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APRIL, 1986
Vol. V, No. 10

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our cover story

Ruby Wilson at Lafayette's and Don McMinn at the Rum Boogie Cafe anchor the Entertainment on Beale Street. By Dawn A. Baldwin and Bill E. Burk. See page 28. Cover Photography by Morgan Murrell.

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Star Tracks

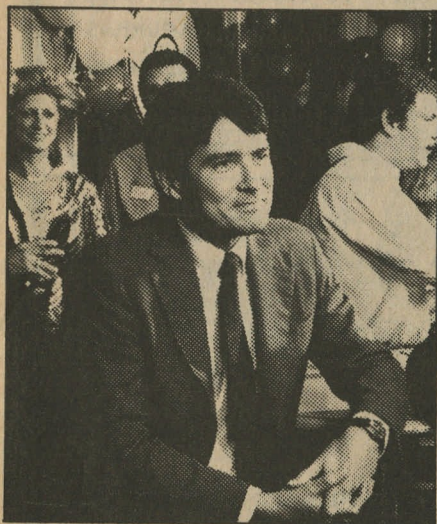
by Tony Jones

We are hoping that the city will fully support HANDS ACROSS AMERICA'S TENNESSEE LINK. You can join the chain for as little as ten dollars, any size donation will be accepted. Call 527-4USA and let's do it right. May 25 is the scheduled date.

The South African Freedom Education Organization (S.A.F.E.) is sponsoring FREEDOM JAM '86 April 12 in Nashville Municipal Auditorium. The concert will raise funds to battle apartheid in South Africa, specifically to aid education efforts. Pete Seeger, Gil-Scott Heron, the Neville Brothers, the White Animals and more are so far scheduled to perform. The producers of "Live Aid" will be taping the show for broadcast. S.A.F.E. can be contacted at P.O. Box 23374, Nashville, 37202. If you want to make a donation, or to find out more about how to help fight apartheid.

Mood Indigo is open again, now featuring international performer NAOMI MOODY. Miss Moody's father, Nat D. Williams, was the city's leading black disc jockey in the fifties and sixties, and used to sponsor talent shows on Beale Street. Welcome home lady.

Grand prize winner RONDA PARKER outlasted more than 150 entrants and 30 finalists to win the Voice of Memphis competition. WMKW Channel 30, Strings and Things and Songmasters sponsored the contest. Finals were at the Hockory Ridge Mall.



John Frye, Ardent's owner and president reflects on 20 years in the business.

Libertyland and Mid-South Fair officials are proudly urging the city to watch PUTTIN ON THE HITS and JUNIOR STAR SEARCH this month, and in May to see acts discovered at the Mid-South Fair and Libertyland. Memphis State student AUDREY MCKINNIE is to appear on Puttin On The Hits April 26, lip-synching to Vanity's "Pretty Mess." May 3rd, 10 year-olds SPENCER RILEY and KEVIN KILBY will appear on the program as Julio Iglesias and Willie Nelson performing "To All The Girls I've Loved Before." Libertyland entertainer MARK NOWELL, a 17 year old Brownsville native that sings with the band Destiny, has taped his session for Junior Star Search, to be broadcast sometime in May. Three winners will receive \$5,000. Good luck to you all.

Freebie alert...Memphis State's film club, APERTURE is sponsoring free film screening every Sunday at 7 p.m. in the Psychology building (behind the Law building on Central). The schedule caters to genre and film buffs, all foreign films will be subtitled.

Disc jockeys MELVIN JONES (Magic 101) and BOBBY O'JAY (WDIA) visited LeMoyne Owen in March to speak against cocaine use. Keep it up fellas, white-rock lunacy has become terribly common.

MAGIC 101 is also broadcasting "Live From The Apollo" each month, how about flying some marvelous, young reporter up there guys? Huh?



Naomi Moody.

RUM BOOGIE CAFE is sponsoring an elimination talent contest. The winner chosen from seven, 6 week competitions will receive \$500 Dec. 17th, a recording session and equipment. It isn't strictly limited to bands, comedians, etc. are welcome.

THE DAILY PLANET and WALKER'S MIDTOWNER are sponsoring open-mike nights, both on Wednesdays.

Don't miss this...Memphis Youth Ballet is to perform "HOMEDANCING FROM HANDY TO ELVIS" April 5th and 6th. Tutus, toe-tappin' and rock and roll, this will probably be the jam of the month.

The Peabody is now displaying two of ELVIS' outfits in their lobby including the white one he wore on the cover of the soundtrack album from his 1968 NBCTV special. The outfits were given to Gary Belz, President of the Peabody, by Carl Perkins.

After we went to press last month ALEX CHILTON canceled as the opening act for the Mud Boy and the Neutrons show. We hope no one was inconvenienced. ☆



Ardent's video director, Marius Penczer, relaxing at the party with (from left) Memphis Star staff writer Bill E. Burk and Jimi and Debi Jamison.

photos by Morgan Murrell

Letters

Dear Editors,

I enjoyed reading an enthusiastic write-up about Keith Sykes' band (March issue, pp. 21, 48). Ms. McGaughran failed to mention that Joe Santucci played drums at the Jackson performance. Please give credit where it's due.

Thank you,
Lisa Trenthem

Dear Editor,

We here at Amelody Music Company would like to state our appreciation for your continuous coverage and support of our Memphis music refurboration. You've managed to help rebuild the confidence of so many.

At this day and age when the Memphis scene has virtually diminished, your staff has truly lived up to your name *The Memphis Star*, continuously reflecting the successful attributes of our MEMPHIS STARS!

WE LOVE YOU HERE AT
Amelody Music
Willie and Deborah Hall

Dear Editor,

Although Lisa McGaughran is probably one of your better writers, I thought she and her readers might like to know that NRBQ stands for the New Rhythm and Blues Quartet, NOT the Nashville Rhythm and Blues Quartet. I'd also like to suggest that someone in Memphis try to bring this terrific band to town. They would be equally suitable for the Antenna Club or any of Memphis' blues clubs. There are not many bands of this caliber that you can say that about. It's about time for Memphis to see NRBQ in person.

Jones Rutledge
Nashville, Tn.

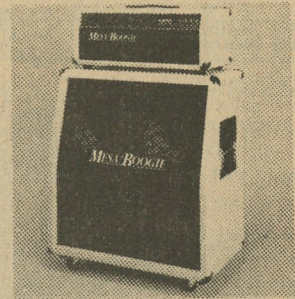
Editor's note: Ms. McGaughran's review of the Skeeter Davis and NRBQ album appeared in our February, 1986 issue.

Authors note: Thanks. I got the wrong info from a record store in Nashville. Sorry. Lisa.

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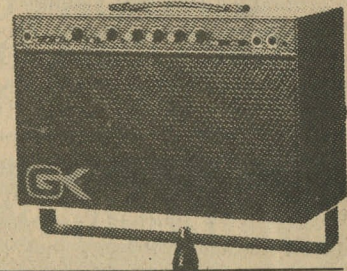


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Studio News

by Ken Houston

COTTON ROW has just signed a production agreement with Kevin Paige (formerly with The Press). He is currently working with Nikos Lyras who is co-producing and engineering.

Cotton Row Music artist Ella Brooks is in the studio recording a song for MCA Publishing, "Sparks," also with Nikos Lyras producing.

Producer Jimmy Joy recently completed an original 30 second spot for Gospel Television, Inc.

Marvell Thomas was in recording his song, "Keep The Memory Alive," for possible use by the Holocaust Committee. Becky Evans is the featured vocalist.

Cotton Row is also preparing for the Tennessee Homecoming Showcase at the Peabody with Ella and The Syndicate performing. Members include Ella Brooks, Nikos Lyras, Dwayne Thomas, James Robertson, Tommy Priakos, Frank Weber, Lannie McMillan, and Marvell Thomas.

At THE ATTIC, Kevan Wilkins is in with Paul Ebersold and Frank Weber working on new tunes to be shopped to major labels. Ebersold is producing.

Mike Cribbs and the Neon Bushmen are working on a single to be released in the middle of this month. Ebersold and Weber are producing, with musicians including drummer Brian Fullen, Robert Jordan on bass, and Mike Cribbs singing lead vocals.

Rene' Coman and Doug Garrison were in cutting masters with Gerard Harris engineering.

Amber, a Memphis based rock group, has been in cutting demos to be shopped to major labels.

Danny Jones mixed four sides for country artist Peggy Crain at Cotton Row. He has also been in New Orleans at Sea-Saint Recording Studio mixing the new single for Allen Toussaint. While there he also cut some tracks and mixed some for a Minneapolis group, The Wallets, with strong label interest.

Late breaking news from Cotton Row, says that R.T. Scott has been cutting master tapes in top-secret sessions. He has cut four tunes with Robby Turner co-producing with Scott. Turner added bass

and steel guitar. Other guest musicians include Norma Jean Watts (piano), Gary Adair (drums), and Rusty McFarland and Don Singleton on guitars.

At SOUNDS UNREEL, co-producers Jack Holder and Don Smith completed the final mixes for the debut album of Good Question, *Thin Disguise*, with engineering assistance from Evan Rush. Suzanne Jerome-Taylor and Lisa Cranford added background vocals prior to the mix.

Fever (Vicki Tucker, Wayne Perkins, Mike Gardner, Freddie Kirksey and Frank Weber) completed their first single for Bill Pierce's Saber Records with Don Smith and Evan Rush engineering.

Prince Gabe and the Millionaires finished the final mixes on "Senior Citizen Blues" with Andy Black engineering.

Don Smith is still hard at work on his solo project.

GALAXY STUDIOS completed work on an album by contemporary gospel group The Brown Singers. Reginald Eskridge produced and engineered, with engineering assistance by Derick Kea, for GCS Records.

ARDENT STUDIOS has booked Studio B for 4 to 8 weeks to a Kansas City group called Steve, Bob and Rich. They are signed with Polygram. Terry Manning is producing and engineering. Look for them this month at the Antenna.

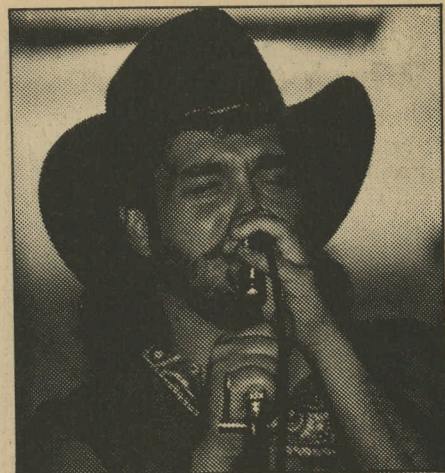
Also at Ardent, The Blackwood Brothers are cutting tracks in Studio A. Mason has finished their album, and Emmitt Townsend produced a gospel group.

ARDENT TELEPRODUCTIONS produced a music video featuring Geoff Moore for the group White Heart. The tune was written by Larry Norman - "Why Does The Devil Have All The Good Music?"

At SACTO PROMOTIONS, James Stout is currently working on two sides with Willie Mitchell titled "Got To Do It Right," and "Fugitive On The Run."

LYN-LOU has been working on theme music for three new Libertyland shows for this year. John Kelton is engineering and Jon Anderson producing.

At THE POWER HOUSE, Tony Pilcher is working on demos to shop around to new labels, with Pilcher producing and co-engineering with Steve Hauth.



R.T. Scott is recording at Cotton Row.

Steve Hauth is also working on demos for Sparrow Holt, a contemporary Christian group.

CREATIVE TALENT NETWORK, Inc. has had Earl Randle in laying down eight new originals written and produced by himself and Cordell Jackson for the weekly radio program "Let's Keep The Family Together, America," aired on WMQM.

C.T.N. also cut a soundtrack for a commercial for West productions. Allen Randolph, Horizon, Mark Marchetti have all been in working on demos. Mike Gamble (The Vergos) has cut an original song for a New Orleans based record company. Gary Johns laid down vocals for a Jeff Weinberg production.

At MEMPHIS SOUND PRODUCTIONS Derwin Adams (former Xavion keyboardist) completed demo projects with Tim Goodwin, John McDowell and John Fleskes engineering. Gigolo's project was also completed, with a single to be released soon.

Memphis Sound Productions announced the arrival of 3 major pieces of the studio's expansion gear this month. They added a Soundcraft TS24 mixing console 32 x 24 in a 40 main frame, a Soundcraft SCM-762 2" 24 track tape machine with autolocator and a Nakamichi digital processor.

"We've gone as far as we can go with eight tracks," said John Fleskes, co-owner/engineer. "The jump to 24 tracks was inevitable. We were over outfitted for eight track, both in associated gear and in material. We decided to install the new equipment into our existing facility, until plans for a new location can be finalized."

"This is the first of a heavy upgrading for Memphis Sound Productions. Other pieces will follow in the future to make Memphis Sound the best it can be." ★

Aural Excitement: Why You Need It

All signal processing is far from perfect, whether it is the recording and reproduction process...or simply sound reinforcement. Every step of the process from the original microphone to the final loudspeaker causes a loss of realism. What's missing are the tiny fragile parts of any sound which give it its character and allow it to be differentiated from other sounds.

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Thousands of recording artists all over the world have paid \$30 per recorded inch to have this effect encoded into their music. Now with the Type C, Aphex brings genuine Aural Excitement within reach.

The benefits to any sound system are numerous: Recording-The tracks will "open up" with greater dimension. Each instrument will be clearer and more distinct. Vocals will be more present and intelligible. Background tracks can stay in the back without being lost. Tape copies will be as good or better than the originals. Live Performances-The house fills with sound eliminating "dead" spots in the most difficult acoustic environments. Since it makes the sound "bigger" without adding level, it is especially effective in monitoring systems. Just imagine being able to hear yourself without feedback! Home Systems—Your stereo will sound richer and fuller. The sound will seem to jump out of the speakers. The stereo image spreads making listener and speaker location less critical.

The applications of the Aural Exciter are endless. Once you realize what it can do, you will surely be able to add many of your own uses for it.



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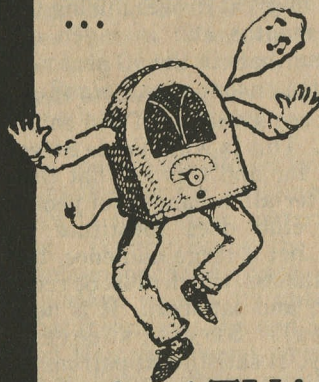
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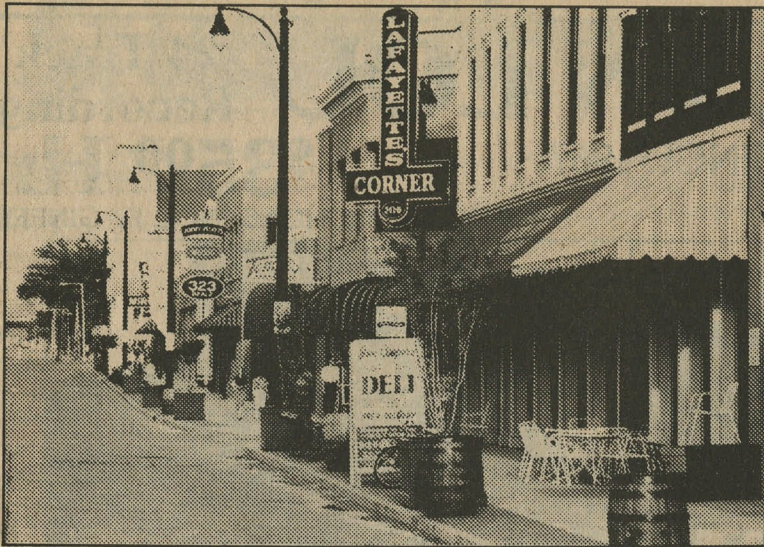
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The Only Thing Missing Is You!

by Tim Butler

Amazingly, even without capacity, summer like crowds, entertainment on Beale Street is a year round thing. "We don't lose our optimism in the winter by closing down altogether," said Sheila Gunn, of Lafayette's Corner. She went on to say that while the winter's business was "very slow, totally..." Beale Street is much like Overton Square and Mud Island. Both of these had their initial problems but are still here today.

Prentis Marks, manager of Blue Suede Shoe, views the winter slump in much the same way as Gunn. "If our doors were closed, it wouldn't do us any good," Marks said. "The people who come in here, we're supposed to serve them...they're not here to serve us." Blue Suede Shoe opened in the dead of winter and did experience a slow beginning but as the club booked better bands, business began to pick up and the people came in. It's a matter of giving the people what they want, the customer is king. The R.T. Scott Band is a favorite drawing card for the club. Ambush was playing on the Sunday night I visited the club and while the crowd was sparse, to say the least, the music was loud and played with such feverish pitch as to make one believe there were hundreds of eager listeners present instead of only a few eager

listeners. In fact, a cracked speaker on this night drew a momentary cause for alarm. And while this reporter prefers Grace Jones to George Jones, the music continued on and seemed to have been enjoyed by the few who were there. What's more, the one or two people who left as I was just coming in gave the band a reassuring nod and gesture as they exited.

As Marks and I chatted, he informed me that, given the small crowd that was gathered, "If we didn't have a band over here tonight then those people inside won't be back tomorrow, if ever." It is the bands and live entertainment which bring people to Beale Street (admittedly, in great droves during the summer months and in much decreased numbers in the off season).

The people who go down to Beale expect to see a variety of live entertainment. This is what Beale Street is known for and this is what they offer. After-all, a handful of people inside a club does constitute an audience...not a large audience, but one, nonetheless, which must be reckoned with and satisfied. It is here that Beale Street succeeds admirably. It satisfies its patrons on a one-to-one basis. The entertainers may not play to SRO audiences every night but apparently those that do give them a listen come away feeling good, and with intentions of coming back again and again. At least that's

the impression I got when I visited Beale Street recently.

Of course, it would be wrong to assume the total picture of winter is painted with gloom. Club Handy was closed for renovations last winter. Memories and Tempos are also closed but everyone did not suffer.

Beale Street

by Luann Williams

Beale Street has announced its cure for that dreaded wintertime ailment, "cabin fever." Although mother nature has been kind to us this year, there has been no collective outdoor gathering in Memphis since the Christmas parade. So get out from behind your desk, away from the kitchen sink and the television set, away from all your worries and cares. You're invited to the Memphis Spring Music Festival!

How soon, you ask? Musicians should be tuned up and ready to play about 6 p.m. on Saturday April 12 and will last until, well, who knows? Festivities for Sunday the 13th are scheduled to last from 2 p.m. until midnight.

Cynthia Ham, vice president of marketing for Elkington and Keltner and co-producer for the event, said this festival will be organized similarly to last year's Labor Day festival and will feature the finest in Memphis music.

"The long-range goal for Beale Street is for it to continue to grow as a music mecca. This festival is another step in the direction of that goal," Ham said.

The festival will be a shot in the arm for Beale. Its clubs and restaurants have suffered from the winter slump, some closing up shop completely. But Beale will be alive and kicking come April 12.

Rum Boogie Cafe, Mulberry Flats (Mood Indigo), Lafayette's Corner, The Blue Suede Shoe Saloon, the Omni/New Daisy and the Shuffle

Don McMinn, over at the Rum Boogie Cafe, related that they had a "great winter." The reason why was simple, it's "because we give them (the audience) an honest evening of fun...it's a good place to party." He went on to add in a very matter-of-fact voice, "We're just people here at

Spring Music Festival

and Jive Tent, which will seat about 500, are the venues. A tentative list of Saturday's acts includes Fever, the Tony Thomas Trio, Ruby Wilson, Reba and the Portables, the Coon Elder Band, Lin Jones (of Germantown Blues fame), the Bluebeats, Good Question and Naomi Moody and the Jr. Pettis Trio.

"Naomi Moody has an interesting background," Ham said. "She is the daughter of Nat D. Williams, a deejay for WDIA in its heyday. He was the one who discovered B.B. King and other blues artists who made their name in Memphis."

Saturday's highlight will be a jam with Don McMinn featuring Steve Cropper, Jimmy Griffin, Ben Cauley and a special guest from 8:30 - midnight.

Sunday's lineup is Joyce Cobb and Hot Fun with a special appearance by Rufus Thomas, Ruby Wilson, Kenneth Jackson, Richard Orange, the Rave, Naomi Moody, Peter Hyrka, the Crime, Xavion and more!

A music seminar called *Bringin' It Home: Making Music in Memphis* is slated for the same weekend, bringing music industry professionals from around the country to share ideas about the business of music. A showcase of Memphis talent will rock the Peabody Hotel's Memphis Ballroom from 8 p.m.-1 a.m. Friday.

Anyone attending Friday's showcase should save their ticket stub for \$1 off the \$5 wristband admission for the festival. There are no advance sales but tickets will be available the day of what Ham says she hopes will become an annual event. For more information call 528-0033. ★

Rum Boogie, we don't bullshit." Obviously, McMinn doesn't like to beat around the bush (smile).

Ever-optimistic Ruby Wilson sees the scene in this way, "Entertainment on Beale Street can't be any lower," she said. Like many others, Miss Wilson believes only when there is something really big to see will people come out to Beale Street in the dead of winter. An event such as the Black Gold Awards show at the Orpheum would help. At the conclusion of such an event, the people would still be in a mood to enjoy entertainment and, quite naturally, patronize the clubs on Beale Street. It all may sound easy enough but it would surely take the joint efforts of both our city and county governments. (Just look at the results from the effort Mayor Hackett made on behalf of city government in bringing the Black Gold Awards to Memphis.) Miss Wilson went on to say she would like to see the city and county get behind Memphis musicians, "that would be nice."

"Bringing in bigger acts is about all we can do," said promoter Terry Hawkins, concerning the usual winter slump in business. The New Daisy plans to bring in bands like Detail and Drama, and people like Johnny Van Zant to add new interest to the list of regular crowd pleasers such as Tightrope and Keith Sykes. Having a dinner theatre on Beale Street also could help brighten things up in the winter. The Old Daisy is about to be turned into such an entertainment attraction. The change in direction is scheduled for April 1st. The name of the new venture is to be the Good Tymes Dinner Theatre. Whatever happens, it will help to prove what is already true, Beale Street means entertainment, winter or summer.

Also new at the Old Daisy will be an opportunity for budding songwriters to have their material critiqued. Tommy Boyce, the former songwriter for the Monkees, will listen to songs written by unknowns. So, that means you Mr. and Ms. Untapped Memphis Talent, bring your songs to Tommy Boyce and let him help you on the road to success.

But even with this much variety in entertainment, Beale Street is not all things to all people. It does, do I dare say, mean absolutely nothing to some

The people who go down to Beale expect to see a variety of live entertainment. This is what Beale Street is known for and . . . it is here that Beale Street succeeds admirably. It satisfies its patrons on a one-to-one basis.

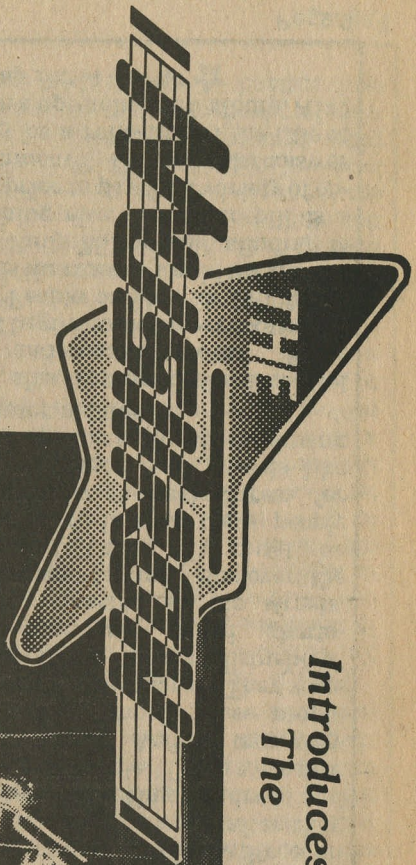
people. A young, Black, career-minded woman was telling me recently that "Everything they (Beale Street) have is centered around White people." She continued by saying, "Being a native Memphian there's not much a young person can do there. About all I know about Beale Street is what I see when I drive by." And since the information she was giving me was so free and easy for her to express, she concluded by saying, "In the summer you can walk around and gather...you can see a lot of people but they are not doing anything."

I know, you're going to say this is one person's opinion and doesn't necessarily hold true. Maybe it does or maybe it doesn't. But I can clearly remember coming to Beale Street on several occasions shortly after they renovated and seeing hundreds and hundreds of people. There were people everywhere! And it's true, they weren't doing much, these people were sort of "just there." They were playing those "peace disturbers" (more commonly called ghetto-blasters), dancing in the streets, laughing and talking. However, the important thing, it must be remembered, is that these people were actually on Beale Street, for whatever reason...and crowds like these are suspiciously absent during the winter months.

