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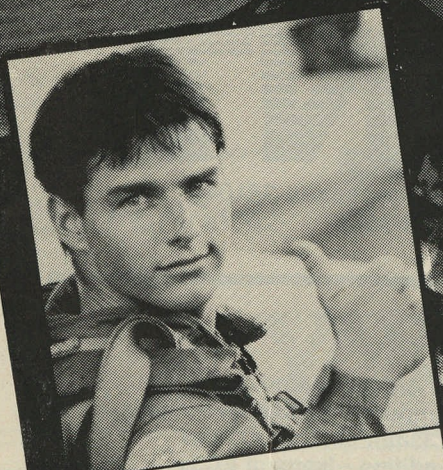
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**ROB
JUNGKLAS**

"Closer
To The
Flame"



Interview:
TOM CRUISE

You're Invited
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Birthday Party
See Page 44



July, 1986
Vol. VI, No. 1

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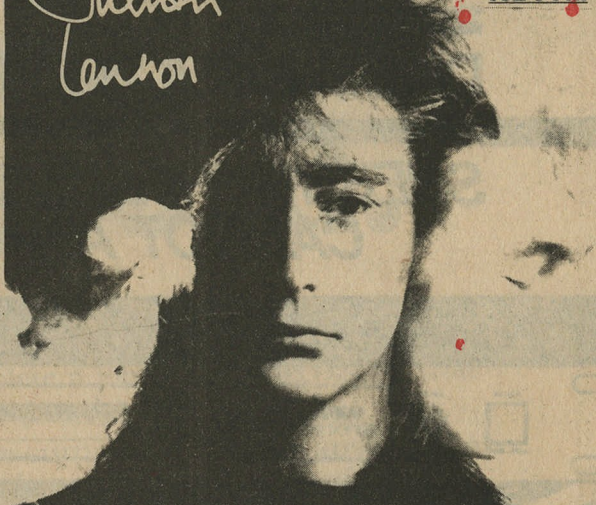
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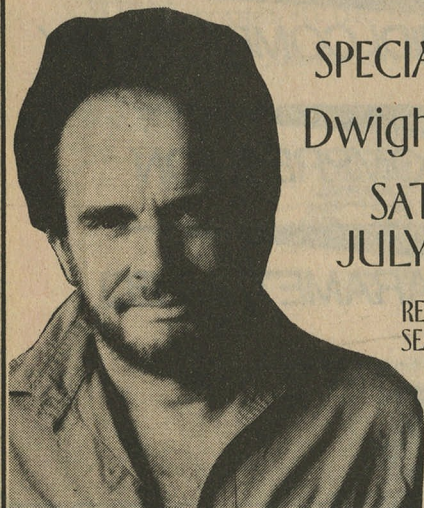
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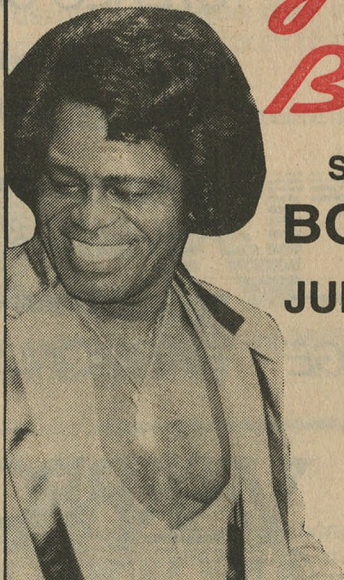
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our cover story

Memphian **Rob Jungklas'** debut album **Closer To The Flame** is on the charts with a bullet. Our story on Rob by *Tony Jones* and *Anna Cham* begins on page 28. Cover photography by *Morgan Murrell*.

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Star Tracks

by Tony Jones

Our sympathies go out to the family of Harry Easton Godwin who died May 27 at the age of 79. Mr. Godwin was one of the most knowledgeable jazz and blues authorities in Memphis. We had the honor of running his story on the birth of the blues in our November 1985 issue.

Polygram Records' positive invasion into the city scored another grand slam at the Peabody in June with a breakfast press conference announcing the company's signing of the international distribution rights for the "Class of '55" project. "The Four Flames," as the stars of the album have been nicknamed, and producer Chips Moman attended the press conference, Johnny Cash in a real serious rangerider jacket. CBS Morning news and other representative eyes from around the world attended. The Convention and Tourists Bureau scored double points with a dynamic visitor press packet for the attendees, a brilliant black folder featuring a relief of downtown with the "Start Something Great in Memphis" slogan above it in green and white. See, somebody gets it right.

In that vein also note that Memphis songwriter Greg Redding, as well as

Sam Bryant, is a contributor on .38 Special's *Strength In Numbers* LP. Redding co-wrote "Against The Night" with Bryant and .38 Special. Lorimar Productions has chosen Bryant's "Hair of the Dog" as a soundtrack inclusion for *The Heart's On Fire*, currently in production.

B.B. King hosted Kris Kristofferson at the 6th Annual Medgar Evers Homecoming in Natchez last month, before beginning a series of shows to entertain prisoners, a favorite gig on his continuous itinerary.

The Memphis & Shelby County Film, Tape and Music Commission is seeking to have Elvis Presley honored with a commemorative postage stamp. As of press time the board that advises the Postmaster General was due to meet, the FTMC is asking citizens to mail letters in favor of the honor to: Mr. Albert V. Casey, Postmaster General, U.S. Postal Service Headquarters, 475 L'Enfant Plaza, S.W., Washington, D.C. 20060-0010. Contact FTMC at (901) 576-2484.

Congratulations to Frances W. Preston, recently named President and Chief Executive officer of Broadcast Music, Inc. (BMI). Out-going president Edward M. Cramer is remaining with BMI as legislative consultant particularly dealing with the proposed copyright law re-



Frances Preston has been named President of BMI.

visions. For the details of the proposal see The Legal Side column on pg. 18.

Walker's Mid-Towner nightclub has been purchased by singer P.J. Turner. Currently a house band is forming, with keyboardist Marvel Thomas as leader.

Temptations nightclub is sponsoring the lip synch contest again. It's running ten weeks, with the final "Lip Off," August 30th. The winner will get a trip to the Bahamas. Call Temptations at 382-9965.

Former independent promoter Phillip Rauls, owner of Rauls Music, has joined EMI Records as Promotion Manager. Rauls, a 21



Meeting the press at the Peabody, June 16 were (from left) Chips Moman, producer of the *Class of 55* album, Roy Orbison and Carl Perkins.



Johnny Cash (left) and Jerry Lee Lewis listen as Polygram Records announces that they will be handling the international distribution rights to the album.

Photos by David Saks



Phillip Rauls has joined EMI Records.

year veteran of the record business, will cover six states out of the Memphis marketplace. Rauls Music will close its doors immediately and cease to function as an entertainment firm. Rauls commented, "This is the best career move for me because of the independent promotion status being in such limbo. EMI is red hot right now and as the old saying goes - a promotion man is only as good as his product."

EDITOR'S NOTE: While we take no credit . . . Phillip was the subject of a feature story in last month's issue of the Memphis Star. Congratulations and good luck.

Synergy Productions has announced that Reggae Sunsplash '86 will be held at Jarrett Park in Montego Bay, Jamaica August 26 through the 30th. The entertainment roster has not been announced but traditionally the international music festival includes such names as Rita Marley, Dennis Brown, Gregory Isaacs, Third World, UB 40 and others. American artists such as Deneise Williams and Stevie Wonder have also appeared on this venue.

This will be the ninth year of Reggae Sunsplash and the promoters have announced that this year's theme will be "Sunsplash Against Apartheid." ☆

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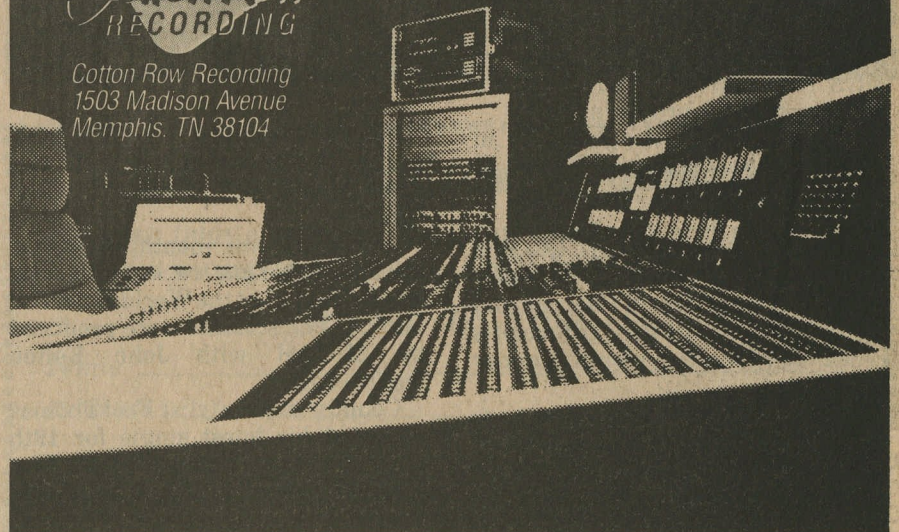
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Studio News

by Ken Houston

At COTTON ROW, musician Jeff Hale, whose previous credits include working on albums by Waylon Jennings, David Allen Coe, and also touring with Tanya Tucker and Marie Osmond, was called in by private investors to produce four sides on new artist Jamie Kyle from Nashville. Nikos Lyras is co-producing. Jeff and Niko co-wrote some of the material.

Classical guitarist John Stover was in recording an album entitled *Great Guitar Etudes* for the N.Y. label Spectrum Records due for release in September. Danny Jones engineered the project.

Producer and musician Gerard Harris recently cut demos for jazz pianist James Williams, who is on the Sunnyside label. James is originally from Memphis but is currently living in New York.

Billy and the Blasters were in working on an EP featuring Barry Camp, which they will release themselves.

Fingerprint is continuing work on demos with Nikos Lyras producing.

At THE ATTIC, Willie Bearden recorded a jingle for "N.Y. Seltzer" with Paul Ebersold engineering. Musicians include Marvell Thomas, Nikos Lyras, Scooter Hill and Paul Ebersold.

Kevin Landrum and Scooter Hill are working on 8 demo recordings for MCA in Nashville. Paul Ebersold and Scooter Hill producing.

Artist Jimmy Enright was in working on demos to be pitched to labels. Danny Jones engineered.

At SOUNDS UNREEL, the Rob Jungklas Band (Rob, Jack Holder, Chad Cromwell, David Cockran and New York guitarist Rick DiFonzo) is rehearsing for a two month summer tour.

Jimmy Davis and John Scott are completing 4 songs recorded and produced by Jack Holder and Don Smith with assistance from Evan Rush.

Chris Golden (William Lee Golden's son) is currently working on new material with Eli Ball producing.

Richard Orange is completing song demos for his new publisher, Dick James Music.

At DELTA SOUND, Shylo was in recording with Robby Turner. Artist Timmy Joe Perrigan was in with producer Don Singleton cutting tracks. Steve Jones cut an LP backed by Ferrari Productions. The Settlers started working on their album with Don Singleton engineering. Reed Hadley has been in working on an album with Don Singleton.

MEMPHIS SOUND PRODUCTIONS has negotiated a deal with Ron Taylor, president of Three Angels Records, for two gospel albums. Wain Bradley and Glen Huey have been in recording 24-track demos. The Touchtones, featuring Craig Yarbrough and songwriter Deb Parkinson, are finishing up their demo project.

EASLEY RECORDING has been upgraded to a 16-track and opened this past month.

At STARBURST STUDIOS, Joyce Cobb & Hot Fun have been cutting demos with Dan Forest engineering. Starburst is also the place where Cunningham & Co. have been cutting dubs for their LP.

Pop duo Phoenix was at LYN-LOU putting the final touches on their soon to be released EP, produced by Stan Quarles.

Also there this month, Memphis' Michael Tabor cut tracks for his new single "Don't Let the World Hold You Back." The sessions were produced by Michael with John Kelton engineering.

Country music stylist Feel Thomas recorded his latest single for 19th Ave. Records, "Daddy Doesn't Live Here Anymore," produced by Ronnie Scaife.



Mike Love performing at the Beach Boys June 4, Mud Island concert.

Photo by Mike Malone

Memphis songwriters Daniel Lenzini and John Anderson recorded publishing demos for the Welk Music Group. Also doing song demos were Helen Bowman and Suzanne Spencer, Ronnie Scaife, and Mark Collie.

At ARDENT STUDIOS during June, the Beach Boys were in working on their 7th of July project, "Lady Liberty" for Brother Records. DeGarmo & Key were in finishing up their new LP. Mylon Lefevre was in with engineer Joe Hardy. Paul Zaleski was working on a project with Manila Road for a French label. In July Jessie Dixon will start working with John Hampton.

Our apologies go out to both Ardent and Sounds Unreel. In last month's issue it looked as though Sounds Unreel had studios A, B and C. These studios belong to Ardent and all information printed was recorded at Ardent. We're sorry for any inconvenience this may have caused. ★

Letters To The Editor

Dear *Memphis Star*,

Thank you *Memphis Star* for allowing SUNSHINE & LOVE PRODUCTIONS and THE DAILY PLANET to use your outstanding entertainment publication to thank our *Guest Stars* of the recent Hands Across America Celebration Benefit held May 25, 1986. The "jam" began at 5:00 p.m. and lingered into the 11 o'clock hour. You were all BEAUTIFUL!!!

A special "THANKS" is extended to Janice, Keith, Ed, Barbara, Alice, Greg, Susanne, and Bill. Had it not been for the cooperative nature and the mutual goal of "getting it done" the production could not have run so smoothly.

Thanks and God bless you all.

Sincerely,
Sunshine & Love Productions
Sandy Rase McGee

Editor's Note: Sorry, but the total list of those to thank was too lengthy to list but the Memphis Star applauds your efforts also.

Letters Policy

We invite the comments and criticisms of our readers, however, we cannot run letters to the editor if you do not include your name and address. Names can be withheld by request but we need to know.

Corrections

In our June issue Wanda Wilson was mis-identified in the caption for the picture accompanying the story about the P & H cafe. Sorry Wanda, we just goofed.

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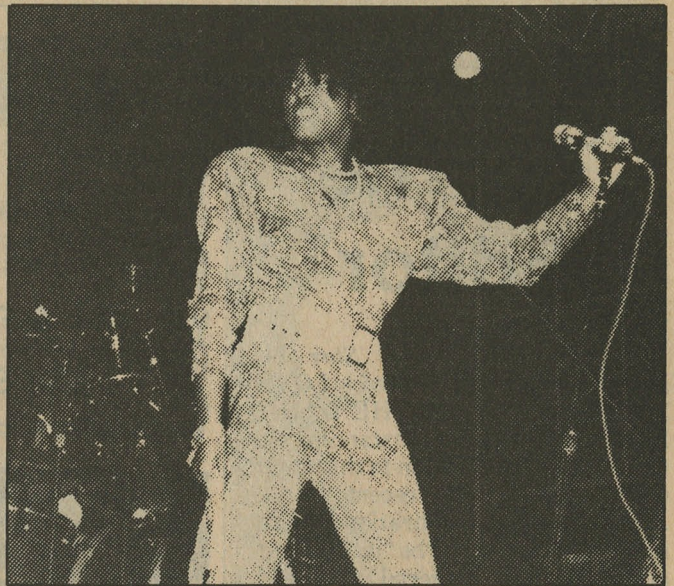
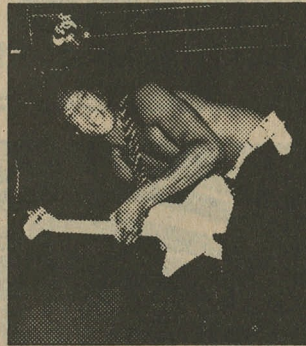
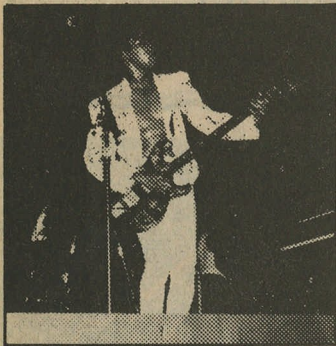
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MAZARATI: The Case Of The Technicolor Gypsies



Mazarati's Romeo (far left), Craig Powell (center), and Sir Terry Casey (above) dazzle a MusicFest crowd.

Photos by Tony Jones

by Tony Jones

Monday, June 16th, 10:25 p.m. I was dispatched alone to MusicFest on the Mazarati case, or, as their file came to be called at H.Q., "The Case of the Technicolor Gypsies." My partner Burrhead Mohell begged off for tonight. He'd succumbed to schedule fever after Aerosmith's Saturday night headlining turned to hell for him. "Those idiots in the audience were throwing ice and crap at them, hit (Joe) Perry in the face and everything. I would have walked off stage..." Plus he'd missed the BoDeans because their performance time didn't synch with the printed schedule. But that's the breaks in the hype detective business. These guys are twenty minutes late so far, sound problems I guess. At least there are a lot of healthy looking women around, this is one delay Burrhead could have enjoyed. Cases with scenery keep your blood young.

It's mini-dress and short pants weather again tonight. Really nice, the sky all blue and smooth and stuff. A liaison staffer with Festivals, Inc., the company running the big throwdown this year, told me that the days have been "hot enough for baking." Poor thing. Flynn knows I wasn't going to brave the heat. The only locals I wanted to see, Alex Chilton and a good friend playing with Panther Burns, got bumped by my caseload. Division Commander

Major Poverty had me dispatched all over town this month, most notably on the Bills Are Late file.

Tracking down the scoop on the gypsies has been a plum. This night could have been sub-titled "The R&B Roundup," some of the better local black pop acts played tonight, and the big bosses, the Bar Kays, commanded the main stage. Running around before Mazarati were supposed to be on stage, I saw a bit of quite a few sets. The Press and the Skwares proved themselves still hot, and the Bar Kays' opening act Sly Fox made a major impression. Autumn, an act from Nashville, laid down a nearly unnoticed, but hard-set on the Sounds of Memphis stage right after the Press finished, but unfortunately, it was while the Bar Kays were playing and close upon the time Mazarati were scheduled to hit the stage so there were few attendants for Autumn's great performance.

Casey Terry is Mazarati's lead vocalist and team leader, a brash young man given to wearing flowered pajama suits, high heel boots and makeup. Meeting him in the dressing trailer before their set was the second time we'd talked, and in person, you still get the impression that he eats Roth Flakes for breakfast. A month before, on the phone, he avowed that "we're coming to burn Memphis down." Of course that made me think his name really was Sir Crazy Terry, as the stylized

script listing the credits on their album seems to spell. He corrected that, then I told him it would take more than glittering pajamas and ten pounds of hair to shake up this town. He confidently assured me that Mazarati was genuine. I'd bet on them when the album came out. It has some holes in it, but not any craters. Burrhead suspects them to be agents of H.Y.P.E., "wardrobe warriors."

While their equipment is being set-up, Casey Terry relaxes in a chair in their dressing trailer as other group members stroll in and out from plug checks, girls at the fence, etc., their manager Craig Rice sits nearby. Outside the crowd has grown to about two-thirds of the area's capacity, the Bar-Kays are heard fully rolling on the main stage. Terry cocks his face in a smile, responds to a dig about pressure. "Hey, the Bar Kays are the *Bar Kays*, can't take anything away from them. Their stuff is live. All we can do is be the best we're capable of being.

"As far as the music, we're a little more harder than people expect. We more or less attack our audience, so, (in a mock condescending tone) if Memphis can handle the group then it's okay."

"You're just going to keep saying that until it takes hold right," I say, quickly changing my thought from "until you put your boots in your mouth?"

cont. page 19

WALK THE WEST Gettin' It

by Susan Hesson

Jason and the Scorchers have it. Guadalcanal Diary has it, and now Walk the West has it too. "It" is "cowpunk" or "punkabilly," as it has been labeled by some. The label isn't important; what is important is the sound and message these four young men from Nashville are spreading via their recent Capitol Records release *Walk The West*.

Born and bred in Music City, U.S.A., Paul Kirby, Richard Ice and brothers John and Will Golemon have taken rock and roll back to its country and western roots. Utilizing none of the electronic techno-pop gimmicks prevalent in so much of modern music, they maintain a healthy respect for the music they were raised on. Alive with raw energy their sound is flavored with a country twang that is accented by singer/songwriter Paul Kirby's working-class lyrics and vocals that are almost Dylanesque in nasality.

In a post-Antenna interview the band waxed enthusiastic about the Nashville music scene and their own success.

"This is the biggest rock and roll record deal ever signed out of Nashville. Even Jason and the Scorchers weren't this big," said bassist John Golemon of the band's two record guarantee from Capitol. (The label also has the option to



Hamming it up at the Antenna are Walk The West's (from left) Richard Ice, John Golemon, Will Golemon and Paul Kirby.

photo by Morgan Murrell

record six additional LPs depending on the success of the first two.)

The self-titled debut album was recorded at the Castle Studio (built by gangster Al Capone in the 1920's), located about 15 miles out of Nashville. The studio, according to drummer Richard Ice, was instrumental in selling the band to Capitol. "Yeah, Castle took our six song EP to Capitol. They (Capitol) loved it and added four more tunes. It really meant a lot to us, keeping the entire deal in Nashville."

Pretty impressive for a band that only in January swore they weren't interested in signing with a major label. Capitol's enthusiasm for the band's original material was the decisive factor in changing that attitude. John Golemon explained, "The best thing about signing with Capitol was they didn't tell us to change. They took what we had - the music, the lyrics, even the cover photos and made the deal to fit us."

The members of the band have only been playing together for about a year and a half, but their sound does not betray the novelty. Brothers John and Will joined with vocalist Kirby to form a band called Rebel Bite, then later added Ice, a veteran of the L.A. showcase scene, and Walk the West was born. They began playing in typical Nashville honky-tonks where, because of his punk haircut, Ice was frequently attacked by some less tolerant patrons. However, the

band stuck it out and gradually began to develop their musical style and energy-packed live performance.

