

Over 400 Live Entertainment Listings -  
See Our Concert Calendar, p. 34

# Memphis Star

THE VOICE OF MEMPHIS MUSIC

75¢

WINAFREE ST. BLUES GUITAR: See Page 48

Concert/  
Record/Film  
Reviews

Jimmy Davis  
WEVL  
Forth • Rave

Porn Rock:  
Vote In Our  
Reader's Poll



JERRY LEE LEWIS  
Exclusive  
Memphis Star  
Interview



FEBRUARY, 1986  
Vol. V, No. 8

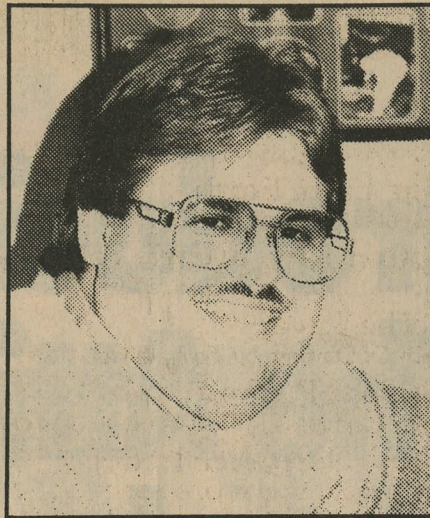
# LETTERS

Dear *Memphis Star*,

There have been numerous articles and editorials in various newspapers and magazines recently regarding lack of airplay being given to Memphis Music. I'd like to set the record straight....

Z-103 has recently made a major commitment to review and consider any and all Memphis Music which might fit our Contemporary format. We are currently playing selections by local artists Lyn Jones, Suzanne Jerome-Taylor, and Pam Childs-Davis. To our knowledge, we "broke" these tunes on Memphis radio.

We're not looking to play a certain percentage of Memphis Music, simply those which we deem solid for our format and audience. I might add, that we do not get a wealth of product *sent to the station!* With all the local producers, musicians,



**Steve Kelly, Program Director, Z-103.**

singers, writers, and publishers in our area...and many of them complaining about lack of airplay...you'd think they'd service the stations with their products! We can't play what we don't have in-house, and we're certainly not budgeted to go out and buy product which should be sent directly anyway.

As I write this, I'm being handed a note from our Promotions Director that Channel 13 is coming over this afternoon along with Lyn Jones to film some footage on his song "Germantown Blues." We were the first station in town to play it, and it is one of our most requested records at Z-103. I'd like very much to spread the word that we are maintaining an open-door attitude towards new Memphis material, and welcome all comers!



Sincerely,  
Steve Kelly  
Program Director



Dear *Memphis Star*,

Wow! The January, 1986 issue really had some nice articles. Special compliments to Lisa McGaughran and Skip Howard--I really liked their articles on George Jackson and Alberta Hunter. Keep up the good work!

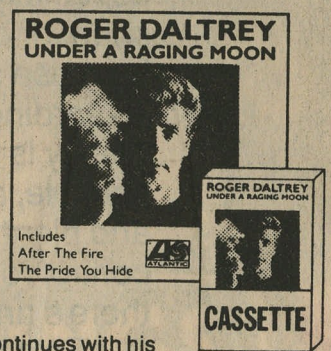
Bill Ferreira  
Nashville, Tn.

## PETE TOWNSHEND

# AND

## ROGER DALTRY



A long-awaited solo effort from one of rock's most gifted artists. Moving in new musical and lyrical directions, it explodes with an awesome presence and bold, new vision. Featuring "Face The Face," "Give Blood" and "Secondhand Love."

FORMER MEMBERS OF  
"THE WHO" ARE BACK WITH TWO  
GREAT SOLO EFFORTS. AVAILABLE  
WHEREVER RECORDS AND TAPES  
ARE SOLD.

The rage continues with his second solo album! Backed with top musicians from Big Country, Daltrey's powerful voice really takes off. With songs by Pete Townshend, John Parr and Bryan Adams, this album will rocket you into orbit! Featuring "After The Fire," "The Pride You Hide" and "Under A Raging Moon."

f e a t u r e s

2025 FEB 11 11:11 AM

**WEVL - Back On The Air**  
Midtown's Volunteer Radio Station Back with 12,590 Watts by *Dawn A. Baldwin* ..... 8

**Get An Audio Massage From Forth**  
Memphis Jazz Group Cuts Soothing Sounds by *Ken Houston* ..... 9

**Jimmy Davis - His Button Says "Nearly Famous"**  
Memphis' Younger Generation Is Taking Over by *Sue Lynn Perry* ..... 12

**Will Memphis Crave The Rave?**  
New Memphis Band In Search Of Stardom by *Tony Jones* ..... 16

**The Color Purple's Willard Pugh**  
Children's Theater Actor Finds Happiness In Hollywood by *Skip Howard* ..... 20

**GOOD-ness GRA-cious - Jerry Lee Lewis**  
Exclusive *Memphis Star* Interview by *David Allen* ..... 24

**Porn Rock: Express Yourself**  
Vote In The *Memphis Star* Music Lyric Poll ..... 27

c o l u m n s

d e p a r t m e n t s

Star Tracks ..... 4	30 ..... Record Reviews
NARAS Notes ..... 10	32 ..... Book Reviews
Finer Side ..... 14	33 ..... Film Reviews
Legal Side ..... 18	34 ..... Concert Calendar
May We Suggest ..... 23	46 ..... Classified

*Publisher* ..... Jim Santoro  
*Managing Editor* ..... Harold Quick  
*Associate Editor* ..... Tony Jones  
*Assistant Editor* ..... Joe Herin  
*Staff Writers* ..... Tony Jones, Skip Howard,  
 Rob Bowman, Hi Roller, Ken Houston,  
 Cathy James, C. Stephen Weaver, Luann Williams,  
 Sue Lynn Perry, Lisa McGaughran, David Allen,  
 Jack Abell, Globehead Glankler  
*Contributing Writers* .. Dawn A. Baldwin, Rob Lockwood,  
 Joan Rim, Noel Divad

*Morgan Murrell* ..... *Staff Photographer*  
*Skipper Gerstel, Wally Hall,* . *Contributing Photographers*  
*Karen Gloria, Bill E. Burk,*  
*Terry Sweeney, Tony Jones*  
*David Trentlage* ..... *Advertising Sales Manager*  
*Anna Cham,* ..... *Account Executives*  
*Christina Louise*  
*Mike Pendergrast* ..... *Marketing & Subscriptions*  
*Jim Palmer,* ..... *Graphic Artist*  
*Joe Herin, Susan Hesson* ..... *Typography*  
*Cathy Santoro* ..... *Layout*

**The Memphis Star, 643 South Highland, Memphis, Tennessee 38111 (901) 452-STAR (7827)**

Copyright ©1985 By Memphis Star. All Rights Reserved. Federal statutes prohibit the reproduction, in any form, of any portion of this publication without the express written consent of the ownership. Annual Subscription Rates: U.S.A. - \$8.00; Canada - \$11.00; other Foreign Countries - \$15.00. The *Memphis Star* is a monthly publication whose purpose is the advancement and recognition of Memphis music and its musicians. Opinions expressed or implied are those of the authors and do not necessarily represent those of the ownership, management or its advertisers. Reader contributions are encouraged and should be sent with a self-addressed, stamped envelope to the *Memphis Star* office.



Let Our Experts  
Manage A Quality Project  
To Fit Your Budget...

...The Staff  
...The Studio  
...The Sound

**ims**  
Recording  
Studio  
16 Track  
393-8222

# TUNE NEWS

by Skip Howard

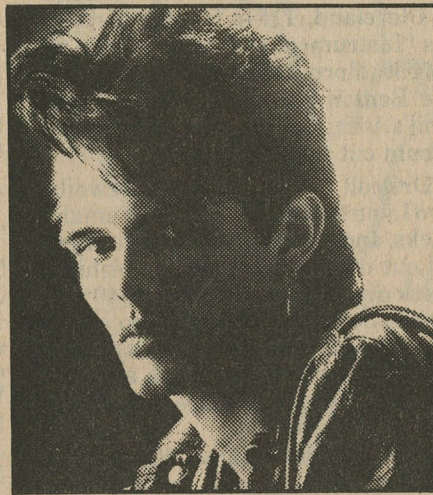
In today's music world of so much power pop pabulum and overly-commercialized junk, it's always refreshing to find someone who dares to be different. After all, isn't that what rock 'n' roll is all about? Power pop has its place, to be sure, but not when the market is glutted with so much of the same crap, and clone bands are born and die with ever-increasing regularity. After all, aren't the roots of rock 'n' roll just a couple of chords, a couple of guitars, an amp and some drums?

Charlie Sexton is a musician who's got a lot to give in the way of good ole' rock 'n' roll. He's got credentials, he's got talent and he's a music veteran—at the ripe old age of 17.

Sexton, the newest bad boy on the rock block, has been making a lot of waves since the release of his debut album, *Pictures for Pleasure* (MCA Records), last November. The album, produced by Keith Forsey (Psychedelic Furs, Glenn Frey, Billy Idol and Simple Minds), is a neat package of nothing but raw rock. Every song builds to a crescendo and, by the end of the album, you're left wanting more, which is why this album has been around the block, so to speak, on my turntable.

It's a shame that more people don't know about Sexton, but that's changing. His current band debuted last month on MTV's "New Year's Eve Rock 'n' Roll Ball," and he left shortly after that for a 20-date European tour that includes stops in Oslo, Stockholm, Copenhagen, Munich, Cologne, Hamburg, Frankfurt, Brussels, Paris and London. Sexton's also getting a lot of airplay in the Northeast, in addition to his video, "Beat's So Lonely," airing on MTV in heavy rotation.

Why all the hoopla? Simply put, Sexton is a powerhouse rocker. No synthesizers for him. No, this boy relies on guitars, drums, vocals and keyboards to get his message across. This is evident hearing him perform live (the best thing), or by listening to



The newest bad boy on the rock block - Charlie Sexton.

the album (the next best thing). In addition to writing five of the nine cuts on the LP, Sexton also sang and played bass, guitar, grand piano and keyboards. He was helped by his current lineup: Arthur Barrow (keyboards, bass); Richie Zito and Steve Schiff (additional guitars); Scott Wilk (additional keyboards); and the Merchant Bankers (background vocals). About his only concession to computer technology was drum programming.

Sexton has been playing professionally since age 11, and toured as lead guitarist with Joe Ely at age 13. He has recorded with Bob Dylan, Don Henley, the Rolling Stones' Ron Wood and Keith Richards, Ely and Cold Chisel's Jimmy Barnes. Groups he has fronted have toured with The Clash and Ely, among others.

Sexton will return from Europe later this month and will play a limited number of U.S. dates in March, leaving again in April for gigs in Australia and Japan.

Of the LP, producer Forsey stated, "When you hear this record, you're gonna see his (Charlie's) face. You're gonna hear his persona, his character and his charisma. Charlie's

cont. page 14

A Musical Instrument

is  
A Terrible Thing  
To Waste

LESSONS  
FROM  
THE BEST  
AT



AT AMRO MUSIC  
2918 Poplar Avenue  
Memphis, Tennessee 38111  
323-8888

## FACULTY LOUNGE

3547 Walker  
(½ block east of Highland)  
454-9212 — 327-5388

PIZZA

BAR-B-QUE

Sandwiches

CHEESEBURGERS

Happy Hour

12-5 p.m. • Mon.-Fri.

Longnecks \$1.00

FREE  
DRAFT  
FOR  
LADIES  
Mon., Tues., Wed.

8:00 p.m. till close

See MEMPHIS STATE  
Sports on Our New  
5 Foot TV Screen

Visa • Mastercard •  
Checks with I.D.

# Star Tracks

Six Memphis nominees are on the list for possible honors at the Grammy Awards this year. Our December issue cover artists DEGARMO AND KEY are nominees for their *Charge Of The Light Brigade* album, along with JAMES BLACKWOOD for his album *Fifty Golden Years*. Gospel artist PHILDRISCOLL, B.B. KING, BOBBY BLAND and CHIPS MOMAN complete the list of Memphis artists. Good luck y'all, keep on the charts.

Seminal influence SAM PHILLIPS has been inducted into the Rock and Roll Hall of Fame. The Sun Records founder was honored along with the other living inductees with a dinner at the Waldorf Astoria Hotel in New York. As of press time, United Press International reported that Cleveland leads the list of proposed sites for the R&R Hall of Fame's permanent site. Blech. Maybe we should have offered them a dozen season tickets to Tiger home games. Hey! Free Idea! Somebody should do a Tigers toe tapper along the lines of the Chicago Bear's "Super Bowl Shuffle." Then we could use the money to buy a football team for the school.

JIMI JAMISON, he of the undefeated lungs, is headed for Europe with that band he sings with. Another former Target member now plays guitar with Asia, if you know his name come by for a free album (of our choice).

As reported last month XAVION is going through personnel changes, yes, but lead vocalist Dexter Haygood is not the gone member. Xavion has two new keyboardists. THE CRIME has a new drummer, we don't know his name either, but you won't get a free album if you do.

Our sympathy goes out to the family of guitarist Bobby Neal of West Memphis, who died in the New Year's Eve plane crash that killed Rick Nelson, his fiance and four other members of Nelson's Stone Canyon Band.

Neal is survived by his wife Phyllis, two daughters, Samantha

February is BLACK HISTORY MONTH. Among the commemorations planned, Feb. 6-9 will be most interesting. Sponsored by the Black Merchants Assoc., the "Black Cultural Exposition" will be held at the Cook Convention Center. The North Branch Library at 1192 Vollintine will be showing "Roots" in episodal sequence through March 1st on Fridays and Saturdays at 8 p.m. It's free/call 276-3361. At the Memphis Brooks Museum a continuing exhibit by black artist Benny Andrews entitled "Icons And Images In The Work Of Benny Andrews" continues through Feb. 23, with the artist due in town Feb. 2 to present a slide show and lecture.

Myself, I plan to crown ten racists with bricks, black or white. If the city has planned an official salute to Black History Month, we haven't heard about it yet. There are more programs and events scheduled independently throughout the city, our space is limited.

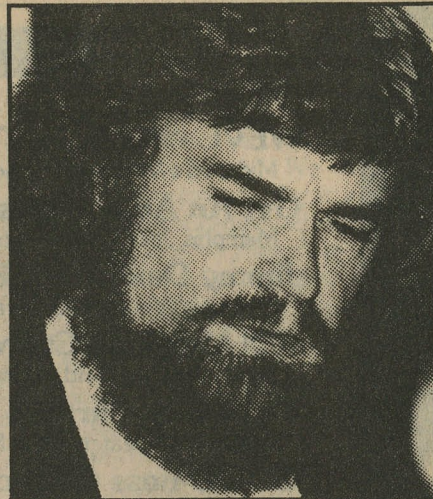
Next time you see a kid with a boom-box, she could be doing homework. With (non-financial) support from the Memphis Park Commission's North Zone Asst. Dir., Marilyn Drew, musician CECIL MCDANIEL and Nubian League theatre director, URIAH ELION, are teaching kids electronic music creation, with emphasis on employment opportunities at community centers throughout the city. The instruction costs \$1 per session. Call Ms. Drew at 353-9532 or Kevin Duke at 454-5753 for scheduling info.

RAULS MUSIC has been sub-contracted to promote major artists in ten southern and western states, including material by Joni Mitchell and Robert Palmer (whose new video is better than sensual poetry).

and Jody, his mother and six sisters and a brother.

The cause of the crash is still under investigation.

Bobby Neal was well known and respected in the Memphis musical community and he will be missed by many.



**Sam Phillips, founder of Sun Records, was inducted into the Rock and Roll Hall of Fame.**

*photo by Bill E. Burk*

Hell's Bells! A last minute, alarming phone call says that beat-master MICHAEL BEARD has exited the BAR-KAYS. Is it the truth? Let's hope not.

The TIM MULLINS Show on cable channel 7 is beginning its fourth year. Catch it at 5:30 p.m. Mondays, 1 p.m. Thursdays and 7 p.m. Fridays. Hey Tim, here's a topic. Do Memphis artists and producers know that hits sell, not music?

If you're at the Peabody on the weekend of the 7-9th, don't let the dead bodies scare you. On those dates, the grand cabin is sponsoring a Murder Mystery Weekend. For 3 Benjy's per couple, guests will be involved in dancing, dining and fait accompli based on the reunion of a 50's high school class. The bloody tale's winning sleuth (singles are invited for a lesser charge) win a trip to New Orleans. If they survive.★



**Keith Sykes, backstage at Willie Nelson's December 29 concert.**

# Studio News

At COTTON ROW, Carl Marsh produced and mixed a single for New York artist Betty Lynn McIlvain.

Artist Tom Hackenberger recorded a single "How Sweet It Is (To Be A Vol)" that celebrates the recent victory of the Tennessee Vols at the Sugar Bowl. Danny Jones engineered that session as well as demos by Ben Jimmerson from Little Rock and members of the BarKays.

Gerard Harris produced a record on pianist Ben Flint to be released on Lomo Records. Other musicians on the record were Keith Franklin on bass and Joyce Cobb lending vocals. Harris also mixed a single for New Orleans artist and songwriter King (Groove Me) Floyd.

Willie Bearden and Niko Lyras produced a jingle for the Kansas City Royals again this year. Musicians included Carl Marsh, Tommy Priakos, Frank Weber and singer Becky Evans.

Niko Lyras mixed a single for Greek EMI artist "Mariana." Doug Nightwine and Denise Tschida assisted with engineering. Bernie Walters was here re-mixing 2 sides on In Pursuit for the Mary Tyler Moore Music Company.

Rachel York is recording masters with Nikos Lyras producing and Phillip Rauls co-producing. Outside material is still being accepted.

C.T.N. INC. (CREATIVE TALENT NETWORK) has produced a video demo for The Rave, who are on the L.A. label Nichole. The video is being sent to Star Search.

Michael Adams is finishing up two pop balads for future release as a single. Cordell Jackson assisted in writing and producing. Bob Holden engineered.

Ronnie Huges and Earl Randle are laying down two more radio shows for "Let's Keep Family Together America" with Cordell Jackson and Earl Randle producing and Bob Holden engineering.

LYN LOU Studio is installing a new MCI 24-track and new digital reverb and signal processing equipment.

At ARDENT RECORDING STUDIOS this month is Phil Driscoll of Cleveland, TN in B studio cutting his "Instrument of Praise" album on Mighty Horn Records (distributed by the Benson Company). This effort, Phil's 10th album, is the first gospel album cut totally digitally.

Driscoll is using three Kurzweils, two Lynn 9000s, two TX-816 Yamaha racks, and six Roland Super Jupiters all cut directly to the Mitsubishi 32 track digital recorder using a 40 x 32 6000E Solid State Logic console with total recall. Producers on this project are Phil Driscoll, Lari Goss, and Ken Pennell. Engineers are Joe Hardy and John Hampton.

In C studio, Ruby Wilson just finished several cuts for her new project with song writer Alan Roy Scott producing and Pat Taylor engineering. Also in C studio, Wayne Douglas is cutting his material with the help of Carl Marsh on Fairlight and William Brown engineering.

In A studio, Keith Sykes is finishing up some songs on Fingers Taylor with Pat Taylor and John Hampton engineering.

The Windows from Martin, TN are in A studio recording material for labels to scrutinize. John Hampton is producing and engineering.

Finally, also in studio A, is Mason, a group from Tulsa, Oklahoma. The three brothers, Tony, Tre', and Gary Mason, are being produced by Kae Williams and engineered by Robert Jackson.

At SOUNDS UNREEL, David Thoener (credits include John Waite, John Cougar Mellencamp, J. Geils Band, John Parr) and Don Smith, along with producer Eli Ball, are completing the final mixes on the William Lee Golden album for MCA. Rosanne Cash, Vince Gill, Joanna Jacobs, Jack Holder, Don Smith and Jimmy Davis added background vocals to the album prior to the start of mixing.

R.T. Scott is scheduled to begin work on a project with the Sounds Unreel "Legends" and producer Eli Ball. ★



Former Memphian, Rick Christian, left, was at Shoe Productions recording with Robby Turner, center, producing, and Norma Jean Watts on keyboard.

# Zeta Video Productions

by Ken Houston

Zeta Video Productions is the newest video production studio in Memphis. It is also one of the biggest studios, if not the biggest, at 65 by 85 feet. Owned by Nick Zaharopoulos, the studio located in Whitehaven has recently opened for business.

The entire complex is still under construction, but it is scheduled to be completed soon. The control room and the studio are located on the bottom floor, with plans for production facilities, offices for independent producers, and screening rooms upstairs above the control room and downstairs offices. There is a full-time staff carpenter for Zeta, who builds various sets as needed.

Some of the features and equipment Zeta has include 2000 amps of power, 2" acoustical tile in the entire studio area, a Ramsa studio board with 20 channels and 16 tracks, a 70 channel lighting board which include par lights and gels, and a duplicating room with 16 mm and 8 mm editing. They use Sony cameras and also Fostex equipment and Electro Voice monitors.

Clients and independent producers can rent the facility and bring in their own engineers, or use the Zeta staff: Mike Allen, producer/director and Nik McDonald, engineer/director.

Zeta Video Productions is a state-of-the-art studio, and is a valuable asset to the entertainment industry in Memphis. ☆

Support Public Broadcasting

**WKNO**

fm 91



**WMSO**  
AM STEREO 64

**BRINGING LOVE TO THE MID-SOUTH**

Alternative Contemporary Christian Music, Services & Information

The Only Mid-South Radio Station to offer you **TRUE LOVE**

## THE RESULTS ARE CLEAR

**QUIK STAR GRAPHICS**  
643 S. Highland  
Memphis, Tennessee 38111  
(901) 452-7827

**OBJECTIVE**

To continue our growth and further our leadership position in the graphic arts industry by beating our competitors' quality and price.

**SKILLS**

Highest quality design, typesetting, layout and printing of resumes, brochures, logos, business cards, newsletters, album covers and all other products of the graphic arts industry.

**EXPERIENCE**

**DIRECTOR**

- 5 years Publisher of The Memphis Star
- 4 years Director of Quik Star Graphics
- Experienced in all phases of production

**PRODUCTION MANAGER**

- 5 years creation of advertisement and other promotional artwork
- 2 years Production Manager of The Memphis Star and Quik Star Graphics

**GRAPHIC ARTIST**

- B.F.A. Degree in Graphic Design
- 5 years as Freelance Commercial Artist in Memphis area

**TYPOGRAPHER**

- 9 years typing experience
- 2 years experience in creation of resumes
- 2 years accurate typing of brochures and pamphlets
- 2 years accurate typing TO MEET YOUR GRAPHIC PRODUCTION NEEDS!!!

OUR QUALIFIED STAFF IS READY AND WILLING TO MEET YOUR GRAPHIC PRODUCTION NEEDS!!!

**HIRED**

Resumes

Professionally

Phototypeset

Starting at

**\$21.00**

**QUIK STAR GRAPHICS**  
452-7891



# Back On The Air

by Dawn A. Baldwin

Politicians, bankers, and businessmen sing a safe song about starting something great in Memphis. The volunteers at WEVL don't just sing about the future, and they don't just start to change it, they follow through.

After two years of labor soliciting sponsors, holding music benefits and dinners, and equipping a new studio at 865 Rayner Street, WEVL FM 90 returned to the airwaves late last month. At 10 watts, WEVL (which means "We Volunteer") for over seven years provided the most diverse format of music and informational programming in the city. In November 1983, a new ruling by the FCC requiring 10 watt stations to relinquish their frequency to higher power stations, forced WEVL off the air. But they didn't give up. Under the direction of Board Chairman Steve Crump and Program Director Judy Dorsey, WEVL has worked until they could once again fill the void in Memphis radio. And they will--perhaps indefinitely-- when they began broadcasting at 12,590 watts.

In Memphis, community radio provides a much needed outlet for many local musicians and performers. Tapes and records of Memphis bands are often aired for the first time on WEVL. Performances are broadcast live from local clubs. And at WEVL, bands even play live in the studio.

Such original programming has earned WEVL awards as Memphis' best radio station from both the Memphis Songwriter's Association and the Blues Foundation.

If WEVL has always been a strong supporter of Memphis Music, then Memphis musicians have responded in kind. "Local musicians are extremely supportive of WEVL," says Steve Crump. "Groups like Panther Burns, Mudboy and the Neutrons, Alex Chilton, and

Paradoxical Babel have donated their time to perform free at Antenna Club benefits." It is this reciprocal belief in Memphis and the music made here that not only keeps WEVL alive, but also provides a kind of moral support for the musicians who strive to make it here. WEVL might be called Memphis' loudest fan club.

Not a complacent fan club, but one that wants to be-- and is-- a catalyst for change, whether it be in the area of musical awareness or community



Blues programmer, P.A. "Captain Pete" Henderson, at the new WEVL control board.

photo by Wally Hall



"This is our city. We want it to realize its potential. The opportunities are here."