But, alas, summer does roll around again and winter is over. Beale Street begins to look more like its old self. People are out in full force. What is the reason? Could the answer be, as Ruby Wilson said, alluding to something else, "A dollar bill is a small price to pay for a variety of entertainment?" Or could the answer merely be a reflection of the title of Wilson's upcoming new album, *Ain't Nothing But A Party?* ★

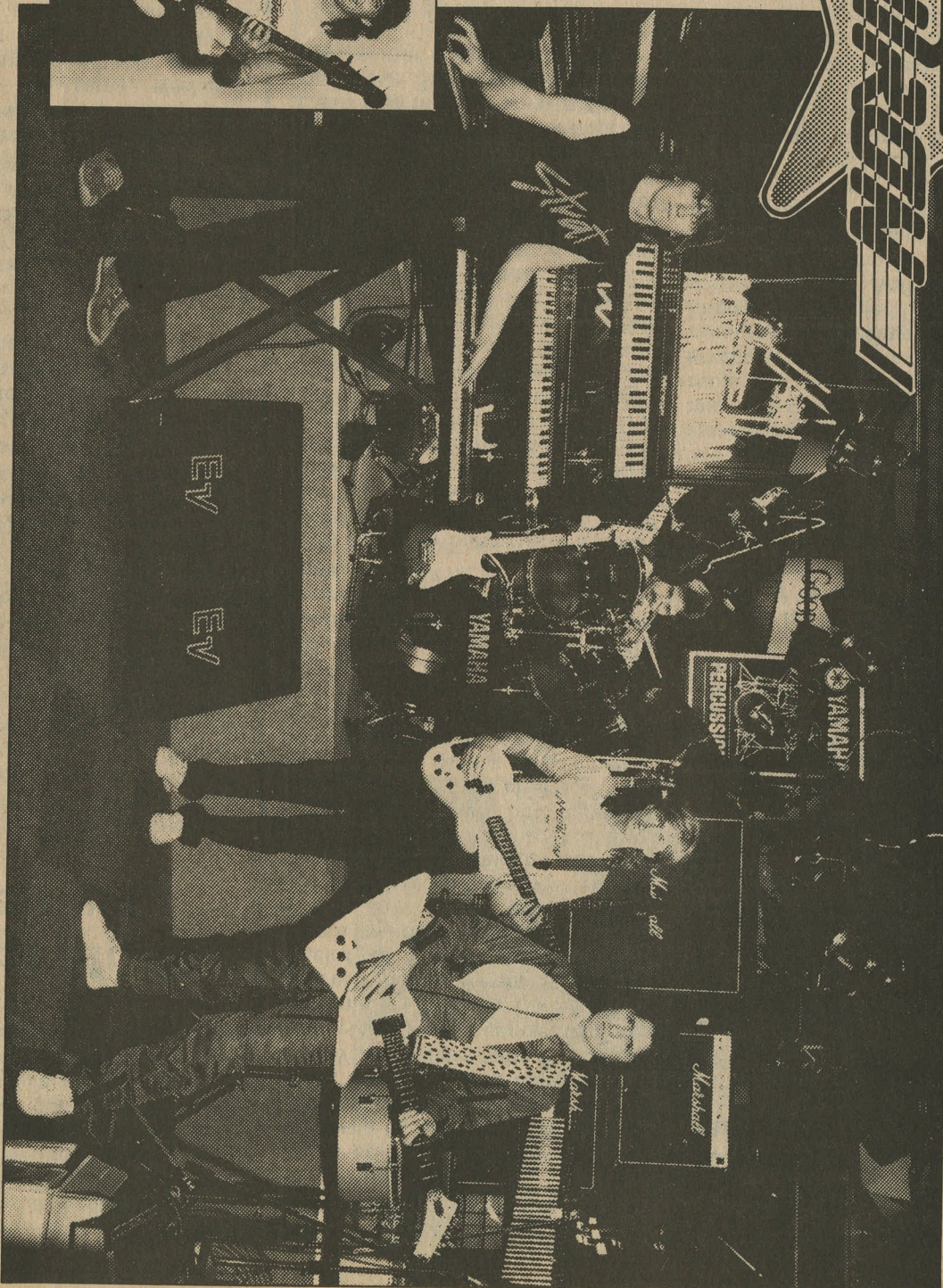
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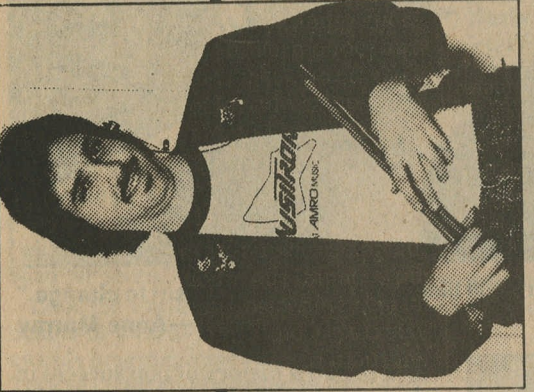
Rick "Rico" Heard has been playing bass for 15 years and has 8 years sales experience.

- Fender Squier "P" w/case - \$289.00
- Fender Jazz Special w/case - \$439.00
- Gibson Explorer Bass w/case - \$649.00
- Fender Sidekick 35 Bass Amp - \$179.00
- Roland Cube 60 Bass Amp - \$329.00
- EMG Bass Pickups - Only \$66.00



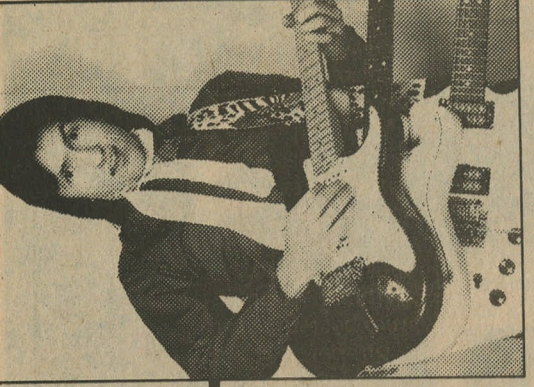
Roy "Elk" Elkins has a 20 year music background and has been in sales for 5 years.

- Casio CZ 101 Synthesizer - \$429.00
- Casio CZ 1000 Synthesizer - \$579.00
- Akai AX 60 Synthesizer - \$799.00
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Tony "Sticks" Pantuso has over 10 years at the drums and 2 years sales experience.

- CB 700 5 pc. set - \$499.00
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- Simmons SDS-1 - \$279.00
- Simmons SDS-200 - \$399.00
- Zildjian 17" Crash Ride Symbol - \$199.00
- Vic Firth Sticks - \$4.49/pair



Jim "Jam" Medlin has been a guitarist for 15 years and has over 6 years in music sales.

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- Marshall Lead 12 Amp w/case - \$155.00
- Marshall 50 watt Combo w/case - \$349.00
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AT AMRO MUSIC

Anne Murray:

“I Want To Run The Gamut”



“You get on a roll like that and you don’t want to change.”

—Anne Murray

by Bill E. Burk

Jerry Reed, of course, popularized “When You’re Hot, You’re Hot,” and far too many singers have tried to follow that course. They get a hit single and they tend to stick with the ingredients that went into that single and are afraid to stray too far from the center. In time, of course, music changes, people’s taste in music changes, and the artist unwilling to go with the changes get lost in the shuffle.

Not Anne Murray.

Not even the fact she has picked up four Grammys from among her previously successful LPs for Capitol could keep her from stretching out a little when it came time for *Something to Talk About*.

And, of course, Murray was more than willing to “talk about” the new LP and the changes that went into it.

Heretofore, Murray has been one to stick with one producer for a long time. Brian Ahern produced seven LPs for her; then two by Tom Catalano; and nine were under the direction of Jim Ed Norman.

With her latest release, Murray went with three different producers and spent far less time in the studio

than in previous efforts. Why the changes?

“Jim Ed became an executive with Warner Bros.,” said Murray from Canada, which she calls home and where she is known as “Canada’s National Treasure.”

“Jim Ed was contractually unable to continue working with me. And, it was time for a change.”

“Don Grierson of Capitol suggested several potential new producers for me to work with. I talked with them and decided on Jack, David AND Keith.”

This being Canadian David Foster, German Jack White and Englishman Keith Diamond. All accomplished hitmakers, but only Foster had worked with Murray before.

“Starting in 1978, my career took right off with ‘You Needed Me,’ and for the next few years I had hit after hit,” Murray continued. “They were all kind of ballady, and it’s really hard to look a gift horse in the mouth. You get on a roll like that and you don’t want to change things. I was certainly not one to turn my back on the success I was having and start experimenting at that time.”

“But music moves on to something else, and you’ve GOT to change with

it. I’ve had a history of pop success in the past, and there’s no reason that it shouldn’t happen again.”

In the United States only, we feel we MUST categorize music and musicians. Label them. Murray has come to be categorized as a country singer.

“That’s right, when I’m singing a country song. But I can do a lot more. I want to stay contemporary. I want to be around in this business for a long, long time. And you can’t do that and get to a whole lot of people singing just country music. There are things on this album that can be played on country music stations. Naturally we expect AC (adult contemporary) airplay. But I want the record to go pop, too. I want to run the gamut.”

“I think my audience is ready for the change. I’ve been working up to it for the last couple of albums and I don’t think it’s going to turn anybody off. The vocals are way up front -- you can hear every word I’m singing. If the vocals were buried and all you could hear was a bunch of noise, I can see how people might be upset. And if they are, I’m sorry. But this is what I HAVE to do!”

cont. page 55

Nashville News

by Bill E. Burk

If you happen to be in Nashville first Saturday of Full Moon each month into the winter months, do everything possible to get yourself invited to the Full Moon Bluegrass Festival. It's located on a farm surrounded by three mountains on the southwest side of Nashville. Any bluegrass picker can tell you about it, how to get there. Bring your own instruments or vocal chords for the all-night jam sessions. A REAL event!

Reba McEntire, CMA's reigning Female Vocalist of the Year, said to be looking for a new publicity agent. Currently with Network Ink, which also handles Charlie Daniels Band. No word given on why the thoughts of moving. Meanwhile, Reba's brother, Pake, is breaking well on his debut with RCA. Pake has been lead guitarist in Reba's band for years.

Look for Statler Brothers to pick up bundle of awards at "Music City News" awards program come June in Nashville. They're up for eight categories, including Top Entertainer, Vocal Group, Comedian, Video and Album. The way Statlers have dominated MCN awards last few years (voting by readers), the awards show could easily be called a Statler Brothers Special.

Kathy Mattea, who has family in Memphis, now being produced by Allen Reynolds, a Central High School graduate who staked his claim to fame in Nashville as Crystal Gayle's producer. Mattea will be headlining Jamboree In The Hills July 19-22 in home state of West Virginia.

Latest single from Tari Hensley is "Oh Yes I Can," written by Susanna Clark (wife of Guy) and John Reid. Produced by Larry Rogers of Charly McClain and Billy Swann fame.

Tom Jones takes his traveling country show to Aruba in April.

Polygram's ongoing historical restoration of Hank Williams' recorded works continues with "I'm So Lonesome I Could Cry" set for release on May. It's a 2-record set (\$11.98) from March-August 1949.

Memphian Peggy Crain has been accepted for an April taping of The Nashville Network show, "So You Want To Be a Star." Crain released a self-titled album in the early '80s that won a Billy Award from the Press-Scimitar as best local album of the year. She has recently been in

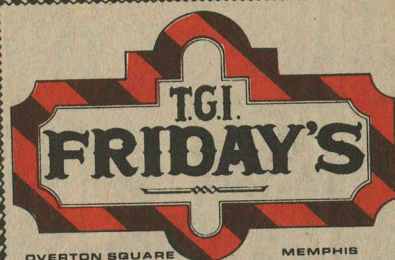
Cotton Row laying down new material. The daughter of gospel singer Carl Crain, she literally grew up on the stage.

After nearly a three-year post-Glen Campbell hiatus, Tanya Tucker has reunited with producer Jerry Crutchfield for their sixth album together in 10 years. It's a Capitol label titled *Girls Like Me*. Some great songwriters get credit on this one, among them Marshall Chapman, Karen Brooks, Kim Carnes and Paul Overstreet. Notes Tanya on where she's at today: "There's a youth movement in Nashville and even though I have done a lot, I'm still younger than most of the people coming up now. I still have a lot to do. I haven't come near to fulfilling my goals in music yet. I'm more positive about my music now. I'm more involved in the process of making it. After all these years I should have picked up a few things. In a way, I've come back around to 'Delta Dawn.' Back to what I knew so well in the beginning...back to simplicity. It's an old new sound."



"I've come back around to 'Delta Dawn.' Back to what I knew so well in the beginning...back to simplicity. It's an old new sound."

—Tanya Tucker



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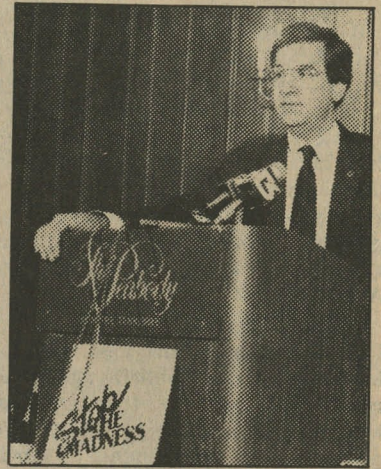
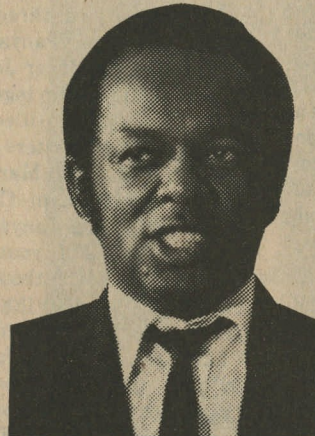
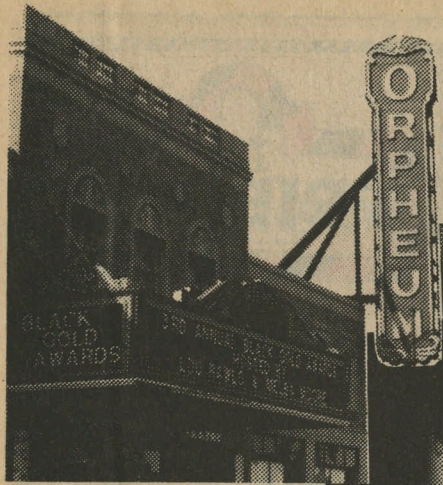
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Inside The Black Gold Awards



Melba Moore and Lou Rawls (above) hosted the Black Gold Awards Show. Mayor Hackett (top right) was instrumental in bringing the show to Memphis.

Alexander O'Neill (right) had to retape his song. Stevie Wonder's (left) honorary citizen certificate was printed in braille

photos by Joan Rim

by Tony Jones & Joan Rim

Intricately fabulous, yes it was. The third annual Black Gold Awards; live from Memphis, Tennessee! Sound trucks, support teams, office dashes, telephone belfrys, coffee, food, trains of stretch limos, flying rental cars, a roving media circus, glass eyed bodyguards, bigger than life performers stumbling over curbs and spilling cokes like actual humans, Lou Rawls' stately cool, snobs, mobs, jobs, lights, camera, pandemonium!

The edited program shown on Channel 24 March 17th was quite live. Even though Liz Taylor and the rest of the big money gang weren't there, the stations that purchase the program for syndication will surely enjoy the Memphis audience's loud enthusiasm.

Mayor Hackett, Lou Rawls and Gene Weed (director and co-pro-

ducer with Larry Klein) deserve the most credit for bringing the event to Memphis. The mayor met with Weed when he was in town working with Chips Moman on the "Reunion" album. Weed says he was very impressed with the city's enthusiasm and willingness to implement the program, and reiterated the intention of again producing the show in Memphis.

"I don't think we could have made a better choice than Memphis," Lou Rawls said at a press conference the day before taping. "W.C. Handy created the blues here, and Memphis music has a history of its own." Rawls further explained the reason for the Black Gold Awards. "There is a lot of talent out there that doesn't get recognized, we want to change that. And also, we want to recognize talent that has made history and opened doors for the current generation."

In all seven awards were given, adhering closely to the charts. The

Grammy Award's big mistake was corrected when Whitney Houston accepted (by video) the award for Outstanding New Female Performer. Run DMC won Outstanding New Group, though they are a well seasoned act by now. Ready For The World and Five Star were also nominated, RFTW should have won, but thank goodness for DMC's performance. The screen version of the show edited them a bit, but didn't faze the intensity. Alexander O'Neill and Cherelle's performance of "Saturday Love" had to be retaped because of a too sexy gesture on O'Neill's part, but nothing could dilute the bargain of the telecast's taping here.

The city's government reaped priceless goodwill. As nearly everyone on the suburban escape routes every morning and evening will tell you, Memphis is full of black people. Long, long, extremely overdue, the awards program was a grand appreciation of the contemporary black presence in

Memphis' culture. And who would have thought Mayor Hackett has a positive response to "What's Up, Mr. Mayor," as one woman greeted him before gaining his approval for a mutual photograph?

Locally hired talent worked in many phases of the operation, from production to transportation. D.C.P. scored a definite plus with the security guard on the rear parking lot, it was a gas to watch him firmly turning away bribes and seduction from intended stargazers. "If anyone parks here without a Dick Clark badge, they'll be driving an invisible ride," he oathed. A mobile monitoring unit was parked near the parking lot, with cables leading to the Orpheum's interior. One misstep from a hyper citizen could have caused a serious muck up.

"What I like best about working with this company," Memphis business woman Diana Pleasants said (the aforementioned production manager), "is that they don't quibble over problems, just jump straight at seeking a solution."

Dick Clark Productions is of course used to the pandemonium of celebrity television production, which adheres to the chunky peanut butter principle; bumpy moments are elemental. It took nearly thirty takes to record Lou Rawls' and Melba Moore's thirty second promos for the program, several more for the ten second spots. Never believe that cue card girls are not vitally important.

Lou Rawls' stated objective for the program was humanly embodied by the Reddings, the young trio comprised of Otis Redding's sons Otis III, Dexter and their cousin Mark Lockett. The group attended in honor of the Legend Award given to their father and uncle. His widow Zelma Redding accepted it. The band has made a strong point of not living off Otis Redding's legend, but felt the occasion warranted their performing a medley of his songs. (Their performance of "Where Did Our Love Go" is on the broadcast).

The band has two major hits, the incendiary "I Know You Got Another" and "Hand Dance." Their latest album is called *If Looks Could Kill*.

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New Edition Urges Youth To "Stop The Madness"

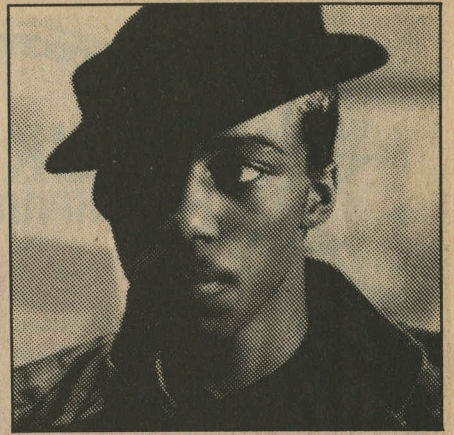
by Joan Rim & Tony Jones

While in Memphis to tape the Black Gold Awards, New Edition's Ralph Tresvant agreed to this interview to discuss the group's success and their involvement with "Stop The Madness," the song and video seeking to curtail drug abuse among teens especially. The song's simple message can be understood by all; getting high is getting nowhere. The extremely successful young group is pushing the Stop The Madness theme with a poster contest at schools in the towns included on their national tour schedule. (They played the Coliseum March 21st). Ralph Tresvant discusses their almost immediate success.

"We just went into the business saying we wanted to be entertainers, and we wanted to be popular with all the girls. We were just 9 or 10 when we started, we just wanted a record. We used to see everybody on t.v. driving around in limos and everything, so that's what we wanted. But as we grew up we realized that we could help a lot of people, as well as ourselves."

The members of New Edition grew up in Boston's virulent ghetto. Their career has led them out, as well as away from normal school life. A tutor used to travel with them, but now they receive their studies from school when working. Tresvant was asked about escaping Boston's racism, and whether the group has faced much industry racism in their career.

"We haven't really faced any problems as far as crossing over to pop.



New Edition's Ralph Tresvant.

photo by Joan Rim

Since we were so young, we didn't really think about all that at the time, maybe we went through it and didn't know it." He pauses to advise other young acts, "watch yourself when you're first starting out. Don't go by anybody's word because from the beginning is where all the problems start."

The group's manager approached them with the Stop The Madness campaign, and the group readily agreed to the program, having witnessed the devastation of drug abuse when living in Boston. They were confident of their successful implementation of the program because their Stay In School campaign was so successful. For "Stop The Madness," New Edition has agreed to visit the winning school in the poster contests. Craigmont High School won in Memphis. Tresvant personally feels a sadness about the extent of drug abuse, the ugly results are not easily forgotten, no matter how many limousine rides you take.

"Where we came from drugs are real heavy. Thank goodness our parents kept us away from all that, and they kept us in school. All the things we try to encourage kids to do is all due to our background, so we are able to share our popularity, the combination of the two allows us to really reach people."

Ralph feels that sacrifice and self determination are two keys to successfully avoiding the drug scene. New Edition's Michael Bivens underscores the fact. "It's nothing we can do as a group," he says, "and it's nothing you can do, it's all in what you want to do." ☆

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Finer Side

by Cathy James

In honor of April Fool's Day, violist Debra Moree is presenting "VIOLA MADNESS," a "night of music, entertainment, and madness of the highest order." The highlight of this year's event features a master class with world renowned violist Abraham Skernick, Professor of Viola at Indiana University. It is scheduled April 1, in Harris Music Auditorium at Memphis State.

On Wednesday, April 2 at 8:00 p.m. in Harris Auditorium, the MSU Jazz Singers & "Blue Ascendance" Jazz Ensemble will present a free concert.

On Friday, April 4 at 8:00 p.m. in Harris Auditorium, "Southern Comfort" Jazz Ensemble, under the direction of Gene Rush, will present a free concert.

Monday, April 7 at 8:00 p.m., we will present two visiting artists: soprano Jan Wanack and pianist Greg Upton. Jan Wanack is Assistant Professor of Music at Eureka College in Eureka, Illinois.

Admission for their concert will be \$5.00 general; \$3.00 for MSU faculty, staff, senior citizens; free for MSU full-time students with valid I.D.

The Con Anima Concert Series will present violinist Julian Ross and pianist Daniel Fletcher in a concert of works by Camille Saint-Saens on Tuesday, April 8 at 8:00 p.m. in Harris Auditorium.

Monday, April 14, the Percussion Ensemble will present a free concert in the CFA building, Room 137. Featured will be the MSU Ragtime Marimba Ensemble performing Latin American and Ragtime favorites. David Kechley's "Dancing," an exciting work for 5 percussionists will be presented and some jazz-pop.

The MSU Opera Theatre will be presenting Wolfgang Amadeus Mozart's "The Magic Flute" at 8:00 p.m. on Thursday, April 17 and Saturday, April 19, as well as a matinee performance on Sunday, April 20 at 2:30 p.m. in Harris Music Auditorium.

The University Wind Ensemble under the direction of Dr. Douglas Lemmon, will

cont. page 17

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Songmasters: Karaoke To Go

by Dale Richards & Pablo de Juevos

Karaoke is the latest Japanese import to invade the music market. Karaoke (pronounced ka-ROW-key), which means "empty orchestra" in Japanese, or when translated into Americanese, TRAX, is quickly becoming the "fast food" of the recording business.

Songmasters, Inc., a Memphis company billed as "sing along specialists," has locations at Graceland, the Mall of Memphis and Reading, PA with other locations pending, and features Karaoke machines and an extensive library of professionally recorded TRAX tapes. For \$9.95 you can walk into a sound booth and become an instant recording star or make a great audition tape.

No kidding! One reporter happened to be in the Graceland studio just at the moment a 20 year old Korean emerged from a booth with his Karaoke recording of "I Can't Help Falling In Love With You." The store's resident KT (Karaoke

Finer Side

from page 16

present a free concert in Harris Auditorium on Wednesday, April 23 at 8:00 p.m.

Choral concerts during the month of April are: On Tuesday, April 22-the Oratorio Society; Thursday, April 24-Men and Women's Choirs; Saturday, April 26-the University Singers; and Sunday, April 27-the Camerata Singers. Each choral concert begins at 8:00 p.m. in Harris Auditorium and admission is \$2.00 general and MSU full-time students are admitted free with valid I.D.

We would also like to remind you that the Memphis State Concert and Varsity Bands will present a free concert on Friday, April 25 beginning at 7:30 p.m. in Harris Auditorium.