Songwriter Kirby's frenetic music is highlighted by straight-forward lyrics dealing with working-class themes. Says Golemon, "Some of these songs trace our development, like 'Backside' and 'Living At Night.'" The band's signature tunes, "Too Much of a Good Thing" and "Precious Times," best signify the electric, earthy realism of Walk the West. "Except for 'Lonely Boy,'" adds Ice with a snicker. "Paul just couldn't get anyone to hang out with him."

The ten tunes on the album run a gamut of emotion from the spirituality of "Calvary Hill" to the wildly danceable memory of lost innocence "Do You Wanna Dance?" (Ironically placed back to back on the album.) A word of warning to would-be Walk the West concert-goers - be sure to wear comfortable shoes, loose-fitting clothes, and be prepared to move. Their live show pulsates with energy; the band's own excitement is infectious. Led by Will Golemon's screaming tip-toe guitar, the action is non-stop until the band, or the audience collapses. While the majority of their show is composed of Kirby originals, the band also does a few covers, particularly a version of

cont. page 52

NARAS Notes

Last month the Memphis chapter of NARAS elected its new officers and committee representatives. The officers for 1986-87 are: President, Danny Jones; 1st Vice-President, Jon Hornyak; 2nd Vice-President, Keith Shaffer; Treasurer, Larry Lipman; Secretary, Marge Shaffer. Also elected were Ward Archer, Jr. as National Trustee and Richard R. Ranta as National Vice-President. David Porter was elected as Alternate Trustee. The Board of Governors voted to keep Richard Ranta on the TV Committee and Deborah Camp on the Editorial Committee. They elected Larry Lipman to the Educational Committee. Deborah Camp remains Executive Director of the organization.

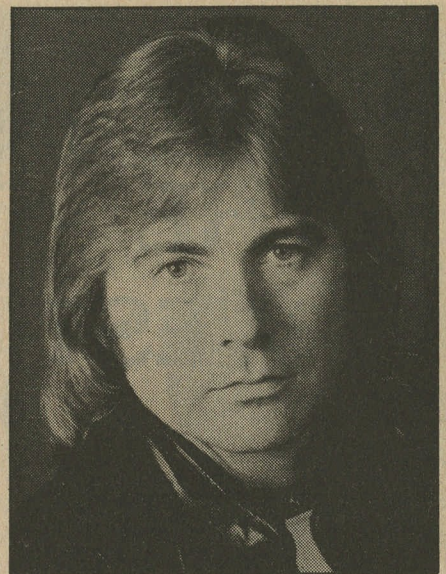
Last month Richard Ranta, Ward Archer, Jr., Joe Dixon and Deborah Camp attended the three day annual meeting of the national NARAS Trustees in Montego Bay, Jamaica.

Thirty-two trustees of the recording academy representing seven chapters discussed and acted upon a variety of plans for the Academy's future. Also in attendance were national officers, executive directors and legal counsel.

Unanimously re-elected were President Mike Greene, First Vice-President Eddie Lambert and Secretary/Treasurer Marilyn Baker.

The total categories of the Grammy Awards were reduced from 71 to 68. In addition, the trustees voted for more stringent requirements regarding Grammy voting qualifications. Regarding the telecast itself, the trustees approved the Los Angeles Shrine Auditorium as the site of next year's Grammy Awards Show but discussed with executive producer Pierre Cossette the possibility of large venues for future telecasts.

The Trustees also voted to establish a major educational program for members and other professionals in



Recording engineer and producer Danny Jones was recently elected President of the Memphis chapter of NARAS.

the recording industry. The educational committee, led by Memphis trustee Richard Ranta, also won the approval to fund educational grants.

Other major decisions made by the trustees included the creation of two new Grammy awards categories, "Best New Age" Recording and "Best Contemporary Folk" Recording.

Membership on the local level continues to rise. All indications are that 1986 will be a record year for renewals and memberships.

Since last month the following people have joined the Memphis chapter of NARAS: Issac Bolden, Donald Scott, Jam Ramsey, Zelda Rose, Renard Poche, Michael Wolfe, Jim Gabour, Craig Turner, Jay Gallagher, Steven Gilliam, Preston Williams, Bob Vernon, Scott Goudeau, Joseph Griggs, III, Kenneth Williams, and Jackson Hamlin, Jr.

The Memphis Chapter of NARAS is currently planning a financial seminar for people interested in learning how to prepare proposals for project capitalization. Leading this committee is Larry McKeehan, president of Riverplex.

This month's meeting will be held Tuesday, July 1, in the 5th floor auditorium of the Media General Building on Union Extended. The meeting will begin at 5:30 p.m. Anyone interested in becoming affiliated with NARAS is invited to attend. For more information, call Deborah Camp at 454-2350. ☆

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Modern English "Melts" The Antenna

by Tom Stephens

It was a very hot Friday the 13th in June at the Antenna Club. Not only was the music hot, the temperature inside the packed house had to be dealt with.

The hot music was provided by a group from London called Modern English. Most people will recall their hit song "I Melt With You," which was featured in the movie "Valley Girl." They now have a new release in the stores titled *Stop Start*. They played selections from the new album as well as material from their two other domestic releases.

Although it was opening night for MusicFest, a sellout crowd was on hand to hear some great alternative music. A few of the high points of the evening included "Ricochet Days," the title track from their second album, "After the Snow," the title track from their first album, and the popular "I Melt With You," also from

their first release.

Robbie Grey, on lead vocals, also showed his talents on the acoustic guitar. Rounding out the rest of the group are Richard Brown on drums, Michael Conroy on bass, Gary McDowell on guitar and Stephen Walker on keyboards.

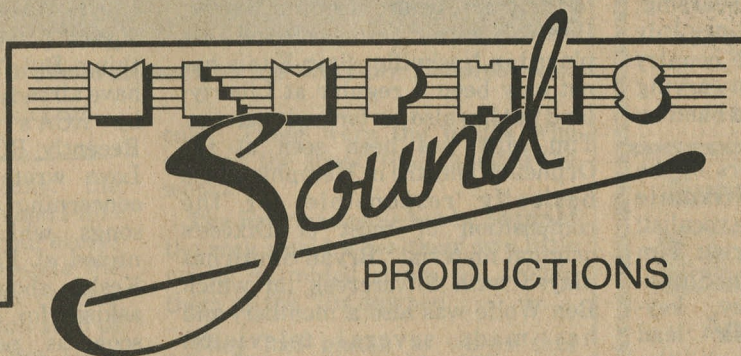
Modern English is a great band and deserves a sellout crowd anywhere they appear. The crowd reacted favorably to the show, which ended with two encores. My thanks to the people at the Antenna for bringing such a good show to Memphis.

The opening act for Modern English was the Arlingtons, a local group consisting of Carlton Rash on drums, Zeph Paulsen, vocals and guitar, Herrel Otis on lead guitar and Jimmy Enright on bass. Their music is hard driving rock, featuring original material as well as a good cover of Creedence Clearwater's "Fortune Son." ☆



Modern English's Robbie Gray performing at their Antenna Club show.

photo by Loretta Harder



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In The Land Of DIXCEE



Dixcee is (from left), Mark Crawley, Kenny Evans, Ben Wolfe, Rhonda Brown, Bryan Smith, Stan Kania and Tim Max.

Photo by Amy C. Stanley

by Patty Pair

Just off Frayser Blvd., in the home of Ben Wolfe, is a make-shift studio used mainly for rehearsing, but for rehearsing what? Since July of 1985 a new progressive country and western band has been carving out a space for themselves; a band by the name of Dixcee.

There are seven members of the band: Rhonda Brown, female vocalist; Kenny Evans, male vocalist; Ben Wolfe, rhythm guitarist; Tim Max, bass guitarist; Bryan Smith, drummer; Mark Crawley, keyboards; and Stan Kania, lead guitarist. Even though the members of Dixcee are all in their early twenties, their musical experience totals over forty years--not too shabby for an up-and-coming band. And up-and-coming they are, there is no doubt.

Rhonda Brown is practically a household name in the Memphis music industry as she has been singing for over ten years. Some of those years were devoted to gospel music, and not only has she recorded a number of songs in local studios but has also played the Strand Theatre in Millington. Kenny Evans has also played the Strand and has certainly not gone unnoticed by local producers. Kenny, a native of

Brownsville, Tenn., is one of two members not directly from Memphis. Ben Wolfe and his outstanding performance on the rhythm guitar adds a certain Southern style to the band--before forming Dixcee, Ben was with a previous band that played in Nashville. Stan Kania has not only been a regular at Libertyland but has also performed overseas. Tim Max has been seen at the Orpheum Theatre in Memphis and is basically responsible for the composition of most of Dixcee's original material. Bryan Smith has played with Silvercreek (of which Ben Wolfe was also a member) and has made several television appearances. Mark Crawley is the newest member of Dixcee and is originally from Orange, Texas; his keyboard talents are unmatched. Adding to their line-up is manager Ed Craig of the Channel 13 news team.

Just where did the name Dixcee, and the strange spelling come from? Rhonda Brown says with a smile: "I was out riding motorcycles one afternoon with my dad out past Germantown and we happened upon a sign that said Dixcee with that exact spelling. I tossed it out at the guys and everyone liked it and that was it--DIXCEE."

On March 1st Dixcee played a rousing forty minute performance at

the Jackson, Tenn. Coliseum that literally left an audience of all ages on their feet with their hands clapping first to the beat of the music and then to thunderous applause. Since then they've played at the Chief's Club at NAS, Millington; Northwest Junior College in Senatobia, Miss; the Great Chili Cook-Off in Memphis; Mud Island; the Strand Theatre; MusicFest; and will be the feature attraction at the Fourth of July celebration in Kenton, Tenn. "We don't really play clubs--not that we're too good or anything like that--we just don't want to get caught in any kind of rut," says Ben, "even though there is the Chief's Club at the Navy Base, but that's real restricted."

Dixcee attracts a crowd of all ages from pre-teen teeny boppers to the borderline senior citizens in Memphis and the surrounding area. In fact, on one given date, Dixcee sold-out the Strand Theatre; not something that happens all the time, and certainly nothing to blink at. All things considered, that will prove to be in their favor in the long run, a run, that for Dixcee, may not be so long after all. Two original songs, penned by bass guitarist Tim Max, "I Don't Want To Hurt That Way Again" (sung by Kenny) and "Everything But You" (sung by Rhonda) have already gotten them recognized by RCA's division in Nashville. Recently RCA representative Fred Love wrote Dixcee a short note concerning the demo of those two songs, which were recorded and mixed at Phillips Studios by Stan Kesler, showing great concern and asking for additional material as soon as possible. Two of the additional songs are "The Dreamer" and "Roses Do Have Thorns"--plans for a third song are still in the making.

"Let's see, 'I Don't Want To Hurt That Way Again,'" Tim starts, "is about this guy who has had a serious relationship with this woman, they split up and after a long time she comes back and asks if they can try again and his reply is I don't want to hurt that way again. And the main idea behind 'Everything But You' is--he's everything but you."

Dixcee doesn't just lock themselves into one style of country and western music, they try a number of things with great success. They play well

cont. page 51

The Everlies Weren't Born Yesterday



Hall of Famers The Everly Brothers are back on top with *Born Yesterday LP*.

by Bill E. Burk

Around Nashville today, the Everly Brothers - Don and Phil - are considered just two of your everyday country musicians, despite the fact they were elected as charter members of the Rock & Roll Hall of Fame earlier this year in New York.

In truth, rock & roll has some of its roots in country music. What the Everlys did in becoming legitimate early influences in the early days of rock was fuse country with rhythm & blues. This fusion was quite evident in their string of '50s and '60s hits--"Bye Bye Love," "Wake Up Little Susie," "All I Have To Do is Dream," "Cathy's Clown," "When Will I Be Loved," and "Walk Right Back."

"Rock & roll gave us freedom," said Don. "It changed the way we dress, the way we act, the way we look, the way we think. But the Hall of Fame honored everyone. They mentioned Hank Williams and Jimmie Rodgers and they showed film clips of every-

one. These were the people who created the sound that changed the world."

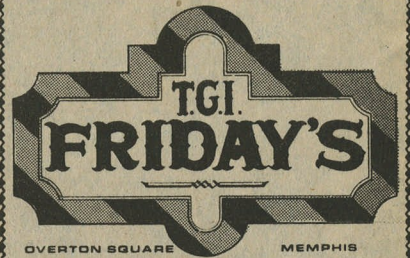
The Everlys seemed to be on top of the rock world when their own little world crumbled down all around them as the '70s dawned.

They had gotten to where they couldn't stand to look at one another. Drugs cropped up their ugly head. Jealousy was rampant. They went separate ways in 1973, but not before a lot of harsh words, one toward the other. It was a bitter separation for two people whose harmonies had always been so close.

Only thing Don Everly says about those 10 years without Phil is: "No one will ever know. It just happened."

He says he feared something bad could have happened to one of them during the years apart. "Then we could never have gotten back together," Don says.

cont. page 53



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Songwriters

There she goes I know
that walk
I've walked with her
before
Masquerading on the
moon
Dancing on the ocean's
floor
A renewal of the moment
And the magic that was
you
Like a happy, sad
reminder
That our times were
much too few.

© Catesby Jones, 1986

by Tim Butler

As I concluded my interview of Catesby Jones at Rum Boogie Cafe, he expressed a near lack of concern over whether or not a photograph of him would accompany the article. Sound strange? Perhaps not, when you consider that above all and everything else, Catesby Jones is a *songwriter*. It's his name, not his face, that's most important here, and what he hopes to get across to a song-buying audience.

Between sets at Rum Boogie, where he was performing, Jones told me, "I'd rather have famous people singing my songs and nobody know me . . . fame (personal, in-the-spotlight-kind-of-fame) is not what I'm after." Ultimately, what he would love to do is work for a publishing company, purely as a housewriter



"Fame is not what I'm after" - Catesby Jones.

and collect the royalties from the songs he composes.

What Catesby has going for him, in addition to talent, is the freely given support of his wife, Mimi. She's a nurse, in labor and delivery, at the Med. And while the couple are definitely getting by financially, Jones also works for Memphis Airships, they aren't able to save a great deal of money. (But, who is these days?)

Catesby (36) and Mimi are so optimistic about the certainty that they will sell some songs *this year* that they haven't even considered what will happen if they don't. According to Mimi, "If you're not positive in this type of business, you've not got a whole lot going for you."

Anyway, while Mimi is giving her husband about a year to "feel out," so

to speak, this business of song-writing, she says, "Actually, we're not locked into a year . . . it depends on how it goes." She spoke these words with an almost enthusiasm.

Men, it's not easy to find that kind of support, especially when you take into account Mimi and Catesby have only been married since April. They met at Rum Boogie last year, in September. But, when it's right, it is *right*.

Catesby (an old Virginia family name) was born in Kentucky but has traveled extensively: New Orleans, Texas, Ohio, New York, Martha's Vineyard, the Virgin Islands, you name it. And while in most of these places, he did cut some demo tapes. However, he never sent any of them out. Why, you ask? "They weren't good enough," he says. "Sometimes it's better not to send anything."

cont. page 52

With Heart

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"I admire anyone who plays with fire" - John Kilzer.

photo by Stacey Kilzer

by Kevin McLellan

Bringin' back Memphis music is going to take more than just building recording studios. Someone around town has got to do the singing and writing. Memphis' John Kilzer is doing that right now — singing, songwriting, and performing with enough talent to begin making some waves in the local music scene. With a little luck, it could be a tidal wave.

"Playing Memphis is baptism by fire," claims Kilzer, who moved to Memphis about nine years ago from Jackson, TN to go study and play B-ball at Memphis State. Kilzer's solo guitar and harmonica act has been enduring the baptismal fire with success lately at places like Stoker's, Bombay, the High Roller II and a while back, Alfred's

in Raleigh. Kilzer also mentions that he, along with Craig Yarbrough of Yarbrough's Music, has a makeshift band which "caters only to existential wedding receptions."

The live John Kilzer puts it all together, with great presence on the stage, excellent guitar work and honking harmonica, and a strong voice.

"I like all kinds of music," Kilzer explains, "rock, punk, funk, gospel, country, reggae and space music. Every act I see impresses me in some fashion. I admire anyone who plays with fire." Kilzer draws on many kinds of music for his work, but his own style remains out front. His lyrics make this especially plain, displaying a certain modern awareness and intelligence, expressed through some inventive imagery and phrasing patterns. (No wonder

Kilzer lists Lennon and Dylan as two early influences.) In the folk-gospel-R&B number "Unfortunate Soldier," we find *Baby Jesus, lying in your manger/It took you to teach us that perfect love's a stranger*. Contrary to these penetrating lines, which in fact echo the eternal sadness and desire of Blues music, there is an ironic look at love in "Sugar and Salt": *It is like the first moves you make when you finally leave her, / The closest thing to it is whiskey full of sugar and salt*.

Kilzer always pulls these lines off brilliantly, even his polysyllables, always finding each word's proper place alongside his infectious guitar and harmonica. Still, Kilzer is basically a rock 'n' roller, and his live performances won't let you forget it. He'll make you squirm in your seat to get up and shake a leg. He still cranks out lines like *I wanna feel what it feels like when it feels just right*. For Kilzer, Rock 'n' Roll provides "energy, movement and catharsis" — same as it always did.

Getting up on stage alone, putting on the entire show by yourself, can be pretty tough too. Kilzer explains that, "One not only has to focus on playing and singing, but also on the mood of the audience. Of course, mistakes are immediately recognized. And it's tough also because you've got to do all the theatrics, that is, reaching the crowd."

One man in the crowd Kilzer has reached is Memphis rocker and producer Keith Sykes. "He's helped me tremendously, polishing up my work," says Kilzer. Together they are developing material at Ardent,

cont. page 52

Lyrics © Keith Sykes Music, 1986

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- 1 Jim Spake on saxophone
- 1 Ross Rice on keyboards

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WARNING: This recipe has already
been tested with rewarding results.

by Luann Williams

"It was pretty simple, really,"
Gary Johns says of putting
The Coolers together. Jim
Spake kept saying 'Let's get a band
together.' We'd talked about it for
three or four years, I guess."

"I ran into Jim at a restaurant one
night and he said they needed a bass
player for their new band," Dunn
said. "I said sure and that was it."

The Coolers made their Memphis
debut a few weeks ago and haven't
tried to keep themselves a secret. The



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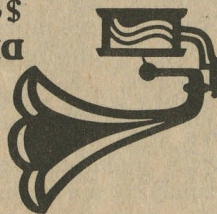
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The Coolers are (from left) Ross Rice, Gary Johns, Steve Ebe, Jim Spake, Donald "Duck" Dunn and Bobby Manuel.

photo by Ross Williams

more press, the more talk, the better. They seem to be out to set the Memphis music community on its ear, or at least make everyone listen. And you'd better believe they'll live up to any praise thrown their way.

"There's so much talk going on about a defined Memphis sound," said Johns. "What is that? We want to define it. There was Sun in the 50's and Stax in the 60's and 70's but there hasn't been that sort of unity since." The Coolers see themselves as having evolved from those eras, ripening those sounds into music for this decade.

Said Johns, "If Otis (Redding) and Sam and Dave were still around, what would they be doing? They'd be playing with The Coolers!"

Their premise is to appeal to a broad audience. "That's what made Memphis music happen originally," said Dunn, who was in the midst of Stax's glory days with Booker T. and the MG's. "I didn't know what to expect with this band but I knew we'd have a definite sound—like a roar. We appeal to lots of folks, black and white."

That fusion of black and white music was the spark that ignited rock and roll from the beginning. It was and is a catalyst for the abundance of music here. "We are rooted in the local musical traditions," said Steve Ebe, the youngest member of the Coolers. "We are disciples of Stax records, we studied those old tunes. It's time for new blood to inject some freshness into music here. The Coolers have a basic appeal, but there is also food for the intelligent ear. We can interest the discriminatory listener."

The Coolers are in the process of working up some original tunes but their eclectic choice of cover songs is challenging in itself. Their version of Earl King's "Trick Bag" rivals that of Robert Palmer. A reggaeish "Don't Let Me Be Misunderstood," John Hiatt's "Fallin' Up," Eric Clapton tunes (Dunn played bass with Clapton), and a self-described "mutant version" of "Little Sister" are some titles that might give you an inkling of where they're coming from.

"One of our strong points is that we don't do anything verbatim," said Ebe. "Bobby is a great arranger." Stax veteran Bobby Manuel also engineers and produces the Coolers. They plan to record in his Daily Planet Studio right away and will be shopping for a record deal soon afterwards.

It will be exciting to see what three Stax graduates and three younger musicians will come up with in the studio. Dunn, Manuel and Johns (who has also sung with Jeff Beck and has made a living singing more than his share of commercials) have all been in the music business 20 some odd years. Ebe, who has played with the Cut-Outs, Calculated X, and Charlie McClain to name a few, and Rice, a founding member of Fingerprint, are both recent Memphis State graduates. Freelance saxman Jim Spake has played with everyone from the Bluebeats to Alex Chilton and the Neon Bushmen.

They will blend the old and the new to create a Memphis sound for the present. "Besides," said Johns, "the bar owners love our name." ☆

Legal Side

by C. Stephen Weaver

Under the Copyright Act the broadcast of a television program which contains background music is a "public performance" of the song(s). Thus, television stations must obtain permission from copyright owners to air such programs. For over 40 years local TV stations have obtained such permission by securing "blanket" performance licenses from ASCAP, BMI, and SESAC. The blanket licenses allow the stations to broadcast virtually all copyrighted music. The fees derived from the licenses are paid to songwriters and music publishers.

Although the courts have repeatedly held these arguments are enforceable, the broadcasters have repeatedly challenged them. Most recently, the Supreme Court again upheld the validity of the blanket license in what is known in the industry as the "Buffalo Broadcasting Case." In response to the decision in that case, the powerful broadcasting lobby has now caused special interest legislation to be introduced in Congress which would overturn the present blanket licensing system.

In addition to a blanket license being obtained by the TV stations, the producer (syndicator) of the program obtains a synchronization license for the right to record the music in conjunction with the program. Synchronization licenses are almost always negotiated and obtained direct from the copyright owner himself. The new legislation (S. 1980 and H.R. 3521) would shift the burden of obtaining a license from the TV stations to the program producers. This would be a one-time negotiated fee and local TV stations would no longer need licenses from ASCAP, BMI and SESAC. Thus, if this legislation is enacted, the current system of blanket licensing

would be replaced by the one-time "source" license.

