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Donald  
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## R.E.M.



Mary Jane C...



September, 1986  
Vol. VI, No. 3



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our cover story



R.E.M., the much acclaimed rock band from Athens, Georgia, is coming to town. **Luann Williams' story and interview with drummer Bill Berry begins on page 28.**

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# Star Tracks

by Anna Cham

Rumors checked, gossip spread, pats on the back handed out, success recognized, and hot tips passed on. Star tracking. . .

**Memphis** - The Orpheum Theatre was the stage for *The American Caravan*, the first in a series of 13 shows to be aired on PBS beginning in June, 1987. Hosted by the legendary Lonnie Mack, the Memphis taping on August 26 featured blues legend Stevie Ray Vaughan. Details in the future.

**National News** - George Thorogood's new live album was co-produced and mixed by Memphian Terry Manning for Alpha Sound.

**New York** - On July 29 *The Village Voice* reported, "At the Lone Star last week Panther Burns brought up Cordell Jackson, a Memphis musician in her mid-60's with a pink dress and a bouffant, who proceeded to wail to the outer limits on guitar." Knock 'em dead, Cordell.

**East Union, Minnesota** - The Rainmakers (also known as Steve, Bob and Rich while cutting their album at Ardent) have recently completed one of the first all-digital audio music video clips. All broadcast and cable

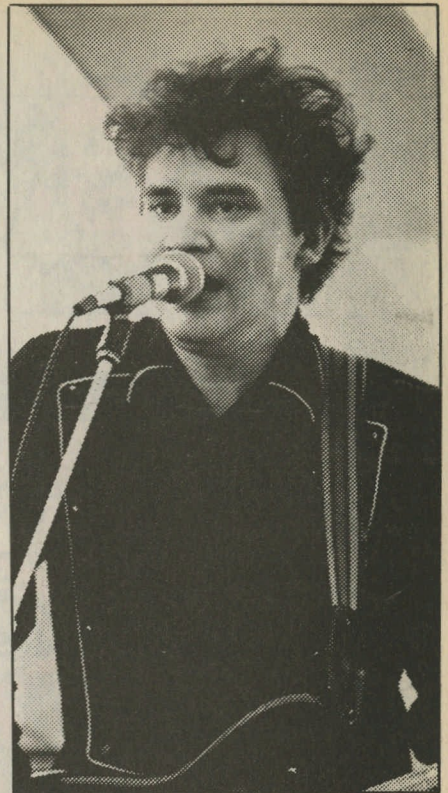
outlets will get video copies with audio that is first generation from the digital master. The video was shot in Minnesota at a 120-year-old meeting hall and also features "Petey" the dog -- a direct descendant of the original Petey in the Little Rascals comedies.

**Billboard** - After falling from #113 to #123, Rob Jungklas' debut shot back to #102 on the Top Pop chart. Buy that album, Memphis! Let's break 100.

**For The Cause** - Charity events abound. Pats on the back for the Memphis Chapter Hotel Sales and Marketing Association. Sponsors of the Heartbreak Hotel Hop held at Handy Park, August 16. Over \$4,000 was raised for the Child Sexual Abuse Council.

Over 400 people attended the *Memphis Star* birthday bash in July (see pictures on page 33) with door fees split between the Memphis Food Bank and the Lupus Foundation.

The Stage Stop hopes to hand over \$2000 to MDA after their benefit on August 31. Musicians donating their time and energy are The Crime, Even Steven, and a reunion ensemble of Bluff City featuring Rick Netherly and Steve Horton.



**Keith Sykes has been writing with Rodney Crowell and vacationing with Jimmy Buffett** photo by Morgan Murrell

**Airwaves** - Adult Top 40 listeners have a new choice, WGSF AM 1210 began broadcasting August 19 from Arlington, TN.

MTV's Amuck in America ran amuck in Memphis (see photos on page 32).

"Morning," Channel 3's a.m. talk show, broadcast a live remote from the offices of the *Memphis Star*, August 18. Interviewees Jim Santoro, Hal Quick, Jim Palmer, Susan Hesson and Joe Herin were hard at work at 7 a.m. Unbelievable!

On August 28, Publisher Santoro appeared on the *Tim Mullins Show* on Cablevision Channel 7. The *Star* was also the subject of a feature article in the *Memphis Business Journal*. Now that we've had all this other media attention, we are anxiously awaiting Channel 5's (a Scripps-Howard Company) call.

**Around Town** - Coming in September to Mud Island: the Judds, A-ha, Spyro Gyra with Leo Kottke, and R.E.M. (see centerfold story on page 28) with Fetchin' Bones. At the Coliseum: Elton John and the Statlers during the Mid-South Fair. Henry Gross (writer/artist of

cont. page 53



**Elton John and the Statler Brothers will be performing (though not together) at the Coliseum for the Mid-South Fair.**



# Letters To The Editor

Dear *Memphis Star*,

I enjoyed and appreciated your article about Rob ("Closer To The Flame") Jungklas in the July issue of the *Memphis Star*.

The subtle yet potent energy of Jungklas' music was captured beautifully and well conveyed.

Thank you, *Memphis Star*, for going beyond the too often obligatory and lack-lustre dues paid to local boys and girls who "make good" in this town.

