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Keith Sykes ★
Tony Pilcher ★
"Rocky Horror"

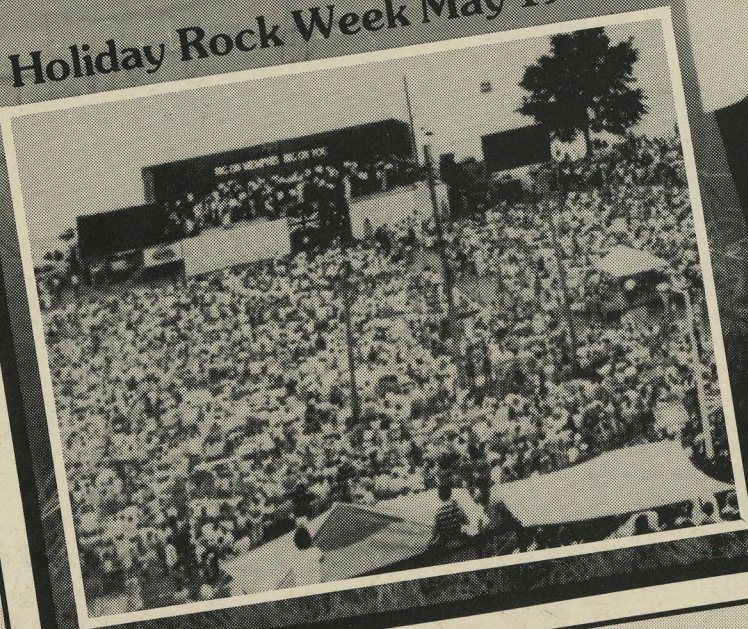
WHRK's Jimmy Smith
Music Fest
Returns

Chris Lea & the
Moonlight Syncopators

Jazz by Argot

MEMPHIS IN MAY INTERNATIONAL FESTIVAL

Holiday Rock Week May 19 - 25



James Hyter
"Ol' Man River"
to appear
at the
Sunset
Symphony



MAY, 1986
Vol. V, No. 11

STEELY DAN JEFFERSON STARSHIP YES SAMMY HAGAR SANTANA FOREIGNER RUSH
 REO SPEEDWAGON DIRE STRAITS BAD COMPANY LED ZEPPLIN ERIC CLAPTON APRIL
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POLLACK BROADCASTING SERVING THE MID-SOUTH



our cover story

James Hyter will again sing **Ol' Man River** at the **Sunset Symphony** to close out the **Memphis In May Festival**. Our interview with Mr. Hyter by Dawn A. Baldwin begins on page 28.

f e a t u r e s

Memphis In May
 The Month Long Festival Includes
 Holiday Rock Week 8

"Take Those Shackles Off Your Feet!"
 Chris Lea and the Moonlight Syncopators
 by Luann Williams 14

Popcorn, Kazoos & Midnight Madness
 Theater Reaches Out To A Younger Crowd
 by James E. Robinson 16

A Special Jazz Dialect
 Ed Finney's Jazz Ensemble - Argot by Lisa McGaughran 20

"Living For The Light"
 Christian Rocker Tony Pilcher by Joline Ballentine 22

Kenneth Jackson At The Gate
 He's Not Just A Blues Singer by Betty Jacks and
 Tony Jones 24

articles

Letters To The Editor 5

Jammin' With The "Incredible"
 Jimmy Smith by Patty Pair 11

**Keith Sykes Records With
 Carla Thomas and Releases New
 Single** by Lisa McGaughran 12

Tune News 18

**My Goodness, I'm An Actor,
 Starring Mark Warren**
 Harris by Tony Jones 26

MusicFest Returns 31

Hands Across America 32

**So You Want To Work In
 The Music Business, Huh?
 An Interview With Shelly
 Field** by Tony Jones 32

Van Halen and Heart Photos 53

c o l u m n s

Star Tracks 4

Studio News 6

NARAS Notes 10

Nashville News 12

Legal Side 18

d e p a r t m e n t s

34 Record Reviews

38 Book Reviews

39 Film Reviews

40 Concert Calendar

54 Classifieds

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Star Tracks

by Tony Jones

Paper cutting time! Yes, it's spring again and summer is right around the corner. Time for short pants, bikinis, Memphis in May, swine genocide, high blood pressure and much money exchanging.

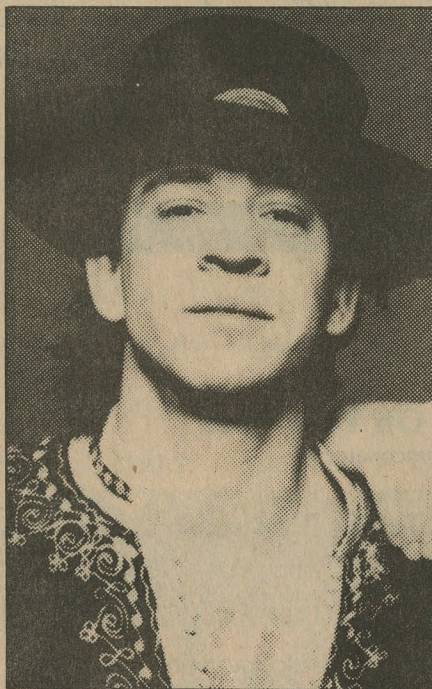
Hats off to Rauls Music, run by PHILLIP RAULS over there at Cotton Row studios. Rauls promotes records, local and national, and because of the company's effort in establishing initial airplay for Robert Palmer's "Addicted To Love," Palmer's record company sent Rauls a gold record as appreciation. Now can anyone there send the male staff here the names, numbers and addresses of the girls in the video for the song? Mah goodness.

Larry Raspberry appears in the new Everly Brothers video driving a Cadillac to plug his song "Always Drive A Cadillac" which appears on the Everlies' *Born Yesterday* album. (See the *Memphis Star* review in the March 1986 issue.)

While typing this, Blues Foundation Chairman Joe Savarin told us that STEVIE RAY VAUGHN has agreed to co-host the 1986 W.C. Handy Blues Awards. This year's



Chris Craig, Kinley Wolfe, and Jim Rusidoff have formed 3-D.



Stevie Ray Vaughn will host the 1986 Blues Awards Show.

show is the seventh edition, a surprise to many. Lou Savarin is back in the nightclub business with Lou's Place on Front Street.

JOE WALSH swooped into town last month and jumped onstage at Walker's Midtowner to jam with RICHARD ORANGE and JACK HOLDER. And you missed it.

Don't miss these two major label acts from Memphis that have albums in the stores. May '85 cover artist ROB JUNGKLAS' *Closer To The Flame* has been pressed and is released. The first single is called "Boys Town." And get this, MTV Video Producers of the Year, Godley and Creme are doing the video. Rob is signed to Manhattan Records. RCA Records is about to release the album by Memphis' THE MAIN ATTRACTION entitled *All The Way*. The single "Reconsider" is already in the stores. Check it out.

FINGERPRINT is back home from Singapore and working again. Well sit down and slap my hound dog, drummer CHAD CROMWELL was summoned to San Francisco last month to audition for the stick gig with JOURNEY. Good luck, man.

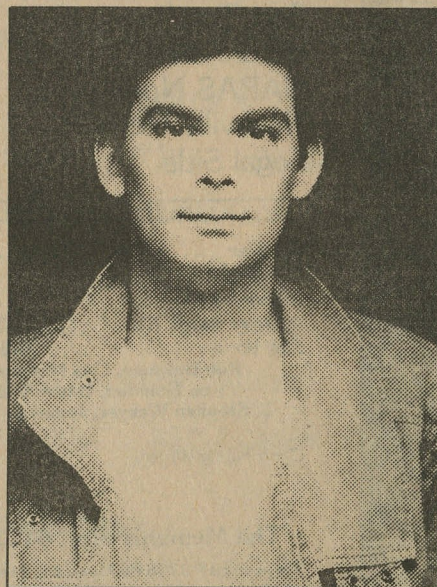
Ask Steve Perry to send us an autographed groupie; the ladies on the staff want an autographed address.

What band was that at the Beale Street Spring Music Festival flying a big rebel flag as stage backdrop at the Blue Suede Shoes? Dumb. Just plain dumb. Sick. The festival itself was a crowd-drawing success particularly the Saturday night jam which featured, among others, Booker T. Jones, Steve Cropper, Duck Dunn (all former MG's), David Porter, Chips Moman, Larry Raspberry, Jimmy Griffin, Ruby Wilson...Sorry to those I missed but my feet took over and I lost my pen.

DUCK DUNN has formed a band and will be doing gigs at the Radisson. THE RAVE have a new guitarist, Tracy Allison. Elektra-Asylum is supposedly interested in the group. Watch for 3-D, a new band of former Creed and Black Oak Arkansas members.

SAVE OUR SHELL! Petitions are being circulated, and T-shirts and buttons are being sold by the S.O.S. Committee to keep the Shell from becoming history. Contact the Save Our Shell Committee at Suite 5, 2075 Madison, 38104.

And before we close, one correction. The Western Frontier is not closed, as reported here previously. The club has been expanded, remodeled and re-opened as the New Frontier. See 'ya later. ☆



Chad Cromwell to play drums for Journey?

Letters

Dear Memphis Star,

The article by Elaine Westbrook on gospel music Memphis style is the best article on gospel music that the magazine has written.

The *Memphis Star* should have a column for gospel music Memphis style monthly. You should spotlight a different gospel group and their label to find out what they're doing.

We the Sons of Faith has recorded a gospel single that should be out at the end of April.

We need the support of the gospel music lovers in the Memphis and surrounding area.

Thanks, *Memphis Star*, you are making a difference.

Herbert Gilchrest

Dear Editor,

I can't tell you how much I enjoy what you and your staff have done with the *Memphis Star*. Great work! I use it regularly and would hate to miss an issue.

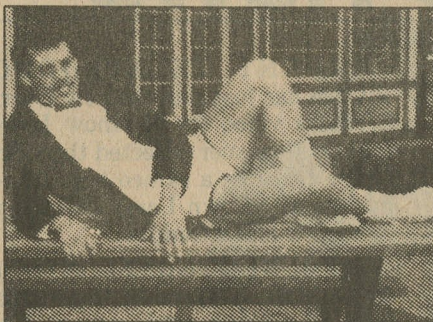
I am sure you are aware of what Cablevision and the Memphis Access Video Volunteers have done for the music industry in Memphis. Most of these projects are done on a voluntary basis, with which I'm sure you can relate.

You are the only publication that even acknowledges our existence with some sort of regularity. So, when something is printed, we really try hard to be sure all the facts are correct before the story gets out.

I am referring to an article in the March issue, "We shall overcome someday, A Hand for the Needy," by Dawn A. Baldwin. A good article, but a few facts need to be corrected. First, Cablevision covered the session with LEROY MOORE directing and coordinating. Mike McCarrroll's involvement, to my knowledge, was lighting director and helping MAVV crew set up and coordinate. Second, as a policy at Cablevision, one of the stipulations in *any* agreement to

cont. page 54

TOM HACKENBERGER



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Studio News

by Ken Houston

At ARDENT this month, Terry Manning is still working on tracks for the Polygram group Steve, Bob and Rich. They have been cutting in Studio B, the 32-track digital studio. Polygram is looking at a June release date.

In Ardent's Studio C, Michael Utley has been in producing Jimmy Buffett's new album with John Hampton engineering. Musicians include guitarist Mac McAnally (Geffen), Vince Melamed (Coral Reefer Band) on keyboards, The Memphis Horns featuring Wayne Jackson, Andrew Love, Jack Hale, Sr., and Gary Topper, and also Keith Sykes. Commenting on the new record, Utley said, "We're going back to what the 'parrot heads' like."

Also in Studio C, Keith Sykes, Marvell Thomas, Carla Thomas, Jack Abell, and other talented writers and musicians have been working on a Memphis In May project that we'll soon be hearing. The project was engineered and Fairlight programmed by John Hampton and Pat Taylor.

Al Green was in Studio A with Paul Zalesky and Errol Thomas working on Stairway Productions' "The Farmer's Prayer." Zalesky has been in both Studios A & C mixing and overdubbing "The Farmer's Prayer" album.

Medieval Steel has been cutting demos in Studio A with Scott Jones producing and Mark Culp engineering. Also in A, Mark Blackwood has been mixing the new Blackwood Brothers record with John Hampton engineering, and Ken Farmer and The Converters have been cutting tracks with Pat Taylor engineering.

Ambér went in to record songs for an EP, with Mike McCarroll engineering.

Oklahoma City group Intimate Acts, who regularly play Stage Stop, were in the studio cutting songs while they were playing in town. Mark Culp was engineering.

ARDENT TELEPRODUCTIONS has just shot the new Everly Brothers video for "I Know Love." Marius Penczner directed the video, which features a cameo appearance by Memphis' own Larry Raspberry driving a black Cadillac.

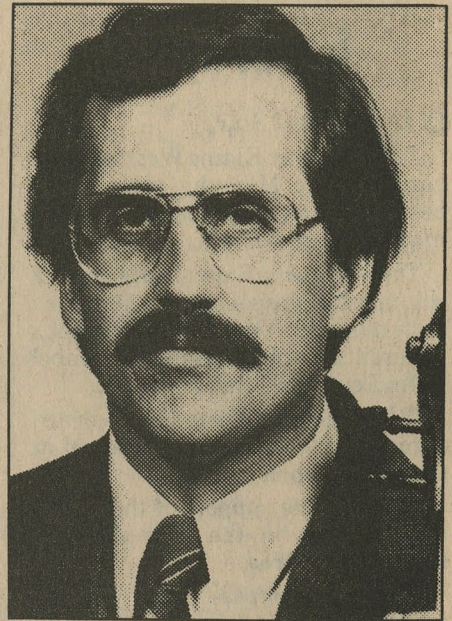
At SOUNDS UNREEL, Fever has finished final mixes on their single with Don Smith engineering. Epic recording artist Terry McNeal has been back in Memphis co-writing songs with Jack Holder. Craig Keller is doing a rockabilly project with Don Smith and Evan Rush engineering. Richard Orange has been working on new songs for label shopping with Evan Rush behind the board. The First Assembly of God Church is working on an album with Andy Black producing and engineering.

Cutting masters at Sounds UnReel were Grant Norwood and Steve Wilson. Formerly with Atlantic artists The Wilson Brothers, Steve Wilson, from Nashville, is the string section of the two man group. Pine Bluff, Arkansas native Grant Norwood is the man behind the keyboards. Their sound is mainstream/pop and is being considered by Epic and several others. Their New York lawyer, Joe Sterling, whose credits include Billy Idol and Blondie, expects to sign a deal within the month. Don Smith engineered the Norwood-Wilson sessions.

SOUND IDEAS, who specializes in broadcast production and also audio/visual, has announced the remodeling of their facility. They have upgraded the equipment there which now includes the new Tascam Studio 8 console, DBX noise reduction, compressors and limiters, equalizers, reverb and digital delay units.

Recording at Sound Ideas is contemporary Christian artist Nan Hollingsworth Gill. She has been cutting 12 songs for an album, as yet untitled. The project is being produced by Don Lawler and Bobby Lewis with Jeff Lewis and Lawler engineering.

Russ Pennell has also been at Sound Ideas working on a custom



Memphis Star staff writer Jack Abell's Ivory Palace Publishing is co-publishing "Spring Day, Memphis in May."

album. The contemporary Christian artist is being produced by Don Lawler and Jeff Lewis with Lewis handling the engineering.

Derwin Adams (Xavion) has been working on songs for a record deal with Elektra/Asylum at POWER HOUSE STUDIOS.

At ZETA VIDEO PRODUCTIONS, New York freelance producer David Marks produced a demo video on Memphis artist Tony Pilcher.

Producer Willie McClain will be going into a studio with a new Memphis group called Kubix to work on their album that will be released later this year.

GOOD REVIEW, a new writers' studio, is now open. The studio features state-of-the-art equipment such as a Yamaha RM2408 console, a Roland Music Processing system with Syntech Midi-thru. In house equipment includes Yamaha DX-7 and CP-30 keyboards, Akai S612 sampler, Yamaha Rev 7 digital reverb and many other pieces of equipment.

At COTTON ROW, Producers Ernest Williamson and Earl Peaks were in with artist Tom Sanders cutting a dance version of the previously released song, "Tell Me What You Want."

cont. page 55

PolyGram/America To Distribute Class of '55

Steve Popovich, PolyGram's Senior Vice President of Nashville Operations, and Chips Moman, President of American Records, recently announced in Memphis a licensing agreement between the two companies to debut May 26 with the release of the album *Class Of '55*. This highly anticipated recording will be distributed worldwide on the American/Smash label by the PolyGram group of companies.

Class Of '55 features the historic reunion of four legends of rock and roll: Johnny Cash, Jerry Lee Lewis, Roy Orbison and Carl Perkins. They returned to the birth of their careers—Sam Phillip's small Sun Studio in Memphis — to cut approximately half of the album's ten tracks. The remainder of the songs were recorded at Memphis' famed American Studio. The electricity generated by their "homecoming" was captured by producer Chips Moman himself, who has been responsible for hits by Elvis Presley, Willie Nelson, B.J. Thomas, Waylon Jennings, and many others.

The excitement of *Class Of '55* begins with the aptly-titled "Birth of Rock and Roll" (The first single, featuring Perkins). Other highlights include Jerry Lee's subtly sly interpretation of the classic "Sixteen Candles;" Cash's energetic rendition of "I Will Rock and Roll With You;" Orbison's bell-like vocals on "Coming Home;" ends the four singers gospel-tinged tribute, "We Remember The King." Not to be missed is the album finale, John Fogerty's "Big Train (From Memphis)", which features Rick Nelson, Fogerty, Dave Edmunds, The Judds, Toni Wine, June Carter, Sam Phillips and Jack Clement.

Class Of '55 marks the re-emergence of Memphis music, which has been so vital in shaping the last thirty years of contemporary music," said Popovich.

Moman called the album "the realization of a dream." "We are thrilled with our association with PolyGram." ☆

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Memphis in May INTERNATIONAL Festival

Ranked as one of the top ten Festivals in the country, the 1986 Memphis In May International Festival is planning an extravagant month of events in celebration of the Festival's 1986 honored country, Japan. Focusing on the exchange of culture and customs between the country of Japan and the city of Memphis, the Festival will present five weekends of colorful events and numerous art and cultural exhibitions. Nearly all of the events take place in Tom Lee Park on the banks of the Mississippi River at the foot of historic Beale Street.

Japan's number one rock band, Rebecca, will make its U.S. debut at Memphis In May on May 3 and 4. The group will perform two free concerts in Tom Lee Park at the Festival's Japanese Celebration, a two-day salute to the country of Japan.

Originally, Rebecca was scheduled for concert appearances in New York, Los Angeles, and San Francisco in addition to Memphis. However, because of the overwhelming demand for the group in Japan, Rebecca cancelled three of the four cities. ☆



Kukuki dancer, Sahomi Tachibana will be among the performers as Memphis In May salutes Japan.

Memphis In

Fri., May 2
Opening Ceremonies
Orpheum Theatre

Sat., May 3
**River Races, 10K Run, 2 mile
Fun Run, Corporate Relay &
the World's Largest Aerobic
Class**

Sat., May 3 & Sun., May 4
**Japanese Celebration of per-
formers and marketplace**

Thurs., May 8 - Sat., May 10
**International Children's
Festival at Mud Island**

Sat., May 10
**The Great Mississippi River
Canoe and Kayak Race**

Fri., May 16
**International Business Con-
ference - Radisson Hotel**

Fri., May 16 & Sat., May 17
**International Barbecue
Cooking Contest**

Mon., May 19 - Sun., May 25
Holiday Rock

Sun., May 25
Memphis in May Triathlon

Sat., May 31
Sunset Symphony

There's no doubt about it, Memphis in May has enjoyed continued success over the past nine years, just last year entertaining over one million people during the month long event. Although proud of that success, for quite some time of Board of Directors of Memphis in May have had a vision of developing the Festival's nine-year-old music weekend into an event capable of attracting large numbers of tourists to the city, not to mention even more locals.

Thus was born "Holiday Rock," a week of song and celebration which

will energize Memphis in May activities with performances by long-time favorites such as Little Anthony, The Drifters, The Chiffons, Leon Russell, Luther Ingram and the O'Jays.

Holiday Rock marks a major step in the festival's growth as an attraction of national and international significance. The week of performances and music related contests, May 19-25, results from an expansion of the Beale Street Music Festival, the two-day event which

last year drew 65,000 music lovers. "Holiday Rock" builds on this success, presenting well-known musicians who will offer Memphians and visitors a wide range of styles from rockabilly to rhythm & Blues and pop rock to gospel.

Record producer Chips Moman, who assisted in lining up performers, said, "Holiday Rock will encourage the development of local musicians and music-related businesses. Besides providing plenty of entertainment and fun, Holiday Rock

cont. page 55

May Festival

Holiday Rock

Fri., May 9

Deadline for competition, "Memphis Music: Rock Back to the Future"

Wed., May 14

"Memphis Music: Rock Back to the Future" finalists announced

Mon., May 19 - Thurs., May 22

"Putting on the Hits" Lip Sync Competition begins in local clubs

Wed., May 21

"Memphis Music: Rock Back to the Future" finals - New Daisy Theatre

Fri., May 23

CROWNE PLAZA

Holiday Rock Hop with Little Anthony, Tommy Roe, The Chiffons and The Drifters

Sat., May 24

TOM LEE PARK

Reba & the Portables, Tony Joe White, Leon Russell, Luther Ingram, Bobby Bland, O'Jays

Sat., May 24

HANDY PARK

Rock, pop and nostalgic bands, featuring Bill Haley's Comets, Rare Earth and Albert King

Sun., May 25

TOM LEE PARK

"Hands Across America" to benefit hunger and homelessness
Rockabilly jam session with the original Sun Records rhythm section

Sun., May 25

HANDY PARK

Gospel, Don McMinn, Percy Sledge, Sam & Dave

Sun., May 25

MUD ISLAND

Three Dog Night



Among the performers for Memphis in May's Holiday Rock Week are (top) the Drifters, (center, from left) Leon Russell, Bobby Blue Bland, Tony Joe White, and (bottom) Reba and the Portables.

NARAS Notes

Last month's "Ridiculous Record Sales, co-sponsored by NARAS and the Commercial Music Student's Organization raised \$559.00. The monies will be used by the student group to fund a flexidisc project. Product was generously donated by area record stores, radio stations and individuals.

Winners of the NARAS Commercial Music Scholarship for 1986-87 were recently announced by Bob Tucker. Recipients are: David Moser, David Peters, Scott Thompson, David Forrester, Greg Smith and Chet Leonard.

At last month's NARAS meeting the nominating committee presented its slate of nominees for the 1986-87 Board of Governors. Ballots have been mailed to the membership and the new Board of Governors will be announced at the May 6 meeting.

During that meeting the membership also approved plans to

sponsor a studio tour June 28. The half-day tour will cover facilities at Ardent, Sounds Unreel, Cotton Row Recording and IMS in Southaven. The day will culminate with a riverboat cruise and dinner on the Island Queen. For more information, ring Deborah Camp at 454-2350.

NARAS member Cordell Jackson will be honored by Friends United to Preserve Memphis Musical Heritage May 2 at the Radisson Hotel. A dinner, a testimonial roast and music is planned to salute Ms. Jackson. For ticket information call Mattie Sengstacke at 327-3845.

This month NARAS members Joe Dixon, Deborah Camp and Danny Jones will attend the 6th annual Governors Conference on Music in New Orleans. During the two-day event Dixon and Camp will appear as panelists and will represent the recruiting arm of the Memphis Chapter.

Also this month, Memphis Chapter President Richard Ranta and Executive Director Deborah Camp will attend the NARAS National Trustees Meeting in Montego Bay, Jamaica. They will be joined by Joe Dixon, a National Trustee, and Ward Archer, National Vice-President of NARAS.

MEMBERSHIP INFORMATION...Almost half of our members have renewed their membership by paying this year's dues. If you have not paid your 1986-87 dues please do so as soon as possible. That way, you'll be able to maintain all the benefits as an active or associate member. Please remember, only members who have renewed their status may vote for the Board of Governors. If you recruit five or more new members, your dues will be paid by the chapter! (Remember this when your new member completes his/her application. Your name must appear as the referral.)