One advantage of the current system of blanket licensing is that the songwriter is compensated for continuing use of his song according to its popularity in the market place. The proposed legislation would force upon composers a buy-out system whereby the writer or publisher would negotiate a *one-time* payment with a syndicator *before* the popularity (and true economic value) of a song has been determined. Take *M*A*S*H* as an example. If the proposed legislation had been in effect at the time that program was initially created, the composers of the theme song would have received a one-time payment before the show went into syndication and before its popularity (and the popularity of the music) skyrocketed. Under the current system, those composers continue to receive royalties for the continuing local TV performances of their music.

The broadcasters claim they are being financially "squeezed" by blanket licensing. In fact, the 800 local TV stations gross about 8 billion dollars annually and pay the performing rights societies only about 1% of that amount. If enacted, the proposed legislation would mean the loss of tens of millions of dollars annually to songwriters and

publishers. The broadcasters, however, will not be charging their advertisers any less.

In the long run, with the removal of economic incentives, the effect of this legislation will not only hurt writers and publishers, but also the public who will be deprived of music never written. Help save this music from being aborted. Write to your U.S. Senators and Congressman today, expressing your strong opposition to S. 1980 and H.R. 3521. This is truly a fight for survival. ☆

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.

Addresses of Memphis' Congressmen are:

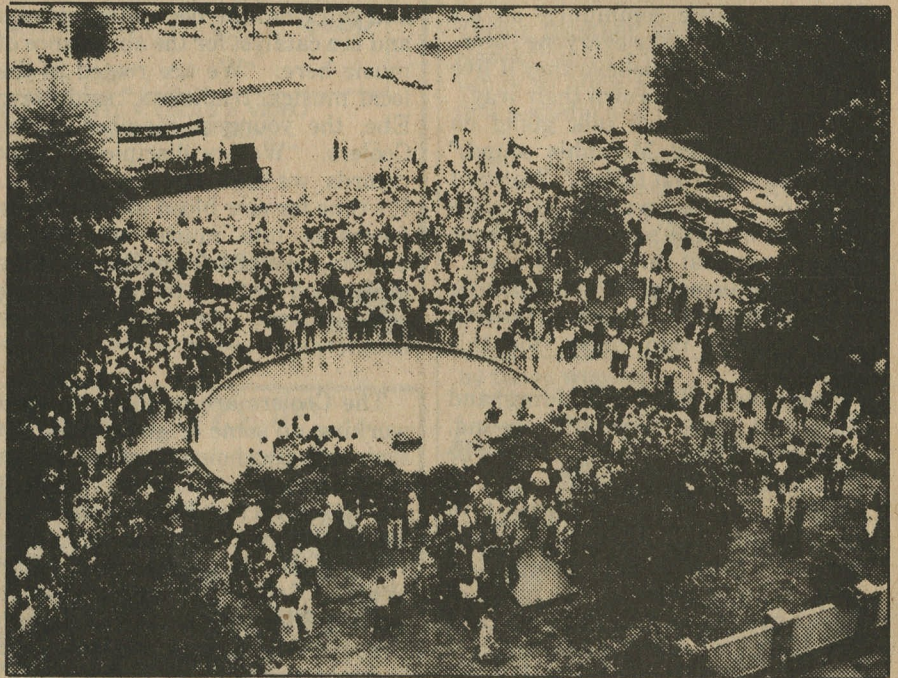
Senators -

Hon. Albert Gore, Jr.
Hart Bldg. Room 825A
Washington, D.C. 20510

Hon. Jim Sasser
Russell Bldg. Room 298
Washington, D.C. 20510

Representatives -

Hon. Harold E. Ford
Rayburn Hob. Room 2305
Washington, D.C. 20515



Senator Albert Gore, Jr. speaking to rally in Nashville in opposition to the proposed changes in the copyright law said, "We all remember this as the day American music didn't die."

Mazarati

from page 8

"I'll say it until we get through playing. We want to see if they've (the audience) come to party or not. We didn't come to play around now, we came to tear Memphis apart, . . . until they cut the lights on, if we can. That's just us."

"I think after this tour we're going to have some people in significant markets interested in us," manager Craig Rice says, and continues skeptically. "People want to see if this is just a balloon band, . . ."

"WE AIN'T NO BALLOON BAND," Terry shouts. Keyboardist Marv Starr enters with guitarist Tony Christian. "People think we're just a glitter band," Terry hollers out to them. They laugh out the door. Terry picks up, "We did not come to f... (twists his mouth) 'round. The southern market is kinda different, everybody's kinda cool. From where we come from everybody likes to get up and party. People have a hard time grasping us, we're not really funk, not totally rock and roll. So it's kinda hard core but it's fun. Gives us a chance to prove how really hungry we are."

"We want Prince! We want Prince!" someone starts a joke the crowd picks up. The set-up is running over, the band limbers up a bit more. This is fun. Though sales are picking up, Mazarati's album isn't siren hot, and now the crowd is loudly uneasy. Plus this is Memphis. Even the Jacksons used to come through Memphis early to see if they were on the money. Mazarati has two recognizable songs available to them, "Player's Ball" and "100 Miles Per Hour," which Prince wrote. Ironically, it's not a hallmark on the album, so this is much interesting. Sink or swim you-all.

Headed to the hell-house after the Mazarati set, I started laughing thinking about how Burrhead would try not to believe me when I tell him again that Mazarati is a monster. On our side. All the way live and loose. If Commander Poverty weren't making my schedule to his liking, I'd go to meet the band at J. Mac's, where they went for a promo appearance after their set, buy them a round and give them a map of our secret entrances so they can bring the jammin' here on time as many times as they want.★



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Gumbo Ya Ya:

The New Orleans Jazz and Heritage Festival

by Rob Bowman

The seventeenth annual New Orleans Jazz and Heritage Festival is now history. Running a grand total of ten days, it is without a doubt the finest annual festival currently alive in North America. The breadth of the music presented is extremely wide, running the gamut from cajun to jazz to blues to gospel to country to rap; the food is extraordinary -- simply the best I have ever had in a festival context; and the crafts are similarly diverse and alluring. Festival publicists estimate that over 3,000 musicians end up playing for approximately 250,000 people over the festival's ten days. There are ninety different types of Louisiana cuisine available at fifty-seven different food booths and over two hundred artisans present their work.

The majority of the festival's activities center around the two weekends, with five days at the Fair Grounds Race Track having music presented on nine stages from shortly after 11 a.m. until 7 p.m. The Festival is non profit and consequently the daytime ticket price is an astoundingly low \$6 in advance and \$8 at the Fair Grounds.

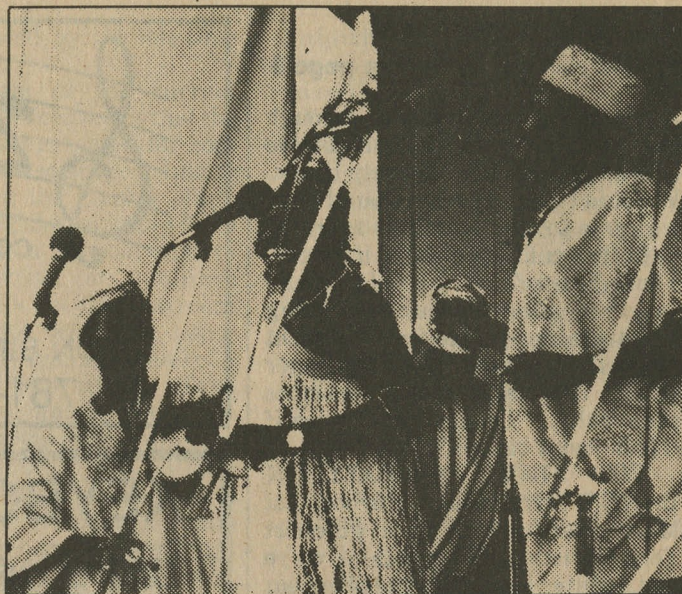
In addition to the daytime activities, evening concerts featuring several of the bigger musical names are presented on the Riverboat

President, at the Theatre for the Performing Arts, Prout's Club Alhambra, the Saenger Theatre and, for the first time in several years, at the Municipal Auditorium. The lineup for these shows was nothing short of outstanding. The first Friday saw Stanley Clarke opening up for Miles Davis at the Saenger Theatre. The Saenger is probably one of the ten most beautiful theatres in this country replete with turrets and twinkling sky. Clarke opened up with a surprise thirty minute solo electric bass set. No one can deny the man's technique and, indeed, much of the set was impressive but, to my mind, far too much of it was spent pandering to the neanderthal inclinations of a few audience members. Miles, on the other hand, was at his sparkling contemporary best. With a virtually totally revamped lineup from last year's performance he shone through a nearly two hour set, playing more open horn than I have heard him play in several years.

The next night saw B.B. King, Andre Crouch and Natalie Cole at Municipal Auditorium while Prout's Club Alhambra showcased the Leaders, Henry Butler Trio and Kidd Jordan's Elektrik Band. We opted for the latter and were not disappointed. The Leaders were the highlight of the whole festival. Consisting of Famadou Don Moye' and Lester Bowie from the Art Ensemble

of Chicago plus Chico Freeman, Arthur Blythe, Cecil McBee and Kirk Lightsey, they comprise virtually a who's who of the finest players on their respective instruments in contemporary jazz. The level of intensity started at an impossible high level and simply rose from there as all six members pulled out all possible stops ranging from blues with a twist to moments of "free" playing. The two opening acts were fine but even with the incomparable Charlie Haden accompanying Henry Butler they paled in light of the Leaders. We caught the Leaders for a second time at the Fair Grounds the next afternoon playing the same ninety minute set in a slightly different order. They were perhaps a cut below the evening before but they were still nothing short of revelatory.

The Alhambra Club is a long funky room, with a "U" shaped balcony, good sightlines and reasonable acoustics. The following weekend we caught the David Murray Octet, Alvin Baptist and the New Orleans Sax Quartet there. The latter were a nice surprise, high stepping along similar lines to the World Saxophone Quartet. I would very much like to see them again in a situation where they can stretch out over a longer time span. Murray, a member of the World Saxophone Quartet, concluded the evening, heading an ensemble that was plenty



Chief Commander Ebenezer Obey (center) and his Ju-Ju Orchestra mesmerized the crowd.

photos by Susan Bowman



Snakes as stage props spiced up Voodoo Macumba's show.

adventurous and ultimately satisfying but that still paled in light of the Leaders.

That second weekend also saw the Radiators, Jerry Lee Lewis and Rockin' Sidney grouped together on the Riverboat and Chief Commander Ebenezer Obey, Burning Spear and the Neville Brothers stomping out at the Municipal Auditorium. The Radiators are one of New Orleans' best kept secrets. Their brand of "fishhead" music mixes equal parts Grateful Dead and rhythm and blues into an intoxicating brew. The Killer was fine, if a little perfunctory. Rockin' Sidney we had to skip to catch David Murray across town.

The next night Chief Commander Ebenezer Obey and his Inter-Reformers Ju-Ju Orchestra was one of the other highlights of the two weekends. With an ensemble including six percussionists, three guitarists, a pedal steel player and four vocalists all dressed in colorful Nigerian costume, the Commander played an all too brief forty-five minute ju-ju stomp of polyrhythm and pedal steel surprises that simply mesmerized. For those who have only heard King Sunny Ade, Obey is in the same league. Winston Rodney, aka the Burning Spear, was a little more languid than I am used to seeing him but he still turned in a fine set while the Nevilles were

apocalyptic. New Orleans' finest purveyors of R&B have added a lot of new material to their repertoire (I hope this means a new album is in the works), much of it features the exquisite falsetto of Aaron Neville, while other pieces are showcasing Cyril Neville's reggae leanings as reflected by his side band Cyril Neville's Uptown All Stars. For their multi-song encore they were joined by Jimmy Buffett and Rita Coolidge. This could be considered either a plus or a minus depending on an individual's musical beliefs.

The daytime events are the focus for most people, due partially to the price tag (the evening concerts are \$10 and \$18 apiece), the presence of the crafts and foodways and the sheer staggering number of musicians heard on nine different stages. Over the two weekends each year every New Orleans rhythm and blues star from Jessie Hill to Clarence Frogman Henry can be heard, as well as virtually every cajun, zydeco, blues and jazz musician from southern Louisiana. In addition, on each day at least one Mardi Gras Indian tribe is presented as are a host of performers from all over the States. This year some of the latter included Olatunji, Ramblin' Jack Elliot, the Temptations, Betty Earter, Stevie Ray Vaughan and Koko Taylor.

With nine stages operating simultaneously, the Festival-goer is often frustrated by conflicts. Each day closed with at least two acts (and sometimes four) performing simultaneously that I would have loved to see. The worst conflict, pitting Sweet Honey In The Rock against the Leaders was avoided when Sweet Honey had to cancel. Frustration also occurred due to the sheer number of people trying to see the bigger names. We virtually gave up on seeing anyone at the "Fess" Stage which meant missing the likes of Dr. John and Stevie Ray Vaughan.

Highlights, though, were many. As usual the Mardi Gras Indian traditions was represented by a number of fine performances with the Creole Wild West being probably the best. The Barbados Tuck Band, a fife and drum unit with a stilt walker was a lot of fun. Aaron Neville performed both a solo set and as part of the New Zion Trio's gospel set and

shone in both contests. His is a voice that I simply cannot get enough of. This year we spent more time at the gospel tent than ever before, with the Mighty Imperials, Rev. Freddie Dunn and the Zion Harmonizers being of special interest. Johnny Copeland, the New Grass Revival (bluegrass versions of Staples Singers' material?), Cousin Joe and Ramblin' Jack Elliot should also be mentioned. Disappointing performers included Al Johnson, Olatunji, Odadaa and Willie Tee.

Overall, this year the sound was much better than it was in 1985 and the lineups for the Port-O-Lets and food somehow didn't seem so bad. The nine stages now each have a corporate sponsor which should further enable the Festival board to return even more money in the form of grants to deserving artists and organizations within the community (last year they have out more than \$100,000 to 46 recipients). As stated above, the New Orleans Jazz and Heritage Festival is the best annual celebration going. I will be back again next year eating crawfish monuca, buying tye dye pants and dancing to wonderfully varied music.



Lester Bowie and the Leaders were the highlight of the festival.



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Tom Cruise Talks About Top Gun

by Rod Stafford Hagwood

If *Legend* had legs, as they say in the business, then this summer should have been sewn up by Tom Cruise. But *Legend*, a mythical fantasy directed by *Alien's* Ridley Scott, faded away from the screen quicker than you can say Jack O'Green.

Cruise's latest film, *Top Gun*, definitely has legs. In its first weekend it grossed more than any other movie making it number one for two consecutive weeks only upseated by *Cobra* and *Poltergeist II* (both of which don't have legs).

Cruise does have legs. As a matter of fact, it was his legs that catapulted him to stardom in *Risky Business* as he slid across the screen in his under-wear lip-synching "I like that old-time rock and roll." A hit and a star was born.

Cruise plops down in a chair in the U.N. Plaza Hotel wearing very expensive cowboy boots, jeans, plaid shirt and a characteristic black bomber jacket. He's here to promote *Top Gun*, but all he really wants to talk about is fighting pilots and planes. Brat pack questions be damned. Cruise's speech is punctuated with F-14's, TA-4's, F-5 Tigers and G forces.

"I live in New York, but I moved to Los Angeles and spent half the week in San Diego and half the week in Los Angeles," said Cruise. "When you're at the Miramar base you get the feeling of the passion of flight. The love of flight. Especially the older guys. The ones that flew P-51's and now they fly supersonic jets. It's the love of flight and the love of competition."



Kelly McGillis adorns Tom Cruise in Top Gun.

As he was researching his role in *Top Gun*, Cruise ended up hanging around the fighter pilots, eventually being accepted by them. It didn't start out that way. Director Terry Scott (Ridley Scott's brother) recalls how Cruise showed up at the base with a long tail of hair from his shoot of *Legend* in London. Scott said that the pilots took Cruise for a stomach churning ride in the backseat of a TA-4, courtesy of the Navy's elite showmen, The Blue Angels. Cruise returned to the ground and got a haircut.

"I try to approach something with an open mind. I'm used to going into different environments. I never went to the same school long," said Cruise, "I travelled around When you're raised like that you try to go in with an open mind."

Spending a lot of time researching the navy pilots gave Cruise a lot of his own opinions about the life. "The thing I realized is that the military is just a tool for government. They don't make policy. I spent time with the fighter pilots. It's not the man they want, it's the machine. You know? Engaged in combat. There is a lot of respect for any man brave enough to go up and fly in these machines. It's a whole different world. It's a different reality."

"There's also the other aspect of military life; living on a carrier. They say that if the navy wanted you to have a wife and kids, they would

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have issued one. It's tough. We lived on a carrier for four days, and it was going through my mind the whole time that these guys are on this carrier for nine months. Nine months. You know? They kiss their wife, their little girl and that's it. Maybe the wife is pregnant, and they come back and there's a baby several months old. Living on a carrier is a prison with the threat of drowning. That is definitely not a nice environment."

If Cruise got nothing else from *Top Gun* he walked away with some great war stories. Just get him started and he'll rattle them off with enthusiasm that he does not display when talking about himself.

"This man that I spoke with, this old guy in a wheelchair, he was telling me how he lost his squadron in the clouds. He was flying and he lost his squadron. His instruments were screwed up and then he heard open fire behind him. He turned around and there was this guy right on his tail. I mean he could see his face. He tries moving around and his engine was hit. His gun wouldn't fire. I mean everything that could have possibly gone wrong for him that afternoon did. He figured that was it. He was dead. The Japanese pilot was bearing down on him unloading everything. After fifteen minutes he was still alive. The plane was still in the air. Barely. And his opponent flew up next to him. He had these huge eyes. He couldn't believe that he was still alive. He just saluted him and flew off."

"Essentially, that is the spirit of the fighter pilot. And in the (movie) none of us were interested in making a war film. It doesn't take place during a war. It's an environment heightened by drama. Everything is brought to the edge by competition. There's more risk for the character. More for the audience to get involved in. Within that, the opponent or the adversary is just a faceless opponent being symbolic of the character. We learn who my character is and what he does in a challenge..."

"In the beginning I didn't want to make a war film. I wanted to make a piece about character. If we wanted to make a war film we could have opened with Migs blasting out, explosions straight through. We could have done that." ☆

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Joe Dixon Is Keeping Media General On Track



About jingles, Joe Dixon says, "It is your #1 hit record in terms of how effective it works for your client." Photo by David Jackson

by Deborah Camp

Engineering is a skill requiring multiple talents. Intrinsic to understanding engineering is a knowledge of musical instruments. A knowledge of production, of the artist's and the writer's points of view. You must have an objective stance . . ."

The speaker is Joe Dixon, Senior Engineer and Staff Producer at Media General Broadcast Services. Of the dozen or so top studio engineers in Memphis, Dixon stands out as one whose name may not appear often on popular recording projects but whose work is aired daily on thousands of radio and TV stations nationwide.

The 35-year-old Hendersonville, Tennessee native's original career aspirations did not include music. Following pre-med undergraduate studies at Christian Brothers

College, Dixon was accepted into the U.T. School of Dentistry, where he studied until one day, "I was carving out a molar in green wax. I was finishing up the last touches when I accidentally broke a root off the tooth. I slammed all the instruments across the room and decided at that moment I'd had enough." As soon as he pulled the carving blade and molar out of the wall, he made an appointment with the Dean.

Afterwards, Dixon completed a B.S. at Christian Brothers College. While attending CBC he played guitar for a band called Deep South. One day in 1971 a friend took him into Pepper/Tanner recording studio and from that point on, "I was totally taken over by the paraphernalia in the studio. All I wanted to know was, how do I get on, what do I need to do."

Fortunately, the studio had an opening and even though Dixon had no experience, he was hired. Within months he'd moved into multi-track recording. "I guess I was a real hot dogger back then," Joe recalls with a

laugh. "Before I came on, the studio was still a 3-track. Back in those days they'd bring in a full ensemble to record -- musicians, strings, brass, everything.

"By the time I started working, they had four tracks and eventually it went 8-track. We would use the 8-track to record instrumentation, then the 8-track master would be mixed down to one or two tracks. Next, we would transfer it over to the 4-track and then the next day the singers would be added."

It was during the early 1970s that Pepper Records, a subsidiary of Pepper/Tanner, recorded such artists as Rita Coolidge and Eddie Harrison. Eventually, Tanner and Pepper reorganized the business and it was renamed the William B. Tanner Company.

In July of 1982, Media General, a diversified communications conglomerate, purchased the capital stock of the William B. Tanner Company for approximately \$36

million. The marriage of the two companies made Media General's broadcasting arm one of the largest media placement companies of its kind. Broadcast time was acquired by the exchange of products and services and supplied a hungry broadcast industry with thousands of contracts to radio and television stations all over the country and internationally.

In the studios, hundreds of jingles were produced weekly, providing engineers such as Dixon with a steady flow of work.

The following year the bottom fell out. Dark days loomed as agencies of the federal government embarked upon an investigation based on allegations that the company's president, William B. Tanner, and some of his associates, had committed tax fraud and other unlawful acts. Shortly thereafter, the company began its own investigation and it wasn't long before Tanner was removed as president and management was purged of other high-ranking personnel. In addition, the company changed its name to Media General Broadcast Services in an attempt to further disassociate itself from the Tanner scandal.

In March of 1984, Media General instituted a suit against Tanner and later filed a \$75 million civil suit against the accounting firm of Touche Ross for its failure to provide a truthful audit to Media General prior to the acquisition. In January of last year, William B. Tanner pleaded guilty to three counts of felonious tax fraud and one count of federal mail fraud.

Still reeling from the unwelcome spotlight and adverse publicity, Media General in the summer of 1984 yanked a portion of its sales force and buying operations out of Memphis and transported them to New York. The music, travel and corporate services remain in Memphis with some 250 employees working at three locations.