No, the album is not "homecooked," but "Memphis Thing" from the album is being played more and more all over the country. Rob Jungklas has consequently done more for Memphis than Memphis ever did for him. Your perceptive, intelligent and straight ahead article minced and flashed no more than does the man about whom it was written.

The album *Closer To The Flame* is great, and I once again thank you for shining the spotlight on a true "Memphis Thing."

Sincerely,  
Eva Guggenheim

Dear Editor,

I am in desperate need of a September issue of the *Memphis Star*. Please do what you can. I plan to be in Memphis at different intervals during September and I would like to know what is going on before I get there.

I have picked up the *Memphis Star* several times while in Memphis. I must say that this magazine is a great idea. Simply marvelous.

Sincerely,  
Sylvia Bryant  
Malvern, AR

**EDITOR'S NOTE:** If you can't find the *Memphis Star* in your area ask your local record store to give us a call about distribution. Also, please see our subscriptions ad on page 2.

Dear Editor,

I am an avid reader and subscribe to the *Memphis Star*  
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# Studio News

by Ken Houston

At ARDENT STUDIOS: In Studio A, The Soul Capitalists worked on basic tracks with Robert Jackson engineering. The Contons were in working with producer James Bennett and engineer William Brown. Knoxville group, The Unitz, cut tracks with Paul Jankowski producing and Mark Culp engineering. Pat Taylor and John Hampton engineered The Blackwood Brothers with Mark Blackwood producing. Brady and Howell worked with engineer John Hampton, and Andre LaFlora was in with Pat Taylor engineering.

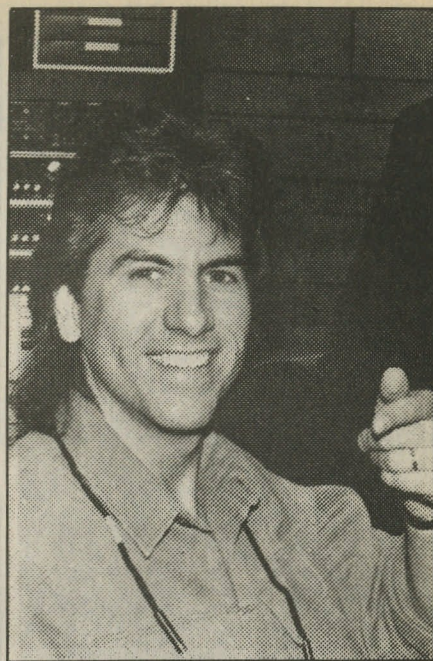
In Ardent's B Studio, Keith Sykes was in cutting 2 sides with John Hampton as engineer. In Studio C, Ronald Wade was in with engineer Pat Taylor and the Fairlight. The Glad Band cut tracks with producer

Ed Nalle and engineer Joe Hardy, using the new Series III Fairlight. Joe Hardy engineered tracks for Mylon LeFevre, and New Memphis Music was in with Tom Jones producing and Mark Culp engineering. (A correction from last month's issue: The paragraph about Ardent that read "Oklahoma City recorded two songs..." should have read, "Oklahoma City group Intimate Acts recorded...")

At CREATIVE TALENT NETWORK, Horizon was in cutting originals with Bob Holden engineering. Janice Briggs was in cutting original demos. Auther Liggins was in producing Wayne Faulkner to be shopped around, Bob Holden engineered. Steve O'Neal was in from the mid-west cutting masters. Cordell Jackson and Earle Randle were mixing down their latest session for their syndicated radio



Cordell Jackson, the sweetheart of the Big Apple's Lone Star Cafe (see Star Tracks, page four) is back in town working on "Let's Keep Family Together, America."



Ardent's Joe Hardy gives a thumbs up to the new Series III Fairlight.

program "Let's Keep Family Together America." Bob Holden engineering.

AT COTTON ROW STUDIOS: Memphis based group The Bluebeats have started demos of original material with Niko Lyras producing.

Howard Robertson and Bill Cunningham are producing 6 sides on their group Transend. They are contemporary R&B tunes with a jazz influence. Gerard Harris is engineering. Musicians include: Bill Cunningham, vocals; Howard Robertson, keyboards; Ray Robertson, drums; Charleton Johnson and Gerard Harris, guitars; and Ozzie Smith, horns.

Derwin Adams (formerly of Xavion) and Claudia Robot (Vienna) were in working on publishing demos.

At SOUNDS UNREEL, Eli Ball continued work on Chris Golden's debut with Larry Crane (John Mellencamp's band) on guitar. Evan Rush and Don Smith engineered.

Sam Bryant and Terry McNeil demoed new tunes for Screen Gems Publishing with Rush and Smith behind the board.

Classical pianist John Boatner cut tracks with Rush as engineer. A pressing is in the plans.

Don Smith continued work on his solo project.

The Crime has begun pre-production for their next album.

This month at THE ATTIC, the group "International Time Piece" from Jackson, Tennessee has been upstairs cutting original material that they intend to shop. Rusty McFarland was engineering.

Christina Louise has written two tunes which she demoed with Rusty McFarland engineering and producing. Tommy Priakos lended his talents on keyboards and Chuck Bowers played drums.

Sam Shoup and Rusty McFarland are working on a music and sound effects score for the feature film "Angel Of Vengeance" to be released by Odyssey Pictures, Inc. of Jonesboro, Arkansas. Producers are Craig Keller and Jeff Hogue.