There are many other concerts to be presented during the month of April at Memphis State. Please phone me at 454-2400 for information about any event or ticket prices. We hope to see you at some of these fine events this month! See you next month! ☆

Technician) placed the cassette into one of the display machines in the noisy, crowded reception area, pressed "PLAY," and a hush fell over the room.

What came out of that little machine was a big, rich, clean country sound. The young Korean stared at the machine, enthralled and beaming. As the final words of the song died away, the entire crowd spontaneously applauded, stamped and whistled. Although the Elvis sound-alike spoke very little English, he got the message and bowed repeatedly. He had memorized the lyrics phonetically by listening endlessly to Elvis records, never dreaming that a gadget from his corner of the world would provide the high point of his pilgrimage to Graceland.

Asked how the Karaoke machines are capable of delivering such high quality results, the KT explained that the internal design eliminated the need for separate dubbing, mixing, limiting, equalization, echo, playback and amplification components. Looking somewhat like a dual cassette deck sitting on top of a guitar amp, the smaller machines are portable (about 20 pounds) and many can be run from AC current or batteries. Larger machines are also available with everything from 3-way speaker cabinets to computer-programmable playback capability, and include a unit designed by Gary Hardy, one of the owners of Songmasters, Inc.

Brent Littlefield, manager of the Mall of Memphis studio, explained that Songmasters is now offering voice lessons along with the recording. That's 15 minutes in the studio and 45 minutes of instruction taught by Mr. Littlefield, a professional singer and graduate of MSU's commercial music program. "This business is really booming," he says. We will be in Libertyland this summer, and we'll have a mobile unit which will travel to MusicFests around the country. And the company is less than a year old."

People pack the stores on weekends and the Graceland store has long lines during the summer tourist season. According to Littlefield, Songmasters customers range in age from 6 to 60, though the younger

crowd tends to monopolize the weekends. " 'Little Red Corvette' is extremely popular with jr. high girls right now, but our top ten includes standards like 'Old Time Rock and Roll,' 'Three Times A Lady,' 'Amazing Grace,' 'The Rose,' and 'I Was Country When Country Wasn't Cool.' We have 80 tapes on our songboard, which is updated monthly, and altogether we have nearly 3000 available TRAX. These are not voice eliminated tapes, they are custom recorded by studio musicians and we pay licensing fees and royalties. A few of them are done here in Memphis. The TRAX have 4-10 songs per tape."

Songmasters franchises are being offered by Marketing Consultants of America, another Memphis company, who considers Songmasters in their top five franchiseable businesses. If the franchise idea takes off as expected, it will be a good example of starting "something great in Memphis." Co-owners Bob Westbrook and Gary Hardy have been part of the Memphis music business for years, and were quick to see the value in the Karaoke technology. "It is the only music store focused on the singer," claims Gary Hardy. "Most businesses are directed towards instrumentalists, but Songmasters provides the missing link between a desire to sing and a professional career. Singers are crawling out of the woodwork, and I have seen some talent in the last few months that would smoke most of the professionals I know."

According to Bob Westbrook, the Songmasters franchise is a total sing-along concept, including not only the machine and tapes, but the marketing and educational plans as well. Estimates are that Songmasters will have 20-50 new franchise stores by January 1. Immediate plans call for a major contest at the Memphis MusicFest and finishing the mobile recording studio.

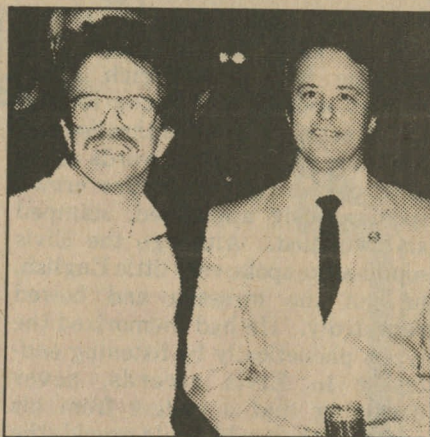
Want to try it out? You can take as much time as you need to get your recording the way you want it. You will be provided with a lyric sheet, and if you need it, a demo to help you learn the tune. Of course, if you feel the need for some coaching, it is available. What are you waiting for?



NARAS Notes



Steve Mergen (left) accepting his Premier Player Award from Jon Hornyak of Sounds Unreel.



Premier Keyboardist Tony Thomas (left) relaxing afterwards with NARAS Trustee Joe Dixon.

photos by Mike McElya

Last month's locally held Grammy Party was one of the best this chapter has ever sponsored. More than 400 members and guests attended where they watched the Awards show on a large screen T.V.

The evening began with the First Annual Premier Players Awards presentation. Winners in thirteen different categories were announced and presented handsome gold and black plaques. The winners were: Brass, Ben Cauley; Bass, Sam Shoup; Woodwind, Edwin Hubbard; Guitar, John Stover; Keyboards, Tony Thomas; Drums, Steve Mergen; Synthesizer, Carl Marsh; Country Strings, Robby Turner; Percussion, Frank Shaffer; Strings (other) Jack Abell; Misc. Instruments, Pete Pederson; Male Singer, Jimi Jamison; Female Singer, tie between Joyce Cobb and Suzanne Jerome-Taylor.

Winners were chosen through two rounds of balloting. NARAS members returned nominating ballots before the 31st of December and completed their final ballots by early February. Trustee Joe Dixon and Executive Director Deborah Camp led the nominating committee and ensured that all ballots were signed and tabulated correctly. Nominations were not restricted to NARAS members.

In addition, NARAS Governor's Awards were presented to Phineas Newborn Jr. and Maestro Vincent DeFrank. Bob Tucker offered a tribute to the late Bobby Neal and announced that a NARAS scholarship to Memphis State was being given in his name.

This month NARAS will co-sponsor a two-day music seminar on April 11-12. Called "Bringin' It Home: Making Music in Memphis," activities include a half day seminar on investment strategies in the music industry, "how-to" sessions on topics such as Breaking into the Business, Getting it Written and Published, Getting it on the Air, and Breaking Records; New Opportunities. For more information call 576-4284 or 528-0800. The seminar is funded by a grant from the State of Tennessee as part of the Homecoming '86 celebration and is also co-sponsored by the Memphis and Shelby County Film, Tape and Music Commission.

Next month former NARAS president Joe Dixon and Deborah Camp will represent NARAS at the Governor's Conference on Music in New Orleans. They will provide information about the Academy while recruiting new members for the Memphis chapter. Similar recruiting activities are being planned in various cities in Texas.

NARAS is currently working in conjunction with the Memphis and Shelby County Film, Tape and Music Commission in developing a new resource directory for 1986-87. The directory will include a much expanded section on music this year along with its other film and tape listings. Any person in the music industry desiring a free listing should contact Deborah Camp at 454-2350. For ad information, call Wendy Pritchard at 576-4284.

This month's NARAS meeting will be held on April 1 in the 5th floor auditorium of the Media General Building.

Cleveland, Philadelphia Deserve Mere Tickets To Shrine That Rightfully Belongs Here

by Barney DuBois

The Rock and Roll Hall of Fame has stepped on our blue suede shoes, gang.

And being the good-natured, peace-loving folk we are, we've also let them tromp all over our good luck charms, our teddy bears, and everything else that came with our city being the unchallenged birthplace of rock'n'roll in the 1950s.

The idiocy of putting the proposed hall of fame in Cleveland or Philadelphia instead of in Memphis - or, for that matter, in any city that actually had something to do with the roots of rock'n'roll - is a rush to judgment by the foundation in charge of site selection. They're selling out to the highest bidder and ignoring the history of the art they're charged with honoring.

Support for a Memphis site came unexpectedly last week from Robert Hilburn, influential rock critic for the *Los Angeles Times*, who wrote: "So where does history tell us the Rock and Roll Hall of Fame belongs? The answer: Memphis. No place else is even close if the decision is based on which cities most nurtured this maverick music - the cities, in effect, where rock was born in the 50s and where it matured in the 60s."

Hilburn said New York and L.A. should be second choices, with Chicago third, and with Detroit, New Orleans and San Francisco the only other alternatives. He said the only way Philadelphia and Cleveland deserve to get in a hall of fame is with "an admission ticket."

After listing all the famous Memphis contributors to rock's formation and growth, Hilburn added: "Locating the Hall of Fame in Memphis also makes sense for cultural and geographical reasons (indicative of the

Southern influence on rock, all 10 of the initial inductees were born in the South). Where Los Angeles and, especially, New York, served as symbols in the '50s of the record-biz Establishment that renegade rock musicians had to battle, Memphis had a reputation as an underdog and tough - like rock itself.

"In visiting Memphis, tourists would also be able to visit Elvis' home (Graceland) and birthplace (Tupelo, Miss.). Ironically the latter facts are considered strikes against the city. 'Memphis is connected in the minds of the public with Elvis Presley and Graceland,' said one foundation representative, 'and we wanted our own identity. We wanted a city that had no strong identity with any one person or type of music, i.e., New Orleans and jazz, Nashville and country music.'"

Yeah, so why is the baseball Hall of Fame in Cooperstown, N.Y. Isn't that dangerously close to where baseball was invented? And how about the hundreds of other halls of fame for everything from aviation to zoology? I suppose they're misplaced because they happen to be where they ought to be, eh?

Hilburn summarized his appeal to the foundation thusly: "After all these years of waiting for the Hall of Fame to get rolling, it would be nice to see it done right."

But it all comes down to dollars, he argues. The foundation is talking about a \$40-million to \$50-million complex, and it has no money of its own. Enter Philadelphia and Cleveland with the bucks and with enough civic enterprise to turn heads.

Here we sit, singing, "Don't Be Cruel." ☆

Mr. DuBois' letter appeared in the March 17-21, 1986, issue of the Memphis Business Journal and is reprinted here with their permission.

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The Pierini All Star Jazz Band

These "Cats" Play Memphis Style Jazz and Dixieland



The Pierini All Star Jazz Band consists of (from left) Chuck Honsa, Vic Dannreuther, Louie Pierini, Bobby Ditto, Gardner Hitchcock, Gordy Reinhardt and Vernon Drane.

by Betty Jacks

The dapper gentleman with the mutton-chop sideburns and trombone in hand is Louie Pierini, the staunchest promoter and subsidizer of jazz that Memphis can claim. Born and raised in Memphis, Louie has been a jazz performer for over 50 years. His group, widely known as The Pierini All Star Jazz Band, is the house band for an organization called The Jazz and Blues Club of Memphis. Prior to organizing his present entourage, Louie was an active playing member of the Memphis Jazz and Blues Club for 12 years. Louie's group plays what he calls mainstream jazz, "not too far out, but not like the New Orleans Dixieland stuff." He would rather liken his free swinging style to that of Duke Ellington or Woody Herman. Needless to say, the recent Herman concert at the

Hyatt Regency in Memphis had one particular spectator standing right down front under the slide trombones, lost in the magic of the music he lives and loves.

In his early years, Louie Pierini was tutored for classical piano, but in high school he found that his natural musical talent was best exploited on the trombone. Louie and the trombone have been inseparable for many years. He has been wooed and sought after by such big name bands as Russ Carlyle, Buddy Morrow, and Frankie Masters, but his heart and trombone have stayed at home in Memphis to become one of the most recognized and loved jazz musicians in the South. He has led his band from the smallest dim-lit bar to the excitement of the beautiful Skyway at the Peabody with the same vitality.

While pushing and promoting jazz as America's only art form, Louie has bombarded local newspapers and the

Mid-South public in general with a plea to recognize that the potential for jazz is greater here than anywhere else in the world. And he stresses that his is "Memphis Style Jazz & Dixieland," a style pampered and perfected by Memphis artists. Says Louie, "These Memphis cats have been playing this way for years."

The Pierini group has successfully performed at the Memphis in May celebration, the Mountain Home, Ark. Jazz Festival, the Overton Shell, and the Octoberfest. Other members of the group are: Bobby Ditto, trumpet, Gordy Reinhart, clarinet, Jim Collier, piano, Vic Dannreuther, bass, and Wilson Mitchell, drums. Together they can manage a big band sound or a smaller dance combo for large ballrooms or small country club gigs. W.C. Handy's "Memphis Blues" is the band's theme song, but numbers such as "Sweet Georgia Brown" or "Marie" set toes to tapping.

Pierini admits to being a ladies man. He likes to reminisce about the days when he was playing sideman with some of the bands before he formed his own group. It seems he always got to dance with the girl singers, or the cigarette girls, or the hat check girls, or whatever girls were around. It's safe to say that girls were an important part of it all. As Louie says, "I might have made more money in another profession, but I never could have had as much fun."

As a lover of music, Pierini follows other Memphis sounds, even rock, and can often be found in local establishments that offer live entertainment. His trombone is always near enough to join in if the licks are hot enough. He has an individual style, in his music and in himself. There's the hint of the glitter and glamour of life in the entertainment world. His language is peppered with the lingo of the musician. He calls everybody a "cat" and is free and easy going with strangers. His chuckle takes one back to the magic days of the old fellow who touched the side of his nose "and up the chimney he rose." He always seems to be smiling, as if his 67 years have yielded a formula for happiness. He's going strong and on a roll. Look for him at his next gig. He's the guy with the twinkle and the slide trombone. ★

The MEADOWLARKS

Seven Voices - One Message

by Dawn A. Baldwin

They're smooth and they're cool, but most of all The Meadowlarks are love. I felt it when I walked into their 8-track in-home studio, Prabay, and shook their hands and took down their names and started them talking about their music and their message. I felt the love.

"Our goal," says vocalist Chris Rodger, a high school senior, "is to reach somebody's heart."

"There is a God," adds guitarist Albert Rodgers, Jr.

And the others chime in, much as they do on their debut album, *It Happened In Jerusalem*.

"There is a better life--another way."

"There is enjoyment in the creation experience--fulfillment."

"We can be role models...show young people that all things can be done through Christ Jesus."

They harmonize: one message spoken through seven mouths, seven personalities, seven voices. One message. This is the beauty of The Meadowlarks, when they sing (as when they talk about their singing) it's gospel...and more.

Robert Britton, a greying, bearded gentleman, and Albert Rodgers Sr., tall, thin and softspoken, were singing together with another group when they decided in 1982 to venture out on their own. "We stayed together, harmonizing and harmonizing," explains Britton. "And then we got both his sons (Alex and Albert Jr.) together, and his nephew Chris, and T.C. (Terry Campbell) and then Roderick Stewart...we were The Meadowlarks." They stayed in



The Meadowlarks are (from left) Chris Rodgers, Alex Rodgers (seated), Roderick Stewart, Robert Britton, Al Rodgers, Terry Campbell (seated) and Albert Rodgers.

Photo by Harold Hitchings

rehearsal seven months before they made their first appearance in Mississippi in April 1983.

Since then the group has sung at churches and auditoriums, prisons and high schools in Arkansas, Alabama, Mississippi and Tennessee. After receiving their first big audience on the WLOK James Chamber Anniversary show, they went on to perform before 8,000 people at the 1985 PUSH Convention at the Mid-South Coliseum. In 1985 The Meadowlarks also won first place in the Climb On Up Talent Contest in Memphis and went on to compete nationally in St. Louis, appeared on the nationally telecast Bobby Jones Gospel Hour, and were selected as the Mid-South's Most Inspiring New Group.

After winning the talent contest, The Meadowlarks entered Prabay Studio and, under the direction of the Payne brothers, David--engineer and John--business manager, recorded *It Happened In Jerusalem*...one substantial step on the road to making Prabay, in the words of David Payne, "The gospel Motown." The Payne brothers were attracted by The Meadowlarks' family and youth orientation as well as their riveting sound.

"When they came in, they were thinking on the same level we were thinking," explains David

enthusiastically, "and looking for the same things we were looking for. We got together and made an agreement to produce, promote, distribute, the whole nine yards...and it's been up ever since."

John adds, laughing, "It ain't been easy, but it's been up."

Up. It seems to be a catchword among The Meadowlarks. It is certainly a thought Alex Rodgers, 22, kept in mind when he wrote the lyrics to six of the album's nine songs. "Pray," a stirring down home gospel song featuring solos by Alex, Campbell and Roderick Stewart, is a plea for prayer, for lifting hearts and minds up to God. "We Can Do," sung by Campbell with a flair reminiscent of Platters-era productions, is a jubilant appraisal of what we can do with Jesus' help. The title track, "It Happened In Jerusalem," powerfully belted out by Campbell, is at once a mourning and a celebration of Jesus' death and resurrection. "I'd Rather Have Jesus" is a prayerful and personal admission of faith sung by Alex to a funky dance beat. Explains Alex, a youthful newlywed, "I can be an influence...help young people. Let them know God is real."

Other songs on the album include "Until Jesus Comes Back," written and sung by Roderick Stewart. It is an exceptional work with a catchy jazz intro and a Temptations sound.

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United Music People's Michael Tabor

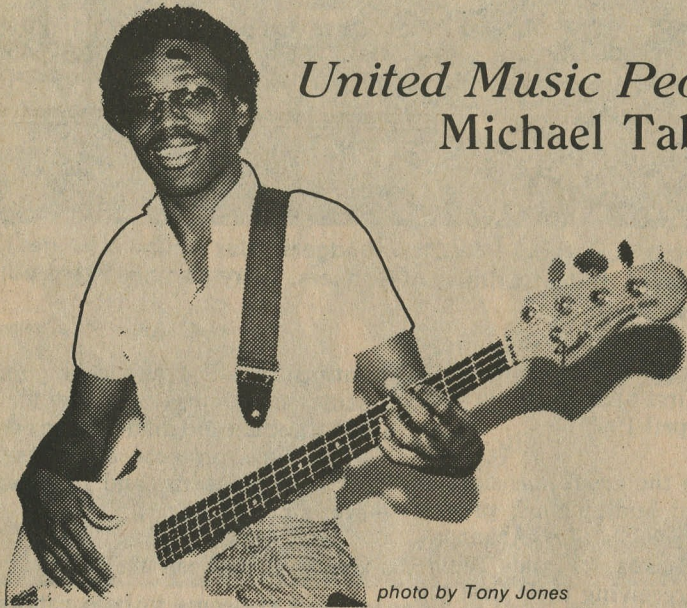


photo by Tony Jones

by Tony Jones

Michael Tabor plays bass with the band Pride. Also, it's his hobby. Not the band, but the fostering, enrichment and actual predication of the force alluded to when the word is spoken. Tabor is president and driving force of United Music People, a communally active organization he started because "I just like to help people. I believe in what the Bible says -- 'Do unto others as you would have them do unto you'."

"United Music People began in 1980 as a skating group, Masterwheels. We performed at the Octoberfest held back then and we went over real well I'm proud to say. People weren't used to seeing something like us, we were skating and playing our instruments at the same time (you know, we were using wireless equipment). We could skate alright and we were jammin' so the people really enjoyed it and we kinda liked the attention. All of us are musicians, my friends and I, so we decid-

ed to do it as a way to help people. At the time LeBonheur Children's Hospital was trying to raise money for a real sick little patient they had, so I went down there and talked to their public relations man. He gave us some stickers, posters and stuff and we went down to Overton Square and got busy trying to help."

The adrenaline of that first success has not abated. Since then, United Music People has performed for the Memphis City Schools to assist in capturing the attention of pupils concerning drug abuse, many charitable organizations and a host of other assistance projects, even as far away as Chicago, a string of fund raising successes too numerous to list here. The base of performing volunteers comprising United Music People are Tabor's band Pride, AM-FM, Touch, Gerald Johnson, and Electric Function. "And that list grows at any time," he says, "because the musicians in this city always come through when you really need them. And don't you forget to mention our corporate sponsors

Coca-Cola and Hunter Fans. They've backed us up whenever we've asked them to."

Tabor is best described as thoughtful in a non-quiet way. Twenty-six years old, when he is cranked up a mountain barely stands a chance. His favorite anger inducing subject is drug abuse, something he speaks against frequently at city schools. "There is a theory among some idiots that when you're taking drugs you can get deeper into your music, or whatever your creative thing, which is a bald-faced lie," Tabor declares as he searches a demo tape for a certain track he'd like me to hear. "And there's so much in the news about top musicians on drugs that a lot of bands try it like big dummies and the kids pick up on that. See, music directly influences people more than anything else and that's a ridiculous thing for people to think. I can jam and I'm not a dopehead."

Pausing, he laughs slightly before continuing, "Now don't take that like I got the bighead or something, it's just that I know that I have some talent that God gave me and I'm trying my best to develop it and get somewhere with it. I know that it isn't possible for everyone to become a big star, and I don't really want a successful music career just for that. See, these folks need to stop and tell this next generation about what's up. Get yourself an education so you have something to fall back on because you might make an iron record instead of a gold one. And where are you going to be then? Broke, dumb and on dope, it's a pitiful shame."

"My ultimate goal for myself, and United Music People, is to make the organization an establishing point to teach people that you can no longer stand on the corner and get discovered. You got to get an education to get a job so you can pay for studio time, not to mention buying equipment. If you think becoming a successful musician can be accomplished by staying in the streets be-boppin' and getting high you're wasting your time. It's as simple as that. The world does not exist as your mind tells it to. All the groups that work under the name United Music People are here to tell upcoming musicians that fact and to help anyone we can that needs help."



The Legal Side

by C. Stephen Weaver

The final topic to be discussed in this column prior to an examination of an agreement between a songwriter and his publisher can be called "Sources of Income for the Publisher and Songwriter." For purposes of this column those sources are: "Performance Income," "Mechanical Royalties," "Print Royalties," "Miscellaneous Income," and "Foreign Royalties."

1. PERFORMANCE INCOME. One of the rights granted a copyright owner is the exclusive right to perform a musical work publicly. By definition, this is a very broad right, and generally includes the performance of musical works on radio, TV, at concerts, in night clubs, on juke boxes, in hotels, restaurants, etc. The right applies whether the music is being performed live, taped or rebroadcast. In some instances the right extends to playing a radio, tapes, etc. in retail business establishments. Without getting detailed, it should be noted that there are limitations on the right, a significant portion of which deal with religious, charitable and educational performances.

Although the right exists, it would be near impossible for each copyright owner to attempt to license all users of his music world-wide. Thus, the existence of performing rights societies. Songwriters and publishers give these societies the right to license the public performance of their music. The societies issue the licenses, collect the fees, and distribute the monies direct to the writers and publishers. The monies which they collect are distributed one-half to the writer and one-half to the publisher of a song. Each society has its own method of determining what percentage of airplay a particular song has earned during each quarter of the year. While writers only belong to one society, publishers normally own more than one company, each of which will belong to a different society. The reason for this is that a writer and his publisher must belong to the same society and a publisher

cont. page 55



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Keith Kennedy reflects on his 21 years at MSU.

by James E. Robinson

Twenty-one years ago Memphis State University invited West Texas native Keith Kennedy to apply as director of theatre with the idea of further developing the program. At the end of this '85-'86 academic year, he will retire.

The most notable thing about Keith Kennedy is his eyes. Tired, almost opaquely sad, his eyes assume a boyish twinkle when he speaks of his craft. I asked him how it feels to step down after so many years.

"It's difficult for me to leave this program because I turned over the first shovelful of dirt for this building when I came to Memphis. In a way I have always felt like I was its mother. With this many years invested, sure, I'll always have very strong ties to this program and to the people who have been involved with it. We've had some very fine people here over the years and have an excellent faculty now who are widely recognized and respected. It's a program I feel very good about. I think I might not have considered leaving if I felt like I was leaving something that was sinking. But I feel like it's in very good hands-excellent hands-and I've got great hopes for its continued development."

I asked him to describe some of the highs and lows of his tenure.

"Like most things involved with institutions, it's a very cyclical thing. We've had highs and lows over the last twenty-one years, but I'd be lying to you if I told you that the 1960s wasn't the most exciting period for me. It was a life-changing decade. I think, for most who went through it,

MSU's Keith Kennedy Bows Out

The fact that I turned forty when we were producing a show called 'Hair' profoundly affected me. I was twenty years out of step or something. (Laughs) It hit me just as hard as any flower child in America, I swear it did, and changed a lot of my perspective on things. I believe that the late sixties, what we were doing and the kind of questions we were asking and the things the students were asking...that thing was highly charged. I think it sort of put us (MSU theatre) on the map. It made Memphis pay attention to what had been considered a fairly quaint collegiate theatre program. That time was certainly a highlight for me. There have been so many good moments...but again, in a cyclical nature, we've had some truly remarkable students, and that's where it's really all at anyway."

"On the negative side, I think there is too much rigidity and not enough attention paid to the creative part of the individual student, particularly in State institutions. There's far too much emphasis put on making a living, not that that isn't important. But I think an equal amount of emphasis needs to be given to *art*. American public education, all the way through, tends to stifle that urge as opposed to encouraging it. Artists, of whatever discipline, are always looked upon with a little bit of suspicion. Always thought to be a little whacky."