Throughout the ordeal, which left many employees uncertain and nervous about their future, Dixon and the other engineers just kept on doing what Media General Broadcast Services is known for throughout the world — producing syndicated libraries for radio and TV. Luckily,



Joe Dixon (center) working on one of his longer than 60 second projects with William Brown (left) and Gary Topper.

Photo by Stephony Smith

the reputation of the creative and technical services was strong enough to survive the heat. According to Dixon, "production was never very much affected."

Today, MGBS enjoys a reputation of being one of the world's largest suppliers of original source music such as jingles, station IDs and commercials. Approximately 100 to 125 pieces of original music are produced weekly. A typical day involves 20 or 30 productions.

An often asked question is, how can you really produce quality original recordings on such a production line schedule?

This subject, Dixon attacks with relish.

"I don't believe there is an engineer in the world who wouldn't like to work leisurely at times, to be esoteric at times.

"At Media General we *do* work under a time constraint and it is a challenge. Artistically, I have as much freedom to express myself as does any engineer. The only difference is I may have only twenty minutes to do it and they may have ten hours. Actually, I see a lot of wasted time in some studios by people who have to get hit by inspiration instead of treating engineering like the craft it is. For example, can you imagine a

carpenter who gets paid by the hour and who can whip out a quality door in twenty minutes? He can do it in that amount of time because he is an accomplished, disciplined professional. Then consider the artsy crafty carpenter who has to come in and meditate on the project for hours. Spending hours in the studio on a single line in a song is an exercise in redundancy."

Dixon has little patience for prima donnas and those who would have you think engineering is more than a craft that is honed by years of experience. And he is particularly turned off by the myth that jingle engineers don't know anything about the production and engineering of album projects.

"The product libraries we produce incorporate the same considerations that go into the engineering of a phonographic studio," says Dixon. "We are dealing with a more condensed form of music, but when you're mastering to disc, you have the same problem. It doesn't matter if the music is 30 seconds or five minutes long."

The creation of product libraries is an activity that takes up about 80% of Dixon's time. The libraries are comprised of discs, each containing 6 sixty second (or 10 thirty second) songs that are generically applied

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Media General

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but address brand names. For example, a local Ford dealership may want a commercial that identifies the Ford name but with a local twist.

For this client, "We would produce a 60 second spot with a full sing version. It would start with a slug at the beginning, that is, a line which is sung that describes Ford," explains Dixon. "You would *not* use 'have you driven a Ford lately?' with the music that identifies Ford on a national level. We *could* use that line with new music, though.

"So, we'd slug it in the front, the middle and the back of the commercial. Then we rewind the tape and go back and put that slug in the beginning and the end and delete the one in the middle. Then we'll do a 30 second version of it with a slug up front and then one with the slug at the end. Next we'll do a 60 second instrumental and then a 30 version of that. So, for one 60 second cut, you'll get six versions and for a disc that contains 6 sixty second instrumentals, you get 36 versions. Then, the radio stations can use whatever they want."

If all of this jingle production sounds tedious and complicated, it's because jingle business is *big* business. Today, the general public demands a lot more from radio, including commercials.

"In what we do, the lyric is the most important thing," says Dixon. "The music is the vehicle which carries the lyrical message. Some of the 'old school' used to think you should put the lyrics right on top and whatever happened to the music was secondary. But today, the public is more sophisticated. You must sell the products with well thoughts out lyrics, great music, and masterful engineering. People are just more educated about sound."

Media General is now investigating the feasibility of releasing their library production on compact discs.

In addition to listener demand, of upmost importance are the needs and desires of the client. "For jingle production, we have equipment that allows us to move at an expeditious rate. And as I've told you already,

having a competent staff is as important as having the right equipment. We've moved toward automation and computer assist. Often a client asks for a remix or a resing. It happens all the time. With computer automation we are able to reconstruct what was on the tape when the client left except for the changes that he wanted."

Dixon, who is involved in about 50% of the monthly music library production, is basically pleased with the facilities at Media General. "I think our studios pretty much represent state-of-the-art technology in recording with computers. And we're not exclusive to jingle use, either. I feel like any of our clients can probably save a lot with our time saving factors."

The studio uses a Harrison MR4 console, and its automation equipment, Mastermix, is made by Audio Kinetics. They master exclusively with 3M 250 on 2" machines and Ampex 456 on 1/4" or Scotch 250 on 1/4".

One example of the studio's high-tech equipment can be seen in the use of the computer for drum parts. Says Dixon, "In recording, we can either take a program written into a drum computer, or more commonly, the drummer will bring his own drum into the studio, set up in the drum booth and play the drums just as he'd play an acoustic set, except when he plays the snare, he's hitting a pad that triggers the drum machine and fires a chip that has a snare recorded on it. Some will have it set up for bass, some for tomtoms.

"In our application, we generally prefer to use acoustic cymbals and acoustic sock cymbals because we prefer the sound. It depends on what the producers want. Sometimes he wants an electronic sound, sometimes a hybrid sound."

Sometimes the producer or the client wants something really ambiguous, something that can only be described as "weird." In cases like that they'll call in an experienced musician such as Tony Thomas who will turn to the DX-7 or his Prophet and call up patches to produce the elusive sound the customer is searching for. "Often Tony already has an idea of what he wants," says Dixon.

"Naturally, a Synclavier is on page one of my wish book. Its ability to be

functional, its possibilities, are unlimited."

Comparable to the Fairlight, the Synclavier can cost up to \$165 thousand.

So what happens in the studio of Media General between the time the sale is made and the jingle is on the air?

"The first thing that happens is creative contact is made between the lyric department and the client, or sometimes instead of the client, a representative of the radio station will act as a liaison," explains Dixon.

During this session lyrics are discussed and approved. The next contact will be between the music writer and the client, or radio rep. In that contact, the style of music is discussed. Does the client need original music or can it be drawn from one of the thousands of library selections? With this information, the music writer will construct a sketch of the jingle and then go back to the client for approval. If there are no changes, the score is then written and a recording session is called.

"At that point the musicians and the writer will translate that certain ambiguity called 'the feel,'" Dixon explains. "And believe me, anybody who thinks jingles aren't created with 'feel' doesn't know what they are talking about."

You mean singers and writers really *do* get all worked up over aspirin and tires? "You bet!" affirms Dixon.

In the studio, anywhere from four to ten singers will get together for the "first read." This is a construction process whereby the singers become familiar with the material and will develop "the feel."

"Then, it's off to the races. The conductor calls it off. One, two, three, four . . . and bam, we're on the charts reading the notes off the paper.

"The performance is captured on tape, played back, and the music writer acts as a producer and has the final say-so on how it sounds in the studio."

What if something has to be changed? Is it start all over time?

"No. If something needs to be corrected, say, in a 32-bar chart, the music writer may say, 'let's do a repair at bars 15 through 24.' Since I have the footage location that

corresponds with the bars on the chart, all I have to do is locate to the point where the indicator tells me we were at bar 15."

Using an outboard computer, Dixon starts the machine at bar 12 and hits the red record button at bar 15. The repair is made, and everyone is saved having to do the whole thing over again. It is tacitly understood that heavy dependency is upon the accuracy of the recording engineer.

If any overdubs or "sweeteners" are required, the musicians are called back in again. Later the vocal tracks are mixed with the instrumental tracks. When the final mix is performed, "We put a SMPTE timecode on one track of the tape, thus allowing the tape machine and the computer in the console to talk to the outboard computer. SMPTE is the link between the tape machine and the computer, then the computer can remember most everything," says Dixon.

Typically, this process takes around 20 to 30 minutes per jingle. "In that amount of time we can do what most studios spend an hour or so doing," says Dixon.

Dixon estimates he's recorded/produced over 6,000 jingles. "It may not be your #1 hit record, but it is your #1 hit record in terms of how effective it works for your client."

Apparently, clients such as Sears, Westinghouse, Holiday Inns, and Bayer Aspirin agree. Currently Media General has around 200 large advertisers servicing over 6,000 TV and radio stations nationwide. The company boasts a history of over \$600 million in media placements.

I asked Joe about the occupational hazard of listening to jingles all day, every day, acknowledging my own low tolerance for radio and TV commercials.

"You get jingle-aires disease," laughs Dixon. You wake up singing jingles and go to bed at night whistling them. Actually, it helps knowing I have other projects than those that are 60 seconds long."

Often those projects are worked upon after putting in a full day's work at Media General. Unlike the previous Tanner management, Media General encourages utilization of its facilities on a rental basis during its regular off-hours.

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Hear ye, hear ye, hear ye! Shut your mouths and produce the tape. One has escaped for now...

And you can too, those of you that are aspiring musicians. Pay attention and you'll probably learn something that can help you one day gain a recording contract with a record company that can write real checks, if you earn them.

Everyone else relax and enjoy, except the jealous ones out there who can go away and...

Meet ye Rob Jungklas. Regular readers of this mag were introduced to Jungklas in our May '85 issue when he inked a deal with Almo Publishing to publish and represent his songs. A bit more than a month after that positive coupling, the Manhattan Record label, a new subsidiary of Capitol Records Inc., signed him to a recording contract. Now homeboy is the genuine creator of an authentic modern long-playing wax work entitled *Closer To The Flame* that has to jive and survive beyond the hosannahs within his home boundaries.

Eighteen asterisks decorating the disc wrapper denote the odyssey Rob Jungklas' tunes were

all about. However that happens, it needs to happen. If it can happen in Memphis, that's fine; if it can't happen in Memphis, I'm out of here, and anybody that wants to make good music should be out of here.

"The heritage and everything about this town affects the way you play and write, but as far as the final product, there is no music industry in Memphis. There are a few good studios here, but you can make the best album in the world and if you don't have a record company behind you, I guess you'll have the greatest album in the world on your shelf," he reflects humourously, a constant trait.

So far, Manhattan's heavyweight time and cabbage is working up a serious sweat seeking to make Jungklas a bankable artist. Wittman's credits, (Cyndi Lauper, Hooters, Patti Smythe, Outfield), ain't potted meat, Jungklas feels his surely stout fee is money well spent. "Working with him was great! He's like, from the English school of rock. A more straight ahead, aggressive, more gritty sound. Real pro, but not slick. I haven't been accused too often of being straight commercial or

Closer To The Flame — And Carrying The Torch ROB JUNGKLAS

afforded upon their marvelous graduation as product. Jungklas' cut-buddy Jack Holder originally produced most of the lp, he receives credit as "original producer" on six tracks, which were re-dialed by the album's producer William Wittman. Wittman added four tracks alone at the helm, including the first release, "Boys Town". So yes, you're right, you snots screaming that *Closer To The Flame* isn't an authentic homecooked album.

Rob Jungklas stops his whirlwind speaking manner when he hears this. Sitting in an anteroom at the Sounds Unreel recording facility, until now, he'd been pleasantly charging through a barrage of questions as he prepared for the first rehearsal for his upcoming promo tour. Jungklas is a straight-ahead type of guy, no mincing, no flash, no apologies.

"That really is sad to me, (that people would think that way)," he begins in answer to the criticism. "Gosh, that's like...That goes beyond...(pause), I really don't know how to respond to that except to say that it really sounds small minded, and not in the spirit of what we're all trying to do, which is make and appreciate good music. That's what it's

mainstream. The material is very sparse, simple, and I think aggressive sounding. I would never call it slick at all, that's what Wittman did.

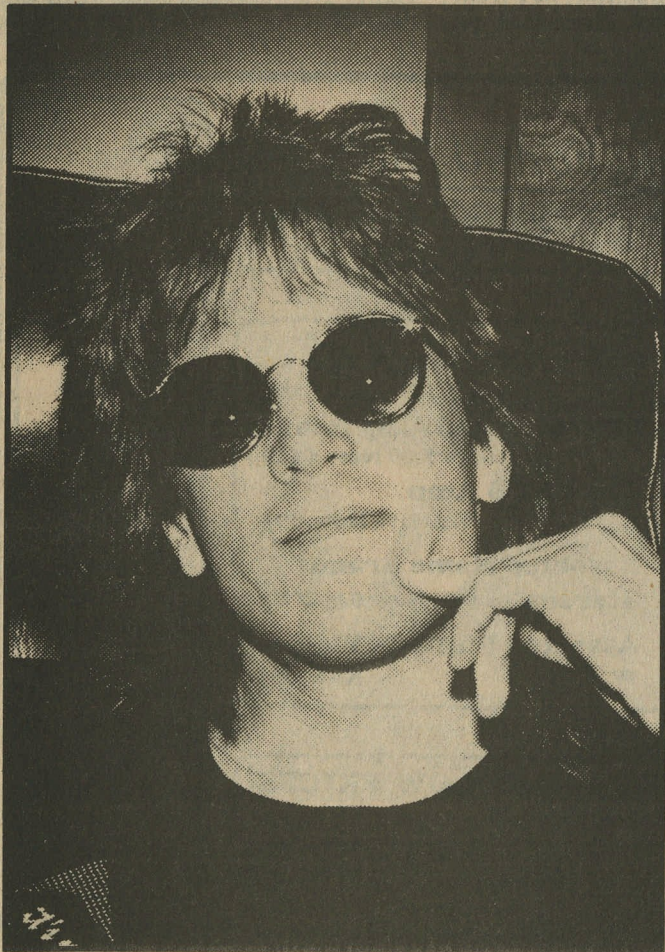
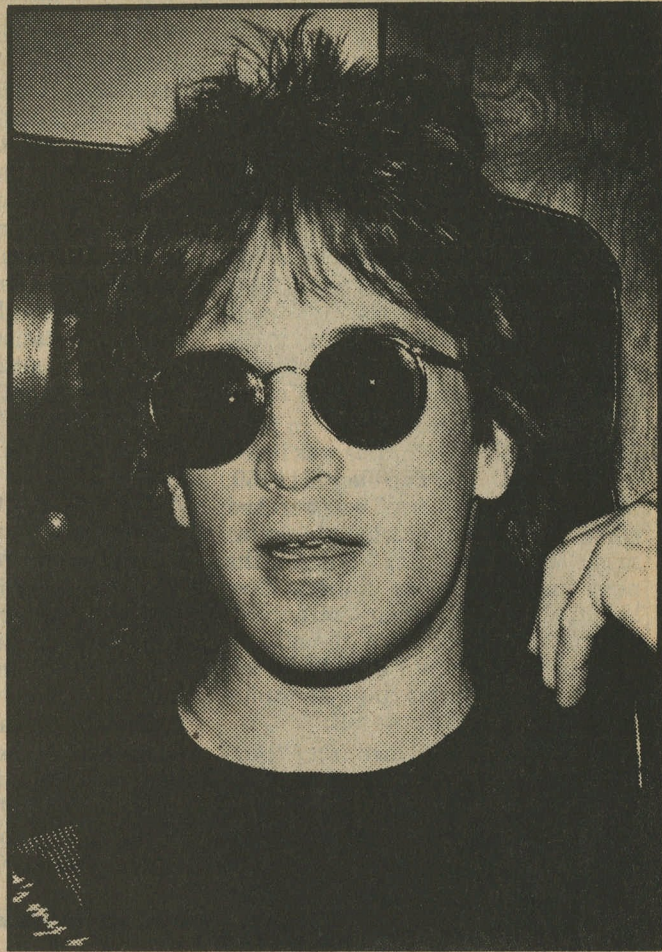
"Everything is live. Everybody was on the floor, you know, a flesh and blood drummer, not a drum machine. No sequencers, (a machine that plays pre-recorded notes), I mean it was like the way it's done in Memphis. Get on the floor, plug everything in, lay it down. That's how the rhythm tracks were recorded. It's not a *machine-y* sounding record. Most producers have their own style and way of doing things, and they like to work with their own guys, the people they know, so it's not a reflection on Memphis players, it's just that Wittman likes to work with his people, that he knows will produce the sound.

"The skeletons (bass and drums) were replaced in New York with session players, top of the line," Jungklas explains further. "Anton Fig (drummer) is appearing on David Letterman, bassist Neal Jason has played on countless records. The lion's share of the guitar work is Rick DiFonzo. A lot of Jack Holder's work remains (intact) and some of my vocals."

The album's rollicking closing track, "Memphis Thing," is a completely live, hooping excursion extolling the city's creative force. Totally pristine except for a Willie Mitchell styled organ overdub, "Memphis Thing" was recorded in a straight session at Sounds Unreel. The city's music crusaders are sure to freak over this one. It puts you in mind of George Klein's old Talent Party program with a story of garage bands "praying at the alter of rhythm and blues, bowing down in the church of Stax..."

The tune's tight windup ends with a screaming chorus listing Mempho in a reading of global rhythm-inspiring cities--"If you don't know by now, London gives you accent, L.A. gives you gold, New York gives you attitude, But Memphis, Gives you Soul!" Listening to it reinforces an unpopular opinion; though it may gall the city's most cranked crusaders, "soul," the commercial entity is transportable. The itch lies in whether the decision to have it travel is one of manipulation or joint collaboration.

"There's a fine line in this industry between friendship and business. Anybody that is a pro in this business understands that, though sometimes the line does get blurred and causes problems. If I say to my friends, that are professional musicians, 'I need to take this to New York, for record company



reasons and my own reasons, they'd say 'God bless you, go kick some ass,' which is exactly what they said. Of course it's disappointing for the record to leave Memphis, for everybody, but it had to be done and that's just the way it is. Listen, if you're going to get your heart broken in this business, you wouldn't last two minutes.

"I guess the thing is that Memphis is uneducated as far as the music business is concerned. I know I was until this year. I didn't know the working of a publicity department, promotion department, etc. My relationship with Manhattan is really special because they allow me to be privy to a lot of decisions, and a lot of inner workings of a record company. Whereas, if I had signed with a monster like CBS, they don't have time for that. I've gotten to know the people with Manhattan personally, I spend time with them in their offices, go on the road with their promotion people, really a first hand look at how things actually work and that just makes me better."

Rob's r&r would make a tune thief slap Lucifer himself to steal one. Even when the music comes a near millisecond close to hysteric super-drama, New York's turbo-tongued dealers, L.A.'s artifice gluttons, Memphis' now-fawning savants, radio

cont. page 30

Rob Jungklas

from page 29

programmmer and gluepocket customers are greeted with a true writer's boiling charisma when hearing *Closer To The Flame*. This album isn't anyone's punked-up puree of tone commerce. Grinning, Jungklas feels "that the album is ten songs deep. There isn't that feeling of a couple of singles, plus this other stuff to fill the record out." In mid-June *Closer To The Flame* was listed in *Billboard's* Top Pop chart at #159, the single "Boys Town" was perched at #41 in Album Tracks. Jungklas says "Memphis Thing" will be the next single. "A few stations have begun playing it of their own accord. We contact them about the album, and push 'Boys Town' and they'll tell us that they're playing 'Memphis Thing' because it rocks out."

MTV has the video for "Boys Town" currently in light rotation. Directed by Godley and Creme (MTV's Video Producers of the Year '85), "it's quite different from the

normal producer's wet dream," Jungklas says. "I guess the best way to describe it is to call it frenetic. The thing has 7,500 edits in it, whether you like it or not, when you see it you will notice it, that's sure."

Talking about promotion in general, he has no great stories yet to relate. He likes it, that about covers it, except "the first time I heard 'Boys Town' I was in Dallas, driving from the radio station to the hotel. Aw man, I was sitting in the back seat and I just *shook*. Aw man, you live with a dream of recording a record and seeing it in the racks, but man, radio! Because you grew up on the radio, when it happens to you, hearing your song on the radio, that's just too wonderful. Yeah!" he laughs, "first career orgasm!"

Now he says the fun part of this big trial is beginning. Jungklas has assembled a band and is set to begin touring in mid-July after more than a year since his last live gig. Proudly cheerleading, he says "this will be a happening band. Most of the guys are from Memphis, with the addition of Rick DiFonzo on guitar, he's from New York. Chad Cromwell on

drums, David Cochran on bass, Jack Holder on keyboards and everything else, and me and Rick on guitars. Jack Nightwine is going with us as the sound technician. We'll be rehearsing for a bit over two weeks, then we've got an important gig in New York. We'll be coming back home on the tour, so everyone can jump up and down with us. We'll be getting into all the image and stuff after we get tight, we're just at the ground floor now. Image and all that stuff is important, we'll be getting into that, but later. We'll have a week off in New York, we'll come up with something. It's really funny, but I think that the way you look on stage affects how people listen to the music. It's weird, but fun.

"Hey, whatever it takes, you know? I've been doing this, what, fifteen, sixteen years. I want to take it all the way, I'm happy, but it's not even beginning yet. That's what strikes me about this business, you've got to be a salesman for your record, an actor in videos, and your Telecaster sits in the case. But I'm gonna bitch, right? No way. You sleep when you die." ★

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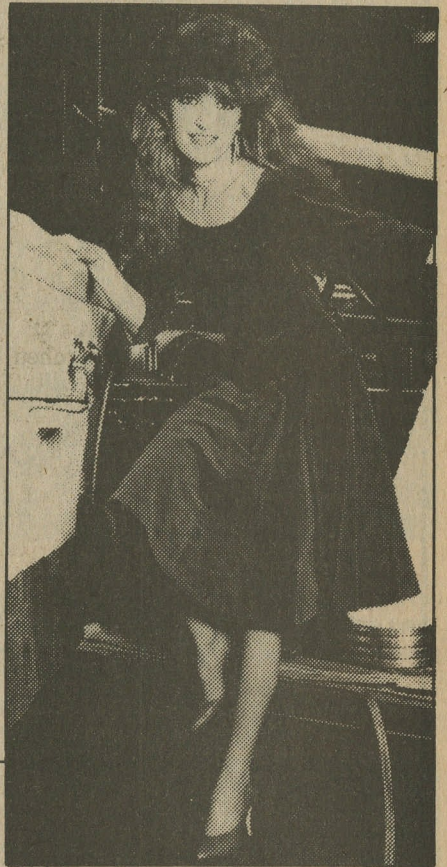
LOANS

FASHION BREAK Vintage Clothes



T.G.I. Friday's Rave Night fashion show features Kelly in a 1940's original velvet cocktail dress with a silk and net panel that swishes from the waist. At Nice As New.

Styles from the 50's are "in" the 80's. Kathy dons a red velvet skating dress with dropped waist and circle skirt. From Decadence. Rhinestone jewelry from grandmother's jewelry box.