Musician and engineer John Scott, who offers complete song production through his Trax Productions has recently produced a contemporary christian song called "Weeping Arms" for songwriter Mark Pipkins.

John Scott is also working on publishing demos with Catesby Jones, Jimmy Davis, Dale Franklin, and Jerry Boyce. He currently has a song on hold with Ronnie Milsap.

At SOUND IDEAS, Singer/songwriter Ben Lacy from Washington, D.C., was in recording two demos for Jack Abell of Ivory Palaces Music.

Don Lawler engineered and Jack Abell produced.

At LYN LOU, Ronnie Scaife was back from Nashville producing three demos for Partner Music. The Tennessee Gentlemen recorded and mixed nine songs for their forthcoming LP. The Midnight Lace band from Muncie, Indiana were in town to record six demos. Other projects include demos for Glenn Sharp, Jon Anderson and the Hickory Ridge Mall.

At GALAXY, Reginald Eskridge was working on a commercial for Channel 5 called "Come On Home." Eddie Mayberry was finishing his album "Hooked On Love." The Harmony Aires recorded a single for GCS Records entitled "Take Time And Thank The Lord."

EASLEY Recording recorded demos on Mike Culp, Brian Nanny, The Brewers, Marilyn and the Monroes, and Durand Mysterion. ★

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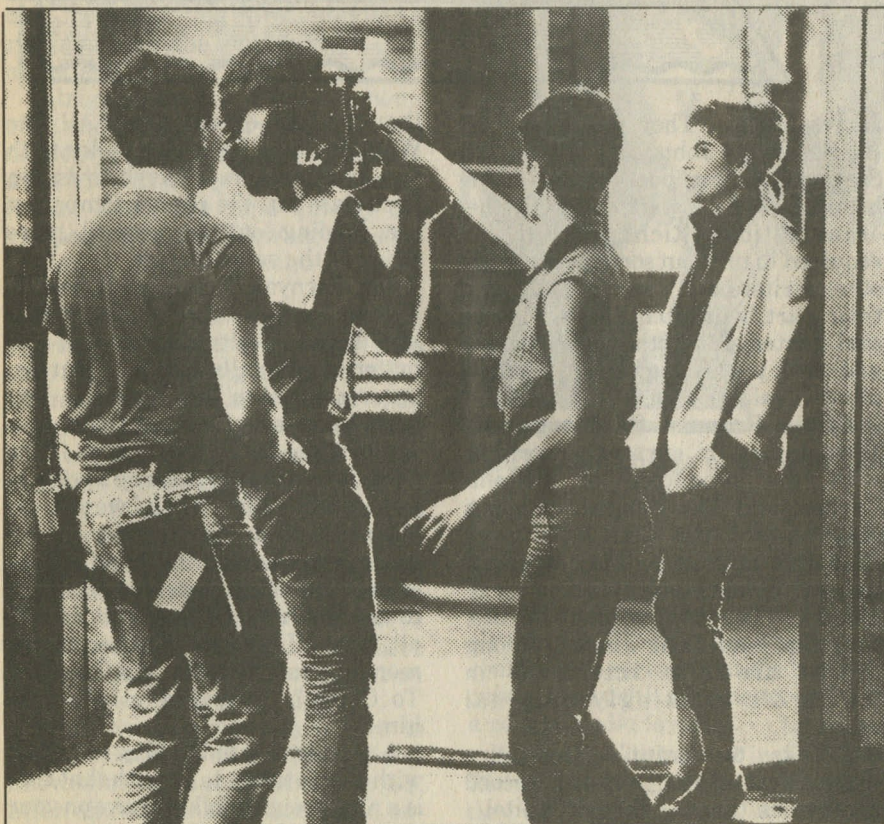
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**No Order Too Small**



Rosanne Cash's video for "Second To No One," being filmed at the Hoboken, NJ train and ferry station.

**A-1**

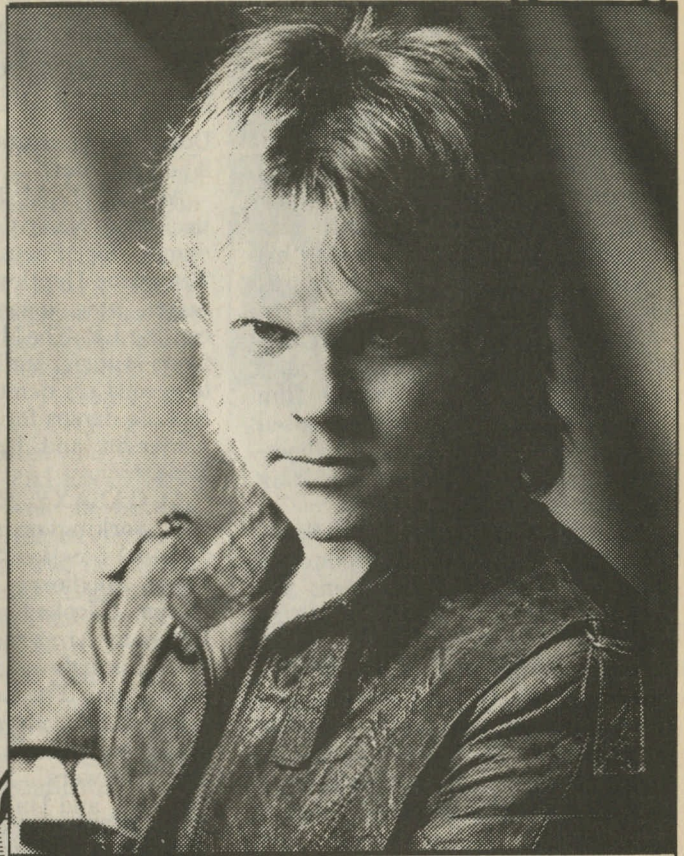
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# Richard Orange

*“I’m Still  
Singing  
To Get  
The Fish  
To Bite”*



by Dawn A. Baldwin

**H**e's wearing clockwork orange sunglasses when I meet him -- they're orange-rimmed with a clock holograph on each lens. And he's nervous. Kinda shy.

