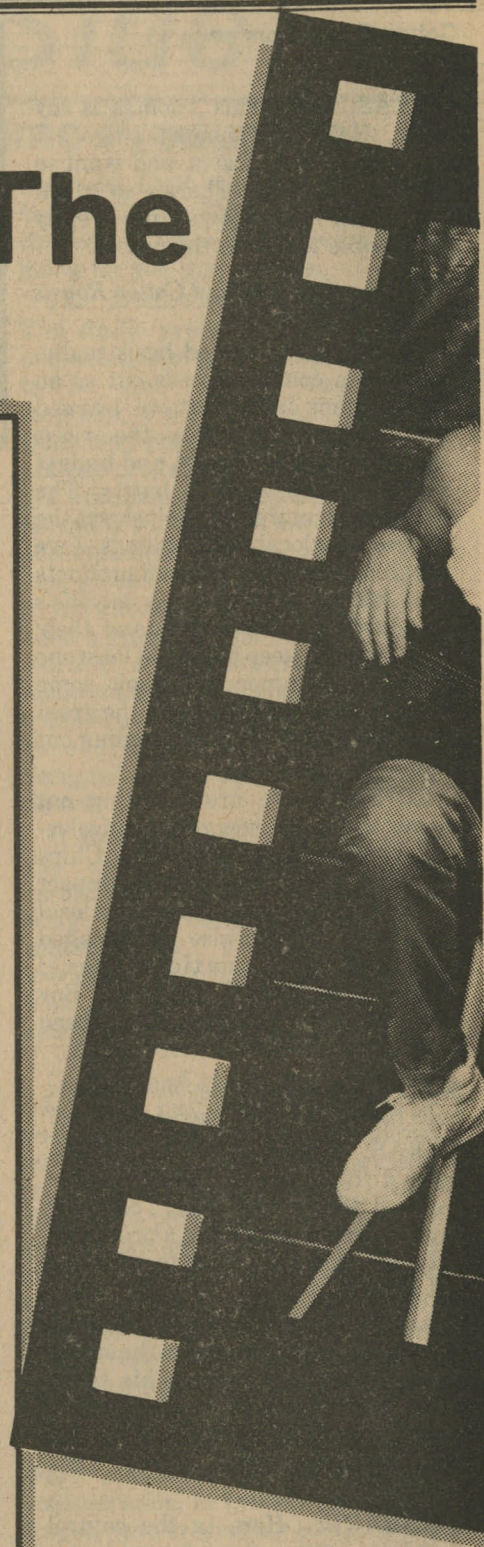
The one song they do that isn't original is one you wouldn't expect to hear from a band. The tune is the theme song from Charley Brown and the Peanuts and is the one they used to get everybody dancing in the

aisles, in their seats, or wherever they may be. It always works. Each band member gets his own solo in this song, with a double guitar lead by Billy and Ricky. The song started out as a sound check song at practice, and is now an audience favorite.

Since their first performance, Looker has been gathering a strong following. Seeing them many times, I have noticed that many people who are seeing them for the first time return to see them again and again. Probably their biggest audience to date was at "The Big Blue Blast," in September, when they opened for Drama. The crowd, most of which had probably not seen or heard them before, really enjoyed the set. All of their songs got good response from everyone in attendance.

In the middle of all of the club performances, and "Battle of the Bands," Looker has found time to go into the studio to cut some songs to shop around to some record companies. Jack Holder produced and engineered the tracks at Sounds Unreel. "Believe," "You're Still Here," and "Same Old Lines" are just some of the songs included.

So what's next for Looker? They're hoping the answer to that question will be a record contract. With another trip into the studio planned, and the recent attention Memphis music has been getting, they may not have to wait very much longer. Talk to any of the members, and they'll tell you that's what they want. As drummer Tony Maharrey put it, "We need a record deal so that I can quit my job." With the determination they have, it may not be too long before people across America will forget about the movie, and know about the band.



Eyes Of **LOOKER**



(L to R) Billy Maharrey, David Kurtz, Mike Hutchison, David Wade,
Tony Maharrey (not pictured - Ricky Triolo)

Steve Wariner — Making Plans

by Bill E. Burk

When a person grows up with music all around the house, it can come as no surprise that when that person reaches maturity, music will become a part of Life itself.

Steve Wariner is such a person.

"As far back as I can remember, there was music around our house," said Wariner, who appeared in late September at the Mid-South Fair. "Dad's band used to practice at our house. They played a lot of Hank Williams, Ray Price, Buck Owens and George Jones hits. I knew all the songs because I listened to them practice so much. While they would be rehearsing in the living room, I'd be in my bedroom playing along with them on an old plywood bass we had. I was getting to where I could pick out the notes by ear."

Even Wariner's childhood games involved music.

"I have three brothers and a sister," he continued. "We used to tear apart cardboard boxes when we were little kids and draw guitars on them. We used pieces of yarn for guitar strings. My brother, Terry, who plays drums for me now, used oatmeal boxes as his drums back then. We used those as our instruments and then we'd act out shows."

He learned to play virtually every stringed instrument early, but Wariner's first public appearance was as a bass player in his Dad's band.

Recalling that local gig, he says, "The man was suppose to pay us four dollars to play the dance, but he skipped out with the money."

Playing in his Dad's band only whetted his musical appetite.

"I loved it! I was making a little spending money and, besides that, I had the chance to play. Also, people always treated me great because I was a kid — the only kid in the club." He was 10 at the time.

Listening to the radio for hours and hours, he tried to pack as much into



Steve Wariner

his mind about music as possible.

But country music was his foundation.

"I was always real open to all kinds of music. Chet Atkins was a big influence," he said. "My dad was a big fan of Chet's and he had a lot of his albums. Even before I started playing guitar I would listen to his albums and try to figure out his style of playing. Even though I was raised on straight country, I am aware of other types of music, too. I think that is reflected today in my own music."

Wariner's "own" music includes his super hit, "Kansas City Lights."

His current MCA LP is "One Good Night Deserves Another." It's his debut with MCA after eight years with RCA.

One of the most likeable artists in the music industry, Wariner remains

single and lives in Russell Springs, Ky. In addition to his music, he collects old guitars and plays a lot of basketball. He has been known to spot an outdoor basketball game (in Memphis!), stop the tour bus, go out and challenge the local players, play a hard game, then continue on the road. But a warning — that fellow he might bring off the bus with him may be former Kentucky All-American Kyle Macy, now with the Phoenix Suns of the NBA! They are close friends, basketball buddies, and Macy sometimes travels with Wariner.

His youthful looks and dedication to the industry have made him a crowd favorite everywhere.

"I really believe I've got the dedication this business demands," said Wariner, "and I'm big on making plans, then sticking to them. I am in it for the long run."

Nashville News

by Bill E. Burk

Eddie Rabbitt said getting ready to be hopping labels ... over to RCA, which has been losing a few artists of late in the label-jumping battle.

Latest Capitol Records signings have been: Jerry Reed, who also joined the Jim Halsey stable in Tulsa for management direction; Dobie Gray, who recently completed some tracks with producer Harold Shedd; and Tanya Tucker, who reunites with producer Jerry Crutchfield.

times my family went through when my father lost his job with the railroad."

Be on the lookout for the careers of Williams & Ree, "the White Guy and the Indian," to hit the warpath soon. After years of drifting around the Bad Hills area of the Dakotas honing their material and timing, they have more recently been opening for such acts as the Oak Ridge Boys, Mel Tillis, Merle Haggard, Lee Greenwood and Roy Clark. They shoot ethnic arrows at each other, attacking bigotry and bias through



Williams and Ree - "The White Guy and the Indian"

When Earl Thomas Conley learned the folks coming to his concert at Washington, Pa., were bringing canned goods to be distributed among the unemployed in the area, Conley pitched in his part, too. The singer/songwriter donated several cases of canned goods and then made a cash donation of \$2,000 to the fund being distributed among the unemployed. "I was happy to be a part of such a worthy cause," said ETC. "I can still remember the hard

their comedy. While preaching, "remember, we are *all* the same," they attack about everyone in the audience. In one routine, they are explaining that each letter in each automobile's brand name stands for something, for instance: Ford (Found on Reservation Dump); Fiat (Fix It Anyway, Tony) and Pontiac (Poor Ol' Negro Thought It a Cadillac). Sioux-per entertainers at the recent Mid-South Fair in Memphis.

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Getting To The Soul Of H E A R T

An Interview With Heart's Guitarist/Producer Howard Leese

by Skip Howard

Howard Leese has been a band member of Heart since the group's inception and the release of their first album, *Dreamboat Annie*, in 1976. During that time, he has served as lead guitarist/producer/writer/videographer for heart. Following their August concert at Mud Island Amphitheater, relaxing backstage, and between bites of barbecued ribs from Gridley's — long a favorite of the band when in Memphis, Leese reflected on the past nine years as a member of the band fronted by rock 'n' roll's "singing siblings," Ann and Nancy Wilson.

"Well, we got together up in Vancouver, British Columbia, where the band was ... playing the club circuit," Leese said. "They were originally from Seattle, but they moved to Vancouver because the economy in Seattle was real bad. It was during the late '60s."

Leese said the band got the attention of an engineer at the recording studio and record company where he was then employed, and they were brought in to make a demo. "Everybody was busy that day, so I got to produce the first demo," he said. About a year later, the record company decided to start their own label and needed a band to anchor the label. Heart was brought in, and production began on *Dreamboat Annie*, during which time he began playing with the band

"One of the things that we love to do when we come to Memphis is go down to Gridley's and get some of that barbecue ... I also like to go down to Beale Street because I'm a big blues fan, and I like to see where that stuff used to happen — probably one of the most musical cities in America."

on a part-time basis. *Dreamboat Annie* eventually went on to sell three million copies, despite the fact that no record label in the States would sign the band. "From there, we were off, and we've been recording and touring ever since," he said.

When first approached by the band to join them as lead guitarist, Leese said no. "I had a better job than they did; I only worked like three days a month, and they had to work six nights a week, plus I didn't want to play in clubs," he said. Finally, he agreed to join them after the record was finished, and he played seven weeks of club dates. "The songs that I played on were like 'Magic Man' and 'Crazy on You' — the ones that I played on the most. So, when those started becoming successful, I got in the band," Leese said.

Their current LP, *Heart*, on Capitol Records, marks a change in direction for the band in many ways: a new label, a new image and new management. Leese said this all came about because the band was displeased with the way their former record label, CBS, was handling them. The change in management was also a desire by the band to move in a different direction. Though CBS promoted Heart's first six albums, Leese said the band was unhappy

with the lack of promotion for *Private Audition* and *Passionworks*, their last two albums for CBS. "You probably noticed that there wasn't much promo for those two albums. We noticed that too, so we switched (labels) to get some fresh enthusiasm," he said. "CBS is such a big label, and we thought they were just getting sort of lazy with our project. We'd been on there for a long time, and it was just a little too complacent, a little too comfortable ... and we wanted somebody that was going to go out and work a little harder."

"We wanted our new image to be a real striking image, because we knew the music was going to be good, and we wanted to give it its best chance. So, part of that is that we went with a new management company, Frontline Management, and they're a lot more conscious of that kind of thing. Our old management was from Seattle, sort of like a small town thing, while our new management is 'Hollywood,' and they're a lot more conscious of that sort of 'star trip' thing. We've just spent a lot more money on clothes and photo sessions and all that kind of stuff to get higher quality packaging to go with our music, which we think it deserves."



Heart is (from left) Mark Andes, Ann Wilson, Howard Leese, Nancy Wilson & Denny Carmassi

Leese referred to the new clothing image alternately as "B-pirate movie" and "rock pirates," relating that the choice was a collaboration between the band members and Fleur, the clothing designer. "She's Billy Squier's girlfriend, and she's a great designer of rock clothes," he said. "She had rough drawings, and we met with her. We'd pick something, and she'd go down and come back with something else. We'd agree on it, and she'd have it made."

The image change is a complete rotation from the image most people are familiar with when thinking of Heart. Reaching back into their early days, it can be called "ethereal" or "the gypsy look" and is most prominent on the album *Little Queen and Dog and Butterfly*. Leese said the band has not forsaken that image — "We have that side to us," but it is more of a self-indulgent and introspective image; not one which would have suited the current LP and tour. "With this record, we obviously weren't real self-indulgent; we were making music to be played on the

radio. We did that on purpose ... We'll probably get a little bit more far out with the next record, because we can," he said.

To ready their current album, Heart recorded about 30 songs — 20 original compositions by the band and 10 from outside sources — as demo tracks. "We actually had enough material for three albums, but we recorded 13 songs, left 10 on the record, and there's one extra one, 'Heart of Darkness', which is on the flip side of 'What About Love' on the 45.

"The hardest rock songs are like 'The Wolf', 'Shell Shock' and other songs that were written by the whole band. Me and the other two guys (bassist Mark Andes and drummer Denny Carmassi) and Michael Denny came up with the music. I wrote the original guitar part for 'The Wolf' in a session at my house. We sent the tracks to the girls, and we all wrote at Nancy's house together. We were jamming, and Ann was describing a certain type of song that she thought

would be like a good Stones rock, but only heavier. So, we went down to the basement and started jamming on the music, and the girls sat upstairs and listened through the floor and pretty much wrote the lyrics. I think that the stuff that leads to the real heavy edge was written by the band," he said.

Leese also said 'If Looks Could Kill' came to the band as a demo, originally written for Tina Turner. "We took it and made it a little bit heavier," he said. "So, if you're gonna rock — if you're doing hard rock stuff, you might as well go all the way with it. But, we have some sensitive stuff on there — ballads like 'Nobody Home'."

Leese likes the fact that Heart is a band that can appeal to all ages and is not forced to lock themselves in to one certain age group. Relating that many of the kids that discovered Heart at age 17 with *Dreamboat Annie* are now 27 and that many 17-year-olds are just now discovering the band, he said he likes that wide

audience spectrum. "I think that makes our shows real fun and exciting because we have a bunch of young kids down in front going crazy with our new stuff, and then there's a bunch of older ones — when we play our old stuff — that go just as crazy. So, it makes a lot of sense for us to play live ... it's surprising because, when you get to this certain point, some of your older stuff begins to gain like classic status. All of a sudden, these songs that were sort of boring there for a while are real exciting to play live again because we get such a reaction," Leese said.