Shot on location at T.G.I. Friday's and Studebaker's.

Photography: Kelly K. Craig

Coordination: Anna Cham

Models: Kathy Baker, Kelly Cullums, Hugh Foote, Chuck Houston

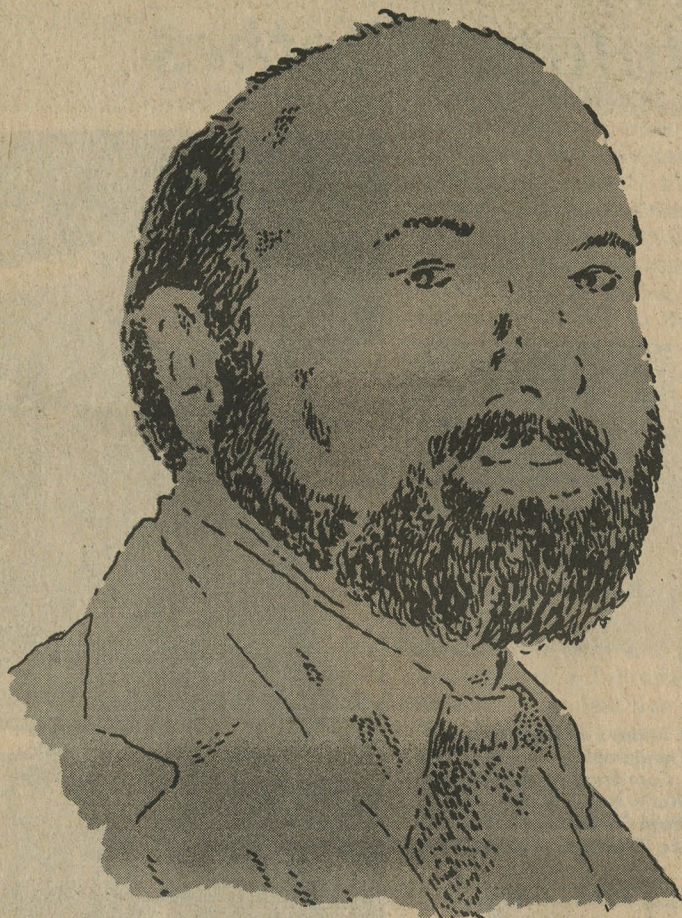
Clothes Courtesy of: Decadence, Flashback, Nice As New



The combination for originality - mix the eras. Kathy's silk crepe day dress is circa 1930's (Decadence). The 60's paisley satin jacket with a 40's tie and cumberbund top today's white trousers for Chuck's signature look (Flashback). The hand painted batik shirt worn by Hugh is "virgin" vintage, over produced in the 60's (Decadence).



Black satin stripe tuxedo coat (1940's); Chokertie and turquoise Indian clasp (1950's); felt fedora (1930's); All from Flashback.



Jim Santoro

Happy Birthday! The *Memphis Star* is 5 years old this month and THAT is quite an achievement. On July 28th we'll be celebrating this event at Studebaker's and of course YOU'RE invited! However this article isn't to pat US on the back — it's to say Thank You.

Thank You to the most honest, trustworthy, competent, self-effacing, loyal and stubborn — that's right, stubborn — man a Memphis musician could have as a friend, fan, and champion. We're talking about the publisher of the *Memphis Star*, JIM SANTORO.

Five years ago Jim started a publication with the purpose of being the Voice of Memphis Music. At the time nothing could have been further "out" than Memphis music and Memphis musicians. Friends and business associates told him it was an impossible task. No one wanted to read about Memphis musicians. They told him no one cared about Memphis music unless it was by Elvis. Even worse, they told him no one would pay money to buy or advertise in a magazine that focused on local musicians and entertainers.

Sometimes we wonder why people go out of their way to stomp on another person's dream. We suspect it's because they have no real dreams of their

own and would like the rest of us to see the world in those same shades of pale grey.

But Jim refused to listen to all that crap, and we suspect THAT took an overdose of stubborn and four shots of courage. For this we thank him for all the songwriters, singers, roadies, musicians, engineers, et al, that have appeared in this magazine over the past five years.

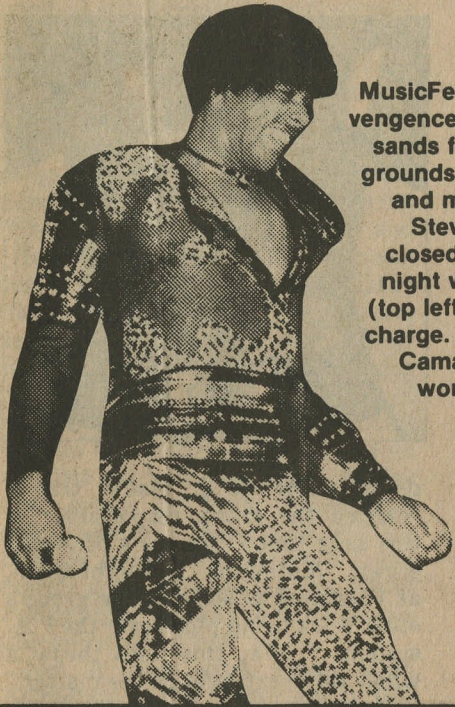
Now it's 1986, and my how things have changed! Memphis music is "in" again in Memphis and making some waves nationwide. We even have a Film, Tape and MUSIC Commission to prove that we're politically acceptable (although why they've never asked Jim to sit on that Commission is beyond us). Memphis radio stations have even started to play NEW Memphis artists. Now why do you suppose this has all come to pass?

A BIG part of the impetus and energy for all this change has come from the stubborn persistence of one man named Jim, and that's why we'll always be THE VOICE OF MEMPHIS MUSIC. Jim won't let us be anything less.

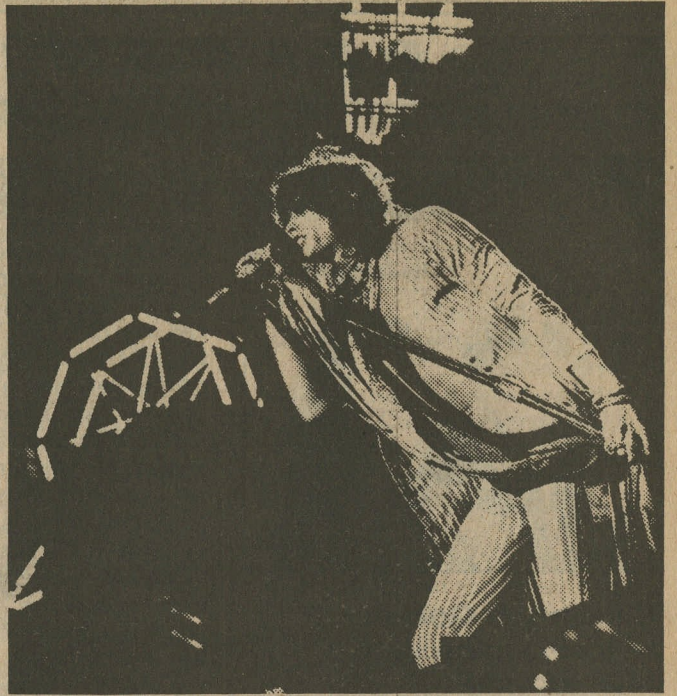
Thanks Mr. S. for doin' it your own special way.

The Staff of the *Memphis Star*

MUSICFEST

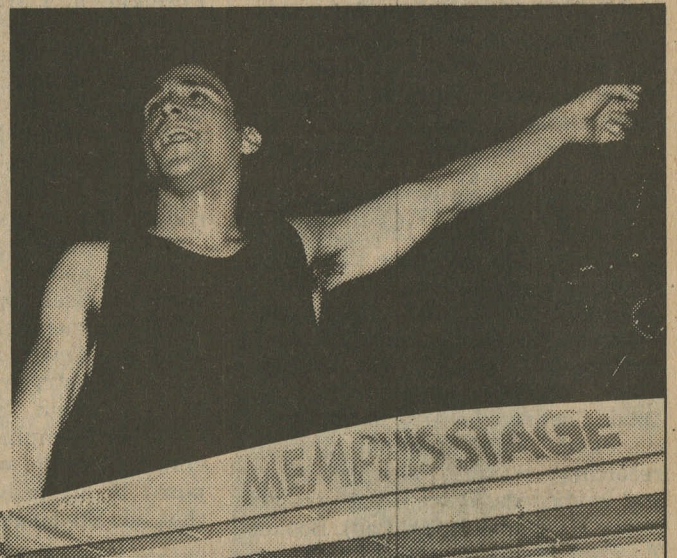


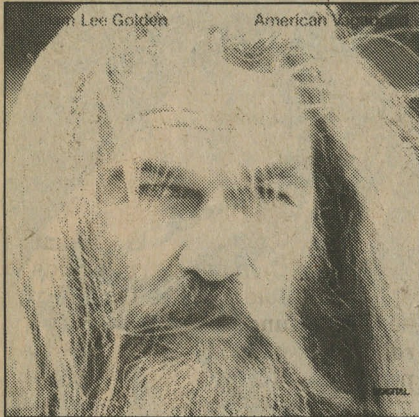
MusicFest was back with a vengeance this year as thousands flocked to the Fairgrounds for 10 days of fun and music. Aerosmith's Steve Tyler (top right) closed the first Saturday night while Larry Dotson (top left) led the Bar Kays charge. Sly Fox's Michael Camacho (center right) worked up the crowd.



Skwares (bottom left) and The Press (bottom right) were two of the many local groups that played. The size and overall sadness of the Memphis Stage was one of the few down notes for the fest.

Photos by Morgan Murrell and Tony Jones





William Lee Golden
American Vagabond
(MCA Records)

by Harry Duncan

William Lee Golden's first solo album, *American Vagabond*, is a treat for lovers of solid, American music from the heart. Without ignoring his Oak Ridge Boy roots, (particularly in the extensive use of harmonies), the Oak with the long hair and beard, shows he can easily carry a solo project. But this is not just new Oaks stuff; it is Golden's record all the way.

Co-produced by R. Eli Ball and Booker T. Jones, the LP was primarily recorded here at Sounds Unreel (two cuts were laid down in Muscle Shoals) and Memphians dominate throughout. Most of the recording and mixing was by Don Smith. Chad Cromwell (drums) and David Cochran (bass) form the core of the band. Jack Holder is all over: recording, mixing, playing guitars and keyboards, singing background (there is *one* song he's not on). Booker T., Carl Marsh and Jim Dickinson add keyboards. Jimmy Davis (among others) sings background. The list goes on...

The result is a production that is professional, creative, and, significantly unobtrusive (if the Oaks can be faulted, it's for overproduction). The music lets the songs and Golden's strong, sweet vocals shine.

Best songs are the racehorse gospel tune, "You Turn The Light On," with excellent guitar by Eddy Shaver;

"Somebody Gotta Pay" (co-written by Ball and Bob Corbin), a straightforward country rocker; and the slow, moody ballad, "You Can't Take It With You;" and even the L.A.-styled, "Still In The Game," (if you can overcome the "Chariots Of Fire" sound effects - the sole example of production gone awry).

American Vagabond is almost a theme album: love and commitment versus the gypsy in the soul. In "Love Is The Only Way Out" (hit single potential) Golden cries, "we keep banging our heads against two hearts of stone. Together we're keeping each other alone." "American Vagabond," country rock at its best, makes the deal with the gypsy. "He made the trade - renegade - an American Vagabond." Renegade or love - which is it to be?

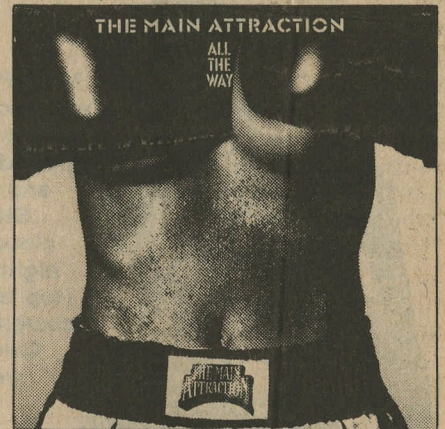
The bottom line comes in the final plea of "Let There Be Love." Recorded with the Mt. Olivet Baptist Church of Memphis choir, this is as fine a pop use of chorale as Foreigner's "I Wanna Know What Love Is." As the choir roars on high, Golden pronounces, "if our creator just had one more day. This is what he'd say, let there be love." Shaver's soaring guitar rides atop the voices. Whew! Pop gospel music that stings the spine and hits the heart. It's enough to give a sinner faith.

Golden deserves much credit. He didn't do another "formula" album. He let himself shine. If every solo effort by a member of a group were as good as *American Vagabond*, the music industry would have nothing to worry about. Sounds Unreel and the other Memphis boys also deserve credit. They did what a studio is supposed to do; provide the backdrop that lets the singer sing.

The Main Attraction
All The Way
(RCA Records)

by Tim Butler

When I first heard the song "Reconsider," I was listening to the radio (as usual) and my initial impression was "Mmmmmmm, I like this song...whoever it's by." It wasn't until much later (Main Attraction's



debut party at J. Mac's) that I realized the group responsible for this song that I liked is a *Memphis group*. "Mmmmm," I thought again, as I listened to some of the group's other work being piped over the P.A. system, "now, this does throw a whole different light on the matter."

Main Attraction is pretty much straight line R&B, with a good, consistent beat running throughout their songs. It's not a driving, pounding, disco kind of beat but its presence does make itself known.

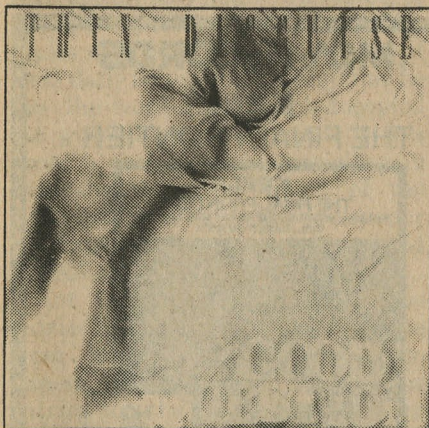
Main Attraction is: Eric Shotwell, lead vocals; Archie Love, lead vocals; Tony Black, keyboards; Roosevelt Nickleberry, Jr. (what a name), keyboards and background vocals; Jerry Askew, bass guitar and background vocals. Considering their most definite R&B sound, it's no wonder they list a number of blues artists as influences and have even played backup for some. Black and Love have both played behind Denise LaSalle. Tony has also backed Ruby Wilson and Rufus Thomas. Among the group's other influences are: Herbie Hancock, Joe Sample of the Crusaders, Greg Phillinganes, Claude Debussy, Art Tatum, Stevie Wonder, Louis Johnson of the Brothers Johnson, Jeffrey Osborne and Michael Jackson. Quite a divergent list, leading one to believe that music truly has no concrete boundaries.

The album's 6:42 version of "Reconsider" makes this a dance floor smash contender. After this dynamite opening number, one might expect the pace not to slow

down. But it does. "Reconsider" leads into "Rainy Night," a terribly good, standout cut. It's almost a ballad, but not quite. The whole musical effect creates a lovely image of the constant, steady fall of rain. Not a cloudburst...but instead, a nice, easy, summer shower sort of feeling. It's really quite good, this song. And little wonder this was one of the four songs which led RCA to sign the band, the other three songs being "She's Stacked," "Private Spot," and "Head On Collision." With the exception of the latter song (which I didn't like very much; although, it did have an interesting break), I can see why RCA was attracted to this Memphis based group.

Lead singer Archie Love sounds a bit like the British singer Junior on the title cut "All The Way." Of the nine songs on Main Attraction's debut album, I found four of them terribly good. Four others, I found merely good. The one holdout, "Split Personality," I found to be relatively uninspiring and just "so, so."

Not a bad score card, Main Attraction. But, now, about this album cover.....



**Good Question
Thin Disguise
(SUR Records)**

by Harry Duncan

When Good Question plays around town they slip in three or four originals per set. If that's not enough (and it's not) then get their debut album *Thin Disguise*. It's all original and it's the best thing to come out of Memphis in a long time.

Keyboard oriented, contemporary rock and roll is the essence of Good

Question. While synthesizers show up on nearly every cut, this is no glossy, high-tech band. If any one word applies, it's rhythmic. And it's rock and roll.

Van Duren, Bill Lineberry, James Lott and Ray Sanders make up the band. It would be a mistake to think Duren is the whole show, though he wrote all the songs except "Girls In Uniform" (which he co-wrote with John Hampton) and he sings all the lead vocals. The other members play, sing and provide the musical texture around which Duren weaves his vocal and lyrical wizardry.

By turns Duren and his melodies sound like Billy Joel, Paul McCartney, Joe Jackson and Burton Cummings (remember the Guess Who?) but he has more of a bite in his throat than those guys usually muster. Lyrically he's clever with hooks as well as colorful and visual. His subject matter is romance; as practiced (mainly in bars) in the wary (weary?) 80's. But there's a stubborn streak in him too — he thinks that it *can* work.

Picking best songs is tough; there's not a clunker in the bunch. There's the wonderfully poppish "Jane" ("what's your real name? I promise that I won't remember"); the growling, let's do it now, of "The Naked Eye Of Love;" the how do you break through someone's defenses of "Fool For The Face," the only real ballad on the LP which features a stately sax solo by Jack Holder. "Catcher In The Rain" sums up the underlying romance at the heart of the matter, "... after all this endless winter. Now I know there's someone there for me... work it out as you go. And if you don't know how, I'll show you."

Good Question's thin disguise is simply the best combination of melody, singing and lyrics (much like the mature Elvis Costello) that can be found in town today. Produced by Holder and Don Smith here at Sounds Unreel, the LP is professional by any standard.

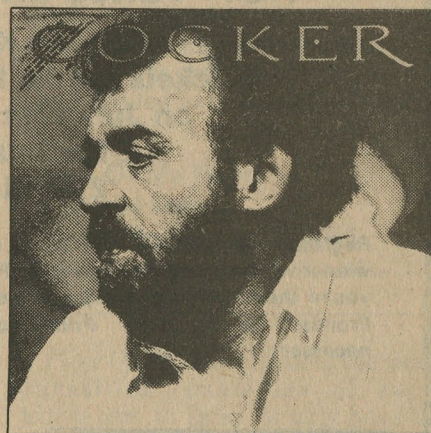
A final word for you romantics out there. Get the cassette - it contains the beautiful ballad "It's Never Too Late For True Love" as an extra bonus. Duren sings, "Instead of growing up, I just got mad. But I was wrong about that." Good Question is right about *Thin Disguise*.

Single Review

**Nodena
Time to Time/Never Get Tired
(Nodena Records)**

by Kevin McLellan

Collectors interested in the latest from local groups may want to try these two sides from Nodena. Nodena, whatever that is, is Brett Clement, Terry Childs and Paul Holder. The two sides here are fundamental rock and roll: brassy, heavy rhythm, repetitive pop lyrics and flashy guitar excursions. Clements' voice is practiced and interesting, displaying range and feeling. Yet on "Time to Time" the voice track seems poorly mixed in and hard to hear. But it's not too bothersome, with Childs' guitar work taking up most of the slack. The song is original and effective, and shows what Nodena can do when they get it together. The other song, "Never Get Tired," is the lesser effort, though it could make a good dance tune at a big beer joint. Sounds like a bad cover of Bad Company or Foreigner. But in "Time to Time," Nodena expands their rock-based appeal beyond their local pop roots.



**Joe Cocker
Cocker
(Capitol Records)**

by Susan Hesson

Whenever I hear the name Joe Cocker, a certain image comes to
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LP Reviews

from page 35

mind - one of a smoke-filled late-night piano bar, complete with a singer that makes you feel good about having the blues. His eleventh album, titled simply *Cocker*, lives up to that image.

These are just-lost-your-best-girl/crying-over-your-beer songs and are perfectly suited to Cocker's sandpaper-on-pearls voice. Two in particular, "Don't You Love Me Anymore" and "Living Without Your Love" make you want to apologize for things you never did, but if you can wait until side two, "Love Is On A Fade" (produced by Ardent's Terry Manning) lets you feel alright about a relationship gone sour.

The beat picks up a bit with a cool, jazzy cover of Marvin Gaye's "Inner City Blues" (the album's token soap-box song) and Randy Newman's "You Can Leave Your Hat On" (from the film *9½ Weeks*). I can't say much about this song except I'm sure it's what my mother warned me about.

Probably the best song on the album is "Heaven," written by

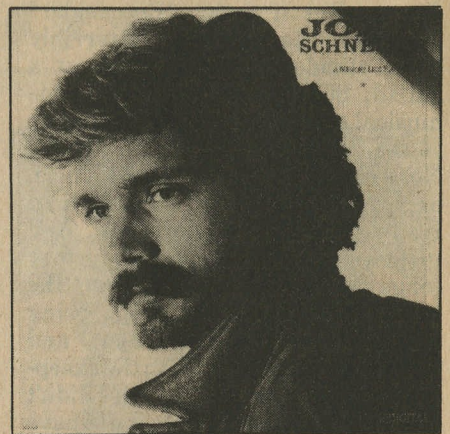
Memphian Terry Manning and recorded at Ardent. Howie Hersh's stunning piano intro and Andrew Love's sax both shine on this tune. A gentle, loving ballad, it reminds that "All we need is time, and we've got it . . ." This is what I'd been waiting for from the album.

The production is smooth, the music and musicians are outstanding, and Cocker's vocals still have that oomph that first got our attention with "I'll Cry Instead" and "You Are So Beautiful." His music has always had something of a desert flower quality about it - when it blooms, only a lucky few notice. *Cocker* is definitely worth noticing.

John Schneider A Memory Like You (MCA Records)

by Patty Pair

Sporting a beard and a "macho man" look, John Schneider turns out album number three for MCA Records. *A Memory Like You* is surprisingly good.



The Country and Western musical blend is good but could have been better if there had been a few more up-tempo songs. Instead, out of the ten songs on the album, only two get your feet to tapping. The other eight pieces are slow mood songs filled with wonderful acoustic guitar arrangements.