Richard Orange? The same guy who sang with Zee, jumped on tables, threw drinks in his face, and smashed wine bottles on his head? (They were fakes.) Yeah, same guy. Same shocking orange hair, orange guitar, orange socks.

And this man's shy?

Well, certainly not out of a lack of important things to talk about... but maybe out of an appreciation of quieter occupations, like tropical fish, Brian Eno music, fossils and rocks. After all, Richard *is* a man of words; on or off the stage, he places them carefully and well.

Lately he has a lot to thank his lucky words for. Earlier this summer, after a showcase at Walker's Midtowner, Richard signed a publishing contract with Dick

James Music. They published the Beatles, Elton John, The Hollies, Al Stewart, and a bookfull of other hitmakers. As a staff writer for the organization, Richard will be required to turn out songs, work with other writers and record. DJM, for their part, will pitch his edgy, pop-soul material to other performers and work toward signing on a major album deal.

Arthur Braun, U.S. Manager for Dick James, is currently working with the producers of Belinda Carlisle and The Bangles in hopes that one of the acts will cover Richard's new song, "Hey Boy," an upbeat dance tune with a sexy chorus. The Motels, John Waite, Starship, and Lone Justice among others are also interested in Richard's strikingly original material.

Thanks to Braun's aggressive marketing efforts, several record companies (among them Capitol/EMI) are closely watching Richard's development as a writer. Convinced

that the high-energy tune "All The Way To China," a rock'n roller with sneaky oriental motif keyboards, is a first class hit, the record companies are holding out for several more songs of the same caliber.

Jon Hornyak, President of Sounds Unreel Studios where Richard cuts his demos, feels the rest of his material is equally as good. "But you never can tell in this business. You don't know exactly what these guys are looking for," he explains. "The Dick James people think he's going to be big, really big. When I went to the Nashville office, people were coming up to me, shaking my hand. They offered me office space when I'm in town. Out in L.A. the secretaries are all fans. They get together in the morning and listen to "All The Way To China." They really believe in him."

A world-wide publishing company with a reputation to go with that title is a nice group of folks to have on your team. Besides marketing his songs and gaining the dotting interest of



record companies, DJM has arranged for Richard to enter "All The Way To China" in the Yamaha Music Foundation's Tokyo Song Festival. And, on a less urbane if no less meaningful note, Richard has been asked to work on a couple of songs for the soundtrack of an upcoming Sylvester Stallone film... a sort of Rocky meets an arm-wrestling trucker named Rambo flick. ZZ Top will deliver the title track.

Whew! And that's not all. September 16th Richard and Jon are heading out to L.A. to meet with DJM and record company A & R people. They're going to set down a more definable career strategy, shake some hands, eat some lunch, and hopefully generate interest. From a publisher's standpoint, a record deal for one of their writers is ten instant covers. So DJM is almost as anxious as Richard is to watch the ink dry on that contract.