The following are new additions to the Memphis chapter of NARAS: James O. Davis, Gene Kurtz, Jimmy Walker, Carol Tabor, Reginald Butler, Mark Culp, Mark Hiller, Roy Hiller, David Payne, John Payne, Robert Schoenfeld, James Soileau, Jimmy Delgado and Michael White.



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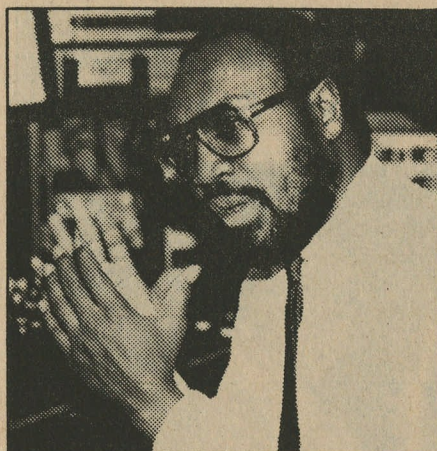
was

Bobby Jones
of
Memphis

Congratulations!

Jammin' With The "Incredible"

Jimmy Smith



K-97's music director Jimmy Smith.

photo by B. Lyn

by Patty Pair

Located downtown on Union is WHRK's main studio. For those who don't know, WHRK is better referred to as K-97; the radio station whose motto is "We Are Jammin'." And jammin' they are with the help of disc jockey/music director "Incredible Jimmy Smith."

Jimmy Smith was born in Little Rock, Arkansas, and graduated from the University of Central Arkansas at Conway where he majored in speech with an emphasis in broadcasting and journalism. He was appointed to the position of music director by Ron Olson (now at FM 100) when he was with the station and has held that title ever since. "Management feels that I've done a pretty good job at re-shaping K-97 and redirecting the station in a more positive urban direction."

What exactly does Jimmy Smith mean by "urban direction?" "When I say urban contemporary I would say a cross-blend of the best of rhythm radio regardless of the nature of the color of the song or of the artist. To us it doesn't make a difference. If a song is good and you can dance to it and you can enjoy it, then those songs should be blended together. Too many people are hung up on color; now I don't have anything to do with what another person thinks but as a certain mass we're all coming together."

When asked exactly what being music director of K-97 entails he responded... "Well, there's a lot. First of all you have to be the spokesman and the representative of the radio

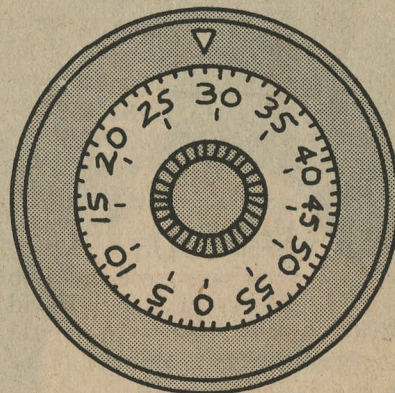
station to local and national record companies and their representatives and also spend time doing research which includes phone-out research, store research and any form of passive research. So it's not just like you've taken a record and saying I like this record so let's put it on the air. Certain records are difficult to try to fit into your particular format. To give you a good example, we're playing "Kyrie" by Mister Mister, but I was very hesitant at first about playing it even though the group is a big group and the song itself was receiving a lot of national airplay. I waited and waited until I read my chart information; looked upon my other network information where this song was appearing upon urban charts, as well as checking the record stores here and finding out that my audience was buying that record. And it didn't hurt matters to use a little bit of education and look into the fact that the word "Kyrie" is Spanish for "Lord have mercy."

When asked about his feelings on local musicians this is what Jimmy Smith had to say: "I'm in favor of helping out local musicians. I love giving local musicians the opportunity to become stars but I tell so many of them that you just can't look at the careers of Prince or the other major stars and think it's just going to come over night."

The Incredible Jimmy Smith's last comment was, "I think radio is the future." ★

(Editor's note: Our research indicates that "Kyrie" is Greek for "Lord", and "Kyrie Eleison" is Greek for "Lord have mercy.")

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Keith Sykes Records With Carla Thomas And Releases "Your Love" Single



Carla Thomas and Keith Sykes recording "Spring Day, Memphis In May."

by Lisa McLaughran

Keith Sykes is releasing a new single on the Memphis Records label, "Your Love," backed with "She's My Girl," from his last album. "Your Love" is one of a group of new songs he has been working on for an upcoming new album.

Already airing on FM 100 and Rock 103, "Your Love" was arranged by Sykes and John Hampton on the Fairlight CMI at Ardent Studios, and features a keyboard emphasis in instrumentation. As it was cowritten with Rodney Crowell, Crowell has also made a more guitar-oriented demo version of the song, possibly for an upcoming album of his own. (Crowell is Rosanne Cash's producer and husband, and one of Nashville's leading young producer/songwriters.)

Sykes' and Crowell's skillful lyrical styles are evident, as in, "When you look at me/Baby, what you see is -- your love..." That line floored me when I heard it because of the way the verse lines build in a well-crafted manner the simple statement that when you love someone, you see your own love (not necessarily theirs)

mirrored in that person's eyes.

There are few Memphis lyricists I can think of as gifted as Sykes at the moment. It's great to hear that a couple of radio stations are doing him the "honor" of playing his song every now and then.

Also, Sykes has recorded "Spring Day, Memphis in May," a jingle written by Larry McKeehan and Steve Gilliam for the Memphis in May festival with Memphis' Queen of Soul, Carla Thomas. Who could resist a chance to play with Carla Thomas? Certainly not Keith Sykes. Ms. Thomas is currently a participant in the Memphis City Schools performing artist program and still sounds and looks just like she did in her "B-A-B-Y" and "I Like What You're Doing To Me" years on Stax.

Marvell Thomas (Carla's brother) and Keith Sykes arranged the track with Jerene Sykes and I even got to contribute a cowbell effect on the Fairlight. The song was published by Jack Abell and Marvell Thomas for Ivory Palaces and Sweet Chariot, respectively. Listen for it in the upcoming month on local radio stations, hopefully. ☆

Nashville News

by Bill E. Burk

WHAT? Alabama in the Saturday morning TV cartoon lineup? It could be! Hanna-Barberra, the famed cartoon conglomerate in Hollywood, is negotiating with Alabama to create a cartoon series to feature Randy, Teddy, Jeff and Mark. Shades of Barney, Fred and the Flintstones. Next thing you know, Jerry Lawler will be trying to horn in on this one, too!

ASCAP's sixth Country Songwriter Workshop will begin at 7 p.m. May 6 in ASCAP's Nashville offices. Songwriter/singer Peter McCann will lead the sessions, to include guest panelists. The workshop will meet on six consecutive Tuesday nights; are free. Panelists to include Troy Seals, Tommy Brasfield, Mike Reid, Walter Campbell, Wayland Holyfield and



Mon Reve is Kathy Shepard and Lorna Greenwood.

Fred Knobloch. Writers interested should send resume and cassette tape with two original songs, properly marked, to ASCAP Country Workshop; 2 Music Square W., Nashville, TN 37203.

Earl Thomas Conley, still riding wave of popularity, says he likes to mix his albums -- one fast, one ballad. Currently at work on a slow one.

RCA's Sylvia, in Florida filming "Church Street Station," got her first ride in a hot air balloon. Sylvia's Fan Club breakfast will be held Friday, June 13, at Opryland Hotel. To attend, send \$10 to Sylvia Enterprises, Box 150912, Nashville, TN 37215.

Lorna Greenwood and Kathy Shepard, who make up Mon Reve (My Dream), are planning a June charity concert at the Tennessee Performing Arts Center in Nashville to benefit the mentally retarded. Jim "KnowWhatIMean, Vern?" Varney will emcee and provide comedy. As we go to press, Gary Morris was set to volunteer as the headliner. Mon Reve would round out the lineup. A date just before or after Fan Fair is planned.

JUNE FAN FAIR expected to draw more than 20,000 country music fans to Music City June 9-15 at Tennessee State Fairgrounds. A mere 5,000 attended first Fan Fair in 1972; grew to 19,500 last year. "The attendance at Fan Fair says very definitely that the interest nationally for country music is as great as ever, or greater," says Hal Durham, senior vice president and general manager of the Grand Ole Opry. The annual Bluegrass show June 9 kicks off events. More than 30 concerts follow in the days ahead, with the Grand Masters Fiddling Contest culminating the week's events. A special highlight will be the All American Country Games from 10 a.m. to noon at Vanderbilt Stadium, with top name country artists participating in fun-filled competition to benefit the Tennessee Special Olympics. Some of the names performing during the week are Bobby Bare, Sawyer Brown, Tanya Tucker, Marie Osmond, Dan Seals, Gary Morris, Pake McEntire, The Judds and Eddie Rabbitt. For information, write Fan Fair, 2804 Opryland Drive, Nashville, TN 37214.



Kristine Arnold and Janice Gill of Sweethearts Of The Rodeo.

BELGIUM'S top female country singer, Karin Setter, has about settled on Hilltop Studio in Nashville as the location for her first-ever USA LP. The 23-year-old beauty has been performing professionally since 14. *Memphis Star* writer Bill E. Burk will be executive producer. The two met when Burk was living in Europe last winter. Some big Nashville names have expressed an interest in the project.

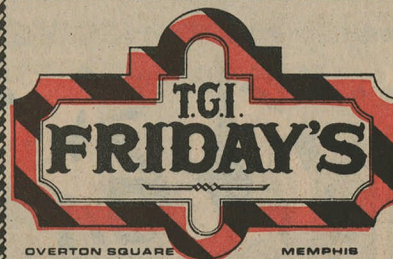
Ricky Skaggs made late April appearances on TV's "Today" and "David Letterman" shows to promote his "Live in London" LP and first home video.

Larry Gatlin, Louise and Irlene Mandrell and Margo Smith were among those joining co-hosts Bill Anderson and Mickey Gilley on the 5th annual Arthritis Foundation Telethon, originating late April from Nashville.

STATLER BROTHERS' Jimmy Fortune took Song of the Year and Best Contemporary Ballad awards in 8th annual National Songwriters Awards show for his "My Only Love," a No. 1 hit for Stats last year.

Spring 1986 edition of "Journal of Country Music," published by Country Music Foundation Press, includes special report on the "new traditionalist" movement in country music. Editor Paul Kingsbury says editorial staff spent months on this report. "We were inspired by the number of young country artists recording music that harks back to such venerable styles as honky tonk,

cont. page 55



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CHRIS LEA

and the
Moonlight Syncopators

*“People, get up
and take those
shackles off
your feet!”*

by Luann Williams

Chris Lea's favorite motto is one with a double meaning. “Quit squirming in your chairs and get up and dance!” is the obvious intention of his plea. The other side of the coin is a sincere concern for the local music scene. He is imploring other Memphis musicians to get out there and try to make Memphis a music lover's haven and a place to believe in.

Lea lights a cigarette and speaks with a wisdom belying his years. “My music is a result of my environment. And I guess that's true with any band. We like to play up the fact that we are a Memphis band, a band with SOUL.”

The blue-eyed' soul he speaks of comes from such influences as James Brown, Otis Redding, Jim Morrison and Elvis Presley; from working with top-notch Memphis musicians; from living and breathing the river city. And from working in and around Memphis since 1982.

“I did some solo gigs at the North End in '82 and met a lot of other people who were interested in what I was doing because it wasn't top forty,” Lea said. It was from that kinship and a love of underground music that Chris Lea and the Moonlight Syncopators were born.

“The name comes from a band my grandpa was in back in the forties. A big band that played the Peabody.

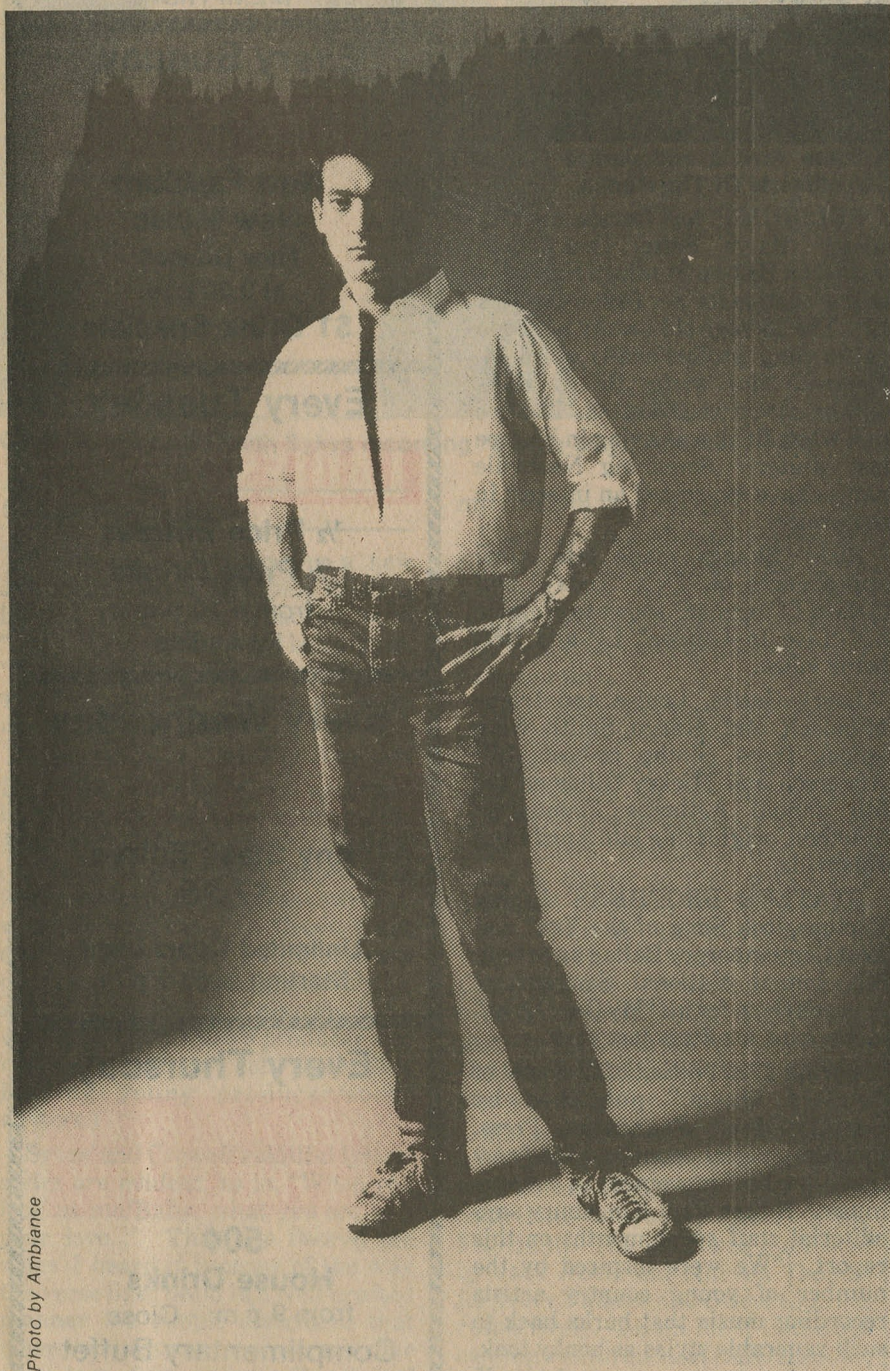


Photo by Ambiance

the Gayoso, the St. Louis, a lot of the nice hotel clubs in Memphis. They called themselves Joe Bennett and His Moonlight Syncopators."

Lea fondly remembers his family's musical history and seems to harbor a deep respect for traditional forms of music. "We were thinking about taking some old big band songs and jazzing them up. You know, get some gold lame suits, the whole big band bit."

The healthy love of tradition is the foundation for Lea's ventures into unusual musical territories. The Syncopators are a band in a constant state of evolution, always changing musical styles, always changing players into the band.

"What we do is pick players to appeal to a particular type of gig, you know, depending on where and what we're gonna play," Lea said. Sometimes they may perform on where and what we're gonna play," Lea said. Sometimes they may perform an evening's worth of rhythm and blues, sometimes jazz, even a rap show recently at a downtown deli.

"Sal Crocker, our sax player, probably the best saxophonist in Memphis, recently played a session in New York City that George Benson produced," Lea said. Other regular members of the band include Scott Thompson on trumpet; Bobby "Memphis" on bass; Steve Ebe on drums; and Ross Rice on keyboards. Sixth, seventh and eighth members sitting in on occasion are Kye Kennedy on guitar, Richard Banks on congas and Richard Boyington on trumpet. Lea sings and plays guitar.

Having such a versatile group of musicians permits a lot of freedom in the Syncopators choice of cover material which ranges from the Talking Heads and R.E.M. to old Stax tunes. Combustion and creation are a couple of words that pepper Lea's conversation. "We like to take a song and bend it beyond whatever it was originally intended to be. But we're kinda getting away from the artsy and weird stuff. We just want people to get up and dance."

But a band can't survive on cover songs alone. Lea beams when he describes their originals. "Eclectic, in a word. We have about a set's worth of our own stuff. Some of the titles are



Lou's Place hosting Chris Lea (center left) and Moonlight Syncopators: "Bobby Memphis" (center right) and (back row, from left) Sal Crocker, Scott Thompson, Richard Boyington and Steve Ebe.

Photo by Chris Delaney

"Merrill Happiness," "Drop Behind the Lines," (about the Memphis music scene), "Social Sister," "Front Street," "Diamond Stars" and "Anytime" (a dancy tune). I'd say our songs are geared toward a college chart emphasis." He is almost adamant about not playing top 40.

The Syncopators have tested and retested their material on audiences all over town. Because of their repertoire they can play (and practically have played) most every club that will book them. The time is nearing for them to put out a record.

"We plan to record by 1987 or sometime during that year. All original stuff," Lea said. "It'll be good enough to sell to the masses. As far as a theme goes, well, I don't write that way. Every song should be different. The only thing that would bind the songs together on an album

would be that they are collectively informative."

"Our music is syncopation--not overproduced synthesizer music. It is music that moves people, music with heart and soul." He agrees that other local bands are open-minded and trying to broaden the range of musical styles here. In particular he lists The Five That Killed Elvis, the Soul Capitalists, the Bluebeats, the Generics, Good Question and Peter Hyrka.

So many bands think they have to leave Memphis to make it. Maybe the near future will change that. Chris Lea possesses the kind of positive outlook that will make Memphis a thriving musical community.

"I believe in Memphis bands and Memphis music. If you're not out there trying and not out there playing, you should be." ☆

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Popcorn Midnight

by James E. Robinson

A fellow known only as Kermit sits at an old upright piano and gets things started. Suddenly everyone in the surprisingly full house finds themselves singing along at the top of their voices to the theme song of *The Beverly Hillbillies*. And yes, almost everyone knows the words...

Now an absurdly dressed woman (who is to prove to be one of our hosts) is ranting and raving into a microphone. "It's obvious you people have never been to the theatre before," she screams. "You don't know how to act!"

There is a little bar set up, and everyone is drinking and enjoying themselves. Soon we are listening to two musicians. One is playing a guitar, the other fellow manipulating something that looks like a prop from a Star Trek episode. The program says the name of the instrument is a Hammer Dulcimer. This thing makes a strange and pretty sound created by lightly striking the dulcimer with little hammers, hence the trick name Hammer Dulcimer. Suddenly, two men speaking with thick fake Irish accents enter, speaking derisive dialogue in an uniformly un-funny manner. Everyone laughs at them, not with them. Still, the shouted insults have a personal, almost intimate quality, as if everyone in the room is a direct blood relative to each performer. Finally these two fellows are booed and hissed off the stage, at which point one of them remarks, "I need a drink." He then takes a position on stage and becomes a bartender.

Where am I? It's the middle of the night, folks, and this is "Midnight Madness."

Kazoos & Madness

The producer of this insanity is Dan Hall, a likeable guy with an inimitable talent for playing bongo rhythm patterns on the top of a piano.

"I've had an idea of something like this for a couple of years," he said. "The whole idea of *Midnight Madness* is to reach out to the younger crowd. Just getting people inside the doors. I want performers to be able to do things here that they simply can't do anywhere else, that's the most exciting aspect of it to me. My main interest is providing the theatrical community an outlet..." he pauses, "for craziness. Last fall the president of the board of Theatre Memphis Florence Leffler indicated an interest in something very similar, we kind of combined our ideas and turned it into this."

"This became *Midnight Madness*, and the first of what was to become a monthly production took place on April 14th in Theatre Memphis' Little Theater.

"We almost had to turn people away," Hall said. "We put as many additional seats in the corners as we dared. We've got a lot of positive interest in this sort of thing, and it's really getting off the ground..."

With a thunderous stomping come four couples dancing onto the stage. They are called the Cotton Town Cloggers, and they are clogging their little legs off. One of the men shouts indiscernable dance commands and the eight of them do a series of twists, turns, formations, partner changes and general foot-banging that sounds at times like the tap dance of an elephant ensemble. But that is only because I'm totally unfamiliar with clog dancing (is it clog dancing or clogging?) Soon we are all clapping in time (almost) and shouting things like "Heeyah" and "Whoayeeah." The dancers finish with a board-



"*Midnight Madness*" participants, the Bluff City Comedy Co. are (from left), Michael Conway, Louis Burnstein, DonnaMarie Evans and Corey L. Carlson.

slapping fury, and everyone cheers. It was a short but exhilarating experience.

The madness continues. Two "professors" are delivering the "First Annual Percy Dovetonsils Poetry Contest." A huge, stupid sounding horn blows each time an obscenity is voiced. Then, despite all efforts to keep them from returning, the "Irishmen" come back onto the stage. But the routine is mercifully short, and then things *really* pick up: Hog Calling. Members of the audience are chosen, and each attempts his or her finest swine-scream. Audience applause levels decided the winner in a close but not quite hoof-biting finish.

A fine young magician named Todd Wilson enters. He performs several excellent illusions, including a wonderful trick with a newspaper: he tears it into little pieces, then causes it to regain its original form. Which is pretty much what writers do for a living. And though Todd Wilson can make things disappear, he is unable to prevent the "Irish" brothers from making yet a *third* appearance. Then more Kermit with more piano, this time playing "The Vatican Rag..."

"Anybody can submit an act," Dan says. "People can send a script or just call and talk to me about what they want to do. I want to stress that

it is a *series*, a once-a-month series, and that the Bluff City Comedy Company will be our hosts..."

The Bluff City Comedy Co. was, on this night, made up of Michael Conway, Louis Burnstein, and DonaMarie Evans. They held the show together with a loose concept about a TV program that, for one reason or another, can't go on the air with its regular material, and therefore all the zanies are brought into the "studio" for a "talent show." Though there was nothing particularly original about the Comedy Co. they were energetic and went at their work with enthusiasm. Ms. Evans showed good promise, and I look forward to seeing more of their work. But the main reason to go see *Midnight Madness* is the over-all sense of fun and unpredictability...

"The next show is scheduled for May 9," Day says. "And enough people have already said they wanted to participate that I think I've probably got a full slate for that one."

All of which tells me that Memphis must be chock-full'o'nuts, if you get my drift. Dan Hall has himself a full slate playing without a full deck.

Grab some popcorn and a kazoo and go see *Midnight Madness*. Tickets are available at the door, which opens at 10:30 p.m. Showtime is May 9 at 11:00 p.m. in the Little Theater. ☆

Legal Side

by C. Stephen Weaver

This month's column is a continuation of a discussion of sources of income for songwriters and music publishers.

2. **MECHANICAL ROYALTIES.** The Copyright Act gives the owner of copyright the exclusive right to reproduce his work in copies or "phonorecords" (disks, cassettes, etc.). When the owner of copyright in a musical composition (the musical publisher) gives someone (usually a record company) permission to record that song, he is said to be giving the record company a "mechanical license." The royalties the publisher and songwriter receive from a record company for the sale of records and tapes are known as "mechanical royalties."