It is, however, safe to say that Schneider has come a long way since his days as "good ol' boy" Bo Duke on *The Dukes of Hazzard*. His voice no

cont. page 51

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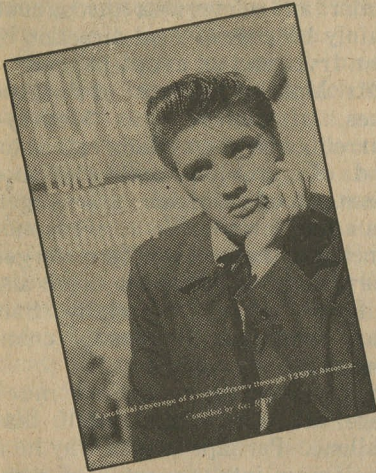
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Elvis: Long Lonely Highway
By Ger Rijff
(Tutti Frutti Productions)

by Robert Bowman

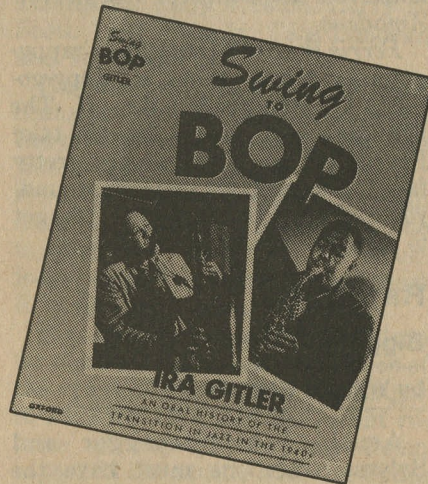
For *Long Lonely Highway* Ger Rijff spent many hours in a variety of libraries poring over microfilm copies of *Billboard* and a variety of local daily newspapers, everytime he saw the word Elvis he photocopied the given item. The result is this book; a compilation chronicling in chronological order much of the American and Canadian newspaper coverage of Elvis Presley from 1954 to 1957.

Not surprisingly nearly all the entries from the first two years come from Memphis' two daily newspapers of the time and most of the entries for the final two years are comprised of newspaper reviews of each night of a given Presley tour. Plenty of concert ads and pictures are also included. It is wonderful at this late date to feast upon ads and reviews for events such as Elvis' famous Shell concert with Slim Whitman.

Together, the articles provide a fascinating glimpse of the attitudes of mainstream America towards Elvis and rock and roll in the 1950's. Most of the writing is condescending in the extreme, much of it is racist. Elvis' singing is constantly compared to "Indian warwhooping" while his stage movements are

usually described as "burlesque." Writers nearly invariably state that no one could hear the music for the audience screaming and nearly every review contains quotes from the obligatory pre-concert press conference.

What Rijff's compilation may best demonstrate is just how bankrupt American daily newspaper journalism was at the time (still is?). Writer after writer exhibits absolute zero knowledge of music, popular or youth culture. An interesting volume, it can be purchased from Tutti Frutti Productions, P. O. Box 16758, 1001 RG Amsterdam, Holland.



Swing To Bop
By Ira Gitler
(Oxford Univ. Press) \$22.50

by Robert Bowman

In *Swing To Bop* Gitler, author of the earlier *Jazz Masters of the Forties*, using the techniques of oral history has attempted to document the roots, fermentation, and ultimate flowering of the new jazz of the forties, bebop. He has interviewed over sixty-five musicians who were involved in this transformation. As well, where appropriate, he has borrowed quotes from earlier published sources by individuals that Gitler could not personally interview such as Charlie Parker. Gitler, himself, every other page or so,

inserts the odd sentence to contextualize and/or link one quote to another. His perspective as an individual who grew up with this music is usually quite perceptive.

The result is an interesting chronicle from the musicians' point of view of a supremely interesting period of jazz history. A number of incidents and seminal recording sessions are described in heretofore nonexistent detail. The material concerning Stravinsky's writing of "The Ebony Concerto" for the Woody Herman band is a superb case in point. There is also plentiful material concerning a number of obscure but important jazz personalities such as Dodo Marmarosa and Tiny Kahn.

To Gitler's credit he gives ample attention to both white and black musicians (too many jazz writers myopically address one or the other). He also gives a lot of attention to the effect of bop on the big bands of the period from Henry Jerome's and Buddy Rich's to Earl Hines', Billy Eckstine's and Dizzy Gillespie's. Being essentially an organized collection of quotes, there exists a certain degree of repetition as well as the occasional non sequitur, but this is a minor criticism. Overall, the book is highly recommended. Perhaps the highest compliment I can give it is that with each page or two I wanted to hear another record.

Piece Of My Heart
By David Dalton
(St. Martin's Press) \$15.95

by Robert Bowman

Piece Of My Heart is one of the most parasitical examples of rock journalism to raise its ugly head in the last several years. Dalton has already churned out one book on Janis Joplin. Simply entitle *Janis* (1971), it was rushed out within a year of rock's greatest siren's death back in 1970.

Well, fifteen years later David realized that he still had material on tape from his travels with Janis in

cont. page 50

Ferris Bueller's Day Off

by Jim Roberts

Ferris Bueller is the type of person everyone wants to be, or wants his friend to be. Anything he does, no matter how drastic, he gets away with it. He's a hero to his friends at school, a model son to his parents, a thorn in the flesh to his sister and poison to the Dean of Students. In short, he's a combination genius/con-artist. And he's popular to boot.

So when Ferris decides he needs to take a day off from school and explore Chicago with his girl friend and his best friend, he does. Sort of a pint-sized Eddie Haskell, except he doesn't get caught.

Ferris Bueller (Matthew Broderick) is the title character in the new John Hughes film, *Ferris Bueller's Day Off*, and the film takes place during a one-day period in his senior year when he decides to skip school.

John Hughes, more than any director in the 1980s, has successfully chronicled teenage angst. In films such as *Sixteen Candles*, *The Breakfast Club*, and *Pretty In Pink*, Hughes presented realistic characters in realistic situations, and box office receipts proved that he had his hand on the pulse of American youth.

Matthew Broderick, however, carries the film. His past films have included *Max Dugan Returns*, *WarGames*, *1918*, and *Ladyhawke*.

If nothing else, Broderick is versatile, and he extends his versatility to the character of Ferris Bueller. Though Ferris comes across as a smart ass, he is a lovable smart ass.

Hughes concentrates more on character - not so much incidents, but what happens to the characters placed into certain predicaments.

Alan Ruck, who makes his feature film debut, portrays Ferris' rich friend, Cameron Frye, who just happens to have a cold the day Ferris decides to take the day off. Of course, it's obvious that Ferris will con Cameron into leaving his sick bed to go with him. And then there's the

matter of Cameron's father's Ferrari...enough said!

Mia Sara, who portrays Ferris' girlfriend, Sloane Peterson, was introduced to film audiences in the recently-forgettable *Legend*, which also starred Tom Cruise. Fortunately for Sara, this film is not so forgettable.

Jeffrey Jones is the harried Ed Rooney, Dean of Students, who decides to track down Ferris on his day off. Things always seem to work against Rooney, and for Ferris - shouldn't they - and Rooney goes to ludicrous extremes, making a fool of himself in the process, trying to catch Ferris. Prior to this, Rooney's most noted role was Emperor Joseph II in *Amadeus*.

Ferris Bueller's Day Off is a happy-go-lucky movie about a happy-go-lucky kid who needs a day off. The next time you need a day off, take Ferris' advice: "...life moves pretty fast; if you don't stop and look around, you could miss it!" Also, don't forget to take the day off.

Raw Deal

Bigger is Better

by William Glankler

Arnold Schwarzenegger and Sylvester Stallone must have the same hairdresser, how else would they both made DIRTY HARRY rip-offs at the same time?

Viva la difference! *Cobra* is preachy, paranoid, and the characters lack any understandable motivation. On the other hand, *Raw Deal* has human characters with real emotions to guide their actions. Emphasis is on the human as Schwarzenegger steps out of the stone age *Conan* and robotic *Terminator* roles to play a contemporary person for once.

As a former FBI agent forced to resign because he "broke half the bones in the body" of an accused child molester, he is more than happy to go under cover and infiltrate the mob. He is just supposed to gather information, but then he gets mad - and then he gets even.

Raw Deal has its share of violence to be sure, but it is characterized by

humor and cleverness throughout, mainly because of good direction by John Irvin and an excellent script.

Mr. Muscles has most of the good lines, of course, but Kathryn Harrold, who plays a lady rather too fond of gambling and who soon becomes too fond of Schwarzenegger, has a put down for an amorous mob henchman that you won't soon forget. The rest of the supporting cast is also uniformly good, especially Sam Wanamaker as the deadly crime kingpin.

Schwarzenegger seems much more at ease with himself than Stallone. Perhaps that is why he is developing into an actor of some stature. He also has something else which Stallone lacks completely: a sense of humor, both about himself and his craft.

Maybe one day Mr. Muscles will meet Mr. Macho on the silver screen in possibly the biggest box office bonanza since *Gone With The Wind*. But don't count on it. On the whole, Stallone would rather be in Philadelphia.

Raw Deal is R rated for realistic language and excessive gunplay, but it isn't a raw deal for the audience.

Cobra

Rocky, Get Your Gun

by William Glankler

BAM, pow, pow, rat-tat-tat, BOOM, "This is where the law stops and I start," wham, CRASH, bam, bam, pow, bang, bang, "You're a disease and I'm the cure," pow-pow-pow, ka-BOOOM!

That's pretty much the entire sound track of *Cobra*. No one ever bothers with a dialogue coach in a Stallone picture. It's action, action, and yet more action that makes those turnstiles spin, and keep people coming back for more.

Sly, having won the film version of the Vietnamese war (though he found it convenient to be in Switzerland during the actual conflict), seems to have tired of Soviet bashing and is now trying to steal Clint Eastwood's "Dirty Harry" formula. In *Cobra*, he is a member (the only member it

appears) of the Los Angeles police department's Zombie squad - it's a dirty job but somebody's got to do it. When some nut is blowing away people in a supermarket it's Stallone who goes in alone to get him.

Sly portrays his usual macho character, chewing a matchstick (Eastwood used to chew an unlit cigar butt in his westerns), tucking his .45 phallically into his belt, and so forth. Director George Cosmatos (*Rambo: First Blood Part 2*) wants us to think of Stallone as a thinking individual, so the Cobra has a stylish, clean apartment; an antique Hudson, painted metallic olive drab; and plenty of home computer equipment. Good old Sly still cuts off a piece of cold pizza with a pair of scissors, however, and throws printouts and photos all around the place. It just doesn't ring true.

In filmdom a two dimensional character is one that is just barely sketched, a one dimensional character is driven by only one motivation (greed, lust, etc.). Stallone may be the only zero dimensional character to even star in a movie.

Brigitte Nielson is the female lead, who has the misfortune to see a very ugly person near the scene of a crime. This particular ugly person belongs to a bizarre (even for California) cult that spends a lot of time banging axes together when they are not out slicing people up for no apparent reason. The cult decides the lovely Brigitte must die. She does a reasonably good job of screaming and looking terrified.

The Cobra must save her. And, of course, wipe out the nasties single handedly. The latter stages of the movie resemble a typical day in Beirut.

Cobra, like Stallone's other films, has plenty of preachy moments. "You have the right to remain silent," he says, just before tossing a burning match on a crazy doused in kerosene. He also attacks judges, the media, and the rules police must follow when dealing with criminals.

Sylvester Stallone thinks he should inherit the mantle of the late John Wayne. Whatever one may think of Wayne's jingoistic philosophy, he at least had class and integrity, both of which Stallone lacks. Wayne also had one other advantage over Stallone: he could act.

Cobra is filmed in pseudo Miami Vice style, which is actually the only decent thing about this picture. For those who can only see the world in black and white *Cobra* is rated R for Really Bad. Better see it quick as it isn't as popular as *Rocky* or *Rambo*. The mighty Stallone has struck out.

Space Camp

by Jim Roberts

What would happen if a group of teenagers and their instructor were accidentally launched into space aboard a shuttle during mock training exercises at a NASA Space Camp? That is the premise of the current 20th Century Fox release *Space Camp*, starring Kate Capshaw, Lea Thompson, Kelly Preston, Larry B. Scott, Leaf Phoenix, Tate Donovan and Tom Skerritt.

Based in part on the real-life Space Camp program at NASA's Space and Rocket Center in Huntsville, Ala., the film follows five teenagers from their first day at Space Camp, through their accidental launching. The training they receive in the week-long camp does not prepare them fully for what eventually occurs.

It makes an interesting backdrop for a movie, but with the explosion of the space shuttle Challenger in January 1986, and the recent release of the Rogers Commission report on the shuttle disaster, *Space Camp* hits too close to home for most people who would ordinarily see it - young people included.

(The Space Camp program was conceived by the late Werner Von Braun, the German-born scientist, who became America's premier rocket engineer. He developed Space Camp as an alternative to basketball, tennis and cheerleader camps during the late 1970s).

Without the specter of the shuttle disaster hanging overhead - the movie was filmed last summer - *Space Camp* is an entertaining motion picture vehicle. But there are similarities and scenes that will make people remember something that is almost too difficult to forget, including watching the shuttle lift-off and its progression into space. Seeing the interior of the crew's quarters and the reactions from the young astronauts during the tense

moments in the film when trouble seems to arise faster than rabbits can multiply also adds to the overall uneasiness. To top it off, Kate Capshaw's character at times bears an uncanny resemblance to the late Christa McAuliffe, America's first civilian shuttle crew member.

If 20th Century-Fox had released the movie during Christmas 1985, or delayed releasing it until the next shuttle mission had been successfully completed, there might have been more hope for the film.

However, despite any entertaining aspects the film may produce - there are many - it still comes at a bad time for the American moviegoer's psyche.

The movie is, of course, directed at the teenage filmgoer looking for something good to see this summer. As such, it may succeed, but for the many adults in the audience the night this was reviewed, it served as too much of a reminder of something that wasn't supposed to happen, but did.

Invaders From Mars

Potato-Heads

by William Glankler

Yes, the creatures are back in this faithful remake of the 1953 classic of the same name. No wimpy, good guy aliens in this film. No, they are here to steal our copper. Our copper? Sort of desperate for themes in 1953, weren't they?

The plot, which has been updated slightly, remains essentially the same - a boy (Hunter Carson) witnesses the landing of a spaceship over the hill behind his house.

He tells his dad (Timothy Bottoms) and finally dad agrees to go over the hill and take a look. When dad comes back he's, wellll, different. Then dad takes mom (Laraine Newman) over the hill for a picnic. When mom comes back she proceeds to make a ton of burned bacon for breakfast.

Somehow the boy must make someone believe him. Maybe his teacher (Louise Fletcher)? Nope, already been over the hill. Maybe the school nurse (Karen Black)? OK, she hasn't been over that damn hill yet.

It there seems to be a lot of 'over the hill' in this review it's because the original picture had to rely on

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concert calendar

1

Tuesday

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.

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

"Fiddle Dee Dee" (F) - Gaslight Dinner Theatre
 Lonely St. Duo (V) - Driftwood Lounge (Millington)

Asylum (P) - Stage Stop***

Nichol's Wall (V) - Faculty Lounge***

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

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

Keith Sykes (P) - Bombay***



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6 Hot Cotton 4 - 7 Bluebeats 9:30 - 1:30	7 Special Guests 9 - 12	8 Keith Sykes 9 - 12	9 Vienna 9 - 12:30	10 The Willys 9:30 - 1:30	11 Good Question 10 - 2	12 Good Question 10 - 2
13 Hot Cotton 4 - 7 Bluebeats 9:30 - 1:30	14 Eargasm 9 - 12	15 Keith Sykes 9 - 12	16 Natchez 9 - 12:30	17 Reba & The Portables 9:30 - 1:30	18 France 10 - 2	19 France 10 - 2
20 Hot Cotton 4 - 7 Bluebeats 9:30 - 1:30	21 Eargasm 9 - 12	22 Keith Sykes 9 - 12	23 Moonlight Syncopators 9 - 12:30	24 The Willys 9:30 - 1:30	25 Rico's Yada 10 - 2	26 Rico's Yada 10 - 2
27 Hot Cotton 4 - 7 Bluebeats 9:30 - 1:30	28 Eargasm 9 - 12	29 Keith Sykes 9 - 12	30 Rico's Yada 9 - 12:30	31 Reba & The Portables 9:30 - 1:30	Happy Hour M - F 4 - 6:30 p.m.	Live Music 7 nights a week

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Detail (F) - Round One (W. Memphis, Ar.)
 Don McMinn & the Rum Boogie Band (T) - Rum Boogie Cafe
 Ben Cauley/Lou Roberts/Vapors Band (V) - Bad Bob's Vapors
 Buck & Tiny (C) - Bad Bob's Vapors
 River City Band (C) - Blue Suede Shoe
 "The Drunkard" (F) - Good Tymes Theatre
 John Kilzer (P) - High Roller II***

2 Wednesday

Jack Rowell & Sam Williams (V) - Felix's (Germantown)
 Asylum (P) - Stage Stop***
 Ross Rice & Kye Kennedy (N) - Lafayette's Corner
 Memphis Accent Band (T) - St. George's***
 Special Edition (V) - Dad's Place
 Dodie Dowdy & Mixed Company (V) - Dad's Place
 Moonlight Syncopators (N) - Bombay***
 Detail (P) - Round One (W. Mphs., Ar.)
 Don McMinn & the Rum Boogie Band (T) - Rum Boogie Cafe
 James Lee Reeves/Niki Shane (K) - Sir Laf's Aloi***
 Ben Cauley/Lou Roberts/Vapors Band (V) - Bad Bob's Vapors
 Buck & Tiny (C) - Bad Bob's Vapors
 "The Drunkard" (F) - Good Tymes Theatre
 River City Band (C) - Blue Suede Shoe
 John Kilzer (P) - High Roller II***

3 Thursday

"Fiddle Dee Dee" (F) - Gaslight Dinner Theatre
 "Night Mother" (F) - Playhouse on the Square
 Karlton Taylor (F) - Memphis State (Tiger Den)
 Billy Harris & Mark Hughes (V) - Felix's (Germantown)
 Asylum (P) - Stage Stop***
 Peter Hyrka & Victims of Circumstance (T) - North End
 Chris Lea & the Moonlight Syncopators (N) - Lafayette's Corner
 Special Edition (V) - Dad's Place
 Dodie Dowdy & Mixed Company (V) - Dad's Place
 Reba & the Portables (P) - Bombay***
 Detail (P) - Round 1 (W. Memphis, Ar.)
 Don McMinn & the Rum Boogie Band (T) - Rum Boogie Cafe
 Sam Williams (V) - River Bluff Inn
 James Lee Reeves/Niki Shane (K) - Sir Laf's Aloi***
 Ben Cauley/Lou Roberts/Vapors Band (V) - Bad Bob's Vapors
 "The Drunkard" (F) - Good Tymes Theatre
 Buck & Tiny (C) - Bad Bob's Vapors
 River City Band (C) - Blue Suede Shoe
 John Kay & Steppenwolf (P) - Mud Island***
 Guess Who (P) - Mud Island***

cont. next page

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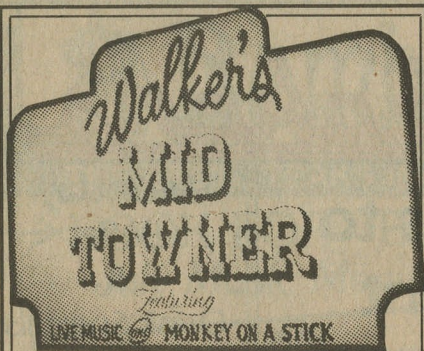
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EAST MEMPHIS - JUST WEST OF I-240

Tennessee does not certify specialists in the law, and we
do not claim certification in any listed area.

concert calendar

from previous page

4

"Fiddle Dee Dee" (F) - Gaslight Dinner Theatre
"Night Mother" (F) - Playhouse on the Square
"Key Exchange" (F) - Circuit Playhouse
The Vehicle Band (U) - Silky's
Lonely St. Duo (V) - Bill's (Lambert, Ms.)
Settlers (V) - Peabody
Bluegrass Show (C) - International Harvester
Union Hall
Asylum (P) - Stage Stop***
Sid Selvidge (T) - North End
Ruby Wilson (T) - Lafayette's Corner
Ron Reed (V) - Faculty Lounge***
Memphis Accent Band (T) - St. George's***
Special Edition (V) - Dad's Place

Chic Rodgers (P) - Cheers
Dodie Dowdy & Mixed Co. (V) - Dad's Place
The Hurricanes (P) - Bombay***
Reign (P) - Madison Ave.
Detail (P) - Round 1 (W. Memphis, Ar.)
Don McMinn & the Rum Boogie Band (T) - Rum
Boogie Cafe
Hottennazz (T) - Hilton Inn
Vehicle (P) - Silky's
Sam Williams (V) - River Bluff Inn
James Lee Reeves/Niki Shane (K) - Sir Laf's
Alot***
Ben Cauley/Lou Roberts/Vapors Band (V) - Bad
Bob's Vapors
Buck & Tiny (C) - Bad Bob's Vapors
"The Drunkard" (F) - Gaslight Dinner Theatre
Ben Cauley & the River City Band (V) - Blue
Suede Shoe
New Orleans Spirels (P) - Prince Mongo's***

5

"Fiddle Dee Dee" (F) - Gaslight Dinner Theatre
"Night Mother" (F) - Playhouse on the Square
"Key Exchange" (F) - Circuit Playhouse
Lonely St. Duo (V) - Bill's (Lambert, Ms.)
Country Show (C) - International Harvester Union
Hall
Mike Crews Band (P) - Adam's (Ramada Inn)
Joe Norman Band (P) - Poor Red's
Asylum (P) - Stage Stop***
Sid Selvidge (T) - North End
Ruby Wilson (T) - Lafayette's Corner
Memphis Accent Band (T) - St. George's***
Special Edition (V) - Dad's Place
Chic Rodgers (P) - Cheer's
The Hurricanes (P) - Bombay***
Reign (P) - Madison Ave.
Detail (P) - Round 1 (W. Memphis, Ar.)
Don McMinn & the Rum Boogie Band (T) - Rum
Boogie Cafe

Friday

Axis (P) - Silky's
Sam Williams (V) - River Bluff Inn
James Lee Reeves/Niki Shane (K) - Sir Laf's
Alot***
Ben Cauley/Lou Roberts/Vapors Band (V) - Bad
Bob's Vapors
Amateur Blues Contest (T) - Omni Daisy
Buck & Tiny (C) - Bad Bob's Vapors
"The Drunkard" (F) - Goodtymes Theatre
Ben Cauley and the River City Band (V) - Blue
Suede Shoe
New Orleans' Spirels (N) - Prince Mongo's***
Even Steven (P) - High Roller II***
P.J. Turner & Co. (P) - Walker's Midtowner***

6

Sunday

"Fiddle Dee Dee" (F) - Gaslight Dinner Theatre
"Night Mother" (F) - Playhouse on the Square
"Key Exchange" (F) - Circuit Playhouse
Settlers (V) - Silky's
The Agency (P) - Willie Moffatt's (Mt. Moriah)
Joe Norman (P) - Poplar Lounge
Touchtones (P) - Huey's
Ed Finney & Jazz Argot (T) - North End
Open Mike Night (V) - Faculty Lounge***
St. George's Blues Band (T) - St. George's***
Larry Garrett Band (V) - Dad's Place
Brady & Hollye (V) - Willie Moffatt's (Sycamore
View)
Hot Cotton (T) - Bombay***
Bluebeats (N) - Bombay***
Chic Rodgers (P) - Cheers Lounge
Surprise Guests (P) - Rum Boogie Cafe
James Lee Reeves/Niki Shane (K) - Sir Laf's
Alot***
Ben Cauley/Lou Roberts/Vapors Band (V) - Bad
Bob's Vapor
"The Drunkard" (F) - Good Tymes Theatre
River City Band (C) - Blue Suede Shoe
Memphis Cool Jazz (T) - Cruel Shoe

Saturday

7

Monday

Settlers (V) - Scruples
Kaos (P) - Stage Stop***
Special Edition (V) - Dad's Place
Dodie Dowdy & Mixed Co. (V) - Dad's Place
Special Guests (V) - Bombay***
Catesby Jones & the Cat Can Do Band (T) -
Rum Boogie Cafe
Ben Cauley/Lou Roberts/Vapors (V) - Bad Bob's
Vapors

8

Tuesday

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

Lonely St. Duo (V) - Driftwood Lounge (Millington)

Kaos (P) - Stage Stop***

Nichols' Wall (V) - Faculty Lounge***

Special Edition (V) - Dad's Place

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

Keith Sykes (P) - Bombay***

Detail (P) - Round 1 (W. Memphis, Ar.)