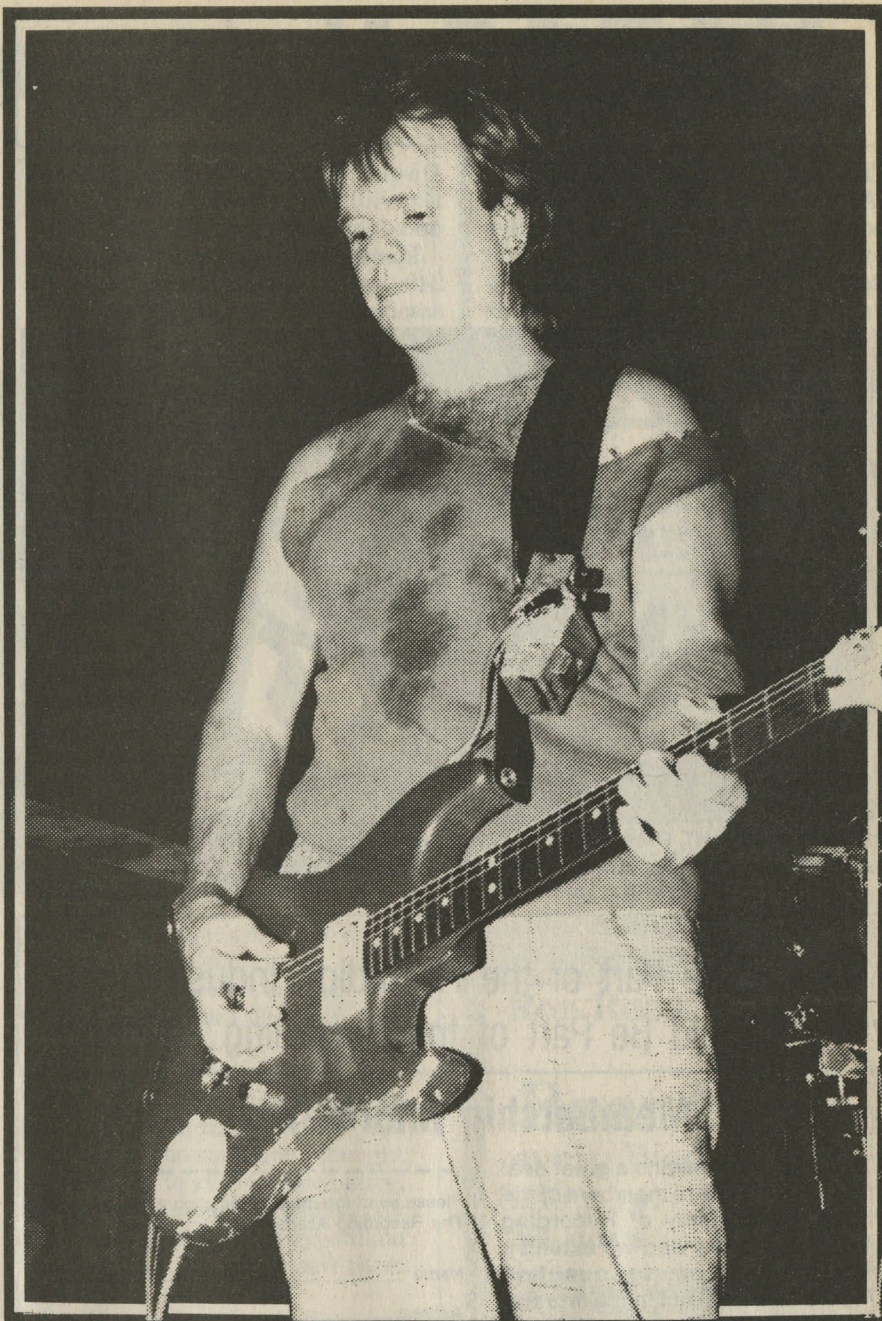
*Almost.*

For a guy who's first gig was singing "Tom Dooley" in a nightclub at age five, the journey from there to here was, as one might suspect, a long one. While growing up in Texas, Richard began writing at age eleven and recorded his first single, a regional hit in the southwestern U.S. at sixteen.

Intrigued by the Elvis phenomenon and the legendary musical roots of Memphis, Richard moved here in 1974 with his newly assembled band, Zuider Zee. The band quickly developed a devoted following and soon landed a recording contract with Columbia Records.

So began the learning years. The years of "letting the manager take care of it," of trusting too much. "The albums were never in the stores when we were in the cities," explains Richard, noting that he doesn't enjoy recalling these days or dwelling on the negatives. "We kept wanting to hear a single... but they (the record company) said they were going to let the radio stations pick the single. Then the radio stations would ask us what the single was. So, since there was no single released, every station played something different."

What we have here is failure to communicate. But the band didn't know what to do about it. Their job, after all, was to entertain. And entertain they did, for about three solid years. "The longest we were ever in



**"We're all in charge of our own lives." — Richard Orange**

*photo by Susan Hesson*

one city was three weeks," recalls Richard, "and that was very rare. We didn't know any better... it started off gradual and it was really all we knew." Zuider Zee was never a commercial success, but the band received good critical response and was a college radio favorite.

Zuider Zee disbanded in 1979 and Richard, seeking to explore his abilities, cut "Supernatural," a single released on Dick James Records throughout Europe. Then, in 1981,

craving the energy and unity of a band, he organized another group, Zee, and once again hit the road. Zee gigged from Memphis to L.A., performing primarily original material six nights a week and bunking seven or eight guys in one or two motel rooms. Living what Richard calls with a smirk, "Gig to mouth."

The band stayed in California for over a year, playing at hot new music clubs and working in the studio with

**cont. page 52**

# NARAS Notes

THE MEMPHIS CHAPTER of NARAS welcomes the following people into the chapter: Allen Toussaint, Marshall Sehorn and "Rockin'" Sidney Simien (of Louisiana), Jerry Brown, Pam Childs

Davis, Randy Wilkes, James Gambill, Tim Goodwin, Art Gilliam and John McDowell.

Membership currently stands at 249 with 192 actives and 57 associates. We are far ahead of our-

selves compared to previous years but we are still working hard to raise our membership to the point of being able to elect another national trustee.

ALTHOUGH GRAMMY VOTING may seem far off now, it is wise to remember that December 31 is the absolute deadline for new members to join and old members to renew their dues in order to vote in the Grammy Awards.

All craft committees are firmly in place at this point and product will be shipped to each craft committee chairman this month. Craft (or record) review is one of the first activities to take place in the Grammy process.

The Memphis Chapter's "Fax" machine is now on line. With this new technology we are able to communicate closer with the rest of the six chapters and national office.