So where does Kennedy see Memphis Theatre heading?

"I think Memphis is pretty healthy in terms of theatre. We have a very fine community theatre, Theatre Memphis. Excellent, as a matter of fact, and nationally recognized. Germantown Community Theatre is coming along like crazy. Circuit Playhouse has always done the off-beat and avant-garde, and there should always be a place for that. Playhouse on the Square moving into their new facility...everything is very positive. I'm being optimistic about theatre here just as I am about the music climate. I feel like there's some kind of rejuvenation happening. It seems to be in the air. And it's about time."

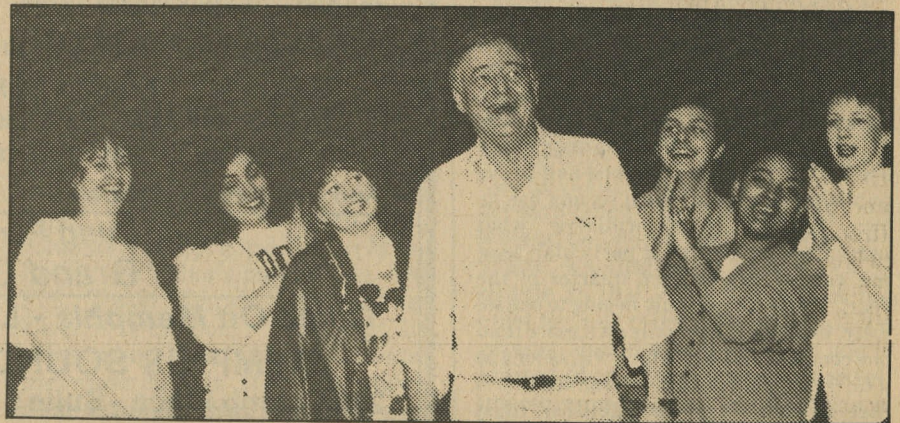
And where is Keith Kennedy going from here?

"Gosh, I don't know," he said softly, staring at the cigarette in his hands, the eyes a little tired again, a little sad. "I love the art. I haven't made any plans. To this day I feel almost like an innocent when I approach the art. I'm in awe of the art, and I'm very humble before it." Then he glanced up, and there it was again. The twinkle.

"I do know this," he said. "I know that somehow, for the rest of my life, I'll be involved in theatre one way or the other."

Let's hope so. ★

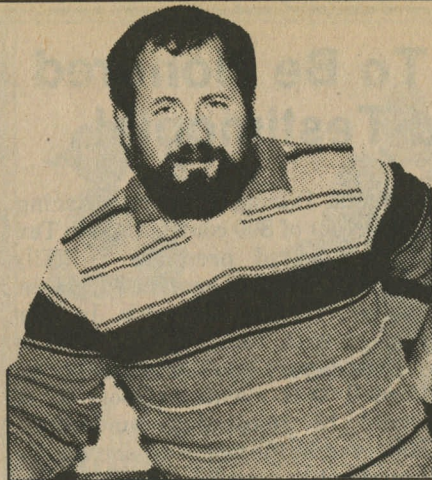
Keith Kennedy is currently conducting rehearsals for his last production at Memphis State, "Come Back To The Five And Dime, Jimmy Dean, Jimmy Dean," by Ed Graczyk, to be staged April 17 through the 26th.



Keith Kennedy enjoys a laugh with the cast of "Jimmy Dean, Jimmy Dean."

photo by James E. Robinson

The MAGI of Shelby State



Ron Gephardt

photo by Morgan Murrell

by Tony Jones

Across the street from the old city bus garage, and near the gym (where the hoopin' is hot), Shelby State's Theatre is building a reputation of excellence. It's whispered that a magi lives there. A wise young dude on the case, in the scene, charging up and buttoning down like a master the theatre department's funded objective: instruction, involvement and entertainment. His given name is Ron Gephardt.

"Ultimately what I would like is for someone to leave here after a performance saying 'Gee, something has happened to me.' And you want to talk about it. 'That was beeyootiful,'" he says (with a New York Bowery accent) of the result he is striving for as Shelby State's Theatre Director. His office is above the theatre's interior, gazing out at his domain. On the stage below, a reading of "The Curious Savage," to be presented April 10-12, is in full swing. For the moment, he diverts his attention from the process to explain his history at Shelby State.

"I knew I was in trouble when I first came here in '82 when Anastasia Herin, (department head for theatre and music) asked me to direct in my first quarter working here. I thought 'whoa---,' but then, well, I'd like it. That's what my degree is in, directing theatre, so I said, 'sure, why not.'

"Actually my background is in heating and air conditioning believe it or not. Seriously! I graduated from high school in '71, and then it was the

working class thing here to go into the labor trades, right? So I found a job with a roofing company and did that for four years and during that time I got involved with the community theatre in my hometown, Findley, Ohio.

"It's like a local legend there; I went by the theatre one night, stuck my head in and those theatre people grabbed me just like that. I read for the lead in "The Night Thoreau Landed In Jail," got it, and when I came out at the end of the first show there were standing ovations. That will hook you right there.

"I did a lot of acting after that. And I was putting so much time in that I became president of the theatre back home. I decided to go to college and make a career of it. I went to Findley College for four years and came to Memphis State for two. I enjoyed the time there so much that I decided to stay here and put something back. My first production here at Shelby State was "The Island" by Fugart, a South African playwright I truly love. We needed two actors, and three auditioned. I wanted to do "The Blood Knot" but couldn't find an actor for the light brother's role, so we did "The Island." It was good. Maybe ten or fifteen people saw it."

Athol Fugart's terse dramas speak of the cruelty of apartheid. His "The Blood Knot" is about two brothers in South Africa, one light enough to pass for white. It is now enjoying revival success on Broadway.)

"So see, we were hot on Fugart before he was popular," Gephardt exclaims with laughter, an indulgence he enjoys often and very well.

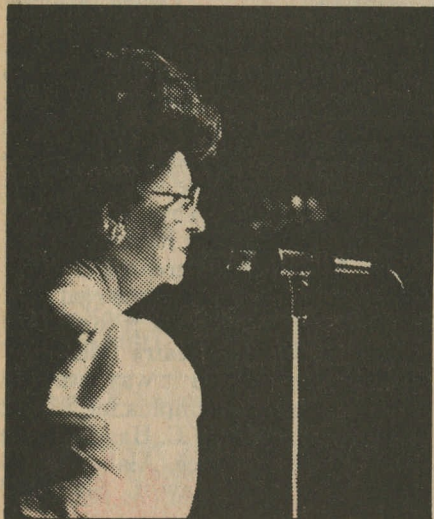
A quiet speaker, quick thinker, he talks swiftly but is not a fast talker. Gephardt is level headed with a charge, a quality that has served him excellently so far as the program's slow buildup occurred.

"After 'The Island,' Andrea Thompson came in and directed 'No Exit,' then I did a new play called 'The Resurrection of Lady Lester,' so we went from two actors to four to seven actors, but we weren't drawing many people. Then (fall '83) we did the 'W.C. Handy Revue.' A local lady, Mimi Goode, created it and I directed it. We drew some real good crowds for it. We took it to the Old Daisy and the Theatre Memphis' Little Theatre, and it was awarded best musical in Memphis for '83-'84! We took it to the W.C. Handy Music Festival in Florence, Alabama and even Mrs. Handy saw it. She loved it."

With that pivotal production, the program at Shelby State began kicking up. "When Moses Peace came in and directed 'The River Niger' I was just starting my notorious mailing list. I didn't even have two hundred pieces for bulk mail (rates), now we have over 850 on the list. More than forty people auditioned for the April production of "The Curious Savage," he says, an extreme difference to the early days. Many productions have enjoyed enough interest to be held over. Shelby State students are gaining roles at theatre productions throughout the city. And remember, this is a strange city in which to build success.

"When we do a production, I look for something with a large enough cast so you can't be accused of not having enough roles. As I'm sure you are aware, there is a vicious circle in Memphis. The theatres say blacks don't audition and the black actors say that the theatres don't plan productions for them. Here the problem is reversed. The Midtown campus is predominately black, so many white actors think they don't have a chance, so I try to find opportunities to cast white actors in our plays. As it turns out, this play has six white actors and five black ones." (He starts laughing again.) "I know I'm going to be jumped on for that! But the director, Ruby O. Gray is black, so there's the balance if people are counting, and here they always do."★

Cordell Jackson To Be Honored With Roast and Testimonial



Memphis music pioneer Cordell Jackson.

photo courtesy of Center for Southern Folklore

One of the First Ladies of Memphis Music will be honored at the Second Annual Testimonial, Roast and Music Extravaganza sponsored by "Friends United to Preserve Memphis Musical Heritage."

Cordell Jackson, a pioneer in the recording industry, was chosen because of her long experience in the field of music production, having performed as an A&R producer, writer, director and entertainer. She also has the distinction of being the First Female Engineer Historically Documented in 1947.

Her most recent production *Rockin' Sixty and Still Rockin'* marks her as the last of the original rock'n'rollers. She was the first female in the Mid-South to start her own recording label. Moon Records holds the distinction of being the oldest locally-run label in continuous operation.

The event will take place on Friday, May 2, 1986, in the Tennessee Ballroom of The New Radisson Hotel Memphis, located at 185 Union on the southwest corner of Third and Union. For ticket information call 722-8345 or after 3:00 p.m. 327-3845.

Cordell Jackson began her songwriting career in the late 40s during a brief stint in Fort Worth with her

husband. During this period placing fourth (out of 800 contestants) in Tex Ritter's world premiere Hillbilly Contest was one of her first successes. On returning to Memphis, Jackson worked with Sam Phillips. He cut several demos on Jackson, assuring Cordell that eventually something would be released commercially. However, at the age of 33, she was too impatient to wait any longer. So in 1956 she started her own label to record "Bebopper's Christmas" and "Rock'n'Roll Christmas" with Chet Atkins of RCA mastering. Cordell puts that experience like this, "I often say, it was somewhere between Chet Atkins and the Lord that I got my first record."

Cordell carries an international status, following her recording with Atkins, between 1956 and 1969 she produced a number of singles for local and regional artists such as Earl Patterson, Johnny Tate, Allen Page and The Big Four. (This group, according to a Liverpool record store owner, was much admired by John Lennon and Paul McCartney in the pre-Beatle days.) Company records show that it is not unusual for Ms. Jackson, in a single day, to get orders from far-off places like New Zealand or Saudi Arabia while picking up fan mail from other artists such as Warner Brothers' Marshall Crenshaw.

At age 62 Cordell Jackson is a legend and well deserves to be honored by "Friends United to Preserve Memphis Musical Heritage." This living legend is an active producer, engineer, arranger and songwriter. She sits on the board of NARAS and other music associations. Her thriving business, Moon Records, is located at 3333 Scenic Highway in Memphis and distributes its products throughout the United States and 14 foreign countries.

One official of Friends United to Preserve Memphis Musical Heritage stated, "Cordell Jackson is a prime example of the stuff that Memphis music people are made of, thus the reason for honoring this great Music Legend." ☆

Gospel Music Memphis Style

by Elaine Westbrook

Questions have been asked, such as "What's happening with Gospel Music in Memphis?" and "Where are the Gospel Talents of Memphis headed?" Nationally gospel music is on the upswing with many major R&B labels negotiating distribution deals with smaller "all gospel" labels. Some of the majors are also forming their own side label for gospel music. This "new found" interest in gospel music is also opening doors for smaller gospel labels to break out and help to bring gospel music into the commercial world.

Gospel music traditionally has served only as a part of the worship service in our many churches. However, times have dramatically changed. Gospel music has dared to step out of the boundaries of the church and into the realm of the commercial world. More radio stations are beginning to program gospel music into their format and others have even changed their formats to "All Gospel." Now, how do these changes affect the Memphis artist or the Memphis listening community? Memphis is one of those cities who have taken a step into the future and foreseen the inevitable. Memphis now has several gospel formatted stations. This simply means that all the new music will be sent to Memphis as soon as it comes off the press. By receiving all the latest in gospel music, our awareness is heightened. Being able to keep up with the current changes, trends, etc., the Memphis artists are also able to grow with other artists and make the necessary adjustments to become a vital link in this business of music.

Memphis has also had the reputation of being a "Hotbed" of talent, in any and every field. However, it usually goes without notice or attention. Opportunity is said only to knock once, but in the case of Memphis' talents, opportunity seldom knocks, or at least that has been the case. Now all those negatives are about to change, with the doors opening to gospel artists.

Memphis artists can use the same door and walk into another world.

Memphis has talents that are destined to go to the top. Such locals as Rev. James Moore, whose album "Let My People Go," has already done well in all other markets and charts #8 on WLOK's most requested list. Rev. Moore is just an example of what's to be. There are numerous other locals with the ability to make it, such as Deborah Manning Ingram, Gail Jones Murphy & Co., The Gospel Family and many others. There are various young and innovative people in this city who are making their move to bring Memphis' talent out from behind the scenes and into the spotlight, and in doing so show the music industry that Memphis not only has great talents but is a city that deserves their attention.

The big question is, "How can we as gospel music lovers support this effort?" It's easy, just get behind each other and support our own for a change. We should welcome every opportunity to support our own local talents as well as all gospel talents. Memphis has just recently opened up to the idea of gospel shows outside the church building, with the "pay at the door" concept — unfortunately, this is only true for major recording artists. Memphis can become a major force in the Gospel music market. And with the "unique" sound that is definitely Memphis, and with the large gospel music audience we have here, it can and it will be done — and you can be a part of it! ☆



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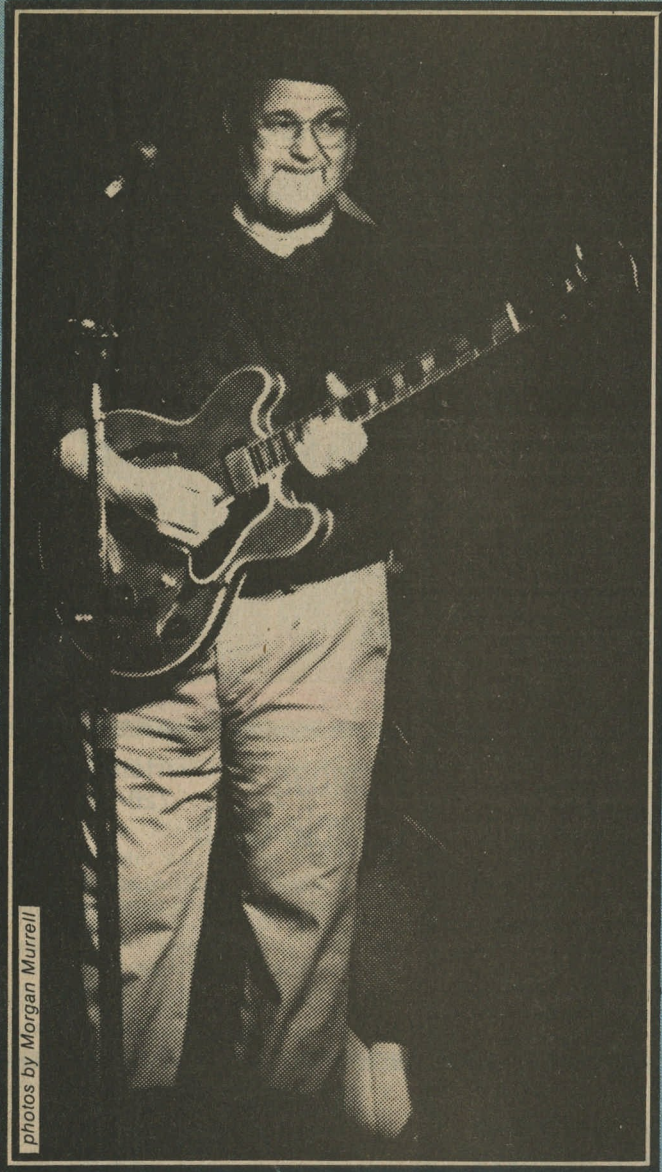
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photos by Morgan Murrell

Don McMinn

by Bill E. Burk

Looking out over the crowd as he's picking at Rum Boogie on Beale Street, Don McMinn knows now how the Pied Piper must have felt.

"I would like to say our crowds are 75 percent local," said McMinn. "Mostly they are people who heard us play in Blues Alley, Jefferson Square, Murphy's, Daily Planet, in Overton Square...and they followed us to Beale Street."

Beale Street. Home of the Blues. W.C. Handy. B.B. King. And now Don McMinn -- a white dude playing blues -- is a stellar attraction.

"We play a lot more than the blues," McMinn was quick to say. "We play everything from B.B. King to Merle Haggard."

The King of Beale

Obviously the blend must be good. Rum Boogie is currently in the process of expanding by 40 seats and tripling the size of its kitchen.

"Rockabilly is real heavy right now," said McMinn. "I've always been playing a lot of Carl Perkins, Jerry Lee Lewis type of driving stuff, but with a more funky beat. I got a drummer in my band now who is fresh. He listens to all the old Memphis Sound records and believe me, he is a young Gene Chrisman. His name is Doug McMinn (Don's son)! I've got Robby Turner on bass; Norma Jean Watts on keyboards and vocals; and Larry McMillan on sax and vocals. We do a lot of tight four-part harmonies."

McMinn is fresh out of Ardent Studio where, under the production genius of veteran Don Nix, he has just cut his latest single -- "Sit Down On Your Love" on the A side; "San Remo Blues" on the flip side.

"Don wrote both of the songs. He wrote 'San Remo' when we were touring in Italy with John Mayhall in 1981," recalls McMinn. "I've been playing it on stage ever since, but Don came in the club recently and heard it and said 'Wow! We've got to get that on record.' It's not really all that bluesy a record. It could be played on any pop station."

Don McMinn has been picking since he was 12 and living on the plains of Kansas, so how on earth did he get influenced by blues music out where the wheat grows?

Used to listen to XERF, Del Rio, Texas, every night," he laughed. "Dr. Jazzmo. Then Wolfman Jack. They played nothing but the blues at night. Freddie King. T-Bone Walker. Junior Parker. That was my music school. That was where I developed my style, listening to them. It all kind of came naturally. I was a kid and I had an old guitar and I would bang away at it. My Uncle Robert was a guitar picker and he showed me a few chords, but other than that I have never had a lesson."

cont. page 30

and Queen of Street

by Dawn A. Baldwin

They can't stay away. Like a receiving line, the fans keep coming over to our table at Lafayette's Corner while Ruby Wilson and I are talking. Black, white, old, young, Memphians and out-of-towners. Women stand admiringly and somewhat warily, trying to soak up some of her bitter-sweet man love, some of her gutsy, profane, unignorable honesty. Men beam and stammer when she flirts with them, bewildered as to how they should react. The more she persists, the more openly confused and yet attracted they become.

Deep, dark cotton field soil and Las Vegas glitz. Saturday night saxophone blues. A lullaby. A warm blanket. And everything mom left out when you had your first "talk." All of these things are Ruby.

Ruby Wilson started singing gospel music in church when she was five. Throughout her childhood she spent many evenings at concerts at the Upper Room Temple in Dallas listening to gospel acts from all over the world. "Singing at the Upper Room, I got a chance to meet all the great of gospel," says Ruby, playing with one of many strands of pearls hanging down her satiny black, fringe-covered dress. "I was singing in the choir when I was fourteen and I met Shirley Ceasar. She told me, 'One day you are gonna be a fantastic singer.'" Seven years later, while Ceasar was in Dallas for a performance at the Memorial Auditorium, she had a chance to check out her prophesy. One of her back-up vocalists got sick and Ceasar called Ruby. "She said, 'Can you sing tonight?' No warning. Nothing," recalls Ruby, smiling. "And then she asked me what size I wore. I said 16. That was what her girl wore. It fit."

Travelling with Shirley Ceasar for two years as a substitute back-up vocalist, Ruby learned about discipline and control of stage, audience, and especially herself. "She taught me to go to bed at night," laughs Ruby. "She said if you expect to be an entertainer, you got to learn to go to bed. If you don't get sleep, your voice ain't gonna be worth a hill a



Ruby Wilson

beans." Ruby credits Ceasar with having taught her showmanship, stage appearance, boldness and most of all, how to go to bed. "Discipline, mind control, and control of the voice," explains Ruby, suddenly intense. "You have to think about what you're gonna sing before you bring it out. How you're gonna bring it out, and you gotta think of an alternate route, just in case you can't bring it out like you planned."

Next Ruby moved to Chicago where she sang in the Salem Baptist Church with Mahalia Jackson, opened concerts for the Gospel Caravan, and started her own group, The Gospel Choral Airs, before returning to Dallas to sing in country western clubs. (NOTE: At this point I look up at her incredulously and gasp "You?" to which Ruby responds with a smooth croon of Willie Nelson's "Take the ribbon from your hair..." We both laugh.)

cont. page 31

Don McMinn

from page 28

Today, McMinn is noted as a strong picker, a real showman on stage, one of those crowd-pleasers who put those strings right up to his mouth and picks away with his teeth and tongue.

"I learned that when I was 15 and still living in Kansas," said McMinn. "Guitar Slim, a black dude, came up out of Texas one night. Wearing a yellow suit, yellow boots and yellow cowboy hat and right in the middle of this song he put that guitar up to his mouth and began picking. I started messing with it that way and soon I learned it. Jimi Hendrix did it.

"Maybe I should not give out the secret to it, but what you do is turn the volume all the way up, then pluck easy with your teeth. Some notes I play with my tongue."

Blues, he notes, "is poor people's music. I grew up poor. Hell, I'm still poor. I can relate to it."

While music has always been thick in his blood, sometimes McMinn was "thin" in his billfold and he would have to pack away his guitar and go to toil as an iron worker. "For three years I didn't even own a guitar," he recalls, "but I guess music was ingrained into me. I had to get back to it, and for the last six years that's all I have done."

Time may be McMinn's enemy at this stage of his career, but he says he hasn't quit dreaming of the pot of gold at the end of the rainbow. "Hell yes," he said, "that's why we just came out of the studio. Still plugging away . . . hoping!"

Music, he has learned from his travels, is enjoyed by everyone, but not in the same form. Take, for instance, a gig he played with Ace Cannon down in Port au Spain, Trinidad.

"They love Ace down there," said McMinn. "Down there he's as big as Elvis was. Anyway, I opened with a hot number. Really scorched it. And when I finished, no one applauded. Then Ace told me to do 'Blue Eyes

Crying in the Rain.' I did and got a standing ovation. That's when Ace told me they get all the fast music they want down there with calypso; what they want to hear is slow music."

McMinn enjoyed a brief association with Memphis Slim in 1983, the highlight being two appearances at New York's Basil Club.

"That was fun," he said. "It came just after the Blues Brothers movie was out and Willie Hall went up there with us for a week and played drums." He cut a record during this period that was released in Europe where Memphis Slim, over the years, has created a wide following for the blues.

"The blues are getting stronger at the moment," he noted. "About every seven or eight years, they get stronger. They never die, but they do ease off every now and then.

"Blues will be with us forever."

And as long as they are, Don McMinn will be there singing them.



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Ruby Wilson

from page 29

"I wasn't making no money. It was just the amazing fact that I was hired," recalls Ruby, chuckling some more. "I made more tips than salary." She sang at the Country Kettle, the Western Inn, and the Northeast Country Club: all cowboy hats, Budweiser, and rough pine floors. But Ruby did her homework; she learned the songs, the cadence, the lingo. A black woman trying to survive singing country music can't afford to make mistakes. "You know, they either love you or they hate you. And the only reason they hate you is if you don't know what you're doing . . . and I knew."

Country western faded out of Ruby's life when her musicians went on the road, and in order to keep some money coming in, she quickly took up another job: singing jazz at the Flamingo Club with the Bob Stewart trio (upright bass, piano, and drums). Without training in any style other than gospel, Ruby learned as she went. She never said no, but kept an open mind and a fine-tuned ear and, as she says, "Bogarted" her way into a lot of places.

The jazz job soon evolved into R&B, a stint of travelling around the country singing any gigs she could get, and then membership in a nine man rock 'n' roll band, "Buck Bubbles Express." "Nine guys and I was the only woman. And it was a terrible name," says Ruby, shaking her head. "We travelled *everywhere*, but we couldn't get gigs. Everyone thought we were country." Eventually they changed the name to "Zozobra," a Japanese dragon. When they wound up at the Place Across The Street on Airways, Ruby decided to leave the rock 'n' roll road life and stayed in Memphis. She's been hooked ever since. Why? "I love the things I can get away with and do," she explains with a smile mothers warn their sons about -- or should. "I can experience everything there is to experience in the music industry, movie industry . . . I can get it right here. Because I *work*."