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

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

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

"The Drunkard" (F) - Goodtymes Theatre

River City Band (C) - Blue Suede Shoe

Julian Lennon (P) - Mud Island***

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

9

Wednesday

Brady & Hollye (V) - Felix's (Germantown)

Kaos (P) - Stage Stop ***

Ross Rice & Kye Kennedy (N) - Lafayette's

Memphis Accent Band (T) - St. George's***

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

Special Edition (V) - Dad's Place

Vienna (P) - Bombay***

Detail (P) - Round 1 (W. Memphis, Ar.)

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

Beet Challis/Eric Jarrard (K) - Sir Laf's Alot***

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

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

"The Drunkard" (F) - Goodtymes Theatre

River City Band (C) - Blue Suede Shoe

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

Musicians Jam Night (V) - Walker's Midtown***

10

Thursday

"Night Mother" (F) - Playhouse on the Square

Kaos (P) - Stage Stop***

Peter Hyrka & Victims of Circumstance (T) - North End

Chris Lea & the Moonlight Syncopators (N) - Lafayette's Corner

Special Edition (V) - Dad's Place

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

The Willy's (P) - Bombay***

Detail (P) - Round 1 (W. Memphis, Ar.)

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

Sam Williams (V) - River Bluff Inn

Bert Challis/Eric Jarrard (K) - Sir Laff's Alot***

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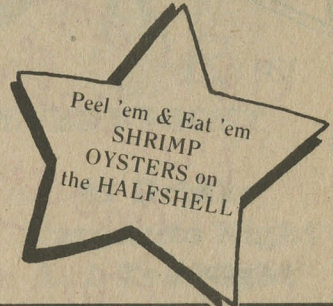
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concert calendar

from page 43

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

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

"The Drunkard" (F) - Goodytymes Theatre

River City Band (C) - Blue Suede Shoe

Mike Crews (P) - High Roller II***

P.J. Turner & Co. (P) - Walker's Midtowner***

11 Friday

"Night Mother" (F) - Playhouse on the Square

"Key Exchange" (F) - Circuit Playhouse

Bluegrass Show (C) - International Harvester Union Hall

Kaos (P) - Stage Stop***

Sid Selvidge (T) - North End

Ruby Wilson (T) - Lafayette's Corner

Ron Reed (V) - Faculty Lounge***

Memphis Accent Band (T) - St. George's***

Special Edition (V) - Dad's Place

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

Chic Rodgers (P) Cheers

Good Question (P) - Bombay***

Lycan Thrope (P) - Madison Ave.

Detail (P) - Round 1 (W. Memphis, Ar.)

Hottennazz (T) - Hilton Inn

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

Carnival (P) - Silky's

Sam Williams (V) - River Bluff Inn

Bert Challis/Eric Jarrard (K) - Sir Laffs Alot***

"The Drunkard" (F) - Goodytymes Theatre

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

Ben Cauley/Lou Roberts/Vapors Band (V) - Blue Suede Shoe

Bluebeats (N) - Prince Mongo's Planet***

Willy's (P) - High Roller II***

P.J. Turner & Co. (P) - Walker's Midtowner***

12 Saturday

"Night Mother" (F) - Playhouse on the Square

"Key Exchange" (F) - Circuit Playhouse

Country Show (C) - International Harvester Union Hall

Joyce Cobb & Hot Fun (P) - Adam's (Ramada Inn)

Joe Norman Band (P) - Poor Red's

Kaos (P) - Stage Stop***

Sid Selvidge (T) - North End

Ruby Wilson (T) - Lafayette's Corner

Memphis Accent Band (T) - St. George's***

Special Edition (V) - Dad's Place

Chic Rodgers (P) - Cheers

Good Question (P) - Bombay***

Lycan Thrope (P) - Madison Ave.

Detail (P) - Round 1 (W. Memphis, Ar.)

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

Xavion (P) - Silky's

Sam Williams (V) - River Bluff Inn

Bert Challis/Eric Jarrard (K) - Sir Laffs Alot***

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

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

Amateur Blues Contest (T) - Omni Daisy

"The Drunkard" (F) - Goodytymes Theatre

Ben Cauley & the River City Band (V) - Blue Suede Shoe

Merle Haggard (C) - Mud Island***

Dwight Yoakam (C) - Mud Island***

Bluebeats (N) - Prince Mongo's Planet***

Detail (P) - High Roller II***

P.J. Turner & Co. (P) - Walker's Midtowner***

13 Sunday

"Key Exchange" (F) - Circuit Playhouse

Settlers (V) - Silky's

Joe Norman (P) - Poplar Lounge

Ed Finney & Jazz Argot (T) - North End

Open Mike Night (V) - Faculty Lounge***

St. George's Blues Band (T) - St. George's***

Larry Garrett Band (V) - Dad's Place

Chic Rodgers (P) - Cheer's

Southern Jam Band (P) - Willie Moffat's (Sycamore View)

Hot Cotton (T) - Bombay***

Bluebeats (T) - Bombay***

Ronnie Thompson & Fly By Night (V) - Rum Boogie Cafe

Bert Challis/Eric Jarrard (K) - Sir Laff's Alot***

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

"The Drunkard" (F) - Goodytymes Theatre

River City Band (C) - Blue Suede Shoes

Memphis Cool Jazz (T) - Cruel Shoe

14 Monday

Lonely St. Duo (V) - Chelsea St. Pub

Settlers (V) - Scruples

Impulse (P) - Stage Stop***

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

Special Edition (V) - Dad's Place

Eargasm (P) - Bombay***

Catesby Jones & the Cat Can Do Band (V) - Rum Boogie Cafe

cont. next page

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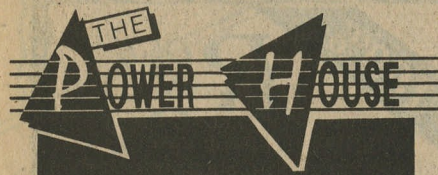
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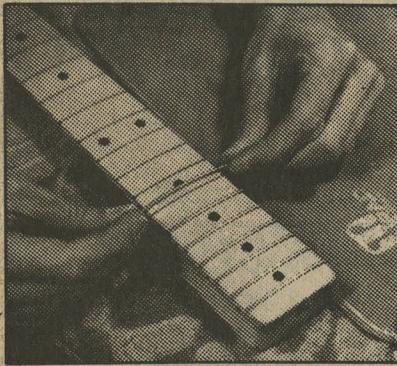
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concert calendar

from previous page

Ben Cauley/Lou Roberts/Vapors Band (V) - Bad Bob's Vapors
 Buck & Tiny (C) - Bad Bob's Vapors

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

Lonely St. Duo (V) - Chelsea St. Pub
 Lee Miller & Rick Wilson (V) - Felix's (Germantown)
 Impulse (P) - Stage Stop***
 Nichols' Wall (V) - Faculty Lounge***
 Special Edition (V) - Dad's Place
 Dodie Dowdy & Mixed Co. (V) - Dad's Place
 Keith Sykes (P) - Bombay***
 Detail (P) - Round 1 (W. Memphis, AR.)
 Don McMinn & the Rum Boogie Band (T) - Rum Boogie Cafe
 Ben Cauley/Lou Roberts/Vapors Band (P) - Bad Bob's Vapors

Buck & Tiny (C) - Bad Bob's Vapors
 "The Drunkard" (F) - Goodtymes Theatre
 River City Band (C) - Blue Suede Shoe
 John Kilzer (P) - High Roller II***

16 Wednesday

Lonely St. Duo (V) - Chelsea St. Pub
 Lee Miller & Rick Wilson (V) - Felix's
 Impulse (P) - Stage Stop***
 Ross Rice & Kye Kennedy (N) - Lafayette's
 Memphis Accent Band (V) - St. George's***
 Special Edition (V) - Dad's Place
 Dodie Dowdy & Mixed Co. (V) - Dad's Place
 Natchez (P) - Bombay***
 Detail (P) - Round 1 (W. Memphis, AR)
 Don McMinn & the Rum Boogie Band (T) - Rum Boogie Cafe
 Jay Kaner/Carl Strong (K) - Sir Laffs A Lot***
 Ben Cauley/Lou Roberts/Vapors Band (V) - Bad Bob's Vapors
 Buck & Tiny (C) - Bad Bob's Vapors
 "The Drunkard" (F) - Goodtymes Theatre
 John Kilzer (P) - High Roller II***
 Musicians Jam Night (U) - Walker's Mid-towner***

17 Thursday

"Shut Up & Dance" (F) - Playhouse on the Square
 The Alfred Rudd Band (U) - Memphis State (Tiger Den)
 Lonely St. Duo (V) - Chelsea St. Pub

Impulse (P) - Stage Stop***
 Peter Hyrka & Victims of Circumstance (T) - North End
 Special Edition (V) - Dad's Place
 Dodie Dowdy & Mixed Co. (V) - Dad's Place
 Reba & The Portables (P) - Bombay***
 Detail (P) - Round 1 (W. Memphis, AR)
 Don McMinn & Rum Boogie Band (T) - Rum Boogie Cafe
 Sam Williams (V) - River Bluff Inn
 Jay Kaner/Carl Strong (K) - Sir Laffs A Lot***
 Ben Cauley/Lou Roberts/Vapors Band (V) - Bad Bob's Vapors
 Buck & Tiny (C) - Bad Bob's Vapors
 "The Drunkard" (F) - Goodtymes Theatre
 River City Band (C) - Blue Suede Shoe
 Beale St. Talent Search (V) - Omni Daisy
 Mike Crews (P) - High Roller II***
 P.J. Turner & Co. (P) - Walker's Mid-towner***

18 Friday

"Waiting For The Egg To Cook" (F) - Memphis Pink Palace Museum
 "Shut Up & Dance" (F) - Playhouse on the Square
 "Key Exchange" (F) - Circuit Playhouse
 Lonely St. Duo (V) - Chelsea St. Pub
 Bluegrass Show (C) - International Harvester Union Hall
 Plan B (P) - High Roller II***
 Impulse (P) - Stage Stop***
 Touchtones (P) - Daily Planet
 Sid Selvidge (T) - North End
 Ruby Wilson (T) - Lafayette's
 Ron Reed (V) - Faculty Lounge***
 Memphis Accent Band (T) - St. George's***
 Special Edition (V) - Dad's Place
 Dodie Dowdy & Mixed Co. (V) - Dad's Place
 Chic Rodgers (P) - Cheers
 France (P) - Bombay***
 Uzi (P) - Madison Ave.
 Detail (P) - Round 1 (W. Memphis, AR)
 Don McMinn & Rum Boogie Band (T) - Rum Boogie Cafe
 Hottenazz (T) - Hilton Inn
 R.T. Scott (C) - Silky's
 Sam Williams (V) - River Bluff Inn
 Jay Kaner/Carl Strong (K) - Sir Laffs A Lot***
 Ben Cauley/Lou Roberts/Vapors Band (V) - Bad Bob's Vapors
 Buck & Tiny (C) - Bad Bob's Vapors
 "The Drunkard" (F) - Goodtymes Theatre
 Ben Cauley & The River City Band (V) - Blue Suede Shoe
 The End (V) - Prince Mongo's Planet***

Plan B (P) - High Roller II***
 P.J. Turner & Co. (P) - Walker's Mid-
 townner***

19 Saturday

"Waiting For The Egg To Cook" (F) - Memphis
 Pink Palace Museum

MSU Pre-College Piano Camp Students'
 Recital (F) - Memphis State

"Emperor's New Clothes" (F) - Playhouse on the
 Square

"Shut Up & Dance" (F) - Playhouse on the
 Square

"Key Exchange" (F) - Circuit Playhouse

Lonely St. Duo (V) - Chelsea St. Pub

Country Show (C) - International Harvester
 Union Hall

Flashback (V) - Adams (Ramada Inn)

Plan B (P) - High Roller II***

Joe Norman Band (P) - Poor Red's

Impulse (P) - Stage Stop***

Touchtones (P) - Daily Planet

Sid Selvidge (T) - North End

Ruby Wilson (T) - Lafayette's

Memphis Accent Band (T) - St. George's***

Special Edition (V) - Dad's Place

Chic Rodgers (P) - Cheers

France (P) - Bombay***

Uzi (P) - Madison Ave.

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

Sam Williams (V) - River Bluff Inn

Image (P) - Silky's

Jay Kaner/Carl Strong (K) - Sir Laffs A Lot***

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

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

"The Drunkard" (F) - Goodtymes Theatre

Ben Cauley & the River City Band (V) - Blue
 Suede Shoe

The End (V) - Prince Mongo's Planet***

Plan B (P) - High Roller II***

P.J. Turner (P) - Walker's Mid-
 townner***

20 Sunday

"Emperor's New Clothes" (F) - Playhouse on the
 Square

"Shut Up & Dance" (F) - Playhouse on the Square

"Key Exchange" (F) - Circuit Playhouse

Lonely St. Duo (V) - Chelsea St. Pub

Settlers (V) - Silky's

Rico's Yada (T) - Willie Moffatt's (Mt. Moriah)

Joe Norman (P) - Poplar Lounge

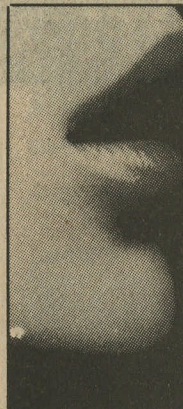
Ed Finney & Jazz Argot (T) - North End

Open Mic Night (V) - Faculty Lounge***

St. George's Blues Band (T) - St. George's***

Larry Garrett Band (V) - Dad's Place

cont. next page



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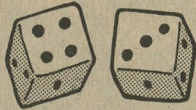
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concert calendar

from previous page

Chic Rodgers (P) - Cheers
Southern Jam Band (P) - Willie Moffatt's (Sycamore View)
Hot Cotton (T) - Bombay***
Bluebeats (N) - Bombay***
The Nunnery Brothers (P) - Rum Boogie Cafe
Joe Kaner/Carl Strong (K) - Sir Laffs A Lot***
Ben Cauley/Lou Roberts/Vapors Band (V) - Bad Bob's Vapors
Buck & Tiny (C) - Bad Bob's Vapors
"The Drunkard" (F) - Goodtymes Theatre
River City Band (C) - Blue Suede Shoe
Memphis Cool Jazz (T) - Cruel Shoe
James Brown (P) - Mud Island***
Bo Diddley (P) - Mud Island***

21

Monday

Lonely St. Duo (V) - Chelsea St. Pub
Settlers (V) - Scruples
Knights - n - Daze (P) - Stage Stop***
Special Edition (V) - Dad's Place
Dodie Dowdy & Mixed Co. (V) - Dad's Place
Eargasm (P) - Bombay***
Catesby Jones and the Cat Can Do Band (V) - Rum Boogie Cafe
Ben Cauley/Lou Roberts/Vapors Band (V) - Bad Bob's Vapors
Buck & Tiny (C) - Bad Bob's Vapors

22

Tuesday

Yarbrough's Bluegrass Jam (C) - Yarbrough's Music***
Lonely St. Duo (V) - Chelsea St. Pub
Knights -n- Daze (P) - Stage Stop***
Nichol's Wall (V) - Faculty Lounge***
Special Edition (V) - Dad's Place
Dodie Dowdy & Mixed Co. (V) - Dad's Place
Keith Sykes (P) - Bombay***
Detail (P) - Round 1 (W. Memphis, AR)
Don McMinn & Rum Boogie Band (T) - Rum Boogie Cafe
Ben Cauley/Lou Roberts/Vapors Band (V) - Bad Bob's Vapors
Buck & Tiny (C) - Bad Bob's Vapors
"The Drunkard" (F) - Goodtymes Theatre
River City Band (C) - Blue Suede Shoe
John Kilzer (P) - High Roller II***

23

Wednesday

Lonely St. Duo (V) - Chelsea St. Pub
Knights -n- Daze (P) - Stage Stop***

Ross Rice & Kye Kennedy (N) - Lafayette's
Memphis Accent Band (T) - St. George's***
Dodie Dowdy & Mixed Co. (V) - Dad's Place
Special Edition (V) - Dad's Place
Moonlight Syncopators (P) - Bombay***
Detail (P) - Round 1 (W. Memphis, AR)
Don McMinn & Rum Boogie Band (T) - Rum Boogie Cafe
Mark Klein (K) - Sir Laffs A Lot***
Ben Cauley/Lou Roberts/Vapors Band (V) - Bad Bob's Vapors
Buck & Tiny (C) - Bad Bob's Vapors
"The Drunkard" (F) - Goodtyme Theatre
John Kilzer (P) - High Roller II***
Musicians Jam Night (U) - Walker's Mid-towner***

24

Thursday

Herman Green & the Green Machine (U) - Memphis State (Tiger Den)
Lonely St. Duo (V) - Chelsea St. Pub
Knights -n- Daze (P) - Stage Stop***
Peter Hyrka & Victims of Circumstance (T) - North End
Chris Lea & Moonlight Syncopators (P) - Lafayette's
Special Edition (V) - Dad's Place
Dodie Dowdy & Mixed Co. (V) - Dad's Place
The Willys (P) - Bombay***
Detail (P) - Round 1 (W. Memphis, AR)
Don McMinn & Rum Boogie Band (T) - Rum Boogie Cafe
Sam Williams (V) - River Bluff Inn
Mark Klein (V) - River Bluff Inn
Ben Cauley/Lou Roberts/Vapors Band (V) - Bad Bob's Vapors
Buck & Tiny (C) - Bad Bob's Vapors
"The Drunkard" (F) - Goodtymes Theatre
River City Band (C) - Blue Suede Shoe
Mike Crews (P) - High Roller II***
P.J. Turner & Co. (P) - Walker's Mid-towner***

25

Friday

"Actor's Nightmare" (F) - Playhouse on the Square
Lonely St. Duo (V) - Chelsea St. Pub
Bluegrass Show (C) - International Harvester Union Hall
Live Rock & Roll (P) - High Roller II***
Knight -n- Daze (P) - Stage Stop***
Touchtones (P) - Mid America Mall
Sid Selvidge (T) - North End
Ruby Wilson (T) - Lafayette's

Ron Reed (V) - Faculty Lounge***
Memphis Accent Band (T) - St. George's***

Special Edition (V) - Dad's Place
 Dodie Dowdy & Mixed Co. (V) - Dad's Place
 Chic Rodgers (P) - Cheers
 Rico's Yada (N) - Bombay***
 Reign (P) - Madison Ave.
 Detail (P) - Round 1 (W. Memphis, AR)
 Don McMinn & Rum Boogie Band (T) - Rum Boogie Cafe
 Hottennazz (T) - Hilton Inn
 Sam Williams (V) - River Bluff Inn
 Back Alley Rockers (P) - Silky's
 Mark Klein (K) - Sir Laffs A Lot***
 Ben Cauley/Lou Roberts/Vapors Band (V) - Bad Bob's Vapors
 Buck & Tiny (C) - Bad Bob's Vapors
 "The Drunkard" (F) - Goodtymes Theatre
 Ben Cauley & River City Band (V) - Blue Suede Shoe
 Good Question (P) - Prince Mongo's Planet***
 Live Rock & Roll (P) - High Roller II***
 P.J. Turner & Co. (P) - Walker's Midtown***