## FORTH — Audio Massage

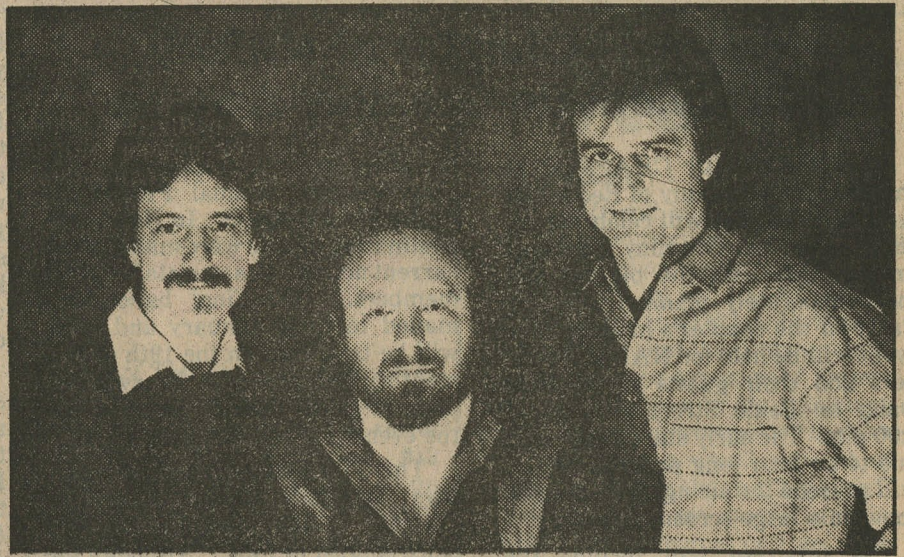
issues or public service. What motivates these volunteers to such ambitious goals? Judy Dorsey explains, "This is our city. We want it to realize its potential. The opportunities are here." Crump and Dorsey see WEVL as a station providing public access and surviving through public support. They hope to develop a forum for discussion of community issues so that different viewpoints can be aired. They also hope to expand the news and interview portions of WEVL's programming. "It's an ambitious goal, but we're committed to it," explains Crump. "Maybe we're just naive and optimistic, but we believe we can change things."

By its very existence, WEVL is changing things because it provides people with an alternative to the tight, predictable format of commercial radio. A choice is a kind of freedom, and with this freedom a world of new creative action opens up. "We existed for two years as a state of mind—that took a lot of persistence," says Crump, "and for seven years before that it was chewing gum and baling wire. If we're hopeful in the face of that, we must have something going for us."

Without question, what WEVL has going for it are enthusiastic volunteers. Programmers range in age from 17 to 60 and come from a variety of socioeconomic backgrounds. Judy Dorsey explains, "Most do it for the fun of it or because they love a certain kind of music and want to share it." Sharing could be a by-word or a slogan for this station. The volunteers share a love of Memphis Music and Memphis people. And they do it just because they want to.

WEVL is directed by a working board of 11 members who do everything from carpentry to fund raising to programming. A Programming Committee, comprised of members with an average

cont. page 15



Forth is, from left, Bob Salley, Pete Gloria, Mike McCarroll.

photo by Karen Gloria

by Ken Houston

Audio Massage is an apt description for the caress of jazz sounds that groove the tracks of Forth's debut album on Memphis State's High Water Records. At the recent Memphis Music Association Demo Derby, cuts on the album penned by Forth member Bob Salley took awards for the Best Jazz Song and Best MOR Song. Tunes are getting airplay on Memphis FM stations WSMS and WLYZ and on Jazz stations in North Carolina, Florida, California, South Dakota and New York.

Local distribution is done by the band members themselves (as usual) and around the country by Rounder Records (a member of the National Association of Independent Record Distributors) in targeted jazz markets.

It is traditionally tough to make a living as a jazz musician in this town. All of the members of Forth hold down other jobs. The drummer Mike McCarroll is a commercial music student at Memphis State, an employee of Ardent Studio and the host of the Memphis Music Show on Cablevision Channel 7. Guitarist Bob Salley has his attention on a catering business when he's not playing with the top 40 band Turning Point or the cast shows at the Orpheum. Pete

Gloria, keyboardist, is a full-time band director and teacher at Cypress Junior High. Gloria also plays with Turning Point and with Edwin Hubbard on Sundays at the Peabody in addition to his Forth duties.

Forth emerged from Bob Salley's answering a "musicians wanted" ad in the *Memphis Star*. After a year of playing regularly at the now-history Fantasia Club, McCarroll approached MSU's studio manager Larry Lipman and Dr. Richard Ranta, Dean of the College of Fine Arts and Communications. His goal of recording an album for High Water Label put Forth on vinyl. Recording took place from July 12 to September 1, 1985. They were in the studio every day from anywhere between 4 and 16 hours. Audio Massage is self-produced by the band and engineered by Danny Pfeifer, an MSU graduate assistant and Media General engineer. The album was mixed in two weeks and released at the beginning of November.

Appearing on the album in addition to band members are Jim Spake on saxophone, Woody Wall on the Yamaha DX-7, Doug Garrison on percussion and Danny Pfeifer on the micromoo.

An album release party is scheduled at the Cruel Shoe (formerly Huey's East) on February 2. ☆

# NARAS Notes

## Memphis Chapter of NARAS Will Celebrate Grammy Awards

THE MEMPHIS CHAPTER of the National Academy of Recording Arts and Sciences will celebrate the 28th Annual Grammy Awards presentation with the biggest and most elaborately planned Grammy Party in the chapter's history. The event will be held for NARAS Members and their guests at the New Daisy on Beale Street Feb. 25 at 6:00 p.m. The early start this year is due to an hour long program which will precede the airing of the awards show on a large-screen television.

The program will include the presentation of the chapter's Governor's Awards to maestro Vincent DeFrank, former conductor of the Memphis Symphony, and world renowned jazz pianist Phineas Newborn. Thirteen awards will also

be given to the winners of the chapter's first annual PREMIER PLAYER AWARDS. In November nominating ballots were mailed to all current active and associate NARAS members. The final ballot was mailed in early January and votes will be tabulated on the 19th of this month. Winners will be awarded plaques at the awards ceremony on the evening of the Grammy Party.

"This is a long overdue activity," says Deborah Camp, Executive Director of the Memphis Chapter since August of 1984. "Although the Academy recognizes excellence in the recording arts on a national level, and Memphis *does* have some nominees each year, it's time our chapter began publicly honoring those musicians whose contributions

have meant so much to our local recording industry."

Camp is confident that this year's Grammy party will be the best ever. "For one thing, we've got a much larger budget. Over the past few years, through fund raising, seminars, new members, and from National, we've been able to increase the coffers. And I think that it is especially important that we spend money on events such as these. This year we're going to have the best in sound and audio — Cetecea is handling everything for us. The food will be great. It's going to be first class all the way!"

The Memphis Chapter is especially excited that several Memphis and area musicians are up for Grammys this year. Christian rock artists DeGarmo and Key are nominated for their LP *Commander Sozo and the Charge of the Light Brigade*; gospel artist James Blackwood is nominated for his album *Fifty Golden Years*; Phil Driscoll received a nomination in a gospel category; and KoKo Taylor, Bobby Bland, and B.B. King were nominated in blues categories. THE HIGHWAYMEN, produced by Chips Moman and featuring Johnny Cash, Willie Nelson, Waylon Jennings, and Kris Kristofferson, also received several nominations.

If You're Part of the Recording Industry...  
You Should Be Part of the Recording Academy.

### Membership Information

The Grammy® means a great deal to all of us who are members of the National Academy of Recording Arts & Sciences, and we extend a warm invitation to qualified individuals involved in the arts and sciences of recording to join us. Active (voting) Members may nominate and vote in the Grammy® Awards and in many of their local chapters' functions. They and Associate (non-voting) Members participate in the various Recording Academy activities throughout the year on the local and national levels.

For more information,  
fill in and return  
the coupon.

Please send me more information about joining  
The Recording Academy.

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_

State \_\_\_\_\_ ZIP \_\_\_\_\_

National Academy of  
Recording Arts and Sciences  
P.O. Box 41072  
Memphis, TN 38174-1072



©NARAS

DECEMBER 31 MARKED NOT ONLY THE END OF THE YEAR but the last possible day for Memphis to prove it had at least 200 active, voting members. The number is required in order the the chapter to retain its two national trustees. Fortunately, the deadline was reached. Several former members rejoined and a number of new members were recruited. The Memphis chapter welcomes the following people to its membership: Patrick Brady, Doug Hansel, Thomas Laune, Mike McCarroll, Debra Moree, Gregory Morris, Oscar Sales, Debra Young, Robert Salley, Danny Umphrees, George Lenox, III, David Moser, Eric Patrick, Brenda Pattat, Phillip Rawls, Jimmy Allen, Brown Berry, Lois Brown, Hubert Crawford, Frank Shaffer, Jr., Marian Shaffer, Annie Milan, Robert Reed, Sr. Terry Starr, Laddy Ridge, Jack Stepter, Dr. Russell Pugh, Tommy Priakos, Larry McKeehan, Reginald Eskridge, Joe

cont. page 33



# Nubian Theater

by Tony Jones

In a manner "enjoyable to all people," the Nubian Theatre is promulgating African culture, art and performance on a serious juggernaut level. An offspring of the Washington, D.C. mother company, the Memphis group was formed and is led like lightning by Deborah Adero Ferguson, "We're not bent on threatening people. How can you entertain and educate people when you're threatening them?"

The company was featured during January at Brooks Art Gallery with "The Life And Times Of Benny Andrews" in conjunction with the run of the master painter's work. As a salute planned for Andrews' Memphis visit (he's also a national

director of The Endowment For The Arts), Nubian will present special performance excerpts of the series Feb. 1 at the Firehouse #12 Community Arts Theatre on Bellevue near Walker. A different creation is scheduled for the Black Cultural Exposition (see Star Tracks).

A "must see" during the month will be "Sunjeatta," a musical fable incorporating African and Western influences that the company will tour throughout the school system, with performances available to community and business groups. 948-6858 is the Nubian Theatre's number for schedules, dance and craft instruction available to the public. Sorry, but we don't have room to hip you to "Nubian Bloomingdales"! ★



The Nubian Theater ensemble advances African culture and art by educating through entertainment. photo by Morgan Murrell

# Hi Roller

Dear Hi Roller,

My boyfriend is a musician, and like most musicians, he's always broke. I keep on suggesting that he should give it up and find a real job, but it's always to no avail. How can I convince him that it is impossible to make a living as a musician? Do you have some figures or do you know where I can find information to show him that only a small percent of musicians ever make the "big time"? I can't handle any more of this. Either the music goes or I go. Can you help?

Karen R., Midtown

Dear Karen,

Everyone has goals in life. Your boyfriend's is to be a successful musician. As far as figures, they are unfortunately in your favor. Based only on my experience (in the music field) I would guesstimate that out of 10,000 musicians only about 1000 would make enough to keep their heads above water. Out of that 1000 only about 200 would make enough money to support themselves. From that 200, 150 would eventually burn out either from drugs, women (or men), booze or bad investments. Out of the remaining 50 musicians, 40 will have their heads together enough to make a comfortable living but will eventually get out of the business completely. That will leave only ten musicians who have learned and used their knowledge and talent. Eight of them will become your successful promoters, agents and record reps, and the last two will be "superstars" who will be the producers, publishers and song-writers as well as the legends such as Jerry Lee Lewis, Kenny Rogers and Neil Diamond.

A final suggestion to you is that a musician/entertainer needs the support of his/her loved ones. Maybe

cont. page 18



# Jimmy Davis —

He's Young,

He's Nearly Famous,

And He's On The Move

By Sue Lynn Perry & Chris Lane

Jimmy Davis looks like the all-American kid next door. He consistently gets carded at clubs. He's legal age but doesn't look it. If you can imagine a baby-faced cross between Steve Perry and John Cougar Mellencamp who sings like Bryan Adams, you start to get a mental image of Jimmy Davis.

However, when you listen to his original songs they seem out of character for such a young-looking man. "Can't Run Away" deals with the arms race. "Hope of the World"

cries for hungry children everywhere and was written long before everybody and their brother sang "We Are the World." I first heard it in January of 1984.

The man also writes solid pop music with predictable topics (girls, heartbreak, etc.) but performs them at a level that makes any room come alive. His diverse and hi-energy catalog of songs is the primary reason ASCAP signed him as a writer in January.

His raw vocal power has recently brought him unexpected studio work singing back-up vocals for William

Lee Golden's (of the Oak Ridge Boys) new album on MCA.

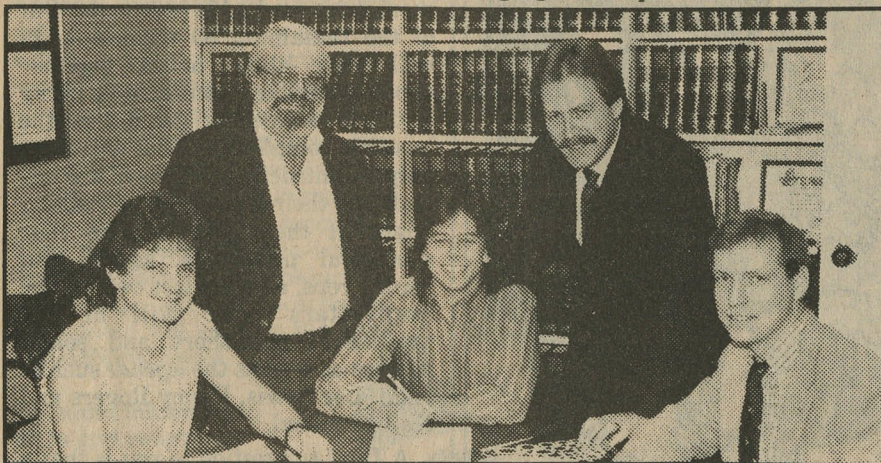
"This is probably the biggest gig I've done," says Jimmy. "I've never been on anyone's album before. I don't know what we're cutting tonight, but so far I've done three songs and tonight's track will make four. I like working with people that are better than me. I learn from them, and I know that next time I'm going to be better."

Eli Ball, who's producing Golden's album at Sounds Unreel, is interested in working with Davis. It's the combination of Jimmy's unique vocals and his prolific writing that caught Ball's eye.

Davis and songwriting partner John Scott are demoing four or five songs a month in their home studio. They have a diverse catalog of original songs that would be the envy of most songwriters. However, diversity can breed its own identity problems.

"We did a country project and a rock-n-roll project, and we're just trying to get songs that match," says Davis. "When we get enough good songs that match then we'll do an album."

Davis says Ball has an idea to use him, but at this point no agreement has been made on the matter.



Jimmy Davis, center, and John Scott, left, signing with ASCAP reps Tom Long and Bob Doyle, at right, while legal representative Steve Weaver approves.  
photo by Terry Sweeney

# Ready For The World

"If things don't go with Eli...if he doesn't really think we're ready, then Steve (Weaver - Davis' lawyer) is going to start pitching stuff to major labels," says Davis.

Although Davis is uncertain about the next move, he says doing business in Memphis has its advantages.

"Here it would be a family-type thing and we'd be taken care of," says Davis. "...rather than if you're like The Breaks with RCA - once they didn't do anything they got shoved back until they were cut."

A popular entertainer during his school days at Raleigh-Egypt High, Davis had experience beyond his years even then. He had been playing guitar and singing since age nine. Playing by ear came naturally during childhood.

"I took piano lessons, and I'd take my lesson home and learn it," says Davis. "I'd come back and the teacher would cover up the music and I'd play it."

Davis says the teacher would be amazed, but he would rather learn it than read it. Playing by ear has caused a few problems later in life.

"I took a piano class at Memphis State...and I'd be in there with my headphones on playing Jackson Browne or an Eagle's song," says Davis. "I failed the class."

Singing by ear has been a challenge for Davis too.

"I get real intimidated by other singers because I can't read," says Jimmy. "I'll feel the part, and I sometimes wander off and have to go to the piano...."

Davis is dealing with this handicap while recording Golden's album.

Jimmy has been writing songs for as long as he has been playing and his secret to writing good songs is reading horror stories and poetry to get ideas. "My first priority is to read Stephen King books," says Davis. "I've got them all in hard cover."

"Subconsciously you've got things in your head that you don't realize you've got..." says Davis. "Then when you start writing, those things just fall out."

Davis says the reading helps jog his mind and gets the creativity flowing. What a way to revitalize the mind! But when does he have time to read?



Flint Michigan's RTFW were one of 1985's biggest surprises.

by Joan Rim

A #1 single, top selling album and a popular video of the chart-topping smash "Oh Sheila" has made Ready For The World instant stars. Not yet twenty, the Flint, Michigan band's 2½ year existence has been like an MTV fairy tale.

I remember when their first single, "Tonight," was released. Rumor had it that they were from Memphis and were attending Whitehaven High School. Are you laughing? So were they. I talked with them one night during their nationwide tour as openers for "biggies" like Luther Vandross, Jesse Johnson, Ashford and Simpson and Kool and the Gang (whose opening act Ready For The World was introduced to Memphis). Lead vocalist Melvin Riley, percussionist Willie Triplett and keyboardist Greg Potts explained their huge splash while their road manager Lonnie Polk was hustling them back to their hotel.

According to Melvin, "It just happened real quick. That's why everybody keeps saying it's an overnight success. We used to practice a lot in the basement, and really we went from the studio to stardom."

"Really, we never did do any gigs," Willie joins in a moment before Greg adds, "The plan was to get a band and get things moving as soon as possible.

We used to play against each other in talent shows. Everybody played in separate groups in Michigan, and then after that, everybody graduated from high school and we all came to be one band and decided to be Ready For The World."

The group chose the name Ready For The World from a line in their song "Ceramic Girl": "So nonchalant, laidback, and ready for the world . . ." The first reaction to hearing their album is, "Did Prince guest star on lead vocals?"

"People are always gonna compare us to someone," Melvin feels, "it's kind of a privilege to be compared to someone as big as Prince is, but I don't really agree with that. I think we have our own sound. People are gonna say what they want to either way it goes." As for the big bang "Oh, Sheila," all they could say was how proud the band and everyone back home was.

Of their first live performances, Willie says, "You gotta get used to it, missing your family and all." Greg chimes in, "And your meals, and a little bit of sleep, but it's fun."

Now, with the video of their third big single "Digital Display" finished and in strong rotation, matching the song's chart strength, Ready For The World has returned home to record their second album. With its release, we'll see if these guys are truly Ready For The World! ☆

# Finer Side

by Cathy James

Things are back in full swing in the Music Department at Memphis State and the month of February is full of various musical entertainment. Starting off the month will be soprano Jeanine Wagner and pianist Margaret Simmons. They will be appearing as part of the Music Department's Visiting Artist Series. Ms. Wagner, visiting professor at Southern Illinois University at Carbondale, is the Opera Coordinator for the Marjorie Lawrence Opera Theatre. A candidate for the Doctor of Musical Arts degree at the University of Illinois, Ms. Wagner has studied with John Wustman, William Warfield, Lorna Haywood, and Willa Stewart. Her extensive stage experience includes leading roles in *The Marriage of Figaro*, *Rodelinda*, *Falstaff*, *The Merry Widow*, and *Candide*. She has toured throughout the Midwest and East as a member of the Klarion Trio. She was also named an International Finalist in the Mae Whitaker Competition recently held in St. Louis, Missouri.

Margaret Simmons, Assistant Professor of Music at Southern Illinois University at Carbondale since 1977, is Vocal Coach and Accompanist for the Marjorie Lawrence Opera Theatre and for SIU's Summer Playhouse. She performs throughout the Midwest and East as a member of the Aulos Trio and the Klarion Trio, as well as accompanying other professional performers and undergraduate and graduate voice majors.

They have chosen a program that will consist of works by Handel, Debussy, Hugo Wolf, Charles Ives, Aaron Copland, Leonard Bernstein, and many others. The concert is scheduled for Tuesday, February 4 at 8:00 p.m. in Harris Music Auditorium.

On February 5 at 8:00 p.m. in Harris Music Auditorium, John Stover's guitar students will present a free recital.

February 6, 7 and 8 are the dates set for the annual New Music Festival. New Music Festival XIV will offer the public a special blend of

musical styles consisting of rhythm and blues, rock and roll, and gospel. Once a year composers, performers and appreciative audiences gather on the Memphis State University campus to hear the newest music and to discuss the ever-changing aesthetics of contemporary composition. This year's festival will feature renowned composer and performer Bertrum Turetzky. Turetzky is the most recorded performer on the contrabass in the world, but he is equally well known for his books, articles and lectures. His best known book, *The Contemporary Contrabassist*, has become a prototype for a number of books by other performers dealing with extended performance techniques and new music aesthetics. During the festival Mr. Turetzky will give two lectures and a master class.

The New Music Festival was started by Dr. Donald Freund, head of the composition division in the MSU Music Department. Dr. Freund has developed the Festival over the years with Dr. John Baur, theorist, composer and director of this year's Festival. Their efforts have won them admiration in America composition circles. The Festival itself has received shining reviews in major publications such as *Musical America*.

For schedule information of the Festival, please phone 454-2400.

On Tuesday, February 11 at 8:00 p.m., the Con Anima Concert Series will present organist John David Peterson in a recital. His program will consist of works by Johann Kaspar Kerll; Jean-Jules Roger-Ducasse; Camille Saint-Saens; Johann Sebastian Bach; Elfrida Andree; and a first performance of *Impressions V* by John Baur of the MSU faculty.

Pianist Paul Orgel will appear as part of the Visiting Artist Series on Sunday, February 16 at 3:00 p.m. in Harris Music Auditorium.

Tuesday, February 18 at 8:00 p.m. the Faculty Chamber Ensemble will present a recital, followed by the Faculty Jazz Quintet on Thursday, February 20 at 8:00 p.m.

The 1985 winner of the Masters Performance Competition, Catharine Truex, will return to Memphis State to present her recital. The Masters Performance Competition is held each year in the Music Department at Memphis State. Ms. Truex is from Murfreesboro, Tennessee and holds the M.A. in piano performance from Middle Tennessee State University and the B.Mus. from Lambuth College. She is presently on the faculties of Cumberland University as well as Middle Tennessee State University.

The program she has chosen for the February 21 concert will consist of: J.S. Bach's *French Suite in E Major, BWV 817*; Benjamin Lee's *Six Ornamental Etudes* (1957); Mozart's *Sonata in F Major, K. 332*; and Liszt's *Grandes Etudes de Paganini*. The concert will start at 8:00 p.m. in Harris Music Auditorium.

To finish up the month, clarinetist James Gholson will present a faculty recital on Monday, February 24 at 8:00 p.m.; the University Wind Ensemble will present a free concert on Tuesday, February 25; and the Concert & Varsity Bands will present a free concert on Friday, February 28 at 7:30 p.m. in Harris Music Auditorium.

For ticket prices and purchases please phone the University Ticket Office at 454-2043. For any other information contact Cathy James at 454-2400. ☆

## Charlie Sexton

from page 5

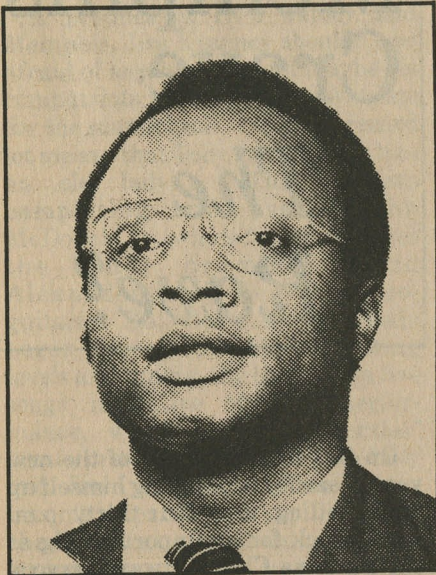
delivering a picture to people through music."

And what a picture! A stark black-and-white glossy of raw rock 'n' roll.

The Austin, Texas native's eclectic musical tastes include everybody from Scotty Moore to Jimi Hendrix, and everything from jazz to hard-core punk. Sexton said he had a normal upbringing, but "I'd rather go to clubs than hang around the neighborhood. I never wanted to be a race car driver or an astronaut when I grew up. I wanted to make records." ☆

**Support Our Advertisers  
They Support  
Memphis Music**

# New Video Teaches Musical Reading Skills



James Gholson has produced a clarinet instruction video.

by Jack Abell

If you have a clarinet and a VCR, you will enjoy the video by James Gholson, associate professor of music at Memphis State. Inspired by the success of exercise videos, Dr. Gholson has created a video that will keep those fingers jumping and give that embouchure an aerobic workout.