If a particular song has never been recorded and released in the United States, the owner of the copyright in that song has the exclusive right to decide who, if anyone, may record that song the first time. When he gives permission for his song to be recorded for the first time he is said to be giving a "first-use mechanical license." However, once the song has been recorded and released in the United States for the first time, anyone may record and release the song if he complies with certain provisions of the Copyright Act. If one chooses to comply with the provisions of the Act, he is said to have obtained a "compulsory mechanical license."

It would not be productive in this column to detail the provisions of the compulsory mechanical licensing provision of the Copyright Act, since it is rarely used. Most mechanical licenses are negotiated between the music publisher and the record company (this "negotiation" is normally a rather routine procedure). However, the provisions of the Act do provide indirectly certain guidelines for negotiated mechanical licenses. The most important of these is the royalty rate which a record company will pay for the use of a song.

The compulsory mechanical license rate today is 4½¢ per phonorecord manufactured and distributed (provided the record is not returned within certain time periods). In the near future the rate will automatically increase to 5¢ per phonorecord. This, in effect sets a ceiling on the amount a record company will pay for the use of a song. As a rule, these royalties are all paid to the music publisher, who in turn pays the writer(s) of the song one-half of what he receives.

As an example, assume an LP containing 10 songs sells one million copies. Ten times the statutory rate of 4½¢ equals 45¢. And one million times 45¢ equals \$450,000. Of this amount the publisher(s) of the song would retain \$225,000 and the remaining \$225,000 would be divided among the writer(s) of the songs.

These royalties are customarily paid by the record company to the publisher on a quarterly basis. It should also be noted that the compulsory mechanical licensing provisions of the Copyright Act allow the licensee the limited privilege of rearranging a song to the extent necessary to conform it to the style of the performer. If any major changes are to be made in the song, permission should be sought from the copyright owner.

To facilitate the licensing procedure, most major countries in the world have at least one mechanical rights society. The largest such society in the United States is the Harry Fox Agency, a wholly owned subsidiary of the National Music Publishers Association. The Agency does not negotiate rates or other terms of licenses but acts as a liaison between record companies and its publisher members. Basically, for a small fee, it issues licenses and collects and distributes the royalties derived therefrom. The Agency also periodically audits record companies on behalf of its members.

As a reminder and a warning to the reader, it is the nature of this column to speak in generalities. No deals should be made without the assistance of professional counsel. For instance, a record company may be able to negotiate a "rate" less than the statutory one. Further, it is currently industry practice for the record company to pay less for songs written or co-owned by its artists who record their own material. These songs are known as "controlled compositions" and contractual provisions dealing with this subject will be discussed when this column examines recording agreements.★

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.

TUNE NEWS

by Tony Jones

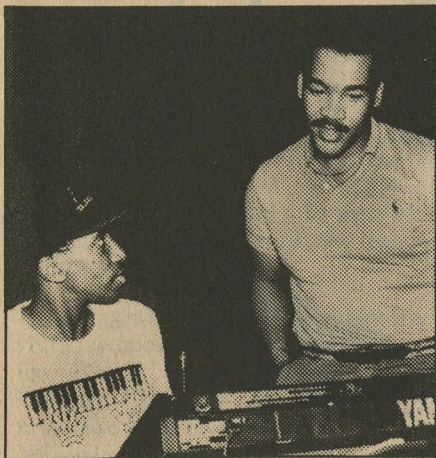
Perhaps in response to the charge that the music industry is a degenerate enterprise, major acts and labels continue the industry vogue of social activism. Mercury/Polygram released "King Holiday," a track featuring major rap and r&b acts, to commemorate the first national holiday in honor of the slain human rights activist. Dr. King's son, Dexter, served as executive producer of the track and accompanying video. All proceeds will be donated to the Martin Luther King Center for Non-Violent Social Change in Atlanta.

Polygram is also sponsoring Rush To Creativity, a creative arts program that teaches high school kids writing and social awareness by studying the lyrics and music of the group Rush. The package is being made available to every high school in the country.

MCA has released "Stop The Madness," an anti-drug anthem featuring New Edition. The project was created by Tim Reid (best remembered as Venus Flytrap of WKRP In Cincinnati). Reid co-wrote the track with Michael Stokes, Sharon Barnes and Lathan Armour. First Lady Nancy Reagan appears in the video, along with cameo appearances by sports and entertainment figures, including Kareem Abdul-Jabbar, who has started his own record company, Cranberry Records, to be distributed by MCA.

Prince and Lionel Richie have respectively reached into their deep pockets to start a new school and to save one in tax trouble. Prince gave five hundred thousand to form the Marva Collins Teaching Institute. Miss Collins is famous world-wide for taking so-called "ineducable" kids and turning them into college material. Richie personally cleared the tax lien placed upon the Sheenway School in Los Angeles, saving it from closure by the IRS.

COLLECTORS TAKE NOTICE! MCA has purchased the entire Chess Records catalog (including material recorded in Memphis), and is to re-



Greg Phillinganes (left) and Martin Luther King's son Dexter at work on "King Holiday."

issue 100 to 150 re-mastered titles in the next year. The first is already headed for record stores, a double album of Chuck Berry tracks never before released. Bo Diddley outtakes are to immediately follow.

Atlantic Records has a seven set re-issue series of incredible interest to anyone that enjoys r&b music. Atlantic Reissue Series 1947-74 is available now, and features pivotal recordings in music history, including tracks done in Memphis and creations by the Stax/Volt/Atco creative axis.

Not to miss out on the cash generating anthropology, Polygram is reissuing material from its entire catalog, including material by Hank Williams Sr., James Brown, The Velvet Underground (with original artwork by Andy Warhol), Graham Parker and The New York Dolls.

Capitol has released *Rock of Ages*, a hit singles compilation incorporating hits from the fifties through the seventies, featuring some of Phil Spector's early hits.

And last, but not least, through MCA, Metro Goldwyn Mayer/United Artists is re-releasing soundtracks from classic films in their vault. Eight selections are in the first offering, including *Dr. Zhivago*, *Gigi*, and *The Wizard of Oz*.

Prince's new flick *Under The Cherry Moon* is in post production (his new single "Kiss" is from the soundtrack) and due in May.

And finally, STAR SEARCH has released an LP featuring quarter finalists in four categories backed by the show's band. It is on Camel Records. ★

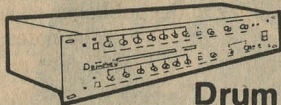


PUBLISHER'S CORNER

Music Publishers' Cooperative Association: It has been said that there are no music publishers in Memphis. While it is true that there are currently no major publishers here, many of the smaller publishers are active and have agreements or good contacts with the majors. Several of these local publishers have decided to form the MPCA in order to increase awareness and communication among themselves, writers, artists, producers and record companies. Plans include an office at the Stratton Station Music Complex and regular meetings at noon on the last Wednesday of the month. For more information, call Jack Abell at (901) 323-3509.

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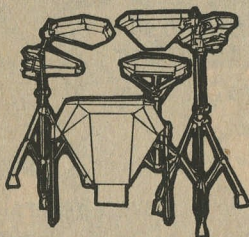
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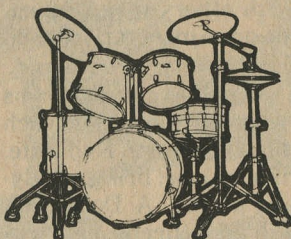
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ARGOT: *A Special Jazz Dialect*



Argot's founder and guitarist Ed Finney.

by Lisa McGaughan

In general, any musician trying to make a living in Memphis possesses a special brand of courage, taking on what seems a mission impossible. The Memphis jazz musician is a breed apart, even more courageous in taking risks than others because there is virtually no paying audience for jazz in Memphis.

Yet Memphis artists have proven to be some of the more influential artists in modern jazz. Jazz musicians who got their starts in Memphis include Fred Ford, Herman Green, Hank Crawford, Charles Lloyd, Eddie Dandrige, Booker Little, Harold Mabern, Jack Gregg, George Coleman, and Frank Strozier.

Several groups continue to play jazz in Memphis on nights not booked

for rock or folk music, generally Thursdays and Sundays, at the few clubs willing to take a chance on an art form they assume will draw few listeners and little profit. Jazz artists play for the opportunity to work creatively with others they respect, often for little or no monetary return.

One such group, Argot, performs together in various incarnations each Sunday night at the North End Cafe. (Note to girls out alone: bring a bodyguard and no purse. A Doberman Pinscher will do nicely. I was mugged in front of the building and no one seemed surprised.) The group plays jazz and bebop traditional works by artists like Duke Ellington, Charlie Parker, Thelonious Monk, and Miles Davis, among others, as well as original, Latin-influenced material composed by the group's guitarist, Ed Finney.

Other players often include drummers Doug Garrison and Jimmy Ellis, bassists Frank Papajohn and Rene Coman, vibes artist Chris Canute, percussionist Skip Ousley, and saxophonist Jim Spake, depending on which night you catch them. Garrison is often on the road with Alex Chilton, leaving Ellis or another to stand in. When Papajohn is performing with the Memphis Symphony, New Orleans bassist Rene Coman, also of Alex Chilton's band, sometimes fills in. When Spake of the Midtown Jazzmobile is tied up, the vibes often take the place of the saxophone, lending a different sound to the versatile revolving group.

Since guitarist Finney founded Argot in 1983, the group has played at several local functions such as Memphis in May and Octoberfest. He got his start in Memphis playing big band music and R&B at clubs like the Music Box, Malanda's, and the Tiki Club in the early 60's along with such other artists as Isaac Hayes, the Bar Kays, and David Porter.

In the late 60's he performed in a jazz group with saxophonist Herman Green, organist Eddie "Pug" Dandrige, and saxophonist Hank Crawford. Finney was a member of Insect Trust in 1969, a nationally respected group led by Robert Palmer that played avant-garde rock, country, and jazz music. He began travelling to places like Miami to play with Ira Sullivan and New York to play in a revolving group called Compost in the early 70s. Compost was an internationally known, drum-oriented crossover and funk group composed of bebop players and led by drummers Bob Moses and Jack DeJohnette.

Finney also played in a New York trio dubbed "Open Sky," led by Bob Moses and David Liebman during this period. A center for the free jazz movement during this time was the Peace Church in New York, where the Nikolai Dancers held residence in the summer, according to Finney, who played guitar behind the dance group on occasion.

Throughout the 1970s, Finney travelled to such diverse places as Mexico, Brazil, Morocco, Hawaii, and Western Europe as a working musician. Working in Palenque, Mexico in tropical and marimba improvisational bands influenced his current songwriting style considerably. Back in the U.S., he played in Memphis at the Hot Mama's with Travis Jenkins in a quartet called Akasha, and in various other cities including Atlanta, where he played in a jazz organ trio.

He met Garrison in 1976 when Garrison was playing behind the Duncan Sisters at a South Memphis R&B club called the Hawaiian Isles. Garrison came into the local jazz

scene with high school mate Jim Spake, both of whom have worked the route of playing "dives, country clubs, any place that paid." In the process Garrison gained valuable experience performing behind piano great Charlie Rich at small auditoriums around the country in the early 80s, in Europe with Rufus Thomas in 1980, and more recently with Phineas Newborn in Memphis, where Alex Chilton first heard him and added him to his band.

Spake and Garrison played off and on with the Radiants through last year and both play with the Midtown Jazzmobile and Gerard Harris. Spake has also played with the Bluebeats and in a Peabody hotel jazz trio. Frank Papajohn is a classically trained bassist who came to Memphis State University in 1983 as a graduate assistant and has since earned a master's degree. He received the Young Artist award from the Beethoven Club in 1985. Rene Coman is a classically-trained New Orleans bassist who has performed with various jazz greats.

Finney originals performed by the group include "Ophelia," Molecular Drive," "From Around the Sun," and "Mango Heat." They vary from Brazilian and Colombian sounds to Latin sambas and modern jazz-funk. The originals, like the familiar traditional songs, are played in a unique, ethereal, spontaneous style driven by a Latino-Spanish guitar approach.

Memphians are lucky to be able to still hear any jazz anywhere, since rock and roll took over its audience in the early 50s. According to drummer Ellis, "People can't understand jazz because it's more complicated than a simple rock dance beat and three chords. When something is different from the norm, it just confuses people too much and they don't even try to understand. The few people who do listen to jazz do it at home."

But there are still quite a few great musicians in town, if you take a notion to hear some live music. Memphis and New Orleans have some of the best jazz musicians around. Have a listen. ☆



On this night Argot was (from left) Frank Papajohn, Doug Garrison, Jim Spake and Ed Finney.
Photos by Morgan Murrell

Tony Pilcher -

"Living For The Light"

by Joline Ballentine

Some Christian artists say that Tony Pilcher's music isn't like anything else that's playing.

Pilcher's music has been described as a mixture of Southern rock and the blues. Hit radio stations across the country and young Christian audiences are responding with excitement. Pilcher, a native Memphian, has been playing Christian rock since he was a senior in high school, and his recent success is indicative of the growing popularity of the Christian rock industry. His band, the Power, has played in such places as the Highland Crossover, the Orpheum and Auditorium North Hall.

Last year, Pilcher's song "Rejoice" got national airplay and was ranked third most popular in some Christian music radio markets. Also, "Crucible of Love" was recorded by Mylon LeFevre and Broken Heart on their top-selling album, *Sheep in Wolves' Clothing*.

Mark Pickens, of the Christian group Mainstream, says that Pilcher's music is energetic and has a "Top 40 sound." Pilcher himself describes it as a blend of what he grew up with and what he has been studying in Memphis.

"I like what Memphis is known for - its rhythm and blues and its rock'n'roll," Pilcher explains. "And I hope all of that has blended together with my own personal creativity into something that is uniquely mine."



Christian rocker Tony Pilcher.

Pilcher began playing Christian rock in 1972 with Ed DeGarmo and Dana Key in a group they called Christian Band, which is now the well-known DeGarmo and Key Band. They quit the rock bands they had been in and started writing lyrics with a Christian theme. Their songs contained Biblical truth and stories about the struggle of life and humanity. They sang about how God can help people through all that. Scripture study at Mid-South Bible College, which is located here in Memphis, has helped Pilcher in this area.

Pilcher, DeGarmo and Key played together for about six years before Pilcher, now aged 32, decided to form his own band. "There is a lot of talent in that group," says Steve Ferrer, a disc jockey at WMSO-AM radio. "A lot of Christian bands stick to a basic, four men on the road. Tony doesn't."

Two female back-up vocalists add to Pilcher's sound and really help set the group apart, Ferrer says. The female singers are Ann Nesta and Donna Hauth, who also plays keyboards. Other members of the band are Steve Hauth, who plays bass guitar, and drummer Charles Howington. Pilcher plays lead guitar.

But the musical aspects aren't the only things that set Pilcher apart from other performers. He has a concern for people that really singles out his music and ministry.

One of his major concerns is today's youth whom he feels are kept out of churches because "we won't keep up the communication that's required" to reach them. "We've got all of the

media means available to do that right now," Pilcher says. His agitation shows as his hands start to do more talking than his words. "Why do we need to be the last ones?"

One way of reaching those youth is through Christian rock, Pilcher says. He says churches are pushing young people away from Christian music because they equate it with some of the more graphic secular rock music. "So then the kids say, 'Heck with church. Heck with this stuff,'" Pilcher continues. "It's sad. It breaks my heart."

But acceptance of Christian rock music is increasing. More and more churches are sponsoring youth concerts, and Christian rock groups are constantly gaining popularity and acclaim.

Pilcher says the Christian rock industry has "unlimited potential." DeGarmo and Key are on MTV, he notes, and his eyes shine with enthusiasm. "We should be excited. Youth pastors should find out when the DeGarmo and Key video's playing in Sunday School and announce it."

The emotion Pilcher shows when he talks about the future of Christian rock equals what he puts into the lyrics and music of his songs. Rather than emphasizing either the words or the music, Pilcher thinks the music should create an atmosphere that helps convey what he is trying to say.

His method seems to be effective. The popularity of his solo album, *Livin' for the Light*, and numerous concert bookings across the country have spurred Pilcher on. Work has already begun on a new album, and Pilcher can hardly wait to start touring again.

So what is Pilcher's response to his rising popularity?

He quickly insists that it isn't the performer that reaches people. "God uses His Word, not the musicians or the video," he says with assurance, as he resorts to talking with his hands again. "It's the Word that changes people. He takes His Word, and that seed is planted and grows. And He makes this beautiful plant, this person. But we've got to get it out there."

With any luck, Pilcher will be out there for a long time, spreading the Word with his own kind of rock'n'roll. Sharing Christ with young people.★

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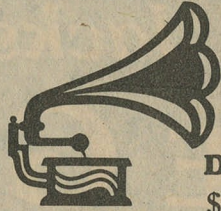
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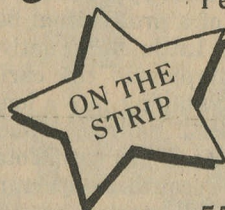
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Kenneth Jackson AT THE GATE



Kenneth Jackson (center), band director of the 1985 Blues Awards Show, performing at the Orpheum with (from left) Willie Nelson, Rufus Thomas, KoKo Taylor and B.B. King.

by Betty Jacks and Tony Jones

Kenneth Jackson's biting trumpet, satin voice and raging guitar are creating throughout the South a new portrait of the blues-based musician. "Well, if that's what you want to call it," he laughingly remarks when our interview begins. Finally. Right now Jackson is always busy, "writing, rehearsing, playing gigs and sessions. Primarily though, I've been concentrating hardest on my tunes. I'm getting ready to cut (record). Things are getting better here, but I constantly have to go out of town to keep my financial level

together. I'm a professional musician, it's all I do."

B.B. King told him that he needs to put "Ken Jackson" out front. Kenneth was playing with King then as a side man, blowing trumpet. His background is extensive. After graduating Magna Cum Laude from Texas College, he left Tyler, Texas to pursue the life of a professional bebop man. The Little Rock native bounded to Memphis in the early seventies, soon swinging into a long stint with the 1932 Ballroom Blues Band. After that, a gig with Total Eclipse yielded recording opportunities with Jim Stewart, and the release of a single on the Black Dia-

mond record label. Infamous for the track "Teeny Weeny Afro," the novelty tune overshadowed the record's intended A side.

"T.W.A.! That was just having fun. There's not much substance to it, I don't listen to it today. The A side was what I liked, a ballad called "Without Being In Love." That was music. I still like it, it holds up."

Living Blues magazine describes Kenneth as "buoyant, energetic and intense." With his deep speaking voice, he describes himself as "alright. I'm not a fat-head. Being on the stage with every one in your hand is terrific, tremendously so, but when

you come off, you got to land back on earth. In the past I've been not the smoothest guy in handling the transition, but I'm away from that now. I'm trying to let the two become one person. Really, that's the way it should be, the entertainer and the off-stage Ken should be one and the same. The cats I look up to, they're relaxed with it."

Oh, yeah? What about last year's famous extra bow at the Blues Awards? After the show was over, the curtain closed upon the stage as the assembled performers were singing. Everyone had taken their bow, but guess who wrestled through the curtain flap grinning like a lottery winner and holding a trumpet?

"Yeah, we were all just having fun. Rufus Thomas was trying to get through, B.B. pulled him back. That was a goood night. I was band director, you know. We were just glad 'cause it was a real success. Everybody gets wound up when their thing's goin positive. I'm not into multiple images though. Seriously. I can't get into putting on different

images, that's crap. Why do it? I'm into longevity, there's no time for all that. I want people to enjoy me, the performer, and understand as I go through changes, as my life changes. I'm just a summation of my experiences."

It's not fair to really call him a blues artist and leave it at that. Maybe "a contemporary musician good enough to recall the blues tradition, but swinging enough to incorporate pop in his jazz, funk in his bop, with enough smoothness to really deliver a ballad." Or something like that. Even he has a hard time pinning it down. At least for a marketplace that spawns on categories.

"I play a mixture of all kinds of music; R & B, jazz, pop. It's all according to the room I'm playing. I don't want people to think of me in a category. It's hard for people to conceive that one person can do more than one thing, 'either he's a blues singer or a rock singer.' I can do all of it - from my point of view. I've played with the East Texas Symphony, the Arkansas Brass Quintet. Even big band music with Patty Page. You to



"Me, I just like to play."

—Kenneth Jackson

use all your talents, which I try to do. The record companies try to put you in one niche, so I want to break in a bit differently. That's a big door to break down.

"And then I play a lot of recording sessions. I'm a musician, not a "blank type" of artist. It's all according to who and what it's for. Me, I just like to play. Take your aim and let your spirits flow, that's where I'm coming from."

His wife Betty and their four children are the inspiration for his drive. As any dedicated father, he works to feed them and provide a good roof. "All the time. I work. Although I'm not into it now, I'm certified to teach, and have taught private lessons. Glitter doesn't pay the bills.

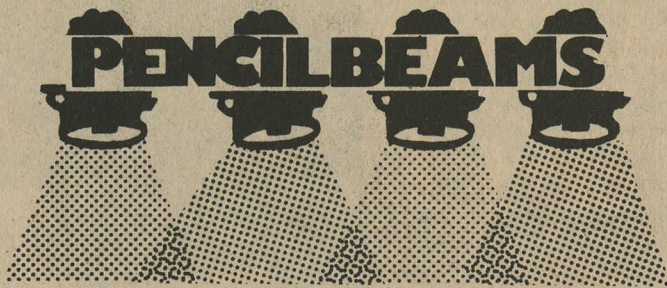
"I've just been appointed music director with the Blues Foundation, I'll be bandleader for the (W.C. Handy) awards from here on out. But the recording is on top of my list right now. If I can get my sound as I want it, I think I'm on my way."

Jackson has the talent to capture the again rumbling interest in rhythm and blues. His band, the World Class Band, is composed of extremely tight Memphis talents. Errol Thomas on bass, Earvin Higgins on drums, Donald Hines on keyboards, Ricky Berryhill on six-string and Allan Averyheart on saxophone. "When we're together it will be billed as Kenneth Jackson and the World Class Band, and you tell your readers they're sure to enjoy it." ☆



Jackson's hot horn backs up Rufus Thomas.

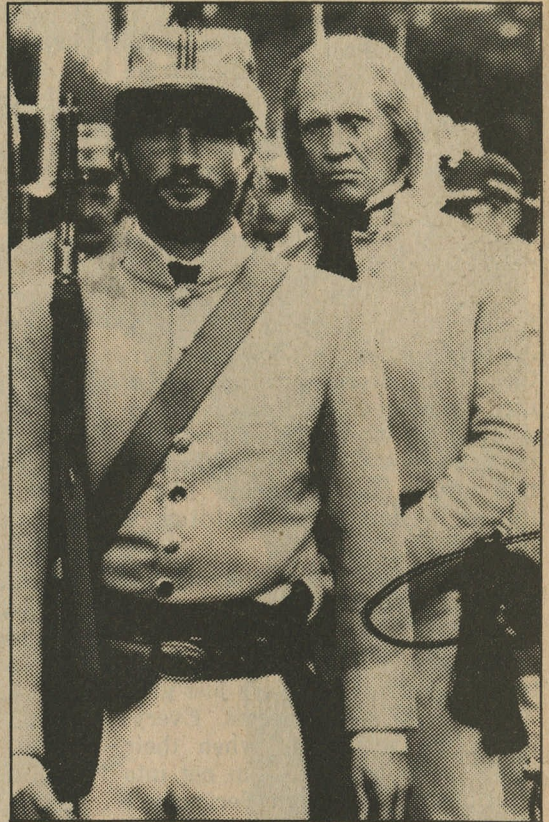
Photo by Morgan Murrell



by Tony Jones

My Goodness, I'm An Actor

starring
Mark Warren Harris



Memphian Mark Warren Harris (left) as "Soldier Burnett" with David Carradine in *North and South II*.

Well Memphians, tie those shoe laces and button those britches--we're going to the movies. And if you're thinking of popcorn, cokes and candy, think again. We're going where Edison's electric lighting brings in the sunshine and Levi's canvas takes away the rain; specifically, on location in Natchez, Miss. during the making of *North and South II*.