In the early days of Heart, the idea of two women — sisters, yet — fronting a major rock band was considered something of a novelty, but, as Leese said, the novelty seems to have worn away with time. "Yeah, I think there are a lot more females who are members of bands now; I don't think it is as unusual as when we first started out. It was good in one way because it was new, but also a lot of people in the business wouldn't take us seriously. They'd say, 'Oh, we already have a girl act; we already have a girl on the label,' and they'd be talking about like Joan Baez or something. We'd say, 'This is just a rock band with a girl singer; you don't understand.' It was sort of different, but now there are lots of girl bands, plus bands like 'Til Tuesday, where there's a girl in the band who sings instead of just another member of the band. That's really great; it's real healthy.

"Ann was in the band first. It wasn't like they joined as a team or anything. Nancy came in quite a bit later." Leese added that both sisters have influenced a lot of female band members, who used them as role models and have gone out and formed their own bands. "But, I think one of the things we're seeing now is that the girls who were teenagers 10 years ago when we first started and started playing guitar because they saw Nancy or thought they could do it — you know, had a role model and stuff — now have been playing for 10 years, and they're good, and they're getting their own bands together. That's nice to see, too."

When Heart released the 1983 *Passionworks*, two videos were produced to accompany two songs

from the LP, "How Can I Refuse" and "Allies." They also currently have two videos to accompany "What About Love" and "Never." Leese said that Heart is at an advantage in the video spectrum, since both videos are

Of the current controversy over "rock porn," "I think it's really silly ... The only people who take it seriously are the Jerry Falwell-type people."

very popular and are currently played on MTV in power rotation. But, he also feels that videos can be a disadvantage for some bands who make good music but don't have a video image. "I think it's real bad because what happens is you get mediocre music with a great video that gets played, and you have great music with no or a bad video that will get overlooked because of it. So, it's gonna hurt people that aren't visual. And so, you have to search a little bit harder for those songs for bands that don't get on MTV. We're on there, so it's easier for me to say, 'Oh, it's the way it's supposed to be,' but I'm sure it's frustrating for a lot of artists."

Leese said the way the record/video market is structured and the influence of MTV make it necessary for a record artist to produce a video. "Well, they're a real necessary thing; you just have to make them. If you're gonna put out a major record, you have to have good videos. You can't just make a video; you have to make good videos." He eventually sees the video influence moving over into the motion picture medium within the next few years. "If you sit in front of your TV on Friday nights, you can't get away from video. The movies are next. Guys who are making great videos today, in 10 years are gonna be making all the movies and, as our audience and age group grows up and starts to dominate economically, you'll see more and more influence."

Leese also addressed the current brouhaha concerning the influence of rock music and rock lyrics on young people. Of the current controversy over "rock porn," he said, "I think it's really silly. I think it's a bunch of ultra-conservative people over-

reacting to stuff. They take it more seriously than the bands that they're supposedly condemning, like the heavy metal bands and all the devil worship and stuff. That's a joke. It's a fashion more than anything else. None of those guys could care less about voodoo or black magic or any of that stuff. The only people who take it seriously are the Jerry Falwell-type people. These are the same people that want to abolish the teaching of Charles Darwin. They're not facing reality; they're not facing the facts of life or science. The sooner that goes away, the better, in my opinion."

Leese said that the current switch in radio program formats from AOR (Album Oriented Rock), which Heart is, to a Top-40 or Top-10 format is based on economic reason more than anything else, though he added, "it's a mistake." Saying that radio stations are just like TV stations, and that they need ratings and listeners "in order to sell their commercial time for more and more money," he said those in charge of format changes were more or less "forced into those changes. It's really sad because once again ... you're only hearing 20 songs from a station at any given time, whereas there are hundreds of songs that are worthy of being listened to, I'm sure. So, that again makes it tougher and just hurts the artistic climate for everybody.

"I hope it'll change ... pretty soon, they'll just be playing the Number One song over and over and over again, and that'll get real old, real quick."

Leese closed by saying that Heart was glad to be back in Memphis, which holds a lot of things in store for them, including Gridley's barbecue, Graceland and the blues. "One of the things that we love to do when we come to Memphis is go down to Gridley's and get some of that barbecue they have down there," he said. "Ann's also a real big Elvis freak. Last year, when we were here, we had a private tour of Graceland, which was really great. I also like to go down to Beale Street because I'm a big blues fan, and I like to see where that stuff used to happen — probably one of the most musical cities in America. Memphis is one of the cities that I look forward to when we go on tour."



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MOST WANTED:

THE CRIME

by John Doyle

They've always said that crime doesn't pay. However, for those who have been faithful criminals for the past five years, the payola is finally coming in. Starting out as a new wave turned rock-a-billy band, The Crime is trying hard to become the top group on the most wanted list. This "Antenna-familiar" group is one of the few bands trying to bring rock-a-billy, rock 'n' roll back to the home of rock 'n' roll, yet still playing for some audiences that yell for Twisted Sister.

"Back in '75 and '76, when I was having to play stuff like Lynard Skynard, I was always wondering if there would ever be a time when I could go back and play the stuff I had grown up playing," remarks Rick Camp, the only remaining original Crime member. "I wanted to play the songs I played when I first started playing the guitar at age eleven; sitting in my backyard on my swing set picking out hits like 'Hanky Panky,' 'I Wanna Hold Your Hand,' and 'Eight Days A Week.'"

Those are the tunes that The Crime loves to play and is still trying to teach to some of their younger audience members. Not only songs of their favorites, like The Beatles and Tommy James and the Shondells, but also their own creation, several of which have just been pressed onto The Crime's first album *Crash City, USA*.

"One of the things that is sad but true about popularity, and after playing so many high school dances and Greek parties, you kind of fall into these clicks. In the early days of The Crime," Rick recalls, "we did a dance at Germantown High School that was great. We romped and stomped until we were breathless and they were right with us. Well, the very next night, we had a homecoming dance at Ridgeway. They hired us because Germantown had had us. It was like 'we're in the click, too. They got The Crime, we got The Crime'. They, however, didn't know what was happening at all. We got in there and

they were yellin' 'Van Halen,' 'Kiss.' We just said, 'Sorry, not tonight' and went on playing 'My Baby Loves The Hanky Panky.'"

The Crime started in April of 1980 when Rick and another original member, Randy Moon, placed a flyer at Strings and Things looking for players to start a new band. The offer brought in every Eddie Van Halen look-alike, and several drummers who didn't last throughout that beginning year. After several alterations, the original Crime came off as Rick Camp, Randy Moon, Jeff Golightly, and Carlton Rash. Today, Randy Moon and Jeff Golightly (who Rick Camp still considers to be like a brother) play for The Beat Cowboys (see August, 85 issue of the *Memphis Star*), and the current Crime features Rick Camp on guitar, percussion and vocals, Rick Nethery on bass, acoustic guitar and vocals, Larry Wood on keyboard, guitar and vocals, and Carlton Rash on drums and vocals.

"Carlton has been around so long that most people think that he is the original Crime drummer, but we went through three or four in that first year before he joined us," says Camp. Also, today, Carlton is a blonde. "Back in '82, Carlton decided to dye a black streak in his hair. he painted the blue, black dye through his hair then decided to lie down to take a nap. Well, his hair was still wet so when he woke up, he found that the dye had faded all over his head, all over his clothes and all over the pillow. So for a while, Carlton was a brunette."

The Crime's first gig was at The Hi-Roller. Rick Camp had been bugging the owner for a gig while he was with his previous band, "Stealers" (all sounds pretty illegal). After leaving Stealer, and having just formed The Crime, Rick received a call from Hi-Roller's owner asking for a band for that night.

"He said he was desperate. I told him that there was no way. We had only been together for three weeks and only knew about 17 songs. We ended up doing the gig, playing those 17 songs over and over, and even trying some stuff we didn't know like 'Hound Dog' and 'Don't Be Cruel.'"



(left to right) Rick Nethery, Larry Woods, Carlton Rash and Rick Camp

"One of the things I hated about losing Jeff Golightly was that with him being left-handed and me being left-handed" Rick explains, "and with us having a right-handed bass player, people would come in and look up at the stage and say, 'Wow, they look like The Beatles,' who I've idolized all my life. Then they'd look again and realize, 'No, the guitar players are left-handed and the bass player is right-handed.'"

The Crime is definitely paying better than in the Hi-Roller days. The band held a record release party for *Crash City, USA* in May and the LP is doing better than the band expected. They started work on the album back in December of 1984, and it was finished about the second week of January. One thing that the band didn't expect, with it being their first album, was the length of time it took for the artwork for the cover, which took longer than the album's recording.

"We're so thankful for the Memphis following we have. Peaches usually begins with 25 albums in stock for an LP like this, and reorders 25 at a time. Because of the Memphis people, Peaches alone has reordered the album countless times. The record has also

shown up on the 'Hot New Records' tip sheet that Pop Tunes puts out based on their sales. In July and early August we passed Tom Petty and The Eurhythmics. This cat from Atlantic Records who was a distributor kept coming in and looking at the tip sheet and called up New York and California and said, 'Hey, you definitely need to take another look at these guys.'"

All of the Crime members write. In fact, Larry Wood, the newest Crime member who joined in May of 1984, is the only member without a writing credit on the album, which is ironic since his father financed the album. However, beginning in the summer, the band began practicing some of Larry's songs which he brought in, including "Perfect Situation" which Rick Camp says, "just blows your doors off and has a 'Babies' feel to it."

The album's success has also been aided by television spots broadcast locally on such stations as MTV, and will also be aired on "Late Night with David Letterman" for three consecutive nights prior to their next performance at The Antenna Club on Friday, October 11.

Crime - from page 29

"The only thing that I can say for Memphis is that you have no outlet for Memphis music. Right now you have Drama with a brand new album out, Larry Raspberry, Keith Sykes, us with our new album out, and every other Memphis band, and there's no local radio station playing Memphis music."

Fortunately, out-of-town radio stations are playing Memphis music. A college station in Tuscaloosa, AL, WVUA, recently entered a cut from the Crime's album titled "Mad About You" in a contest by Epic Records which is trying to locate the best undiscovered rock 'n' roll band. If selected as one of the top 10, The Crime will be flown to New York to do a record showcase for Epic Records which could be a big break nationally for The Crime. At press time, they were already in the top 30 bands selected.

Another thing about a successful Crime is that the guilty party must

hit the road. Most of September was spent away from home, many times playing three to five one-nighters in a row.

"Dale Nabors has been our sound man for over four years and Clay Drawdy has done our lighting since December of '83. Those two guys are what keeps the band going. We might play Ole Miss one night and Knoxville the next, and they have to get there and set us up that afternoon, work the show, tear us down after the show, drive all the way to Knoxville with no sleep, and by then it's time to set up again."

"They always make fun of me because I make such a fuss about being gone," Rick says. "It's hard being married and having kids and being gone." Rick wrote "Behind Those Eyes," a cut from their album, about his wife Karen. Carlton is also married, and, as of press time, Rick and Larry are both engaged.

"It used to be that my oldest girl, whenever we would have to go on the

road, would stand at the door and cry 'Oh, God, Dad, I don't believe you're leaving again.' That's hard to deal with," Rick explains, "You're walking out the door with all of your clothes in a bag and your daughter is crying. I used to just cry along with her."

"We don't like playing Tupelo, MS. We played down there once when we were supposed to play for four nights at this club. After playing two of the nights, we were fired for not pleasing the club's clientele. The owner was a big rock-a-billy nut, so we were playing stuff like 'Flying Saucers Rock 'n' Roll,' 'Oobie Doobie,' and 'Steppin' Stone.' The owner was allowing 13 and 14 year olds into the club and they were yellin', 'Motleye Crue, AC/DC' and we just said, 'No, fellas, not tonight.'"

"So there's only that one place we can't play and won't ever try to play again, and that's Tupelo, Mississippi - the home of Elvis Presley. Now we know why he left."

How criminal.

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"P.J. To Tower - I'm Ready To Soar"

by Tony Jones

Five nights each week P.J. Turner performs with Dodie Dowdy and Company at Dad's Place, a motel club at the Ramada Inn on Brooks Road. She entertains her audience with hits painted in the butterscotch roughness of her vocals.

P.J. has played similar gigs for eleven years. "Having to know so many tunes to stay contemporary with my audience is the best benefit from it. Oh, but honey, let me tell you, it goes back much further than that," she says, leaning into the comfortable arc furnished by a swivel rocker in her downtown apartment. Marie "P.J." Turner grins an explanation of her beginnings.

"My father, Doyle, was Hank Williams, Sr.'s lead player until just before Hank died. My dad could really sing some blues. I started working with him when I was twelve, singing on weekends. I was 'Little Miss Patsy Cline'. Momma was dying my hair — honey, look, you couldn't get in those doors back then unless you were twenty-one. But I wasn't built like a twelve year old either, and of course Daddy and Mother were always with me.

"We're all like this. My son Flash started working with me when he was fourteen, and stayed with me for a long time. People at work didn't know we were Mother and son. My daughter is a dancer, oh, she has such great rhythm. You should see her impersonate Vanity. She can't sing either, so it's perfect. Momma plays guitar and my brother Robbie is a very talented guitarist and producer."

Grinning with sudden energy, the hyperactive person she professes to be decides to sing a song after visiting the stuffed tiny lion collection that lives in her bedroom. Adjusting, then switching off the drum machine perched on the Yamaha electric baby grand in her singing room, she decides to sing two Patsy Cline tunes. After warming up with "Can't Help Loving That Man Of Mine," she ripped out a truly lowdown rendition of "Crazy."



P.J. Turner performing her butterscotch rough vocals.

Photo by Skipper Gerstel

Judging by the power instantly summoned on the tune, her decision to soon exit her steady gig and work on a new presentation of her talent seems not a mistake. P.J.'s goal now is to create her own style with material that fits a voice blessed for country and blues. Or country blues. Or blues country. It's hard to describe the music she can put a sparkle on, she says, when you sing it the lines get blurred.

"Well, classical blues, some country. I don't care what anyone says, country music is the white man's blues. There's not a white lady doing that type of material here, not how I want to do it. Real deal. Z.Z., B.B., Albert King, Denise LaSalle, Lynn White. I love Lynn's music, the feel she has with it. I have a Mae West tape that I listen to, now the woman cannot sing worth a flip, but the attitude she lays on it!