With the unlikely title of "How To Make All-West Without Really Trying," the 35 minute tape centers on preparing three etudes for the All-West Tennessee Band audition, although the content would be useful to any serious Jr. or Sr. High student. According to Gholson, who wrote, produced and performed in the video, "the objective is to raise the standard of performance by teaching the essentials of rhythm."

The video opens with Dr. Gholson comfortably seated in his home teaching studio with clarinet in hand. After a few words about taking care of your clarinet, he presents his main idea: if you want to play a good audition, you have to play fluently. He then proceeds to develop this concept by a unique method of practicing the music, which could be

called, for lack of a better term, "fill in the blanks." This method requires you to mark and play only the first note of every beat along with a metronome. Then you add the off-beats and finally play all the notes. In the process, your eye gets used to moving in time with the music and fluency is achieved.

Released in November of 1985, the video was marketed before Christmas by AMRO music stores. The camera work was done on rented Video Magic equipment and then edited at Nolan's with the help of Dave Dapper. AMRO vice-president Chip Averwater says "this video is a fantastic idea, especially for band directors who may not have a specific knowledge of clarinet. Jim plays the music as well as it can be played, and for many of the kids, it's the only chance they have to hear how the pieces should sound."

Jim Gholson, who is also principal clarinet of the Memphis Symphony, is a native of Washington, D.C., and started playing the clarinet at age 10. After graduating from the University of Michigan, he played in the prestigious U.S. Navy Band, and started work on his Doctorate, which he completed after coming to Memphis. The impetus for the video came from classes he has taught for young clarinetists at MSU and Craigmont High School during the last 7 years.

"The most important thing is to read!" he states emphatically. "Reading is all-important, and I see a breakdown in our schools at about the Jr. High level. Reading is what frees you from dependency and allows you to teach yourself. I'm talking about word reading, but it's the same for music reading. In Memphis, they sometimes glorify not being able to read; but it's an international market out there, and these kids have enough going against them already. I can't emphasize that enough." Dr. Gholson is currently planning two more videos, and has written a book of interviews with famous clarinetists, which he is now sending to publishers. ☆

WEVL

from page 9

"on the air" experience of five years each, sets up the station programming policy and guides programmers in setting up their time slots. The WEVL format is very loose, allowing much room for individuality and creativity. "We play a unique assortment of music," explains Judy Dorsey. "A lot of our records are from companies that don't get airplay on commercial radio...bluegrass, blues, classical jazz, ethnic music." Decisions about which artists actually get on the air is up to the individual programmer, not a judgment from the Board. "We try to make our programmers aware that with this freedom they have a greater responsibility toward the audience. But we haven't had many problems. The potential here is so exciting to everyone. We can give new talent airplay."

WEVL has suffered in the past from a flaky, hippie image due in part to their unconventional format. The Board of Directors is trying to alter community perception of the station with a professional promotional campaign in which Ward Archer and Sons have been instrumental. "We want to show some spit and polish—but we aren't quite there yet," explains Steve Crump. "Our growth is just beginning. We want to continue to grow." With WEVL's higher power, growth is academic. More listeners, more donations, and more money to pay a staff will enable the station to hold better fund raising and promotional campaigns and create better programming, which, in turn will increase community interest and support. Such growth has been achieved by higher power community radio across the country, with self-sufficient facilities outliving their founders.

If enthusiasm is any indication of future success, then WEVL's 10 year struggle to "bring the sound of human beings to the airwaves" should not only fill a void in Memphis radio today, but also provide a catalyst for Memphis becoming a progressive community of the future. Insists Steve Crump, with determination difficult to doubt, "Once they turn us on, people will keep listening. We'll shake 'em up."





The Rave is, left to right, John McDonald, Jim Kearney, Bill Beaty, David Alexander.

photo by Morgan Murrell

# Will Memphis Crave

## The Rave?

by Tony Jones

Around seven-thirty on the Friday night deadline for our January issue, Jim Kearney strode quietly into our office and introduced himself, "if you've got about thirty seconds," as a guitarist and vocalist in a "great band." Bearing a letter about The Rave, he requested inclusion in our concert calendar, and, if he gave us one, would we display on our wall the group's poster advertising their single "Don't Hold Out On Me" and album "101: Intro To Fun." Nearly smiling, standing next to an empty chair, he began his thirty seconds by making a fatal (to curiosity) mistake; telling me—"I think you guys are doing a great job..."—et cetera, et cetera, bah.

Usually such personally delivered high compliment is swiftly elocuted ego grease pushed by misguided miscreants seeking to get our presses rolling in their favor. But before I could tell him to "express yourself with a check," my usual response to psyche lubrication, something in his manner strangely akin to sincerity made it a crime not to ask him to set a spell. Accepting the invitation, in calm happy style he delivered a short verbal biography light years away from the "Dammit, I'm a Memphis wonder" type of persona that is, oh, so sickening in its prevalence around here.

Subsequently, we went to Peaches and split the cost of the group's release so it could be included in the

January issue's single review section. As it said, their original "Don't Hold Out On Me" is better than cool, and "I'm Not Your Stepping Stone," the big hit Tommy Boyce and Bobby Hart penned for the Monkees, is a party. Kearney had truthfully, if sedately, pegged it nearly max wax, especially for home boys on the cheap.

Here ye is wisdom: When a man can brag, but doesn't, eight-to-five something is happening that requires earnest attention.

Sincerity Is A Matching Necktie

"The first impression people get when they see us in our uniforms is, 'These guys are a hotel band--these guys ought to be headed to Las Vegas.' They give us all these funny looks, laughing and stuff. They do it all the time, every gig we've played, before we even can head toward the stage.

"We know it's nothing new, wearing uniforms. We're just trying to show some style. Along with the music, present a visual aspect to the audience. We wear black leather pants, black shirts with white collars and the sleeves cut out, black Beatle boots and black ties with our name in white letters. We also have white shirts we change into. We like them, it's just a nice looking uniform to us. Take the tie off and it's a cool set of street clothes, just some guys that like to wear black. I even wear black underwear all the time. They laugh, but when we get up on the stage they know we're real. We play.

On this first Saturday of the new year, Kearney is pumping himself up while riding to a four-thirty p.m. soundcheck for an important gig at the Antenna Club. Always nervous before a performance, today he's turning his anxiousness into adrenalin by discussing the band's hopefully well planned momentum.

"We've got radio advertising, MTV, Johnny Carson, David Letterman, and oh man, WSMS—Memphis State's radio station really did a nice thing for us. They broadcast cuts from the album one night while doing a live interview with our manager John McDonald. And they called us after rehearsal and had us come on down! Live! That was really nice. And we had a real good couple of nights at the Daily Planet and at Huey's on New Year's, so a whole lot of people haven't seen us yet, but they are starting to hear about us."

The local daily newspaper in Memphis just printed an article about them the day before this dialogue and "we've put flyers all over the place," he says.

"Yeah, I did it in my high heel boots. I practically sleep in mine, everybody else wore tennis shoes."

The modern, rougher Beatles brit-beat, hard pop style of "101: Intro To Fun" hasn't yet received a moment of local commercial airplay (not to flog the stations- I remember Xavion loud in rotation), so melding a steadily interested audience is strictly a matter of the Rave's S.P.G. (sweat



per George) rating. In this transition every gig is important, the weekend dates even more so. If a band can't interest a Friday or Saturday night crowd in partying, someone should have stayed at home in rehearsal.

A product of New Jersey and Memphis, Jim Kearney shouldn't be afraid of anything, except maybe his compatriots anger as he arrives late for the soundcheck. ("For the record let me say that Tony Jones drives like an old lady.") The quartet's completing trio, bassist John McDonald Jr. (whose father manages the band), drummer David Alexander and Kearney's co-guitarist Bill Beaty have already begun their ritual. After adjusting levels and tuning, the band plays five songs indicative of their performance, what's called "Seventies" music mixed with hard rock-a-billy and Rave originals. Two things become apparent during the sound check. First, that these guys have learned how to *play together*. Second, with matching uniforms, a collective vocal style (all of them sing), best termed as soda-pop breaths (as opposed to rough-edged) and minimal public knowledge, if they can't slam some jam tonight The Rave may seem as ridiculous as Duran Duran.

Antenna is a club where you can be as electrically American as you please. Its low budget hyper style seethes with the paradoxical eclecticism of avant-garde aficionadoes and musicians; at the same time musical freedom is passionately debated, it's seldom extended freely. Now into their second set, The Rave seems to have won the crowd over with, surprise of surprises, the strength of their originals. The first set's big surprise was the freshness of their songs, and the songs shone like jewels, especially as counterpoint in their playlist. The first set is loaded with oldies playlist standards, dinosaurs that are just too utterly safe. It was completed to less than roaring approval as the club's manager barked out "Hard core tomorrow, hard core tomorrow--"

With the fossils again buried, The Rave lit into the second set with a fresher charge. For one thing, someone thankfully adjusted the rotten tone of the microphones, which was a big help. The band had warmed up and maybe were angry at



The Antenna Club hosting a recent Rave concert. photo by Tony Jones

the cold reception to the first set, because the second one held plenty heat. "Are those the same guys?" one patron asked, relieved enough to offer humorous sarcasm.

During a group interview one week later, including manager John McDonald, Sr., but without drummer David Alexander, Bill Beaty explained the thrust of their first set this way: "There's too many people that have been suckered for years by copy bands, so you have to do so much of that (playing hits). A lot of people don't know how to listen to an original song to see if they like it, so at first they have to see how you play a familiar song that they know, then they decide whether to give you a chance.

"Everything that's happening now, I've waited ten or twelve years for. David and I used to play together with the Shakes, and essentially, that's where the idea for The Rave came from. It was just the matter of finding the right personnel. All the groups I've been with were consistently defeated from within. Guys had too much parents, or girlfriends, or ego, just too much crap and not enough talent to back it up.

"The Rave has really just been formed since August or September," manager John McDonald says. "Actually, just about two weeks before going into the studio to do the album and the single. I remember distinctly, they were at my house working on originals and they had Kearney come over to help out on guitar. They knew he could sing, but I hadn't heard him. Then, when they

were playing, I heard this voice that I didn't know and I knew that was it."

And apparently sparks have flown ever since. Luther Vandross has become a fan; he invited them to his concert last year and has a tape of their songs he's supposed to show around. In consideration of what they've done for "I'm Not Your Stepping Stone," Tommy Boyce's manager has sent them a tape of songs for possible use. Recently, The Rave completed and shipped a video to "Star Search" that happened to land in their west coast contact's office when Vandross was there, so they're full of grins and anticipation.

Their collectively crafted hard-pop creations are a big surprise, "that's what Steve McGhee, the owner of Antenna said he liked about us," Kearney proudly claims. "It's girl's music," Beaty says. "For girls, about girls, and fun. Hey, we don't have a sound that's revolutionary different, but it's good stuff and what we'd like to play."

"I'll tell you what," their manager states, "we've just been introduced to this area as a live act. Everyone was leery until they'd seen us live, and now my phone is ringing off the hook. You talked about Antenna, we're back in there on February 8th."

"Yeah, after this weekend, we've got seventeen straight dates booked," is Kearney's testimony. Until now, bassist John McDonald has been silent. Smiling, he suddenly adds, "I'll tell you what, just try us." ☆

# The Legal Side

by C. Stephen Weaver

This month's column completes the discussion of the five basic functions of the music publisher: song evaluation, initial exploitation, follow-up exploitation, foreign exploitation, and administration.

5. **ADMINISTRATION.** It is the job of the music publisher to handle the paper work, negotiation, etc. created by the successful exploitation of a song.

a. **COPYRIGHT ADMINISTRATION.** It is a part of the role of the music publisher to do all things necessary to secure and maintain the copyright protection of his catalogue of musical compositions throughout the world. First of all, this means that the publisher or his attorney must complete the original form PA (or form SR if appropriate) and submit the same to the Copyright Office with the appropriate fee. In most cases, copyright assignments should also be recorded in the Copyright Office, as well as any other documents pertaining to a copyright which the publisher believes should appropriately be a matter of public record. The publisher or his attorney must also keep abreast of important dates and deadlines which affect the validity of a copyright (e.g., many existing copyrights must still be renewed in order for the owner of the copyright to have the maximum protection afforded by law). Finally, the publisher must protect his catalogue by bringing copyright infringement actions throughout the world when his rights are threatened.

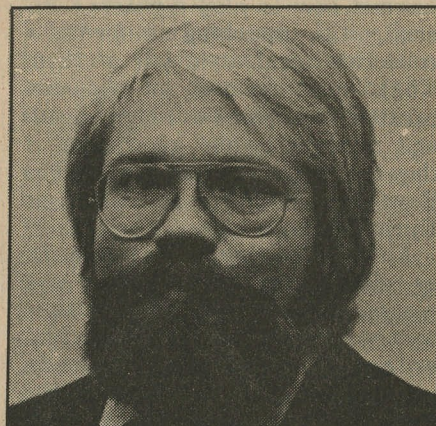
b. **LICENSING.** The publisher is responsible for giving others permission to use songs from his catalogue in return for royalties or fees. As an example, the publisher may give a record label permission to record a song (mechanical license) or a motion picture production company permission to use the work as part of a sound track (synchronization license). There are agencies, such as the Harry Fox Agency, which assist the publisher and the copyright user in the issuance of mechanical and synchronization licenses. Then there are licenses to be issued for use of a work in print, television, etc. Someone on the publisher's staff must tend to these matters or income for the writer and the publisher will be lost.

c. **CONTRACT ADMINISTRATION.** Other than licenses, there are numerous other agreements to be negotiated and drafted in an active music publishing company. These include songwriter agreements, copyright assignments, co-publishing agreements, sub-publishing agreements and participation agreements. All of these will be explained or analyzed in later columns. Many agreements have built in deadlines of which the publisher must be aware in order to protect his rights. For example, an exclusive agreement with a songwriter might require the publisher to give the writer a written notice that he intends to renew the agreement for another year. If the publisher or his attorney fail to give notice within the proper time frame, the agreement will terminate. Again, the publisher, or someone employed by him, must keep abreast of these kinds of deadlines. (The advent of the computer has greatly aided the publisher in these areas).

d. **FINANCIAL ADMINISTRATION.** Another role of the publisher is the collection and disbursement of funds. He must see that the licensees are making proper accountings and payments at the proper times. Generally, with the exception of performance income, he is also responsible for paying the songwriters their share of the income according to the terms of their songwriter agreements.

e. **MISCELLANEOUS ADMINISTRATION.** One of the most important items in this category is the submittal of BMI Clearance Forms and ASCAP Index Cards to the respective performing rights society. This is required if the songwriter and publisher are to receive their performance income, e.g., money derived from radio and TV airplay. Other areas of miscellaneous administration are those which occur in any business: filing, routine correspondence, etc.

This concludes the series of articles on the role of the music publisher. Many songwriters face such decisions as whether or not to publish their own material, hire an attorney or administrator, enter into a co-publishing arrangement, etc. Hopefully the information which has appeared in this column for the past three issues will aid in the making of those decisions. ☆



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

## Hi Roller

from page 11

the waiting and disappointments are not for you, that is understandable. But if you are unable to support your boyfriend (and I'm not talking about money, that's his problem), to give him moral support, the best thing you can do for him is to get the hell out of his life. You can't change him just as he can't change you. Changes have to come from within.

Hi Roller ☆

## Blue Suede Shoes And Black Tie

The legendary Carl Perkins, whose "Blue Suede Shoes" sold 2,000,000 records, will perform with the Memphis Symphony February 1 at 8:15 at the Orpheum. With this concert, the MSO continues to salute "Tennessee Homecoming '86," and it is hard to imagine a better performer to feature than Perkins, whose career is really taking off after 30 years in the music business. He recently recorded with his old friend Paul McCartney, made his film acting debut, was featured in a Cinemax TV special and was inducted into the Songwriter's Hall of Fame. Because of his deep commitment to Memphis and Memphis music, Mr. Perkins is donating his performance as a benefit for the Symphony. For ticket information, call the MSO office at 324-3627. ★

### NARAS Grants Membership For Videos

MUSIC VIDEO MEMBERSHIP is here! Qualifying applicants can now join NARAS as Active members if they have participated in a total of six commercially-released long form music videos.

Music Videos are eligible for Grammy Awards if they have been commercially released to the home video market. Not eligible are: promotional clips not released for consumer purchase; music documentaries based on historical footage including concerts and home movies; conversions of musical programming whose original intentions were solely for broadcast television shows or motion pictures NOT originally intended for the home video market.

Music Video Long Forms are defined as those containing more than 30 minutes.

Applicants can qualify as vocalists, singers, leaders, conductors, instrumentalists, musicians, music video directors, or music video producers.

Music Video Membership applications are now included in all audio application requests. ★

## MEMPHIS' Newest Roland Dealer



- **HS-60 Synthesizer**
  - fully programmable
  - 128 Presets
  - MIDI
- **EM-101 Keyless Synth**
  - 16 preset voices including strings, flute, brass
  - MIDI
- **PB-300 Rhythm Plus**
  - full accompaniment
  - arpeggio, bass, chords
  - percussion
  - MIDI
- **HP-450 Piano Plus**
  - Touch Sensitive
  - 88 note keyboard
  - MIDI
- **PR Digital Recorder**
  - built-in repeat and metronome mode
  - MIDI
- **8 Channel Mixer**
  - Effects Send
  - MIDI
- **Cube 60 - 60 Watt Amp**
  - 2 inputs, Record Output, reverb

**Introductory Discount Prices - Visa, Mastercard, Financing**

#### Check Our Selection Of

##### Pianos

Chickering  
Heintzman  
Tuning  
Repair

##### "Your Headquarters" for Sheet Music

Guitar Strings  
Guitar Amps  
Accessories

##### Lessons

Piano, Guitar  
Organ, Harp  
Woodwind, Brass  
in our studio

**Les Thompson's**

# Salon Of Music

3808 S. Mendenhall  
½ mile South of Winchester

**366-0698**

# Memphian Willard Pugh:

## From *Hill Street Blues* To *The Color Purple*

by Skip Howard

**H**ow Willard Pugh came to be cast as Harpo in the movie *The Color Purple* sounds like the best fiction that the Hollywood movie factories could put out. But Pugh, a former Memphian, swears the coincidences are true, though he admits he's still more than a little astounded at how it all came together.

Pugh has lived in California for the last four years and, in that relatively short time, has racked up several motion picture and television performances to his credit. And these roles are not the "walk-on-say-two-or-three-words-walk-off" variety. Among his credits are *Hill Street Blues*, ("That was actually the show that launched my career," he said.), *T.J. Hooker*; *Hunter*; *MacGruder and Loud*; *The Atlanta Child Murders* and *Trapper John, M.D.* on television. His appearance as a maniac killer on *Trapper John, M.D.* last season got him noticed by many in the industry and netted him an Emmy Award nomination. He didn't get the Emmy, but it's not a bad start for someone who trained in the leaky old quonset hut at the Fairgrounds that was home for Children's Theatre for many years, and who prepped at Hamilton High School. He has also appeared in several motion pictures, including *Blue City*; *The Hills Have Eyes, Part II*; *Stand Alone*; *Moving Violations* and an as-yet-untitled John Landis film completed just before Christmas.

Pugh first joined Children's

Theatre at the age of 10, but he traced his desire to perform back even further. "I originally wanted to be a singer, and I've been singing ever since I was three or four years old," he said. The impetus to act came from a tutor Pugh had while in elementary school. "She said, 'You know, the way you sing, you should learn how to act, because it's nothing for a black guy to sing — everybody sings. Why don't you start acting?'" So I went to the Children's Theatre and started doing plays over there. I said then that that was what I wanted to do; that I was going to be an actor. I just decided then, and I've been working toward it ever since."

Pugh appeared in productions at Hamilton High School and Memphis State University, in addition to Children's Theatre. He attributes his success as an actor to the guiding hand of Children's Theatre founder and former director Lucile Ewing and her daughter, Cookie Ewing. "They let every kid know he had some abilities, whether acting, set design and construction or sound. They knew that not everybody was meant to act."

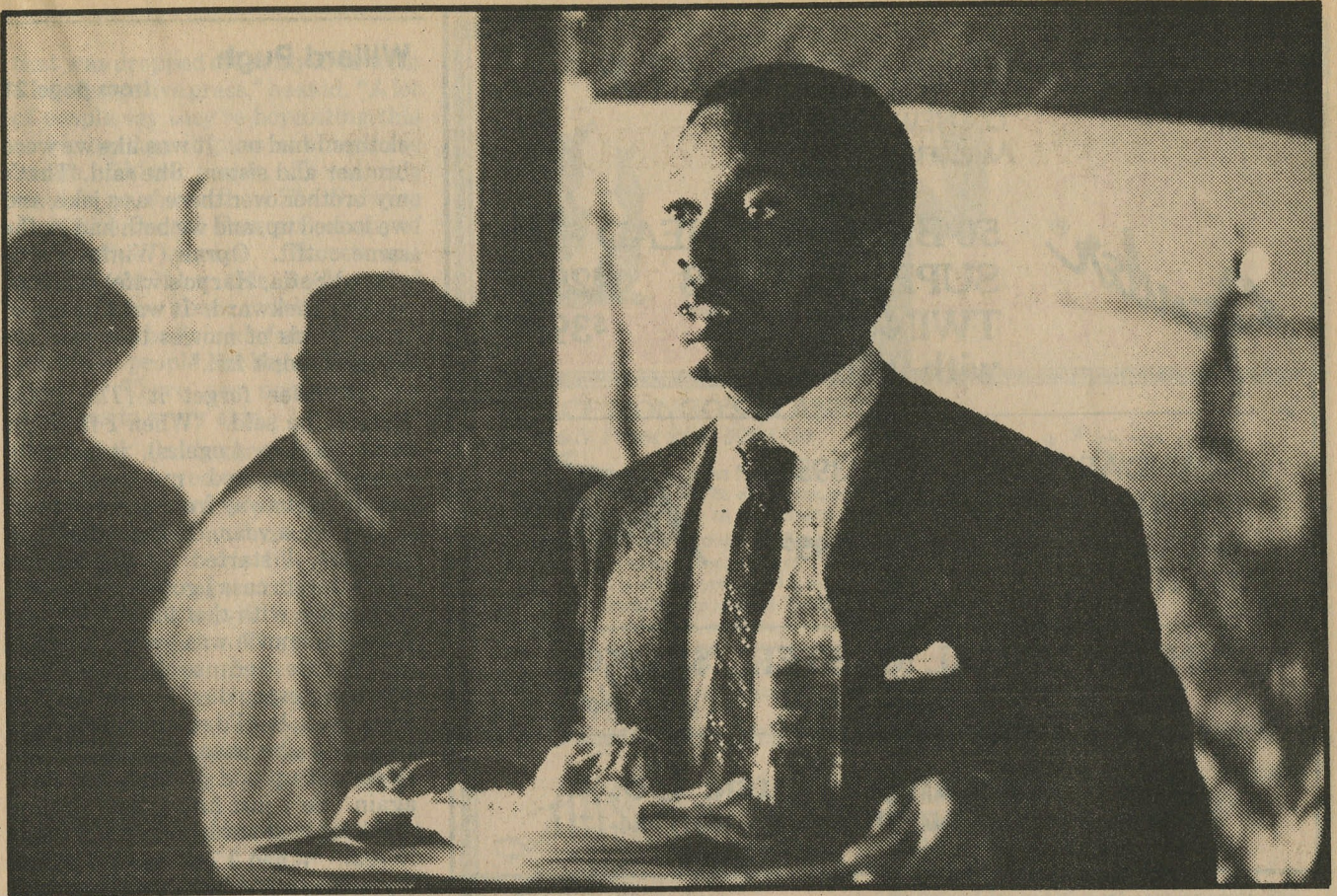
But apparently Pugh was meant to act. Following graduation from Hamilton in 1977, he headed to Webster Conservatory College in St. Louis, where he remained for two years, "until I was eliminated from the program." After that, he attended the University of South Dakota off and on for a few years, studying theater and drama, and graduated with a B.F.A. in theater and drama in 1981. During this same time, he went out to Los Angeles and stayed for nine months "because I

didn't have enough money to go back to school." That's when he first started working for Universal Studios Tours as various costumed characters and, that's where, in 1983, dressed in the unlikely garb of Woody Woodpecker, he first tried to get the attention of record producer Quincy Jones, whom he learned was involved with the project that is, today, *The Color Purple*.

"He (Jones) came through on a tour with Michael Jackson and Paul McCartney," Pugh said. "I saw them, and I was trying to get his attention-dressed as Woody Woodpecker! But I realized that all he was getting were muffled sounds from this head I was wearing, and I realized that wasn't going to work. Later, I sent him a picture and resume. I sent him a bunch of pictures and resumes. Finally, I just kind of said, 'Well, whatever happens, will happen.'"