Ruby has been working overtime ever since her arrival in 1976. She played at the Place Across The Street, The Hawaiian Isle, the River

City Blues and Jazz Club, and Club Paradise, before settling down in 1983 for two years of soulful good times at Club Handy on Beale. In 1984 she opened for James Brown at the Orpheum. Last year she moved to Lafayette's Corner and was called in to substitute for Julio Inglesias on the Miss Universe Pageant, one of her favorite performing experiences. She also landed roles in "The Mississippi" with Ralph Waite, and in "Marie" with Sissy Spaceck, where she plays convict Rose Lee Cooper. Ruby holds the title "Ambassador of Beale Street" and works as the Chairman of Publicity for Memphis In May.

And, yes, folks, there's gonna be an album. *Ain't Nothing But a Party*, recorded at Ardent Studios and produced by Allen Roy Scott, Luther Thompson, Jr., Joe Flippin, and Ruby, is due for release in June. Ruby laughs when she hears people complain about how degrading today's music is. Her album contains five old Motown releases which, although they may be more indirect, talk about the same things as songs today. "Take 'Teach Me Tonight' (one of the songs on the album), all you have to do is really *listen* to that old shit," insists Ruby, with a mischievous grin. "From the ABC's of it all the way to the XYZ's of it. They don't leave *nothing* out. It was just a nice, nasty way of writing a song."

Ruby Wilson sees herself as an "evangelist of music." She wears a pair of glasses that are black on one side and white on the other. When people ask her why, she tells them: "I'm international. I don't believe in color. Either you is or you ain't . . . the way things are now, there's no time to be ticky. *Deal* with it."

She believes in trying all of the roads she finds before her and in crossing each bridge surefooted, confident that it won't collapse then or ever, because each bridge she crosses is part of herself. And Ruby's business is giving herself to others. "Sometimes I don't want to perform," she explains, "but I know for a fact that somebody, if it's just one person, they're gonna show up, and they want to hear something . . . my purpose is to make that person feel good. If they aren't satisfied, my work isn't done."



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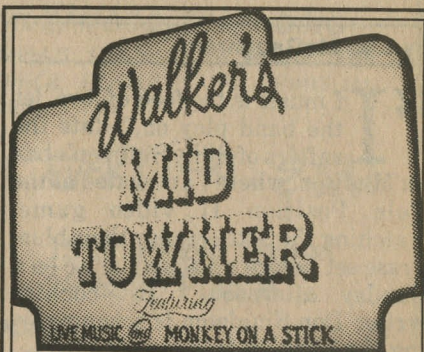
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Paul Craft Is Dangerously Funny

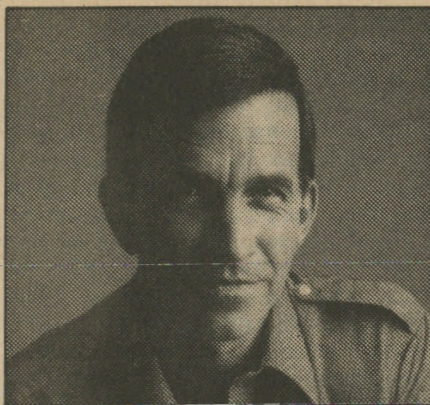
by Lisa McGaughran

"If music is the food of love, let the band play on," state the rafters of Silky Sullivan's bar on Madison, where I am seated at the Pole Position II video game, watching the Settlers play their bluegrass set before a packed house on a Sunday afternoon. Hit country writer Don Singleton is accompanying the band on lead guitar.

The clientele is definitely "adult" (looks like over thirty, mostly) and the brews are moving fast across the three bars in the place. "May I pick you up, honey?" laughs one woman in the ear of a friend on the upper band floor level, leaving him amused at the notion of meeting her there as a total stranger. On the lower level, a man who dropped a lit cigarette on the floor to put it out has accidentally succeeded in balancing it on one end. The atmosphere is relaxed and light-hearted.

Over in the corner of the lower level sits a very straight-looking, clean-cut, handsome fellow out with his date for the evening. Later this guy appears on stage with the Settlers, playing banjo on a couple of numbers, mostly bluegrass. "Ooh, Midnight Flyer, Engineer, won't you let your whistle moan," they sing. Before Paul Craft leaves the stage, guitarist Billy Dover asks him to play a song from his new album, *Warnings!*, on Sid Selvidge's Peabody label.

Craft complies and launches into "Linda Lovelace," a funny, if lewd, song in which Craft becomes a red-neck character who asks the porn star of *Deep Throat* for a night of sex: "I've seen what you're like, and I like what I've seen..." The house cracks



Paul Craft

photo by Melodie Gimple

up and no one is at all surprised or shocked when Craft smirks "Linda Lovelace, come sit on my face/And I'll do the same for you."

Craft assumes a variety of comic personas on his new album, which includes his 1976 hit for Bobby Bare, "Dropkick Me, Jesus, Through the Goalposts of Life" and his 1985 hit for Ray Stevens, "It's Me Again, Margaret."

He also holds the writing credits for "Keep Me From Blowing Away" on Linda Ronstadt's 1974 *Heart Like A Wheel* album, "Midnight Flyer" on the Eagles' *On The Border* album (first recorded by the Osborne Brothers), Moe Bandy's hit recording of "Hank Williams, You Wrote My Life," and "Come as You Were," which has been recorded by Joe Stampley, Johnny Lee, Jerry Lee Lewis, and coming up this year, by Barbara Mandrell as well. His publishing credits include Don Singleton's number one country hit for Mickey Gilley, "Fool For Your Love," and Don Schlitz's hit for Kenny Rogers, "The Gambler."

Having completed his brazen, raucous appearance with the Settlers, Craft follows me out to the patio at Silky's to have an interview, while the band plays on inside.

"I was born in Proctor, Arkansas, a plantation community just west of West Memphis, and grew up on a farm," he says. "When I was ten, we moved to Memphis."

When he was twelve, his family moved to Richmond, Virginia. In his youth he first learned to play harmonica, then accordion, ukelele and guitar. He began playing banjo while a student at the University of

Virginia in 1956, while listening to Flatt and Scruggs records.

"When I was in college, I met Ben Eldridge, who later played with the Seldom Scene. He improved my banjo playing knowledge and style a lot."

Craft dropped out of college after three years to play in a bluegrass band and also joined the Coast Guard briefly. He finished his degree at Virginia in 1963, majoring in English.

"I moved back to Memphis in 1964 and called up Billy Dover of the Settlers the first day back. He had told me the summer before, when I met him, to give him a call. So the first day back he asked me to play with them later that night and I did. I played with them straight on after that for 11 years."

He also met Sid Selvidge around the same time when Selvidge was performing his acoustic blues routine at the Bitter Lemon, a coffeehouse then located near Union at Poplar, where blues, folk, and bluegrass artists hung out to hear great music.

"I played there with the Settlers for a week one time. At that time the band was made up of me, Ned Turner, Billy Dover, and Wendell Phillips," says Craft. Later Settler hangouts have included Trader Dick's, the Mermaid, and Silky Sullivan's in recent years.

From 1964 to 1965 Craft attended Memphis State Law School, but dropped out and decided that law was not for him. He first married in 1966 and owned a music store on Summer Avenue, Paul Craft's Guitar and Drum City, from 1967 to 1970. "I decided I didn't want to be in the store business after that," he says.

"When I started to write songs in about 1967, I used to show them to Dickey Lee and Allen Reynolds, who both lived in Memphis at that time. They said to keep it up. Later they both moved to Nashville to work with Jack Clement.

"From 1968 on I was visiting Nashville a lot on weekends. Dickey Lee got signed as an artist on RCA with a song I wrote with him called 'Charlie.' Dickey finally got a hit with "Never Ending Song of Love" and asked me to go on the road with him. So I did.

"On one trip when we were in Maryland, I visited Ben Eldridge who was then with the Seldom Scene. My association with him later led to 'Keep Me From Blowing Away' being picked up by Linda Ronstadt on her album in 1974. John Starling and Mike Auldridge of the Seldom Scene played on the cut, and I played a second guitar part on it, too.

Craft wrote "Keep Me From Blowing Away," "Midnight Flyer," and "Blue Heartache" (the latter cut by Gail Davies), during a creative spurt in 1973, "when I was writing six to eight songs a day at the Royal Crest Apartments."

During this period, Craft recorded two singles on Truth, a division of Stax, including "It's Me Again, Margaret," which reached 50 on the country charts. "I always wanted Ray Stevens to record it--hopefully as a follow up to 'The Streak.' But he didn't until just last year. Instead Ray recorded my song 'Honky Tonk Waltz' in 1974."

In 1975 Craft moved to Nashville and started his own publishing labels, Black Sheep and Writer's Night Music. He published hits for other writers like "The Gambler" on Writer's Night and "Fool For Your Love" on Black Sheep.

Black Sheep partner Audie Ashworth also managed renegade rocker J.J. Cale, who Craft opened for as an RCA solo artist for a couple of years in the 1970s, gaining experience performing before large concert hall crowds.

In 1977 two of Craft's hits for other artists, "Dropkick Me, Jesus" and "Hank Williams, You Wrote My Life," were nominated for Grammys as country song of the year. The winning songwriter was Larry Gatlin.

"I met Larry the day before the ceremonies. The day after, he saw me on the street and yelled, 'Paul Craft Warnings! That should be the name of an album by you one day!' That later became an ongoing joke and that's how we picked the name for this album. It was originally a play on words referring to the nautical term, 'small craft warnings,' " says Craft.

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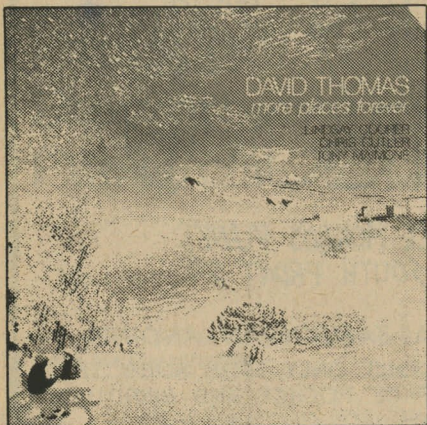
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David Tomas & The Pedestrians
More Places Forever
 (Twin Tone Records)

Pere Ubu
Terminal Tower: An Archival Collection
 (Twin Tone Records)

by Robert Bowman

They do not come much more idiosyncratic than David Tomas and the Pedestrians communicate. Many will remember his earlier group, Pere Ubu, with their lean, angular, out of left field rock excursions. The Pedestrians opt for much more space. Tomas' part-sung, part-spoken, part-incanted whimsical vocals are accompanied by former Ubuist Tony Maimone on bass, Chris Cutler on drums (to read the credits: drums and flotsam) plus Lindsay Cooper on a range of wind instruments, tuba, piano and organ.

Cutler and Cooper are late of the English art-rock groups Henry Cow and the Art Bears. Both of these aggregations worked in a typically English jazz-rock-classical hybrid. In combination with Tomas' innate playfulness, the ensemble produces a wonderful quilt work pastiche. Much of the album juxtaposes Cutler's polyrhythmic jazz-influenced funk with one or another

of Tomas' naive childlike characters while the oboe and bassoon lines often are reminiscent of late nineteenth and early twentieth century classical excursions. Finally, Captain Beefheart's influence is everywhere apparent, especially with regard to the intriguingly odd rhythmic configurations that Cutler continually dishes up. Lyrically, the listener will be spell bound for weeks as Tomas weaves a variety of stories involving grasshoppers, ants, a whale head king, a farmer's wife and a bailing man.

Twin Tone has also recently reissued a collection of Pere Ubu non-LP 45 and EP tracks spanning the group's career from December 1975 to 1980. Sporting a foldout jacket and excellent notes, *Terminal Tower* is a loving testament to one of the most interesting and exciting of the early New Wave bands. It's funny to think of this as being part of history already, but such is the case. With the Pedestrians here and now, pick up on the past, present and future with one big bite.

The Long Ryders
State Of Our Union
 (Island Records)

by Robert Gordon

Don't judge this album by its cover. The Long Ryders, a California group at the fore of the "American Band" explosion, stand tall on the front wearing boots, vests, and suspenders in a dusty western field. On the back is a photograph of a country sign reading, "This is your country don't let the big men take it away from you." It's all pretty silly.

On *State of Our Union*, The Long Ryders want to pay homage to traditional rock and pop sources. They sing about "the strength of friendship, the family, perseverance, and the coomn man's strength in numbers over the big man," according to Sid Griffin of the band.

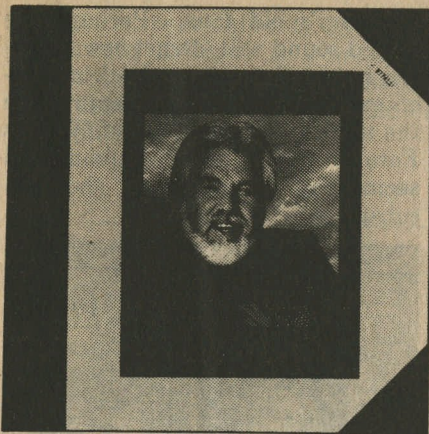
Their songs about factory closings, riding boxcars, and grandpa's wisdom don't ring true coming out of these guys. They don't seem like factory workers. But The Long Ryders overcome this fault by turning their doctrine into great tunes.

All of the songs are melodic, many with foot stomping beats, others softer. On this, their first major label record, they maintain an appropriately rough edge to the vocals and guitars. These songs are not mainstream pop, and far from country crossover, and yet they are all catchy melodies. Perhaps because of the fighting attitude instilled in the songs, you don't feel silly singing along.

The album opens with "Looking For Lewis and Clark," the first single. It is a rocking tune with angry vocals about leaders who are cheaters. Everyone has been failed by heroes, and here The Long Ryders are on sure ground. They remain steady with the next two songs, "Lights of Downtown," and "WDIA." "Downtown" is the best jangly-guitar song since REM made that sound mundane. Again the rough vocals sound great as Stephen McCarthy sings, "Packed my bags/Packed it in/Never coming back here again." On "WDIA" The Long Ryders pay homage to the South's foremost soul station. With horns added for this number, and a funky guitar and bass beat, the band does not try to imitate the soul sound, but rather incorporates that sound into their own, demonstrating its influence.

If The Long Ryders would be content with demonstrating the influences of the Okies, of Moe Bandy, of all early country music that meant something, they could say more than their graphic diatribes will ever express. A song entitled "WDIA" says infinitely more than "Good Times Tomorrow, Hard Times Today," "You Just Can't Ride the Boxcars Anymore," and "Mason-Dixon Line."

State of Our Union is a strong album full of good music. Once you overcome the pontifical quality of the songs, you have plenty to enjoy.



Kenny Rogers
Short Stories
 (Liberty)

by Dawn A. Baldwin

Kenny Rogers' music is smooth and easy. It creeps up on you, slides down your spine, and leaves your feet and fingers tapping...all this before you realize you're listening to country. Rogers is all spit and polish--no sharp edges, no rough spots, none of the brassy twang traditionally associated with country artists. His low-key yet powerful performances of songs about love, marriage, music making, and home strike emotional chords that even the most ardent rock'n'roller must find agreeable.

Short Stories, a collection of familiar tunes previously released by Rogers and other artists, especially should be pleasing to his die-hard fans and followers. Although he offers nothing new in the way of lyrics, the old stuff rings true, reminding this listener of the solid talent that brought him fame from his First Edition days to the present. "Desperado," although lacking some of the soul of the Eagles' original, is a fun sing-along tune. "Abraham, Martin, and John" is a touching parable beautifully rendered in Rogers' delicate-deep voice. "San Francisco Mabel Joy," one of those song-stories Rogers delivers so well, will keep you listening just to find out how the plot ends. It's classy country at its best.

Side Two serves up "While The Feeling's Good," a sad and sexy love song with whining guitar licks and heavy bass backups. "Long Arm of

the Law" is pure fun country story tellin'. "Daytime Friends," a Rogers' favorite, is a slick sing-along dance tune with the pop-country crossover sound he popularized. "Green Green Grass of Home" is, well, "Green Green Grass of Home." What can I say?

Short Stories is fun music with that special Kenny Rogers touch of class. However, it is an unexceptional work aimed, quite obviously, at long-time Rogers followers. Not many new record buyers will fall in line to purchase ten re-releases...not if they don't have Rogers' other albums on their shelves. If that is Liberty Records' purpose--okay. I'd much rather hear an album of new Rogers' originals.

cont. page 36

Single Reviews

by Ken Houston

J.T. JACKSON Easy Climb (Capitol Records)

This is Jackson's major label debut, having won on "You Can Be A Star," on the Nashville Network. This is a very good country song and has a lot of potential to be a hit. This song was produced very well, and if it takes off well and becomes a hit for Mr. Jackson, look for him to have more hits. He has a recognizable voice, and also a good one. Watch out for this guy.

THE OSMOND BROTHERS Baby Wants (EMI America)

This is the same Osmond Brothers we remember from the seventies, only now they're singing country music. As part of the "new-wave" of country music it is very pop sounding with a country background. I'm not particularly fond of this song, but it sounds as though this could very well be a hit.



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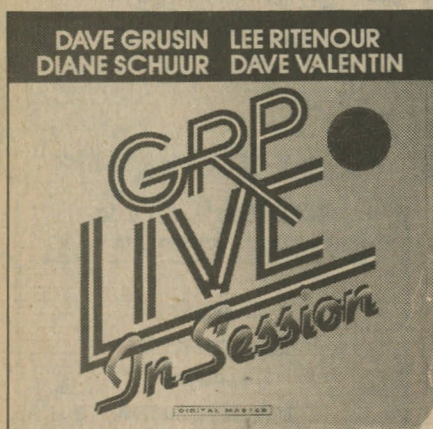
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LP Reviews

from page 35



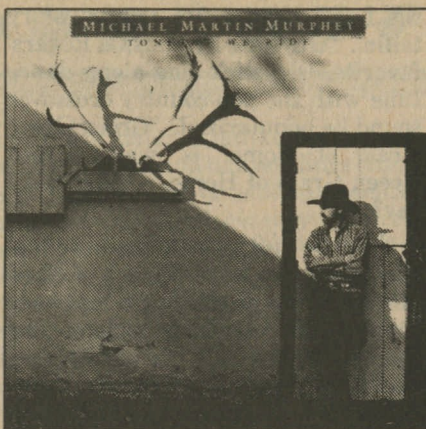
GRP Live In Session (GRP Records)

by Betty Jacks

It is never difficult to decide when an album, especially a jazz album, was put together with a sense of direction toward a common goal, and with a deep natural love for the music. This is such an album. The talent is blended, yet the musical style of each artist is realized. The keyboard accomplishments of Dave Grusin are evident in "Mountain Dance," an original composition, while Dave Valentin's flute fills the strains of "Oasis," the second number on the top side of the album. Lee Ritenour is heavy and wonderful on keyboard in his own composition, in "The Rit Variations."

On the flip side, the sensational vocals of Diane Schurr make the selection of "Reverend Lee" vibrate with a gospel beat and wail in a conspiracy of hope. The repetitive beat is hypnotic, making this a favorite. "Dolphin Dream" is easy to listen to if sax is your favorite instrument or keyboard your fancy. "Rio Funk" has that "funky" sound and "St. Elsewhere" is an original by Dave Grusin which allows several artists to identify with the composer.

This album, which contains several originals by Lee Ritenour and Dave Grusin, is pleasing to the listener and gratifying to the performer. The common goals of artistry, warmth, and love were reached to perfection.



Michael Martin Murphey Tonight We Ride (Warner Bros.)

by Harry Duncan

Michael Martin Murphey's debut Warner Bros. album *Tonight We Ride* dabbles in every style that could be called country.

From bluegrass/cajun fiddle music ("Fiddlin' Man") to Texas swing ("Rollin' Nowhere") to Mexican bar music ("Santa Fe Cantina") to the lost love ballad ("The One That Got Away") Murphey ranges over the musical map. Unfortunately he has little new to say and there is little spirit to the show.

Among the few standouts put together by Murphey and long time producer Jim Ed Norman (who co-wrote four of the tunes) are "Building Bridges," an uncharacteristically (for him) straight ahead country tribute to the love that saves. It features a fine duet with Pam Tillis. "I'll Break Out Again Tonight" (the only song Murphey didn't write or co-write) is a clever dreaming my way out of prison number in the classic country fashion that reminds us why Gram Parsons is still missed.

"Close To My Heart" is the sweetly romantic type sound that Murphey has recently been known for and here he gives a solid performance.

The only song with any depth to it is "Face-To-Face With The Night," a stately anthem about personal responsibility with the sound of an Indian chant. While it's no Arthur Miller play, it does contain, "...confessions I've been postponing, hearts I've broken and let down; I've got to face them sometime."

Despite these modest successes *Tonight We Ride* is unlikely to please

Murphey's old fans. Perhaps the varied sound will attract new listeners, but for those who go back to "Geronimo's Cadillac" or who appreciate the more lush sensitivity of "What's Forever For," the new album will seem long on style and short on substance.



Blackwood Brothers That Brighter Day (Riversong Records)

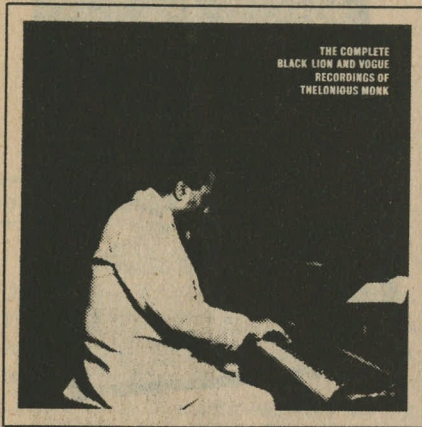
by Margaret Marple

Memphian Mark Blackwood has again produced an album on The Blackwood Brothers that fairly shimmers with inspiration.

Followers of contemporary gospel will rejoice at the pleasing variety of uptempo tunes and wistful ballads. There's never a feeling of sameness with The Blackwood Brothers, only a continuity of excellence in material and top notch musicians to bring it all together.

The opening track, "That Brighter Day," is an uplifting Tracy Zinn composition that has a pop-like feel to it. Additional background vocals are provided by Jimi and Debi Jamison and Jack Holder while Andrew Love offers some infectious hot licks on saxophone. "God Bless the U.S.A.," a Lee Greenwood cover, contains as much spirit (maybe more) than the original. A song with distinctive country flair is "Only a Matter of Mercy." Robby Turner provides an excellent performance on steel guitar on this one. My personal favorite is "The Lord is My Light," a choral composition that brings together such singers as Andy Childs, Sparrow Holt, Lindy Hearne, Ken Turner, and Van Duren.

This latest effort by The Blackwood Brothers is a must for anyone interested in staying current with the gospel recording scene in Memphis.



The Mosaic Records' Reissue of Thelonius Monk, Albert Ammons and Meade Lux Lewis and Charles Mingus

by Robert Bowman

Superlatives abound consistently when others have reviewed Mosaic Records' jazz reissue series. This review will have to do more of the same. Mosaic, in co-founder Michael Cuscuna's own words "reflects the jazz lover's cry for someone to do it right." The results are simply the finest reissues in the history of the recording industry, all genres included. These should set the standard for every company involved in the preservation of American music.

Mosaic now has twelve releases in their catalogue encompassing material as diverse as the boogie woogie piano tirades of Albert Ammons and Meade Lux Lewis, the West Coast wanderings of Gerry Mulligan, the classicism of soprano Sidney Bechet and the lyrical whimsy of Thelonius Monk. All but one of

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<p>Includes the Hits China Grove Black Water / Listen to the Music Bakin' It to the Streets</p>		
<p>Includes Round and Round Back For More Wanted Man</p>	<p>Includes (Oh) Pretty Woman Dancing In The Street</p>	

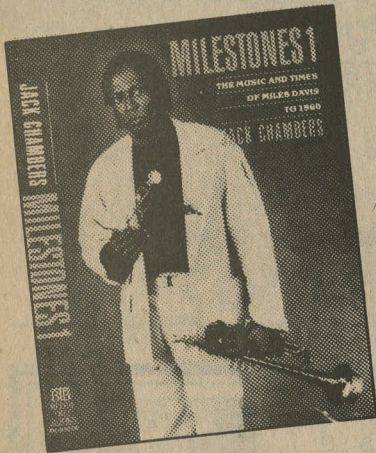
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Milestones 1 & 2: The Music And Times of Miles Davis
 By Jack Chambers
 (Beech Tree/William Morrow Books)
 \$17.95

by Robert Bowman

Milestones 1 & 2 is an exceedingly ambitious project that has long been needed to be done. Chambers, in just over 750 pages, attempts to chronicle the life and times of Miles Davis, perhaps up to this point the most mercurial of jazzmen. Davis' professional career started during the heyday of bebop in the mid-1940s. Since then he has initiated the schools of cool, modal and fusion jazz. The only constant in Davis' career has been change. No other jazz musician, perhaps no other musician period, has ever performed in so many different genres, let alone virtually introduced remained within the vanguard of each movement.