I'm playing "Soldier Burnett" in the film, and gosh, but I'm excited. This was my first audition, and I landed a part! There were about 100 people in Baton Rouge auditioning, all experienced actors (including "Ebb" from *Green Acres*), except for about 9 or 10 of us. You could have spread me like peanut butter when I was chosen for a part. I have no prior acting experience, though I feel ready to take on a role without hesitation or major complications. Ultimately I want to act for a few years and then go into directing. I'd rather be a movie actor than a series actor, but I'm willing to take any necessary steps to reach this goal. An independent casting director working for

Warner Brothers on the film told me to stay here for about a year and a half, so I'm following her advice and not budging. She told me there is to be a lot of work coming to Memphis and the surrounding area soon, so I'm sticking to my job at the Peabody and hanging tight. I got the part in *North and South II* by being here at home and following good advice, so why be an idiot?

From day one I was impressed with every aspect of the entire filming event. Arriving on location, I was immediately given my script. With only a few hours to study it, I constantly searched for extra time to brush up on my delivery. Later, I found that commuting to different areas of the set gave me time to study, as well as take in the sights along the way, especially the old plantations dating back to pre-Civil War years.

After initially obtaining my script, I was sent to wardrobe. At this particular location on the set, we were lucky enough to have ample space in a school, but depending on the set location you never really know where

the fitting area is until you're ready to be outfitted. The three men in charge were extremely professional and friendly. One guy gives you boots and pants; another, shirt and jacket. The third man tells you how to wear your costume correctly.

Being a pure rookie, I was mesmerized by the labels on all my garments, which simply read "Hollywood." Concentrating on the labels led to my mistakenly wearing my maroon sash over my shoulder instead of around my waist where it belonged. It's not everyday that I wear a civil war militia outfit. The "how to wear" professional promptly arranged my sash to proper position.

Freshly dressed to kill, it's time to go study my role. I found that taping my lines on a mini tape recorder and playing them back continuously helped a great deal in remembering my recitation. Before going to bed I pressed into my head the "call sheet" given to each actor, listing the time you are to be on the set, make-up time, etc.

Arriving on the set *on time* at 9:00 a.m., I am surprised to find that I

have my own trailer for staying quarters on the set. Bill Crabb, an actor that has worked with Burt Reynolds, James Garner and other "names," found time to rehearse with me, one of the many human gestures I was personally impressed with during the duration of the show's taping.

After rehearsing with Bill, I am called to the make-up trailer and given the ol' dusty-trail treatment. When the final brush strokes to make me look authentically trail weary were finished, I had one hour before set call. Needing to relieve my peaking anticipation, I sang some of my favorite Elvis songs. Thankfully, it worked again.

Set call. The moment all of this preparing has been for. The 390-mile drive from Memphis to Baton Rouge, the two-month anxiety filled wait after audition, the actual working preparation; all were nibbling at my composure. Then, I'm "there," standing directly in front of David Carradine and the camera...when out of the twilight zone walks a script-writer saying, "there's been a slight change in your script."

Now that's just what I need, a last minute change to screw up. Luckily she was accurate when she said "slight," and the change didn't affect my performance. After the third take I held out my hand as introduction to Carradine. Meeting him and talking made me feel that I comfortably fit in. Director Kevin Connors also helped tremendously. When he feels the need to correct you or give advice, he goes directly to where you are so only you can hear it. On the other hand, if you are to be commended, he will do it so all can hear, giving the actor an air of confidence.

Well, after two hours and some nine or ten takes we can bring our trip to the movies to a close. Time to use the second half of my airline ticket back home, anticipating with honored wonder how especially marvelous popcorn will taste while watching the premiere of *North and South II* this spring. ☆

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JAMES HYTER: HE JUST KEEPS

by Dawn A. Baldwin

Most of us have heard him, his basso profundo reminding us yearly of new meaning for the word deep, as he stands framed by a mighty river and begs our hearts to yearn and weep. Some of us have felt our scalps prickle and our spines shiver with the rolling rhythm of Ol' Man River. We've felt a certain oneness with the flow of human struggle, a certain warmth at the hope of human freedom.

But few of us, it's fair to guess, have had the joy of hearing James Hyter hit low D while seated on their living room couch. I did. And it was one of those time-stopping moments occurring only unexpectedly, but nevertheless occurring quite often in this city, that fills me with profound appreciation for all that Memphis offers and renders so many doubts and disappointments unimportant.

Hyter, known as Jim to his friends, started singing with the Booker T. Washington Glee Club under the direction of Mrs. Emma Corporal. Before he graduated in 1940, Jim decided *Ol' Man River* was to be his song. "I had a dream in high school," he explains, his voice enveloping the room like a soft muffler, "that I wanted to stand on the bank of the Mississippi and sing that song." Twenty-one years later, after studying voice with Madame Florence McCleare and James Barr, he was preparing for his first concert with Barr and the reknowned Wings Over

Jordan. "He (Barr) suggested that we include *Ol' Man River* in the program," Jim continues. "After that it just became part of my repertoire. Whenever I did concerts I would include it."

Jim's rendition of the song, however, is different from the original. What he sarcastically refers to as "sensitive words" such as nigger, darky, and colored have been replaced with generic terms such as "we all." The "white boss" in Jim's song has become the all-encompassing "mean boss." Through years of experience judging crowd reaction, he has also developed his own cadence, inserted pauses, and even added a little comic drunken stumbling before his stair-step descent to deep C jail.

But *Ol' Man River*, at base, never really changes, he just keeps rolling along. "The voice and the words aren't nearly so important as the feeling," Jim explains. "The spirit. *Ol' Man River* has changed many a heart in this city." Blame it on the power of the spiritual, a spontaneous breath of hope and faith in brotherhood, justice, freedom. It's what happens when a couple hundred thousand people begin to sing along...and it's something more. The Mighty Mississippi isn't the only river in the song. The River Jordan is in there, too, as it is in *Deep River* and *Without A Song*, other Hyter favorites. These are songs about life, release, and finally, death. "There's a message in all songs," Jim says. "I feel that the white people like so much to hear these

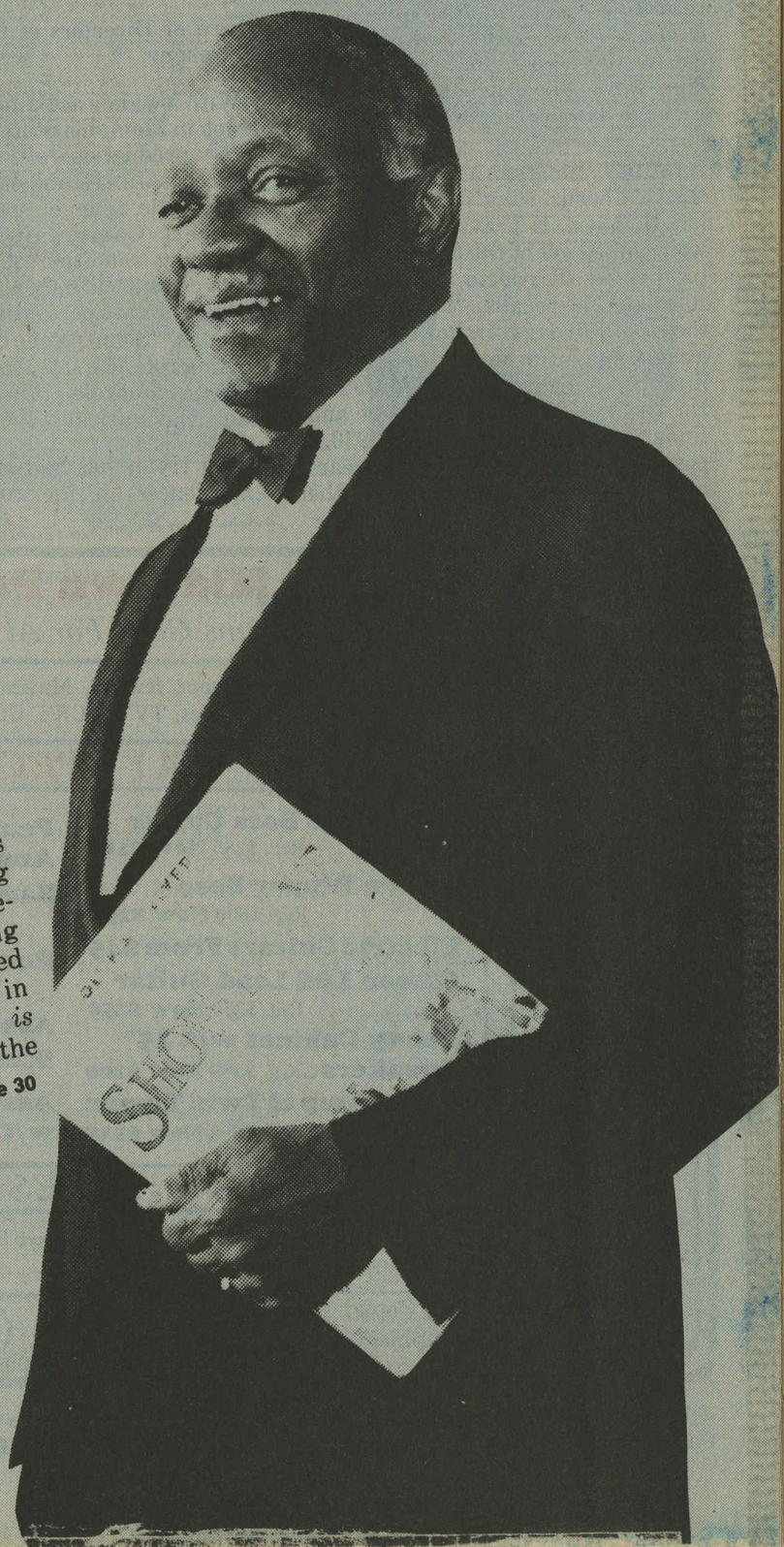
ROLLIN' ALONG

songs because they touch something that isn't often touched."

This year will mark Jim's 9th appearance at the Memphis In May Sunset Symphony. His song is the song people sit all day in the sun to hear and then insist on hearing for as much as an hour. For one evening, his words are the words on thousands of lips. Jim's musical activities, however, don't end with the final encore. In addition to working as a Marketing Specialist with Blue Cross and Blue Shield, he is a much-requested performer.

Jim stays busy singing at luncheons, churches, schools, and universities. Each new spiritual rendition, like an acting job, changes with each audience, requiring revisions in tone and inflection. He has performed at Pops Concerts, Memphis Showboats Opening games, the Calvary Arts Festival and has received numerous civic awards and recognitions. He is a regular guest soloist with the Greater Memphis Chorale and toured Europe in 1979, 80 and 82 performing in the Netherlands, Germany, Austria, Switzerland, Belgium, and France. Jim recalls his last Rhine cruise: "The boat was packed...different groups were singing songs from their countries. And then someone from the Chorale said why didn't I sing *Ol' Man River*...So I stood up and started singing and people started singing along in different languages and crying...Music is the universal language. The reaction is the same there and here."

cont. page 30



James Hyter

from p. 29

Jim's career, although based in negro spirituals, has taken him into the world of classical and operatic music. Bob Kirkham, voice teacher and friend for over 20 years, supported and encouraged him in his struggle to learn Italian arias. It took Jim a year to master his first one... not bad for a man who doesn't read music. "I've spent a fortune on recordings and scores," he says, smiling. "Bob didn't even figure it out for three and a half years. But I don't worry about it. I just make the best of a handicap...work with what I have."

In 1967, Jim, then a member of the Opera Chorus, sang in his first full length opera, *Il Travatore*. "Then I was yanked out of the chorus in 1969 to be in *Rigoletto*, the *Hired Assassin*," he recalls. "I had to learn the role in 30 days. In *Italian*. It was a challenge." Jim has had major roles in 4 operas—he has never auditioned. He became director of budget and finance for Opera Memphis in 1970, a position he held for thirteen years before involving himself with the

"Well, Kate Smith didn't do too bad with *God Bless America*."

- James Hyter

Board of Directors of the Memphis Symphony.

With a widely acclaimed portrayal of Joe in Memphis State University's 1968 production of the musical *Showboat*, Jim established himself as a dramatic actor of special talents. Bartlett Community Theatre's upcoming rendition of the Jerome Kern classic will once again find Jim in the role that personifies the music he sings. "Some people call Joe a supporting role," he says, "but locally it's an *important* role. It is a box attraction. The musical will open June 19.

Jim Hyter has had many moving experiences in the course of his

musical career. One incident, occurring in March, 1984, stands out in his memory as especially intense. He received a call from a family at Baptist Hospital who had been told their grandfather, Captain Bill Ripley, would soon die. "They told me that the man requested that they get in touch with *Ol' Man River*" he explains. "He said he wanted *Ol' Man River* to sing at his funeral. It choked me up. I got full." They honored the man's request and he sang the song at Memphis Funeral Home just like he did on the riverbluffs. "The minister told me," Jim continues, "that the man was 70. His last 47 years had been spent as a towboat captain. Now if that ain't moving I don't know what is."

Opportunity in many ways came late for Jim Hyter, but he looks back without bitterness on his journey. There's a world of good singing for him to do yet, and he plans to do as much of it as he can. People often ask him if he gets tired of *Ol' Man River*. His reply: "Well, Kate Smith didn't do too bad with *God Bless America*." No one seems to be tiring of James Hyter's song either. ☆

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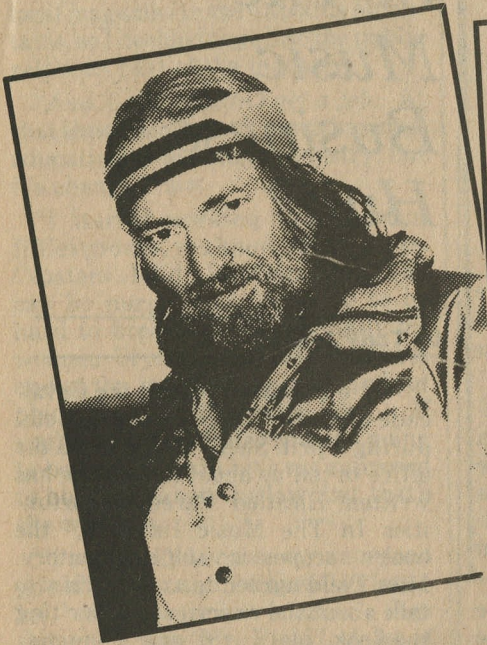
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MUSICFEST

JUNE
13-22



MUSIC FEST IS BACK! Among the performers scheduled for MusicFest, June 13-22 at the Fairgrounds, are (from left) Willie Nelson, the Bar-Kays, and James Taylor with Kool and the Gang.

by **Patty Pair**

Tiger basketball, barbeque, and MusicFest; these things are as American to Memphians as Baseball, hot dogs, and apple pie are to the rest of the country. However, 1984 marked the last MusicFest, or so Memphis thought. In 1985 there wasn't enough interest, or enough time to get MusicFest ready for the Cotton Carnival, but this year MusicFest will return and said to be bigger and better than ever before, with among others, Coca-Cola and Budweiser as sponsors!

There have even been some changes made in the format of MusicFest this year. For example, this year it will be part of what is being called "The Great River Carnival," and the differences don't stop there.

MusicFest is scheduled for a ten day run beginning on June 13th and ending on the 22nd of the same month. According to Jerry Klein, who is handling promotions for MusicFest, the reasoning behind the change in dates is for two reasons. "We don't want to take away from Memphis in May and by having it later in the summer gives the kids a chance to attend who might otherwise be in school."

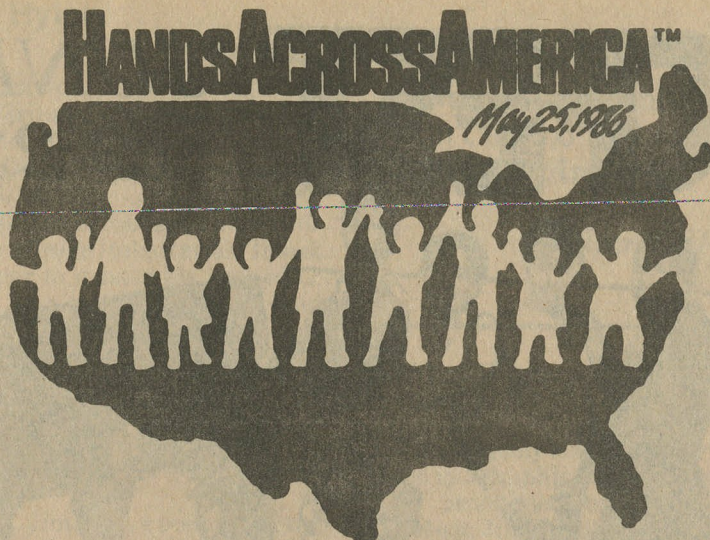
In addition to the musical goings on on the mainstage, there will be the Ringling Brothers Barnum and Bailey Thrill show and a full-fledged Midway. In between the Midway and the area set aside for the concerts there will also be more than one hundred exciting games and other acts of entertainment. Not to forget the children--there will be a "Children's Area" where the colorful clowns of Ringling Brothers Barnum and Bailey will put on performances

accompanied by a Petting Zoo for everyone to enjoy.

Some of the performers already scheduled to headline MusicFest are Kool and the Gang (June 13th), Willie Nelson, and the Bar-Kays (June 16th). Father's Day, Sunday June 15th, will be Hometown Superstar Day and will feature such musically talented greats as Jerry Lee Lewis, Roy Orbison, and Carl Perkins. Other entertainers are to be named at a later date.

Tickets will be seven dollars each at the gate and are good for any day and every event. According to MusicFest chairman Stuart Collier, "We're making a special effort to keep prices low so that everyone can come out and enjoy the revitalized MusicFest and the fun and frolic of the Great River Carnival." All the "fun and frolic" will take place at the Fairgrounds.





Drawing on the wide base of public support established by the hit recording, "We Are The World," United Support of Artists for Africa (USA for Africa), is sponsoring "Hands Across America," an unprecedented nationwide human chain on Sunday, May 25 at 2 p.m. CDT.

The chain, which follows a route similar to the one for the Olympic Torch Relay to Los Angeles in 1984, will enter Tennessee at South Fulton and follow Highway 51 N. to Shelby County and through Memphis to the old Mississippi River bridge before joining the line in Arkansas.

More than 165,000 Tennesseans are expected to participate in the West Tennessee portion of the chain. Funds raised from Hands Across America will be directed towards the needs of the hungry and homeless in the United States. Co-chairs are Lily Tomlin, Kenny Rogers, Bill Cosby and Pete Rose.

The 4,000 plus mile chain will begin at the Statue of Liberty and wind its way through 17 states and the District of Columbia before ending at the shores of the Pacific Ocean in Los Angeles. At least 6 million

people will be needed to complete the route and participants will contribute a minimum of \$10 to join the line.

With a \$10 contribution, a participant will receive a certificate and a place in line; for \$25 a T-shirt will be added with the official Hands Across America logo; and for \$35 a participant will receive an additional pin and visor.

"Hands Across America will be largest community event in the nation's history," said Tif Bingham, State Director for Tennessee. "We are encouraging all groups to come out and be a part of history."

Participants will be able to sign up for the line by contacting 1-800-USA-9000. Payment may be made by credit card or pledges will be taken. Assignments on the route are made by zip code and city.

Groups or businesses that want to sponsor a mile or be in the line together should call the state headquarters at 527-4USA located in the Sterick Building, Suite 1, Memphis, Tennessee 38103. Hands Across America is being produced in association with the Coca-Cola Company, its bottlers and Citicorp/Citibank.★

So You Want To Work In The Music Business, Huh?

by Tony Jones

While in town to direct the Cavalcade of Crafts at the Peabody Hotel during April, Shelly Field called the office to tell us about a book she has written. Entitled "Career Opportunities In The Music Industry," the book's scope is self-explanatory. Miss Field agreed to an interview to talk about the experience of writing the book.

Owner of her own public relations firm, Miss Field represents recording artists, boxers, and other entertainment concerns as well as selling and implementing music festivals and shows such as the one at the Peabody. "The book just came out Friday (April 18). I wrote it last year, all the information in it is current; salaries and locations. It contains nearly a hundred listings."

"I travel about thirty-five weeks out of the year, mostly with music clients. I began working in the music business in publicity, promotions and media services. Everywhere I go people ask me how did I get in the industry and how can they get in it, so I developed the idea and wrote the book."

While skimming the book, we talked about that hard first step into the industry. "Most people are mystified at a business which seemingly take a pauper one day and turn him into a rich prince the next," the book's press kit succinctly states. As we discussed her career, the most revealing part of the conversation illuminates how additionally tough it is for a

TENNESSEE

Population	4,591,000
Mileage	125
Participants	165,000

woman to enter this so-called career nirvana.

"I tried and tried to get in the industry as a tour manager. First of all, it's extremely hard to become a tour manager; second, there are not very many women tour managers," her New York accented voice understates. "So I kept trying and I could never get a job. I started writing for a local magazine in the Catskills Mountains, so I decided to go into the public relations part of the industry.

"And I still couldn't get a job. At that time there wasn't much business education in the music industry, but it's changed now.

"I started working with a lot of fifties groups, you know, the Drifters, Coasters...I did a lot of bus tours. You can be purple and it's going to be hard to break in, but especially for women. Trying to get in the business end of the industry is rough, and for black women it's really hard. If you're anything but white it's going to be real difficult...it's not supposed to be, it's against the law, but that's the way it is.

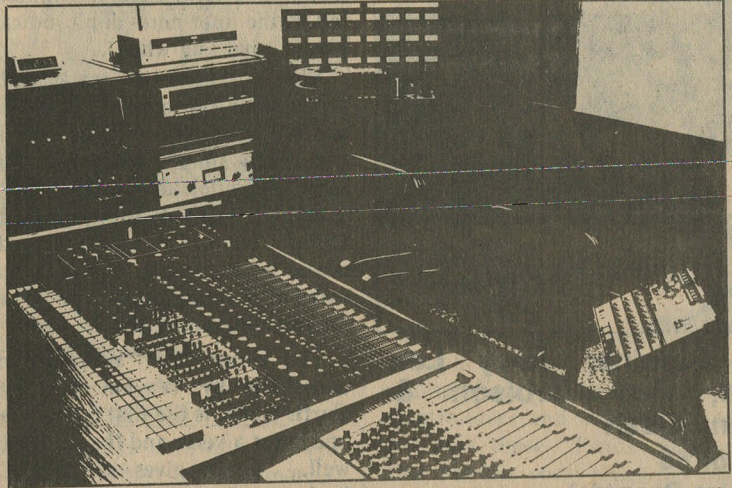
"I was lucky because my name can go either way and I was called into a lot of interviews because they thought I was 'Mr. Field.' A lot of times they would get upset because of it and tell me, they hadn't really intended to talk to me at all." ☆

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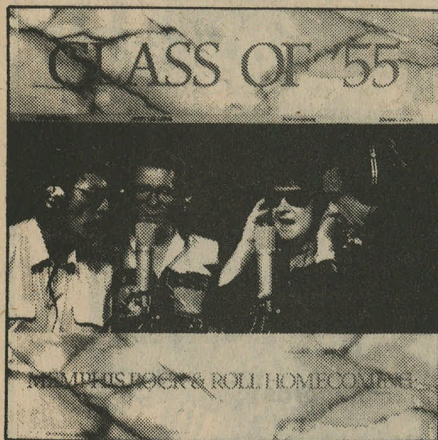
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Carl Perkins, Jerry Lee Lewis, Roy Orbison & Johnny Cash

Class of '55
(America Records)

by Harry Duncan

Halfway through Carl Perkins' first chorus, I thought, "they've done it - actually recaptured the old sound and brought it triumphantly into the '80's." And did it by overcoming the pretentious title of "Birth of Rock and Roll," as in "I saw Memphis (that's pronounced Ma-m—fess) give birth to rock and roll."

A genuinely modern, rockabilly number, "Birth," written by Perkins and his son Greg, opens the long awaited *Class of '55*. Chips Moman's maiden production effort since his return to Memphis a year ago.

By now everyone knows that *Class of '55* is the reunion of former Memphis rockabilly greats Perkins, Jerry Lee Lewis, Roy Orbison and Johnny Cash and is designed to put Memphis back on the musical map. Moman does his producer's part well; mixing clean 50's guitars with 60's Stax-styled horns and capturing a live, cut-on-the-run feel throughout. If there's a decidedly country thread on the album it's from the original rockabilly merger of country with rhythm and blues more than Moman's years in Nashville.