"I heard that Reuben Cannon, who is a casting agent out here, was going to be casting *The Color Purple*. I knew he knew my work and had seen most of the stuff I'd done. So I said, 'If it's meant to be, it'll be, and he'll call me.' A lot of my friends, who've been out here many more years than I, said, 'Man, they won't even see us, so you know you aren't going to get in.' Low and behold, Reuben called me and asked me if I'd come in and do a screen test. I went over to Amblin' (Steven Spielberg's production office) and tested. I tested three times and then waited through six weeks of torture.

"Finally, I got tired of waiting, and I wrote a letter to Steven and told him I obviously wasn't the guy he was looking for, because he'd seen all my



Ex-Memphis Children's Theater actor Willard Pugh as Harpo in "The Color Purple."

work. I told him, 'I'm from Tennessee and, there, you either like somebody or you don't. Obviously I'm not the guy you're looking for, but I wish you the best of luck with this project.'

"About two days after that, my agent called me and said, 'Oh boy, are you in trouble now?' I later learned he was playing a joke on me, because at the same moment, he had Spielberg on the other line. My agent tried to convince me that I was in trouble, and that I'd really gotten this man upset. Luckily, it just worked out, and I ended up doing the picture. It turned out that Amy Irving (Spielberg's wife) was watching the videotapes (of the auditions) — and they had like 60 guys to test for Harpo, and I was the first person at the top of the tape. Amy saw it and said, 'That's the guy. That's Harpo. You can compare everybody to him, but I don't think you're going to find anybody better than that guy.' And then Quincy saw the tape and said, 'That's Harpo.' Then Alice Walker

saw the tape and said, 'That's Harpo.' The day I got the part, we were upstairs in Steven's office and he told me. The people there said I fainted, but I'm not sure. That's why they had to repeat it again. He paused before he told me, and it was a L-O-N-G pause, so I thought he was going to say no. I was so tired from staying up every night waiting to get the answer, so I can't say I didn't faint. If they say I did, I must have."

Though he got the part last April, Pugh had actually been preparing for it for a year prior to copping the role of Harpo. The preparation included breaking the book down for a script.

"The first time I got the book itself, it was sent to me in 1984 by Ann McComic (director of the Memphis and Shelby County Public Library and Information Center's Film Department and Cable Television Channel). I read that book like I had just taken an Evelyn Wood Speed Reading Course, and I said, 'I've got to do this part.' I finished the book

itself in a couple of hours — and that's just not me. Then I started reading it again. I'd start and then stop and go back and look at other stuff in the book. I kept trying to figure out how I could take the character and where I could go with it — if I got the part, and this is before I even knew whether or not Quincy had gotten the rights. I kept figuring if they didn't make it as a movie, I could do excerpts, or do it as a play or something. And, low and behold, it became a movie, so I guess everything was just meant to be."

"This movie was made with so much love," he said. "I've never seen teamwork like this, with people really working hard to do the best they could. This movie couldn't fail. There was no negative energy ever involved in this project. When I first met Whoopi (Goldberg, who played Celie Harris Johnson, the movie's heroine), we were dressed identically. I had never seen her or heard of her. She had on the same

cont. next page

# CLEARANCE SALE

ON NEW AND USED  
AMPLIFIERS AND P.A.'S

**Fender®**

**50 BASSMAN HEAD \$95<sup>00</sup>**  
**SUPER REVERB \$295<sup>00</sup>**  
**TWIN REVERB \$395<sup>00</sup>**  
**with JBL**

**STANDARD P.A. \$395<sup>00</sup>**  
**with 410 Columns**  
**SPEAKER CABINET \$195<sup>00</sup>**  
**115 HT**



**SHURE VOCAL MASTER \$595<sup>00</sup>**  
**P.A. Set • Looks New LIST \$1100<sup>00</sup>**

**Berl Olswanger Music Co.**  
3183 Poplar • Memphis, TN 38111 • (901) 454-1711

## Willard Pugh

from page 21

clothes I had on. It was like we were brother and sister. She said, 'That's my brother over there,' as a joke, and we looked up, and we both had on the same outfit. Oprah (Winfrey, who played Sofia, Harpo's wife) is Harpo spelled backward. It was just one of these kinds of movies that you just knew couldn't fail."

"I'll never forget it (*The Color Purple*), he said. "When I first got back (to Los Angeles), it actually almost destroyed me because I couldn't get away from it. I had lived it for over a year. Before I ever got the part, I started developing the character, in case I got the part. So, I had to live with that for over a year. After the movie was over, I still felt like Harpo because I'd been that character every day. I could take off from work, but I'd still have to be that character...because all I could do was sleep, get up and go back and do it again. So I just had to stay in tune and keep that natural flow and make it real. When I got back, I'd find myself saying things like Harpo and doing things like Harpo. My friends would say, 'Hey Pugh, you still sound like Harpo!'"

"It was a great role, and I got to work with great people. It was one of the greatest experiences of my life — and the most physically and emotionally draining role I'd ever done.

Pugh had nothing but rave reviews for those concerned with the project from the get go.

On Steven Spielberg: "He is a genius. He does his homework. And if he doesn't know the answers...it's like he told me, 'I'm not black, and you're not Jewish, but if we work together, we can learn about each other.' I was talking to my Mom about this project before I got started, sort of questioning the choice of a white director to do a black film. She asked me if I'd seen *E.T.: The Extra-Terrestrial*. I said I had. She told me maybe if he could make people love aliens he could make them love us."

Pugh dismissed the notion of people boycotting the movie and calling it racist and demeaning to blacks. "I've got a newspaper article

# AUSTIN CITY LIMITS

## FEBRUARY

**1st** George Jones/Vern Gosdin

**8th** John Schneider/Southern Pacific

**15th** Tanya Tucker/Sawyer Brown

**22nd** Merle Haggard/Freddie Powers

Saturdays on WKNO-TV

that was dropped off at my door with a lot of negative press," he said. "A lot of people say they're boycotting this movie because it gives us a negative image of black people. To me, this movie's no worse than *The Burning Bed* (with Farrah Fawcett), or any of these other movies. There's one coming out here this week called *Fatal Vision* about a white guy who killed everybody in his family. I don't see white people out boycotting that movie. There are negatives and positives to every side.

"I think the biggest reason that blacks are boycotting the movie is that there are so few positive images of black people out there. Now they have a large movie like this that starts out on a negative basis. But, if you look at the movie, it grows from negative to positive. The character of Harpo...develops from what his father was. The character of Celie grows from being someone with no identity to a person who finds her own identity. It's a growth process.

"If people would look at it from that point of view, they'd realize it's just a movie. If it's not about you, then don't be upset. That's just one story, one person's point of view. I'm not going to let it bother me anymore....I'm not begging you to like it, but I know I've given it all I can give. Now, it's out there, and you take it or leave it."

In February 1986, *The Color Purple* is behind Willard. It's now a major motion picture being seen by millions all over the United States and being mentioned as a frontrunner for all sorts of awards. His John Landis project is yet to be seen, and he's finishing up a national Coors commercial. So, where does he go from here?

"Back to my \$10 a night job as an usher at the Glendale (California) Center Theatre and unemployment," he said. "Right now, I'm just looking at scripts and reading scripts, trying to figure out what to do next. A couple of producers have written some things they want me to do, and I've read them. I've only approved one of them so far, and they're going to start developing a script for it. Hopefully, we can get it put together, get it packaged and get it done. I'm still just looking for new material, and I'm hoping to just keep working—that's the main thing."★



### PRINCE MONGO'S PLANET

56 S. Front St. • 523-1729



#### Zambodian Monday ...

... special prices on pizzas, subs and beer til 12 midnite.

You have now come through the Zambodian time tunnel and escaped the pressures of Earth. Your stomach is empty, your mind is free and your body is ready for the ultimate Zambodian delight. Relax, eat, drink, meditate, take off for the rest of the day, and become a fellow Zambodian. Look at your neighbor and smile - laughter is happiness, and happiness is the creation of a Zambodian.



111 Court Sq.  
(Facing the Park)  
527-5757

The downtown gathering place. The unique location on Court Square in Darver's cellar provides a quiet place to wait out rush hour. The restaurant features hickory smoked ribs. Bar opens at 11:00 a.m. Happy Hour 4-7 p.m., M-F. Menu orders at 4:00 p.m.

### FACULTY LOUNGE

3547 Walker • 454-9212

Tucked in the Highland/Southern area, this Memphis State Hang-out has no frills fare. Homemade french fries, huge hamburgers, chicken baskets and pizza are the traditional choices to go with 15 brands of beer and sports on the big screen. Happy Hour runs 12-5 p.m., Mon. - Fri. with \$1.00 Longnecks.

For Advertisers Maintaining A  
**6 MONTH**  
**1/6 PAGE**  
Minimum Contract  
This 1/12 Page  
Is An Additional  
**FREE AD**

### ALL STAR DINING



### Bombay Bicycle Club

Overton Square  
726-6055

One of Memphis' most popular spots, the BBC showcases the best entertainment in town and an excellent menu. Check the chalkboard for daily specials. Blackened red fish and seafood salads are "Star" favorites. Monday features prime ribs. Tuesday night - ladies' choice - 1/2 price on food. Open 7 days a week. 726-6055.

### MULBERRY FLATS

### MOOD INDIGO

147 Beale St. 526-7926

Located on Beale Street, Mood Indigo caters to the deli diner. Soups, salads, sandwiches, peel & eat shrimp, fruit, cheese plate, and BBQ give the downtown lunch crowd a reason to head up to Beale Street. Pastries and live jazz add the finishing touch for the early supper crowd. Live music goes on till 2:00 a.m. on weekends.

#### DOWNTOWN

### THE NORTH END

346 North Main • 328-0319

346 North Main  
526-0319

Find the North End. It's worth it. This Downtown spot has the best food at the best prices around. The menu has over 100 choices from lobster and steak to wild rice and mushrooms. Vegetarian's dream and steak lover's delight. Serving food every day from 11 a.m. to 3 a.m. Live music in a low-key setting Thursday - Sunday. You'll find a lot to like at the North End downtown.



"The Killer" at work at George Klein's Christmas Show December 16, 1985, with Chips Moman, center, on guitar and Chips' wife Toni Wine, left, providing background vocals.

By David Allen

Exclusive Photos by Skipper Gerstel

When the nominations were initially submitted by board members of the Rock & Roll Hall of Fame Foundation, only ONE name was unanimously chosen by all — Jerry Lee Lewis. Obviously in the minds of the record industry luminaries who make up that board Jerry Lee Lewis doesn't just play rock & roll, Jerry Lee Lewis *is* rock & roll.

This *Memphis Star* exclusive interview was held last month at the Lewis' downtown highrise abode eight days before his official induction into the R&R Hall of Fame.

Jerry's reputation as a wild man both on and off stage has been thoroughly documented by the media. Perhaps it's even been perpetuated by publicists who wanted sensational stories to create sensational record sales. Since my own impressions of Jerry Lee were based on media hype I was pleasantly surprised by the man I met. Maybe it's Kerrie's steadying influence. Or the calming perspective that a 50th birthday and five week hospital stay can give a man, but

Jerry Lee's warmth and humor were apparent throughout our conversation.

It's true that bad news has followed him in the past, but now, as Jerry Lee celebrates 30 years of rockin', his luck may be changing. He's healthy and gaining weight. He's reconciled his differences with Kerrie. His Sun Reunion solo cut "Sixteen Candles" will be the first single off the album, and soon he'll start work on his own album with Producer Chips Moman. Here's some of what "The Killer" had to say about his life, his career, and his plans for the future.

On his induction into the Rock & Roll Hall of Fame, Jerry Lee was understandably thrilled and characteristically immodest.

"That's quite exciting for me. To be the first one chosen (for induction) is a great honor. Of course I don't get too excited about anything until I really see it and feel it in my own hands.

"The award is important and I think it's great if it's handled right. It should be recognized that Jerry Lee Lewis *is* rock & roll. I have stuck by rock & roll. I haven't changed or switched, I've stayed in there rockin' all the way.

## Exclusive Memphis Star Interview

"So I don't want to be lumped together with the Everly Brothers, Little Richards, Fats Domino, Chuck Berry and the rest. I want to be recognized for my own unique part in rock & roll. I'm sure the others probably feel the same way.

"Also I don't understand why they're not showing this on network TV. It's supposed to be one of the biggest (award events) that's ever happened and all these country award shows are on TV. You know each of us inducted to the Hall of Fame that night will perform. This really could be a big special."

So, Jerry Lee, how'd that wild man reputation get started?

"What people don't understand is when you go on stage and get to workin' and you get keyed up higher and higher and higher (like) I do on music. When I come off stage and I go back to my dressing room I'm just way up there. Reporters want to do an interview with me then. That's not the time to do it cause I'm liable to say anything - just cuttin' up and blowin' off steam. It usually takes me two or three hours to come down from a performance. Over the years things have been printed that I've said or done completely out of context.

"I'm not perfect, but we all seek perfection. I'm sure I'm a long



# "GOOD-ness GRA-cious"

## "THE KILLER"

### In The Hall Of Fame

ways from it, but we do the best we can. I play piano and sing for people. Off stage I'm a human being like anybody else. I've got feelings. But if I'd done everything that's been written and said about me I'd have to be 300 years old. I can't talk to the millions of people who read or hear about me. When people read these things they believe that's me."

On the new Sun Reunion album to be released in March, Lewis is optimistic.

"It's the best album I've heard in years. It's the best thing I've ever heard Roy or Johnny or Carl do. I wasn't too pleased with my own singing on it! But it's a great album and I'd go so far as to say I think it will sell at least three million records. That's how much faith I've got in the record. We all did a solo on it and then we did songs with Ricky Nelson, The Judds, and a lot of different people.

"The album is superb and Chips (Moman) put it together real good. We did it at the Sun studio here in Memphis and he even had Sam Phillips singin' on it. I couldn't believe that!"

Right now his career is definitely on the upswing with plans for both an over-seas tour and his own "comeback" album. That record is currently slated as the first project when Chips Moman's new studio opens.

cont. next page



"I was dismissed from Bible College for doin' 'My God Is Real' in . . . my style . . . You might call it rock & roll or boogie woogie, but I call it spiritual music." — Jerry Lee Lewis

"I'm not perfect, but we all seek perfection. I'm sure I'm a long ways from it, but we do the best we can. I play piano and sing for people. Off stage I'm a human being like anybody else. I've got feelings."

- Jerry Lee Lewis



## Jerry Lee Lewis

from page 25

But Jerry Lee knows how it feels to struggle for recognition. Early in his career he hitchhiked to Nashville from his hometown of Ferriday, Louisiana and slept in ditches along the way. With only 35 cents in his pocket he went to every producer and publisher in Nashville. They all turned him down. So he hitchhiked back to Memphis and auditioned for Sam Phillips. Sam recognized his talent, and put out "Crazy Arms" and "Whole Lotta Shakin' Goin' On."

"You know Sam asked me how I'd feel when I was makin' \$10,000 a night. I said, 'Mr. Phillips I never dreamed of that kind of money. I'd be glad just to get a record out.'"

He got a record out alright. In fact we asked "The Killer" how many albums he'd released so far and he couldn't give us an exact number. He did remember a fan in Amsterdam, Holland who claimed to have every Jerry Lee album variation ever released. Naturally this man wanted them autographed - all 280 of them.

With so many records released we wanted to know if there was anything Jerry Lee wanted to do with his music that he had not yet been allowed to do by his various producers and record companies. His answer surprised us.

"Gospel music. I think we will eventually go pure gospel, and I don't mean to straddle the fence. You've got to be on one side or the other. I think it will be, as a matter of fact I know it will be. This has got to happen. Yeah, I'll go gospel.

"I have the best gospel album ever recorded by anyone and I'm not braggin'. Don't get me wrong. Everybody's got the right to say that about themselves. My gospel album was released on Mercury records in 1975. Jerry Kennedy of Mercury wouldn't have anything to do with it. So I produced it myself and me and my sister Linda mixed it. It's the best gospel album you've ever heard. This album was goin' up in the charts with a bullet like crazy and (Jerry Kennedy) jerked it out and took it off the market. He said it was ruining

cont. page 44

**GOLD JEWELRY**  
**1/2 OFF**  
**RETAIL**

# EMPIRE PAWN SHOP

640 S. Highland • 323-0788

**MONEY TO LOAN**

**BEAT THE**  
**RETAIL SYSTEM**  
**AT EMPIRE**

## CHECK THESE DEALS

at the

### MUSICIANS' SHOP



#### GUITARS

**Gretsch Anniversary Model**  
Semi-acc guitar w/hard case  
List \$550 Now **\$249**

**Les Paul Gold Top w/Kahler**  
System  
List \$1250 Now **\$450**

**Gibson Firebird Guitar w/hard**  
case  
List \$895 Now **\$299**

**Washburn Prairie Song**  
Acoustic w/pick up & case  
List \$795 Now **\$375**

**Clearance Deals On**  
Jensen & ESS Speakers  
**1/2 OFF All**

Kenwood, Marantz  
Sansui & Pioneer Stereos



#### HORNS

**King Super 20 Tenor Sax**  
List \$1295 Now **\$450**

**Armstrong 3000 Alto Sax**  
List \$799 Now **\$350**

**Reynolds Flute Sterling**  
Silver List \$599 Now **\$199**

**Benge Model 3 Trumpet**  
List \$795 Now **\$250**

**King 3B Concert Trombone**  
(w/F trigger)  
List \$1299 Now **\$349**

#### PLUS

TV's, VCR's, Cameras  
Microwaves  
Electric Typewriters

#### KEYBOARDS

**Roland Juno 106 Synthesizer**  
List \$1095 Now **\$599**

**Rhodes 73 Piano w/speaker cabinet**  
List \$1400 Now **\$399**

#### AMPS, ETC.

**Fostex 3050 Digital Delay**  
List \$395 Now **\$250**

**Peterson 420 Strobe Tuner**  
List \$495 Now **\$195**

**Yamaha 410 Amp** List \$695 Now **\$250**

#### DRUMS

**Ludwig 4 pc. Drum Set** Now **\$250**  
2 Roto-Toms 14" & 16" w/stands

List \$299 Now **\$99**  
**Zildjian Cymbals** 60% Off List

#### For The Listener

**Cerwin-Vega D9 Speakers**  
**\$450<sup>00</sup> a Pair**

# The Memphis Star Music Lyric Poll

Since its earliest days, rock'n'roll has been the proverbial whipping boy for all sorts of special interest groups. Rock music has been blamed for everything from the spread of "godless communism" to the rise in teenage pregnancy. And, within the last year, the content of some rock music has come under fire because of lyrics deemed inappropriate or sexually explicit. The newest fuel for the fire to censor rock music was added just last month with the initiation of a lawsuit by a distraught Southern California father who named musician Ozzy Osbourne and CBS Records for contributing to the death of his 19-year-old son by suicide in October 1984.

Rock music has even gone from the nation's airwaves to the sedate chambers of the Senate Commerce Committee in Washington, D.C. Last September, those chambers were turned into a three-ring rock'n'roll

circus. The players were members of the Committee; musicians Frank Zappa, John Denver and Dee Snider; and Tipper Gore, wife of Senator Albert Gore, Jr. (D-Tenn.).

Gore, along with other Washington wives, founded the Parents Music Resource Center (PMRC) last May to combat what they perceived as the detrimental quality of record lyrics in today's society. Their proposal of an elaborate record-rating system, similar to the motion picture rating system, was applauded by many, but was denigrated by just as many more. Cries of "censorship" and "witch hunt" were heard, and the issue has been the subject of countless hours of debate in magazines, newspapers, classrooms, the workplace, churches, and on television shows.

It seems that everyone from the babysitter to the milkman has his or her own opinion about rock music and the content of rock lyrics. Is

there a reason for rating rock music? Are there satanic or sexual influences present in today's rock music? (Remember, even "Louie, Louie" was considered questionable when it was released in the early 1960s, so this isn't something new). Is it just a witch hunt? Are the ratings moving dangerously close to the neighborhood of censorship?

Those and other questions will be dealt with in future issues of *The Memphis Star*. But right now, we'd like to know your opinion. *The Memphis Star* has decided to conduct its own poll among our readers. Although rock music lyrics have been the focus of publicity thus far, the poll has been couched in music lyric terms, and necessarily, any proposed rating system should apply to all types of music. Please fill out the following questionnaire and mail it to us or drop it by the office. The results of the reader poll will be released in a future issue.

Please fill out and mail or bring by:

**The Memphis Star**  
643 S. Highland  
Memphis, TN 38111  
(901) 452-STAR

## Please Check One

- \_\_\_\_\_ under 18 \_\_\_\_\_ 18-25  
\_\_\_\_\_ 25-35 \_\_\_\_\_ 35-55  
\_\_\_\_\_ 55 or over
- \_\_\_\_\_ parent  
\_\_\_\_\_ non-parent
- Number and ages of any children: \_\_\_\_\_
- Average number of recordings purchased in a one-month period: \_\_\_\_\_
- Average number of hours per week spent listening to music: \_\_\_\_\_

6. Explicit lyrics are harmful to young people.

I strongly agree \_\_\_\_\_ I disagree \_\_\_\_\_

I agree \_\_\_\_\_ I strongly disagree \_\_\_\_\_

7. There should be a rating system for music lyrics.

I strongly agree \_\_\_\_\_ I disagree \_\_\_\_\_

I agree \_\_\_\_\_ I strongly disagree \_\_\_\_\_

8. A music lyric rating system is a form of censorship.

I strongly agree \_\_\_\_\_ I disagree \_\_\_\_\_

I agree \_\_\_\_\_ I strongly disagree \_\_\_\_\_

9. Would restrictive music lyric ratings cause more recordings to be sold because of the rating system?

Yes \_\_\_\_\_ No \_\_\_\_\_

10. Would a music lyric rating system like the movies (G, PG, PG-13, R, X) cause fewer G and X recordings to be produced?

Yes \_\_\_\_\_ No \_\_\_\_\_

11. A music lyric rating system should rate:

sexual content \_\_\_\_\_ violent content \_\_\_\_\_ both \_\_\_\_\_ other \_\_\_\_\_

12. Should music concerts be rated and only certain ages be admitted?

Yes \_\_\_\_\_ No \_\_\_\_\_

13. Additional comments, if any: \_\_\_\_\_

# Nite-clubbin'

by Rob Bowman

**J**amming at the clubs in the key of A again. This month your ersatz reporter made it to the New Club Paradise on New Year's Eve for Shirley Brown and Johnnie Taylor and a few days later caught the unbelievable Millie Jackson at the 2020 Plaza Theatre at Fourth and Beale.

The New Year's Eve affair, due to the occasion, was a little higher priced than usual. But, that didn't stop the largest crowd that I have seen at the Paradise in a year and a half from having a raving, ranting good time. The evening was billed as two complete shows but at four in the morning the audience was informed that Johnnie Taylor was not coming out for a second performance. No reason was given but one could guess at a couple of possibilities.

Taylor's first performance had been very strong. The Johnnie Taylor Orchestra, led by Malaco stalwart guitarist Vasti Jackson, performed a twenty-five minute prelude ranging from Marvin Gaye's "Have Mercy" to Prince's "Purple Rain." At 1:15 in the morning the suave Mr. Taylor launched into a superb sixty-five minute set. Most of the material was from his Stax period, with Taylor going right back to "Little Bluebird" and moving up through "Who's Making Love," "Take Care of Your Homework," "Jody's Got Your Girl and Gone," "Steal Away," etc. The consistency with which that man has hit the charts is truly amazing. People yelled for a number of requests, several of which he said he would play on the second show which never materialized. Consequently, we heard very little from his new Malaco album *Wall to Wall* (although the title song did close the first show) and "Disco Lady" was absent from the entire evening.

Shirley Brown did play two shows, both clocking in around the one hour mark. Coming on at 11 o'clock she ran through material from her 1974 Stax album *Woman To Woman* and her decade down the road smash



Millie Jackson brought her X-rated show to the 2020 Plaza Theater.

*Intimate Storm.* From the latter, "Boyfriend" was perhaps overly long but that is a small complaint. Most of the set was quite good. She brought in the new year with "Auld Lang Syne" as free champagne and noise makers were passed out. Her second set was a little stronger, largely due to a wailing "Ain't No Fun." "Woman To Woman" and "This Used To Be Your House" made both shows.

Three days later Lavistia Gaston and O.T. Sykes opened for Millie Jackson at the 20/20. The integrated Eye to Eye band backed both the opening acts. Lavistia is a young female vocalist who looks a little like Jean Knight and bounds with a refreshing level of energy. Her set virtually consisted of the hit parade of 1985 from Jennifer Holliday's "Hard Times For Lovers" to Aretha's "Who's Zoomin' Who." As the third act on the bill, her fifty minute set was simply too long.