Such should make for a fascinating biography, especially when one considers Davis' legendary volatile and abrasive temperament. Yet, Chambers has chosen to pursue what he obviously hopes will be the definitive Davis study from a distance. He has interviewed absolutely no one for the books. Admittedly, it is exceedingly difficult to obtain an interview with Davis, but many of his sidemen and associates, such as long time producer Teo Macero, could have been spoken with. Chambers, instead, has

read virtually every meaningful scrap of English print about the trumpeteer. He liberally incorporates quotes throughout the two volumes, both from interviews Davis has done with others and from think pieces and reviews written by a number of critics. Volume 2 has over 660 such quotes. Many of them are from concert reviews which Chambers uses to chronicle complete tours in the seventies, city by city.

The rest of *Milestones 1 & 2* is made up of a track by track, session by session critique of every released (and many unreleased) recording Davis has played on. The idea is noble, much of the end result, unfortunately is tedious. In a way one ends up reading close to 100 detailed album reviews. If one is familiar with each and every recording of has copies of them at hand, the book can be very involving. Otherwise, much of the text is too abstract to hold much meaning for many readers.

Chambers' work on Davis in the sixties and seventies holds the reader's attention much more than his work on the forties and fifties. He makes a strong attempt to contextualize the trumpeter's continual changes and brings together a lot of otherwise scattered material. Unfortunately, though, as Davis' ensemble leans further and further towards rock, Chambers' objectivity takes an extended vacation. His anti-rock bias is insulting and, worse yet, uninformed. In his attempts to relate Davis' music of the early seventies to the world of rock, he makes several factual errors. That's too bad in many ways, it is in this area that Miles' work most needs to be documented and explained.

Despite the above criticisms, Chambers' extended two volume work makes all other Davis biographies superfluous. If you love the music of Miles Davis as much as I do you will want to read both volumes. Otherwise, approach with caution.



San Francisco Nights: The Psychedelic Music Trip 1965-1968
 By Gene Sculatti & David Seay
 (St. Martin's Press) \$12.95

by Robert Bowman

Yes indeed, the paisley revolution has begun! Neo-psychedelic bands such as the Rain Parade, the Water Boys and Robyn Hitchcock's Egyptians have given birth to a full scale industry. In the hipper urban centers of this continent a paisley glut ensues and now the book industry is in on the act. Lookout for a plethora of "quickies" in the summer months.

Seay and Sculatti's *San Francisco Nights: The Psychedelic Music Trip 1965-1968* is a well written, if breezy, travelogue through names, places, dates and images that were part and parcel of the great awakening of American rock consciousness in the mid-1960s. For the uninitiated, this might suffice, but for anyone who has shown more than a passing interest in San Francisco and the psychedelic vanguard of the sixties, *San Francisco Nights* is mostly an off-the-cuff repeat of facts and quotes previously printed elsewhere.

On the positive side, the whole is liberally illustrated, many of the pictures being published for the first time. In addition, the authors attempts to address phenomena

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**Just Between Friends,
Mary Tyler Moore's
Latest Vehicle Should Open
Doors For Movies About
Friendships Between Women**

by Skip Howard

Holly Davis has, by all accounts, the perfect life. She's happily married and has two children. She is a career housewife who gave up work for marriage. But with husband Chip's work as a seismologist taking up a large portion of their time together, she begins to feel growing pains of insecurity - a vague sense that she will soon have nothing to do and as much time as she needs to do it in.

To fill up some of her time, she agrees to teach an aerobics class at a local exercise studio, where she meets Sandy Dunlap, who is everything Holly wants to be - successful, compulsive, and competitive. Sandy is a television field reporter with her eye on the anchor spot currently held by a graduate of "air-head journalism." Sandy is also involved in a romantic fling with a married man.

Mary Tyler Moore (Holly Davis) calls the film a "story of friendship between two women who live very different lives....When they meet, they recognize in each other their opposite number, the other side of the coin. It draws them together like a magnet."

One of the things they soon learn they have in common is a relationship with the same man, for Sandy's lover is none other than Holly's husband. With this discovery, the complications begin.

Just Between Friends is a delightful cinematic romp that stars Moore, Ted Danson (Chip Davis), Christine Lahti (Sandy Dunlap) and Sam Waterston (Harry Crandall, Chip's co-worker). It was written and directed by Allan Burns, co-creator of *The Mary Tyler Moore Show*, Lou



Mary Tyler Moore stars in *Just Between Friends*.

Grant and Rhoda. *Just Between Friends* marks his debut as a director.

However, it is as much of a drama as it is a comedy, since it explores the relationship between Holly and Sandy after the discovery of Sandy's affair is made, following the death of Holly's husband.

Of Chip Davis, Danson says, "I think he truly loves his family, truly loves his wife...and he thinks he truly loves Sandy. I think that's a real human dilemma. I think that, if not, you don't give a rat's ass, and (your reaction is, 'Good, he died. Who cares?'"

The film tries to delve into the friendship between Holly and Sandy, but it really shines when dealing with the estrangement between the two following Holly's discovery about the affair. It is, at its basic point, a story of a bond between two women and, as such, is a welcome change from movies that explore male-bonding. Very few successful women-bonding films have been made, and it's as if the topic was taboo. *The Turning Point* was probably the most suc-

cessful attempt made to date, but, unfortunately, it didn't open any doors. Hopefully, *Just Between Friends* will.

This is just fine with Christine Lahti, who, when she first read the screenplay, remarked, "Oh, my, all these colors to play with." Lahti's Sandy is a woman who, has missed out on life and closeness with others. "She is the modern woman, and independent and bright, but...she is very lonely," Lahti said. "She felt, I think, maybe insecure about that. Maybe she didn't know how to really give to somebody - the fear of turning 35 and not really having a baby and wanting one."

Lahti said she could identify with her workaholic character in the movie. "I got married two-and-a-half years ago, but before that, I felt, as Sandy said in the movie, that my career was much more together than my life," she said.

Her desire to show what Sandy didn't have, as opposed to what Sandy did have, translates beautifully to the screen. "I've seen a lot of these modern women - you know, these strong, tough women who are successful and professional, and they seem to be perfect," she said. "It's like we've gone from women being sex objects and sort of property of men, to being equally as two-dimensional. Who's to say just because a woman is successful and professional, that she's not scared, insecure and vulnerable?"

Sandy's vulnerability shows, as does Holly's, though, at times I got the feeling I was watching Holly as she would be portrayed by Mary Richards. However, after the death of her husband Holly's toughness begins to show, especially in her relationship with Sandy.

This film is probably not an Academy Award winner, but it is still a good movie, with an excellent script, direction and development of characters. The ending, itself is rather unique and only adds to the overall picture of the film's good qualities. ★

concert calendar

1 Tuesday

Brady & Hollye (V) - Bombay***
Yarbrough's Bluegrass Jam (C) - Yarbrough's Music***
Lonely Street Duo (V) - Driftwood Lounge (Millington)
Viola Madness (F) - Harris Aud. (MSU)
Tom Ferguson (T) - French Quarter Inn
Phillip Cheatham (U) - French Quarter Inn
Mark Showalter (V) - Circle Cafe

"A Midsummers Night's Dream" (F) - Playhouse On the Square
Roscoe's Suprize Orchestra (V) - Playhouse on the Square
R.T. Scott Band (C) - Blue Suede Shoe***
Tiny & the Bondsmen (C) - Bad Bob's Vapors***
Lou Roberts/Ben Cauley/Vapor's Band (V) - Bad Bob's Vapor's***
Detail (P) - Round 1 (W. Mphis, AR.)***
Journey's End (P) - Stagestop***
Good Question (P) - Mud Island

Goodtymes Dinner Theatre (F) - Old Daisy***
Don McMinn & the Rum Boogie Band (T) - Rum Boogie Cafe
Special Edition (V) - Dad's Place***
Dodie Dowdy & Mixed Co. (V) - Dad's Place***
The Rave (P) - Chelsea Street Pub

2 Wednesday

Ron Reed (V) - Faculty Lounge***
Microchip Orchestra (N) - Bombay***
Lonely Street Duo (V) - Steven's (Clarksdale, MS.)



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April Music Menu

SUN	MON	TUES	WED	THURS	FRI	SAT
Bombastic Bombay Brunch	Start the Week at BBC	1 Brady & Hollye 9-12	2 The Microchip Orchestra 9-12	3 The Hurricanes 9:30-12:30	4 Reba & The Portables 10-2	5 Reba & The Portables 10-2
6 Dixieland Jazz 4-7 Bluebeats 9:30-1:30	7 Open Mike Night With John Kilzer 8:30-11:30	8 Brady & Hollye 9-12	9 The Microchip Orchestra 9-12	10 Good Question 9:30-12:30	11 The Cut Outs 10-2	12 The Cut Outs 10-2
13 Dixieland Jazz 4-7 Bluebeats 9:30-1:30	14 Open Mike Night With John Kilzer 8:30-11:30	15 Jimmy Davis & John Scott 9-12	16 The Microchip Orchestra 9-12	17 Fever 9:30-12:30	18 Reba & The Portables 10-2	19 Reba & The Portables 10-2
20 Dixieland Jazz 4-7 Bluebeats 9:30-1:30	21 Open Mike Night With John Kilzer 8:30-11:30	22 Jimmy Davis & John Scott 9-12	23 The Microchip Orchestra 9-12	24 The Hurricanes 9:30-12:30	25 Good Question 10-2	26 Good Question 10-2
27 Dixieland Jazz 4-7 Bluebeats 9:30-1:30	28 Open Mike Night With John Kilzer 8:30-11:30	29 Jimmy Davis & John Scott 9-12	30 The Microchip Orchestra 9-12	Happy Hour 4:00-6:30 M-F	DANCE DANCE DANCE	Memphis' Best Music Every Night

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Lyn Jones (Songwriter's Night) (V) - Walker's Midtown***

Jazz Concert (T) - Harris Aud. (MSU)

WDIA After Work Set (U) - Morracco Club

Cutouts (P) - Poplar Lounge

Phillip Cheatam (T) - French Quarter

Tom Ferguson (T) - French Quarter

Puzzle (V) - Cotton Club

Journey's End (P) - Stagestop***

Detail (P) - Round 1 (W. Mphs. AR)***

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

Tiny & the Bondsmen (C) - Bad Bob's Vapor's***

Lou Roberts/Ben Cauley/Vapors Band (V) - Bad Bob's Vapor's***

Goodtymes Dinner Theatre (F) - Old Daisy***

Don McMinn (T) - Rum Boogie Cafe

Jimmy Davis/John Scott (P) - Circle Cafe

Special Edition (V) - Dad's Place***

Dodie Dowdy & Mixed Co. (V) - Dad's Place***

The Rave (P) - Chelsea Street Pub

3

Thursday

Brady & Hollye (V) - Circle Cafe

"Once Is Enough" (F) - Gaslight

The Hurricanes (P) - Bombay**

Father Square (N) - Antenna Club

Lonely St. Duo (V) - Steven's (Clarksdale, MS)

Woodwind Quintet (F) - Harris Aud. (MSU)

Musician's Jam (T) - Mulberry Flats***

Rainbow Production (P) - Morrocco Club

Phillip Cheatam (U) - French Quarter

Tom Ferguson (T) - French Quarter

Good Question (P) - Peabody

Journey's End (P) - Stagestop***

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

Detail (P) - Round 1 (W. Mphs. AR)***

Tiny & the Bondsmen (C) - Bad Bob's Vapor's***

Lou Roberts/Ben Cauley/Vapors Band (V) - Bad Bob's Vapor's***

Goodtymes Dinner Theatre (F) - Old Daisy***

Pawn Party (U) - Rum Boogie Cafe

cont. next page

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.

concert calendar

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!*

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concert calendar

from previous page

Ruby Wilson (T) - Lafayette's
Special Edition (V) - Dad's Place***
Dodie Dowdy & Mixed Co. (V) - Dad's Place***
The Rave (P) - Chelsea St Pub

4

"Once Is Enough" (F) - Gaslight
Ron Reed (V) - Faculty Lounge***
Reba & the Portables (P) - Bombay**
Panther Burns (N) - Antenna
Lonely St. Duo (V) - France's (Lambert, MS)
Anthology of Jazz (T) - Harris Aud. (MSU)
Naomi Moody & Jr. Pettis Trio (T) - Mood Indigo***
SRO Band (P) - Morocco Club
Phillip Cheatam (U) - French Quarter
Tom Fergeson (T) - French Quarter
"Cloud Nine" (F) - Circuit Playhouse
Journey's End (P) Stagestop**
Chris Lea & the Moonlight Syncopators (V) - Zinnie's East

R.T. Scott Band (C) - Blue Suede Shoe***
Detail (P) - Round One (W. Mphs, AR)***
Tiny & the Bondsmen (C) - Bad Bob's Vapors***
Lou Roberts/Ben Cauley/Vapor's Band (V) - Bad Bob's Vapors***
Goodytymes Dinner Theatre (F) - Old Daisy***
Good Question (P) - Prince Mongo's Planet***
Don McMinn (T) - Rum Boogie Cafe
Memphis Symphony Pops (F) - Orpheum
Ruby Wilson (T) - Lafayette's
Special Edition (V) - Dad's Place***
Dodie Dowdy & Mixed Co. (V) - Dad's Place***
Tokyo Roze (N) - Madison Ave. Club**
The Rave (P) - Chelsea St. Pub

5

"Once Is Enough" (F) - Gaslight
Ron Reed (V) - Faculty Lounge***
Cutouts (P) - Prince Mongo's Planet***
Reba & the Portables (P) - Bombay**
In Pursuit (N) - Antenna
Loney St. Duo (V) - France's (Lambert, MS)
Ze Bop w/Brenda Jay (T) - Lou's Place
Faculty Chamber Ensemble (F) - Harris Aud. MSU
Naomi Moody & Jr. Pettis Trio (T) - Mood Indigo***
SRO (P) - Morocco

Friday

James Micha Band (P) - Poplar Lounge
Tom Fergeson (T) - French Quarter
Phillip Cheatam (U) - French Quarter
"The Ant & the Grasshopper" (F) - Playhouse on the Square
Cloud Nine (F) - Circuit Playhouse
Journey's End (P) - Stagestop**
Detail (P) - Round One (W. Mphs, AR)***
R.T. Scott Band (C) - Blue Suede Shoe***
Tiny & the Bondsmen (C) - Bad Bob's Vapors***
Lou Roberts/Ben Cauley/Vapor's Band (V) - Bad Bob's Vapors***
Goodytymes Dinner Theatre (F) - Old Daisy***
Don McMinn (T) - Rum Boogie Cafe
Good Question/The Turtles (P) - Peabody
Ruby Wilson (T) - Lafayette's
Jimmy Davis/John Scott/John David (P) - Circle Cafe
Germantown Battle of the Bands (N) - Cameron Brown Park (G'town)
Special Edition (V) - Dad's Place***
Live Country Music (C) - Dad's Place***
Tokyo Roze (N) - Madison Ave. Club***
The Rave (P) - Chelsea St. Pub

6

Sunday

"Once Is Enough" (F) - Gaslight
Dixieland (T)/Bluebeats (N) - Bombay**
The Settlers (C) - Silky Sullivan's
Forth (T) - Circle Cafe
Mark Showalter (P) - Willie Moffat's (Mt. Moriah)
Multi-Note Generator (T) - Felix's
Naomi Moody/Jr. Pettis Trio (T) - Mood Indigo**
Jazz Countdown (T) - Belmont Grill
Eddie Harrison (P) - Poplar Lounge
"The Ant & the Grasshopper" (F) - Playhouse on the Square
"Cloud Nine" (F) - Circuit Playhouse
Memphis Dance Music (P) - Stagestop**
R.T. Scott Band (C) - Bad Bob's Vapors
George Klein Oldies Show (V) - Bad Bob's Vapors***
Live Music (V) - Blue Suede Shoe***
Rico's Yada (N) - Rum Boogie Cafe
Ozark Express (C) - Walker's Midtown**
Good Question (P) - Capt. Bilbo's
Larry Garrett Band (C) - Dad's Place***
Jimmy Davis/John Scott (P) - Willie Moffat's (Sycamore V ew)

Saturday

7

Monday

"Once Is Enough" (F) - Gaslight Dinner Theatre
John Kilzer (V) - Bombay

- The Settlers (C) - Scruples
 Jan Womack/Greg Upton (F) - Harris Aud. (MSU)
 Wrestle Mania (U) - Cook Convention Center
 Philip Cheatam (U) - French Quarter
 Tom Ferguson (T) - French Quarter
 Kashmir (N) - Stagestop***
 Live Music (P) - Round 1 (W. Memphis)***
 R.T. Scott Band (C) - Bad Bob's Vapors***
 Lou Roberts/Ben Cauley/Vapor's Band (V) - Bad Bob's Vapors***
 Live Music (C) - Blue Suede Shoes***
 Tommy Boyce Songwriters Jam (V) - Old Daisy***
 Catesby Jones and Friends(V) - Rum Boogie Cafe
 Jimmy Davis & John Scott (P) - Bombay***
 Good Question (P) - Capt. Bilbo's
 Special Edition (V) - Dad's Place***
 Dodie Dowdy & Mixed Co. (V) - Dad's Place***

8 Tuesday

- Brady & Hollye (V) - Bombay***
 Yarbrough's Bluegrass Jam (C) - Yarbrough's Music***
 "Once Is Enough" (F) - Gaslight Dinner Theatre
 Con Anima Concert Series (F) - Harris Aud. (MSU)
 Philip Cheatam (J) - French Quarter
 Tom Ferguson (J) - French Quarter
 Mark Showalter (P) - Circle Cafe
 Kashmir (N) - Stagestop***
 Detail (P) - Round 1 (W. Memphis)***
 Tiny and the Bondsmen (C) - Bad Bob's Vapors***
 Goodymes Dinner Theatre (U) - Old Daisy***
 R.T. Scott Band (C) - Blue Suede Shoe***
 Don McMinn & The Rum Boogie Band - Rum Boogie Cafe
 Special Edition (V) - Dad's Place***
 Dodie Dowdy & Mixed Company (V) - Dad's Place***

9 Wednesday

- "Once Is Enough" (F) - Gaslight Dinner Theatre
 Ron Reed (V) - Faculty Lounge***
 Microchip Orchestra (N) - Bombay***
 Lonely Street Duo (V) - Steven's (Clarksdale, MS)
 Lyn Jones (Songwriters' Night) (V) - Walker's Midtown***
 WDIA After Work Set (R&B) - Morocco
 Cut Outs (P) - Poplar Lounge
 Philip Cheatam (U) - French Quarter
 Tom Ferguson (T) - French Quarter
 Puzzle (V) - Cotton Club
 Kashmir (N) - Stagestop***

cont. next page



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How To Approach A Publisher: First, you have to find one. Ask around. Look in the phone book. Call the performing rights offices in Nashville (Area 615): ASCAP 244-3936, BMI 259-3625 or SESAC 320-0053. Look in the Billboard Buyer's Guide (check the public library). Call or write a publisher and set up an appointment or get permission to send a demo. Always include a stamped, self-addressed envelope. Put 2-5 songs on a cassette (make sure the vocals are clear), type lyric sheets and ask for feedback or referrals. Include SASE. While you're waiting, keep writing.

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Notice to Members & Guests

from previous page

- Detail (P) - Round 1 (W. Memphis)***
- Tiny and the Bondsmen (C) - Bad Bob's Vapors***
- Goodtymes Dinner Theatre (U) - Old Daisy***
- R.T. Scott Band (C) - Blue Suede Shoe***
- Memphis Talent Showcase (V) - Rum Boogie Cafe
- Jimmy Davis & John Scott (P) - Circle Cafe
- Special Edition (V) - Dad's Place***
- Dodie Dowdy & Mixed Co. (V) - Dad's Place***

10

Thursday

- Brady & Hollye (V) - Circle Cafe
- "Once Is Enough" (F) - Gaslight Dinner Theatre
- Good Question (P) - Bombay***
- "The Curious Savage" (F) - Shelby State Theatre
- Carnival (N) - Antenna
- Lonely Street Duo (V) - Steven's (Clarksdale, MS)
- Musicians Jam (J) - Mood Indigo***
- Rainbow Production (P) - Morrocco
- Philip Cheatam (U) - French Quarter
- Tom Ferguson (T) - French Quarter
- Kashmir (N) - Stagestop***
- Detail (P) - Round 1 (W. Memphis)***
- Tiny and the Bondsmen (C) - Bad Bob's Vapors***
- Lou Roberts/Ben Cauley/Vapors Band (V) - Bad Bob's Vapors***
- Goodtymes Dinner Theatre (U) - Old Daisy***
- R.T. Scott Band (C) - Blue Suede Shoe***
- Don McMinn & The Rum Boogie Band (T) - Rum Boogie Cafe
- Ruby Wilson (T) - Lafayette's
- Special Edition (V) - Dad's Place***
- Dodie Dowdy & Mixed Co. (V) - Dad's Place***
- Tangents (P) - Bon Figlio's (Jackson, MS)

11

Friday

- "Once Is Enough" (F) - Gaslight Dinner Theatre
- Pam and the Passions (P) - Prince Mongo's Planet***
- Ron Reed (V) - Faculty Lounge***
- Cut Outs (P) - Bombay***
- "The Curious Savage" (F) - Shelby State College
- Bluebeats (N) - Antenna
- Lonely Street Duo (V) - Daily Planet
- Naomi Moody & Jr. Pettii's Trio (J) - Mood Indigo***
- SRO Band (P) - Morrocco
- Sandy Pattie (G) - Coliseum
- "Man of La Mancha" (F) - Orpheum
- Philip Cheatam (U) - French Quarter
- Tom Ferguson & Friends (J) - French Quarter
- Kashmir (N) - Stagestop***
- Detail (P) - Round 1 (W. Memphis)***

concert calendar

Tiny and the Bondsmen (C) - Bad Bob's Vapors***
Goodtymes Dinner Theatre (U) - Old Daisy***
R.T. Scott Band (C) - Blue Suede Shoes***
Don McMinn & The Rum Boogie Band (T) - Rum Boogie Cafe
Ruby Wilson (T) - Lafayette's
Special Edition (V) - Dad's Place***
Dodie Dowdy & Mixed Co. (V) - Dad's Place***
Strutter (N) - Madison Ave. Club
Tangent (P) - Bon Figlio's (Jackson, MS)
Chris Lea & the Moonlight Syncopators (V) - Zinnie's East

12

Saturday

Special Edition (V) - Dad's Place***
Live Country Music (C) - Dad's Place***
Tangents (P) - Bon Figlio's (Jackson, MS)
Brady & Hollye (V) - Big Apple (Puryear, TN)
"Once Is Enough" (F) - Gaslight Dinner Theatre
Pam and the Passions (P) - Prince Mongo's Planet***

Ron Reed (V) - Faculty Lounge***

Cut Outs (P) - Bombay***

"The Curious Savage" (F) - Shelby State College

Lonely Street Duo (V) - Daily Planet

Ze Bop featuring Brenda Jay (T) - Lou's Place

Naomi Moody & Jr. Petti's Trio (T) - Mood Indigo***

SRO Band (V) - Morrocco

James Micha Band (P) - Poplar Lounge

"Man of La Mancha" (F) - Orpheum

Philip Cheatam (U) - French Quarter

Tom Ferguson & Friends (J) - French Quarter

"Mid Summer Night's Dream" (F) - Playhouse on the Square

"The Ant and the Grasshopper" (F) - Playhouse on the Square

Kashmir (N) - Stagestop***

Detail (P) - Round 1 (W. Memphis)***

Tiny and the Bondsmen (C) - Bad Bob's Vapors***

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

Goodtymes Dinner Theatre (U) - Old Daisy***

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

Beale Street Music Fest (V) - Beale Street

Ruby Wilson (T) - Lafayette's

Jimmy Davis/John David/John Scott (P) - Circle Cafe

Strutter (N) - Madison Ave. Club

13

Sunday

"Once Is Enough" (F) - Gaslight Dinner Theatre

Dixieland (T)/Bluebeats (N) - Bombay***

Lonely Street Duo (V) - Daily Planet

The Settlers (C) - Silky Sullivan's

Forth (T) - Circle Cafe

Brown & Robinson (P) - Willie Moffatt's (Mt. Moriah)