"I shared the stage with Lynn White about six weeks ago. We

opened for B.B. at the Salute for Medger Evers in Mississippi. Lynn, Ace Cannon, Kris Kristofferson and myself. I loved that. And I'm going to be on the show at the Blues Awards this year. Have you heard?! Willie Nelson and B.B. King are going to be the hosts this year. I'm helping to coordinate the background vocalists for the review.

"I've been working on blues and R&B tunes steadily for a long time now. We finally did some of it at Dad's and it went over real well. When I sang 'Can't Help Loving That Man Of Mine' I thought I was going to get a standing ovation. You could feel it in the room. Some of the band told me afterwards that I could be really hot singing that material. It's my voice.

"I just know that I have a natural feel for it. When it's right, I feel it. I sing from there. This new material, I'm going to put all that into it, and what comes out is going to be me."

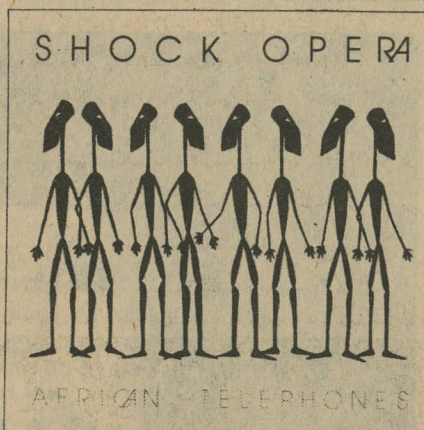


Gerard Harris & Dialog
Joseph's Path
 (Lomo Records)

by Rick Clark

Jazz guitarist and producer Gerard Harris has just released his second album of very listenable melodic-jazz influenced pieces. Entitled *Joseph's Path*, the musicians include Harris on guitar, keys, and guitar synth, Kary Baddour on keys, Barry Campbell on bass, Doug Garrison on drums and percussion, and Skip Ousley on percussion. All turn in strong performances. I've listened to this album a number of times, and I haven't been able to pick out a favorite cut. I can say that the whole album wears well with repeated listening.

Harris' production and engineering is very distinct and clean. The mastering is strong sonically from high to low end. In other words, this stuff sounds good on good stereo systems. The packaging is fine with excellent liner notes and cover art. When listeners "lock into" a talent as strong and obscure as Gerard Harris, they tend to work harder to spread the word of their "find." If your curiosity has been stirred and you're interested in finding out what this town has to offer musically, then pick up a copy of Gerard Harris' new album *Joseph's Path* at a local record store. If you wish to obtain more info, write to Lomo Records, 1503 Madison Ave., Memphis, TN 38104, or call (901) 276-8518.



Shock Opera
African Telephones
 (Skapec Records)

by Rob Bowman

Shock Opera is a Memphis trio who has been hard at work for much of the last year. *African Telephones* is their debut release on their own Skapec Records. Produced by Busta Jones, formerly with the Talking Heads, at Mastercraft and Sounds Unreel, the four track EP covers a lot of territory.

"Fear (Is Your Heart)" starts the record off with an instantly hummable dance oriented song reminiscent of Montreal's Men Without Hats and New Order at their most melodic. Written by bassist/vocalist Sean Kerr it would have a good chance at hit single status if marketed by a major label.

The most interesting song is the title cut. "African Telephones" is a hauntingly atmospheric track written by keyboardist/vocalist Hugh Jaesson. Running just over four minutes, one hears a nearly subliminal keyboard part gradually develop under two bass lines. One of the bass lines is an incredibly insistent thumb popping part played by Jones which provides the major counterpoint to the vocal line. A weird, metallic, twanging percussive sound is heard throughout, while skyscraper guitar courtesy of Kye Kennedy comes in and out of the mix at different places. The overall effect of the somewhat oblique lyrics is one of dread and threatened implosion.

Side two's "Third World" is an uptempo tune full of rhythmic and

melodic quirks mostly thanks to Kennedy's guitar and drummer David Skyeck. The song's protagonist, vocalist and writer Kerr asks "What happened to my third world?" as he gazes at tourists and other Western abominations. An interesting, albeit somewhat tentative, dub section occurs near the end. One of the group's major strengths is the variety in their arrangements.

"Big Glass Box," written jointly by Kerr and Jaesson reminds one most of Talking Heads, as a number of randomly strung together lyric fragments are built one upon another, combining to express the contradictions, absurdities and frustrations of much of modern life. The main message is we all have alternatives — don't get caught in the big glass box!

Shock Opera is one of the few vocal bands doing something quite original. I recommend them highly. Their EP can be purchased in a number of local record stores or it can be obtained directly from Skapec Records, 2367 Hallgrove Ave., Memphis, TN 38119.



Heart
Heart
 (Capitol Records)

by Ken Houston

Remember the saying, "You gotta have heart?" That saying is very true of this album. This is one everybody should have. It's already in the top-10 on Billboard's chart and will probably be one of the top-10 albums of 1985.

With all of the problems Heart has had over the past few years, Epic Records topped it off by dropping them last year. Capitol picked them up and I'm sure they're glad they did. Heart has already had one top-10 single, "What About Love," and now "Never" is moving up the charts.

The difference between this Heart LP compared to some of their others is that this time they perform some songs written by people outside the band. "What About Love" was co-written by Jim Vallance, who is Bryan Adams' writing partner. Holly Night also co-wrote a couple of tunes on the record. There is also an outside producer, Ron Nevison, who has worked with Led Zeppelin, and more recently Jefferson Starship and Survivor. Members of the Starship and Survivor also make appearances on the album.

To list the best songs on here would be to list every song on the album. There is not a weak cut on it. There are many potential hits on here and the best way to give a description of the album would be to say that it's great. This is one Heart you gotta have.



**Harry "The Hipster" Gibson
Boogie Woogie in Blue
(Musicraft)**

by **Rob Bowman**

In the late 1930's, early 1940's America saw the emergence of the hipster; men who largely based themselves in New York City participating in the jazz community singing humorous "slice of live" blues based novelty tunes. Most were black with Cab Calloway, Louis Jordan and Slim Gaillard being among the best known.

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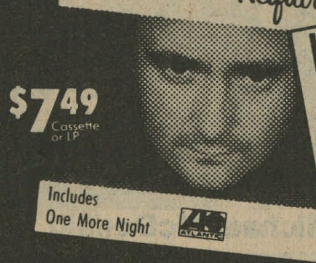
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Henry Gibson was one of the few jive-talking, record producing whites from this era. Up to now he has generally been neglected in the jazz history books and reissue scene. In fact, as far as I know, *Boogie Woogie in Blue* is the first album exclusively devoted to the mad maestro.

Gibson half-talks, all-jives his way through twelve opuses de hip. The titles say it all — "Who Put the Benzedrine in Mrs. Murphy's Ovaltine," "The Hipster's Blues Opus 6 7/8," "4F Ferdinand, The Frantic Freak," "Get Your Juices At The Deuces," etc. Humor abounds; the jive talk lyrics are simply hilarious. (Musicraft has wisely included a hip lexicon for novices that is hilarious in its own right.) Much of the material centers around drugs, drink, jazz and club life with Gibson assuming a number of different voices for his various characters, often jumping from first to third person and back again within a couple of lines.

The tracks were recorded in New York and Hollywood in 1944 and 1946 with Gibson accompanying himself on piano throughout augmented by John Simmons or Tiny Brown on bass, Sid Catlett or Zutty Singleton on drums, and Slim Gaillard on guitar (the latter on four cuts only). On piano he plays either eight-to-the-bar boogie tunes or Charles Brown type club blues. Two cooking uptempo instrumentals are included proving Gibson to be a more than accomplished ivory tickler.

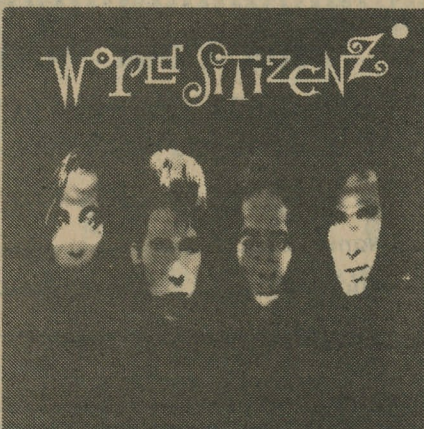
For those with a taste for the slightly ersatz, this is highly recommended. Order from Musicraft Records, Box 48081, Los Angeles, CA 90048.

World Sitizenz

World Sitizenz
(Manhattan Records)

by Tony Jones

Crafted, fast, roaring and fragile, World Sitizenz do it like race cars on their self-titled debut album. "Lock It Up," the album's initial track, is also their single release. A good introduction, "Lock It Up" captures in hard dance form the heated edge their music attains. "Back and Forth" features their rave-up to grand effect, and "Give Me Time" has its own tense excitement that's well on you before you realize the



changing powerchords are a reworking of the Who's "Baba O'Reilly." Straight on the red-line to great and crazy results, hard pop showcases "The Rite" and "Tingle" are exciting tunes illustrative of something special growing in the band. World Sitizenz playing speaks well for the four-piece unit. Not pure Gran Prix level yet, but a jolly good showing for a new team.



Michael McDonald

No Lookin' Back
(Warner Brothers)

by Tony Jones

Michael McDonald and co-producer Ted Templeman have recorded a performance of brilliance with this album's production. McDonald's hushed baritone hones the modern pop magic in the album's finest grooves as tightly as Tom Dowd's and Rod Stewart's mid-seventies collaborations. Reflective addresses to the heart constitute the body of the nine precise tracks listed on the back cover next to McDonald's big face. The B.B. King influenced

guitar strings percolating "These Are Bad Times" is the most musically adventurous of the slick jams, and that's what makes them flame. Every minute of this record sounds like the real "doing your own thing."

The single, "I Can't Hold On" kicks out it's vertical radiance in the album's virgin seconds. The reigned torado is matched in quality one track later by "I'll Be Your Angel," the kind of record that invites the enjoyment of a friend.

The closing tune, "By Heart," may prove a serious sleeper; the type of song you fall for after buying the album.

"Lost In The Parade" is the hallmark among the second side's aces. McDonald's voice is not a soaring instrument, yet when he sings the strident melody of the song, his smooth phrasing makes you reach to fly with him. "(I Hang) On Your Every Word" is a treasure here, and "Any Foolish Thing" sounds like a hit record. "Our Love" can settle arguments. "Don't Let Me Down" is produced well, but isn't outstanding among so much calm heat. No problem, though. You don't have to shoot 'em in the heart every time to knock 'em dead.



The Stanley Brothers

The Starday Sessions
(County Records)

by Rob Bowman

From their inception in 1946 to Carter Stanley's death twenty years later, Ralph and Carter Stanley were responsible for some of the most exquisite harmony vocals in all of bluegrass. *The Starday Sessions* is

just what the title says — every cut that Ralph, Carter and Co. recorded for the Nashville based Starday label between 1958 and 1960. Up to this point, most of the material was only available on forty-five with the Stanley's King and Columbia material solely representing the brothers at 33 1/3 rpm.

The Starday sessions are every bit as good as any of their other material. Recorded in Virginia and Florida, about half the tracks presented here are sacred including beautiful quartet versions of "In Heaven We'll Never Grow Old" and "Let The Church Roll On." Typically, the latter was originally cut by the Carter Family in 1931 providing yet another example of the Stanley's being probably the most tradition based of all the big name bluegrass groups. Lead and tenor duets abound throughout the two record set with many of them being secular material dominated by fatalistic themes of parting, disappointment and loneliness.

County Records has thoughtfully arranged the twenty-eight tracks in chronological order and Gary Reid's liner notes are generally excellent, detailing the sources the Stanleys learned most of the songs from. If one has never heard the Stanley Brothers before, this album is as good a place to start as anywhere. For the collector, the album nicely fills in a gap that has existed for far too long. Order from County Records, P.O. Box 191, Floyd, Virginia 24091.



Turning Point Handing Out Money

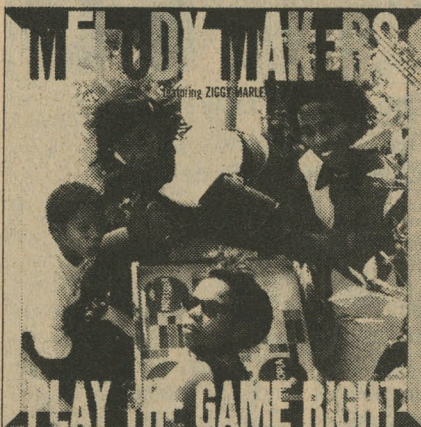
**Turning Point
Handing Out Money
(Turning Point Music)**

by Rick Clark

Turning Point is another group of Memphis musicians who, when not paying dues in clubs, is recording

original music for that magic record deal in the sky. This compilation of their music, "Handing Out Money," is a fairly solid offering of mainstream, early 80's style, AOR rock. It wouldn't surprise me if these guys have performed their share of Kansas, Loverboy and groups of that type on the club circuit.

If Memphis possessed one rock station, this music would sound fine on air, right along side old Foreigner cuts and Night Ranger. The arrangements, vocally and instrumentally, are tight, though the lyrics don't seem to go beyond only so much male rock posturing. Songs like "Passion Satellite" and "Modern Love Appeal" would be fine, for my taste, if I had detected some tongue-in-cheek humor, somewhere. All that aside, if you miss the days when Memphis had a rock station, Turning Point will bring it all back home.



Melody Makers Play The Game Right (EMI-America)

by Tony Jones

Somebody please turn Tipper Gore on to this album. This is the perfect product to illustrate her cause; good modern music, ripe for dancing and not loaded with ten tons of sex or pseudo-glamorous violence. And wouldn't it be a grand irony of these Repukelican times of Ziggy Marley became an American Teen Dream? - - "Mom, where is Babylon? I can't find it in the computer."

David "Ziggy" Marley is Bob Marley's son. His brother and two sisters comprise Melody Makers, singing atop a host of musicians playing reggae credited mainly to
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Record Reviews - from page 35

Ziggy, with co-writers on two songs, and one tune composed by his father. Ziggy's mother Rita Marley, Bob's widow, is the album's executive producer. With the excellent aid of three producers, they've created and recorded some truly fire reggae on "Play The Game Right." Thankfully, the lockstep keyboard rhythm reggae freaks on is brightened here by differing background treatments and the youthful strength in the Melody Maker's vocals. Ziggy Marley's chanting affirmation of the song's jutting lyrics melds the brew into music that stands up tough. Go ahead, compare it with some of his father's.