Unfortunately the success of "Birth" is followed by a tired Jerry Lee Lewis vocal on the classic "Sixteen Candles." This is the kind of ballad "The Killer" can tear up (remember "Over the Rainbow" and "Middle Age Crazy") but here he's asleep at the wheel. It's sad because he wastes an

excellent arrangement featuring wonderful background vocals, a searing sax solo and sparkling piano work (which may or may not be Jerry Lee - it's impossible to tell as the liner notes don't indicate who played what and when).

Next up is the title track, written by Moman and keyboardist Bobby Emmons and tenderly performed by Perkins. A beautifully simple, soft rock ballad, the song is as much about a lost high school love as it is an ode to those old days on Union Avenue in that cramped little studio when no one had grey hair and cared little about tomorrow. They were making new music for the ages.

The countrified "Waymore Blues," co-written by Waylon Jennings and Curtis Buck, is the first cut where everyone takes a verse and the contrast works well. Lewis gives some rich, deep background vocals.

The gospel, "We Remember the King," gives Johnny Cash his first chance to shine and his husky voice is up to the task. The trouble is the song has nothing to say. The same problem persists on Roy Orbison's solo, "Coming Home." At least Cash sings from the heart. We keep waiting for Orbison to sing with conviction. He never does.

"Rock And Roll (Fais-Do-Do)" finds the quartet swapping out verses again. Against a fine horn and piano background, they announce that all you need to know about rock and roll is that it "drives women crazy." "Keep My Motor Running" is the kind of Chuck Berryish rocker that Jerry Lee made his swaggering reputation on and here he gets to the heart of it.

Cash's second effort is his own "I Will Rock & Roll With You," and it points up why he seems out of place on this album. He'll rock alright, "If I have to," but, "I've got too much country in my soul." In reminiscing about the old days he gets off the album's best line, "with a world of weirdos waiting in the wings."

Finally there is John C. Fogerty's "Big Train From Memphis." Fogerty and a cast of thousands sing on this one and the song is drowned in unidentifiable vocals with no direction. The last three minutes is a trivia quiz of lines from the stars' hits. Listen close and see how many you can name. But if you want to hear the song pick up Fogerty's own crisp version. I guess if you had been there...

All in all a rather uneven effort but one that will probably attract the attention sought. Moman delivers. The songs, especially the slower ones, could have been better. Orbison is wasted and Cash out of place. Jerry Lee blows hot and cold. Carl Perkins comes off better than anyone and is the true star of *Class of '55*.

And Memphis? It can be done. It's there on "Birth of Rock and Roll" and "Class of '55." Songwriters take heart; you're still needed.



Prince and the Revolution

Parade
(Paisley Park)

by Tony Jones

Parade's jagged kicks will surely scare the rust off some people that want to wonder why the music makes them need to dance, though dance you must. Wonderfully lethal on your buns as Godzilla, this soundtrack for the soon coming film "Under The Cherry Moon," like Prince's band's previous LP "Around The World In A Day," is seasoned with Sergeant Pepper thoroughly rough ground with zinging Hollywood nuances, even a bit of Busby Berkely and Lerner and Lowe, mesmerizing enough to impress and refresh George Clinton and Miles Davis. The production values bring to mind Merle Oberon's hair dressing speech in the film "Wuthering Heights;" every rhythmic doo-loop is "touched with the correct amount of brilliantine."

Though I must say this; deep at the heart of the new sound lies a feeling that the funk is shackled, as if parts of the album were torn apart, not woven, into paisley aural cloth. Missing is the funny ingenious ridiculousness Prince can pour on a track, but no anchors baby. Welcome your feet to granite jazz.

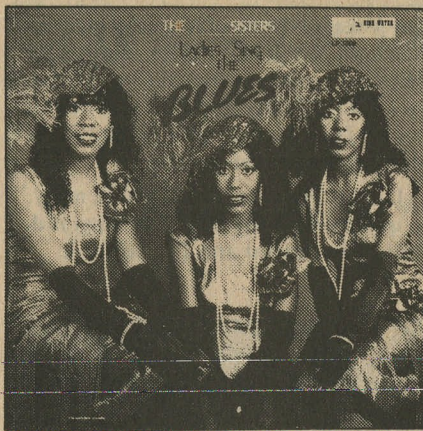
From the initial listening moment, the Revolution's acutely uncute cacaphony bites the thrill zone with the teeth in Bobby Z's deadly, flashslash drum kit. His playing pins accurate shimmy into the nasty ooze, while everyone else gets crazy throughout much of the cinematic pastiche. Special guests Claire Fisher (orchestra composer and arranger), Eric Leeds (horns), —standout, —especially Leed's squanking sax on the cooking "Girls and Boys." Prince's father, John L. Nelson, co-wrote with Nutso "Christopher Tracy's Parade" and "Under The Cherry Moon," a teasingly macabre silly love song. Loves this stuff. "Another-loverholenyohead" seems a paean to Morris Day, much like Sheila E's "The Glamorous Life" poetically calls Vanity on the carpet, but listen to Morris' "Victim" before making any rash presumptions of innocence.

"Parade's" marvelously obnoxious money-making stomp comes to a close with the radiant, compelling hush of "Sometimes It Snows In April." The song's soft-told hard sadness obliterates the senses from the other edge of Funkadelic's "Moggot Brain," breaking completely from the album's verve into a new one; gospel. All the way in blood. Anyone that can't enjoy *Parade* needs help. With a quickness.

Cordell Jackson Knockin' Sixty (Moon Phase Records II)

by Patty Pair

Knockin' Sixty is four guitar instrumentals that manage to cover five categories of music: Jazz-Blues combination, 50's rock, Latin-flavored Reggae Pop, and country-rockin' serious finger picking. Cordell Jackson has been around for a while too; her first recordings were in 1956, and she's still hot. All the tracks are wonderful and bring a smile to your face as you listen to them. Cordell Jackson is having fun -- and you will too when you hear these four cuts -- "Jazz Fried," "Memphis Moon Rock," "The Blues Chaser," and "Knockin' Sixty," all written and arranged by her. Moon Phase Records II.



The Jubirt Sisters The Ladies Sing The Blues (High Water Records)

by Rod Stafford Hagwood

The Jubirt Sisters can sing. There is no doubt about that. Unfortunately, their first album is no witness to this fact. *Ladies Sing the Blues* lacks any energy or cohesiveness. Bland and far too tidy, the album just whizzes through one track after another without stopping to consider what the blues are all about.

Part of the problem is that we cannot really hear the tight harmony that the Jubirt Sisters depend on. The vocals desperately need to be brought up. As is, they sound like a muffled version of the McGuire Sisters. The Jubirt's *do* have good harmony - but what good does it do if you can't hear it?

The problem could be the stilted arrangements they contend with. There is no call and echo (so necessary for the Blues). There is no meshing of voices to the orchestrations. The Jubirt Sisters are trapped with no room for feeling. The exceptions are there. "Steamroller Blues" is a good track. "See See Rider" is better. This track soars above the album with a solo by Ann Jubirt that is perfection. She gives us a point of context that is sorely missed in the rest of the album. "Early in the Morning" comes close.

The Jubirt's rendition of "Satisfaction" is the biggest curiosity. The song is simply out of place, weird and disconcerting. A rock band fronted by Andrew Sisters' phrasing - frightening.

The whole album is murky. There is no flow in selections. Nothing blends, which would be alright if each performance was a perfect capsule unto

cont. page 36

Single Reviews

by Harry Duncan

Reed Hadley

Tender Moments/Subject to Change (RJV Records)

Memphis resident Reed Hadley's first record is not a bad initial singing/song-writing effort. Hadley possesses a good country voice and the sincerity of the I still miss those "Tender Moments" is clear but the vocal relies too much on enunciation rather than emotion. The production is clean but unimaginatively arranged except for a hot sax solo by Dan McCurley. "Subject To Change," a 50's boogie woogie tune, just needs a stronger instrumentation track to have a chance at success. Hadley has definite possibilities; a producer should be tops on his list.

J.D. Martin

Running Out Of Reasons To Run (Capitol)

Nashville songwriter J.D. Martin ("Two Car Garage," "Nobody But You," and "I'll Never Stop Loving You") is trying it solo. He co-wrote the clever "Running," which features an excellent if rather standard production and Martin's husky, full, B.J. Thomas sounding vocal. While this is a solid single throughout, it needs just a little more heart.

T. Graham Brown

I Wish I Could Hurt That Way Again (Capitol)

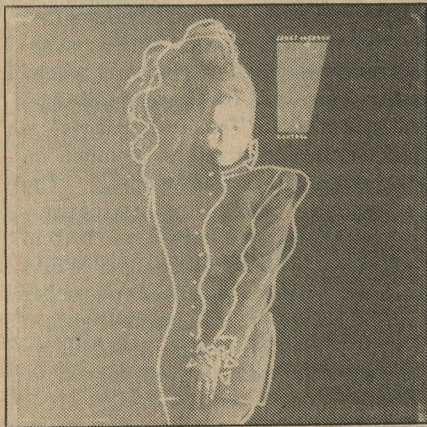
T Graham Brown (of recent "I Tell It Like It Used To Be" fame) shows what to do with an OK song and a strong production; sing the heck out of it. This man can sing with style, in this case rough hewn and with lots of edges. Hadley, Martin and most everyone else should take a listen and learn from it.★

LP Reviews

from p. 35

itself. All the elements are there: the instrumentation is excellent, the harmony is good and the selections are eclectic (even if they do seem choppy in the big picture). *Ladies Sing the Blues* just doesn't work. Listen to "Wang Dang Doodle," which is too clean and neat for words, or "When the Saints Go Marching In," which sounds like an accident and you'll see what I mean.

Ladies Sing the Blues doesn't soothe the way the Blues are supposed to. No catharsis. Not even a good time. Not much of anything.



Janet Jackson Control (A&M Records)

by Tim Butler

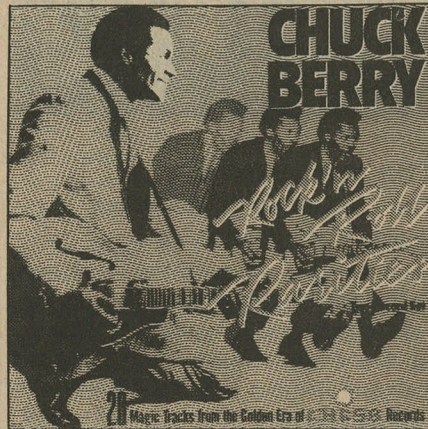
I don't think many people would argue the fact that what Janet Jackson has done here, in conjunction with Jimmy Jam and Terry Lewis (formerly of The Time), is to produce a *dance* album. The four songs on side one flow into each other with such non-stop energy that the feet hardly get a chance to rest.

The provocative pose on the album cover lets you know early on that this is a "new" Janet, and one to be reckoned with — she's in "control" now. Funny how as simple a thing as a quickie marriage and an even quicker divorce can change one's outlook on life.

Of course, sizable credit goes to producers Jimmy Jam and Terry Lewis...move over Nile Rodgers. The song "You Can Be Mine," perfectly rounds out side one, getting the listener ready for the record's other half, which takes only a slightly less danceable attitude. The songs "When I Think of You" and "He Doesn't Know

I'm Alive," both deserve special mention. And not only is "Funny How Time Flies" an obvious remake of Michael Jackson's "Be My Lady" but while singing it, Janet sounds very much like her older, softer-spoken brother.

Janet ("Miss Jackson, if you're nasty," to quote one of the album's songs) is definitely in control and I'm all for it.



Chuck Berry Rock'n'Roll Rarities (MCA Records)

by Robert Bowman

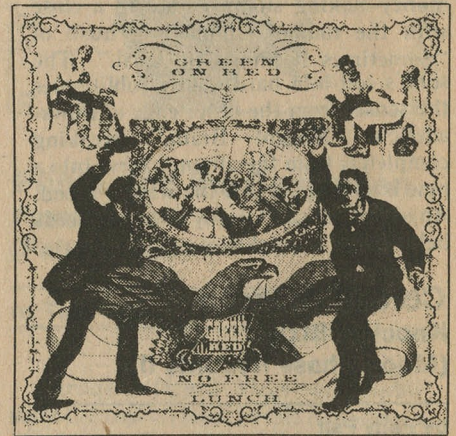
The mighty Chess catalogue has once again been passed on, this time into the hands of MCA Records. MCA's Steve Hoffman is the gentleman who has so tastefully been reissuing gems from the vaults of Decca, Brunswick, Coral and Duke-Peacock for the last several years. This newest reservoir of material should provide several more feathers in his cap.

The first project to be released is a two record set of Chuck Berry's *Rock'n'Roll Rarities*. What are the rarities? Three B-sides, seven outtakes of well known classics such as "Johnny B. Goode" and "Little Queenie," seven stereo remixes, two "original versions" (?) and one song, "Time Was," previously unissued in any form.

Right off the top it needs to be said that any unreleased Chuck Berry or any material previously unissued in LP form needs to be collected in one place and made available to the market. Berry is simply one of the two or three cornerstones of the first decade of rock and roll. The man and his music should be considered national treasures (no matter how bad his performances are these days).

The above reasoning justifies thirteen of the two record set's twenty cuts. As for the rest, I have mixed feelings about Hoffman taking it upon himself to remix into stereo the seven cuts included from the 1960's. They certainly sound different. I heard Jimmy Johnson piano lines come through crystal clear in places on "Nadine" where I previously did not even know they existed. Hearing outtakes of material as classic as "Rock and Roll Music" or "Beautiful Delilah" is like hearing them for the first time. Hearing stereo remixes of "I Want To Be Your Driver" and "You Never Can Tell" gives me the same thrill. But, do we really want someone to come along and remix *Sgt. Pepper* or *Abbey Road*? They'd certainly sound different, but I am not sure that it is kosher to mess with history in such a fashion.

One other small complaint is that although session personnel and dates are given, surely liner notes are appropriate for such an important compilation. Whatever my feelings are about the stereo remixes and the lack of liner notes, it's been done and, objections or not, the outtakes are non-stop thrillville beginning to end.



Green On Red No Free Lunch (Mercury Records)

by Luann Williams

These guys are so roadhouse that they could have done the soundtrack for *Easy Rider*. A great travelling band with a passion for American ideals and a whopping sense of adventure.

No Free Lunch is Green on Red's fourth album on as many labels since Dan "Big Daddy" Stuart got the band together in 1982. It is a chronicle about truth ("Honest Man" and "The Ballad of

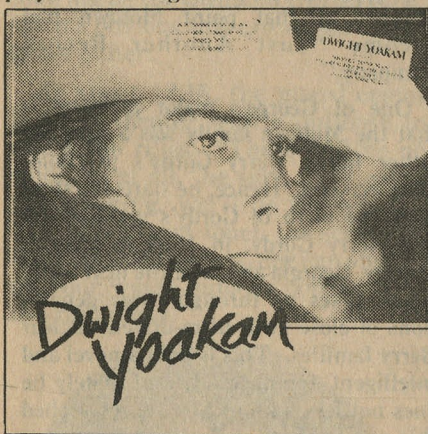
Guy Fawkes"), making your own way ("No Free Lunch") and letting the days get past you ("Time Ain't Nothing" and Willie Nelson's "Funny How Time Slips Away").

There have been the obvious comparisons to Neil Young and Bob Dylan, the same man against the world, man against the establishment idealism that made them spokesmen for a generation. The guys in Green on Red seem to be saying that these beliefs were never lost, just shifted around a little.

The present-day Green on Red consists of Stuart on vocals; Chuck "Billy the Kid" Prophet IV on guitars and vocals; Jack Waterson on bass; Chris Cavacas on keyboards and vocals; and Alex MacNicol on drums, recently replaced by Keith Mitchell.

Stuart's voice is part beer-marinated vocal cords, part affected drawling and part his own country-western meets John Prine styling. Which makes for a heady brew mixed with Prophet's guitar work and Cavacas' honky-tonk keyboards.

So, if you've forgotten (or never knew) what truth, honor and the American way were all about and you're itchin' for a taste of it, hit the open highway on a sunny day with Green on Red in the tape player. You might not turn around.



Guitars, Cadillacs, etc., etc.
Dwight Yoakam
(Reprise Records)

by **Patty Pair**

This is twenty-nine year old singer, songwriter Dwight Yoakam's debut album on Reprise Records. From the general sound he puts forth on this album he will go far.

Out of the ten cuts, there are only three: "Honky Tonk Man," "Ring of Fire," and "Heartaches by the Number," he did not write himself. The lyrics are

cont. page 50

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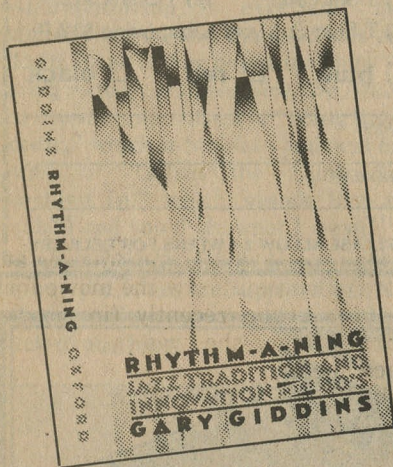
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Rhythm-A-Ning: Jazz Tradition and Innovation in the 80s

By Gary Giddins
(Oxford University Press) \$17.95

by Robert Bowman

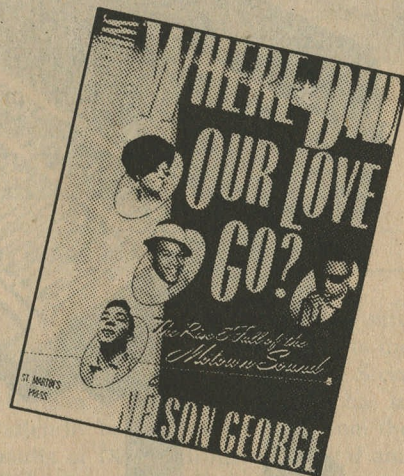
As its subtitle implies, most of the essays in Giddins' newest book, *Rhythm-a-ning*, concern the interface of the avant garde and the mainstream in contemporary jazz. The title of his introduction, "Jazz Turns Neoclassical," sums it up in a nutshell: Much of the finer jazz that has been made in the eighties has been concocted by individuals bred on the advances of Taylor, Coltrane, Coleman, et al in the sixties who are also cognizant with the complete gamut of jazz history from King Oliver and Jelly Roll Morton on up.

Rhythm-a-ning picks up where its predecessor *Riding On A Blue Note* left off. The earlier volume collected Giddins' criticisms from 1973-1979 primarily from *The Village Voice*; the present book brings us up to 1984. Again, most of the articles previously appeared in *The Voice*, while a few originally saw the light of day in *The Atlantic*, *Esquire*, *Vanity Fair* and *Stereo Review*.

Giddins has everything that one would want in a jazz critic. His listening scope is extremely wide, covering the complete range of the disparate musics linked together as jazz as well as traversing into the fields of rock, folk, classical and rhythm and blues. His biases, if any, are deftly kept under the table. He can write about artists as diverse as Andrew Cyrille

and Lester Young back to back while doing justice to both.

Whatever he chooses to discuss, Giddins nearly always cuts through the surface and gets to the essence of his subject. He is opinionated and, consequently, refreshingly often goes against the grain of commonly accepted wisdom. Finally, he is a thinking man's critic, one who will provoke you, the reader, to think about music, art and life in ways that perhaps you haven't before. Isn't that what good criticism is supposed to do but so rarely does?



Where Did Our Love Go? The Rise and Fall of the Motown Sound

By Nelson George
(St. Martin's Press) \$17.95

by Robert Bowman

Arguably the finest book ever written about an American record label, Nelson George's *Where Did Our Love Go? The Rise and Fall of the Motown* company in a number of periodicals period that I have ever read. George, the Black Music Editor for *Billboard*, did not have a very easy task. Motown founder, supposed owner, and chief factotum Berry Gordy has always kept himself and his company from serious press scrutiny (just like Memphis' own

Elvis P.). George best describes Motown's response to his work as "aggressive non-cooperation."

Consequently, over two and a half years the author researched his subject by interviewing a number of ex-Motowners as well as by surveying writings about the company in a number of periodicals (most interestingly in *The Detroit Free Press* and *The Detroit News*). He is a skilled writer, boiling down what I assume was a mind boggling amount of data into 202 totally engaging pages. In the process, thankfully, he avoids the cloying, meaningless supposed "musical" descriptions of most journalists writing on popular music. My major complaint is, as with music that is this good and fades out, I simply want more.

The book tackles its subject from the company's inception in the summer of 1959 until the early seventies when Motown had long ceased to be a unique, regionally based label with a sound all its own. To quote the title of the final chapter; at that point Motown had become "Just Another Record Company."

One of George's major premises is that the Motown family was a result of father figure Berry Gordy's psychological makeup. Hence, he starts the story with the birth of Gordy's grandfather, also Berry Gordy, in 1854 in Oconee County, Georgia and, over the next thirty pages, takes us through three generations of close knit, ultra-driven nuclear Berry families. This is both a novel and intelligent approach. Unfortunately he does not let us know how he researched this part of the story.

The meat of the book addresses the many facets of Hitsville U.S.A. in the 1960s. Especially deserving is the attention given to the previously relatively neglected session musicians Earl Van Dyke, James Jamerson and Benny Benjamin. Also quite fascinating is the in-depth look at Motown's Artist Development department headed by Harvey Fuqua, Marlene Powell, Maurice King and Cholly Atkins. This area is touched upon in all accounts of the company but never before has its activities been so carefully documented.

cont. page 50

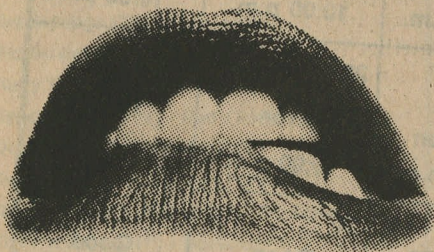
THE ROCKY HORROR PICTURE SHOW

a different set of jaws.

by Skip Howard

It's 11:45 on a Saturday night, and the cast is assembling outside the Plaza Theatre. They have their required props: rice, squirt guns, newspapers and decks of cards. A couple of people are dressed in tuxedos and costumes; most are not. Some are in makeup; others are not. The theater marquee tells us that *Hannah and Her Sisters* and *Highlander* are showing on the theater's two screens, but it's obvious this crowd isn't here to see either.

At about 12:15, the guard comes into the theater with a bullhorn to recite the rules. "There will be no smoking at all," he says. "If I catch you smoking, you'll be thrown out. You also cannot touch the screen or light cigaret lighters, nor can you fill up your water guns or bottles after the rain scene."



After this, audience members begin yelling: "Give me an L, give me an I, give me a P, give me an S, What's that spell? LIPS!!" As if on cue, a huge pair of lips appears on the screen and begins to sing. "Michael Rennie was ill the day the earth stood still, but he told us where we stand. And Flash Gordon is there in silver underwear; Claude Rains was the in-

visible man. Then something went wrong for Fay Wray and King Kong. They got caught in a celluloid jam. Then at a deadly pace, it came from outer space, and this is how the message ran. Science fiction, double feature. Doctor X will build a creature. See androids fighting Brad and Janet. Anne Francis stars in *Forbidden Planet*, oh, oh, oh, oh. At the late night double feature picture show."

For the uninitiated, the midnight rites of *The Rocky Horror Picture Show* have begun.

Simply put, *The Rocky Horror Picture Show* is an off-the-wall homage to the typical B-movie plot of the '50s about a young virginal couple (Brad Majors and Janet Weiss), who are seduced by a mad scientist (Dr. Frank-N-Furter) and his henchmen (Riff Raff, Magenta, Columbia and Rocky) after they seek refuge in his castle when their car breaks down during a storm.

From this shoestring of a plot has grown a cult phenomenon that celebrated its tenth birthday last year, along with the film itself. *Rocky Horror* has given way to buttons, albums, books, a fan club and other paraphernalia. It even spawned a sequel, *Shock Treatment*, in 1981, which has never gained the status its predecessor has.