Multi-Note Generator (T) - Felix's

Naomi Moody & Jr. Petti's Trio (J) - Mood Indigo

Live Jazz (J) - Morrocco

Count Down Jazz (T) - Belmont Grill

Eddie Harrison (V) - Poplar Lounge

George Klein Oldies Show (V) - Bad Bob's Vapors***

Memphis Dance Music (P) - Stagestop***

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

Live Rockabilly (V) - Blue Suede Shoe***

Ozark Express (C) - Walker's Midtown***

Save the Shell Benefit (U) - Walker's Midtown***

Good Question (P) - Capt. Bilbo's

Larry Garrett Band (C) - Dad's Place***

Jimmy Davis/John Scott (P) - Willie Moffatt's (Sycamore View)

14

Monday

"Once Is Enough" (F) - Gaslight Dinner Theatre

John Kilzer (V) - Bombay***

The Settlers (C) - Scruples

Philip Cheatam (U) - French Quarter

Tom Ferguson & Friends (T) - French Quarter

Intimate Acts (P) - Stagestop***

Live Music (P) - Round 1 (W. Memphis)***

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

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

Tommy Boyce Songwriters' Jam (V) - Old Daisy***

Live Rockabilly (C) - Blue Suede Shoe***

Catesby Jones and Friends (V) - Rum Boogie Cafe

Jimmy Davis/John Scott (P) - Bombay***

Good Question (P) - Capt. Bilbo's

Special Edition (V) - Dad's Place***

Dodie Dowdy & Mixed Co. (V) - Dad's Place***

Carolyn Martin (P) - Chelsea St. Pub

15

Tuesday

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

"Once Is Enough" (F) - Gaslight Dinner Theatre

Jimmy Davis & John Scott (V) - Bombay***

Philip Cheatam (U) - French Quarter

Tom Ferguson & Friends (T) - French Quarter

Mark Showalter (P) - Circle Cafe

Intimate Acts (P) - Stagestop***

cont. next page

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from previous page

- Detail (P) - Round 1 (W. Memphis)***
 Tiny and the Bondsmen (C) - Bad Bob's Vapors***
 Lou Roberts/Ben Cauley/Vapors Band (V) - Bad Bob's Vapors***
 Goodymes Dinner Theatre (U) - Old Daisy***
 R.T. Scott Band (C) - Blue Suede Shoe***
 Don McMinn & The Rum Boogie Band (T) - Rum Boogie Cafe
 Special Edition (V) - Dad's Place***
 Dodie Dowdie & Mixed Co. (V) - Dad's Place***
 Carolyn Martin (P) - Chelsea St. Pub

16

Wednesday

- "Once Is Enough" (F) - Gaslight Dinner Theatre
 Ron Reed (V) - Faculty Lounge***
 Microchip Orchestra (N) - Bombay***
 Lyn Jones (Songwriters' Night) (V) - Walker's Midtown***
 Faculty Recital (F) - Rhodes College (Hardie Aud.)
 WDIA After Work Set (P) - Morocco
 Cut Outs (P) - Poplar Lounge
 Phillip Cheatam (U) - French Quarter
 Tom Ferguson & Friends (T) - French Quarter
 Puzzle (V) - Cotton Club
 Intimate Acts (P) - Stageshop***
 Detail (P) - Round 1 (W. Memphis)***
 Tiny and the Bondsmen (C) - Bad Bob's Vapors***
 Goodyme Dinner Theatre (U) - Old Daisy***
 R.T. Scott Band (C) - Blue Suede Shoe***
 Memphis Talent Showcase (V) - Rum Boogie Cafe
 Don McMinn & The Rum Boogie Band (T) - Rum Boogie Cafe
 Jimmy Davis/John Scott (P) - Circle Cafe
 Special Edition (V) - Dad's Place***
 Dodie Dowdie & Mixed Co. (V) - Dad's Place***
 Carolyn Martin (P) - Chelsea St. Pub

17

Thursday

- Brady & Hollye (V) - Circle Cafe
 "Once Is Enough" (F) - Gaslight Dinner Theatre
 Fever (P) - Bombay***
 Singers Spring Concert (F) - Evergreen Presbyterian Church
 "The Magic Flute" (F) - Harris Aud. (MSU)
 Musicians Jam (T) - Mood Indigo***
 Rainbow Prod. (T) - Morocco
 David Copperfield (U) - Orpheum
 Phillip Cheatam (U) - French Quarter
 Tom Ferguson (T) - French Quarter
 Intimate Acts (P) - Stageshop***
 Detail (P) - Round 1 (W. Memphis)***
 Tiny and the Bondsmen (C) - Bad Bob's Vapors***

concert calendar

Lou Roberts/Ben Cauley/Vapors Band (V) - Bad Bob's Vapors***
Goodyme Dinner Theatre (U) - Old Daisy***
R.T. Scott Band (C) - Blue Suede Shoe***
Don McMinn & The Rum Boogie Band (T) - Rum Boogie Cafe
Ruby Wilson (T) - Lafayette's
Special Edition (V) - Dad's Place***
Dodie Dowdy & Mixed Co. (V) - Dad's Place***
Carolyn Martin (P) - Chelsea St. Pub
Tangents (P) - Austins (Hattiesburg, MS)

18 Friday

"Once Is Enough" (F) - Gaslight Dinner Theatre
Big Growl (P) - Prince Mongo's Planet***
Ron Reed (V) - Faculty Lounge***
Reba and the Portables (P) - Bombay***
Naomi Moody & Jr. Petti's Trio (T) - Mood Indigo***

SRO Band (T) - Morrocco
George Carlin (K) - Orpheum
Philip Cheatam (U) - French Quarter
Tom Ferguson & Friends (T) - French Quarter
Ninth Annual Original Art Auction (U) - Playhouse on the Square
Intimate Acts (P) - Stagestop***
Details (P) - Round 1 (W. Memphis)***
Tiny and the Bondsmen (C) - Bad Bob's Vapors***
Lou Roberts/Ben Cauley/Vapors Band (V) - Bad Bob's Vapors***
Goodyme Dinner Theatre (U) - Old Daisy***
R.T. Scott Band (C) - Blue Suede Shoe***
GTO (P) - Rum Boogie Cafe
Ruby Wilson (T) - Lafayette's
Special Edition (V) - Dad's Place***
Dodie Dowdy & Mixed Co. (V) - Dad's Place***
Destin Angel (N) - Madison Ave. Club
Carolyn Martin (P) - Chelsea St. Pub
Tangents (P) - Austin's (Hattiesburg, MS)
Chris Lea & the Moonlight Syncopators (V) - Zinnie's East

19 Saturday

"Once Is Enough" (F) - Gaslight Dinner Theatre
Big Growl (P) - Prince Mongo's Planet***
Ron Reed (V) - Faculty Lounge***
Reba and the Portables (P) - Bombay***
Beauty and the Beats (V) - Stokers
Ze Bop featuring Brenda Jay (P) - Lou's Place
"The Magic Flute" (F) - Harris Aud. (MSU)
Naomi Moody & Jr. Petti's Trio (T) - Mood Indigo

SRO Band (T) - Morrocco
James Micha Band (P) - Poplar Lounge
Philip Cheatam (U) - French Quarter
Tom Ferguson & Friends (T) - French Quarter
Intimate Acts (P) - Stagestop***
Detail (P) - Round 1 (W. Memphis)***
Tiny and the Bondsmen (C) - Bad Bob's Vapors***
Lou Roberts/Ben Cauley/Vapors Band (V) - Bad Bob's Vapors***
Goodymes Dinner Theatre (U) - Old Daisy***
R.T. Scott Band (C) - Blue Suede Shoe***
Don McMinn & The Rum Boogie Band (T) - Rum Boogie Cafe

Ruby Wilson (T) - Lafayette's
Special Edition (V) - Dad's Place***
Live Country Music (C) - Dad's Place***
Destin Angel (N) - Madison Ave. Club
Carolyn Martin (P) - Chelsea St. Pub
Tokyo Roze (N) - Skateland (Summer)***
Tangents (P) - Austin's (Hattiesburg, MS)

20 Sunday

"Once Is Enough" (F) - Gaslight Dinner Theatre
Dixieland (T)/Bluebeats (N) - Bombay***
Beauty and the Beats (V) - Stoker's
The Settlers (C) - Silky Sullivan's
Forth (T) - Circle Cafe
Flashback (U) - Willie Moffatt's (Mt. Moriah)
Multi-Note Generator (T) - Felix's
"The Magic Flute" (F) - Harris Aud. (MSU)
Naomi Moody & Jr. Petti's Trio (T) - Mood Indigo***
Live Jazz (T) - Morrocco
Count Down Jazz (T) - Belmont Grill
Eddie Harrison (V) - Poplar Lounge
Memphis Dance Music (P) - Stagestop***
George Klein Oldies Show (V) - Bad Bob's Vapors***
R.T. Scott Band (C) - Bad Bob's Vapors***
Live Rockabilly (C) - Blue Suede Shoe***
Ozark Express (C) - Walker's Midtown***
Good Question (P) - Capt. Bilbo's
Larry Garrett Band (C) - Dad's Place***
Alex Ward's Pig and Whistle (V) - Dad's Place***
Jimmy Davis/John Scott (P) - Willie Moffatt's (Sycamore View)
Carolyn Martin (P) - Chelsea St. Pub

21 Monday

"Once Is Enough" (F) - Gaslight Dinner Theatre
John Kilzer (V) - Bombay***
The Settlers (C) - Scruples

Philip Cheatam (U) - French Quarter
Tom Ferguson & Friends (T) - French Quarter
Vienna (P) - Stagestop***
Live Music (P) - Round 1 (W. Memphis)***
R.T. Scott Band (C) - Bad Bob's Vapors***
Lou Roberts/Ben Cauley/Vapors Band - Bad Bob's***
Tommy Boyce Songwriters' Jam (V) - Old Daisy***
Live Rockabilly (C) - Blue Suede Shoe***
Catesby Jones & Friends (V) - Rum Boogie Cafe
Jimmy Davis/John Scott (P) - Bombay***
Good Question (P) - Capt. Bilbo's
Special Edition (V) - Dad's Place***
Dodie Dowdy & Mixed Co. (V) - Dad's Place***
Carolyn Martin (P) - Chelsea St. Pub

22 Tuesday

Yarbrough's Bluegrass Jam (C) - Yarbrough's Music***
"Once Is Enough" (F) - Gaslight Dinner Theatre
Jimmy Davis & John Scott (P) - Bombay***
Rhodes College Chamber Orchestra (F) - Rhodes College (Hardie Aud.)
Philip Cheatam (U) - French Quarter
Tom Ferguson & Friends (T) - French Quarter
Mark Showalter (P) - Circle Cafe
Vienna (P) - Stagestop***
Detail (P) - Round 1 (W. Memphis)***
Tiny and the Bondsmen (C) - Bad Bob's Vapors***
Lou Roberts/Ben Cauley/Vapors Band (V) - Bad Bob's Vapors***
Goodymes Dinner Theatre (F) - Old Daisy***
R.T. Scott Band (C) - Blue Suede Shoe***
Don McMinn & The Rum Boogie Band (T) - Rum Boogie Cafe
Special Edition (V) - Dad's Place***
Dodie Dowdy & Mixed Co. (V) - Dad's Place***
Carolyn Martin (P) - Chelsea St. Pub

23 Wednesday

Ron Reed (V) - Faculty Lounge***
Microchip Orchestra (N) - Bombay***
Lyn Jones (Songwriters' Night) (V) - Walker's Midtown***
Wind Ensemble (F) - Harris Aud. (MSU)
WDIA After Work Set (P) - Morrocco
Cut Outs (P) - Poplar Lounge
Puzzle (V) - Cotton Club
Vienna (P) - Stagestop***
Detail (P) - Round 1 (W. Memphis)***
Tiny and the Bondsmen (C) - Bad Bob's Vapors***
Lou Roberts/Ben Cauley/Vapors Band (V) - Bad Bob's Vapors***

cont. next page

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from previous page

- Goodyme Dinner Theatre (F) - Old Daisy***
- R.T. Scott Band (C) - Blue Suede Shoe***
- Memphis Talent Showcase (V) - Rum Boogie Cafe
- Don McMinn & The Rum Boogie Cafe (T) - Rum Boogie Cafe
- Jimmy Davis/John Scott (P) - Circle Cafe
- Special Edition (V) - Dad's Place***
- Dodie Dowdy & Mixed Co. (V) - Dad's Place***
- Carolyn Martin (P) - Chelsea St. Pub

24 Thursday

- The Hurricanes (P) - Bombay***
- Musicians Jam (T) - Mood Indigo***
- Rainbow Prod. (T) - Morrocco
- Niteflight (P) - Stagestop***
- Detail (P) - Round 1 (W. Memphis)***
- Tiny and the Bondsmen (C) - Bad Bob's Vapors***
- Lou Roberts/Ben Cauley/Vapors Band (V) - Bad Bob's Vapors***
- Goodymes Dinner Theatre (F) - Old Daisy***
- R.T. Scott Band (C) - Blue Suede Shoe***
- Louisiana Hot Sauce (T) - Rum Boogie Cafe
- Ruby Wilson (T) - Lafayette's
- Special Edition (V) - Dad's Place
- Dodie Dowdy & Mixed Co. (V) - Dad's Place***
- Carolyn Martin (P) - Chelsea St. Pub
- Tangents (P) - George St. (Jackson, MS)

25 Friday

- Plan B (P) - Prince Mongo's Planet***
- Ron Reed (V) - Faculty Lounge***
- Good Question (P) - Bombay***
- Lonely Street Duo (V) - Driftwood Lounge (Millington, TN)
- Concert & Varsity Band (V) - Harris Aud. (MSU)
- Naomi Moody & Jr. Pettit's Trio (T) - Mood Indigo***
- SRO Band (T) - Morrocco
- Niteflight (P) - Stagestop***
- Detail (P) - Round 1 (W. Memphis)***
- Tiny and the Bondsmen (C) - Bad Bob's Vapors***
- Lou Roberts/Ben Cauley/Vapors Band (V) - Bad Bob's Vapors***
- Goodymes Dinner Theatre (F) - Old Daisy***
- R.T. Scott Band (C) - Blue Suede Shoe***
- Louisiana Hot Sauce (T) - Rum Boogie Cafe
- Ruby Wilson (T) - Lafayette's
- Special Edition (V) - Dad's Place***
- Dodie Dowdy & Mixed Co. (V) - Dad's Place***
- Tokyo Roze (N) - Madison Ave. Club***
- Carolyn Martin (P) - Chelsea St. Pub
- Tangents (P) - George St. (Jackson, MS)
- Chris Lea & the Moonlight Syncopators (V) - Zinnie's East

cont. page 50

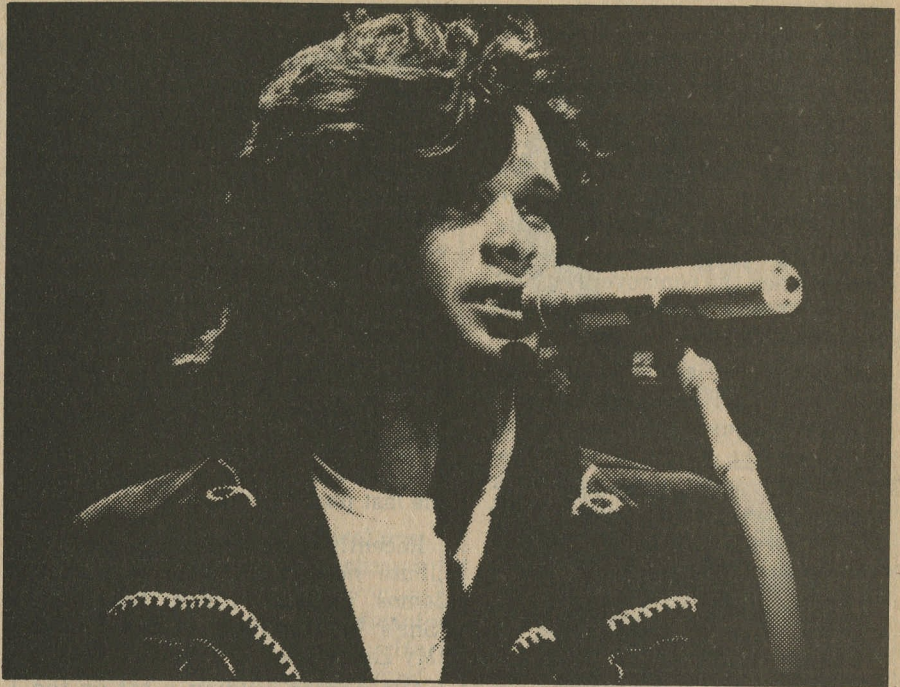
LP Reviews from page 37

Mosaic's releases are multiple disc box sets. Each record is encased in a rice paper sleeve and each box comes with a booklet containing session details, a bio/historical essay locating the musician(s) and recordings in context, and a number of obscure or never before published pictures. Each set is limited to either 5000 or 7500 copies worldwide.

Best of all, Mosaic attempts for completeness. To quote their brochure: "For each of its projects, Mosaic carefully researches every recording session for unissued tunes and alternate takes which are worthy of release. The inclusion of all unreleased material ensures that each Mosaic collection is absolutely complete within its concept and eliminates the confusion and duplication which characterized many of the original issues and subsequent reissues."

For those who have listened to Monk's seminal Blue Note recordings from the forties and fifties constantly over the years you now can hear fourteen previously unissued performances. Many are alternate takes of well known recordings, fascinating in and out of themselves and in relation to their earlier issued counterparts. Even more valuable are Monk performances of the previously unheard "Sixteen" and the previously unheard as played by Monk "I'll Follow You."

The Black Lion and Vogue Monk collection contains all the European recordings that Monk did for Vogue in 1954 and, seventeen years later, for Black Lion in 1971. The former and much of the latter are piano solos while a portion of the Black Lion sessions consist of trio performances with bassist Al McKibbon and drummer extraordinaire Art Blakey. Monk is in good shape and good humor throughout. My favorite moment is the Blakey/Monk workout on "Misterioso." Comparing it to the two takes recorded twenty-three years earlier with Milt Jackson included in the Blue Note box is instructive indeed. A choice between them I would not want to make. Also fascinating is the inclusion of a nine minute slice of Monk warming up for the 1971 session. Punningly entitled **cont. page 52**



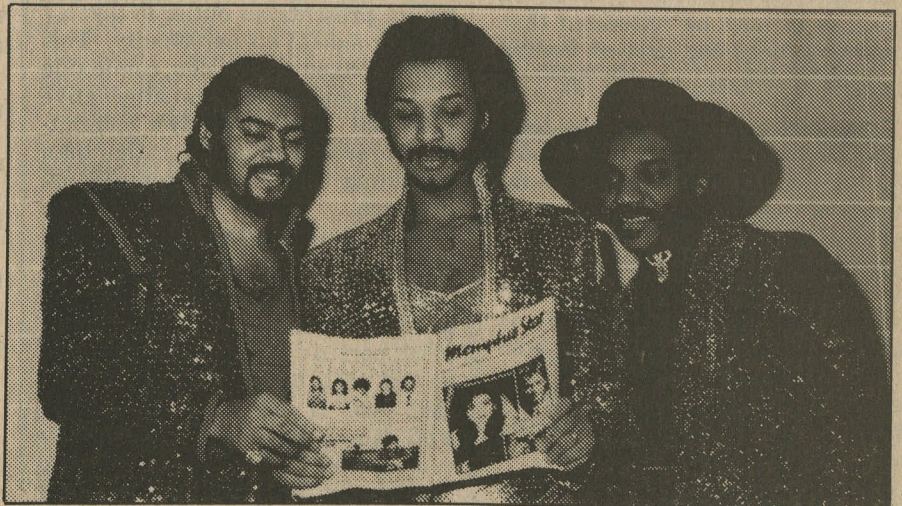
The John Cougar Mellencamp band banged out a party March 18th in the Coliseum. Best moment was the excellent "Between A Laugh And A Tear," before Cougar's plea for audience members to write Congress about the farmer's plight, then straight into "Blood On The Scarecrow," detonating the fear of apples with ingrown U.P.C. symbols.



Starpoint's autograph party at Peaches. The group performed at the Orpheum, March 16, with Memphis' SRO subbing for René and Angela.



Just another manic Wednesday? The Bangles national tour comes to the Orpheum April 16.



Marvin Isley, Chris Jasper and Ernie Isley enjoying the March issue.

photo by Paul D. Coleman

Paul Craft

from page 33

"At first we were going to have a picture of me wearing a nautical cap on the cover but then we changed the cover concept to have a cigarette package-type warning about the contents when the controversy about labelling album contents came up last year."

The cover displays a cartoon by local artist Brad McMillan, featuring various characters and items from the album song lyrics. "Sid Selvidge and I had to look for a photo of Linda Lovelace to help Brad draw her. We had to go to a bunch of porno shops, and none of them had any books with pictures of her because she isn't big porno news any more like she was at the time the song was written. Eventually Sid had a movie still blown up for Brad!"

The now-closed Mermaid bar was chosen as the setting for the cover drawing, which displays a likeness of Craft playing his acoustic act on an oversized stage. Ms. Lovelace appears fully clothed in the audience, the brown-haired floozy in the foreground.

The album provides Craft with his first opportunity to showcase a few of his best comedy songs, of which he has written about "sixty to eighty." He has also written hundreds of bluegrass, country and pop songs with string lyrical emphasis "mostly dealing with universal themes," which have provided him with the bulk of his income over the years, so it must be reiterated that comedy is only one side of Craft's multi-dimensional personality.

"But these songs are serious, too," he reminded me. "I worked as hard writing these novelty songs as I did on any of the others, and I'm just as proud of them. I think 'Two Wild and Crazy Guys' has good, subtle lyrics. I write that with Lewis Anderson and made the demo in 1983 at Mastercraft here with Don Singleton on guitar. 'I've Got You on My Conscience But At Least You're Off My Back' was cut then, too. We used the original demos on the album.

"I made the demo of 'Positively Bob Dylan Revisited' twelve years ago while I was living in Memphis and

going through a Bob Dylan obsession at the time. I read an article in *Rolling Stone* about a guy who was caught going through Dylan's garbage. The writer said, 'perhaps he was looking for a boot of Spanish leather.' So I wrote the song after reading that.

"The cut of 'It's Me Again, Margaret' is the original one from Stax produced by Ray Baker. I got it from one of the dirty jokes Ray Baker used to tell about a guy who used to make obscene phone calls to a girl and ended up in jail, where he made one last phone call to her."

Recently recorded songs on the album not dating back to earlier demos include "Linda Lovelace," "She's My Bedroom Woman," and "My Eight-Legged Friends."

The woman holding a cat on the cover refers to the song "You've Already Got A Pussy Sweetheart (Why Try to Make One of Me)," "I wrote that after a friend of mine named Ed Taylor came up to me at a Settlers show at the Mermaid on a night like this and told me, 'I've got a title for you' and blurted it in my ear. He'd been drinking a lot that day already. He'd been through the wringer with a girl I had warned him about who was bossy and manipulative. So that's what the song is about."

Craft recently sold half his Black Sheep label to Screen Gems and signed with Screen Gems as a writer on all future Black Sheep projects. Craft's career is still on a roll and this album presents an outlet to display another side of his personality. This album presents a twisted, comic side of Memphis music, an alternative side that suits Peabody's commitment to artistic integrity, rather than knuckling under to commercial pressure.