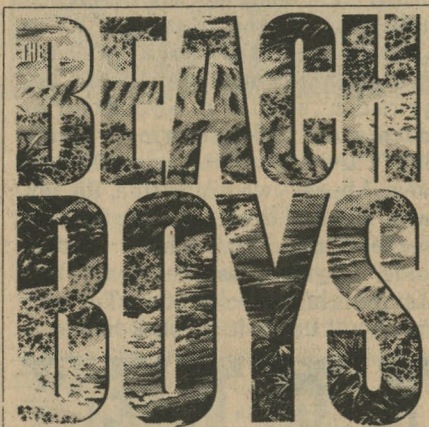
"Revelation come world soon done," the oath shouted on "Reveration" triggers the sentiment expressed by the album's lyrics. I know many a Christian that needs to listen up to many of the themes espoused in the ten tracks. Now, I won't tell you Rastafari will save the world, goodness knows I don't believe dreadlocks are antennae for God, but thank you for the questions in the music Rasta inspires. The wise outlook of the Melody Makers' songs ultimately point to Ziggy Marley as a nurtured prodigy. He and the group tightly perform tales of particularly granite thought for someone that appears on the verge of sixteen.

"They never will catch i," he sings like a soldier on "What A Plot" as the chorus finishes the story of a young man needed to save his family. The song's copyright is registered to Rita Marley Music, LTD., carrying a 1982 date, while the other eight tunes credited partially, or totally to Ziggy carry 1985 copyrights; skepticism finds bait when hearing such fierce poetry from a kid. But skepticism is bothered when realizing that young men daily live the song's scorching rhetoric. "Think i am going to get old, sitting in the cold, My mama got to eat, my brother got to eat, my sister got to eat, Oh Lord, i got a very big family."

Glad inspiration colors the dancing prayers, as does humor and natural shimmy. By the time Ziggy cranks up his own James Brown scream on the intro of "Reggae Is Now," you're quite receptive to the fun. It follows side two's opener, a beautiful treatment of Bob Marley's "Children Playing In The Streets." Except-

ionally wonderful, the track showcases the group's choral harmony like a youth choir. It's even programmable, as are several tracks on the album. (Dare your favorite disc-jockey). Care to give a listen, Mrs. Gore?

And anyone else. Seriously, if you can catch me when I have some paper, I'll lend you the cash to buy a copy.



The Beach Boys

The Beach Boys
(CBS/Caribou Records)

by Ken Houston

In 1981 Carl Wilson, guitarist/vocalist for The Beach Boys, threatened to quit them for good unless they started taking themselves and their music more seriously. Now, thanks to Carl, they're back in 1985 with their best album in the last 15 years.

The album, simply titled *The Beach Boys*, is the first studio album since the death of drummer Dennis Wilson in 1983. It is also the first with full-participation from Brian Wilson in a number of years. Brian, along with Carl, put out the best performances on the album.

The first single, "Getcha Back," was a top-40 hit and features the wonderful falsetto of Brian, who sounds better than he has in quite a while. The Beach Boys make limited appearances instrumentally with the use of studio musicians, however. Carl and Brian play more than any of the other Beach Boys. There are also several guest appearances by such artists as Ringo Starr on drums, Stevie Wonder, who wrote and performed one song on the record,

and Roy Hay of Culture Club, who also wrote a song on the LP.

The new single, "It's Gettin' Late," features Carl, and is one of the best songs on the album. Other noteworthy songs include "Maybe I Don't Know," which is my choice for a good single, "I Do Love You," "Crack At Your Love," and "I'm So Lonely."

This is a very good album, and maybe we should take Carl's advice and start taking The Beach Boys more seriously.



The Family

The Family
(Warner Brothers)

by Tony Jones

Is this thing fun or not?

Well? When I first listened to it, purely few kicks action. Then I heard it loud and obscured at a council meeting, and it was quite lively. The cool image spiffily concocted by the Family, arrayed in the inside cover by a smooth take-off on the photo album every family keeps, intrudes upon the musical content too often.

The opening thing, "High Fashion," was written by Time alumnus Jerome Benton, who didn't wash away with Morris Day in the purple reign, and Family figure-head (gag me with a ladle) St. Paul. Paul Peterson when he played in the Time. Drummer Jellybean Johnson also played with Time. Sussanah Melvoin (Prince's guitarist Wendy Melvoin's twin sister) and Eric, the group's saxophonist, fill out this funky version of the Carringtons. David Z. helped produce the album, with orchestra production by Claire Fisher. His Royal Shortness contributed some photography and

the song "Nothing Compares 2 U," which works okay.

"River Run Dry" is an excellent tune, built upon tight lyrics and flying with grand execution. The single "Scream of Passion" is packed with silly hornonal fun illustrating the best feature of the album, Jellybean's beat. The imagination of "Desire" makes it happenin' but they could have kept the two instrumentals. Both sound like practise, nothing more. The Family is fun on video (thanks for a white guy that dances more than the cameramen), so maybe now that their project is off the ground, the Family can find some, uh, time to work their fevered styling more into the grooves.

Single Reviews

by Tony Jones

Merc and Monk... "Carried Away" (Manhattan Records). Eric Mercury and Thelonious Monk III's collaborative effort yields on this single a smooth groove that's cool, but not really striking. Great for repartee though.

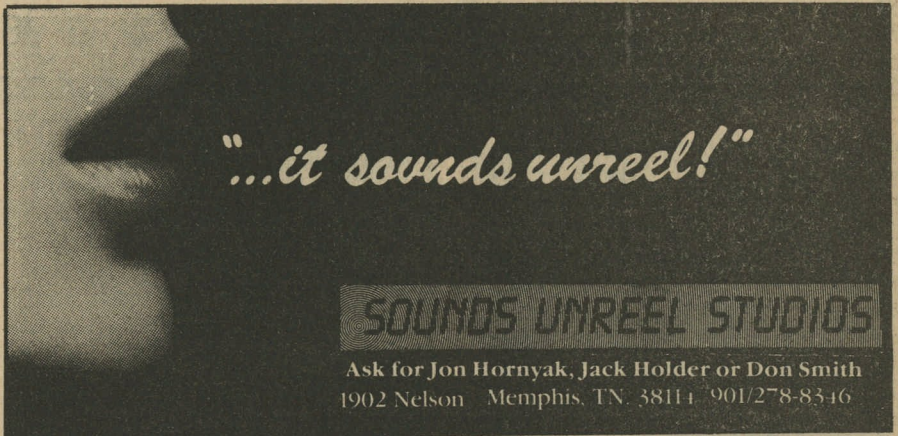
O.T. Sykes... "A Woman, A Lover, A Friend" / "I Need Somebody's Loving Bad" (Fun City Records). The first side is a Jackie Wilson cover, that's all. But the flip is a muthafunka! O.T. Sykes takes a damn fine composition and gives it more than justice. Gimme five for some Memphis product this time for sure.

Formula Five... "Cleaning House" / "Back To Love" (Malaco Records). The A side features Ester Jones in a calm reading reminiscent of the Soul Children. More of the same on side two, smooth R&B from their album *Determination*.

by Revis Hightower

Chaka Khan... "Krush Groove" (Warner Brothers). Chaka's ever mellowing vocals is deep fry action on this twelve-inch. A super dancebeat with a rap by Nils Rodgers, this soundtrack cut from the movie "Krush Groove" was written by Dan Hartman. Chaka's voice gives it the Midas touch.

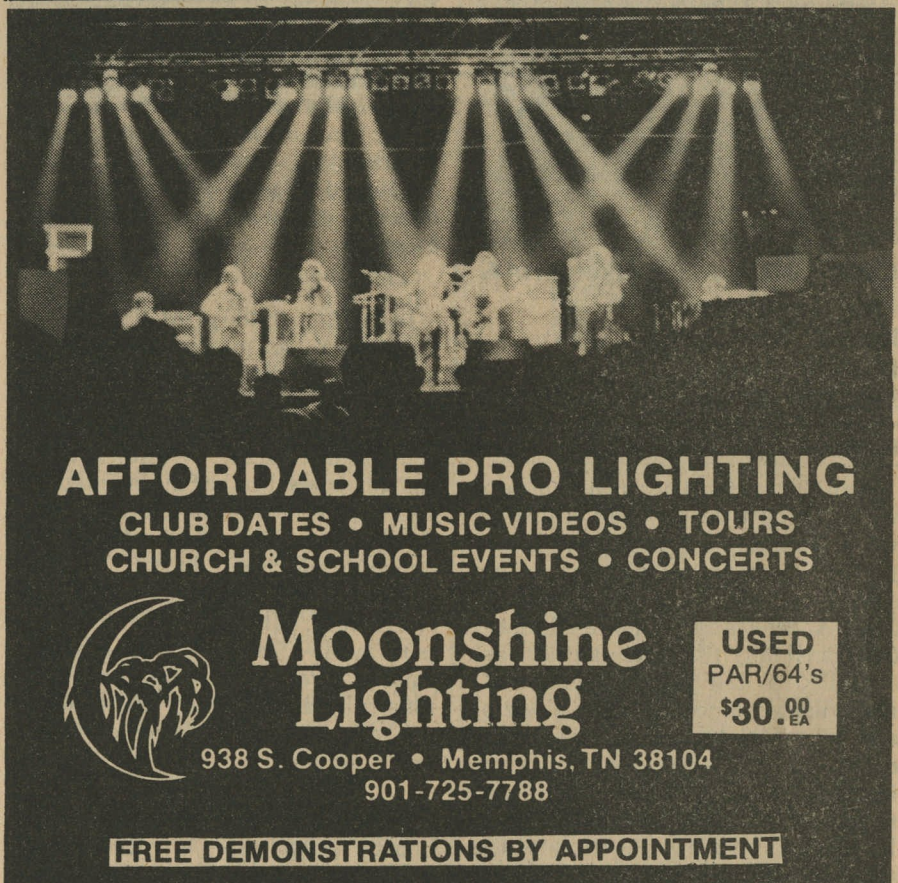
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VOLUME I
EDITED AND ILLUSTRATED BY ANN ALLEN SAVOY

Cajun Music: A Reflection of A People (Volume I)
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Reviewed by Rob Bowman

Ann Savoy could not have come up with a better title for such a beautiful work. In many ways this book is the perfect companion piece to *The Makers of Cajun Music* by Barry Jean Ancelet and Elemore Morgan (reviewed May 1985). The author has compiled a 420 page potpourri of interviews, photographs of historic and recent vintage, old newspaper clippings, discographies and transcribed sheet music. This is a novel way of writing about a music but the combination works splendidly in attempting to convey the essence of a culture.

About three-quarters of the book is devoted to Cajun music while zydeco is treated in the last 100 pages. Savoy has arranged her material chronologically. After a valuable opening section discussion the history, design and general function of cajun instruments as well as cajun songs, the reader is taken through chapters covering "Early Cajun Music," "The String Band Era," "The Return of the Accordion," "A Return to Traditional Fiddle Music," "Modern Cajun Song Writers," "Old Style Creole Music" and "Zydeco."

Within each subheading, Savoy treats a number of individually important musicians. Everyone still living was interviewed. For those who have unfortunately passed on, Savoy has interviewed associated musicians, family members and/or simply researched the subjects as best she could. The interviews are printed in question-answer format. Often the conversations go off into tangents, but letting the musicians (often accompanied by their spouses) speak for themselves proves to be a wonderfully evocative way of getting at the heart of their lives and music. Besides the interviews she herself conducted, Savoy has included a number of interviews from other sources.

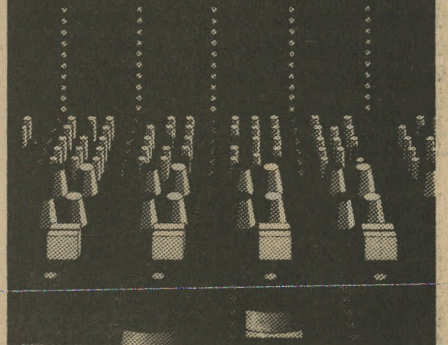
In addition to the printed material, the author has managed to print a number of pictures loaned to her by the people she interviewed. These photographs are indeed worth a thousand words. The family snapshots are further augmented by Library of Congress pictures and Savoy's own shots of a host of rural dance halls and bars. Fairly complete discographies are also included for every musician portrayed — 78's, 45's and LP's and, finally, over 100 songs are both musically and lyrically transcribed; the lyrics in French, phonetic French and English.

Savoy was originally from St. Louis, grew up in Richmond, Virginia and moved to Louisiana nine years ago after marrying Cajun accordionist and accordion maker Marc Savoy. Her work comes from the heart and soul of her adopted community. It is absolutely essential to anyone interested in the French speaking people of the United States.

Cajun Music is available from Bluebird Press, Inc., P.O. Box 941, Eunice, LA 70535 in soft cover for \$26.95, hardbound for \$38 or in a special hardback edition signed by most of the musicians interviewed for \$100. Proceeds from the sales of the latter go to the musicians.

THE RECORD PRODUCERS FILE

A Directory of Rock Album Producers 1962-1984



The Record Producers File: A Directory of Rock Album Producers
by Bert Muirhead
Blandford Press
\$9.95 soft/\$17.95 hard

Reviewed by Rob Bowman

Bert Muirhead's *The Record Producers File* has been designed as a companion volume to Terry Hounsom's excellent *Rock Record*. The latter lists the artist, label, year of release and musicians for some 40,000 rock albums with everything handily cross-referenced. A mammoth task to say the least. Muirhead has tried to undertake a similar project of a somewhat lesser scope by listing the producers of about 20,000 rock albums.

Under each producer's name, Muirhead lists for each album that producer has been involved with, the artist, album title, UK and US record label and the year of release. Each producer listed has been assigned a code which is used for cross-referencing with the artist index at the back of the book. It would have been highly desirable if an additional cross-referenced album title index had been included. Still, in theory, this book could be quite valuable.

Although no one could rightfully expect such a project to be perfect,

this reviewer has to question a number of things about what is not included. First, why start in 1962? No reason at all is given in the introduction and, a casual glance will turn up a listing for the occasional earlier recorded album such as Phil Spector's *Teddy Bears Sing* from 1959.

The introduction does contain a number of disclaimers. Live albums are generally left out because Muirhead feels that "by their very nature they do not require to be 'produced,'" which is absolutely ludicrous. There is a large difference in the quality of sound on a number of live albums precisely due to who produced them. Muirhead also, for no apparent reason, generally does not include self-produced albums, yet there are a myriad number of exceptions. Why are Bill Wyman's self-produced albums included along with his outside productions while Steve Winwood only has his outside productions listed? I personally feel that there is no sound basis at all for excluding self-produced albums and that, by doing so, Muirhead has seriously undermined the value of his book.