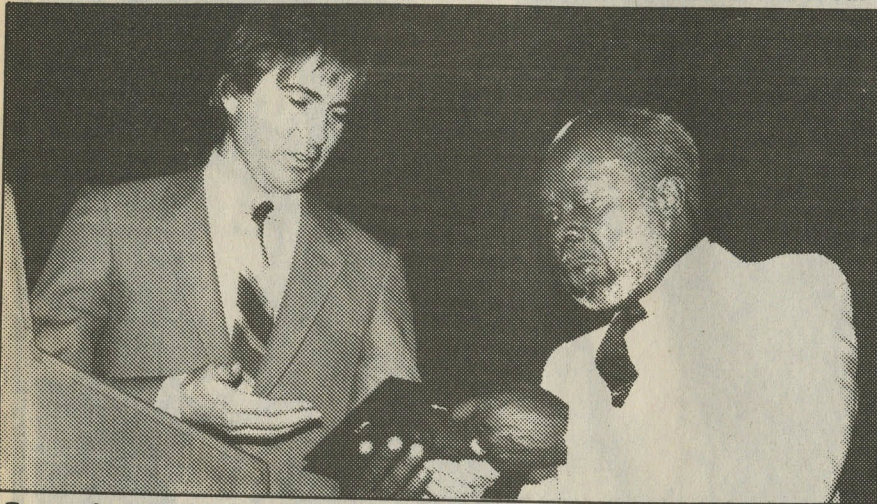
LAST MONTH'S 8th ANNUAL DISTINGUISHED ACHIEVEMENT AWARD, sponsored jointly by MSU and NARAS, drew about 250 people to the New Daisy to see Rufus Thomas being honored by the president of the university, Dr. Tom Carpenter and Danny Jones, president of NARAS.

A reception and banquet was followed by the awards presentation and a 90 minute musical show which included Rufus, daughters Carla and Vaneese and son Marvell. Rufus performed several of his well known hits and Carla gave a stunning rendition of "Gee Whiz." Among the highlights of the show included a duet by Carla and Vaneese, who flew in from New York to be with her Dad on that evening.

Also onstage that night was Pam Childs-Davis and Cordell Jackson, both of whom performed a couple of numbers in honor of the occasion.

The finale, "That's What Friends Are For," brought the whole Thomas Family onstage together before a standing, cheering crowd.

THIS MONTH'S MONTHLY MEETING will be held Tuesday, September 2, at 5:30 in the 5th floor auditorium of the Media General Building on Union Extended. Guests are welcome. For information, call Executive Director Deborah Camp at 454-2350. ★



Danny Jones (left), President of the Memphis Chapter of NARAS presenting Rufus Thomas the 8th Annual Distinguished Achievement Award.

photo by Morgan Murrell

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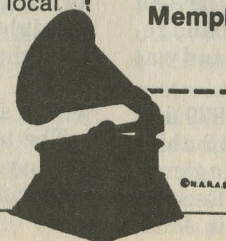
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# Mary Jane Collins



by Bill E. Burk

**M**ary Jane Collins, long a fixture at Pat O'Brien's in New Orleans' French Quarter, came to Memphis to visit a friend in 1965.

She's still here.

And while the "last of the red hot piano bar mamas" has cut back her singing schedule this year, she's still gathering her regulars nightly around her ivories and says she will probably be tinkling the keys forever.

"After 38 years, I cut back," said Ms. Collins, who plays Tuesdays at Lou's Place downtown. "I didn't want to just quit altogether because if I did I would probably just vegetate. I am spending my new free time watching TV shows and reading books I never had time for before. And that's one piece of advice I would give anyone today. If you want to do something, do it now! Otherwise,

you will never get around to doing it until you retire."

The atmosphere around Ms. Collins' piano is anything but cold.

"I get involved with my audience here," she says. "All those years in New Orleans there were many times I would see someone in the audience I thought I would like to get to know better, but New Orleans is a tourist city and most times when they walked out that door you never saw them again."

In Memphis, Ms. Collins has developed a strong following she fondly calls her "regulars."

Between her music, she says, "I listen to people. If they want to tell me things, I listen. I sympathize with them. I try to relate. In New Orleans they always called me the "Tulane kids' big sister.' I guess I'm too old to be a big sister now. Maybe now I'm everybody's grandmother." She laughs.

People have met at her piano bar, begun dating and eventually married.

cont. page 55



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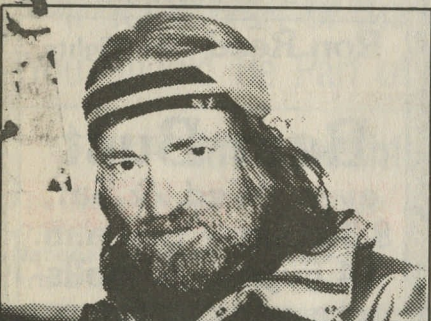
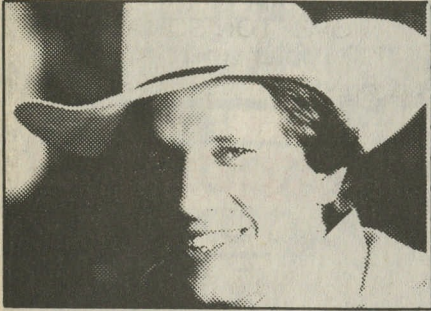
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# Nashville News

by Bill E. Burk



The envelope please! Nominees for CMA's Entertainer of the Year are (from top) Reba McEntire, George Strait, the Judds, Willie Nelson and Ricky Skaggs.