Craft says that he now lives in Nashville "for good" but still considers Memphis his home. He has already performed around Nashville in support of the new album and suggested that he might appear here soon, too. If you're ready for subtle and sometimes not so subtle comedy like "V.D. Ain't Nothing to Clap About," head out to the record stores at once—the album is already out. But remember, I warned you.★

Concert Calendar

from page 48

26

Saturday

- Plan B (P) - Prince Mongo's Planet***
- Ron Reed (V) - Faculty Lounge***
- Good Question (P) - Bombay***
- Beauty and the Beats (V) "Save The Shell" Benefit - Studebaker's***
- Lonely Street Duo (V) - Driftwood Lounge (Millington, TN)
- Ze Bop featuring Brenda Jay (P) - Lou's Place
- Memphis Vocal Concert (F) - Rhodes College (Hassell Hall)
- University Singers (F) - Harris Aud. (MSU)
- Naomi Moody/Jr. Pettis Trio (T) - Mood Indigo**
- SRO Band (T) - Morocco
- James Micha Band (P) - Poplar Lounge
- Niteflight (P) - Stagetop***
- Detail (P) - Round 1 (W. Memphis)***
- Tiny and the Bondsmen (C) - Bad Bob's Vapors***
- Lou Roberts/Ben Cauley/Vapors Band (V) - Bad Bob's Vapors***
- Goodyme Dinner Theatre (F) - Old Daisy***
- R.T. Scott Band (C) - Blue Suede Shoe***
- Louisiana Hot Sauce (T) - Rum Boogie Cafe
- Ruby Wilson (T) - Lafayette's
- Special Edition (V) - Dad's Place***
- Live Country Music (C) - Dad's Place***
- Tokyo Roze (N) - Madison Ave. Club***
- Carolyn Martin (P) - Chelsea St. Pub
- Tangents (P) - George St. (Jackson, MS)

27

Sunday

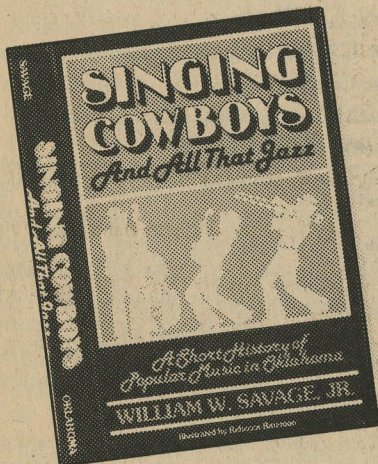
- Dixieland (T)/Bluebeats (N) - Bombay***
- The Settlers (C) - Silky Sullivan's
- Forth (T) - Circle Cafe
- Flashback (U) - Willie Moffatt's (Mt. Moriah)
- Multi-Note Generator (T) - Felix's
- University Orchestra (F) - Harris Aud. (MSU)
- Camerata Singers (F) - Harris Aud. (MSU)
- Naomi Moody & Jr. Petti's Trio (T) - Mood Indigo***
- Live Jazz (T) - Morocco
- Count Down Jazz (T) - Belmont Grill
- George Klein Oldies Show (V) - Bad Bob's Vapors***
- R.T. Scott Band (C) - Bad Bob's Vapors***
- Live Rockabilly (C) - Blue Suede Shoe***
- Don McMinn & The Rum Boogie Band (T) - Rum Boogie Cafe
- Ozark Express (C) - Walkers' Midtown***
- Good Question (P) - Capt. Bilbo's
- Larry Garrett (C) - Dad's Place***
- Jimmy Davis/John Scott (P) - Willie Moffatt's (Sycamore View)p

cont. page 53

Book Reviews

from page 38

closely connected to the music such as multi-media happenings, dancing, light shows and psychedelic dance posters. One of the highlights of the book is the reproduction of a number of the latter. Still, this material, as with the rest of the text, is mainly surface. Much is left unexplained. Disappointing. Recommended only for the novice.



Singing Cowboys And All That Jazz: A Short History of Popular Music in Oklahoma

By William W. Savage, Jr.
(Univ. of Oklahoma Press) \$16.95

by Robert Bowman

University of Oklahoma professor William Savage is on a mission. He has duly noted that local history books bespeak very little about Oklahoma culture, especially where music is concerned. Who are these musicians left out of the state's official history? Blacks, socialist upstarts such as Woody Guthrie...you get the picture. It is not one that many Chamber of Commerce groups have been willing to acknowledge, let alone promote. Sounds familiar? Yes, Oklahoma and Memphis share more than a few things in common.

The first of which is an eye-popping roster of historically important

musicians. Located just to the west of Arkansas, Oklahoma has given the world Woody Guthrie, Jimmy Rushing, Bob Wills, Gene Autry, Charlie Christian, Eddie Durham, Barney Kessel, Tom Paxton, Jean Shepard, Wanda Jackson, Cowboy Copas, Jay McShann, Don Byas, Chet Baker, Oscar Pettiford, Earl Bostic, Joe Liggins, Lowell Fulson, the Bihiri Brothers, Jimmy Webb, Tom Petty, the Gap Band, Leon Russell, J.J. Cale, and many, many more. To even the most casual aficionado of jazz, country, rhythm and blues or rock and roll that is a rather staggering list.

Savage provides biographical profiles for all of the above and perhaps a hundred more musicians who were either born or spent significant amounts of time in Oklahoma. He also attempts to place the individual musicians and their contributions into historical and sociological perspective. He often fails in the latter two departments. As a history professor his knowledge and understanding of the panorama of American music is somewhat limited. This leads to a number of simplifications, overstatements, and plain factual errors (i.e. Exclusive was never the dominant r & b label, Elvis recorded long before witnessing Bo Diddley at the Apollo, etc.).

Despite the above, the book, on the whole, is quite informative. I had very little idea of the substantial contribution Oklahoma has made to the many musics I love. The book is quick reading and it is generally engagingly written, although I found occasionally cloying Savage's assumption that the reader knows next to nothing. This leads him to philosophize for a page on something as mundane as how hard it is to make it in country music.

One further criticism is that the text cries out for accompanying pictures and a map of the state. The former appears to have been left out to save on costs. In their place are a number of line drawings that hardly do justice to their eminent subjects. On the other hand, the author has included excellent biblio/discographic appendixes at the end of each chapter.

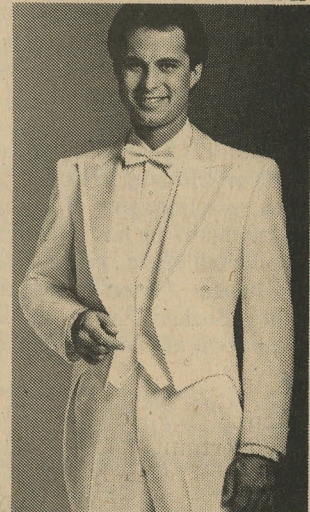
All in all, an interesting read. ☆

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LP Reviews

from page 49

"Chordially," it gives the listener a rare glimpse into Monk the composer working through ideas at the keyboard. Although the 1971 sessions were Monk's last as a leader, neither his imagination nor his ability to realize it on the keyboard had diminished.

One of the nicest aspects of Mosaic's reissue program is the collection together of previously scattered material. I had long owned Mingus' two Candid albums and to this day they remain, along with the Atlantic material of the late fifties, my favorite Mingus recordings. Mosaic has taken these two albums plus seven titles previously issued on a number of anthologies plus five unissued pieces and turned two albums of wondrous beauty into four. If you have never heard the "Original Faubus Fables" (Arkansas politics at their best) or "Stormy Weather" you have been missing some of the most sublime moments in jazz history. If you have heard them, you certainly haven't heard "Bugs" featuring Memphian Booker Ervin on tenor sax or any of the other unissued material.

The one other set that I have had the pleasure of listening to is the Albert Ammons/Meade Lux Lewis Blue Note box. Containing nine Ammons solos, twenty-three Lewis solos (including four on harpsichord) and two piano duets ("Twos and Fews" and "Sheik of Araby"), the six sides rock beginning to end. Of especial interest is Lewis' essaying of the four pieces on harpsichord. The vast majority of this material has long been unavailable in any readily accessible form.

All of the above can only be purchased via mail. Write Mosaic Records, 197 Strawberry Hill Avenue, Stamford, Connecticut 06902. for details.

Rainbow Final Vinyl (Polygram)

by Ken Houston

This new and last LP by the heavy metal group Rainbow is mostly live, but there are a few studio versions of some songs on it. With the break-up

of Rainbow last year, Polygram decided to release this last album so Rainbow fans could have something new from them to listen to.

As far as live albums go, this is definitely not one of the best. This LP features three vocalists from Richie Blackmore's various switch-around jobs. Former vocalists Graham Bonnet and Ronnie James Dio appear on here along with their last vocalist Joe Lynn Turner. Turner, who has released a great solo album since the break-up, undoubtedly puts out the best performance of the three. Dio comes in second and the album could have done without Bonnet.

This album lacks the quality that I've heard on the last few Rainbow albums, but then again, it is a live album. The crowd is generally non-noticeable, and at sometimes the album comes across as a poorly produced studio LP. For the last album, *Final Vinyl* should rather have been a greatest hits album.

The Swimming Pool Q's Blue Tomorrow (A&M Records)

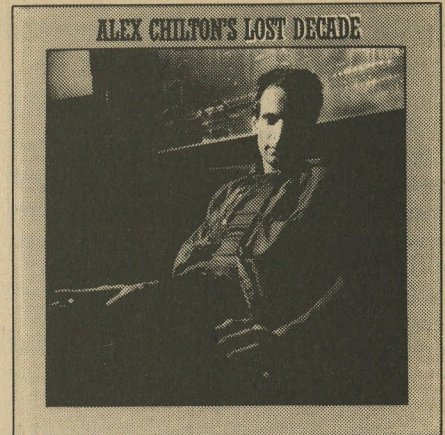
by Luann Williams

The closest comparison to the Swimming Pool Q's would be a watered-down version of Katrina and the Waves. The potential to be outstanding exists, notably in Anne Richmond Boston's vocals and Bob Elsey's guitar work, but even here the two seem to be working against each other.

Boston's voice is a bit reminiscent of Joni Mitchell's, ideal for the folkier songs like "Now I'm Talking About Now" and "Pretty on the Inside," but the rockier tunes aren't her piece of cake. And Elsey, well he seems to have attended the heavy-metal school of lead guitar. Not that his playing isn't good, it's just out of place here.

This is the Atlanta quintet's second LP for A&M. They have opened dates for major acts and were featured on MTV's "Rock Influences" program about up and coming bands from the south.

For my money, the best of the ten cuts (all of which are attributed to the Q's) are "Laredo Radio" and "Big Fat Tractor" and if the whole album kept up the pace of these songs, there would be no stopping it.



Alex Chilton Alex Chilton's Lost Decade (Fan Club)

by Lisa McGaughan

Yes, it's another Alex Chilton record. This time it's a double album of material recorded between 1969 and 1977. Since his 1985 EP release, *Feudalist Tarts*, he has also released an LP compilation of tracks from *Like Flies on Sherbert* and from *Live in London*; that record was called *Document*.

And there will soon be released a three-song EP of material reflecting more of Chilton's rollicking, whimsical jazz-pop side. So there will be no shortage of Alex Chilton (and Big Star) records on Memphis store shelves in coming months.

I find this older compilation very entertaining and educational, since I had only heard two of the sixteen cuts on *Lost Decade* previously. I'm very happy to now have my own copies of his 1977 punk classics "Bangkok" and "Can't Seem to Make You Mine," complete with spacey guitar sounds. "Walking Dead" displays the twisted personality touches that later made Chilton such a compatible producer with those vampy vampires, the Cramps.

Side Two features four Chilton originals recorded in 1969 and 1970, just after his departure from the Box Tops. Except for "I Can Dig It," these songs display a complete change in Chilton's vocal style from the Box Tops, which had been forged for him by writer/producer Dan Penn. In general you can tell that he was already way ahead of his time, thinking in a punk mind set when he was

cont. page 54

Black Gold

from page 15

"Then you'd know I'm for real," Otis III puns, before talking about their visit to Memphis. "I think any black performer should have a special feeling for Memphis, the strongest black music was recorded here. I hope to visit the Stax site before we go back home. I was just a little kid then, but I can remember sleeping on the floor when my father was in the studio playing away."

Nancy Wilson also was given a Legends Award, presented to her by the Four Tops. Take note, although she said she hadn't heard of the Blues Awards until *Memphis Star* reporters informed her, she said she would be glad to participate if contacted. She and Lou Rawls were the participating artists favorites. Melisa Morgan ("Do Me, Baby") was on a cloud because Miss Wilson asked her to go on a shopping trip. Packs of Screaming Mimi's were following Freddie Jackson (Outstanding New Male Performer) and New Edition.

But of all people to grace Memphis selection for the show, Stevie Wonder attended to personally accept the W.C. Handy award for humanitarian service. His appearance at the post presentation press conference was positively surreal. It's a strange thing to actually hear people gasp because of someone's presence.

When slight calm reigned, Stevie fielded questions and well-wishes, along with an honorary citizenship proclamation. (Was the city's locksmith sick or something?) After the textbook questions reporters were laid to death, an upcoming Memphis musician engaged Stevie in conversation. Though rather snide at first, his crystalizing questions were directly met with responses reported, but without credit to the young man's burning desire for experience's viewpoint.

"Mr. Wonder, I'm a musician here in Memphis. It's kinda hard for youth here to get a chance, how can we make it?"

Stevie answered, "If you look at any artist's history, it has never been easy. My start was a trick of fate. I was ten, and against my mother's

orders I went a couple of blocks from my house because the music there excited me. I so happened to meet John Glover. It just so happened that his cousin was Ronnie White of the Miracles, he happened to be in Detroit because they had a couple of days off. (Laughs) And it just so happened that he knew Brian Holland (of Holland-Dozier-Holland, Motown's hit making team), who was a talent scout and songwriter for Motown. It so happened for me because a man named Berry Gordy, who worked at the Chrysler plant, had save \$750 to make his first master with Smokey Robinson. No one knew it was to become a multi-million dollar success. I must tell you....study. I had to study a lot, before, after and between shows. I have no pity for anyone that is not willing to study hard."

"But Memphis is not on the map, musically. How can we, a young band, get somewhere?"

"By being innovative, and by remembering that Memphis has its own style. Remember the many acts that have been broken because of that music. Remember a man whose life creation was to write songs that the world would sing a long time after his life was over. This W.C. Handy Award, to be here and honored by this award, it says that it is possible for any human to put your effort forth. It is not easy, never has been and never will be, and thank God it isn't. To me the more difficult the challenge, the stronger the drive to succeed."

As the show approached its finish, Bonnie, a 19 year old singer from Kentucky, sat crying on the lobby steps. She had come to seek her Destiny, hopefully with Melba Moore as agent. "She helped Freddie Jackson, I just wanted her or somebody to hear this tape I have and tell me something. I've been working on it all my life." But she had met no one to help her, so she was going back home, giving up her aspirations to whatever Fate had in store.

Cato Walker, Lou Rawls' manager, agreed to talk with her. He held her arm, calmed her a bit and told her she was too young to even have "giving up" in her vocabulary, "I'm thirty-six and I still don't know what that means." ☆

Concert Calendar

28

- John Kilzer (V) - Bombay***
- The Settlers (C) - Scruples
- Beauty & The Beats (P) - Chelsea St. Pub
- R.T. Scott Band (C) - Bad Bob's Vapors***
- Lou Roberts/Ben Cauley/Vapors Band (V) - Bad Bob's Vapors***
- Tommy Boyce Songwriters Jam (V) - Old Daisy***
- Live Rockabilly (C) - Blue Suede Shoe***
- Catesby Jones & Friends (V) - Rum Boogie Cafe
- Jimmy Davis/John Scott (P) - Bombay***
- Good Question (P) - Capt. Bilbo's
- Special Edition (V) - Dad's Place***
- Dodie Dowdy & Mixed Co. (V) - Dad's Place***

29

- Yarbrough's Bluegrass Jam (C) - Yarbrough's Music***
- Jimmy Davis & John Scott (P) - Bombay***
- Beauty & The Beats (P) - Chelsea St. Pub
- Woodwind Quintet (F) - Rhodes College (Hardie Aud.)
- Mark Showalter (P) - Circle Cafe
- Detail (P) - Round 1 (W. Memphis)***
- Tiny and the Bondsmen (C) - Bad Bob's Vapors***
- Lou Roberts/Ben Cauley/Vapors Band (V) - Bad Bob's Vapors***
- Goodyme Dinner Theatre (F) - Old Daisy***
- R.T. Scott Band (C) - Blue Suede Shoe***
- Don McMinn & The Rum Boogie Band (T) - Rum Boogie Cafe
- Special Edition (V) - Dad's Place***
- Dodie Dowdy & Mixed Co. (V) - Dad's Place***

30

Wednesday

- Ron Reed (V) - Faculty Lounge***
- Microchip Orchestra (N) - Bombay***
- Beauty & The Beats (P) - Chelsea St. Pub
- Lyn Jones (Songwriters' Night) (V) - Walker's Midtown***
- WDIA After Work Set (P) - Morocco
- Cut Outs (P) - Poplar Lounge
- Puzzle (V) - Cotton Club
- Detail (P) - Round 1 (W. Memphis)***
- Tiny and the Bondsmen (C) - Bad Bob's Vapors***
- Lou Roberts/Ben Cauley/Vapors Band (V) - Bad Bob's Vapors***
- Goodymes Dinner Theatre (F) - Old Daisy***
- R.T. Scott Band (C) - Blue Suede Shoe***
- Memphis Talent Showcase (V) - Rum Boogie Cafe
- Don McMinn & The Rum Boogie Band (T) - Rum Boogie Cafe
- Jimmy Davis & John Scott (P) - Circle Cafe
- Special Edition (V) - Dad's Place***
- Dodie Dowdy & Mixed Co. (V) - Dad's Place***

classifieds

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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. # F10SU0 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 Bäss 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

LP Reviews

from page 52

only eighteen, and the phrase "punk music" was still to be coined nearly a decade later. "Free Again" and "Just to See You" include a pedal steel guitar, fusing the country and rock influences from which much of Memphis' best music has sprung.

Sides Three and Four focus on Chilton's work at Ardent as a producer for other Memphis bands between 1973 and 1975. The vocals on these recordings, particularly those of Larry Davis in "Special Friend," have a peculiar, spliced, scratchy sound reminiscent of the vocal recording style in "Can't Seem to Make You Mine." They sound as though they might fade out at any moment -- they grate in and out, they cut out fast, they make you want to listen for them.. Grady Whitebread's mandolin songs and the Sugar Blues' "Toe Jam" are also interesting samples of Memphis memorabilia of the period.

The four songs by Scott Adams are really fine, high points. "Games" makes the whole side worth while, particularly because of Michael Elliot's guitarwork and Chilton's "trouble, trouble, (double?), trouble" background vocals. Adams' songs from 1974 have a guitar and vocal sound currently in vogue amongst the current Mitch Easter-influenced power pop bands in North Carolina and California; it's definitely a Chilton sound.

Featured Memphis musicians and engineers include Terry Manning, Joe Hardy, John Hampton, Jim Dickinson, and Richard Rosebrough.

Alex kind of "disappeared" and did nothing in the 1970s, to hear some folks around here tell it: "he's that guy who sounded like a forty year old when he was a teenager, and then turned around and started sounding like a teenager when he got older."

Well, this album provides a document of just some of what he was up to then. The Cramps and Panther Burns came next, then all the "influenced" bands like REM and the Replacements. Hopefully Mr. Chilton is back. Stay tuned at your record stores for the new hot EP on Bigtime featuring "No Sex," an ode to AIDS disease, "Wild Kingdom," and "Underclass." ★

The Legal Side

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will quite likely enter into agreements with a number of writers who belong to different societies. The three major performing rights societies in the United States are ASCAP, BMI and SESAC.

ASCAP The American Society of Composers, Authors and Publishers is the first and oldest performing rights society in the United States. It is a membership society owned and controlled by its writer and publisher members. ASCAP'S officers and board of directors are elected by the general membership. Writers pay annual dues of \$10 and publishers pay \$50 each year.

BMI. Broadcast Music Incorporated differs organizationally from ASCAP primarily by virtue of the fact that it is a stockholder company rather than a membership society. However, the society in fact operates on a nonprofit basis and no dividends have ever been paid to the stockholders. BMI publisher affiliates pay a one-time application fee of \$25. Writers pay no application fee and there are no dues for either writers or publishers.

SESAC. The third largest performing rights society in the United States is SESAC, Inc. (originally standing for the Society of European Stage Authors and Composers). SESAC is a privately owned company. It has been in the hands of the Heinecke since its founding in 1931.

No writer or publisher should make a decision with respect to which society to join based on the brief comments in this column. Each society has its strengths, weaknesses and own story to tell. The prospective member should carefully investigate each. Additional information may be requested from any of the societies membership offices. Because the majority of the readers of this column are probably located in the Southeast, the address and telephone number of each society's Nashville office will be given:

ASCAP: 2 Music Square West, Nashville, TN 37203 (615)244-3936

BMI: 10 Music Square East, Nashville, TN 37203 (615) 259-3625

SESAC: 11 Music Circle South, Nashville, TN 37203 (615) 244-1992 ☆

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 and Harris.

Anne Murray

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In the past, Murray has stayed right in the studio with the producers and musicians from the very beginning, but, she noted, "recording techniques have changed."

For this LP, White recorded basic tracks in Munich and Los Angeles; Diamond recorded in New York. The vocals were cut in Toronto. Only Foster recorded basic tracks in Toronto with Murray in the studio.

Like most singers, Murray went over the material with her producers before they recorded the tracks.

"In the past," she notes, "producers have been enamored with the lower part of my vocal range because it's so unusual and different-sounding. The producers would kind of keep the key where the rich, low tones would come through. Well, I've been doing that for 15 years. So now it's time to use the upper part; get an edge on my voice. That's what I told Jack, David and Keith: 'It's there. It's just a matter of using it.'"

Murray's reaction to the finished product (reviewed in *Memphis Star* last issue): "I loved the new blood and excitement of these guys, being able to do what they do. I got a chance to stretch out and sink my teeth into these new tunes. Some of them were really tough to sing. And I'm singing better than I ever was.

"I loved every minute of it!" ☆

The Meadowlarks

from page 21

"God's Got It," written by non-band member Ronald Bailey and sung by Alex Rodgers is a foot stomping hand clapping happy song giving good old fashioned praise to God.

And The Meadowlarks have plenty of reason to do just that. Three years ago they had nothing: one small amp and a guitar with one string. Now they're working on a second album. But it wasn't easy. There were ups and downs, good times and bad and through it all, as Robert Britton says, "they shared together, as a family." For instance, back in 1983, when they were having trouble finding a guitarist who fit in with the family spirit, Albert Rodgers Jr. told his dad that if they bought him some strings he'd learn how to play. Albert watched other players, listened, practiced, and in a manner of months he'd learned. Now other musicians watch him.

Along with growing numbers of young people--gospel advocates and new recruits--who are attracted by The Meadowlarks' sound and intrigued by the message. These are the people The Meadowlarks want to touch and keep touching. How? "Through publicity," explains John Payne. "The two 24 hour gospel stations in town give us a lot of play...but there's a lot of politics

involved. You know. It's just hard to get respect in your own hometown."

"But a lot is changing," adds David. "The people who were once in our position are now in a position to give support. The old thinking is going...people are realizing that to survive you have to help one another."

This summer The Meadowlarks intend to spread their words, like seeds, at the grassroots level in hope, that the good news will take hold and grow. "They're going to perform in outdoor concerts in neighborhoods so they can get exposure among the local people," says John. "We want to spread our message of hope among the young people...you can do something positive with music...change things." The band is also planning a video and organizing a fan club. April 27th at Clayborn Temple, 294 Pontotoc, they will perform a Third Anniversary Open Door Concert. "An appreciation concert," explains Britton, smiling. "out of thanks toward our fans and supporters that we're here."

When The Meadowlarks perform, get ready. It's down home heart shakin' foot stompin' Temptations soundin' gospel good news, complete, no less, with choreographed moves. Says Terry Campbell, head mover, "We play a lot, but we mean business." "It's a growing situation," adds David Payne, "but we're getting along." ☆

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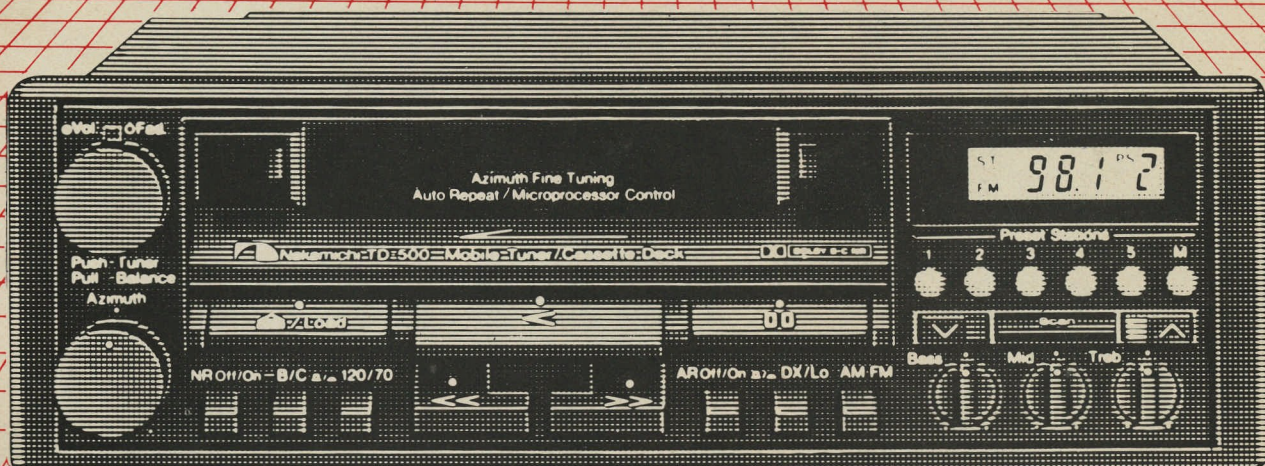
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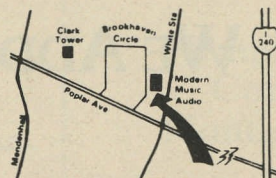
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