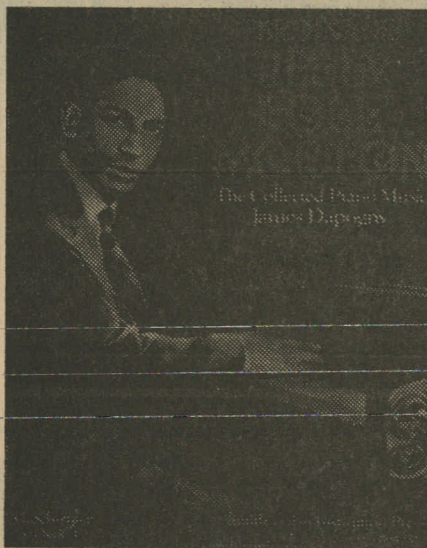
Similarly, he says that he has not included country, soul, blues or jazz records. Reasonable enough, but then why does a casual perusal turn up listings for albums by Lacy J. Dalton, Clarence Carter and Buddy Guy? This level of inconsistency is indicative of the sloppiness of much of the whole project. Muirhead needed to be far more inclusive.

Still, as inconsistent and incomplete as *The Record Producers File* is, it is the only book of its type and can serve, to a limited extent, as a useful tool to both find out who produced what albums by any individual artist or to obtain, at a glance, an overview of any individual producer's career.

**Ferdinand "Jelly Roll" Morton:
The Collected Piano Music
by James Dapogny
G. Schirmer Books
\$23.95**

Reviewed by Rob Bowman

Although published a couple of years ago, I just recently became aware of this book and felt that it was worthy of bringing to the attention of



The Collected Piano Music
James Dapogny

our readers. Dapogny teaches in the music department of the University of Michigan. Partially supported by a faculty grant, he has taken the time to compile a folio consisting of piano transcriptions of forty Jelly Roll Morton piano pieces. This represents one version of every piece Morton ever published or recorded as a piano solo.

The transcriptions are derived from three sources: 1. original sheet music editions of the music (which themselves came from copyright deposits, rough transcriptions or sketches), 2. piano rolls, and 3. records that Morton recorded solo. With the nine pieces derived from earlier published sheet music, Dapogny made a number of editorial changes; for the remaining thirty-one pieces he transcribed the complete recorded performances.

The pieces are arranged chronologically. Each transcription is meticulously laid out with sectional markings. Dapogny has clearly indicated what changes he has made and he includes what was originally there for the reader's reference. He has also transcribed sections of other recordings of each piece that he thought were improvisationally significantly different from anything in the primary version transcribed. Overall, the transcriptions are quite accurate, although parts are rhythmically simplified as one of the goals of this collection was to make the material available to be played.

Finally, each piece has a one page introduction commenting on various

cont. page 52

Marilyn

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WIZARDS



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concert calendar

Entertainers and club owners may have their bookings listed by sending their dates to **The Memphis Star** prior to the 18th of each month.

If you desire, Concert Calendar forms are available. Send a stamped, self-addressed envelope and one will be sent to you.

Information in this schedule is based upon info received from entertainers and club owners. Refer to advertisements in **The Star** for exact times, dates and locations.

1 Tuesday

- Joe Norman - Faculty Lounge
- Ron Tisdale - F.O.B. Lounge
- Jim Santoro - Abbey Road Cafe
- The Mob - Stagestop
- Jason D. Williams - Peabody Hotel
- Allan Mayes - Chelsea St. Pub
- The Marvells - Capt. Bilbo's
- Tiny Bond & the Bondsmen - Bad Bob's

- Blues Alley All Stars - Blues Alley
- Joyce Cobb & Hot Fun - Old Daisy
- Dodie Dowdy & Friends - Ramada Inn (Brooks Rd.)
- Special Edition - Ramada Inn (Brooks Rd.)
- Don McMinn & The Rum Boogie Band - Rum Boogie Cafe
- The Decision - Round 1 (W. Mphis, AR)
- Keith Sykes - Bombay

2 Wednesday

- "Evita" - Playhouse on the Square
- Joe Norman - Circle Cafe
- Ron Tisdale - F.O.B. Lounge
- Best of Open Mike - Abbey Road Cafe
- Billy & the Blasters - Stagestop
- Jason D. Williams - Peabody Hotel
- Big Growl - Peabody Hotel
- Allan Mayes - Chelsea St. Pub
- The Marvells - Capt. Bilbo's
- Tiny Bond & the Bondsmen - Bad Bob's
- Blues Alley All Stars - Blues Alley
- Coon Elder - Lafayette's Corner
- Herman Green - Club Handy
- Joyce Cobb & Hot Fun - Old Daisy
- Dodie Dowdy & Friends - Ramada Inn (Brooks Rd.)
- Special Edition - Ramada Inn (Brooks Rd.)
- Don McMinn & The Rum Boogie Band - Rum Boogie Cafe
- The Decision - Round 1 (W. Mphis, AR)
- The B.B.'s - Bombay

3 Thursday

- "Evita" - Playhouse on the Square
- Joseph Luloff - Harris Aud. (MSU)
- Trax - Circle Cafe
- Ron Tisdale - F.O.B. Lounge
- Songwriter's Jam Night - Abbey Road Cafe
- Billy & the Blasters - Stagestop
- Jason D. Williams - Peabody Hotel
- Blue Beats - Peabody Hotel
- Allan Mayes - Chelsea St. Pub
- Peter Hyrka - North End
- The Marvells - Capt. Bilbo's
- Tiny Bond & the Bondsmen - Bad Bob's
- Blues Alley All Stars - Blues Alley
- Coon Elder - Lafayette's Corner
- Herman Green - Club Handy
- Ruby Wilson - Club Handy
- Joyce Cobb & Hot Fun - Old Daisy
- Dodie Dowdy & Friends - Ramada Inn (Brooks Rd.)

Bombay Bicycle Club



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OCTOBER PREVIEW

S U N M O N T U E W E D T H U F R I S A T		6	13	20	27	
	LIVE MUSIC 7 NIGHTS A WEEK	THE BLUE BEATS				9-1
	LADIES NIGHT Every Tuesday	7 Bruce Barham	14 John Kilzer	21 Jeffrey Jones	28 John Kilzer	
	1	8	15	22	29	
	KEITH SYKES					
	2	9	16	23	30	
	The BB's	The BB's	To Be Announced	The BB's	The BB's	
3	10	17	24	31		
Beat Cowboys	Reba and the Portables	Beat Cowboys	Wampus Cats	Reba and the Portables		
4	11	18	25			
TO BE	THE JAVA	TO BE	THE CUT-	HAPPY HALLOWEEN		
5	12	19	26			
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The Decision - Round 1 (W. Mphis, AR)
The Beat Cowboys - Bombay

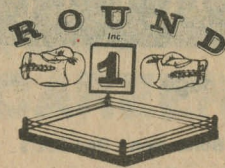
4 Friday

"Baby W/The Bathwater" - Circuit Playhouse
"Evita" - Playhouse on the Square
Joe Norman - Faculty Lounge
Lonely Street Duo (Jim Pinkston & Mike Strickland) - Holiday Inn (Brooks Rd.)
Blue Beats - Mermaids
Eddie Ruth & Co. - Dooley's
Ron Tisdale - F.O.B. Lounge
Aztec - Abbey Road Cafe
Natchez - Stagestop
Jason D. Williams - Peabody Hotel
Dottie West - Peabody Hotel
Allan Mayes - Chelsea St. Pub
Sid Selvidge - North End
The Marvells - Capt. Bilbo's
Panther Burns - Prince Mongo's Planet
Tiny Bond & the Bondsmen - Bad Bob's
Blues Alley All Stars - Blues Alley
Coon Elder - Lafayette's Corner
The Hurricanes - Club Handy
Joyce Cobb & Hot Fun - Old Daisy
Dodie Dowdy & Friends - Ramada Inn (Brooks Rd.)
Special Edition - Ramada Inn (Brooks Road)
The Tangents - Rum Boogie Cafe
The Decision - Round 1 (W. Mphis, AR)
Live Music - Bombay

5 Saturday

"Baby W/The Bathwater" - Circuit Playhouse
"Evita" - Playhouse on the Square
Ron Reed - Faculty Lounge
Lonely St. Duo (Jim Pinkston & Mike Strickland) - Holiday Inn (Brooks Rd.)
Trax - Circle Cafe
Blue Beats - Mermaids
Eddie Ruth & Co. - Dooley's
Ron Tisdale - F.O.B. Lounge
Aztec - Abbey Road Cafe
Natchez - Stagestop
Jason D. Williams - Peabody Hotel
Allen Mayes - Chelsea St. Pub
Sid Selvidge - North End
The Marvells - Capt. Bilbo's
Panther Burns - Prince Mongo's Planet

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204 E. Broadway
 West Memphis, Ark.
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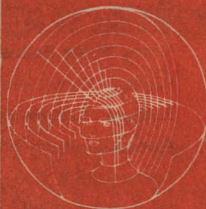
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concert calendar

from previous page

Tiny Bond & the Bondsmen - Bad Bob's
Blues Alley All Stars - Blues Alley
Coon Elder - Lafayette's Corner
The Hurricanes - Club Handy
Joyce Cobb & Hot Fun - Old Daisy
Special Edition - Ramada Inn (Brooks Rd.)
Don McMinn & the Rum Boogie Band - Rum Boogie Cafe
The Decision - Round 1 (W. Mphs, AR)
Live Music - Bombay

Private Eyes - Stagestop
Jason D. Williams - Peabody Hotel
Allen Mayes - Chelsea St. Pub
The Marvels - Capt. Bilbo's
Tiny Bond & the Bondsmen - Bad Bob's
Blues Alley All Stars - Blues Alley
Joyce Cobb & Hot Fun - Old Daisy
Dodie Dowdy & Friends - Ramada Inn (Brooks Road)
Special Edition - Ramada Inn (Brooks Rd.)
Don McMinn & the Rum Boogie Band - Rum Boogie Cafe
The Decision - Round 1 (W. Mphs, AR)
Keith Sykes - Bombay

6 Sunday

"Baby W/the Bathwater" - Circuit Playhouse
"Evita" - Playhouse on the Square
Settlers - Mermaid's
Good Question - Mermaid's
Eddie Ruth & Co. - Dooley's
Open Mike Night - Abbey Road Cafe
Fred Ford & Honeymoon Gardner - Peabody Hotel
Allen Mayes - Chelsea St. Pub
Doug Garrison's Jazz - North End
R.T. Scott Band - Bad Bob's
Coon Elder - Lafayette's Corner
Herman Green - Club Handy
Larry Garrett Band - Ramada Inn (Brooks Rd.)
Chris Lea & the Moonlight Syncopators - Rum Boogie Cafe
The Blue Beats - Bombay

9 Wednesday

"Evita" - Playhouse on the Square
University Orchestra - MSU
Joe Norman - Circle Cafe
Ron Tisdale - F.O.B. Lounge
Best of Open Mike - Abbey Road Cafe
Private Eyes - Stagestop
Jason D. Williams - Peabody Hotel
Good Question - Peabody Hotel
Allen Mayes - Chelsea St. Pub
The Marvels - Capt. Bilbo's
Tiny Bond & the Bondsmen - Bad Bob's
Blues Alley All Stars - Blues Alley
Coon Elder - Lafayette's Corner
Herman Green - Club Handy
Joyce Cobb & Hot Fun - Old Daisy
Dodie Dowdy & Friends - Ramada Inn (Brooks Road)
Special Edition - Ramada Inn (Brooks Rd.)
Don McMinn & the Rum Boogie Band - Rum Boogie Cafe
The Decision - Round 1 (W. Mphs, AR)
The B.B.'s - Bombay

7 Monday

Open Mike Night - Abbey Road Cafe
Private Eyes - Stagestop
Allen Mayes - Chelsea St. Pub.
The Marvels - Capt. Bilbo's
R.T. Scott Band - Bad Bob's
Dodie Dowdy & Friends - Ramada Inn (Brooks Road)
Dee Fisk Band - Rum Boogie Cafe
Bruce Barham - Bombay

10 Thursday

"Evita" - Playhouse on the Square
"La Boheme" - Opera Memphis
Trax - Circle Cafe
Ron Tisdale - F.O.B. Lounge
Songwriter's Jam - Abbey Road Cafe
Private Eyes - Stagestop
Jason D. Williams - Peabody Hotel

8 Tuesday

John Stover - MSU (Harris Aud.)
Joe Norman - Faculty Lounge
Ron Tisdale - F.O.B. Lounge
Jim Santoro - Abbey Road Cafe

- Reba & the Portables - Peabody Hotel
- Allan Mayes - Chelsea St. Pub
- Peter Hyrka - North End
- The Marvells - Capt. Bilbo's
- Tiny Bond & the Bondsmen - Bad Bob's
- Blues Alley All Stars - Blues Alley
- Coon Elder - Lafayette's Corner
- Herman Green - Club Handy
- Ruby Wilson - Club Handy
- Joyce Cobb & Hot Fun - Old Daisy
- Dodie Dowdy & Friends - Ramada Inn (Brooks Road)
- Special Edition - Ramada Inn (Brooks Road)
- Don McMinn & the Rum Boogie Band - Rum Boogie Cafe
- The Decision - Round 1 (W. Mphs, AR)
- Reba & the Portables - Bombay

11

Friday

- "Baby w/the Bathwater" - Circuit Playhouse
- "Evita" - Playhouse on the Square
- Joe Norman - Faculty Lounge
- Lonely St. Duo (Jim Pinkston & Mike Strickland) - Holiday Inn (Brooks Rd)
- Good Question - Mermaid's
- Eddie Ruth & Co. - Dooley's
- Ron Tisdale - F.O.B. Lounge
- Aztec - Abbey Road Cafe
- Private Eyes - Stagestop
- Jason D. Williams - Peabody Hotel
- Allan Mayes - Chelsea St. Pub
- Sid Selvidge - North End
- The Marvells - Capt Bilbo's
- The End - Prince Mongo's Planet
- Tiny Bond & the Bondsmen - Bad Bob's
- Blues Alley All Stars - Blues Alley
- Coon Elder - Lafayette's Corner
- Herman Green - Club Handy
- Ruby Wilson - Club Handy
- Joyce Cobb & Hot Fun - Old Daisy
- Dodie Dowdy & Friends - Dad's Place (Brooks Rd.)
- Special Edition - Ramada Inn (Brooks Rd.)
- Don McMinn & the Rum Boogie Band - Rum Boogie Cafe
- The Decision - Round 1 (W. Mphs, AR)
- Tha Java Band - Bombay