26 Saturday

"Emperor's New Clothes" (F) - Playhouse on the Square
 "Actor's Nightmare" (F) - Playhouse on the Square
 The Vehicle Band (U) - Silky's
 Lonely St. Duo (V) - Chelsea St. Pub
 Country Show (C) - International Harvester Union Hall
 The Agency (P) - Adams (Ramada Inn)
 Live Rock & Roll (P) - High Roller II***
 Joe Norman Band (P) - Poor Red's
 Knights -n- Daze (P) - Stage Stop***
 Sid Selvidge (T) - North End
 Ruby Wilson (T) - Lafayette's
 Memphis Accent Band (T) - St. George's***
 Special Edition (V) - Dad's Place
 Chic Rodgers (P) - Cheers
 Rico's Yada (N) - Bombay***
 Reign (P) - Madison Ave.
 Detail (P) - Round 1 (W. Memphis, AR)
 Percy Sledge (V) - Rum Boogie Cafe
 Sam Williams (V) - River Bluff Inn
 Vehicle (P) - Silky's
 Mark Klein (K) - Sir Laffs A Lot***
 Ben Cauley/Lou Roberts/Vapors Band (V) - Bad Bob's Vapors
 Buck & Tiny (C) - Bad Bob's Vapors
 "The Drunkard" (F) - Goodtymes Theatre
 Ben Cauley & the River City Band (V) - Blue Suede Shoe
 Amateur Blues Contest (T) - Omni Daisy
 Good Question (P) - Prince Mongo's Planet***
 Live Rock & Roll (P) - High Roller II***
 P.J. Turner & Co. (P) - Walker's Midtown***

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concert calendar

from previous page

27

Sunday

- "Emperor's New Clothes" (F) - Playhouse on the Square
 "Actor's Nightmare" (F) - Playhouse on the Square
 Settlers (V) - Silky's
 Rhythm Hounds (P) - Huey's
 Live Entertainment (P) - Willie Moffatt's (Mt. Moriah)
 Memphis Songwriters' Assn. Battle of the Bands (U) - New Daisy
 Joe Norman (P) - Poplar Lounge
 Ed Finney & Jazz Argot (T) - North End
 Open Mic Night (V) - Faculty Lounge***
 St. George's Blues Band (T) - St. George's***
 Larry Garrett Band (V) - Dad's Place
 Chic Rodgers (P) - Cheers
 Southern Jam Band (P) - Willie Moffatt's (Sycamore View)
 Hot Cotton (T) - Bombay***
 Bluebeats (N) - Bombay***
 Percy Sledge (V) - Rum Boogie Cafe
 Mark Klein (K) - Sir Laffs A Lot***
 Ben Cauley/Lou Roberts/Vapors Band (V) - Bad Bob's Vapors
 "The Drunkard" (F) - Goodtymes Theatre
 River City Band (C) - Blue Suede Shoe
 Memphis Cool Jazz (T) - Cruel Shoe

28

Monday

- Settlers (V) - Scruples
 Artist (P) - Stage Stop***
 Special Edition (V) - Dad's Place
 Dodie Dowdy & Mixed Co. (V) - Dad's Place
 Eargasm (N) - Bombay***
 Catesby Jones & the Cat Can Do Band (V) - Rum Boogie Cafe
 GTR (P) - Orpheum
 Ben Cauley/Lou Roberts/Vapors Band (V) - Bad Bob's Vapors
 Buck & Tiny (C) - Bad Bob's Vapors
 MEMPHIS STAR 5th BIRTHDAY PARTY - Studebaker's***

29

Tuesday

- Yarbrough Bluegrass Jam (C) - Yarbrough's Music***
 Lonely St. Duo (V) - Driftwood Lounge (Millington)
 Artist (P) - Stage Stop***
 Nichol's Wall (V) - Faculty Lounge***
 Special Edition (V) - Dad's Place

- Dodie Dowdy & Mixed Co. (V) - Dad's Place
 Keith Sykes (P) - Bombay***
 Detail (P) - Round 1 (W. Memphis, AR)
 Don McMinn & Rum Boogie Band (T) - Rum Boogie Cafe
 Ben Cauley/Lou Roberts/Vapors Band (V) - Bad Bob's Vapors
 Buck & Tiny (C) - Bad Bob's Vapors
 "The Drunkard" (F) - Goodtymes Theatre
 River City Band (C) - Blue Suede Shoe

30

Wednesday

- Artist (P) - Stage Stop***
 Ross Rice & Kye Kennedy (N) - Lafayette's
 Memphis Accent Band (T) - St. George's***
 Special Edition (V) - Dad's Place
 Dodie Dowdy & Mixed Co. (V) - Dad's Place
 Rico's Yada (N) - Bombay***
 Detail (P) - Round 1 (W. Memphis, AR)
 Don McMinn & Rum Boogie Band (T) - Rum Boogie Cafe
 Mike Flannery/Stuart Mitchell (K) - Sir Laffs A Lot***
 Ben Cauley/Lou Roberts/Vapors Band (V) - Bad Bob's Vapors
 Buck & Tiny (C) - Bad Bob's Vapors
 "The Drunkard" (F) - Goodtymes Theatre
 Musicians Jam Night (V) - Walker's Midtown***

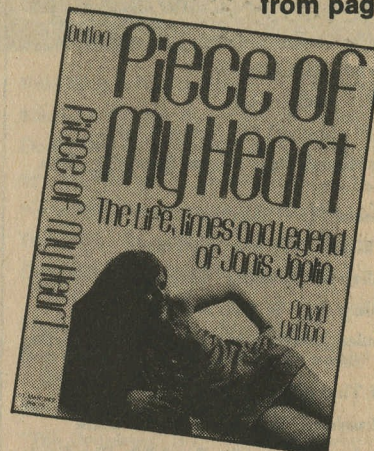
31

Thursday

- Peter Hyrka & Victims of Circumstance (N) - Memphis State (Tiger Den)
 Lonely St. Duo (V) - Driftwood Lounge (Millington)
 Artist (P) - Stage Stop***
 Peter Hyrka & Victims of Circumstance (T) - North End
 Chris Lea & Moonlight Syncopators (P) - Lafayette's
 Special Edition (V) - Dad's Place
 Dodie Dowdy & Mixed Co. (V) - Dad's Place
 Reba & The Portables (P) - Bombay***
 Detail (P) - Round 1 (W. Memphis, AR)
 Don McMinn & Rum Boogie Band (T) - Rum Boogie Cafe
 Sam Williams (V) - River Bluff Inn
 Mike Flannery/Stuart Mitchell (K) - Sir Laffs A Lot***
 Ben Cauley/Lou Roberts/Vapors Band (V) - Bad Bob's Vapors
 Buck & Tiny (C) - Bad Bob's Vapors
 "The Drunkard" (F) - Goodtymes Theatre
 River City Band (C) - Blue Suede Shoe
 P.J. Turner & Co. (P) - Walker's Midtown***

Book Reviews

from page 37



1970 that had yet to be milked for a buck. Hey, why not? It's the American way -- suckers will buy it before they realise just what tripe it really is.

Much of the book is filled with verbatim transcriptions of bar/drinking conversations in Kansas, New York and on a train traversing the Canadian prairies. One can imagine how fascinating Janis' conversations are with strangers she meets in a bar in Kansas -- about as interesting as any two or three drunks can be as they ruminate on the problems of the world and on their own love problems. Janis and Bonnie Bramlett's discussion of the "woman as losers theme" (Janis' favorite) is equally scintillating plus, if memory serves me well, Dalton printed some of this garbage in *Rolling Stone* at the time. Supposedly these and the other similar vignettes included throughout the book (including actually one fascinating encounter with Jerry Lee Lewis) are to give the reader some sort of insight into the inner world of Janis. Well, they don't, anymore than a bit of eavesdropping will let you know the inner world of any individual.

The whole is tied together by Dalton's aesthetic platitudes. Witness, "Through music's anarchic power to both disassociate and, ultimately, to integrate, Janis let us know that only all of us can see it. Too vast to guess by parts; too enclosed within us for us to recognize." Powerful stuff, huh? Finally, Dalton exhibits very little knowledge of music history. His comments on Bessie Smith are simply laughable. The whole is utterly execrable. ★

LP Reviews

from page 36

longer sounds like that of a teenager-- it is smooth, soft, full-bodied, and easy to listen to. And the emotion he puts behind the lyrics, especially in "What's A Memory Like You" and "Welcome Home," is so real and convincing I found myself checking to see if he himself had written the songs -- no he did not.

A Memory Like You is the perfect album for candlelit dinners or just for reminiscing over old loves come and gone.

Belinda Carlisle

Belinda
(IRS Records)

by Patty Pair

It's solo time for Belinda - Belinda Carlisle, that is. Does the naming a bell? Well, it should - for eight years she was the lead singer for an all female group known as the Gogo's, who topped the charts with such songs as "We Got The Beat" and "Our Lips Are Sealed."

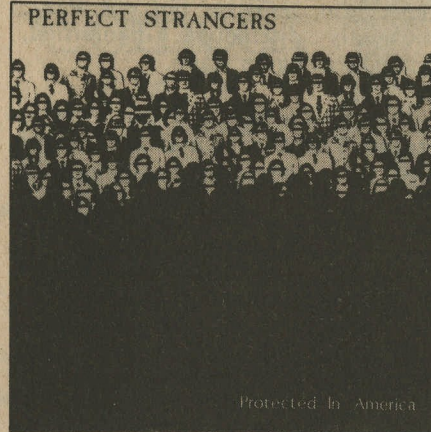
Now, Belinda's back and on her own, and hotter than ever. Her debut solo album for IRS Records, entitled *Belinda*, is a combination of songs that range from ballads to fast and jazzy to sounds from the 60's era.

Included on the album are such songs as "Band of Gold" (an up-dated version, mind you), "Stuff and Nonsense" (an old tune by the Split Enz), and her first single release, "Mad About You." Most of the original material was written by ex-Gogo member Charlotte Caffey (who is playing guitar and keyboards for Belinda now) and other musical contributions were made by Andy Taylor (Duran Duran), Nicky Hopkins and David Lindley, Susanna Hoffs (Bangles), and Jane Wiedlin, (also an ex-Gogo).

Other songs include "I Need A Disguise," "Since You've Gone," "I Feel The Magic" (which borders on a 60's style), "I Never Wanted a Rich Man," "Gotta Get To You," "From The Heart," and "Shot in the Dark."

The album has a certain old familiar Gogo's sound - only ten times better than anything they released after "Beauty And The Beat." It's summer and Belinda is back, so roll down the convertible's top and crank up the tape deck (with *Belinda*

playing, of course) and cruise your way around town.



Perfect Strangers Protected In America (N-Beat Records)

by Guy Grayson

Non-technopop and refreshingly unspoilt, Perfect Strangers is a college band which should, by all rights, appeal to a college audience. Here they harken back to familiar anglicized sounds of the early 1980s. Drawing for inspiration on bands like U2, the *War* album in particular, and American sounds such as R.E.M. and 10,000 Maniacs, they lovingly reproduce those raw, direct and SOCIALLY CONCERNED rhythms and strains associated with the first of the English new waves.

Not only are these guys and girl disarmingly crisp and plain in their production -- it's not clouded by sophisticated mixing for instance -- but they're able to tie the instrumental simplicity in with some hometown lyrics. Obviously inspired by stuff the band has accumulated from its own environment, and not cashing in on anyone else's cultural claims, Perfect Strangers has managed to combine occasionally intense new wave/folksy rhythms with some deftly delivered grassroots commentary - a rarity in these days of self-conscious ramblings.

Take the following for instance, which appears on the more pacy side one and is contained in a track calling itself "Small Towns." Starting up with a contagious beat that introduces the travelling motif and opening phrase "goin' down 61," female lead Kris Wilkinson slides into the lines "...passing hills and churches/living in a small town/days

stack together/all the children play." Sweet isn't it?

Small towns, churches and plenty of concrete observations pepper Ms. Wilkinson's lyrics. In the best of impersonal poetic traditions, she's constantly turning familiar visual images to her advantage -- it's called generating atmosphere without beating the innocent over the head with it.

"The Storm," an emotive Jungian subject that everyone can recognize, fits this pigeonhole rather well. On side one also, (side one gets off to a sure footing) "The Storm" continues in the rural theme, starting off with a suspenseful instrumental pitter-patter of light rain, followed by the crashing relief of the entry of the full weight of the band.

The storm, of course, is only metaphor. Wilkinson suggestively informs us that its relief "breaks the chain" -- of the mundane, presumably, of small town life. Important distinction to be made here: the small town idyll is a myth but nevertheless makes for useful subject matter.

Protected in America isn't all rural, lyrical and harmless though. In fact, the material is immensely varied. Wilkinson's vocal range, sultry, somber and sincere at different times, is both reminiscent of the caressing voice of Siouxsie and the Banshees or, during the catchy numbers, of an early Deborah Harry.

Taken as a whole, *Protected in America* makes for consistently interesting listening. Hop on this one. It's got three T.V. stars by it. ☆

Dixcee

from page 12

over a hundred tunes from ballads to foot-tapping progressive country; from such songs as "Amanda" to "Jailhouse Rock" to "Mama He's Crazy" to "Tulsa Time" to "Will the Circle Be Unbroken"--not forgetting their six originals of course.

With all this talent and youth why did they choose country and western music? "Because that's where our roots are. It's easier to relate to. I think everyone can relate to getting off work and not hurrying home because you know she's not going to be there." Kenny quickly answers while everyone nods in agreement. "It's just down-home!" ☆

Catesby Jones

from page 14

Presently, he's working with John Scott, at his home studio, on some new demo tapes . . . this time with the expressed purpose of shopping them around to people. This project and one other are really keeping him busy. The United States Information Agency, out of Washington, wants him to do a half hour video for their Arts America program. He is scheduled to work on it in late August, with filming done here in Memphis. It is quite an exciting prospect and Catesby is understandably quite excited about it.

Catesby's song-writing covers a broad spectrum: ballads, swing, jazz, pop, country, and mild rock & roll, which he describes as "more of a rhythm & blues kind of rock. I try to write as many different styles as I can," he says. As of late, he's playing these songs with his band, Cat Can Do. Cat Can Do are: Andy Duffy, bass; W.C. Garrison, drums and Lyn Jones, harmonica. About 90% of the material he does on stage are originals. He simply doesn't get much pleasure from Top 40 type songs.

"I truthfully believe that certain people have . . . music just flowing through them," he says. "And there are times I feel like I am one of those people. It comes so naturally (sometimes) I almost feel like it's not my music. So, those are the songs I love the most . . . when I'm around the house and the line will come to me and I'll just start singing. And the song almost just comes out in a matter of 15 minutes."

Now, two of the several people I encountered while talking to Catesby may be a little prejudiced toward him, but their opinions nonetheless do count. Sheila Gunn (formerly with Lafayette's Corner, now tending bar at Rum Boogie) said that "this is the first chance I've got to experience it (the Catesby/Cat Can Do combo) but this is definitely a plus on the Rum Boogie agenda . . . definitely." And, David Levy (Catesby's best man at his wedding, and who admits to a certain prejudice on his part) helped

to provide these words when describing who Catesby Jones is: "energetic, sensitive but not weak, musically distinctive, diversified, and charming on stage."

But, wait a minute, "charming on stage." This about a man who doesn't seek the spotlight kind of fame, and who doesn't really mind being anonymous? Yes, Virginia, it's true. Apparently, even songwriters can be charming.

It's just another aspect of a songwriter who, by some accounts, is really a frustrated drummer. A frustrated drummer? By whose account? According to Catesby's wife, just ask their car's dashboard (smile). ☆

John Kilzer

from page 15

hoping to have Kilzer's debut LP ready soon. In addition, Kilzer is learning to use a synthesizer and is

using it on his newer songwriting efforts. Sykes has played a couple of John's tapes to Nashville's Roseanne Cash, which drew an "amazed" response. As for Keith's faith in Kilzer: "I think the guy's a star and I want to make sure everyone knows about it." Finally, Jimmy Buffet will be playing John's "Kicked in the Head by the Jackson Police" on his upcoming national tour. The song recalls a true incident from Kilzer's younger, and less restrained, days (and nights).

Categorizing John Kilzer's music is much harder than just listening to it. It's always a varied treat. As the emotion of his original and perceptive lyrics find their outlet through his driving guitar and wailing harmonica, Kilzer's voice, and his live performances, radiate a vibrant power. He has achieved a high level of artistic success, and as more folks come in to Memphis to play, write and record, a little luck could put John Kilzer in the lime-light of commercial success too. No doubt, he's one to watch. ☆

Walk The West

from page 9

"Blue Moon of Kentucky" that will make you wish you'd brought extra socks.

Despite their rock and roll image none of them have forgotten their country music heritage. All four come from Nashville-music backgrounds and were raised, as John Golemon says, "on the usual - Hank Williams, Led Zeppelin and Aerosmith." They visualize themselves as the new generation, building a new sound from Nashville based on the influences of the earlier generation. "But," emphasizes Golemon, "we're not rebelling against it (country music), we respect it."

As for the future, besides completing their deal with Capitol, Walk the West has plans for a U.S. tour this summer, plus hopes for a European one this fall. Tentatively titled "Rebels Over Europe," if it goes as planned, it will include several English bands, and possibly Jason and the Scorchers as well. Yep, Walk the West has definitely got it. ☆

Movie Reviews

from page 39

suspense for most of the excitement, special effects not being what they are now. The most memorable scene was a winding path alongside a fence that went to the top of Copper hill.

The second most memorable scene, the deadly sand pit, is here too, of course.

Surprisingly, the entire crew that brought us the dreadful *Lifeforce* also did this remake. Director Tobe Hooper (and, no, it doesn't have "From the director of *Lifeforce*" on the promo) did a good job with his veteran actors. Writers O'Bannon and Jakoby reworked this script to make it timely. John Dykstra came up with superior special effects this time out, especially the potato-head attendants of the honcho Martian.

For SF nostalgia buffs, *Invaders From Mars* is rated PG for pretty good, no sex, light on violence. Unfortunately, this film probably won't do that well at the box office - alien invasions just aren't as scary as they used to be. ☆

Everly Brothers from page 13

Both returned to their country roots while doing solo acts. Both made the country charts, as performers and writers. During the breakup, Don drifted back to Nashville, where it had all begun for them; and Phil stayed in Los Angeles.

Coming together again after a lunch that cleared the air, the two were off to London for a reunion concert. London had always been so nice to them -- as brothers, and as solos. London was the natural launching point for a reunion. PBS-TV documented the concert, which was followed by *EB '84*, their reunion LP.

The LP boomed and so did the concert tour that followed.

Now they have a second LP doing well, *Born Yesterday*.

"*Born Yesterday*, I think, is as good as anything I've ever written," said Don. "I'm really proud of that. And the video on it. It's an accomplishment. I've got a lot more songs that I'm not finished with yet. That's a goal for this next album. I want Phil and I to write together again like we used to.

"I was pretty confident about the material we picked for the second LP. The first LP had gotten the word around that we were recording again. So this time there were hundreds of tapes to hear. I'd just head out of Nashville and drive around and listen to tapes. Drive from here to Memphis and back. Gatlinburg and back. No distractions. No phone calls."

The songs for their current album came from all across the country - Nashville, Memphis, Los Angeles, even England. And the musicians who backed them came from all points.

Underlying it all, however, is a definite Everly Brothers stamp on each and every note played and sung.

Says Don of the current Everly Brothers: "Now that he and I are friends, we've had a wonderful time. It's smoothed out really well. I don't know how long we'll be doing this. Who knows? One thing leads to another. I'm planning my Fifties to be my best decade yet." (Those begin a year from now for Don; in 1989 for Phil.)

In short, Don Everly sums it up best when he says, "I'm glad to be an Everly Brother." ☆

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Media General

from page 27

"Media General is competitively equipped," says Dixon. "We're on par with other studios here. And we certainly have the 'ears' here."

Recent projects Dixon has worked on include some mixing with William Brown on Gary Topper's *Eargasm* recording, cut earlier at Cotton Row.

Dixon is no stranger to album work. His engineering credits include a live album by the Blackwood Brothers, *Collector's Item* by the Harmonicats and a Christmas album on the RSO label, to name a few. He has also recorded source music for a television series and for the film "Thunderbold and Light-foot."

In addition to Dixon's demanding activities at Media General, he has maintained a high profile in the music community with his work with the Memphis Chapter of the National Academy of Recording Arts and Sciences (NARAS). An active member since 1971, he has served as vice-president, secretary, and president for two terms. In 1984 he represented the chapter as national vice-president and in 1986 as a national trustee.

The son of a builder and the father of two boys, Dixon juggles family and career with good humor and a strong sense of purpose. He entertains no slack attitudes and his motto is: "There's only one way to do something, and that is right."

His propensity toward perfectionism and attention to detail has earned him the respect of musicians and fellow engineers as well. Says Gary Topper: "Joe has excellent ears. I think he's a really good engineer and is in touch with all the latest nuances in recording and mixing."

On reflecting about his past 15 years as a recording engineer, Joe admits candidly his love for music and the art of engineering. His plans for the future include remaining current with the latest engineering technologies. He also has several projects in the wings which he'll be working on as they unfold. But basically, Joe just considers himself lucky to be where he is and doing what he's doing.

"I'm doing something I'm still obsessed with. My first love is engineering." ☆

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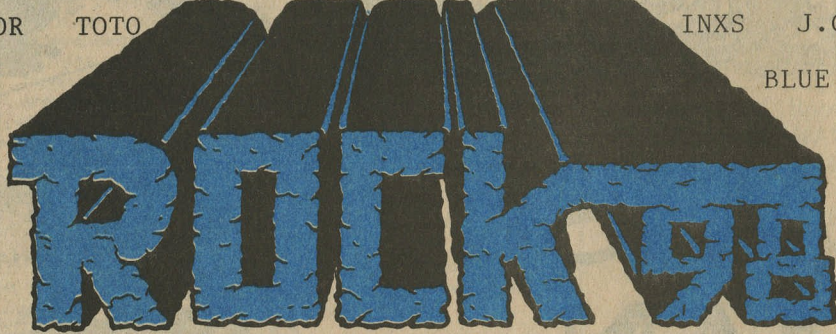
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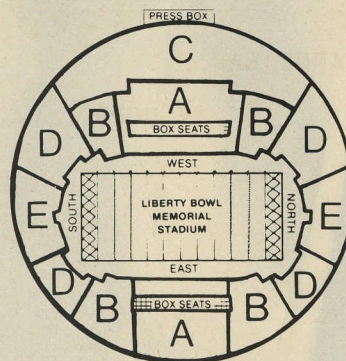
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