Plaza Theater manager Janice Riley, asked to describe the festivities each weekend, called it "outrageous, different." Though the Plaza only runs *Rocky Horror* on Saturday nights, it is normally a Friday/Saturday staple in many cities across the country.

The movie first opened in Memphis in January 1979 at the old Evergreen Theater/The Movie House (now the home of Circuit Playhouse). It wandered around several different theaters before finding its current home at the Plaza, where it has been showing for a little over a year.

Kathy Stearnes, a hub worker at Federal Express, saw the movie for her first time recently (in *Rocky Horror* lingo, she was a "virgin," since she had never seen it before). Asked her reaction, she said, "I had heard about it, that people did their faces up and stuff was thrown. It's different. I can't say whether it's bad or good...but it's different."

Other people questioned gave reactions ranging from "great" to "this movie sucks," but one in particular, Teresa Spoons, a Memphis auditor who describes herself as a regular, was angry after she had seen the movie. "When it used to show over on Highland, there was a much more mature crowd, and you were able to enjoy the movie because you didn't have to worry about getting caught in the middle of a watergun fight," Spoons said, adding she probably would not return.

Theater manager Riley admits there have been some problems with the crowd, but she said that is changing. "The security guards help," she said. "The water is not as bad as it used to be before we started cracking down. We've stopped a lot of the rowdiness, and people are coming back to enjoy the fun of participating in the movie."

In addition to cracking down on unruly behavior, Riley hopes to begin costume contests and other promotions for people who want to dress up. She also plans to continue running *Rocky Horror* indefinitely.

For those who definitely want something different to do on a Saturday night, *Rocky Horror* is the place to be. Come on out and experience the movie, dance the "Time Warp," yell back at the screen with the others in the crowd. Shelve your *Rocky Horror* virginity and your inhibitions. As the song says, "Don't dream it, be it." ☆

concert calendar

The Concert Calendar is a free listing service for musicians, promoters and club owners.

Deadline for listings is the 16th of the month prior to publication.

Concert Calendar forms are available; send us a self addressed stamped envelope.

*** indicates an ad in *The Star* that will provide times, dates and locations.

Entertainment listings are classified:
(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.

MAY 1 Thursday

- "Purle" (F) - Playhouse on the Square
- Peter Hyrka & Victims of Circumstance (T) - North End
- Lee Miller & Rick Wilson (P) - Marlowe's
- Metro Waiste (N) - Antenna
- Jazz Jam (T) - Mood Indigo
- Natural Blend (V) - Leon's
- Beauty & the Beats (P) - Chelsea St. Pub***
- Shylo (C) - Blue Suede Shoe***
- Live Rockabilly (C) - Blue Suede Shoe***
- Mike Crews (P) - High Roller II***
- "All The Girls Came Out To Play" (K) - Gaslight



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May Music Menu

SUN	MON	TUES	WED	THURS	FRI	SAT
Bombastic Bombay Brunch	Happy Hour every M-F 4 - 6:30	Check out our new Cafe Patio	Memphis' Best Music Every Night	1 Good Question 9:30	2 The Hurricanes 10 p.m.	3 The Hurricanes
4 Hot Cotton Jazz Band 4 - 7 Bluebeats 9:30 p.m.	5 Fever 9:00 p.m.	6 Jimmy Davis & John Scott 9:00 p.m.	7 MicroChip Orchestra 9:00 p.m.	8 Surprise Guests! call for info	9 Good Question 10:00 p.m.	10 Good Question 10:00 p.m.
11 Hot Cotton Jazz Band 4 - 7 Bluebeats 9:30 p.m.	12 Fever 9:00 p.m.	13 Jimmy Davis & John Scott 9:00 p.m.	14 Vienna 9:00 p.m.	15 Fever 9:30 p.m.	16 Reba & The Portables 10:00 p.m.	17 Reba & The Portables 10:00 p.m.
18 Hot Cotton Jazz Band 4 - 7 Bluebeats 9:30 p.m.	19 Fever 9:00 p.m.	20 Brady & Hollye 9:00 p.m.	21 MicroChip Orchestra 9:00 p.m.	22 Good Question 9:30 p.m.	23 Fever 10:00 p.m.	24 Fever 10:00 p.m.
25 Hot Cotton Jazz Band 4 - 7 Bluebeats 9:30 p.m.	26 Fever 9:00 p.m.	27 Brady & Hollye 9:00 p.m.	28 R.T. Scott Band 9:00 p.m.	29 Surprise Guests! call for info	30 Good Question 10:00 p.m.	31 Good Question 10:00 p.m.

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HAPPY HOUR 4:00 p.m. - 6:30 p.m. MON. - FRI.

Phillip Cheatam (U) - French Quarter
 Tom Ferguson & Friends (T) - French Quarter
 "The Heiress" (F) - Theatre Memphis
 Tony Sloan (P) - Ramada Inn (Summer Ave)
 Joyce Cobb (P) - Lafayette's
 Special Edition (V) - Dad's Place***
 Dodie Dowdy & Mixed Co. (V) - Dad's Place***
 Catesby Jones Band (U) - Walker's Midtown***
 Good Question (P) - Bombay***
 Promise (P) - Stagestop***
 Blue Beats (N) - Peabody
 Don McMinn (T) - Rum Boogie Cafe
 Lou Roberts/Ben Cauley/ Vapor's Band (V) -
 Bad Bob's Vapors***
 "The Drunkard" (F) - Good Tymes Theatre
 Live Blues (T) - Old Daisy***

2

Friday

"Purlie" (F) - Playhouse on the Square
 The Rave (P) - Prince Mongo's***
 Memphis Jam Band (V) - Montana Steak House
 The Church (N) - Antenna
 Naomi Moody (T) - Mood Indigo
 Natural Blend (V) - Leon's
 Nankipoo Boogie Band (C) - Cathy's Corral
 Beauty & the Beats (P) - Chelsea St Pub***
 Live Rockabilly (C) - Blue Suede Shoe***
 Live Rock & Roll (P) - Omni Daisy***
 Blues Tuesday (T) - Lou's Place
 "All the Girls Came Out to Play" (F) - Gaslight
 Phillip Cheatam (U) - French Quarter
 Tom Ferguson & Friends (T) - French Quarter
 "The Heiress" (F) - Theatre Memphis
 Tony Sloan (V) - Ramada (Summer Ave)
 Sid Selvidge (T) - Mood Indigo
 Sid Selvidge (T) - North End
 Ruby Wilson (T) - Lafayette's
 Special Edition (V) - Dad's Place***
 Dodie Dowdy & Mixed Co. (V) - Dad's Place***
 Decision Band (P) - High Roller II***
 Good Question (P) - Walker's Midtown***
 The Hurricanes (P) - Bombay***
 Beauty & the Beats (P) - Chelsea St Pub***
 The Tangents (T) - Rum Boogie Cafe
 Promise (P) - Stagestop***
 Lou Roberts/Ben Cauley/Vapors Band (V) -
 Bad Bob's Vapors***
 "The Drunkard" (F) - Good Tymes Theatre
 Buck & Tiny (C) - Bad Bob's Vapors***
 Live Blues (T) - Old Daisy***
 Ron Reed (V) - Faculty Lounge***

cont. next page

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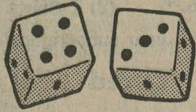
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concert calendar

from previous page

3

Saturday

"Purlie" (F) - Playhouse on the Square
David Jones Band (C) - Sardis BBQ (Sardis, MS)
The Rave (P) - Prince Mongo's***
Pam & the Passions (P) - Adam's
Memphis Jam Band (V) - Montana Steak House
Memphis Jam Band (V) - Shelby Forrest Rest.
Naomi Moody (T) - Mood Indigo
Natural Blend (V) - Leon's
Nankipoo Boogie Band (C) - Cathy's Corral
Beauty & the Beats (P) - Chelsea St Pub***
Amateur Blues Contest (T) - Omni Daisy***
Live Rockabilly (C) - Blue Suede Shoe***
Live Rock & Roll (P) - Omni Daisy***
Blues Tuesday (T) - Lou's Place
Rico's Yada (N) - High Roller II***
"All The Girls Came Out To Play" (K) - Gaslight
Phillip Cheatam (U) - French Quarter
Tom Ferguson & Friends (T) - French Quarter
Vehicle (P) - Silky Sullivan's
"The Heiress" (F) - Theatre Memphis
Tony Sloan (P) - Ramada Inn (Summer Ave)
Sid Selvidge (T) - North End
Ruby Wilson (T) - Lafayette's
Special Edition (V) - Dad's Place***
Good Question (P) - Walker's Midtown***
The Hurricanes (P) - Bombay***
The Tangents (T) - Rum Boogie Cafe
Promise (P) - Stagestop***
Lou Roberts/Ben Cauley/Vapor's Band (V) -
 Bad Bob's Vapors***
Buck & Tiny (C) - Bad Bob's Vapors***
"The Drunkard" (F) - Good Tymes Theatre
Live Blues (T) - Old Daisy***
Ron Reed (V) - Faculty Lounge***
North 40 (C) - Hernando BBQ (Hernando, MS)

4

Sunday

"Purlie" (F) - Playhouse on the Square
Peter Hyrka & Victims of Circumstance (T) -
 Zinnies East
Student Voice Recital (F) - Rhodes College
Coon Elder (C) - Willie Moffatt's (Mt. Moriah)
River Bluff Clan (C) - Marlowe's
Memphis Jam Band (V) - Shelby Forrest Rest.
The Odd Jobs (N) - Antenna
Naomi Moody (T) - Mood Indigo
Tom Owens & River Six (C) - Leon's
Nankipoo Boogie Band (C) - Cathy's Corral
Beauty & the Beats (P) - Chelsea St Pub***
Jazz Count Down Restate (T) - Belmont Grill
Live Rockabilly (C) - Blue Suede Shoe***

"All The Girls Came Out To Play" (K) - Gaslight
"The Heiress" (F) - Theatre Memphis
Doug Garrison/Frank Papajohn (T) - North End
Larry Garrett (C) - Dad's Place***
Settlers (C) - Silky's
Ozark Express (T) - Walker's Midtown***
Hot Cotton Jazz Band (T) - Bombay***
Blue Beats (N) - Bombay***
Good Question (P) - Midway Cafe
Chris Lea & the Moonlight Syncopators (N) -
 Alex's Tavern
Memphis Music Night (P) - Stagestop***
The Touchtones (T) - Rum Boogie Cafe
Shylo (C) - Bad Bob's Vapors***
George Klein Oldies Show (V) - Old Daisy***

5

Monday

Beauty & the Beats (P) - Chelsea St Pub***
R.T. Scott (C) - Desperado
Live Rockabilly (C) - Blue Suede Shoe***
Tom Ferguson & Friends (T) - French Quarter
Phillip Cheatam (U) - French Quarter
Tony Sloan (V) - Ramada Inn (Summer Ave)
Special Edition (V) - Dad's Place***
Dodie Dowdy & Mixed Co. (V) - Dad's Place***
Settlers (C) - Scruples
Good Question (P) - Capt. Bilbo's
Fever (P) - Bombay***
Stiff (P) - Stagestop***
Catesby Jones (T) - Rum Boogie Cafe
Shylo (C) - Bad Bob's Vapors***
Tommy Boyce Songwriter's Jam (V) - Old
 Daisy***
Lou Roberts/Ben Cauley/Vapors Band (V) -
 Bad Bob's Vapors***

6

Tuesday

Yarbrough's Bluegrass Jam (C) - Yarbrough's
 Music***
The Files (N) - Antenna
Beauty & the Beats (P) - Chelsea St. Pub***
Shylo (C) - Blue Suede Shoe***
R.T. Scott (C) - Desperado
Live Rockabilly (C) - Blue Suede Shoe***
John Kilser (T) - High Roller II***
"All The Girls Came Out To Play" (K) - Gaslight
Tom Ferguson & Friends (T) - French Quarter
Phillip Cheatam (U) - French Quarter
"The Heiress" (F) - Theatre Memphis
Tony Sloan (V) - Ramada Inn (Summer Ave)
Special Edition (V) - Dad's Place***

Dodie Dowdy & Mixed Co. (V) - Dad's Place***
 Jimmy Davis & John Scott (P) - Bombay***
 Stiff (P) - Stagestop***
 Don McMinn (T) - Rum Boogie Cafe
 Lou Roberts/Ben Cauley/Vapor's Band (V) -
 Bad Bob's Vapors***
 Buck & Tiny (C) - Bad Bob's Vapors***
 "The Drunkard" (F) - Good Tymes Theatre
 Live Blues (T) - Old Daisy***

7 Wednesday

Beauty & the Beats (P) - Chelsea St. Pub***
 Shylo (C) - Blue Suede Shoe***
 Live Rockabilly (C) - Blue Suede Shoe***
 John Kilzer (T) - High Roller II***
 Tom Ferguson & Friends (T) - French Quarter
 Phillip Cheatam (U) - French Quarter
 "The Heiress" (F) - Theatre Memphis
 Open Mike Night (V) - Daily Planet
 Tony Sloan (V) - Ramada (Summer Ave)
 Special Edition (V) - Dad's Place***
 Lynn Jones/Writer's Night (V) - Walker's
 Midtown***
 Microchip Orchestra (N) - Bombay***
 Stiff (P) - Stagestop***
 Talent Showcase Night (V) - Rum Boogie Cafe
 Lou Roberts/Ben Cauley/Vapor's Band (V) -
 Bad Bob's Vapors***
 Buck & Tiny (C) - Bad Bob's Vapors***
 "The Drunkard" (F) - Good Tymes Theatre
 Live Blues (T) - Old Daisy***

8 Thursday

Purlie (F) - Playhouse on the Square
 Peter Hyrka & Victims of Circumstance (T) -
 North End
 Lee Miller & Rick Wilson (P) - Marlowe's
 Father Square (N) - Antenna
 Jazz Jam (T) - Mood Indigo***
 Natural Blend (U) - Leon's Restaurant
 Beauty & The Beats (P) - Chelsea St. Pub***
 Shylo (C) - Blue Suede Shoe***
 Live Rockabilly (C) - Blue Suede Shoe***
 Mike Crews (P) - High Roller II***
 "All The Girls Came Out To Play" (K) - Gaslight
 Dinner Theatre
 Tom Ferguson (T) - French Quarter Inn
 Philip Cheatam (U) - French Quarter Inn
 The Heiress (U) - Theatre Memphis
 Tony Sloan (V) - Ramada (Summer)
 Chris Lea & the Moonlight Syncopators (N) -
 Lafayette's
 Special Edition (V) - Dad's Place***
 Dodie Dowdy & Mixed Co. (V) - Dad's Place***

cont. next page



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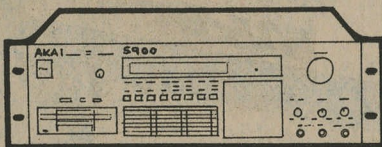
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STRINGS
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concert calendar

from previous page

- Catesby Jones Band (U) - Walker's Midtown***
- Good Question (P) - Bombay***
- Stiff (P) - Stagestop***
- Good Question (P) - Peabody
- Don McMinn & the Rum Boogie Band (T) - Rum Boogie Cafe
- Lou Roberts/Ben Cauley/Vapors Band (U) - Bad Bob's Vapors***
- Buck & Tiny (C) - Bad Bob's Vapors***
- Live Blues (T) - Old Daisy***
- "The Drunkard" (F) - Good Tymes Theatre
- Live Blues (T) - Old Daisy***
- "Curse of the Starving Class" (F) - Circuit Playhouse
- Tom Hackenberger (V) - Holiday Inn (Poplar & I-240)***

9

- Purlie (F) - Playhouse on the Square
- David Jones Band (C) - 149th Club (Turrell, AR)
- "Twelfth Night" (F) - Rhodes College (McCoy Theatre)
- "Relive The Magic" (F) - Poplar Pike Playhouse
- Cut Outs (P) - Prince Mongo's***
- Memphis Jam Band (U) - Montana Steak House
- The Crime (N) - Antenna
- Naomi Moody (T) - Mood Indigo***
- Natural Blend (U) - Leon's Restaurant
- Nankipoo Boogie Band (C) - Cathy's Corral
- Beauty & The Beats (P) - Chelsea St. Pub***
- Live Rockabilly (C) - Blue Suede Shoe***
- Live Rock & Roll (P) - Omni-Daisy***
- Reckless (N) - High Roller II***
- "All The Girls Came Out To Play" (K) - Gaslight Dinner Theatre
- Philip Cheatam (U) - French Quarter Inn
- Tom Ferguson & Friends (T) - French Quarter Inn
- The Heiress (U) - Theatre Memphis
- Tony Sloan (V) - Ramada (Summer)
- Ruby Wilson (T) - Lafayette's
- Sid Selvidge (T) - North End
- Special Edition (V) - Dad's Place***
- Dodie Dowdy & Mixed Co. (V) - Dad's Place***
- Foreplay (P) - Walker's Midtown***
- Good Question (P) - Bombay***
- Stiff (P) - Stagestop***
- Don McMinn & the Rum Boogie Band (T) - Rum Boogie Cafe

Friday

- Lou Roberts/Ben Cauley/Vapors Band (V) - Bad Bob's Vapors***
- Buck & Tiny (C) - Bad Bob's Vapors***
- "The Drunkard" (F) - Good Tymes Theatre
- Live Blues (T) - Old Daisy***
- Ron Reed (V) - Faculty Lounge***
- Lonely St. Duo (V) - Bill's (Lambert, MS)
- "Curse of the Starving Class" (F) - Circuit Playhouse

10

Saturday

- Purlie (F) - Playhouse on the Square
- David Jones Band (C) - 149th Club (Turrell, AR)
- "Twelfth Night" (F) - Rhodes College (McCoy Theatre)
- Cut Outs (P) - Prince Mongo's***
- Pam & the Passions (P) - Adam's
- Memphis Jam Band (U) - Montana Steak House
- Memphis Jam Band (U) - Shelby Forrest Restaurant
- Richard Orange (N) - Antenna
- Naomi Moody (T) - Mood Indigo***
- Natural Blend (U) - Leon's
- Nankipoo Boogie Band (C) - Cathy's Corral
- Cut Outs (P) - Prince Mongo's***
- Beauty & the Beats (P) - Chelsea St. Pub***
- Amateur Blues Contest (T) - Omini-Daisy***
- Live Rockabilly (C) - Blue Suede Shoe***
- Live Rock & Roll (P) - Omni-Daisy***
- Reckless (N) - High Roller II
- "All The Girls Came Out To Play" (K) - Gaslight Dinner Theatre
- Philip Cheatam (U) - French Quarter Inn
- Tom Ferguson & Friends (T) - French Quarter
- "The Heiress" (F) - Memphis Theatre
- Tony Sloan (V) - Ramada (Summer)
- Ruby Wilson (T) - Lafayette's
- Sid Selvidge (T) - North End
- Special Edition (V) - Dad's Place***
- Foreplay (P) - Walker's Midtown***
- Good Question (P) - Bombay***
- Stiff (P) - Stagestop***
- Night Hawks (T) - Rum Boogie Cafe
- Lou Roberts/Ben Cauley/Vapors Band (V) - Bad Bob's Vapors***
- Buck & Tiny (C) - Bad Bob's Vapors***
- "The Drunkard" (F) - Good Tymes Theatre
- Live Blues (T) - Old Daisy***
- Ron Reed (V) - Faculty Lounge***
- Lonely St. Duo (V) - Bill's (Lambert, MS)
- "Curse of the Starving Class" (F) - Circuit Playhouse
- Tom Hackenberger (V) - Daily Planet***

11

Sunday

- Purle (F) - Playhouse on the Square
- Peter Hyrka & Victims of Circumstance (T) - Zinnie's East
- "Twelfth Night" (F) - Rhodes College (McCoy Theatre)
- Coon Elder (C) - Willie Moffatt's
- River Bluff Clan (C) - Marlowe's
- Memphis Jam Band (U) - Shelby Forrest Rest.
- Naomi Moody (T) - Mood Indigo***
- Nankipoo Boogie Band (C) - Cathy's Corral
- Jazz Count down, Jazz Reinstate (T) - Belmont Grill
- Live Rockabilly (C) - Blue Suede Shoe***
- "All The Girls Came Out To Play" (K) - Gaslight Dinner Theatre
- "The Heiress" (F) - Theatre Memphis
- Doug Garrison/Frank Pappajohn Jazz (T) - North End
- Live Music (T) - Lafayette's
- Larry Garrett (C) - Dad's Place***
- Settlers (V) - Silky's
- Good Question (P) - Midway Cafe
- Hot Cotton Jazz Band (T) - Bombay***
- Bluebeats (P) - Bombay***
- Memphis Music Night (P) - Stageshop***
- Touctones (T) - Rum Boogie Cafe
- Shylo (C) - Bad Bob's Vapors***
- George Klein Oldies Show (V) - Bad Bob's Vapors***
- Live Blues (T) - Old Daisy***
- The Arlingtons/Neon Bushmen/Fashion Show (U) - Omni-Daisy***
- Lonely St. Duo (V) - Bill's (Lambert, MS)
- "Curse of the Starving Class" (F) - Circuit Playhouse
- Betty Jacks (T) - Blue Pelican***

12

Monday

- R.T. Scott (C) - Desperado
- Tom Ferguson & Friends (T) - French Quarter
- Phillip Cheatam (U) - French Quarter
- Lonely St. Duo (P) - Chelsea St. Pub***
- Tony Sloan (V) - Ramada (Summer)
- Special Edition (V) - Dad's Place
- Dodie Dowdy & Mixed Co. (V) - Dad's Place
- Live Rockabilly (C) - Blue Suede Shoe***
- Settlers (V) - Scruples
- Fever (P) - Bombay***
- Good Question (P) - Mid-America Mall
- Good Question (P) - Capt. Bilbo's
- No Dice (P) - Stageshop***
- Don McMinn & the Rum Boogie Band (T) - Rum Boogie Cafe
- Lou Roberts/Ben Cauley/Vapors Band (V) - Bad Bob's Vapors***
- Shylo (C) - Bad Bob's Vapors***
- Tommy Boyce Songwriters' Jam (U) - Old Daisy***

cont. next page

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concert calendar

from previous page

13

Tuesday

Yarbrough's Bluegrass Jam (C) - Yarbrough's Music
First Name (U) - Circuit Playhouse
"Hamlet" (film) (F) - Rhodes College (McCoy Theatre)
Chester Thompson (Drum Clinic) - Omni-Daisy***
Shylo (C) - Blue Suede Shoe***
R.T. Scott (C) - Desperado
John Kilzer (N) - High Roller II***
"All The Girls Came Out To Play" (K) - Gaslight Dinner Theatre
Tom Ferguson & Friends (T) - French Quarter
Philip Cheatam (U) - French Quarter Inn
Lonely St. Duo (P) - Chelsea St. Pub***
Tony Sloan (V) - Ramada (Summer)
Special Edition (V) - Dad's Place***
Dodie Dowdy & Mixed Co. (V) - Dad's Place***
Live Rockabilly (C) - Blue Suede Shoe***
Jimmy Davis & John Scott (P) - Bombay***
No Dice (P) - Stageshop***
Don McMinn & The Rum Boogie Band (T) - Rum Boogie Cafe
Lou Roberts/Ben Cauley/Vapors Band (V) - Bad Bob's Vapors***
Buck & Tiny (C) - Bad Bob's Vapors***
"The Drunkard" (F) - Good Tymes Theatre
Live Blues (T) - Old Daisy***

14

Wednesday

First Name (U) - Circuit Playhouse
Shylo (C) - Blue Suede Shoe***
John Kilzer (N) - High Roller II***
Tom Ferguson (T) - French Quarter
Philip Cheatam (U) - French Quarter
Open Mic Night (V) - Daily Planet
Lonely St. Duo (P) - Chelsea St. Pub***
Tony Sloan (V) - Ramada (Summer)
Special Edition (V) - Dad's Place***
Dodie Dowdy & Mixed Co. (V) - Dad's Place***
Lyn Jones/Writers' Nite (V) - Walker's Midtown***
Vienna (P) - Bombay***
No Dice (P) - Stageshop***
Don McMinn & the Rum Boogie Band (T) - Rum Boogie Band
Talent Showcase (V) - Rum Boogie Cafe
Lou Roberts/Ben Cauley/Vapors Band (V) - Bad Bob's Vapor's
Buck & Tiny (C) - Bad Bob's Vapors***
"The Drunkard" (F) - Good Tymes Theatre
Live Blues (T) - Old Daisy***