12

Saturday

- "Baby w/the Bathwater" - Circuit Playhouse
- "Evita" - Playhouse on the Square

cont. next page

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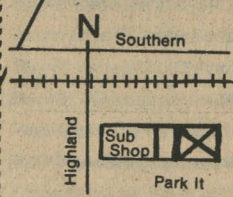
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WED. OPEN MIKE NIGHT		OCT. 12

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concert calendar

"La Boheme" - Opera Memphis
Ron Reed - Faculty Lounge
Lonely St. Duo (Jim Pinkston & Mike Strickland) - Holiday Inn (Brooks Road)
Trax - Circle Cafe
Good Question - Mermaid's
Eddie Ruth & Co. - Dooley's
Ron Tisdale - F.O.B. Lounge

Final Notice - Abbey Road Cafe
Private Eyes - Stagestop
Jason D. Williams - Peabody Hotel
Allen Mayes - Chelsea St. Pub
Sid Selvidge - North End
The Marvels - Capt. Bilbo's
The End - Prince Mongo's Planet
Tiny Bond & the Bondsmen - Bad Bob's
Blues Alley All Stars - Blues Alley
Coon Elder - Lafayette's Corner
Herman Green - Club Handy
Ruby Wilson - Club Handy
Joyce Cobb & Hot Fun - Old Daisy
Special Edition - Ramada Inn (Brooks Rd.)
Don McMinn & the Rum Boogie Band - Rum Boogie Cafe
The Decision - Round 1 (W. Mphs, AR)
The Jave Band - Bombay

13 Sunday

"Baby w/the Bathwater - Circuit Playhouse
"Evita" - Playhouse on the Square
Faculty Chamber Ensemble - MSU
The Settlers - Mermaid's
Good Question - Mermaid's
Eddie Ruth & Co. - Dooley's
Open Mike - Abbey Road Cafe
Fred Ford & Honeymoon Gardner - Peabody Hotel
George Dorner & Orchestra - Peabody Hotel
Doug Garrison's Jazz - North End
R.T. Scott Band - Bad Bob's
Herman Green - Club Handy
Larry Garrett Band - Ramada Inn (Brooks Rd.)
Jesse Winchester - Rum Boogie Cafe
The Blue Beats - Bombay

14 Monday

Open Mike Night - Abbey Road Cafe
Night Gallery - Stagestop

Lickety Split - Chelsea St. Pub
R.T. Scott Band - Bad Bob's
Dodie Dowdy & Friends - Ramada Inn (Brooks Road)
Dee Fisk - Rum Boogie Cafe
John Kilzer - Bombay

15 Tuesday

Joe Norman - Faculty Lounge
"42nd Street" - Orpheum Theatre
Ron Tisdale - F.O.B. Lounge
Jim Santoro - Abbey Road Cafe
Night Gallery - Stagestop
Jason D. Williams - Peabody Hotel
Lickety Split - Chelsea St. Pub
Tiny Bond & the Bondsmen - Bad Bob's
Blues Alley All Stars - Blues Alley
Joyce Cobb & Hot Fun - Old Daisy
Dodie Dowdy & Friends - Ramada Inn (Brooks)
Special Edition - Ramada Inn (Brooks Road)
Don McMinn & the Rum Boogie Band - Rum Boogie Cafe
The Decision - Round 1 (W. Mphs, AR)
Keith Sykes - Bombay

16 Wednesday

"Evita" - Playhouse on the Square
"42nd Street" - Orpheum Theatre
Joe Norman - Circle Cafe
Ron Tisdale - F.O.B. Lounge
Best of Open Mike - Abbey Road Cafe
Night Gallery - Stagestop
Jason D. Williams - Peabody Hotel
Blue Beats - Peabody Hotel
Lickety Split - Chelsea Street Pub
Tiny Bond & the Bondsmen - Bad Bob's
Blues Alley All Stars - Blues Alley
Willbanks & Walls - Lafayette's Corner
Herman Green - Club Handy
Joyce Cobb & Hot Fun - Old Daisy
Dodie Dowdy & Friends - Ramada Inn (Brooks)
Special Edition - Ramada Inn (Brooks Rd.)
Don McMinn & the Rum Boogie Band - Rum Boogie Cafe
The Decision - Round One (W. Mphs, AR)
Live Music - Bombay

17 Thursday

"Evita" - Playhouse on the Square
"42nd Street" - Orpheum Theatre
Trax - Circle Cafe
Ron Tisdale - F.O.B. Lounge
Songwriter's Jam - Abbey Road Cafe
Night Gallery - Stagestop
Jason D. Williams - Peabody Hotel
The Radiants - Peabody Hotel
Lickety Split - Chelsea Street Pub
Peter Hyrka - North End
Tiny Bond & the Bondsmen - Bad Bob's
Blues Alley All Stars - Blues Alley
Willbanks & Walls - Lafayette's Corner
Herman Green - Club Handy
Ruby Wilson - Club Handy
Joyce Cobb & Hot Fun - Old Daisy
Dodie Dowdy & Friends - Ramada Inn (Brooks)
Special Edition - Ramada Inn (Brooks Rd.)
Don McMinn & the Rum Boogie Band - Rum Boogie Cafe
The Decision - Round 1 (W. Mphs, AR)
Beat Cowboys - Bombay

18 Friday

"Evita - Playhouse on the Square
University Wind Ensemble - MSU
Joe Norman - Faculty Lounge
"42nd Street" - Orpheum Theatre
Lonely St. Duo (Jim Pinkston & Mike Strickland) - Holiday Inn (Brooks Rd.)
Blue Beats - Mermaid's
Eddie Ruth & Co. - Dooley's
Ron Tisdale - F.O.B. Lounge
Mark Kitchens - Abbey Road Cafe
Night Gallery - Stagestop
Jason D. Williams - Peabody Hotel
Reba & the Portables - Peabody Hotel
Lickety Split - Chelsea St. Pub
Minx - Prince Mongo's Planet
Sid Selvidge - North End
Tiny Bond & the Bondsmen - Bad Bob's
Blues Alley All Stars - Blues Alley
Willbanks & Walls - Lafayette's Corner
The Hurricanes - Club Handy
Joyce Cobb & Hot Fun - Old Daisy
Dodie Dowdy & Friends - Ramada Inn (Brooks)
Special Edition - Ramada Inn (Brooks Rd.)
Herman Green/The Green Machine/"Awesome" Ruby Wilson - Rum Boogie Cafe
The Decision - Round One (W. Mphs, AR)
Live Music - Bombay

19**Saturday**

"Evita" - Playhouse on the Square
Ron Reed - Faculty Lounge
 "42nd Street" - Orpheum Theatre
Lonely St Duo (Jim Pinkston & Mike Strickland)
 - Holiday Inn (Brooks Rd)
Trax - Circle Cafe
Blue Beats - Mermaid's
Jim Dandy & Black Oak Arkansas - Dooley's
Ron Tisdale - F.O.B. Lounge
Aztec - Abbey Road Cafe
Night Gallery - Stagestop
Jason D. Williams - Peabody Hotel
Lickety Split - Chelsea St. Pub
Sid Selvidge - North End
Minx - Prince Mongo's Planet
Tiny Bond & the Bondsmen - Bad Bob's
Blues Alley All Stars - Blues Alley
Willbanks & Walls - Lafayette's Corner
The Hurricanes - Club Handy
Joyce Cobb & Hot Fun - Old Daisy
Special Edition - Ramada Inn (Brooks Rd)
Herman Green/The Green Machine/"Awesome"
Ruby Wilson - Rum Boogie Cafe
The Decision - Round One (W. Mphs, AR)
Live Music - Bombay

20**Sunday**

"42nd Street" - Orpheum Theatre
The Settlers - Mermaids
Good Question - Mermaids
Eddie Ruth & Co. - Dooley's
Open Mike Night - Abbey Road Cafe
Fred Ford & Honeymoon Gardner - Peabody
 Hotel
Lickety Split - Chelsea St. Pub
Doug Garrison's Jazz - North End
R.T. Scott Band - Bad Bob's
Willbanks & Walls - Lafayette's Corner
Herman Green - Club Handy
Larry Garrett Band - Ramada Inn (Brooks Rd.)
The Hot Detail Band - Rum Boogie Cafe
The Blue Beats - Bombay

21**Monday**

Open Mike - Abbey Road Cafe
The Rock - Stage Stop
Lickety Split - Chelsea St. Pub
R.T. Scott Band - Bad Bob's
Dodie Dowdy & Friends - Ramada Inn (Brooks)
Dee Fisk Band - Rum Boogie Cafe
Jeffery Jones - Bombay

22**Tuesday**

Samuel Viviano - MSU
Debra Moree, viola - MSU
Joe Norman - Faculty Lounge
Ron Tisdale - F.O.B. Lounge
Jim Santoro - Abbey Road Cafe
The Rock - Stagestop
Jason D. Williams - Peabody Hotel
Lickety Split - Chelsea St. Pub
Tiny Bond & The Bondsmen - Bad Bob's
Blues Alley All Stars - Blues Alley
Joyce Cobb & Hot Fun - Old Daisy
Dodie Dowdy & Friends - Ramada Inn (Brooks)
Special Edition - Ramada Inn Brooks Rd)
Don McMinn & the Rum Boogie Band - Rum
 Boogie Cafe
The Decision - Round One (W. Mphs, AR)
Keith Sykes - Bombay

23**Wednesday**

Joe Norman - Circle Cafe
Ron Tisdale - F.O.B. Lounge
Best of Open Mike - Abbey Road Cafe
The Rock - Stagestop
Jason D. Williams - Peabody Hotel
Travis Wammack - Peabody Hotel
Lickety Split - Chelsea St. Pub
Tiny Bond & the Bondsmen - Bad Bob's
Blues Alley All Stars - Blues Alley
Willbanks & Walls - Lafayette's Corner
Herman Green - Club Handy
Joyce Cobb & Hot Fun - Old Daisy
Dodie Dowdy & Friends - Ramada Inn (Brooks)
Special Edition - Ramada Inn (Brooks Rd.)
Don McMinn & the Rum Boogie Band - Rum
 Boogie Cafe
The Decision - Round One (W. Mphs, AR)
The B.B.'s - Bombay

24**Thursday**

Guitar Students Recital - MSU
Trax - Circle Cafe
Ron Tisdale - F.O.B. Lounge
Songwriter's Jam - Abbey Road Cafe
Spiker - Stagestop
Jason D. Williams - Peabody Hotel
Big Growl - Peabody Hotel
Lickety Split - Chelsea St. Pub
Peter Hyrka - North End
Tiny Bond & the Bondsmen - Bad Bob's
Blues Alley All Stars - Blues Alley

cont. next page

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MON - SAT (See Concert Calendar)

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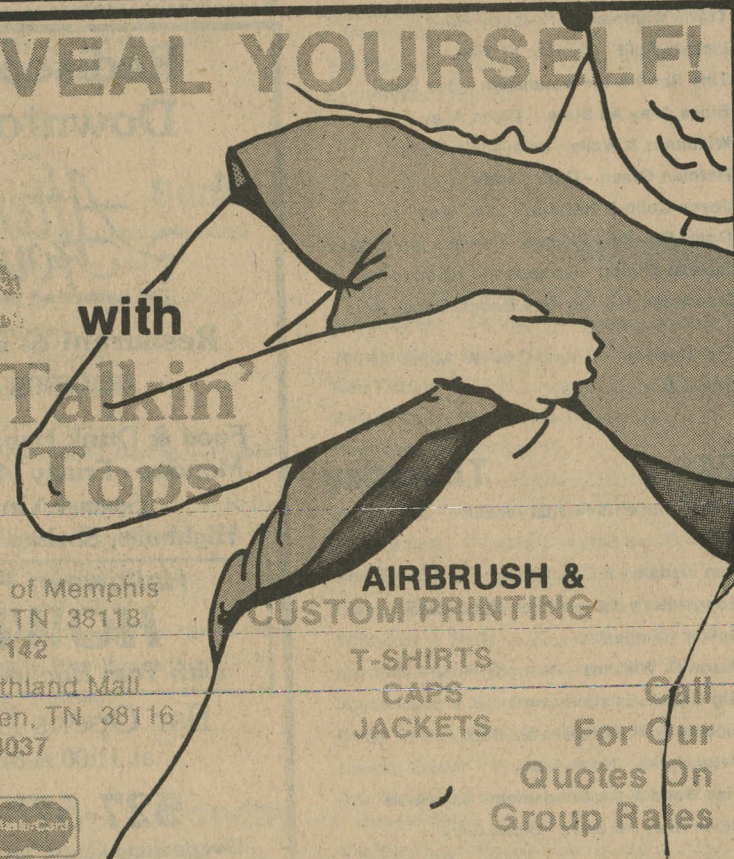


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from previous page

- Willbanks & Walls - Lafayette's Corner
- Herman Green - Club Handy
- Ruby Wilson - Club Handy
- Joyce Cobb & Hot Fun - Old Daisy
- Dodie Dowdy & Friends - Ramada Inn (Brooks)
- Special Edition - Ramada Inn (Brooks Rd.)
- Don McMinn & the Rum Boogie Band - Rum Boogie Cafe
- The Decision - Round1 (W. Mphs, AR)
- The Wampus Cats - Bombay

25

Friday

- "Of Mice & Men" - Playhouse on the Square
- Joe Norman - Faculty Lounge
- Lonely St. Duo (Jim Pinkston & Mike Strickland) - Holiday Inn (Brooks Rd)
- Eddie Ruth & Co. - Dooley's
- Ron Tisdale - F.O.B. Lounge
- Mark Kitchens - Abbey Road Cafe
- Spiker - Stagestop
- Jason D. Williams - Peabody Hotel
- Good Question - Peabody Hotel
- Lickety Split - Chelsea St. Pub
- Sid Selvidge - North End
- The Associates - Prince Mongo's Planet
- Tiny Bond & the Bondsmen - Bad Bob's
- Blues Alley All Stars - Blues Alley
- Willbanks & Walls - Lafayette's Corner
- Herman Green - Club Handy
- Ruby Wilson - Club Handy
- Joyce Cobb & Hot Fun - Old Daisy
- Dodie Dowdy & Friends - Ramada Inn (Brooks)
- Special Edition - Ramada Inn (Brooks Rd.)
- Anson & the Rockets - Rum Boogie Cafe
- The Decision - Round 1 (W. Mphs, AR)
- The Cut Outs - Bombay