Naomi and Wynonna, known better as The Judds, who will play Mud Island September 6, tied red hot Reba McEntire as the most-nominated entertainers for the upcoming 1986 Country Music Association awards. Each got five nominations, one more than George Strait and newcomer Randy Travis.

The 20th annual CMA awards show will be telecast Oct. 13 from Nashville via CBS-TV. Willie Nelson and Kris Kristofferson will co-emcee.

In the running for Entertainer of the Year are McEntire, Strait, Nelson, the Judds and Ricky Skaggs. (What? No Alabama?!)

Finalists for Female Vocalist of the Year are: McEntire, Rosanne Cash, former Memphian Janie Fricke, Emmylou Harris and Anne Murray.

Male Vocalist of the Year finalists are: Strait, George Jones, Randy Travis, Gary Morris and Hank Williams, Jr.

Vocal Group of the Year will be decided from: The Judds, Exile, Forester Sisters, Nitty Gritty Band and the Oak Ridge Boys.

Vocal Duo of the Year nominees: Crystal Gayle and Gary Morris, Dolly Parton and Kenny Rogers, Marie Osmond and Dan Seals, Nicolette Larson and Steve Wariner, Waylon Jennings and Willie Nelson.

Horizon Award (for newcomers): Forester Sisters, Kathy Mattea, Dan Seals, Randy Travis and Dwight Yoakam.

Burk's Fearless Predictions: Riding a hot streak that began last year, McEntire will cry real tears when told she has been named Entertainer of the Year, though CMA voters, of late, have been giving this award to last year's winners a lot, meaning Skaggs may have enough residual votes to repeat. McEntire a shoo-in for Female Vocalist; Strait for Male Vocalist; Jennings and Nelson a sentimental favorite for Vocal Duo; The Judds will edge out the Forester Sisters as Vocal Group; and Travis will squeak by the Foresters for the Horizon Award. Stay tuned.

The Virginia Broadcasters

Association named the Statler Brothers "Distinguished Virginian of the Year" at their annual meeting in Virginia Beach. The Statlers will appear at the Mid-South Coliseum September 27.

Country singer/comedian Ray Stevens and TV personality Mary Hart co-hosted the early September American Collegiate Talent Showcase national finals competition at the Tennessee Performing Arts Center in Nashville. Nearly 500 performers competed to narrow the field down to seven.

Sweethearts of the Rodeo will make their second Memphis appearance of the year on Sept. 25 at Mid-South Coliseum as part of the Mid-South Fair. Their self-titled debut LP is out, including their first single, "Since I Found You," which has recently been bulleted by Billboard. They have been touring this summer with Nelson, Waylon Jennings, Eddie Rabbitt, Emmylou Harris and the Oak Ridge Boys. The Sweethearts are the 1985 winners of the Wrangler Country Showdown. They appeared earlier this year as part of MusicFest.

Mon Reve's video, "This Old Kitchen Table," has been entered in the New York International Film and TV Festival in the Country Videos category. Kathy Shepard and Lorna Greenwood will be anxiously staying tuned for the Nov. 14th judging. Nashville Network's "Video Country" show was deluged with requests for the record and "where can I see them in concert?" after showing the video in rotation earlier this summer. It has also drawn attention in Billboard.

Johnny Cash, with CBS Records since making the Nashville scene, has been signed by Mercury Records, along with Kris Kristofferson. Insiders say don't be surprised if fellow "outlaw" Waylon Jennings doesn't join the Mercury/Polygram fold soon. Kristofferson's first Smash LP, produced by Chips Moman, due out in early October. Cash's first LP won't come before 1987. ★

# — Kathy Mattea —

## Finds Fame With "Five and Dime"



"I'm just trying to learn how to do this . . . I finally learned how to take risks." — Kathy Mattea

photos by Harry Duncan

by Harry Duncan & Melinda Roberts

The mike goes out. She executes a smooth transfer with the techie. The new one goes out too. What the heck, it's the last song; take a chance. Mouth the words, animate the hands and face, let the band carry the song; be an actor. It works. Respect from the audience for pulling it off.

"I'm just trying to learn how to do this," Kathy Mattea says sipping a Sprite backstage after the ill-fated sound problems that ended her opening set for Lee Greenwood on a rainy night in August at the Auditorium North Hall. "You learn to act comfortable. I finally learned to take risks. . . I had to let go of my fear and let them laugh with me."

Still wearing her all white, fringe cowgirl outfit, she's explaining the problems of being the opening act. "In a thirty minute show I try to do just one slow song." She says you've got to keep everything uptempo. Sometimes it's not really representative of the type music she does. I guess that's why they're called warm up bands.

The one slow song she did, "Love at the Five and Dime," is her latest single and biggest hit so far. It went to number three. On stage she cringed when they said it only went to

five she relates with the semi-wounded ego of a star on the rise but one still able to laugh and show the warm, human side to her personality. In many ways she's still the attractive small town West Virginia girl she's always been.

"Five and Dime" was one of four sides cut to "cull a single" and to form the basis for her third album, *Walk The Way The Wind Blows* which is due out the end of this month.

Mattea first came to Nashville to be a songwriter but she says of her demos, "people really reacted to my singing." She spent a year with a vocal coach, learning. "I knew I had something. I put my frustration into something positive." Jingle work and background work soon followed and finally label interest.