15

Thursday

"Purlie" (F) - Playhouse on the Square
First Name (U) - Circuit Playhouse
Peter Hyrka & Victims of Circumstance (T) - North End
"Twelfth Night" (F) - Rhodes College (McCoy Theatre)
Faculty Voice Recital (F) - Rhodes College (Hardie Theatre)
Lee Miller & Rick Wilson (P) - Marlowe's
Jazz Jam (T) - Mood Indigo
Natural Blend (V) - Leon's
Shylo (C) - Blue Suede Shoe***
Mike Crews (P) - High Roller II***
"All The Girls Came Out to Play" (K) - Gaslight Dinner Theatre
Tom Ferguson & Friends (T) - French Quarter Inn
Philip Cheatam (U) - French Quarter Inn
Lonely St. Duo (P) - Chelsea St. Pub***
Tony Sloan (V) - Ramada (Summer)
Peter Hyrka & Victims of Circumstance (T) - North End
Joyce Cobb (P) - Lafayette's
Special Edition (V) - Dad's Place***
Dodie Dowdy & Mixed Co. (V) - Dad's Place***
Live Rockabilly (C) - Blue Suede Shoe***
Catesby Jones (U) - Walker's Midtown***
Fever (V) - Bombay***
No Dice (P) - Stageshop***
Suzanne Jerome-Taylor & Drama (N) - Peabody
Don McMinn & the Rum Boogie Band (T) - Rum Boogie Cafe
Lou Roberts/Ben Cauley/Vapors Band (V) - Bad Bob's Vapors***
"The Drunkard" (F) - Good Tymes Theatre
Live Blues (T) - Old Daisy***

16

Friday

Purlie (F) - Playhouse on the Square
"Twelfth Night" (F) - Rhodes College (McCoy Theatre)
Good Question (P) - Prince Mongo's***
Memphis Jam Band (U) - Montana Steak House
Naomi Moody (T) - Mood Indigo
Natural Blend (U) - Leon's
Nankipoo Boogie Band (C) - Cathy's Corral
Good Question (P) - Prince Mongo's***
Plan B (N) - High Roller II***
"All The Girls Came Out To Play" (K) - Gaslight Dinner Theatre
Philip Cheatam (U) - French Quarter Inn
Tom Ferguson & Friends (T) - French Quarter
Beauty & the Beats (V) - Walker's Midtown***
Lonely St. Duo (P) - Chelsea St. Pub***

Tony Sloan (V) - Ramada (Summer)
Sid Selvidge (T) - North End
Ruby Wilson (T) - Lafayette's
Special Edition (V) - Dad's Place***
Dodie Dowdy & Mixed Co. (V) - Dad's Place***
Live Rockabilly (C) - Blue Suede Shoe***
Live Rock & Roll (P) - Omni-Daisy***
Settlers (V) - Main Stage/Memphis in May
Beauty & the Beats (P) - Walker's Midtown***
Reba & the Portables (P) - Bombay***
No Dice (P) - Stageshop***
Don McMinn & the Rum Boogie Band (T) - Rum Boogie Cafe
Lou Roberts/Ben Cauley/Vapors Band (V) - Bad Bob's Vapors***
Buck & Tiny (C) - Bad Bob's Vapors***
"The Drunkard" (F) - Good Tymes Theatre
Live Blues (T) - Old Daisy***
Ron Reed (V) - Faculty Lounge***
"Curse of the Starving Class" (F) - Circuit Playhouse

17

Saturday

George Strait & Reba McEntire (C) - Mid-South Coliseum
Purlie (F) - Playhouse on the Square
"Twelfth Night" (F) - Rhodes College (McCoy Theatre)
Good Question (P) - Prince Mongo's***
Pam & the Passions (P) - Adam's
Memphis Jam Band (U) - Montana Steak House
Memphis Jam Band (U) - Shelby Forrest Rest.
Naomi Moody (T) - Mood Indigo***
Nankipoo Boogie Band (C) - Cathy's Corral
Good Question (P) - Prince Mongo's***
Amateur Blues Contest (T) - Omni-Daisy Theatre***
Plan B (N) - High Roller II***
"All The Girls Came Out To Play" (K) - Gaslight Dinner Theatre
Philip Cheatam (U) - French Quarter
Tom Ferguson & Friends (T) - French Quarter
Lonely St. Duo (P) - Chelsea St. Pub***
Tony Sloan (V) - Ramada (Summer)
Sid Selvidge (T) - North End
Ruby Wilson (T) - Lafayette's
Special Edition (V) - Dad's Place
Live Rockabilly (C) - Blue Suede Shoe***
Live Rock & Roll (P) - Omni-Daisy***
Beauty & the Beats (P) - Walker's Midtown***
Reba & the Portables (P) - Bombay***
No Dice (P) - Stageshop***
Don McMinn & the Rum Boogie Band (T) - Rum Boogie Cafe
Lou Roberts/Ben Cauley/Vapors Band (V) - Bad Bob's Vapors***
Buck & Tiny (C) - Bad Bob's Vapors***
"The Drunkard" (F) - Good Tymes Theatre
Live Blues (T) - Old Daisy***

concert calendar

Ron Reed (V) - Faculty Lounge***

"Curse of the Starving Class" (F) - Circuit Playhouse

18 Sunday

Purlie (F) - Playhouse on the Square

Peter Hyrka & Victims of Circumstance (T) - Zinnie's East

"Twelfth Night" (F) - Rhodes College (McCoy Theatre)

Lee Miller & Rick Wilson (V) - Willie Moffatt's

River Bluff Clan (C) - Marlowe's

Memphis Jam Band (U) - Shelby Forrest Rest.

Waetsbalhead (N) - Antenna

Naomi Moody (T) - Mood Indigo***

Nankipoo Boogie Band (C) - Cathy's Corral

Jazz Countdown, Jazz Reinstated (T) - Belmont Grill

"All The Girls Came Out To Play" (K) - Gaslight Dinner Theatre

Live Music (T) - Lafayette's

Doug Garrison/Frank Papajohn Jazz (T) - North End

Larry Garrett (C) - Dad's Place

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

Settlers (V) - Silky's

Ozark Express (T) - Walker's Midtown***

Hot Cotton Jazz Band (T) - Bombay***

Bluebeats (N) - Bombay***

Good Question (P) - Midway Cafe

Nokie Taylor & Midnite Over Memphis Jazz Society (T) - Catfish Corner

Memphis Music Night (P) - Stagestop***

Rico's Yada's (N) - Rum Boogie Cafe

Shylo (C) - Bad Bob's Vapors***

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

"The Drunkard" (F) - Good Tymes Theatre

Live Blues (T) - Old Daisy***

"Curse of the Starving Class" (F) - Circuit Playhouse

Betty Jacks (T) - Blue Pelican***

19 Monday

R.T. Scott (C) - Desperado

Tom Ferguson & Friends (T) - French Quarter

Phillip Cheatam (U) - French Quarter

Lonely St. Duo (P) - Chelsea St. Pub***

Tony Sloan (V) - Ramada (Summer)

Special Edition (V) - Dad's Place

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

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

Settlers (V) - Scruples

Fever (P) - Bombay***

Good Question (P) - Capt. Bilbo's

Fly By Night (P) - Stagestop***

Catesby Jones Band (T) - Rum Boogie Cafe

Shylo (C) - Bad Bob's Vapors***

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

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

20 Tuesday

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

Shylo (C) - Blue Suede Shoe***

R.T. Scott (C) - Desperado

John Kilzer (T) - High Roller II***

"All The Girls Came Out To Play" (K) - Gaslight Dinner Theatre

Tom Ferguson & Friends (T) - French Quarter

Phillip Cheatam (U) - French Quarter

Lonely St. Duo (P) - Chelsea St. Pub***

Tony Sloan (V) - Ramada (Summer)

Special Edition (V) - Dad's Place

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

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

Fly By Night (P) - Stagestop***

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

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

Buck & Tiny (C) - Bad Bob's Vapors***

"The Drunkard" (F) - Good Tymes Theatre

Live Blues (T) - Old Daisy***

21 Wednesday

Shylo (C) - Blue Suede Shoe***

John Kilzer (T) - High Roller II***

Tom Ferguson & Friends (T) - French Quarter

Phillip Cheatam (U) - French Quarter

Open Mic Night (V) - Daily Planet***

Lonely St. Duo (P) - Chelsea St. Pub***

Tony Sloan (V) - Ramada (Summer)

Special Edition (V) - Dad's Place

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

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

Lyn Jones/Writers' Nite (V) - Walker's Midtown***

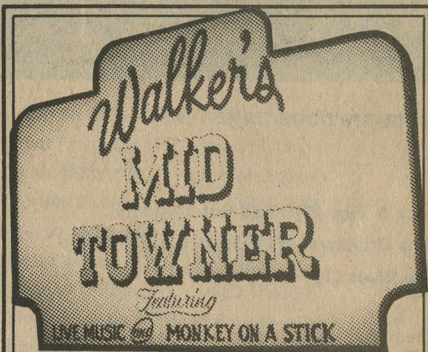
MicroChip Orchestra (N) - Bombay***

Fly By Night (P) - Stagestop

Talent Showcase (V) - Rum Boogie Cafe

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

cont. next page



Memphis' Newest Music Room

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concert calendar

from previous page

Buck & Tiny (C) - Bad Bob's Vapors***
"The Drunkard" (F) - Good Tymes Theatre
Live Blues (T) - Old Daisy***

22 Thursday

Purlie (F) - Playhouse on the Square
Peter Hyrka & Victims of Circumstance (T) - North End
Lee Miller & Rick Wilson (P) - Marlowe's
Jazz Jam (T) - Mood Indigo***
Shylo (C) - Blue Suede Shoe***
Mike Crews (P) - High Roller II***
"All The Girls Came Out To Play" (K) - Gaslight Dinner Theatre
Tom Ferguson & Friends (T) - French Quarter
Philip Cheatam (U) - French Quarter
Lonely St. Duo (P) - Chelsea St. Pub***
Tony Sloan (V) - Ramada Inn (Summer Ave)
Peter Hyrka & Victims of Circumstance (T) - North End
Chris Lea & the Moonlight Syncopators (N) - Lafayette/s
Special Edition (V) - Dad's Place***
Dodie Dowdy & Mixed Co. (V) - Dad's Place***
Live Rockabilly (C) - Blue Suede Shoe***
Catesby Jones Band (U) - Walker's Midtown***
Good Question (P) - Bombay***
Fly By Night (P) - Stagestop***
Jason D. Williams (V) - Peabody
Natchez (P) - Rum Boogie Cafe
Lou Roberts/Ben Cauley/Vapors Band (V) - Bad Bob's Vapors***
Buck & Tiny (C) - Bad Bob's Vapors***
"The Drunkard" (F) - Good Tymes Theatre
Live Blues (T) - Old Daisy***

23 Friday

Purlie (F) - Playhouse on the Square
David Jones Band (C) - 149th Club (Turrell, AR)
Richard Orange (P) - Prince Mongo's***
Memphis Jam Band (U) - Montana Steak House
Naomi Moody (T) - Mood Indigo***
Nankipoo Boogie Band (C) - Cathy's Corral
Live Rock & Roll (P) - High Roller II***
"All The Girls Came Out To Play" (K) - Gaslight Dinner Theatre
Philip Cheatam (U) - French Quarter
Tom Ferguson & Friends (T) - French Quarter

Talk With (K) - Little Theatre
Lonely St. Duo (P) - Chelsea St. Pub***
Tony Sloan (V) - Ramada (Summer)
Sid Selvidge (T) - North End
Ruby Wilson (T) - Lafayette's
Special Edition (V) - Dad's Place***
Dodie Dowdy & Mixed Co. (V) - Dad's Place***
Live Rockabilly (C) - Blue Suede Shoe***
Live Rock & Roll (P) - Omni-Daisy***
Live Rock & Roll (U) - Walker's Midtown***
Fever (P) - Bombay***
Fly By Night (P) - Stagestop***
Don McMinn & the Rum Boogie Band (T) - Rum Boogie Cafe
Lou Roberts/Ben Cauley/Vapors Band (V) - Bad Bob's Vapors***
Buck & Tiny (C) - Bad Bob's Vapors***
Live Blues (T) - Old Daisy***
Ron Reed (V) - Faculty Lounge***
"Curse of the Starving Class" (F) - Circuit Playhouse
North 40 (C) - Yesterdays (Southaven, MS)
The Drifters (P) - Holiday Inn Crowne Plaza

24 Saturday

Reba & The Portables (P) - Tom Lee Park
Tony Joe White (C) - Tom Lee Park
Leon Russell (P) - Tom Lee Park
Bobby Bland (T) - Tom Lee Park
Purlie (F) - Playhouse on the Square
David Jones Band (C) - 149th Club (Turrell, AR)
Richard Orange (P) - Prince Mongo's***
Memphis Jam Band (U) - Montana Steak House
Naomi Moody (T) - Mood Indigo***
Nankipoo Boogie Band (C) - Cathy's Corral
Live Rock & Roll (P) - High Roller II***
"All The Girls Came Out To Play" (K) - Gaslight Dinner Theatre
Philip Cheatam (U) - French Quarter
Tom Ferguson & Friends (T) - French Quarter
Talk With (K) - Little Theatre
Lonely St. Duo (P) - Chelsea St. Pub***
Tony Sloan (V) - Ramada (Summer)
Sid Selvidge (T) - North End
Ruby Wilson (T) - Lafayette's
Special Edition (V) - Dad's Place***
Dodie Dowdy & Mixed Co. (V) - Dad's Place***
Live Rockabilly (C) - Blue Suede Shoe***

Live Rock & Roll (P) - Omni-Daisy***
Live Rock & Roll (P) - Walker's Midtown***
Fever (P) - Bombay***
Fly By Night (P) - Stagestop***
Don McMinn & the Rum Boogie Band (T) - Rum Boogie Cafe
Lou Roberts/Ben Cauley/Vapors Band (V) - Bad Bob's Vapors***
Buck & Tiny (C) - Bad Bob's Vapors***
Live Blues (T) - Old Daisy***
Ron Reed (V) - Faculty Lounge***
"Curse of the Starving Class" (F) - Circuit Playhouse
North 40 (C) - Yesterdays (Southaven, MS)

25 Sunday

Rockabilly Jam Session (C) - Tom Lee Park
"Purlie" (F) - Playhouse on the Square
Peter Hyrka & Victims of Circumstance (T) - Zinnies East
Wampus Cats (T) - Willie Moffatts (Mt. Moriah)
River Bluff Clan (C) - Marlowes
Memphis Jam Band (U) - Shelby Forrest Rest.
Naomi Moody (T) - Mood Indigo
Memphis Jazz & Blues Club (T) - Leon's
Nankipoo Boogie Band (C) - Cathy's Corral
Jazz Count Down, Jazz Reinstated (T) - Belmont Grill
"All The Girls Came Out To Play" (K) - Gaslight
"Talk With" (K) - Little Theatre
Doug Garrison/Frank Papajohn Jazz (T) - North End
Larry Garrett (C) - Dad's Place***
Live Rockabilly (C) - Blue Suede Shoe***
Settlers (C) - Silky's
Ozark Express (T) - Walker's Midtown***
Hot Cotton Jazz Band (T) - Bombay***
Bluebeats (N) - Bombay***
Good Question (P) - Midway Cafe
Memphis Music Night (P) - Stagestop***
Pam & the Passions (P) - Rum Boogie Cafe
Percy Sledge/Sam & Dave/Don McMinn (V) - Handy Park
Shylo (C) - Bad Bob's Vapors***
George Klein Oldies Show (V) - Bad Bobs Vapors
"The Drunkard" (F) - Good Tymes Theatre
Live Blues (T) - Old Daisy***
"Curse of the Starving Class" (F) - Circuit Playhouse
Betty Jacks (T) - Blue Pelican***
Three Dog Night (P) - Mud Island

26 Monday

R.T. Scott (C) - Desperado
Tom Ferguson & Friends (T) - French Quarter
Phillip Cheatam (U) - French Quarter

concert calendar

"Talk With" (F) - Little Theatre
Lonely Street Duo (P) - Chelsea St. Pub***
Tony Sloan (V) - Ramada Inn (Summer Ave.)
Special Edition (V) - Dad's Place***
Dodie Dowdy & Mixed Co. (V) - Dad's Place***
Live Rockabilly (C) - Blue Suede Shoe***
Settlers (V) - Scruples
Fever (P) - Bombay***
Good Question (P) - Capt. Bilbo's
Foolish Pleasure (P) - Stagestop***
Lou Roberts/Ben Cauley/Vapor's Band (V) -
Bad Bob Vapors***
Shylo (C) - Bad Bob Vapors***
Tommy Boyce Songwriter's Jam (V) - Old
Daisy***

Live Rockabilly (C) - Blue Suede Shoe***
Lyn Jones/Writer's Night (V) - Walker's
Midtown***
R.T. Scott (C) - Bombay***
Foolish Pleasure (P) - Stagestop***
Talent Showcase (V) - Rum Boogie Cafe
Lou Roberts/Ben Cauley/Vapor's Band (V) -
Bad Bobs Vapor's***
Buck & Tiny (C) - Bad Bobs Vapor's***
"The Drunkard" (F) - Good Tymes Theatre
Live Blues (T) - Old Daisy***

"All The Girls Came Out To Play" (K) - Gaslight
Tom Ferguson (T) - French Quarter
"Talk With" (F) - Theatre Memphis
Lonely Street Duo (V) - Chelsea St. Pub***
Sid Selvidge (T) - North End
Ruby Wilson (T) - Lafayette's
Special Edition (V) - Dad's Place***
Dodie Dowdy & Mixed Co. (V) - Dad's Place***
Live Rockabilly (C) - Blue Suede Shoe***
Live Rock & Roll (P) - Omni Daisy***
The Agency (P) - Walker's Midtown***
Good Question (P) - Bombay***
Beauty & the Beats (P) - High Roller II***

27

Tuesday

Yarbrough's Bluegrass Jam (C) - Yarbrough's
Music Co.***
Mikiyo Saito (U) - WKNO Studios***
Hank Williams Jr./Mel McDaniel (C) - Mid-South
Coliseum
Shylo (C) - Blue Suede Shoe***
R.T. Scott (C) - Desperado
John Kilzer (V) - High Roller II***
"All The Girls Came Out To Play" (K) - Gaslight
Tom Ferguson & Friends (T) - French Quarter
Phillip Cheatam (U) - French Quarter
"Talk With" (F) - Little Theatre
Lonely St. Duo (V) - Chelsea St. Pub***
Special Edition (V) - Dad's Place***
Dodie Dowdy & Mixed Co. (V) - Dad's Place***
Live Rockabilly (C) - Blue Suede Shoe***
Foolish Pleasure (P) - Stagestop***
Don McMinn (T) - Rum Boogie Cafe
Lou Roberts/Ben Cauley/Vapor's Band (V) -
Bad Bob Vapors***
Buck & Tiny (C) - Bad Bob Vapors***
Live Blues (T) - Old Daisy***

29

Thursday

"Purlie" (F) - Playhouse on the Square
Peter Hyrka & Victims of Circumstance (T) -
North End
Lee Miller & Rick Watson (P) - Marlowes
Jazz Jam (T) - Mood Indigo
Shylo (C) - Blue Suede Shoe***
Mike Crews (P) - High Roller II***
"All The Girls Came Out To Play" (K) - Gaslight
Tom Ferguson (T) - French Quarter
Phillip Cheatam (U) - French Quarter
"Talk With" (F) - Theatre Memphis
Lonely Street Duo (V) - Chelsea St Pub***
Peter Hyrka & Victims of Circumstance (T) -
North End
Chris Lea & the Moonlight Syncopators (T) -
Lafayettes
Special Edition (V) - Dad's Place***
Dodie Dowdy & Mixed Co. (V) - Dad's Place***
Live Rockabilly (C) - Blue Suede Shoe***
Catesby Jones Band (T) - Walker's Midtown***
Suprize Guests (P) - Bombay***
3-D (N) - Stagestop***
Eddie Harrison & the Crew Cuts (V) - Peabody
Don McMinn (T) - Rum Boogie Cafe
Lou Roberts/Ben Cauley/Vapor's Band (V) -
Bad Bobs Vapor's***
Buck & Tiny (C) - Bad Bobs Vapor's***
Live Blues (T) - Old Daisy***
Tom Hackenberger (V) - Holiday Inn (Poplar &
I-240) ***

3-D (N) - Stagestop***
Bluebeats (N) - Peabody
Dr. Rockit (T) - Rum Boogie Cafe
Lou Roberts/Ben Cauley/Vapor's Band (V) -
Bad Bobs Vapor's***
Buck & Tiny (C) - Bad Bobs Vapor's***
"The Drunkard" (F) - Good Tymes Theatre
Live Blues (T) - Old Daisy***
Ron Reed (V) - Faculty Lounge***
"Curse of the Starving Class" (F) - Circuit
Playhouse

31

Saturday

"Purlie" (F) - Playhouse on the Square
Cafe Racers (P) - Prince Mongo***
Pam & the Passions (P) Adams
Memphis Jam Band (V) - Montana Steak House
Naomi Moody (T) - Mood Indigo
Nankipoo Boogie Band (C) - Cathy's Corral
Amateur Blues Contest (T) - Omni Daisy***
Live Rock & Roll (P) - High Roller II***
"All The Girls Came Out To Play" (K) - Gaslight
Tom Ferguson (T) - French Quarter
Phillip Cheatam (U) - French Quarter
"Talk With" (F) - Theatre Memphis
Lonely Street Duo (V) - Chelsea St Pub***
Sid Selvidge (T) - North End
Ruby Wilson (T) - Lafayettes
Special Edition (V) - Dad's Place
Live Rockabilly (C) - Blue Suede Shoe***
Live Rock & Roll (P) - Omni Daisy***
The Agency (P) - Walker's Midtown***
Good Question (P) - Bombay***
Beauty & the Beats (P) - High Roller II
3-D (N) - Stagestop***
Dr. Rockit (T) - Rum Boogie Cafe
Lou Roberts/Ben Cauley/Vapor's Band (V) -
Bad Bobs Vapor's***
Buck & Tiny (C) - Bad Bobs Vapor's***
Live Blues (T) - Old Daisy***
Ron Reed (V) - Faculty Lounge***
"Curse of the Starving Class" (F) - Circuit
Playhouse

28

Wednesday

Shylo (C) - Blue Suede Shoe***
John Kilzer (V) - High Roller II***
Tom Ferguson (T) - French Quarter
Phillip Cheatam (U) - French Quarter
"Talk With" (F) - Theatre Memphis
Open Mike Night (V) - Daily Planet
Lonely Street Duo (V) - Chelsea St. Pub***
Special Edition (V) - Dad's Place***
Dodie Dowdy & Mixed Co. (V) - Dad's Place***

30

Friday

"Purlie" (F) - Playhouse on the Square
Cafe Racers (P) - Prince Mongo's***
Memphis Jam Band (U) - Montana Steak House
Naomi Moody (T) - Mood Indigo
Nankipoo Boogie Band (C) - Cathy's Corral
Live Rock & Roll (P) - High Roller II***

LP Reviews

from p. 37

powerful and stirring. "South of Cincinnati," is a moving song about a man and a woman separated by her pride. The man lives in Chicago and for fourteen years the woman writes, "If you ever get south of Cincinnati I'll be yours again," and keeps it hidden in her Bible, but for one reason or another, "He'll never read the words that pride won't let her send." Lyrically the album is wonderful.

The music is good also. Dwight Yoakam was born in Pikeville, Kentucky, in "hillbilly" country -- and that's the best way to describe his music -- hillbilly. As one verse says from the title track, "Yeah, my guitars, Cadillacs, and hillbilly music is the only thing that keeps me hanging on." The album was

produced by Pete Anderson, Yoakam's longtime guitar player. It also features J.D. Foster on bass and backing vocals, Brantley Kearns, fiddle and backing vocals and Jeff Donovan on drums. This album is a real treat for serious Country and Western fans.