Local dentist O.T. Sykes followed her with a thirty minute performance that, despite the fact that he was often singing flat, went down a storm. A man with his smile and Bobby Rush's pelvic thrusts is going to be popular. Naturally, he included his two local hits, "First Love" and "A Woman, A Lover, A Friend" with the set being rounded

out by "Down Home Blues" and Bobby Bland's "Members Only."

Millie Jackson came on for the first of two shows at a few minutes before eleven fronting an extremely tight nine piece band which included two superb background vocalists; one male, one female. She opened her seventy minute set with an acapella intro to "Time This Time." Looking a little like Dionne Warwick with her new haircut, Millie gave her typical X-rated performance replete with more four-letter expletives and sexual references than one hears at Easy's on a Friday night. The woman reminds me of nobody so much as Lenny Bruce. She is so damn funny. Sometimes, though, her Laura Lee-like monologues make some forget her singing ability. Jackson is simply one of the three or four finest female vocalists in the world of R&B. She would have been a great gospel vocalist.

The first show was poorly attended. Those who stayed at home missed out on a stunning performance. Both the Taylor and Jackson shows had superior sound although the opening acts at the 20/20 were unnecessarily loud. Coming January 31st at the 20/20 at Fourth and Beale is native son B.B. King. Support Memphis music. ☆

# "Valentines With Valerie"

## Valerie Washington To Play New Daisy



Valerie Wellington will perform February 14 at the New Daisy on Beale Street.

by Rob Lockwood

Few blues men or women have recorded their first album within a year of their first professional performance. Even fewer can cite a background that includes operatic training and professional stage experience. Valerie Wellington can state both with pride. On Friday, February 14 at 8 p.m. the Center for Southern Folklore and Long Aid Hair Care Products are presenting Valentines with Valerie Wellington at the New Daisy Theatre on Beale Street.

Ms. Wellington was born in Chicago a mere twenty-six years ago. Growing up playing piano and singing soul and pop material, she began performing on stage at the age of twelve. By the time she was fifteen, Ms. Wellington was performing with Bobby Bland associate Lee Shot Williams and, in 1978, she began a 3½ year course of

classical voice and piano studies at the American Conservatory of Music.

Upon graduation, Valerie started haunting the Windy City's sundry blues clubs. Sounding very much like her spiritual and physical predecessors, Bessie Smith and Koko Taylor, Valerie instantly began working with most of Chicago's leading blues men including Son Seals and Albert Collins. Her reputation was such that she was asked to play the role of Ma Rainey in the stage production of "Little Dreamer (A Nite In The Life of Bessie Smith)".

Within a year of her first professional blues performance, Valerie had recorded an album, *Million Dollar Secret* on Rooster Blues Records, and made an appearance in Memphis at the Handy Awards. The album is a powerful potpourri of material from the twenties through the eighties. Valerie Wellington originals sit side by side with Bessie Smith, Howlin' Wolf and Roy Brown classics. The highlight is Lefty Dizz' tour-de-force "Bad Avenue".

On the record's strength Ms. Wellington has toured throughout the United States and into Canada. With a voice as powerful as a cannon and a personality to match, "Valentines with Valerie" should be an exciting evening. Memphis rarely gets to hear the flashier style of Chicago blues. Here's the chance. Opening up will be a rarely heard local accapella vocal group, Seville, plus Memphis legend, pianist Mose Vinson. Tickets are priced at \$8 (\$6 for students) but they will be only \$5 if bought in advance. They can be purchased at Yarbrough's Music, The Book Cottage, The Book Shelf, The Round Table Bookstore and The Ticket Hub. ☆

## Overton Park Shell Supporters Seek Performers And Support

Memphis musicians have long regarded the Raul Wallenberg Overton Park Shell as one of the most ideal places in Memphis for performing. The Shell's eventful history reflects this. During its 49 years, hundreds of local musicians have graced the Shell's stage. Elvis Presley's early rock 'n' roll, Marguerite Piazza's opera and Furry Lewis' blues have all been appreciated by enthusiastic audiences at the Shell.

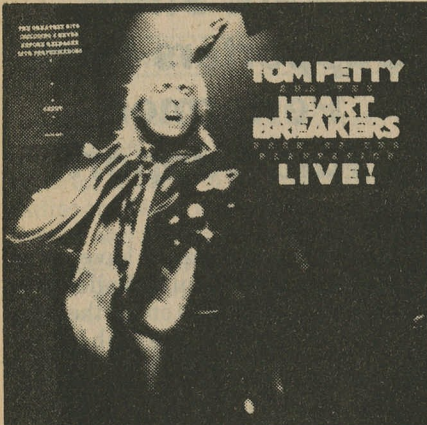
The Save Our Shell Committee is a group of Memphians dedicated to renovating and utilizing the Overton Park Shell for future performances by our Memphis talent. During the Shell's Fiftieth Anniversary year, we want the facility to once again be a showcase for Memphis musicians.

To achieve this, we are now actively involved in the coordination of performers and groups who would like to participate in the 1986 summer season of performances at the Shell. Numerous performers have already pledged their support. Any interested performer who would like to sign a letter of support can get them by writing or going to:

Save Our Shell Committee  
2075 Madison Ave. #5  
Memphis, TN 38104  
725-6664

Our effort, also entails repairs, cleanup and solicitation of support from the entire Memphis community. Thousands of Memphians have signed our petitions. The Memphis Federation of Musicians has also pledged its support.

This is a perfect opportunity for Memphis musicians and performers to come together to preserve this historic entertainment center. Local performers could have their own amphitheater. With your support, the Shell could once again ring with the sounds of Memphis music. ☆



**Tom Petty And The Heartbreakers  
Pack Up The Plantation  
(MCA)**

by Luann Williams

Once upon a time this blonde-haired fella with a big beautiful overbite packed up his north Florida bags, grabbed his guitar and headed in search of his rock and roll dreams in the music mecca of the west coast. Los Angeles proved to be the right step for Tom Petty but this ole boy hasn't forgotten his roots, especially now that it's quite vogue to hail from the south.

Petty and the Heartbreakers took their drawls on the road in 1985 supporting their last studio album, *Southern Accents*, the band's best effort of their 10-year career. Following on the heels of that tour is a live 2 LP set called, appropriately, *Pack Up The Plantation*.

As live recordings go it's far from a musical masterpiece. But some previously unrecorded tunes that are staples of Petty's concerts make up for any flaws. The band's covers of "So You Want to be a Rock & Roll Star" and "Shout" are reminiscent of wild fraternity parties and most everybody remembers the 70's hits "Refugee" and "Breakdown." Stevie Nicks harmonizes with Tom on the old standard "Needles and Pins" and "Insider," both of which were recorded on an earlier tour.

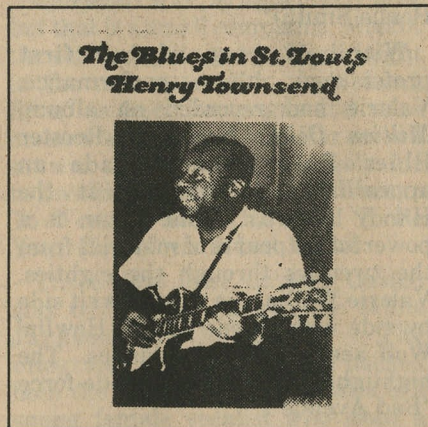
The standout of the 16 songs is John Sebastian's "Stories We Could Tell," with Tom strumming an acoustic and

Bobby Valentino bowing a mean fiddle.

The grooves seem a bit empty without "Don't Come Around Here No More," the hit from *Southern Accents* that Petty wrote with Dave Stewart of Eurythmics.

The modern fairy-tale video of that song was an instant success, pushing *Southern Accents* to platinum status. And Petty became more visible than ever with his laid-back delivery behind skinny square sixties shades. Had that song been included *Pack Up the Plantation* would be a well-rounded Petty package.

Nonetheless, this collection is a must for Petty-philis. It captures what we in Memphis missed-- an actual visit from the band whose last date in the River City was Feb. 1983. I guess they just don't come around here no more.



**The Blues In St. Louis  
(Folkways)**

by Rob Bowman

In May 1961 Samuel Charters visited St. Louis on one of his many blues hunting forays. There he captured on tape a number of musicians who had previously recorded in the later 1920s and early 1930s. Some of the material that he documented at the time saw the light of day on Prestige Records. A lot more of it sat in the can.

Recently Folkways Records and Charters got together and decided to

release a three record series, *The Blues In St. Louis*. Volume one features singer/guitarist George "Daddy Hotcakes" Montgomery augmented by harmonica and, on a few tracks, washboard; Volume two couples vocalist Edith Johnson with pianist Henry Brown while Volume three sees Henry Townsend making his first recordings on electric guitar.

One of the series' strengths is that the three records represent very different shades of the blues. Montgomery's material harks back to rural, rough and ready blues. His compositions are in the spontaneous, stream of consciousness mold. Each would be totally different if sung five minutes later. "Well I've Been Down To Memphis" is the obvious highlight for people from this area.

Henry Brown is a barrelhouse pianist who also accompanies Edith Johnson's vaudeville blues vocal style on four of the LP's eleven tracks. Brown is an interesting pianist, often attempting to play material that is slightly outside of the tradition. At a few points he stumbles but, for the most part, he combines a variety of ideas into a well simmered sauce. Johnson's material is also quite good. Her "Drive My Baby Slow," about the death of her husband or boyfriend, is simply chilling.

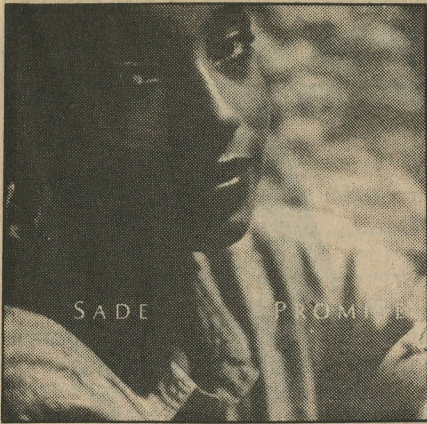
The best of all is Henry Townsend's work on Volume Three. Townsend had never really stopped playing. Consequently, Charters found him to be technically in great shape. A lot of his material is dance oriented with "Cairo Is My Baby's Home" being my particular favorite. All three albums contain interesting notes by Charters concerning his impressions of meeting and recording each musician. Finally, for the day, the recording quality is quite good.

★★★★★★★★

**Sade  
Promise  
(RCA)**

by Noel Divad

This strikingly beautiful performer shares a haunting resemblance to Billie Holliday in



presence and vocal style. Sade's Saturday Night Live performance a few weeks back took me right out of the world. I expected the regular gross television performance and got a sexy jam session.

*Promise* is a welcome break from the electronic flood over the last few years. The first single "The Sweetest Taboo" has already gone top ten and is probably going to be followed soon by "It's A Crime," which ranks as a hallmark jazz performance. As good as "Crime" is, "War Of The Worlds" sparkles immediately after. It's probably the best song on the album.

There is a sort of gloom that hangs over Sade's songs, only "Maureen" comes close to light-heartedness. "Tar Baby" was undoubtedly inspired by the book of the same name. Unreachable love seems to be the album's unifying theme. And whether that unattainable in  
**cont. page 42**

**SINGLE REVIEW**

**LYN JONES**

**"Germantown Blues"/"C'mon Chips" (Rally)**

Straight ahead Memphis blues music chocked full of wonderfully witty lyrics by Jones and Bob Walker. Every line is a gem and everyone has their favorite. Mine is "my cocaine connection got busted with 3,000 pounds of pot." Excellent guitar work by Don McMinn and Don Singleton highlight the tight production. Rumor has it Jones is going to cut a new "Beverly Hills Blues" vocal and shop the west coast.

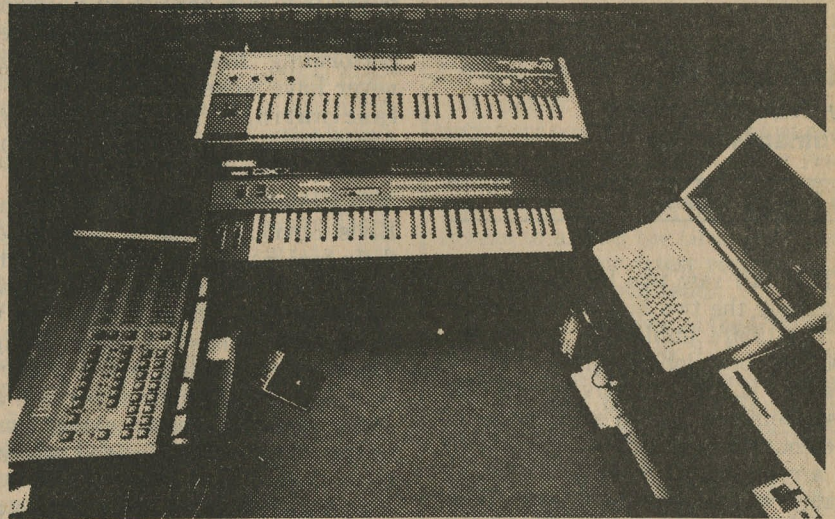
"Germantown Blues" is one of the few local records getting significant radio airplay (deservedly so). Backed by another humorous Jones work, "C'mon Chips," make me a star.

MULBERRY  
 FLATS CAFE  
 presents  
 LIVE JAZZ

mood  
 indigo

147 BEALE ST.  
 526-7926

**LARGE STUDIO SOUND  
 is no longer limited to  
 LARGE STUDIO BUDGETS**

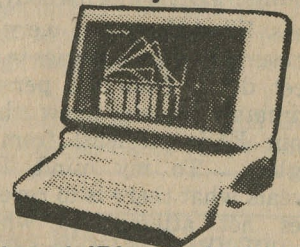


At Memphis Sound Productions you can use our computer driven, multi-keyboard system, with Passport's powerful Polywriter and MIDI-8 software, Korg and Yamaha synthesizers and LinnDrums.

Our outboard effects rack includes gear by Lexicon, Ursa Major and Aphex.

We have Neuman, AKG and Sennheiser microphones.

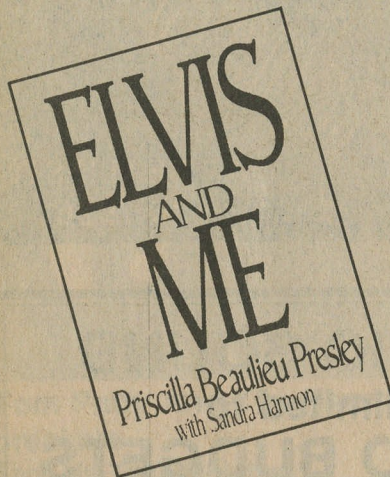
We're DBX encoded, McIntosh powered, and JBL punched.



**Call or Come BY — Our Low Rates Will Surprise You**

**MEMPHIS SOUND PRODUCTIONS**

2850 Lamb Place - Suite 5 - Memphis - 901-363-3856  
 JUST OFF DEMOCRAT NEAR THE AIRPORT



**Elvis And Me**  
by Priscilla Presley  
(Putnam's Sons)

by Rob Bowman

This fall saw two biographies on arguably the two biggest rock stars of the 1950's published. Priscilla's book has been long awaited. Yet, for many it has proved to be disappointing and in some areas of the country it is already discounted as a remainder. Swenson's book on Haley was originally published in hardcover two years ago. This is the first paperback edition.

Many people after reading Goldman's *Elvis* and his bodyguard's *Elvis: What Happened* were looking for even more lurid stories in scandal sheet detail from the person who ultimately should know the most about Elvis (at least from a few angles). To my mind, Priscilla reveals what there is to reveal. She does not attempt to whitewash anything. Instead, she handles Elvis' drug, sexual, insecurity and mother-obsession problems with taste and tact, perhaps putting them in their proper perspective. In other words, she covers them without dwelling on them and making them the whole story. *Elvis and Me*, frankly, gives a better account of how Elvis started

taking drugs and how he felt about them than does any of the other books.

What is much more interesting, though, is her portrayal of the dynamics of her relationship with Elvis from the time of their meeting when she was fourteen to their final separation. We see a baffled and often frustrated teenager closeted in a very unreal world. We see her transformed by Elvis' ideal of the perfect Southern woman with heavy makeup, cocoon hair do, etc. If she came down for dinner and Elvis felt that her makeup was not quite right, he would send her back upstairs to redo it as he saw fit. At the other end, we see a woman gradually waking up to the fact that her life was passing her by. If Elvis hadn't started performing live again she might never have woken up. The story is fascinating, in many ways reminiscent of Cynthia Lennon's *Twist of Lennon*.

Beyond the story, the love she and Elvis obviously shared even after their separation is touching. In light of the stardom, drugs, and myriad psychological problems, one tends to forget that Elvis was a human being. The most rewarding aspect of *Elvis And Me* is that it portrays him as such. For that reason alone, I am happy that Priscilla decided to write it.

Swenson's book is where one will find the lurid stories. Bill Haley was another country bumpkin (this time from Pennsylvania) who got in way over his head, had horrible management that took extreme advantage of him, and eventually degenerated into alcoholic stupors and near insanity. The Haley story has never been told before. Swenson has interviewed most of his still-living important associates. As well, he has made good use of previously published interviews with the man himself. The final picture is sad, indeed. The man with the first number one rock and roll hit, "Rock Around The Clock," died in obscurity in Harlingen, Texas in near total degradation. Swenson covered up nothing and, in the process, wrote a fine biography.



**Soul Music: The Birth Of A Sound In Black America**  
by Michael Haralambos  
(Da Capo Books)

by Rob Bowman

Written in the early seventies, Haralambos originally published this book in 1974 in England under the moniker *Right On! From Blues To Soul in Black America*. The work that generated the text was done towards completing a graduate degree as an anthropology student at the University of Minnesota.

The original title gets closer to the heart of the book. Haralambos' major theme is that changes in black music "can only be understood in association with changes" in black society and culture. Taking this as his premise, he goes on to explore why soul music replaced blues as the dominant musical expression of black America in the sixties.

He concludes that blues emphasizes living within a system, acceptance of life as it is. Consequently, "Blues tends to maintain aspirations and expectations at a low level." Adaptation to the status quo rather than improving it is advocated. To the author's mind, that also partially explains why there was never very much in the way of protest lyrics in blues.

With the coming of civil rights in the late fifties and early sixties, blues no longer retained resonance with

cont. page 45



## Enemy Mine Extraterrestrial Parenting

by **Globehead**

Last year sex with aliens was a vogue, so this is a logical progression of sorts. Lou Gossett and Dennis Quaid star in this science fiction tear-jerker. Poor old Lou, he played the tough drill instructor in AN OFFICER AND A GENTLEMAN. In ENEMY MINE he is buried under a ton of makeup as a reptilian drac. And then of course, he's pregnant too. The indignity of it all.

In this special effects epic humans have somehow avoided blowing each other up and are off exploring the stars when they run across the Dracs. Naturally, there is a war. Good old human Quaid shoots down bad old Drac Gossett, but both have to crash and their spaceships on Somewhere-or-another IV, a more or less uninhabited planet.

Quaid has nothing better to do, so he tries to hunt down and kill Gossett. Ah, the plans of mice and men... the drac captures the human. Soon, however, the two become friends, possibly because of the 'charming' environment of their new home. It has all the coziness of a rock quarry in winter, meteorites fall like rain, and one of the two lifeforms native to the place thinks Gossett and Quaid would make a nice change to its singular diet.

The dreariness of the planet is matched by the dialogue between human and drac. Their attempts at humor soon wear as thin as Gossett's makeup becomes in the latter half of the film.

But wait, there's more! He/she Gossett begins knitting very small clothes. It seems that the human is soon to be outnumbered. Warning! Warning! The movie enters the Tear-jerk Zone about here. The rest is better left unsaid, perhaps unwatched too.

Heartstrings aside, the special effects are fairly believable, especially Gossett's makeup during the first part of the picture. However, the most clever effect is the title

graphic, it captures the essence of the story in its two words.

ENEMY MINE is rated PG-13, which unfortunately doesn't mean pretty good.

★★★★★★★

## Jewel Of The Nile Romancing II

by **Globehead**

JEWEL takes up where ROM—ANCING THE STONE left off, Michael Douglas and Kathleen Turner are idling away their time sailing around the Mediterranean living off the money from the Columbian emerald. Turner is still trying to write, but she suffers from writer's block. Also she is dreaming of their wedding, only Douglas hasn't asked her to marry him yet.

At a Meet-the-Novelist party she encounters a devilishly suave sheik who wants her to write his biography. Because this is a step up from writing romance novels (being a movie critic is several steps down) she wants to do it. Douglas, however, wants to go to Greece.

So they go their separate ways. Not for long. Before you can say Danny Devito, Douglas realizes he must rescue her from the clutches of the meglomaniacal shiek. There then ensues a series of outlandish escapes and chase sequences.

Gone from Turner's character is naive, romantic wimp of ROM—ANCING THE STONE. Unfortunately, gone too is some of the fire between Douglas and Turner that marked the first film. And nothing could match the priceless concept of a scruffy drug warlord who read Jane Wilder romance novels to his henchmen on Saturday afternoons.

Not gone, however, is Devito. He plays the same greed motivated character that he did before. His best scene is his confrontation with Douglas. After that he is the comedy relief man, riding camels, being sat on by a donkey, and undergoing a walk-on-hot-coals initiation rite.

Despite its few flaws JEWEL OF THE NILE is a nicely paced and filmed action adventure story. It won't be remembered with quite the fondness of ROMANCING THE STONE perhaps, but then sequels rarely do.

Billy Ocean does the title cut "When the Going Gets Tough." For MTV fans there is a video of this in which Douglas, Devito, and Turner sing backup as the Jewettes.

JEWEL OF THE NILE is rated PG for Devito's salty tongue.

## NARAS Notes

from page 10

Hicks, Clifford Jackson, Earl Malone, Melvin Mosley, Wordie Perkins, and Doug Nightwine.

A contest was held where NARAS members could recruit the most new active, voting members. This year we had a tie between Jack Abell and Dan Pfeifer. Both received free tickets to attend the Grammy Show in L.A. and our latest report has it that both plan to attend.

Also in attendance at the Grammy Awards telecast in L.A. will be chapter President Richard Ranta. For the last few years Ranta has participated on the television committee.

THIS MONTH'S NARAS MEETING will be held February 4, 5:30 p.m. at the Media General Building. Guest speaker Steve Kelley, program director of WZXR, will speak on radio formats and how Memphis artists can get a better shot at getting their product on the air.

For information about NARAS, contact Deborah Camp at 454-2350.

## Guess Who's Coming To Town?

No. They don't sell  
Insurance or  
Used Cars.

The answer is in the  
Concert Calendar

# concert calendar

Entertainers and club owners may have their bookings listed by sending their dates to **The Memphis Star** prior to the 16th 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.