26

Saturday

- "Of Mice & Men" - Playhouse on the Square
- Ron Reed - Faculty Lounge
- Lonely St. Duo - Holiday Inn (Brooks Rd)
- Trax - Circle Cafe
- Eddie Ruth & Co. - Dooley's
- Ron Tisdale - F.O.B. Lounge
- Aztec - Abbey Road Cafe
- Spiker - Stagestop
- Jason D. Williams - Peabody Hotel
- Lickety Split - Chelsea St. Pub
- Sid Selvidge - North End
- The Associates - Prince Mongo's Planet
- Tiny Bond & the Bondsmen - Bad Bob's

Blues Alley All Stars - Blues Alley
 Willbanks & Walls - Lafayette's Corner
 Herman Green - Club Handy
 Ruby Wilson - Club Handy
 Joyce Cobb & Hot Fun - Old Daisy
 Special Edition - Ramada Inn (Brooks Rd.)
 Ansen & the Rockets - Rum Boogie Cafe
 The Decision - Round One (W. Mphs)
 The Cut Outs - Bombay

27 Sunday

"Of Mice & Men" - Playhouse on the Square
 Efrim & Caroline Fruchtmann - MSU
 Sazuki Faculty Recital - MSU
 The Settlers - Mermaids
 Good Question - Mermaids
 Eddie Ruth & Co. - Dooley's
 Open Mike - Abbey Road Cafe
 Fred Ford & Honeymoon Gardner - Peabody Hotel
 Doug Garrison's Jazz - North End
 R.T. Scott Band - Bad Bob's
 Willbanks & Walls - Lafayette's Corner
 Herman Green - Club Handy
 Larry Garrett Band - Ramada Inn (Brooks Rd.)
 The Hot Detail Band - Rum Boogie Cafe
 LUPUS BENEFIT (w/R.T. Scott Band, The Beat Cowboys, The Crime, WMC Stations Personalities, Memphis Star Staff) - Omni New Daisy
 The Blue Beats - Bombay

28 Monday

Charles High, piano - MSU
 Open Mike - Abbey Road Cafe
 Good Question - Stage Stop
 R.T. Scott Band - Bad Bob's
 Dodie Dowdy & Friends - Ramada Inn (Brooks)
 Dee Fisk Band - Rum Boogie Cafe
 John Kilzer - Bombay

29 Tuesday

Joe Norman - Faculty Lounge
 Ron Tisdale - F.O.B. Lounge
 Jim Santoro - Abbey Road Cafe
 Good Question - Stagestop
 Jason D. Williams - Peabody Hotel
 Tiny Bond & the Bondsmen - Bad Bob's
 Blues Alley All Stars - Blues Alley
 Joyce Cobb & Hot Fun - Old Daisy
 Dodie Dowdy & Friends - Ramada Inn (Brooks)
 Special Edition - Ramada Inn (Brooks Rd)

cont. next page

Rum Boogie Cafe
 10-1-85

TO BLUE EYES ON BEALE AND BOOGETTE
 You guys haven't hooked up yet! You all need to get in the groove of the move. Try coming down to the Rum Boogie Cafe this month, you sure ain't going to miss each other with the crowds these bands will bring. Check it out:

Oct. 4 The Tangents
 Oct. 6 Chris La & the Moonlite Syncopaters
 Oct. 13 Jessie Winchester
 Oct. 20 & 27 The Hot Detail Band
 Oct. 25 & 26 Anson and the Rockets from Dallas
 Every Monday night The Dee Fisk Band

Boogette, if you can't catch Blue Eyes then try showing your stuff at Talent Night on Wednesday nights, or better yet, come show me your stuff any night there's not special entertainment when I play with the Rum Boogie Band. Baby you can play with us anytime. Ole Blue Eyes better get his stuff together 'cause at the Halloween Ramble on Beale Oct. 31, anybody's fair game.

Good luck with your rendezvous!
 Don McMinn

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TYPESETTING • LAYOUT • DESIGN

from previous page

- Don McMinn & the Rum Boogie Band - Rum Boogie Cafe
- The Decision - Round 1 (W. Mphs, AR)
- Keith Sykes - Bombay

30 Wednesday

- Joe Norman - Circle Cafe
- Ron Tisdale - F.O.B. Lounge
- Best of Open Mike - Abbey Road Cafe
- Good Question - Stagestop
- Jason D. Williams - Peabody Hotel
- Tiny Bond & the Bondsmen - Bad Bob's
- Blues Alley All Stars - Blues Alley
- Herman Green - Club Handy
- Joyce Cobb & Hot Fun - Old Daisy
- Dodie Dowdy & Friends - Ramada Inn (Brooks)
- Special Edition - Ramada Inn (Brooks Rd.)
- Don McMinn & The Rum Boogie Band - Rum Boogie Cafe
- The Decision - Round 1 (W. Mphs, AR)
- The B.B.'s - Bombay

31 Thursday

- "Peter Pan" - Circuit Playhouse
- "Of Mice & Men" - Playhouse on the Square
- Good Question - Mermaid's
- Ron Tisdale - F.O.B. Lounge
- Songwriter's Jam - Abbey Road Cafe
- Looker - Stagestop
- Jason D. Williams - Peabody Hotel
- Blue Beats - Peabody Hotel
- Peter Hyrka - North End
- The End - Prince Mongo's Planet
- Tiny Bond & The Bondsmen - Bad Bob's
- Blues Alley All Stars - Blues Alley
- Halloween Party - Lafayette's Corner
- Herman Green - Club Handy
- Ruby Wilson - Club Handy
- Fugitive - Madison Ave.
- Joyce Cobb & Hot Fun - Old Daisy
- Dodie Dowdy & Friends - Ramada Inn (Brooks)
- Special Edition - Ramada Inn (Brooks Rd.)
- Don McMinn & the Rum Boogie Band - Rum Boogie Cafe
- The Decision - Round One (W. Mphs, AR)
- Reba & the Portables - Bombay

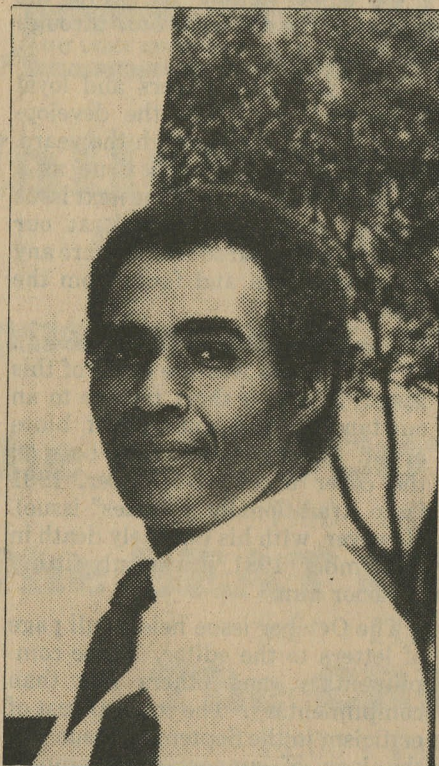
Calvin Lockhart Joins "Dynasty"

Actor and director, Calvin Lockhart joins the cast of ABC-TV's "Dynasty" for the 1985-86 season. He will play the character of Jonathan Lake, Secretary of State, and the new love interest of "Dynasty's" Dominique Deveraux, portrayed by Diahann Carroll. With the new television season of "Dynasty" opening in late September, Lockhart is expected to be introduced to the American viewing audience in October and to appear throughout the new season.

Making his home in Memphis, Tennessee, Mr. Lockhart just closed a standing room only summer run at The Circuit Playhouse where he directed and starred in *Amen Corner* written by James Baldwin. He also directed the production of *Ain't Misbehaving* in Memphis' Playhouse on the Square.

A consultant to the Memphis Public Schools for conducting drama workshops, Calvin Lockhart is active in many facets of civic, church and theatre activities. He works regularly with you patients at the St. Jude Children's Research Hospital and the LeBonheur Children's Medical Center.

Born in Nassau Bahamas, Mr. Lockhart has major film and theatre credits in England, Brazil, Italy, Ghana and West Germany, as well as the United States. He appeared in the 20th Century Fox film *Joanna* opposite Donald Sutherland. The film won the Best Film Award at the



Cannes Film Festival in 1967. He also starred in *Cotton Comes To Harlem*.

From a musical family and fluent in five languages, as well as an international traveller, Lockhart has been years in preparing for his role as the Secretary of State on ABC-TV's "Dynasty."

Blues Awards Show Slated For November

If the reality of seeing B.B. King, Stevie Ray Vaughan, Charlie Rich, Albert King, Rufus Thomas, and Ruby Wilson jamming at the Orpheum excited you last November, the 6th Annual National Blues Award Show line-up promises even more.

Last year's guests will return this November to be joined by Willie Nelson, Koko Taylor, Robert Cray, Ace Cannon, John Lee Hooker, and Bobby Rush. Other blues legends and honorees will be announced.

The Annual Blues Award Show, sponsored by the Blues Foundation, presents the prestigious Handy Awards to outstanding blues performers in 17 categories.

The event will be held Sunday, November 17, at 4:00 p.m. at the Orpheum Theatre. Tickets will be available at the Orpheum after Friday, October 18 for \$7.50, \$10.50 and \$15.00. Tickets are also available for Blues Boosters for the "after party" at the New Daisy. Call 756-0425 for details.

Tascam/Teac Clinic To Be Scheduled

The people at Yarbrough's Music Company must be serious when they say, "We care about musicians." They've just scheduled their third clinic of '85 and have plans for more. The upcoming clinic will focus on multi-track recording with Tascam experts on hand to unravel the mysteries and pass on tips and tricks for all Tascam/Teac gear.

"We know that technology is changing music making in a positive way," stated Valerie Yarbrough. "We want to share that knowledge so that Memphis musicians can be leaders in the music business-not followers."

Yarbrough's DX clinic in September brought 400 musicians together to learn about Yamaha's digital instruments.

The Multi-track clinic is scheduled for the week of October 21st. For further information call 761-0414.

New Label Seeks Mid-South Talent

On August 31, 1985, Tina Marsh with Pretty Girl Records held the 2nd audition in the new labels search for talent. The audition was held at the Horn Lake, Miss. auditorium. "The turnout has been overwhelming," stated Mrs. Marsh. "We've had young ladies from Missouri, Tennessee, Mississippi, and Alabama here today and some of them definitely have "star" potential.

The audition was highlighted when Melinda Hawkins of Memphis signed a writer's contract with Lorijas Productions, the publishing agent of Pretty Girl. Melinda's new song "Sooth Me, Love Me, Do Me" sounds like a hit.

The Memphis Star In Review

by Jim Santoro

We enjoy looking back into the history of the *Memphis Star* through our back issues.

With you, our readers and loyal supporters, we track the development of the *Star* through the years. We, however, use each issue as a stepping stone to make the next issue better. Let's take a look at our October issue and see if there are any familiar names and faces from the past.

October, 1981 (Volume I, No. 4). "Furry" Lewis was the cover of this issue. It was a short tribute to an outstanding and underrated blues artist. "Furry" was to have been on the cover of our November, 1981 issue (traditionally a "blues" issue). However, with his untimely death in September, 1981, it was only fitting to honor him.

The October issue held a full page of letters to the editor. Some complimentary, and others less than complimentary. The main thrust of criticism in the September issue was the lack of support for Memphis musicians on local commercial radio stations. Although many things have improved over the past five years, some things haven't changed much.

Also covered in this issue was Stan Kesler, Memphis' October Fest, and the ever popular Bill Black Combo.


This issue was only 12 pages and our concert calendar consisted of only 14 listings.

October, 1982 (Volume II, No. 4) Now at 20 pages, the *Memphis Star* almost doubled in size from the September, 1982 issue. Our cover story was about the beautiful and talented Duncan Sisters. At that time we were distributed in almost 200 locations and we had subscribers in 14 states. We are now sold in 952 locations in four states with subscriptions in 27 states.

Also covered in this issue was the National Blues Awards, Memphis State's Commercial Music Program, the Johnny Van Zant Band, Richard Ross, Xavion, The Gibsons and believe it or not, Tom Jones.

October, 1983 (Volume III, No. 4) Our cover story was Alethia. Also covered was Cordell Jackson, Robert Plant, and Third World Music. We also had an exclusive story on Tony Joe White. However, it is sold out, so if you do not have a copy of it, sorry.

October, 1984 (Volume IV, No. 4) This is an issue that never was. This marked the month we finally moved the *Memphis Star*, (much to the delight of my wife) out of our garage and into our current location at 643 S. Highland. We made up for the "no show" by providing a super November, 1984 issue. We tell you about that next month.



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Libertyland Entertainers To Begin European Tour

Libertyland entertainers will pack their suitcases with country tunes, fifties melodies and Memphis music when they tour several European countries this fall and winter. The tour, sponsored by the U.S. Armed Forces Professional Entertainment Organization Department of Defense USO/DOD Touring Program, will feature "Pickin' and Kickin'," "Bop Til You Drop," and "Memphis Alive" Libertyland shows. The young performers range in age from 18 to 25.

"Not only is Libertyland one of the select few, but performing groups from Libertyland have been a part of the tour as long as the park has been in existence," said Melinda Grable, entertainment and attractions

manager for the Mid-South Fair/ Libertyland, Inc. The big news this year, Grable said, is that all three performing theatres will be represented at the tour, a first in Libertyland's history.

The six-member country music show, "Pickin' and Kickin'" will depart for Germany, Belgium, Holland, Denmark, Iceland and Azores in late October for a 52-day tour. "Bop Til You Drop" troupe will set sail for Turkey, Greece, Crete, Italy, Sicily, Sardinia and Spain in late November for a 63-day engagement. And, the "Memphis Alive" cast has tentatively been scheduled for February during "Black History Month" but length of stay and specific countries have not yet been designated.