The Blues Busters Busted (High Water Records)

by Tim Butler

It's nice seeing music being made in Memphis that pays homage to us calling our city the "Home of the Blues." This album, *Busted* by the Blues Busters does just this; it is a fine piece of Blues work. From the moment the needle hits the groove, you know that this definitely "ain't" no pop album and for sure it isn't dance material either. It is down home Blues and proud of it. After all, would song titles like "I Ain't Got No Job" and "When My Woman Is Gone," lead you to believe otherwise?

"A lot of womens is hard-headed," (one of the lines from the song "A Woman Is Made To Be Loved") just

Book Reviews

from p.38

The reader also emerges with a much stronger sense of most of Motown's bigger names with the material on Stevie Wonder, Diana Ross and Marvin Gaye being especially revealing. All this is even more remarkable when you consider that he had access to none of these people. Finally, the growing dissatisfaction and distance felt within the corporation by the end of the sixties is fleshed out with details previously not generally known.

One small complaint is that the lives and records of most of Motown's smaller artists are not mentioned. George might say that his purpose was not a comprehensive record by record history. So be it. What he has done is simply remarkable.

I Hear You Knockin': The Sound of New Orleans Rhythm and Blues

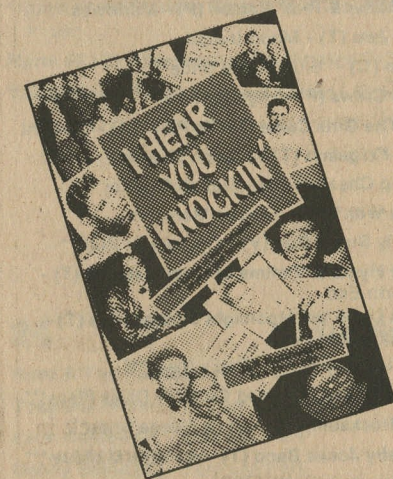
By Jeff Hannusch aka Almost Slim

(Swallow Books)

\$13.95

by Robert Bowman

It has been a long wait for what many had hoped would be the definitive book on New Orleans r & b. Just over ten years ago British banker John Broven had attempted to chronicle the Crescent City's record industry since World War II in his book entitled *Walkin' To New Orleans* (later published in the United



States as *Rhythm and Blues in New Orleans*). Broven's account contained information aplenty for the record collector but as an organized readable history it was a nightmare of confusion.

Hannusch states right at the outset of his introduction to the present work that he has not attempted to write a "Complete History" as he feels Broven's work ably accomplishes the task. So much for critical consensus. What we have here instead is a collection of portraits, some thirty-one in all, of most of the prime movers, shakers and colorful characters of New Orleans' consistently unique r&b scene. The whole seems modelled after Peter Guralnick's superb collections *Feel Like Going Home* and *Lost Highway* with many of these chapters being slightly reworked versions of articles previously published in *Wavelength* maga-

zine over the last several years under the pseudonym Almost Slim.

Quite appropriately, in addition to artists with chart hits aplenty such as Lee Dorsey, Irma Thomas and Chris Kenner, Hannusch devotes chapters to talented not so commercially successful artists such as Johnny Adams and Bobby Mitchell, studio and record company owners, producers and songwriters. Anyone still living was extensively interviewed. Where that was not possible, Hannusch has talked with living relatives as well as collated information about the particular musician under discussion from a number of the other people that he has interviewed.

The end result is an eminently readable, fact-filled, organized (albeit sometimes lacking a bit in flair) account of most of the important figures in New Orleans r&b. The chapters on Professor Longhair, Smiley Lewis and Chris Kenner will probably remain the definitive accounts. There is no chapter on Fats Domino as Hannusch gave his work on the Fat Man to Broven who is presently working on a book length account of Domino's life. There are, though, a few other glaring omissions unaccounted for. Where are the chapters on Eddie Bo, the Neville Brothers and the Meters? There are also more than one book's fair share of typos. Still, it is the best thing yet for all us would be second liners. I heartily recommend it. Order from Swallow Publications, P.O. Drawer 10, Ville Platte, LA 70586. ☆

wouldn't have been as soulful if it had been sung, instead. "...a lot of *women are hard-headed.*" Face it, the Blues Busters (Earl Banks, Leroy Martin, James Price, Thomas Cornes, and George Walker) know what the Blues is about. In fact, this particular song was written by band member Earl Banks. This song and two others he wrote on the album are based (like so much of the traditional Blues songs) on personal experience. After Banks' last band, the P.C.I. Band, broke up in 1982, he sensed a renewed popularity for the Blues, and helped form the Blues Busters.

The band's guitarists, Banks and Martin, really know what to do with the instrument; Banks has developed a style based in part on B.B. "Make the Guitar Talk" King. Martin, himself, is an admirer of King as well as Little Milton and Lightnin' Hopkin.

Thomas Cornes (piano) learned to play by watching his brother William "Boogie Man" Hubbard, keyboard player of the Hollywood All Stars. He drew his early inspiration from Ray Charles, Herbie Hancock and Chick Corea. Believe me, it shows as he delivers a nice little piano solo on the lively and bouncy "Lovey Dovey."

When Banks calls for the band to "play it" they respond in the best of Blues fashion. James Price, on bass knows the tricks of the trade, as anyone patting his feet to the beat will attest to.

The whole band, "plays it well" on the instrumental cut "Blues Boogie." This song was usually performed by the Blues Busters as an opening number at clubs. George Walker (drummer) developed his style from the fife and drum bands he saw as a child at picnics in the Capleville community near his home; like so many other old picnic drummers, he makes his beats match up with the music.

Of special interest is the "Campbell's Soup Song," written by Banks. It carries the words, "When you're making love to me, you make me sing the Campbell's Soup song...mmm, mmm good."

Put into this kind of Blues context, though, these words don't come off as being erotic (or at least not as erotic as some of today's pop lyrics are). It is all just good, clean fun (if that's possible) which conjures up amusing images for the Blues listener as they "imagine" they know what Banks is singing about.

And this is what the Blues Busters

have managed to do so well with this album, create a feeling of empathy for all who hear it. Because, the musical form of the Blues creates the feeling that even if you haven't experienced it firsthand, you are allowed to say, with feeling, "Come on with it...tell it like it 't-i-s,' is."



**Irma Thomas
The New Rules
(Rounder Records)**

by Robert Bowman

The Soul Queen of New Orleans is back on vinyl and in a big way. Her last outing was the discofied *Safe With Me* (RCS Records) part produced by John Fred (of John Fred and the Playboys fame). That was released way back in 1979 and at the time was more than a trifling disappointment.

Rounder has let Irma choose her material and, with the assistance of co-producer Scott Billington, she has concocted a contemporary sounding mix of older and newer material veering from jazz influenced lush ballads such as the standard "Gonna Cry 'Til My Tears Run Dry" to the jumping hunk of funk "Thinking of You."

The LP's highlight is a cover of Memphians Don Bryant and Ann Peebles' smoldering "I Needed Somebody." Thomas, over five minutes, builds her way through a tension drenched arrangement to the point of chills. Accompanied all along by a backdrop of organ, sax counterpoint and a thundering backbeat, at the halfway point she is joined by exquisite gossamer background vocals. The whole compares

cont. page 52

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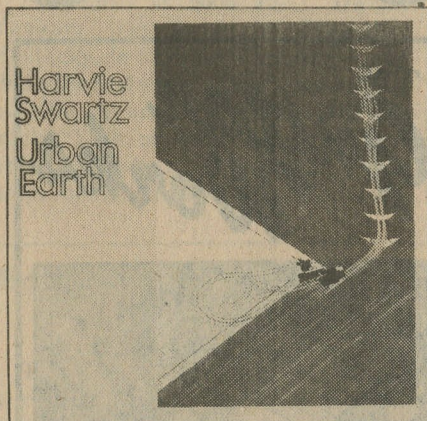
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LP Reviews

from p. 51

favorably to Peebles' heretofore definitive version found on her *Tellin' It* LP.

If you have ever been to New Orleans, you'll understand my exuberance over Thomas' reappearance on disc. If not, by all means head 400 miles due south when Irma is on the Riverboat President. You'll be in for a non-stop fun filled evening of soul, New Orleans style. In the meantime, check out *The New Rules*. Democracy does exist.



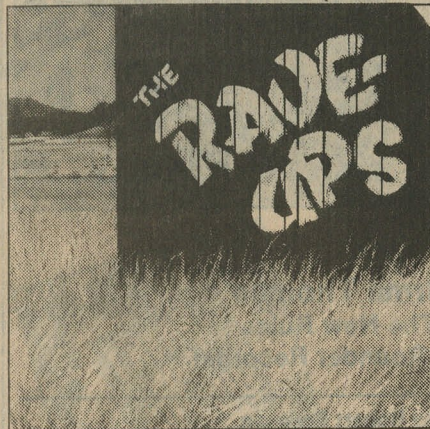
Urban Earth Harvie Swartz (Gramavision Records)

by Betty Jacks

Urban Earth is a decidedly different approach for Harvie Swartz, whose prowess is usually set in a somewhat highly orchestrated surrounding. Swartz loosens his hold in this album and allows his accomplished cast to interpret and improvise. With less direction than his previous album with Gramavision, *Underneath It All*, Swartz offers the melody and accepts the pleasing improvisations of his artists.

The sax sounds of David Sanborn are pleasing in the opening "Sweet Walk." The song is an original by Swartz, written with Sanborn in mind. "Falling" is a gentle tune, handled serenely by Sanborn but with a different sax sound, and touched lightly by drummer Lewis and Aronov on keyboard. The intricate movements for guitarist Stern on "Pyramid" are fantastic. The artist shows an incredible talent for chord changes. Swartz, as a composer, has an uncanny ability to zero in on the performer.

The flip side opens with "Until Tomorrow," sans lyrics. Sanborn fills the void with his alto sax. There is a keyboard solo by Aronov that is soothing. A swinging Dave Brubeck number, "The Duke," is captured by Swartz, Stern, and Lewis. The melody is tossed around and the rapport between Swartz and Stern is evident. Percussionist Badrena has fun with "Mother Ship," another Swartz original. Again the writer calls the signals and waits for the play. The closing rendition of "Round Midnight" is a vehicle for the skills of Swartz on the acoustic bass.



The Rave-Ups Town and Country (Fun Stuff)

by Rod Stafford Hagwood

The Rave-Ups latest lp, *Town and Country*, is a blend of all that is right with music today. In a time when Rock has lost its roll, a band with some edge to their sound comes crashing through image-bloated discs in much the same way that Roy Orbison did decades ago. (Did anyone look less like a Rock'n'Roll star than he?)

The title says it all. *Town and Country* subtly shifts gears from an L.A. garage sound to kick-ass rock and country. There are even strands from the 60s juxtaposed brilliantly with country riffs. The effect is unique and infectious. The Rave-Ups lie somewhere between Ricky Skaggs and Tom Petty.

Side one (or as the album notes, This Side) opens with "Positively Lost Me," which is a remarkably accomplished ramble that introduces lead vocalist's Jimmer Podranksy's

nasal voice against the backdrop of the tightest band ever. There is nothing ethereal or delicate about the Rave-Ups' sound. The powerful musical style boosts Podranksy's sometimes trite phrasing into something special.

"Positively Lost Me" loses some of its sophistication to "Remember (Newman's Lovesong)," which goes back as far as an occasional yip and a yodel, but it is never Rebel Rock - it's too clean. "Better World" features Podranksy's voice at its best. Here his phrasing is clear and distinctive-straight on.

"Class Tramp" allows Podranksy to loosen up a bit. The Rave-Ups seem to be squarely in their element here. That garage sound is blatant and the mood manages to rollick and dip effortlessly into blues riffs. Side one ends with "In My Gremlin," a frenetic excursion into camp.

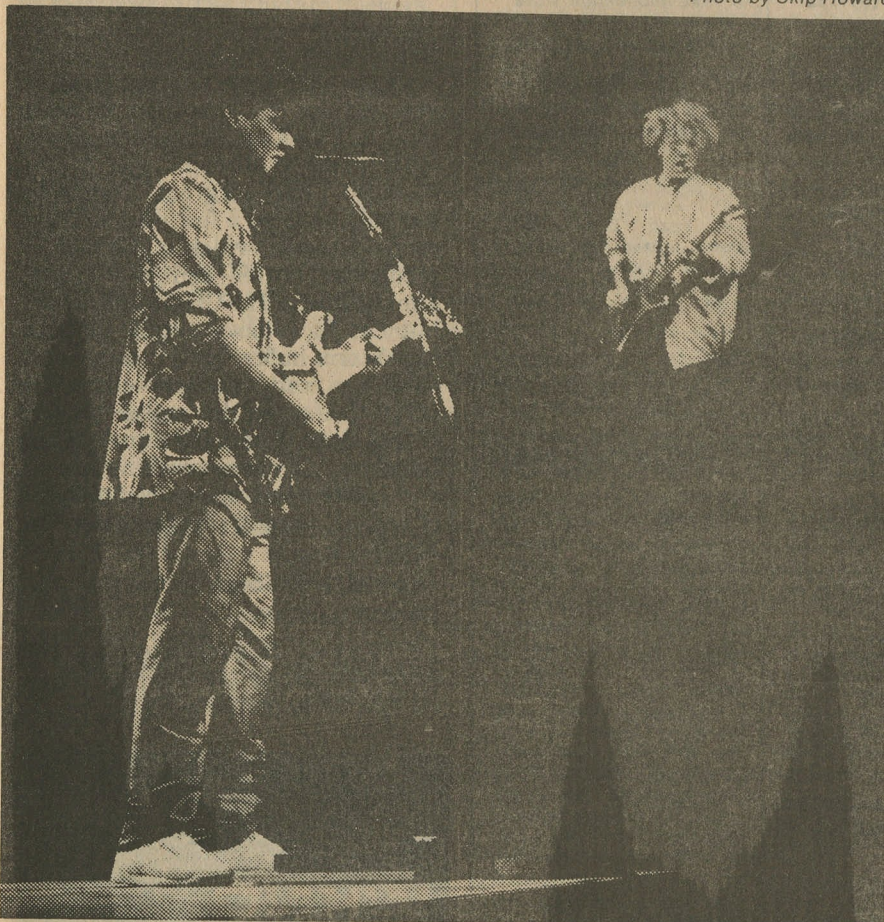
That Side starts off with "Radio," a dead-pan ditty with a deceptively banal chorus "When you get up/Does it mean that much?/So you move a little closer/to the radio." The Rave-Ups assume a surprisingly unpretentious posture when they accuse dead-on "Your religion is in your lipstick." "By The Way" fills out side two as a tongue-well-placed-in-cheek song. "By the Way," incidentally, is the only Rave-Up song virtually loaded with hooks.

The triumph of *Town and Country* is "Not Where You're At (But Where You Will Be)." This song hesitates, but never falters. The vocals and the band waiver and modulate, shifting tempos and accents with startling virtuosity. "You Ain't Goin' Nowhere" sounds like the best of early 70s rock, if you can imagine. There are few surprises here, but the song isn't overly offensive and never gets mired down in nostalgia. *Town and Country* closes with "Rave-Up/Shut-Up," a signature song that is stomping music with enough restraint and brevity (1:50) to keep it from becoming obnoxious.

While all the rest are posing and affecting attitudes of Rock, The Rave-Ups are the real thing. There is no pretense in *Town and Country*. There is no posturing. And there is no reason why you shouldn't run and snatch this rarity up. There might not be another one in a long, long time.



Heart's Howard Leese reads about himself in the October, 1985 *Memphis Star*.
Photo by Skip Howard



Eddie Van Halen (foreground) and new guitarist/singer Sammy Hagar at the Van Halen show at the Coliseum last month.

Photo by Morgan Murrell

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Letters

from p. 5

cover an event, is that *Cablevision* reserves all broadcast rights. In the article Ken Dinkins and Ken Harris were mistakenly identified as the owners of the rights to the video.

Yes, the purpose is charitable, all the more reason to give credit to those who volunteered. *Cablevision* has and will continue to provide support to the Memphis Food Bank.

Thanks for the opportunity to sound off! Keep up the good work. I'll look forward to my next issue of the *Star*.

Tim Mullins
Production Coordinator
Memphis CATV, Inc.

Tim,

Sorry about the miss info... Dawn supports what you are doing and was only relating information given to her by alleged "reliable sources." Apparently not so reliable, huh?

Dear Editor,

I read each issue and really enjoy your magazine. You recently ran a story on The Rave. I heard them the other night at Rum Boogie. I was shocked. You did a great job on them but only denoted a few lines to their original music, which is the best in Memphis. I see and hear about Jimmy Davis, The Crime and others but The Rave has got to be the best kept secret in Memphis music. Hint to all who read my letter -- check 'em out. But leave the guitar player-singer alone. I've got designs on him. Seriously, they are something special and have the most commercial original music happening in Memphis.

Devoted to the *Star*,

Debbie Benschelle

Editor's note: Beware of statements by girls who praise the band and have designs on the guitar player.

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Studio News

from p. 6

Dan Tinsley produced a jingle on Mud Island for Ward Archer & Associates advertising agency.

Saxophone player Gary Topper is cutting additional sides for his jazz fusion instrumental project. Several of Memphis' top jazz players have been participating, including David Joyner, Sam Shoup, Sylvester Sample, Tom Lonardo, and Tom Branch.

At THE ATTIC, country artist Bill Whitehorn has been in recording original demos; Memphis based

Nashville News

from p. 13

bluegrass and western swing," says Kingsbury. "Journal," published three times a year, is \$15 annually. Order through: CMFP, 4 Music Square East, Nashville, TN 37203.

Sweethearts Of The Rodeo, backed by members of The Rhythm Rockers, will open for Willie Nelson at Memphis' MusicFest in June. CBS has just released "Hey Dolly Baby," the first single for the Horizon '86 group.

Remember the name Dwight Yoakam. He's a comer in country music.

Janie Fricke is the musical voice for the new 7-Up commercials.

Barbara Mandrell, on her comeback tour after the near-fatal accident, has her home on Old Hickory Lake up for sale. Barb wants to move into a log cabin (already designed) in a less-populated area near Nashville.

Nitty Gritty Dirt Band celebrating its 20th anniversary together June 9th at Red Rocks Amphitheater near Denver with a special concert featuring John Denver, Ricky Skaggs, Emmylou Harris, Rosanne Cash, Rodney Crowell, and John Prine.

Mel McDaniel, who cut several LPs at Lyn Lou in Memphis, has become 62nd member of Grand Ole Opry.

Conway Twitty presented check for \$52,076 to Hendersonville 100 Club, benefitting survivors of police and firemen who died in line of duty. Money from paid admissions to Twitty City during 1985. ☆

techno-pop group Forist have been working on originals with Paul Ebersold engineering.

Secret Fantasee, a Memphis R&B band, were in working on demos for agency production.

Kevan Wilkins (Xavion's guitarist) is putting the final touches on his project with Frank Weber and Paul Ebersold assisting.

Rachel York is in with producer and promoter Phillip Rauls working on songs for a solo project. Ebersold was engineering.

The same spot where W.C. Handy composed "Memphis Blues" is the new location for a state-of-the-art recording studio, designed to give Memphis musicians national exposure.

MEMPHIS SOUND PRODUCTIONS is moving to Hernando and Beale, where years ago, W.C. Handy sat in Pee Wee's Saloon and wrote his famous piece. Until recently, the building was Tempo's Restaurant. Soon it will be turned into one of the premier 24-track recording studios in the Mid-South area.

"We're working with the blessings of the Hackett administration through Elkington and Keltner," said Tim Goodwin, studio manager. "Beale Street has national and international fame."

John Fleskes, engineer for Memphis Sound, added, "Our new location is going to give us the capability to do superior master recording, not just demo production. We want to re-create the Memphis sound; the rhythm and blues sound of the 50s and 60s, when Memphis music was on top."

The sound room itself is 2,000 sq. ft. in size and has ample room for a full orchestra. The tiered control room is 20 x 25 ft. and 2,000 sq. ft. are reserved for office space to house publishing and related support company.

Physical renovation will begin by June 1. Acoustic planning and design is under the auspices of Steven Durr and Associates of Nashville with Phase Audio and Memphis Sound Productions. The state-of-the-art plan includes every connection made with a special cable and 24 kt. gold connectors, such as Memphis Sound and their sister company, Cetecea, currently use.

Don Singleton has opened DELTA SOUND, a 16 track studio, in Southaven. Timmy Joe Perrigan is in cutting demos, backed by Hank Williams, Jr.'s group, the Bama Boys, which now includes former Rhythm Aces keyboardist Billy Earhart. Shylo and the Settlers are also recording.

GALAXY RECORDING STUDIO has finished the recording of The Hilights' single "Bad Situation" b/w "My World" to be released in May on Bluetown Records. Also currently laying down tracks for Eddie Mayberry's new album on Bluetown. Producer on both cuts was Reginald Eskridge. ☆

Holiday Rock

from p. 9

will remind people that Memphis has always been a place where music flourishes. The 'Memphis Sound' has helped to shape American music, and American music is a powerful force all over the world."

Holiday Rock will sponsor a "Rock Hop" at the Holiday Inn Crowne Plaza on Friday night, May 23, featuring Little Anthony, Tommy Roe, The Chiffons and The Drifters, concerts in Tom Lee and Handy Parks on Saturday and Sunday, and a Three Dog Night concert at Mud Island on Sunday night.

On Sunday, May 25, events will begin following the city's participation in "Hands Across America" at 2 p.m. Performers scheduled to appear over the weekend include Reba & The Portables, Tony Joe White, Bobby Bland, Bill Haley's Comets, Rare Earth, Albert King, Don McMinn, Percy Sledge and Sam & Dave.

The week's activities also will feature a special music talent competition, "Memphis Music: Rock Back to the Future." The contest for best original composition and/or performance will be open to all elementary, junior and senior high school students in Shelby County. Those wishing to enter the music competition must submit an audition tape no later than May 9 to Catherine Downey, WPTY-TV, Channel 24, 2225 Union Ave., Memphis 38104.

☆



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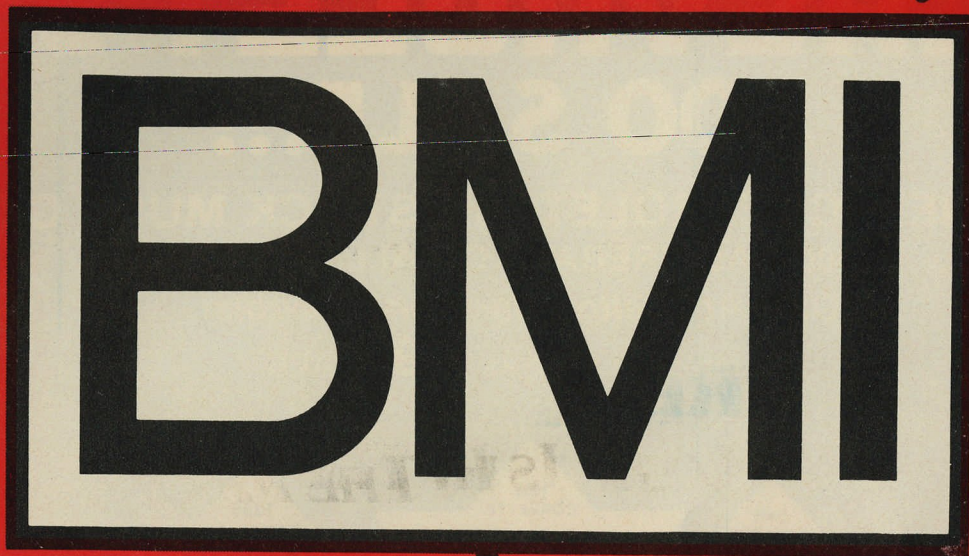
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From left, RICK WAGNER, THE QUEEN BEE (Bee Evans), DOC MUMPHREY (Kneeling), MELVIN JONES (Driving), and JOHNNIE WALKER.

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