In order to assist our readers in making their entertainment decisions, *The Memphis Star* has adopted the following classification system in our Concert Calendar: **(P) Popular Music:** Rock-n-Roll, Rhythm & Blues, Dance, MOR, Top 40; **(N) New Music:** Hard Rock, Experimental, All Original, Reggae & Latin, Unknown Types; **(T) Traditional:** Blues, Jazz, Folk; **(F) Fine Arts:** Theater, Opera, Ballet, Classical; **(C) Country:**

**C&W, Bluegrass; (G) Gospel:** Any Type Religious-Contemporary or Traditional; **(V) Variety; (K) Comedy; (U) Unknown or Other.** An \* following the club listing indicates an ad in *The Star* that will provide additional information. We recognize that any classification system is imperfect but it is our hope that these classes will help you, the reader, to better plan your entertainment. *Have Fun!*

## Bombay Bicycle Club



LIVE ENTERTAINMENT GOOD FOOD

### FEBRUARY PREVIEW

S U N  M O N  T U E  W E D  T H U  F R I  S A T	2	9	16	23
	Bombastic Bombay Brunch \$8.95	BLUE BEATS		
	3	10	17	24
	Monday Prime Rib Special	John Kilzer	Brady & Hollye	Sloan & Eaton
	4	11	18	25
	Happy Hour every Mon-Fri 4:00-6:30	John Kilzer	Brady & Hollye	John Kilzer
	5	12	19	26
"21st Century Rock"	MICRO CHIP ORCHESTRA			
6	13	20	27	
Memphis Legend	KEITH SYKES			
7	14	21	28	
Memphis' Best Bands Every Night!	Fever	Good	Reba & Decision	
1	8	15	22	
Blue Beats	Fever	Question	The Portables	
			March 1	
			Decision	

726-6055

2120 MADISON (In Overton Square)

## 1 Saturday

- H2O Band (P) - EM Club — Navy Base
- GTO (P) — Daily Planet
- Rave (P) - Prince Mongo's
- Fly By Night (P) — Stage Stop\*
- Sid Selvidge (T) — North End\*
- Spider's Web (F) - Playhouse on the Square
- Doyle Nelson Band (C) - Western Steak House 2
- Memphis Symphony Pops Orchestra (F) - Orpheum
- "Cowardy Custard" (F) - McCoy Theatre (Rhodes College)
- SRO Band (P) - Morocco Town Club
- "Quartermaine's Terms" (F) - Theatre Memphis
- "K2" (F) - Circuit Playhouse
- Jason D. Williams (V) - Peabody
- Bluebeats (N) — Bombay\*
- Lou Roberts/Vapors Band (V) - Bad Bob's
- R.T. Scott Band (C) — Blue Suede Shoe
- Kenneth Jackson (T) - Old Daisy
- Sloan & Eaton (V) - Ramada Inn (Summer)
- Don McMinn & the Rum Boogie Band (T) - Rum Boogie Cafe
- Live Jazz (T) - Mood Indigo\*

## 2 Sunday

- Rhythm Hounds (P) - Midway Cafe
- Good Question (V) - Captain Bilbo's
- H2O Band (P) - EM Club - Navy Base
- Doug Garrison/Frank Papajohn (T) — North End\*
- "Spider's Web" (F) - Playhouse on the Square
- Wild Stares (N) - Antenna
- Bruce Barham Band (P) - Daily Planet
- Zig Johnson (U) - P & H Cafe
- "Quartermaine's Terms" (F) - Theatre Memphis
- "K2" (F) - Circuit Playhouse

"Cowardy Custard" (F) - McCoy Theatre  
(Rhodes College)

Bluebeats (N) - Bombay\*

George Klein/Sadie Hawkins Day (C) - Bad  
Bob's

Susan Hudson & the Blue Suede Shoe Band (C)  
— Bad Bob's

R.T. Scott Band (C) - Bad Bob's

Rico's Yada (P) - Rum Boogie Cafe

Live Jazz (T) - Mood Indigo\*

### 3 Monday

Good Question (V) - Captain Bilbo's

Killer Minks (N) - Stage Stop\*

John Kilzer (P) - Bombay\*

Lou Roberts/Vapors Band (V) - Bad Bob's

Susan Hudson & the Blue Suede Shoe Band (C)  
-Blue Suede Shoe

Special Guest (U) - Rum Boogie Cafe

Live Jazz (T) - Mood Indigo\*

### 4 Tuesday

Killer Minks (N) - Stage Stop\*

Doyle Nelson Band (C) - Western Steak House 2

Eddie Cash (V) - River City Music Hall

Yarbrough's Bluegrass Jam (C) - Yarbrough's  
Music

Live Comedy (K) - Sir Laff's A Lot

Jeanine Wagner (F) - Harris Aud. (MSU)

"Quartermaine's Terms" (F) - Theatre Memphis

Joe Norman (V) - Faculty Lounge\*

John Kilzer (P) - Bombay\*

Lou Roberts/Vapors Band (V) - Bad Bob's

Buck & Tiny (C) - Bad Bob's

Susan Hudson & the Blue Suede Shoe Band (C)  
—Blue Suede Shoe

Tony Sloan (V) - Ramada Inn (Summer)

Don McMinn & the Rum Boogie Band (T) - Rum  
Boogie Cafe

Live Jazz (T) - Mood Indigo\*

### 5 Wednesday

Open Mike (V) - Daily Planet

Killer Minks (N) - Stage Stop\*

Bruce Biles (T) - North End\*

Doyle Nelson Band (C) - Western Steak House 2

Eddie Cash (V) - River City Music Hall

Comedy Contest (K) - Sir Laff's A Lot

"Quartermaine's Terms" (F) - Theatre Memphis

Micro Chip Orchestra (N) - Bombay\*

Lou Roberts/Vapor's Band (V) - Bad Bob's

Buck & Tiny (C) - Bad Bob's

cont. next page

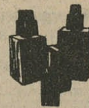
## UNDERGROUND SOUND

INCOMPARABLE AUDIOPHILE STEREO VALUE

SEE OUR COMPLETE LINE OF SONY TV'S & VCR'S

TRADE INS ACCEPTED

- KEF
- NAD
- THEIL
- GRADO
- HAFLER
- THORENS



HOURS  
TUES - FRI 10 AM - 6 PM SAT 11 AM - 3 PM

272-1275

2125 CENTRAL AV



- STAX
- SPECTRAL
- SPECTRASCAN
- QUAD
- MERRILL



## ALBUM COVER DESIGN

We  
have  
your  
cover!



901-452-7891



"...it sounds unreel!"

SOUNDS UNREEL STUDIOS

Ask for Jon Hornyak, Jack Holder or Don Smith  
1902 Nelson Memphis, TN. 38114 901/278-8346

Eddie Heath's  
**Superheads**  
Memphis

Great! Perms, Cut,  
and Style.

901-458-1233

Poplar Plaza  
(Facing Prescott)

By Appointment Only

100%

**R**OCK  
-N-  
**ROLL**

**EVERY NIGHT**

(See Concert Calendar)

Mon - **\$1 Drinks**

Tues - **Margarita Night**

Wed - **L.I. Tea Night**

Thurs - **Ladies Night**

NEVER a Cover Charge  
Food Served Til Midnight  
Every Night!

**THE STAGE STOP**

in Rockin' Raleigh

**382-1576**

2951 Cela Lane

1½ blocks East of Austin Peay  
off Stage Rd. (next to Skateland)

**A-1**

**Business  
Machines**

3196 Winchester  
795-2519

Typewriter specialists and  
suppliers to business where  
performance counts

# concert calendar

## from previous page

Tony Sloan (V) - Ramada Inn (Summer)

R.T. Scott Band (C) - Blue Suede Shoe

Don McMinn & the Rum Boogie Band (T) - Rum Boogie Cafe

Memphis Talent Showcase (V) - Rum Boogie Cafe

Live Jazz (T) - Mood Indigo\*

"Quartermaine's Terms" (F) - Theatre Memphis

Joe Norman (V) - Faculty Lounge \*

Fever (P) - Bombay\*

Lou Roberts/Vapors Band (V) - Bad Bob's

R.T. Scott Band (C) - Blue Suede Shoe

Kenneth Jackson (T) - Old Daisy

Tony Sloan (V) - Ramada Inn (Summer Ave.)

Don McMinn & the Rum Boogie Band (T) - Rum Boogie Band

Ruby Wilson (T) - Lafayette's

Live Jazz (T) - Mood Indigo \*

**6**

**Thursday**

Brady & Hollye (V) - Circle Cafe

Night Flight (N) - Stage Stop \*

Peter Hyrka (T) - North End \*

"Spider's Web" (F) - Playhouse on the Square

Doyle Nelson Band (C) - Western Steak House 2

Eddie Cash (V) - River City Music Hall

New Music Festival XIV (F) - Harris Aud. (MSU)

Louis Nixon/James Gregory/Cheryl King (K) - Sir Laff's A Lot

"Quartermaine's Terms" (F) - Theatre Memphis

"Cowardy Custard" (F) - McCoy Theatre (Rhodes College)

Keith Sykes (P) - Bombay \*

Lou Roberts/Vapor's Band (V) - Bad Bob's

Buck & Tiny (C) - Bad Bob's

R.T. Scott Band (C) - Blue Suede Shoe

Kenneth Jackson (T) - Old Daisy

Tony Sloan (V) - Ramada Inn (Summer)

Ruby Wilson (T) - Lafayette's

Don McMinn & the Rum Boogie Band (T) - Rum Boogie Cafe

Live Jazz (T) - Mood Indigo\*

**8**

**Saturday**

H2O Band (P) - Underground

Rave (P) - Antenna

Night Flight (P) - Stage Stop\*

Sid Selvidge (T) - North End \*

"Spider's Web" (F) - Playhouse on the Square

Doyle Nelson Band (C) - Western Steak House 2

Eddie Cash (V) - River City Music Hall

New Music Festival XIV (F) - Harris Aud. (MSU)

SRO Band (V) - Morocco Town Club

Louis Nixon/James Gregory/Cheryl King (K) - Sir Laff's A Lot

"Cowardy Custard" (F) - McCoy Theatre (Rhodes College)

"Quartermaine's Terms" (F) - Theatre Memphis  
Fever (P) - Bombay \*

Lou Roberts/Vapor's Band (V) - Bad Bob's

Buck & Tiny (C) - Bad Bob's

R.T. Scott Band (C) - Blue Suede Shoe Saloon

Kenneth Jackson (T) - Old Daisy

Sloan & Eaton (V) - Ramada Inn (Summer)

Don McMinn & the Rum Boogie Band (T) - Rum Boogie Cafe

Ruby Wilson (T) - Lafayette's

Live Jazz (T) - Mood Indigo\*

**7**

**Friday**

H2O Band (P) - Underground

Rave (P) - Silky's

Night Flight (P) - Stage Stop\*

Sid Selvidge (T) - North End \*

"Spider's Web" (F) - Playhouse on the Square

Chris Lea & the Moonlight Syncopators (T) - Lou's PLace

Cafe Racers (N) - Antenna

Doyle Nelson Band (C) - Western Steak House

Eddie Cash (V) - River City Music Hall

New Music Festival XIV (F) - Harris Aud. (MSU)

SRO Band (V) - Morocco Town Club

Louis Nixon/James Gregory/Cheryl King (K) - Sir Laff's A Lot

"Cowardy Custard" (F) - McCoy Theatre (Rhodes College)

**9**

**Sunday**

"Quartermaine's Terms" (F) - Theatre Memphis

Rhythm Hounds (P) - Midway Cafe

Good Question (P) - Captain Bilbo's

Doug Garrison/Frank Papajohn (T) - North End\*

"Spider's Web" (F) - Playhouse on the Square

Bruce Barham's Band (P) - Daily Planet

"Cowardy Custard" (F) - McCoy Theatre (Rhodes College)

Bluebeats (N) - Bombay\*

George Klein/Sadie Hawkin's Day (C) - Bad Bob's

R.T. Scott Band (C) - Bad Bob's  
 Susan Hudson & the Blue Suede Shoe Band (C)  
 -Blue Suede Shoe  
 Sloan & Eaton (V) - Willie Moffatt's (Mt. Moriah)  
 Rico's Yada (P) - Rum Boogie Cafe  
 Live Jazz (T) - Mood Indigo\*

**10 Monday**

Good Question (P) - Captain Bilbo's  
 Brady & Hollye (V) - Bombay\*  
 Gray Haven (N) - Stage Stop \*  
 R.T. Scott Band (C) - Bad Bob's  
 Susan Hudson & the Blue Suede Shoe (C) - Blue  
 Suede Shoe  
 Special Guest (U) - Rum Boogie Cafe  
 Live Jazz (T) - Mood Indigo\*

**11 Tuesday**

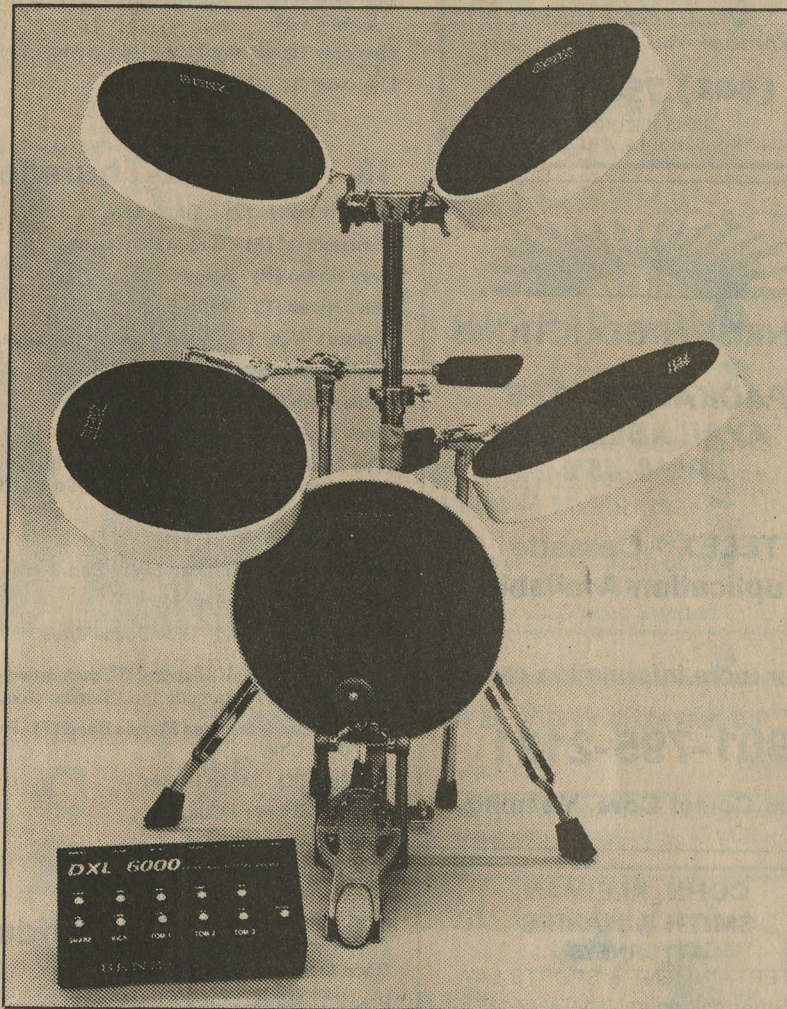
Brady & Hollye (V) - Bombay\*  
 Gray Haven (N) - Stage Stop\*  
 Doyle Nelson Band (C) - Western Steak House 2  
 Eddie Cash (V) - River City Music Hall  
 John David Peterson (F) - Memphis State  
 (Harris Auditorium)  
 Yarbrough's Bluegrass Jam (C) - Yarbrough's  
 Music  
 Live Comedy (K) - Sir Laff's A Lot  
 Joe Norman (V) - Faculty Lounge\*  
 Lou Roberts/Vapor's Band (V) - Bad Bob's  
 Susan Hudson & the Blue Suede Shoe Band (C)  
 -Blue Suede Shoe  
 Tony Sloan (V) - Ramada Inn (Summer Ave)  
 Don McMinn & the Rum Boogie Band (T) -  
 Rum Boogie Cafe  
 Live Jazz (T) - Mood Indigo\*

**12 Wednesday**

Brady & Hollye (V) - The Gin (Oxford, Ms.)  
 Open Mike (V) - Daily Planet  
 Gray Haven (N) - Stage Stop\*  
 Bruce Biles (T) - North End \*  
 Black Flag (N) - Antenna  
 Doyle Nelson Band (C) - Western Steak House  
 Eddie Cash (V) - River City Music Hall  
 Comedy Contest (K) - Sir Laff's A Lot  
 Micro Chip Orchestra (N) - Bombay \*  
 Lou Roberts/Vapor's Band (V) - Bad Bob's  
 Buck & Tiny (C) - Bad Bob's  
 The Platters (P) - Bad Bob's

cont. next page

**DIGITAL DRUM**  
**BREAKTHROUGH!**  
**BENZ DXL 6000**



**Only \$749.00**

(NOT INCLUDING BASS DRUM PEDAL)

—Featuring—

- All wood hand finished shells
- Individual outputs for each pad plus mixed mono output
- Full size pads w/patented "Velvet Touch" heads
- Interchangeable sound chips

Available Exclusively At

**COLIE STOLTZ MUSIC Co.**

3155 Poplar Ave. • Memphis, TN 38111 • 323-BAND

# F&M SOUND PRODUCTIONS

**We Design, Install & Rent  
AUDIO SYSTEMS**

featuring  
**STUDIO MASTER,  
ROSS & FANE**

Call Us For A Quote  
Whenever You Need P.A. Gear

**(901) 754-8929**

SPECIALIZING IN  
CHURCHES, SCHOOLS, & AUDITORIUMS



## SUNRISE PRODUCTIONS

**PACKAGE RATES  
AVAILABLE ON  
LP's & 45's**

**TELEX® Cassette  
Duplication Available**

for more information call

**901-795-2191**

**3108 Comet Cove, Memphis**

### COHN, KLEIMAN, SMITH & HARRIS ATTORNEYS

ENTERTAINMENT & SPORTS LAW  
Also offering general legal services for  
the business and the individual.

for appointment contact:  
Karen Sobiecki, Office Manager  
or

C. Stephen Weaver

Suite 950, White Station Tower  
5050 Poplar Ave.

**(901) 682-5500**

EAST MEMPHIS - JUST WEST OF I-240  
Tennessee does not certify specialists in the law, and we  
do not claim certification in any listed area.

**Support Our Advertisers  
They Support  
Memphis Music**

# concert calendar

from previous page

R.T. Scott Band (C) - Blue Suede Shoe  
Tony Sloan (V) - Ramada Inn (Summer Ave)  
Don McMinn & the Rum Boogie Band (T) - Rum  
Boogie Cafe  
Memphis Talent Night (V) - Rum Boogie Cafe  
Live Jazz (T) - Mood Indigo\*

## 13

## Thursday

Brady & Hollye (V) - Circle Cafe  
"Extremities" (F) - Circuit Playhouse  
Gray Haven (N) - Stage Stop\*  
Peter Hyrka (T) - North End\*  
"Spider's Web" (F) - Playhouse on the Square  
Doyle Nelson Band (C) - Western Steak House 2  
Eddie Cash (V) - River City Music Hall  
Amos Chang/Gary Kearn (K) - Sir Laff's A Lot  
"The Last Meeting of the Knights of the White  
Magnolia" (F) - Germantown Community  
Theatre  
Keith Syke (P) - Bombay\*  
Lou Roberts/Vapor's Band (V) - Bad Bob's  
Buck & Tiny (C) - Bad Bob's  
R.T. Scott Band (C) - Blue Suede Shoe  
Kenneth Jackson (T) - Old Daisy  
Tony Sloan (V) - Ramada Inn (Summer Ave)  
Don McMinn & the Rum Boogie Band (T) - Rum  
Boogie Cafe  
Live Jazz (T) - Mood Indigo\*  
Ruby Wilson (T) - Lafayette's

## 14

## Friday

Good Question (P) - Bombay\*  
Brady & Hollye (V) - Spike and Rail  
H20 Band (P) - Petty Officer's Club - Navy Base  
"Extremities" (F) - Circuit Playhouse  
Gray Haven (N) - Stage Stop\*  
Sid Selvidge (T) - North End\*  
"Spider's Web" (F) - Playhouse on the Square  
Chris Lea & the Moonlight Syncopators (T) -  
Lou's Place  
Doyle Nelson Band (C) - Western Steak House 2  
Eddie Cash (V) - River City Music Hall  
Chicago Blues (Valerie Wellington) (T) - New  
Daisy Theatre  
SRO Band (V) - Morrocco Town Club  
Amos Chang/Gary Kearn (K) - Sir Laff's A Lot  
Memphis Symphony Orchestra (F) - Vincent de  
Frank Music Hall  
"The Last Meeting of the Knights of the White  
Magnolia" (F) - Germantown Community  
Theatre

Joe Norman (V) - Faculty Lounge\*  
Lou Roberts/Vapor's Band (V) - Bad Bob's  
Buck & Tiny (C) - Bad Bob's  
R.T. Scott Band (C) - Blue Suede Shoe  
Kenneth Jackson (T) - Old Daisy  
Tony Sloan (V) - Ramada Inn (Summer Ave)  
Gary P. Nunn (C) - Rum Boogie Cafe  
Ruby Wilson (T) - Lafayette's Corner  
Live Jazz (T) - Mood Indigo\*

## 15

## Saturday

Good Question (P) - Bombay\*  
Brady & Hollye (V) - Spike & Rail  
H20 Band (P) - Petty Officer's Club - Navy Base  
"Extremities" (F) - Circuit Playhouse  
Gray Haven (N) - Stage Stop\*  
Sid Selvidge (T) - North End\*  
"Spider's Web" (F) - Playhouse on the Square  
Doyle Nelson Band (C) - Western Steak House 2  
Eddie Cash (V) - River City Music Hall  
SRO Band (V) - Morrocco Town Club  
Amos Chang/Gary Kearn (K) - Sir Laff's A Lot  
Memphis Symphony (F) - Vincent de Frank  
Music Hall  
"The Last Meeting of the Knights of the White  
Magnolia" (F) - Germantown Community  
Theatre  
Lou Roberts/Vapor's Band (V) - Bad Bob's  
Buck & Tiny (C) - Bad Bob's  
R.T. Scott Band (C) - Blue Suede Shoe  
Kenneth Jackson (T) - Old Daisy  
Sloan & Eaton (V) - Ramada Inn (Summer Ave)  
Don McMinn & the Rum Boogie Band (T) - Rum  
Boogie Cafe  
Ruby Wilson (T) - Lafayette's  
Live Jazz (T) - Mood Indigo\*

## 16

## Sunday

Rhythm Hounds (P) - Midway Cafe  
Good Question (P) - Captain Bilbo's  
"Extremities" (F) - Circuit Playhouse  
Doug Garrison/Frank Papajohn (T) - North End\*  
"Spider's Web" (F) - Playhouse on the Square  
Bruce Barham Band (P) - Daily Planet  
Paul Orgel (F) - Memphis State (Harris Aud.)  
"The Last Meeting of the Knights of the White  
Magnolia" (F) - Germantown Community  
Theatre

Buddy Pressner (V) - Peabody  
 Bluebeats (N) - Bombay\*  
 George Klein/Sadie Hawkins Day (C) - Bad Bob's  
 R.T. Scott Band (C) - Bad Bob's  
 Susan Hudson & the Blue Suede Shoe Band (C) - Blue Suede Shoe  
 Sloan & Eaton (V) - Willie Moffatt's (Mt. Moriah)  
 Killer Bees (N) - Rum Boogie Cafe  
 Live Jazz (T) - Mood Indigo\*

**17 Monday**

Good Question (P) - Capt. Bilbo's  
 Kashmir Nashville (P) - Stage Stop\*  
 Sloan & Eaton (V) - Bombay\*  
 R.T. Scott Band (C) - Bad Bob's  
 Lou Roberts/Vapor's Band (V) - Bad Bob's  
 Susan Hudson & the Blue Suede Shoe Band (C) - Blue Suede Shoe  
 Doc Swifty (V) - Rum Boogie Cafe  
 Live Jazz (T) - Mood Indigo\*

**18 Tuesday**

Kashmir Nashville (P) - Stage Stop\*  
 Doyle Nelson Band (C) - Western Steak House 2  
 Eddie Cash (V) - River City Music Hall  
 Faculty Chamber Ensemble (F) - Harris Aud. MSU  
 Yarbrough's Bluegrass Jam - Yarbrough's Music  
 Live Comedy (K) - Sir Laffs A Lot  
 Boston Camerata (F) - Idlewild Church  
 Joe Norman (V) - Faculty Lounge\*  
 John Kilzer (P) - Bombay\*  
 Lou Roberts/Vapor's Band (V) - Bad Bob's  
 Buck and Tiny (C) - Bad Bob's  
 Susan Hudson & the Blue Suede Band (C) - Blue Suede Shoe  
 Tony Sloan (V) - Ramada Inn (Summer Ave.)  
 Don McMinn & the Rum Boogie Band (T) - Rum Boogie Cafe  
 Live Jazz (T) - Mood Indigo\*

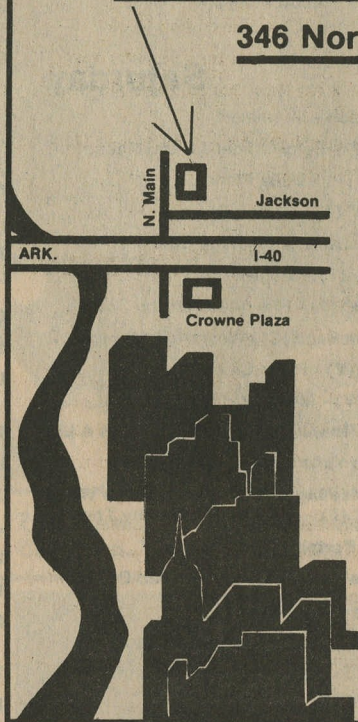
**19 Wednesday**

Open Mike (V) - Daily Planet  
 Kashmir Nashville (P) - Stage Stop\*  
 Bruce Biles (T) - North End\*  
 Doyle Nelson Band (C) - Western Steak House 2  
 Eddie Cash (V) - River City Music Hall  
 Comedy Contest (K) - Sir Laffs A Lot  
 Micro Chip Orchestra (N) - Bombay\*  
 Lou Roberts/Vapor's Band (V) - Bad Bob's  
 Buck & Tiny (C) - Bad Bob's  
 R.T. Scott Band (C) - Blue Suede Shoe  
 Tony Sloan (V) - Ramada Inn (Summer Ave.)

cont. next page

**DOWNTOWN**  
**THE NORTH END**

346 North Main • 526-0319



**LIVE MUSIC**

THURSDAY  
**PETER HYRKA**

FRIDAY & SATURDAY  
**SID SELVIDGE**

SUNDAY  
**DOUG GARRISON**  
**FRANK PAPAJOHN**

**JAZZ**

Kitchen Open 'til 3 a.m. daily.  
 Burgers, Crab Legs, Wild Rice  
 and Sauteed Mushrooms.