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The BEAT COWBOYS

9:00 - 11:00

The CRIME

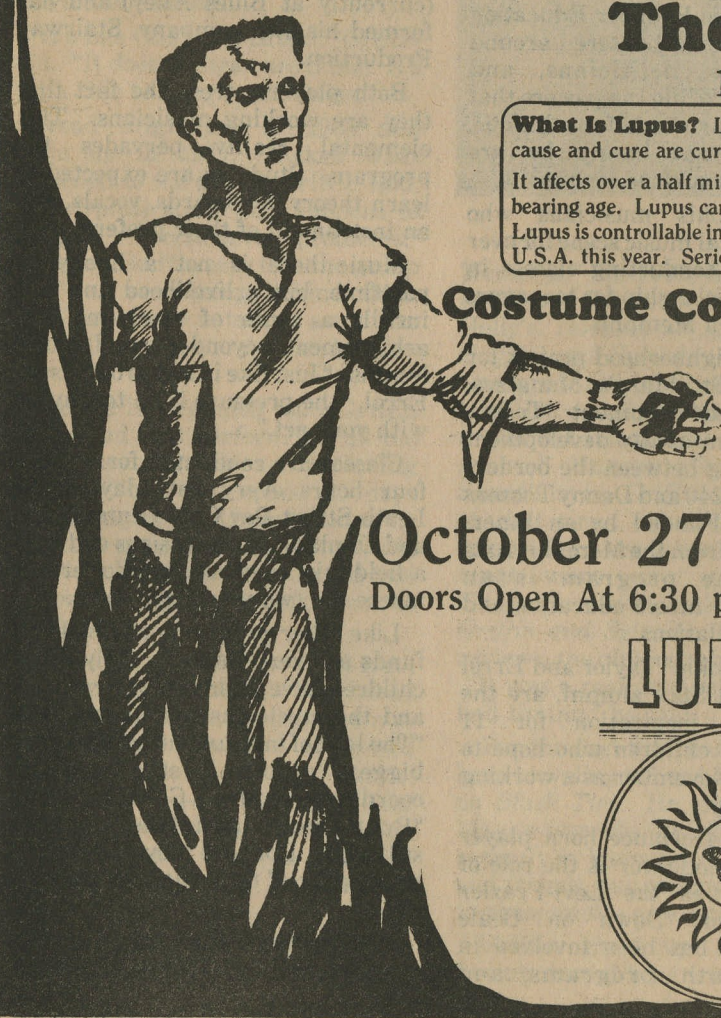
11:00 - 1:00

What Is Lupus? Lupus Erythematosus - A chronic, inflammatory disease whose cause and cure are currently unknown.

It affects over a half million Americans of both sexes, but particularly women of child bearing age. Lupus can involve the skin and many different body organs. Although Lupus is controllable in most people, it will be fatal in approximately 5,000 cases in the U.S.A. this year. Serious and widespread, it is a disease important to you.

Costume Competition At MIDNIGHT!

Prizes To Be Awarded



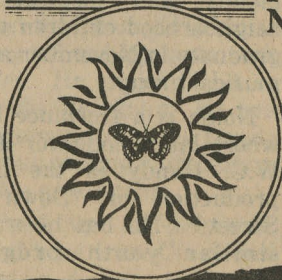
October 27 Omni-New Daisy

Doors Open At 6:30 p.m.

Tickets \$4.00 At The Door

LUPUS

THE RARE
DISEASE
THAT IS
NOT RARE



Single Reviews

cont. from page 37

Morris Day... "Oak Tree" (Warner Brothers). Morris returns to the dance scene with the same snappy flavor that made the Time. This should be a bomb, if the rest of his soon to be released *Color of Success* is this fire, green might be his favorite new color. Check out the video, Morris is back.

Tom Hackenberger - Don't Tell (Me What To Do)/Old Acquaintances (Keep Poppin' Up)

Has Hackenberger developed a country twang? Nah, but he's certainly got a great country sound on the flip side of this new single. "Old Acquaintances" is far from the old Haggardish "cryin' in your beer formula" but is instead a lively lament about those past loves that keep emerging, "Barring any progress I might make with you." Tom plays what sounds like a ragtime piano accompaniment.

The "A" Side, "Don't Tell (Me What To Do)," is a pop rock piece with great lyrics and back-up with Dan Hope on guitar, Jimmy Kinnard on bass, Phil McGee on sax, and Tom Lonardo on drums. Back-up vocalists are Arletta Nightingale-Burse and James Burse.

El Espada - Apartheid Man/MMM

This new single, "Apartheid Man," is from El Espada's new upcoming LP *Suckers No Comprendo*.

The jazzy, reggae fused "Apartheid Man" is an uptempo protest against racism in South Africa. Espada says proceeds from the record will be donated to organizations working toward the eradication of apartheid in South Africa.

The lyrics are simple and hard hitting, set against a backdrop of contemporary sound. Excellent percussion and sax add additional interest.

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"Jelly Roll" Morton cont. from page 39

aspects of the composition and Dapogny has included a thirty-nine page introductory section consisting of a brief but thorough biography, a detailed exegesis on Morton's piano technique (which will aid any prospective player in trying to duplicate Morton's stylistic nuances) and a general commentary on his compositional style.

Dapogny makes the case that

Morton was the first great jazz composer, meaning that instead of simply constructing a framework for improvisation as Louis Armstrong and King Oliver did, Morton was able to consistently combine "completely predetermined elements with a provision for improvisation." Thereby, it is inferred, getting the best of both worlds. Dapogny's transcriptions make a strong case for his thesis.

S.M.A.R.T. Music Program Teaches Practical Musicianship

by Jim Kovarak

The Memphis Plan for Education is a concept being bantered around by educators, politicians, and corporations. While the powers that be scratch their heads for solutions, the powers that barely be are scratching the surface for results.

Two Memphis musicians who worked the local music scene for over a decade are conducting classes in practical musicianship for teenagers near downtown Memphis.

This is a neighborhood project for S.M.A.R.T. (St. Mary's Manassas, Alabama Redevelopment Team), which is a community development group working between the borders of Poplar to I-240 and Danny Thomas to Dunlap. Funded by an Inner-visions grant from the Memphis Arts Council, the program is an experiment in music education and community relations.

William "Nokie" Taylor and Errol Thomas, both Stax alumni, are the faculty and inspiration for 11 neighborhood children who hope to graduate in November as a working musical group.

Nokie is a freelance horn player whose latest endeavor is the role of W.C. Handy in the Levi-Frazier production of "Down on Beale Street." He has been involved in similar youth programs and

currently teaches at the Greenlaw Community Center Music Camp. Errol plays bass around town (currently at Blues Alley) and has formed his own company, Stairway Production.

Both players stress the fact that they are working musicians. This elemental reality pervades the program. Students are expected to learn theory, keyboards, vocals, and an instrument of their preference.

Music here is not a hobby or pastime, but a livelihood and this instills a sense of discipline and achievement beyond normal music lessons. "Just like in any group," says Errol, "the pressure is on to stay up with your act."

Classes are conducted for at least four hours every Saturday at the Leath Street Day Care Center (Lane and Dunlap). Most sessions end with a field trip to various studios or sets where the two musicians work.

Like other programs of this kind, funds are very limited. Only a few children have their own instruments and the musicians provide the rest. "The lack of instruments remains our biggest problem," says program coordinator, Mrs. Celestine Hill. "But the enthusiasm of the children is still high. I believe they understand the quality of the education they get here."

For further information on this program call 527-6121 or 725-0308.

Jimmy Griffin — Sporting A New Black Tie

by Kim Sipes

Jimmy Griffin, a former member of Bread, recently released a new album entitled *Black Tie*. Three years in the making, the LP was produced by Bench Records, and features Billy Swann, and Randy Misner, formerly of the Eagles.

The new release includes some original songs, along with such remakes as Buddy Holly's "Learning the Game" and the Beatles' "I Feel Fine." The album's single, "If You Gotta Make A Fool Of Somebody," is a remake from James Ray's original recording of in the early sixties. The title *Black Tie* was created by record producer Reggie Fisher. Griffin said he likes the title even though it contrasts with what he describes as a "down home album."

"It's like (the title) Bread," Griffin said. "It doesn't mean anything. It's just a title to hang your hat on."

Bread originated in 1968 and broke up in 1977. Asked what happened to the group, Griffin said, "The typical story that happens to groups ... personality problems." However, Griffin says that the group has "put everything behind them now," and there is talk of a reunion tour in December, and possibly a live album.

If there is a reunion tour, Griffin said Bread will perform at "all the places they were strong," including Japan. They will spend 30 days performing in the United States, he said, and possibly include Australia and New Zealand where Bread was supposed to perform around the time they broke up.

"I thought about it (a reunion tour) last year," Griffin said, when Bread was asked to reunite and perform in South Africa. (*The Best Of Bread* went gold in South Africa, he said.) Bread was offered \$450 thousand for eight shows, Griffin said, but the idea was rejected due to "world controversy" and apartheid problems in that area.

Since Bread's break-up, Griffin said he has simply been "staying in



Jimmy Griffin

Memphis." In 1982, Griffin said he and Terry Sylvester, formerly of the Holly's, released an album entitled *Griffin and Sylvester*. The album was produced at Shoe Productions (485 Hollywood N.), but Griffin said, it was not released in America, but around Europe, Germany and Scandanavia. Griffin explained that at that time, American recording companies were working more with what were new groups from England. Griffin said that though *Griffin and Sylvester* received good reviews, the album wasn't successful. "It was a real good album, but just bad timing," he said.

For the past few years, Griffin has been traveling to Los Angeles to work on *Black Ties*. He moved to LA in May to promote the album. He was recently in Memphis, visiting family and friends, and talking with deejays to promote the new album.

Griffin grew up in Memphis, having moved here from Cincinnati

when he was two years old. He attended Treadwell Junior High and Kingsbury High School. He said he began writing songs when he was 12 years old as he was inspired by Johnny Dorsey Burnett who sang in a rock 'n' roll trio.

Growing up, Griffin said he listened to Fats Domino and Little Richard, but his musical career was influenced more by Sam Cooke and the Everly Brothers. Prior to joining Bread, Griffin was a solo artist, and played minor roles in *None But The Brave* and *For Those Who Think Young*, both produced by Frank Sinatra.

In 1971, Griffin won a Grammy Award for "For All We Know," originally performed by the Carpenters. The remake's lyrics were written by Griffin and Robb Royer, with the score by Fred Karlin. "For All We Know" was the theme song for the movie *Lovers And Other Strangers*.

classifieds

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Alto Sax - Selmer. Super Action 80 (mint). \$1500 firm. John Jenkins 458-0275.

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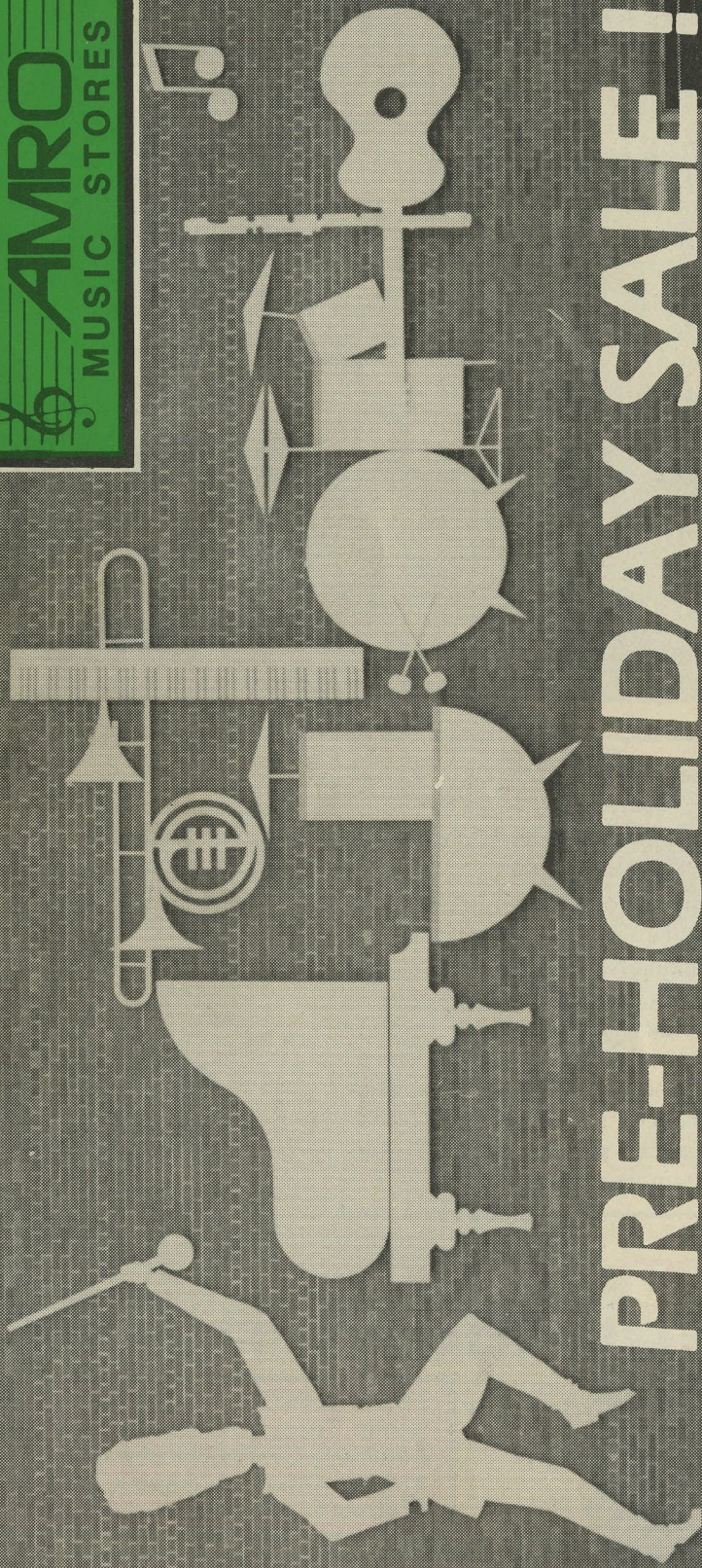
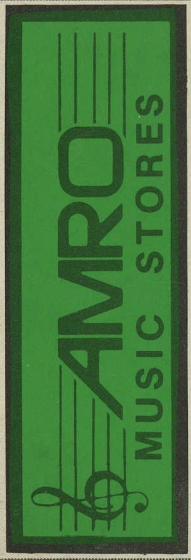
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