Employees Of Jefferson Square  
 Say THANKS!  
 For Your Continued Support

**C  
R  
O  
S  
S  
T  
O  
W  
N  
L  
O  
A  
N  
S**

**"Your Midtown Pawnbroker"**

**LOANS**

Top dollar Loans for your Jewelry, Musical Equipment, Cameras, Tools, Stereos, Rings, Motorcycles, T.V.'s, VCR's, Guns, and other items of value.

**FEBRUARY SPECIALS**

ITEM	LIST	NOW
<b>Applause Acoustic Guitars</b>		<b>\$75.00</b>
<b>w/ Pickup</b>	265.00	<b>\$95.00</b>
<b>Assorted Name Brand Tape Decks</b>	195.00	<b>55.00</b>
<b>Gibson "Marauder" w/Hard Shell Case</b>	750.00	<b>275.00</b>
<b>Fender "Band Master" (Bass Amp) Head and Cabinet</b>	1250.00	<b>375.00</b>
<b>20% OFF ALL FIREARMS IN STOCK</b> <i>all items subject to prior sale</i>		

**SALES**

Plus we have hundreds of other out of pawn items at low, low prices! Before you buy see us & save big \$\$\$.

1302 Poplar Avenue Across from Tennessee Employment  
 Memphis, TN 38104 Office just West of Cleveland.

**(901) 725-0116**

# concert calendar

from previous page

Don McMinn & the Rum Boogie Band (T) - Rum Boogie Cafe

Live Jazz (T) - Mood Indigo\*

20

Thursday

Kashmir Nashville (P) - Stage Stop\*

Peter Hyrka (T) - North End\*

"Spider's Web" (F) - Playhouse on the Square

Doyle Nelson Band (C) - Western Steak House 2

Eddie Cash (V) - River City Music Hall

Faculty Jazz Quintet (F) - Harris Aud. (MSU)

Jeff Jenna/Ronnie Bullort (K) - Sir Laffs A Lot

"The Last Meeting of the Knights of the White Magnolia" (F) - Germantown Community Theatre

Keith Sykes (P) - Bombay\*

Lou Roberts/Vapor's Band (V) - Bad Bob's

Buck & Tiny (C) - Bad Bob's

R.T. Scott Band (C) - Blue Suede Shoe

Kenneth Jackson (T) - Old Daisy

Tony Sloan (V) - Ramada Inn (Summer Ave.)

Don McMinn & the Rum Boogie Band (T) - Rum Boogie Cafe

Ruby Wilson (T) - Lafayette's

Live Jazz (T) - Mood Indigo\*

21

Friday

Good Question (P) - Mermaid's

H2O Band (P) - Petty Officer's Club (Millington)

Rico's Yada (P) - Daily Planet

"Extremities" (F) - Circuit Playhouse

Kashmir Nashville (P) - Stage Stop\*

Sid Selvidge (T) - North End\*

"Spider's Web" (F) - Playhouse on the Square

Chris Lea & the Moonlight Syncopators (T) - Lou's Place

Doyle Nelson Band (C) - Western Steak House 2

Eddie Cash (V) - River City Music Hall

Catherine Truex (F) - Harris Aud. (MSU)

SRO Band (V) - Morocco Town Club

Jeff Jenna/Ronnie Bullort (K) - Sir Laffs A Lot

"Chekhov in Yalta" (F) - Little Theatre

"The Last Meeting of the Knights of the White Magnolia" (F) - G'Town Community Theatre

Joe Norman (V) - Faculty Lounge\*

Reba & the Portables (P) - Bombay\*

Lou Roberts/Vapor's Band (V) - Bad Bob's

Buck & Tiny (C) - Bad Bob's

R.T. Scott Band (C) - Blue Suede Shoe

Kenneth Jackson (T) - Old Daisy

Tony Sloan (V) - Ramada Inn (Summer Ave.)

ELVIS SPECIAL (U) - Orpheum Theatre

Don McMinn & the Rum Boogie Band (T) - Rum Boogie Cafe

Ruby Wilson (T) - Lafayette's

Live Jazz (T) - Mood Indigo\*

22

Saturday

Good Question - Mermaid's

H2O Band (P) - Petty Officer's Club (Millington)

Rico's Yada (P) - Daily Planet

"Extremities" (F) - Circuit Playhouse

Kashmir Nashville (P) - Stage Stop\*

Sid Selvidge (T) - Stage Stop\*

"Spider Web" (F) - Playhouse on the Square

Doyle Nelson Band (C) - Western Steak House 2

Eddie Cash (V) - River City Music Hall

SRO Band (V) - Morocco Town Club

Jeff Jenna/ Ronnie Bullort (K) - Sir Laffs A Lot

"Chekhov in Yalta" (F) - Little Theatre

"The Last Meeting of the Knights of the White Magnolia" (F) - G'Town Community Theatre

Reba & the Portables (P) - Bombay\*

Lou Roberts/Vapor's Band (V) - Bad Bob's

Buck & Tiny (C) - Bad Bob's

R.T. Scott Band (C) - Blue Suede Shoe

Sloan & Eaton (V) - Ramada Inn (Summer Ave.)

Ruby Wilson (T) - Lafayette's

Live Jazz (T) - Mood Indigo\*

Don McMinn & the Rum Boogie Band (T) - Rum Boogie Cafe

23

Sunday

Rhythm Hounds (P) - Midway Cafe

Good Question (P) - Capt. Bilbo's

"Extremities" (F) - Circuit Playhouse

Doug Garrison/Frank Pappajohn (T) - North End\*

"Spider's Web" (F) - Playhouse on the Square

Bruce Barham Band (P) - Daily Planet

"Chekhov in Yalta" (F) - Little Theatre

"The Last Meeting of the Knights of the White Magnolia" (F) - G'Town Community Theatre

Bluebeats (N) - Bombay\*

George Klein/Sadie Hawkins Day (C) - Bad Bob

R.T. Scott Band (C) - Bad Bob's

Susan Hudson & the Blue Suede Band (C) - Blue Suede Shoe

Special Guest (U) - Rum Boogie Cafe

Live Jazz (T) - Mood Indigo\*

24

Monday

Good Question (P) - Capt. Bilbo's

Hollywood (P) - Stage Stop\*

James Gholson (F) - Harris Aud. (MSU)

Sloan & Eaton (V) - Bombay\*

R.T. Scott (C) - Bad Bob's

Lou Roberts/Vapor's Band (V) - Bad Bob's

Susan Hudson & the Blue Suede Shoe Band (C) - Blue Suede Shoe

Doc Swifty (V) - Rum Boogie Cafe

Live Jazz (T) - Mood Indigo\*

25

Tuesday

Hollywood (P) - Stage Stop\*

"Swann In Love" (F) - Circuit Playhouse

Doyle Nelson Band (C) - Western Steak House 2

Eddie Cash (V) - River City Music Hall

University Wind Ensemble (F) - Harris Aud. (MSU)

Bluegrass Jam (T) - Yarbrough's Music

Live Comedy (K) - Sir Laffs A Lot

Joe Norman (V) - Faculty Lounge\*

John Kilzer (P) - Bombay\*

Lou Roberts/Vapor's Band (V) - Bad Bob's

Buck & Tiny (C) - Bad Bob's

Susan Hudson & the Blue Suede Shoe Band (C) - Blue Suede Shoe

Tony Sloan (V) - Ramada Inn (Summer Ave.)

Don McMinn & the Rum Boogie Band (T) - Rum Boogie Cafe

Live Jazz (T) - Mood Indigo\*

26

Wednesday

Open Mike (V) - Daily Planet

Hollywood (P) - Stage Stop\*

Bruce Biles (T) - North End\*

"Swann In Love" (F) - Circuit Playhouse

Doyle Nelson Band (C) - Western Steak House 2

Eddie Cash (V) - River City Music Hall

Comedy Contest (K) - Sir Laffs A Lot

Micro Chip Orchestra (N) - Bombay\*

Lou Roberts/Vapor's Band (V) - Bad Bob's

Buck & Tiny (C) - Bad Bob's

R.T. Scott Band (C) - Blue Suede Shoe

Kenneth Jackson (T) - Old Daisy

Tony Sloan (V) - Ramada Inn (Summer Ave.)

Don McMinn & the Rum Boogie Band (T) - Rum Boogie Cafe

Memphis Talent Night (V) - Rum Boogie Cafe

Live Jazz (T) - Mood Indigo\*

27

Thursday

Brady & Hollye (V) - Circle Cafe

Hollywood (P) - Stage Stop\*

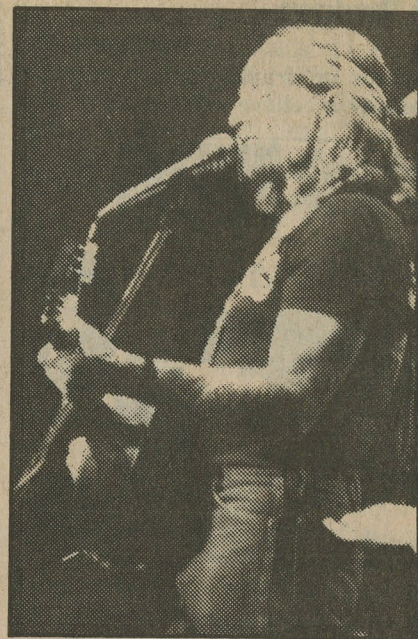
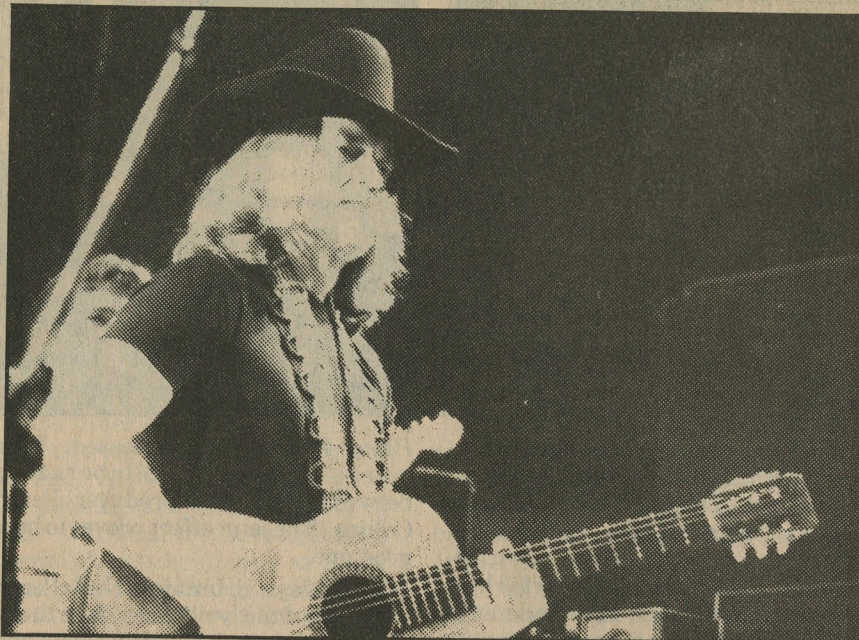
Peter Hyrka (T) - North End\*

"Swann In Love" (F) - Circuit Playhouse

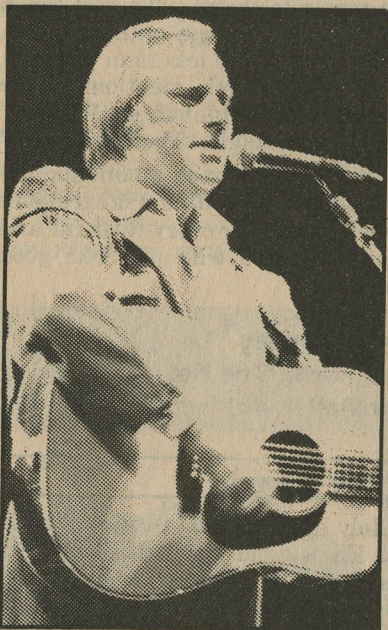
Doyle Nelson Band (C) - Western Steak House 2

cont. page 46





The friendly style of Willie Nelson warmed up a cold December 29 crowd at the Coliseum. George "Possum" opened the show.



Milo, lead singer of the L.A. group Descendants, entertains his kind of audience at their 2020 concert, January 2.

The Memphis Star & Yarbrough's Fine Music's

Giveaway Winner  
For December Is

Cindy Arnold of  
Dexter, Missouri

Cindy won a Yamaha RX-21

# Z Z Top

Is Coming

In March

Tickets On Sale Now

## LP Reviews

from page 31

intimate or friendly, Sade causes listeners to believe in *Promise*.



### Various Artists The Blues Is Alright (Malaco)

by Lisa McLaughran

Released as a "special collectors' edition," *The Blues Is Alright* features a broad spectrum of major chart songs by Malaco artists Z.Z. Hill, Little Milton, Denise LaSalle, McKinley Mitchell, Dorothy Moore, Latimore, Johnnie Taylor and Bobby Bland.

Included are the two songs which first made Malaco a major label contender, Dorothy Moore's "Misty Blue" and Z.Z. Hill's "Down Home Blues," written by Memphis writer George Jackson.

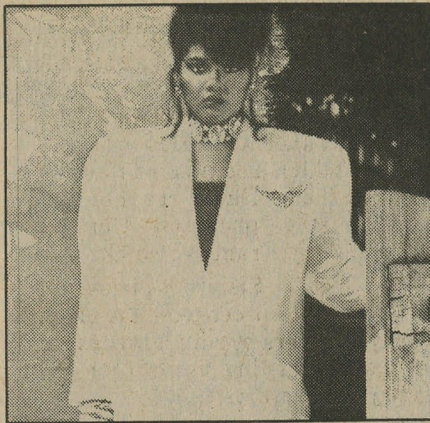
Also included is an X-rated tribute version of "Down Home Blues" by tough-talker Denise LaSalle, as sexy and soulful as the original but with a humorous edge. LaSalle's composition "Your Husband is Cheatin' On Us" demonstrates a soulful wit that marks Denise LaSalle as one of the top female songwriters in the country.

This unique collection spotlights a variety of the South's top talent and is a good place to start for those just now checking out Malaco's albums for the first time.

### Angela Bofill Tell Me Tomorrow (Arista)

by Noel Divad

George Duke has become such an excellent producer that artists have



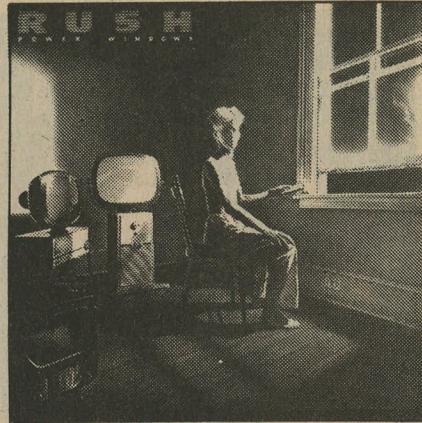
to book sessions well in advance to work with him, sometimes up to a year ahead. That's great for George, but it's getting to the point where performers begin to sound manufactured. Angela's heart is her voice and fans should have had more of an opportunity to experience it than what little is actually featured on *Tell Me Tomorrow*. You want to somehow turn the music down and bring her voice up so you can get off. Given the chance, "Generate Love" could be a strong crossover hit, while "I Don't Wanna Come Down (From Love)" is a patented Bofill romantic signature. "Still In Love" has a nice up-tempo oriental texture, its experimentation could have been followed suit throughout much of the album. Sometimes an artist's reluctance to record shallow product results in an expensive, but fruitful wait for better material; much of *Tell Me Tomorrow* could have waited. As a certified Angela Bofill fan, I was expecting a Ferrari, but got a Fiat instead.

### Rush Power Windows (Mercury/Polygram)

by Ken Houston

The first time I heard this album was right after it was released in the record store that I work in. When I listened to this album at home to review it, I found out that what I realized at work was really true - I really liked this new LP from Rush.

The last two albums by this Canadian group didn't impress me as much as earlier Rush albums did. The last album I liked completely was *Permanent Waves*, that is until



*Power Windows* was released. This marks the first collaboration between Rush and producer Peter Collins. The joint effort proves to be a good one.

As always drummer Neil Peart wrote all of the lyrics then gave them to Geddy Lee and Alex Lifeson to put the music to them. The best songs happen on side one with side two being just a little less than the best. Songs well worth mentioning are "Marathon," "Manhattan Project," and the first single, "The Big Money."

This is a very good album and the production on the album is excellent. This is a must for every Rush fan and even for those who just like good music.

### Lee Dorsey Holy Cow: The Best Of... (Arista)

by Rob Bowman

Holy cow, it's about time! Who is Lee Dorsey and why is it about time that his hits were collected on one record in this, his homeland, you ask? Dorsey is a diminutive rhythm and blues singer from New Orleans who happened to have racked up nine r&b chart hits from 1961 to 1970, five of which went top ten and five of which crossed over into the pop charts.

Remember "Ya Ya" from John Lennon's *Rock and Roll* album? That was Dorsey's first chart topper. It's here. How about the Pointer Sisters' first album with its showstopping "Yes We Can?" The original of that was Dorsey's last hit. It's here too. In between are classics such as "Get Out Of My Life Woman," "Ride Your Pony," "Holy Cow" and *Working In A Coal Mine*.

Nine of the twelve tunes included were written by maestro Allen Toussaint and all feature his piano playing and production skills. That is reason enough to buy the album. To top that off, two of the tracks feature funksters extraordinaire, the fantabulous Metes. Finally, a non-hit duet with stablemate Betty Harris entitled "Love Lots Of Lovin'" is included which should have you dancing on your kitchen table.

All of these songs are classic New Orleans tunes containing that city's distinctive loping rhythm and good-time feel. All were clearly designed with dancing and singing along in mind. Toussaint's arrangements accomplish that brilliantly as brass, guitar, piano and background vocals poke in and out of Dorsey's wry, near fragile voice. This material is to New Orleans what Stax' classic hits were to Memphis in the sixties. It is essential.

All of this has been commonly available in England, Germany and Japan for years. It's nice that one of America's record companies woke up to a few of the gems in its vaults. Hopefully, a few more will.



**Skeeter Davis & NRBQ  
She Sings, They Play  
(Rounder)**

by Lisa McGaughan

Skeeter Davis has long been a fixture in the Nashville music scene, making her first popular rockabilly and country recordings ("I Forgot More Than You'll Ever Know,"

"Rock-A-Bye Boogie") in the early 1950s with Betty Jack Davis. The trademark harmonies of the Davis Sisters' act ended abruptly in 1953 when Betty Jack was killed in an auto accident which also injured Skeeter, who retained "Davis" as her last name for stage purposes. Her real name is Mary Frances Penick.

The Davis Sisters' pioneering harmony style preceded that of the Everly Brothers by several years and has had a lasting impact on the history of rock music.

Skeeter retained her early style of singing throughout her career, often by overdubbing her vocals to create a doubling effect. Other times she sang both a harmony and a lead vocal to create the early Davis Sisters' sound alone, as in her solo hit "The End of the World."

She became a member of the Grand Ole Opry in the 1960s and soon became known for a sincere, direct vocal delivery and a controversially direct, honest approach in publicly asserting religious beliefs, particularly in regard to the sale of alcohol.

In this decade she was attacked by many critics for a "crossover" into pop music. Throughout her career, Skeeter Davis has retained her sense of individuality through decades of fashion changes in the industry without regard for temporary trends or critics' sometimes hurtful opinions.

Her new record with the Nashville Rhythm and Blues Quartet is her most riveting to date, spanning a variety of pop, country, rockabilly, and ballad styles reflecting her natural eclecticism.

Three duets with NRBQ members are included. Most of the songs are written by Davis, Joey Spampinato, and Terry Adams. The latter two are members of NRBQ and they co-produce the LP. Every single cut is engaging, heartfelt, and vivacious, adding a touch of a wise and tender wit acquired through experience to her typically innocent delivery. The resulting collection contains a depth of feeling not present on previous endeavors.

Up to now Skeeter Davis has been a symbol of the innocence of the 1950s preserving that femininity and lacey softness often lacking in the "hard,"

unemotional working women achievers of the cold 1980s. (I know of a boy who worships her right now for this very reason - she simplifies things for him. He wishes all women of today were like her or a figure from a 1950s movie - maybe like Patty Duke...) Skeeter continues to retain her unique style of innocence and femininity on the new LP.

But a new Skeeter Davis emerges here, one who seems much more in control of her material and her sound. Skeeter's song "Everybody Wants A Cowboy" seems to sum up her current attitude towards retaining her own style and femininity in the face of industry trends and "female macho" fashion: "I like to sing them country songs and I wanna be a star/If I don't make it pretty soon, I don't know what I'll do/Cause I just saw John Travoltie, now he's a cowboy, too." She ends the song with a classic Skeeter talking segment, declaring, "I can sing just like Skeeter Davis," in pondering her chances of making it in the music business.

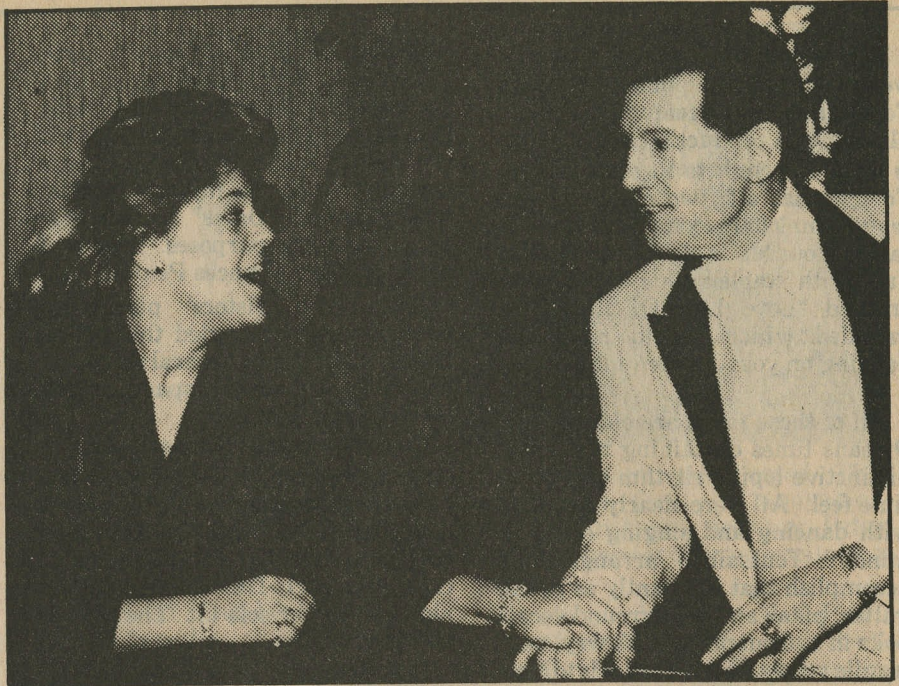
The beauty of the album lies in the sweetness and gentle tone of her songs about love ("Heart to Heart," "Things to You") and of her sadder ballads ("How Many Tears," "I Can't Stop Loving You Now"). You can even find a well-executed Hank Williams song displaying her old harmony style and various songs using the overdub doubling technique.

In sum, this is a well-balanced album that grabs my attention from start to finish, a rarity for me these days. There may be no hits for today's generally boring country market but this LP gives Davis fans the opportunity to be introduced to a broader spectrum of her complex, vibrant personality than previously heard on record.

There's still a little Peter Pan here (listen to "Someday My Prince Will Come") but she's become more than just that. She even addresses insanity on two cuts, "Roses On My Shoulder" and "Temporarily Out Of Order." It's good to know that she's still here, strong as ever. Maybe Skeeter Davis should never completely grow up. Also check out *Wild, Wild Young Women* on Rounder for a rare Davis Sisters cut.

"I believe that if you've got a God-given talent then Memphis is no different from any other city. If you've got enough talent and enough will-power and backbone to make it you can. I think the talent I've heard around Memphis is great. But success ain't gonna come to ya. You gotta go knock on doors and force your way in sometimes and convince folks that you've got the talent to back it up."

- Jerry Lee Lewis



Jerry Lee and his wife Kerrie at their downtown highrise apartment.

## Jerry Lee Lewis

from page 26

my image. 'Cause I was 'The Killer.' They didn't want to ruin 'The Killer's' image.

"There's very few of those albums around but if you ever get a chance to hear it I wish you'd listen to it. I know you'd really enjoy it. You'll see where I'm comin' from.

"I was dismissed from Bible College for doin' 'My God Is Real' in chapel. I did it *my* style. This was way before rock & roll was ever thought of. I did it the way I do my music. You might call it rock & roll or boogie woogie, but I call it spiritual music. You know Mickey (Gilley) was criticized for his cover of my fast version of 'I'll Fly Away' but I got boosted out of school.

"I told the dean of the school I didn't mean any harm by it and those kids in chapel were goin' crazy. They were rockin'! I didn't pay any attention to them 'cause I just thought they enjoyed it that way. The dean got very upset about it. He told me it was the third time he'd caught me playin' boogie woogie in chapel so I had to go!

"I knew I shouldn't do that in chapel 'cause I knew the dean was standin' there and I knew what he'd do if I played those songs my way. But I had to do it. I had to because I felt like I'd be a hypocrite if I didn't.

So I did it. Now they have a desk of mine in the entryway that I carved my name in and they tell folks I went to school there. But they don't say they threw me out!"

"You know, I preached three years before Jimmy Lee Swaggart did. He's my double first cousin. We were raised in the same home. We learned to play the same piano. Mickey (Gilley) and Aunt Irene lived downtown, and Mickey wanted to play the piano too."

Jerry Lee taught him to play of course.

"Mickey's done quite well for himself. I told him I said 'Mickey you're a country singer. You're not rock & roll. You'll never have a pop hit. You'll have 'Room Full of Roses' and that's it.' Well, he believed me! I was just puttin' him on mostly."

How about the rumor that Mick Jagger visited Memphis last November and stayed with Jerry Lee?

"No, no, the last time I saw Mick was two years ago at Wembley Stadium in London, England. I was doin' my show and this guy was rollin' all over the floor takin' pictures of me. I was doin' my show and wonderin' why nobody stopped him-say somethin' to the boy, ya know? I mean he was *rollin'* up under the piano, up under the piano stool and he was takin' all these pictures. On

stage now! I'm doin' my show and it was Mick Jagger. I didn't recognize him with all the sweat runnin' in my eyes but I figured if nobody else was gonna ask him to get off I wasn't gonna ask him to get off.

"After the show he came back to my dressing room. He had every album I had ever recorded. Had them with him. He couldn't understand why I didn't do any of my ballads that night like 'What Made Milwaukee Famous,' 'Make Love Sweeter For You,' 'Touchin' Home,' 'Think About It Darlin',' or 'Will You Take Another Chance On Me?'

"I said, 'Well, I don't want to get shot!' I said 'You try it! You fill up the Superdome in New Orleans with 'What's Made Milwaukee Famous.' Then he understood. It's too easy to put people to sleep with a ballad.

"Folks can reminisce and cry in their beer to a certain extent but people want action. They don't like lookin' back, they like lookin' forward. They like rock & roll! Something to make them happy. You don't have to get indignant with it or nasty or out of line with it or vulgar with it for it to be rock & roll."

So what does "The Killer" think of obscenity in rock & roll?

"They banned 'Whole Lotta Shakin' for a time when it came out.

cont. next page

from previous page

They said it was the worst corruption of the youth of America that could be put on wax. Nowadays you can get away with anything, but I think they've gotten too far out with some of these pop records as far as sayin' things and usin' bad words. If I did a record like that they'd shoot me!

"These 16, 17, and 18-year-old kids come to my shows and get crazy. We played St. Paul, Minnesota two months ago. We had 60,000 kids to see Jerry Lee Lewis- he's rock & roll. This is a pretty good indication of what they want and who they want. They ain't seen nothin' yet! We're just gettin' started."

Does Jerry see Memphis as a tough town to "make it" in music?

"I don't believe that. I believe that if you've got a God-given talent then Memphis is no different from any other city. If you've got enough talent and enough willpower and backbone to make it you can. I think the talent I've heard around Memphis is great. But success ain't gonna come to ya. You gotta go knock on doors and force your way in sometimes and convince folks that you've got the talent to back it up. I can't see Memphis is any tougher than anywhere else."

Any thoughts on Jason D?

"He's a bit unpredictable right now and he needs a little discipline and

coaching. He's very talented and I could make a video with Jason and make a star out of him. But I was playin' piano like he does when I was thirteen years old."

So what's "The Killer" most excited about these days?

"This motion picture they're gonna do on my life. The producer is Pierre Coisset and we're looking for the right director. We're using Mickey Rourke to play me and I'm doing the soundtrack, handwork, and the long action shots. It's going to be a first class motion picture with unlimited budget. Phillip Bronnam wrote the script and now they're just trying to find an ending."

We were able to talk Jerry Lee into playing "Sixteen Candles" from the Sun Reunion album before the interview ended. It's a fine country remake of that 50's classic and features great duet and counterpoint work between Ace Cannon's sax and Jerry Lee's piano.

As I sat there listening it struck me that the reunion session that created "Sixteen Candles" was a perfect ending for the Jerry Lee Lewis movie. Fade music up. Roll credits. Slow zoom to close-up of Jerry Lee, in his element, surrounded by his friends, and singing to that 16-year-old girl who's watching the take next door at Grisanti's because she couldn't get past studio security. ☆

Book Reviews - from page 32

the majority of black Americans. "The evolution of soul music closely parallels the stages in the black movement for civil rights and self-determination." This new music, Haralambos feels, was perfectly suited to the new black world of the sixties. Borrowing extensively from gospel music, soul music has lyrics that are generally uplifting, speak of a better world to come, and emphasize community bonding. The author gives numerous examples to back this up. He also ties the emergence of soul music into the "Black is Beautiful" movement, black speech, and black foodways.

Being academic in nature, at points the writing is somewhat pedantic. Beyond this, though, *Soul Music: The Birth of a Sound in Black America* is an interesting original work well worth reading.

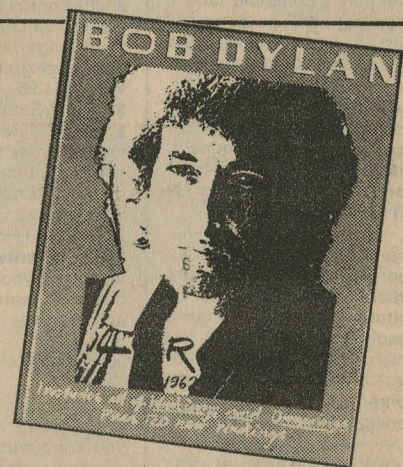
★★★★★★★★

Bob Dylan: Lyrics 1962 - 1985 (Alfred Knopf)

by Rob Bowman

Coming on the heels of Columbia records' excellent retrospective box set on Dylan, *Biograph*, Alfred Knopf has seen fit to reprint and expand their earlier collection of Dylan's work, 1972's *Writings and Drawings*, into this present volume.

Complete through *Empire Burlesque*, this new edition contains 120 songs not found in *Writings and Drawings*. The additions range from the personal vision of *Planet Waves*



through the mercurial period of *Blood On The Tracks* and *Desire*, the intensely astringent *Street Legal*, the religious fervor from 1979 to 1981, and the more recent searching, grasping *Infidels* and *Empire Burlesque*. Outtakes are included from every post-1972 album with the exception of *Saved*, *Infidels* and *Empire Burlesque*. Each of these outtakes has either been released by Dylan as a B side or have been recorded by another artist. Using this as a criterion for inclusion, unfortunately, has led to a number of great songs such as "Ain't Gonna Go To Hell For Anybody" from the *Saved* period and "Blind Willie McTell" from *Infidels* being left out of the volume.

Everything from *Writings and Drawings* is contained within the new edition's 530 pages, although some of it is rearranged. For example, a number of outtakes previously included after the songs

cont. page 46



In his element, "The Killer" at the piano.

# classifieds

**MEMPHIS STAR** Classifieds are inexpensive and effective. To place a classified ad stop by our office or send your ad to the **MEMPHIS STAR**, 643 S. Highland, Memphis, TN 38111. Cost is only 25¢ per word. Each word in **bold face** is 50¢. \$4 minimum. Check or money order must accompany your ad and we must receive it by the 16th of the month.

## HELP WANTED

Female singer/songwriter looking for band/writing book in future - excellent lyricist - tapes/pictures/rehearsal space available. Christina 458-3844. 1/12/85

**Professional Groups Wanted.** Looking for part-time bands to play weekend one-niters and full-time traveling bands to work club engagements. Must play a complete variety of music, have good equipment & lights, dependable transportation and dress well. Send picture, song list, equipment list, references, cassette demo tape to: **Memphis Area Performers, Entertainment Agency, 3159 Caradine, Memphis, TN 38112.** 1/1/85.

The Memphis Star has an opening for two **feature writers**. Applicants must be mature and know what a deadline is. The pay is not much and the job is demanding, but the rewards are numerous. Contact Tony Jones at (901) 452-7827. (IH)

Drummer/Bass player needed for established local band. Call 685-1076 for information. 1/1/86

**Account Representative** needed for the **Memphis Star**. Experience preferred. Top commissions, expense allowance. Send resume to this publication c/o Sales Manager. No phone calls please. (IH)

## FOR SALE

Roland Space Echo Lab L-4 amplifier; Ampeg SVT speaker cabinet w/4-10" spkrs; Conn Strobotuner w/flight case. Call 393-0614 or 458-2237. 1/1/86

## SERVICE

**Quik Star Graphics** can solve your typesetting and graphic arts problems. Typesetting, Lay Out, Design. Doing an LP? Let us create your cover. Call (901) 452-7827. (IH)

Guitar Lessons taught by expert teacher, Lloyd Rainey. Call us for details. The Musitron at Amro. 323-8888. 12/3/85

**Play Guitar in 7 Days.** Now you can play a beautiful song in one day, any song in 7 days, with this 66 page proven method. Also has 100 popular songs. Worth \$6.95. BONUS: \$1 Chord Finder of all the chords used in popular music. \$3 Guitarist Book of Knowledge, and a \$1 value wallet size guitar tuner. Total value \$11.95. Your cost only \$5.95. Satisfaction Guaranteed. Send check or money order to: The Honey-suckle Patch, 4959 Hummingbird Ln., Memphis, TN 38117. 6/7/85

**Learn to write songs.** I can teach anybody with the desire to learn, to compose and arrange music for all purposes. Call Vic at 901-948-8494 or 526-1966. 1/1/86

**MUSICIANS NETWORK** - If you are a musician or singer seeking other artists to form groups, duos, back-up bands, etc., then the Musicians Network, the Musicians' & Entertainers' Referral is here for you. Contact Ace Moore 901-324-4040 ext. 87. 1/1/86

## MUSICIANS AVAILABLE

**DRUMMER** with good **solid meter and drive.** New to the area - years of experience on the road and in the studio. 382-7443. 1/2/86

J.P. & Band available for parties, sets & night spots. Country, Pop and Rock & Roll music. For more information call (901) 785-1851. 1/12/85

Bass Player, 10 yrs. professional road exp., 1970 thru 1980. Currently seeking weekend gigs with serious older musicians. I will be 34 December 31. Experienced in all types of club work. Prefer larger bands, 6 to 10 pieces, but will consider all offers. Leave message and number at (901) 683-1830. 1/12/85

**MEMPHIS MUSIC!** Bill Black Combo or The Andy Childs Band. Available for private parties. (901) 362-9000. 12/2/85

**Large PA,** small lighting system, truck and engineer for rent. Reasonable rates. Call David Paige at 795-9901 or Kevin at 794-2043. 1/10/85

## ANNOUNCEMENTS

I would like photos from the original Bill Black Combo group and/or letters or newspaper articles with news from his time (to 1965). In exchange, I will send you a nice souvenir from West Germany. Send to: Dieter Lack, Lilliencronstrasse 2, 224 Heide, Federal Republic of Germany. (IHF)

Roommate wanted to share 3 BDR/2 BA house in Hickory Hill. W&D, fireplace, dishwasher, tennis court for \$200.00/mo. plus utilities. 362-1290. 1/1/86

**Restaurant Owners call the Memphis Star today and ask us about a FREE AD.** (IH)

On Jan. 16, 1986, the following vehicle and items were stolen from Tom Nunnery on Brooks Rd. near Airways Blvd. (Memphis, TN): 1977 Ford F100 Ranger XLT, License # TN 1-X2F60, Vehicle I.D. # F10SUO 208 37 Color of Vehicle: Black with black top. **Items in rear of vehicle:** Roland GR-700 (2 ft. x 3 ft. silver in color, foot switches 1-8), Fostex 4-Track Cassette Recorder, Orange Marshall 4-12 Speaker Cabinet, Black Marshall 2-12 Speaker Cabinet, Two (2) Traynor 4-10 Speaker Cabinets, Two (2) Electro Voice 1-15 Speaker Cabinets, Yamaha RX11 Drum Machine, Tarus Bass Pedals #1178X, Peavy 400 Power Amp, Peavy 260 Monitor Amp, Peavy Classic Guitar Amp, Peavy 6-Channel Board Serial # 4A01838367, Ibanez 401 Multi-Effects Unit. Should you have any information regarding these items please contact Tom Nunnery at 393-5751 or 332-6679. A REWARD will be given. 1/2/86

## Concert Calendar

from page 40

- Eddie Cash (V) - River City Music Hall
- Randy Cole/John Rathbone (K) - Sir Laffs A Lot
- "The Spider's Web" (F) - Playhouse on the Sq.
- Keith Sykes (P) - Bombay\*
- Lou Roberts/Vapor's Band (V) - Bad Bob's
- Buck & Tiny (C) - Bad Bob's
- R.T. Scott Band (C) - Blue Suede Shoe
- Kenneth Jackson (T) - Old Daisy
- Don McMinn & the Rum Boogie Band (T) - Rum Boogie Cafe
- Ruby Wilson (T) - Lafayette's
- Live Jazz (T) - Mood Indigo\*

## 28

## Friday

- Good Question (P) - Jubilation (Jonesboro, AR)
- Brady & Hollye (V) - Spike & Rail
- "Extremities" (F) - Circuit Playhouse
- Hollywood (P) - Stage Stop\*
- Sid Selvidge (T) - North End\*
- "Spider's Web" (F) - Playhouse on the Square
- Chris Lea & The Moonlight Syncopators (T) - Lou's Place
- Doyle Nelson Band (C) - Western Steak House #2
- Tav Falco & Panther Burns (N) - Antenna
- Hyrka, Spaake, Johnson, Easley (N) - Antenna
- George The Max (N) - Antenna
- Eddie Cash (V) - River City Music Hall
- Concert & Varsity Bands (F) - Memphis State (Harris Aud.)
- SRO Band (V) - Morrocco Town Club
- Randy Cole/John Rathbone (K) - Sir Laffs A Lot
- "Chekhov in Yalta" (F) - Little Theatre
- Joe Norman (V) - Faculty Lounge\*
- Decision (P) - Bombay\*
- Lou Roberts/Vapor's Band (V) - Bad Bob's
- Buck & Tiny (C) - Bad Bob's
- R.T. Scott Band (C) - Blue Suede Shoe
- Tony Sloan (V) - Ramada Inn (Summer)
- Omar & The Howlers (V) - Rum Boogie Cafe
- Ruby Wilson (T) - Lafayette's
- Live Jazz (T) - Mood Indigo\*

## Book Reviews

from page 45

from *The Freewheelin' Bob Dylan* are now positioned after the material from the first album. Five new songs, as well as two new prose selections, have been included from the pre-1972 period. Overall, it is a beautiful collection. I just wish every outtake had been included whether anyone has released recordings of them or not.

THE STARS ARE OUT...



CATCH YOURS TODAY!

Memphis Star THE VOICE OF MEMPHIS MUSIC

Send me the free album. Enclosed is \$2.00 to cover shipping and handling.

\$8.00 - 12 Issues

\$12.95 - 24 Issues

Name \_\_\_\_\_

Address \_\_\_\_\_ Phone \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Mail This Form With Your Check To:

The Memphis Star 643 S. Highland Memphis, TN. 38111

Memphis' Most Complete Monthly Guide To Music and Entertainment

# WIN A FREE

# St. Blues

## ELIMINATOR GUITAR

(List Price \$695.)

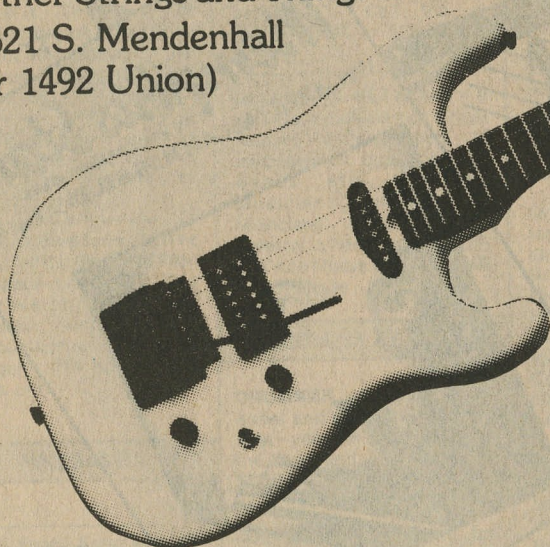
from

**Memphis Star**  
THE VOICE OF MEMPHIS MUSIC

&



You can be on your way to Stardom with our 4th giveaway. Take home a St. Blues guitar and see if you can get that blister on your thumb. What are you waiting for? Fill out that form and take it to either Strings and Things location. (621 S. Mendenhall or 1492 Union)



There's nothing to buy, nothing to guess, nothing to write - No Strings Attached! (Sorry, but employees of participating companies and their families aren't eligible for the drawing). You can only enter once and reproductions and facsimiles are not allowed.

## St. Blues Giveaway

Name \_\_\_\_\_  
Address \_\_\_\_\_  
City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_  
Phone \_\_\_\_\_

Mail Or Bring To:

**Strings & Things**  
1492 Union Avenue  
Memphis, TN 38104

Must Be Received By February 28, 1986

FACSIMILES NOT ACCEPTED - VOID WHERE PROHIBITED  
Winner Responsible For Applicable Taxes  
Winner Agrees To Use Their Photo In Advertising

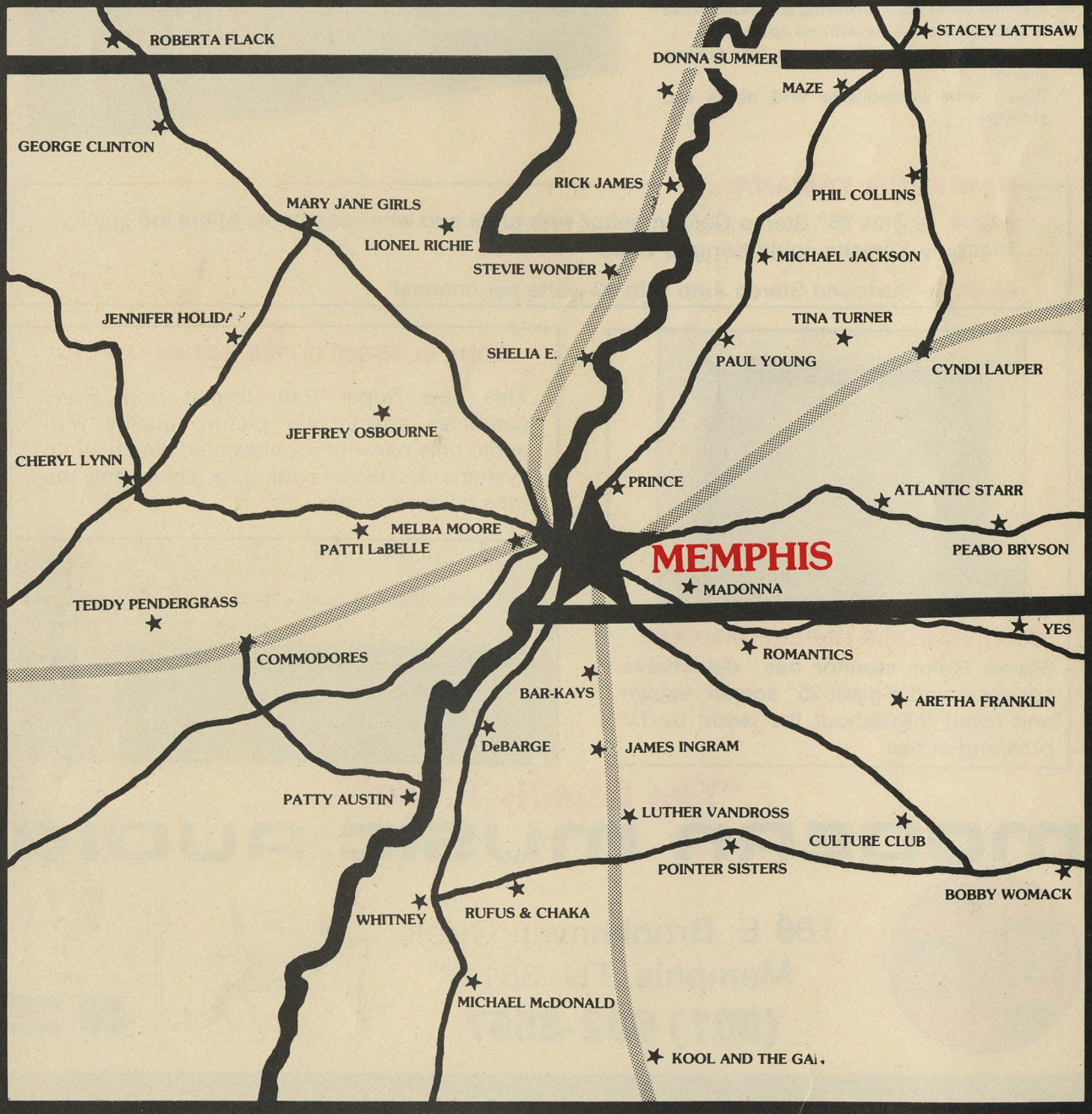
It's not everyday that someone offers you a solid-alder-body electric guitar with rosewood fingerboard and mother-of-pearl position markers. It comes equipped with Kahler Standard tremolo and other goodies. Fill out that form NOW! Mail it today or take it by and ask to see that guitar you're gonna win. **Somebody** will be notified March 5, 1986.





WE ADD  
100,000 WATTS OF  
**MAGIC**  
TO YOUR MUSIC  
24 HOURS A DAY

80 N. Tillman • Memphis, TN 38111 • (901) 323-0101

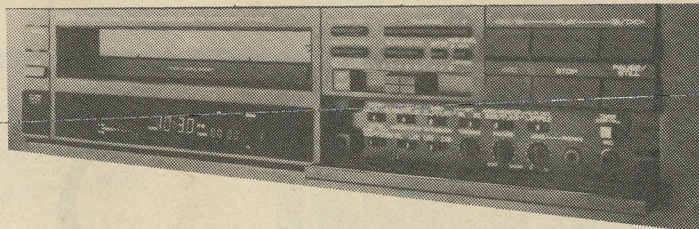


# HIGH QUALITY VIDEO NOW AT MODERN MUSIC

**TAKE YOUR CHOICE OF THE FINEST VHS & BETA DECKS**

**YAMAHA YV-1000 HQ VHS HI-FI** — This 3rd Generation VHS Recorder Offers:

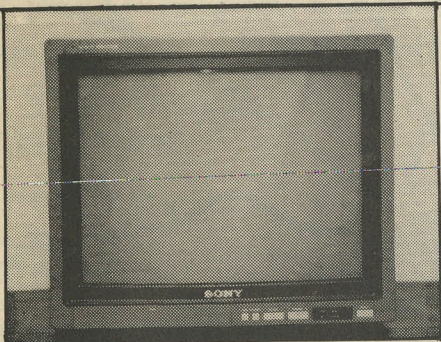
- Pictures with sharper edges and improved minute details
- Elimination of color streaking and video noise
- A stable freeze frame with no noise bar
- A picture with no strobing in fast moving scenes
- Works with all available VHS decks and software



## **NEW FROM YAMAHA:**

**YM950** — This 25" Stereo Color monitor with tuner and wireless remote offers the quality that only Yamaha could bring to video.

**SR 30** — Surround Stereo Amp with 30 watts per channel



## **SONY KV-25XBR HI-PERFORMANCE**

Stereo Color monitor has detachable speakers and a giant 25" screen, known and loved throughout the world by TV pros and critics.

## **SONY SL-HF900 SUPER BETAMAX VCR**

This new Super Beta format from Sony combines spectacular picture quality with audio on a par with sophisticated digital audio systems. PLUS full editing capability only the pros have experienced!

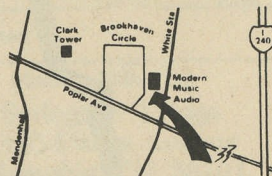


**"The Quality Place"**

# MODERN MUSIC AUDIO



788 E. Brookhaven Circle  
Memphis, TN 38117  
(901) 682-6557



We're  
Easy  
To  
Find!



THE BOTTOM LINE: PUT OUR 30 YEARS OF SOUND EXPERIENCE AND KNOW-HOW ON YOUR SIDE. WE'RE THE OLDEST AUDIO STORE IN MEMPHIS.