She has one of her own songs, "Leaving West Virginia," on the new album. She's really happy about that but she says convincingly that, "I think I'll turn out to be the kind of writer who writes when they're inspired, not the 9 to 5 kind. Everybody in Nashville wants to be a singer. It took two years for me to be able to articulate it." Besides she finally confesses, "I was really wanting to be a singer."

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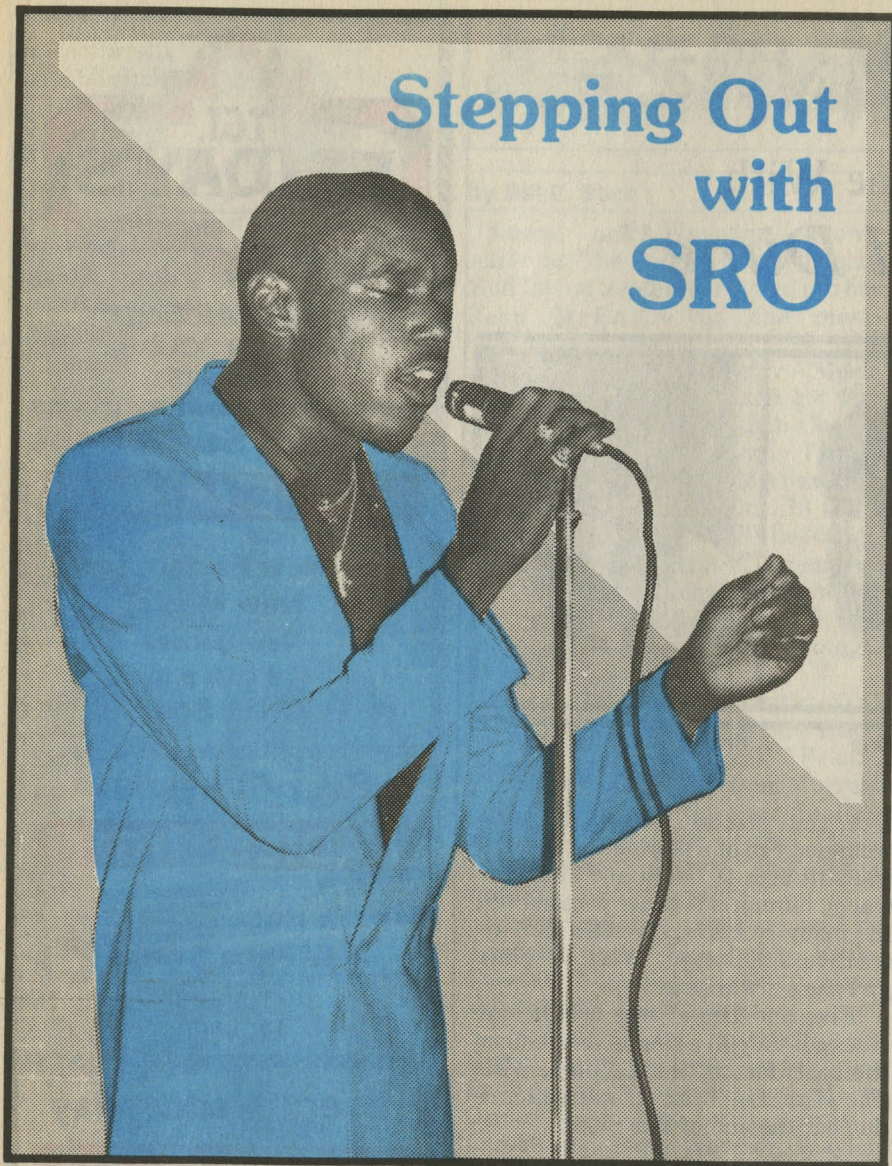
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## Stepping Out with SRO



SRO's Rodney Tate doing what he does best.

photo by Kelly K. Craig

by Tony Jones

After being escorted to the band's dressing room by SRO's bassist John Williams, it's mutually decided that their opening set is too imminent to do the interview now, so we agree to meet once the set is finished. Not yet eleven o'clock, there aren't too many people in J. Mac's so far, one thing SRO probably doesn't worry about, especially on weekends. Right now they're probably the most popular black band in town, with perhaps the arguable exception of Amnesty, the rulers of the other important black club, The New Frontier.

SRO built their marketable impact from their standing gig at the El Morrocco nightclub. El Morrocco burned down recently, leaving SRO out in the cold for a steady gig, so J. Mac's is a real stroke of luck. If it pans out.

It will. SRO is a good door, a point not missed by the club's management. "Basically it was the response from my customers that made me hire them," J. Mac's owner Jimmy Townshend says. "Of all the bands that I have tried, they seem to have strong identification with the crowd. I'm hoping to help them out as much as I can." Plans are afoot to unite SRO with Chic Rogers, a popular female vocalist, in a mutual en-

deavor supposedly to have begun August 31st.

It will probably be about twenty minutes before the band goes on stage so I'd best keep my mind on the matter at hand. J. Mac's is at the foot of Beale Street, occupying the building that used to be known as 380 Beale. I decide to stroll up and see what's happening. Crossing the street through the parade, (there's always a parade of cars on Linden, another at Beale's top end), a fresh breeze smelling of the river has everyone smiling. For once it's not depressing down here. The horses pulling the tourist carriages have diapers on, thank goodness, and the street performers are playing to respective gatherings. The clubs look at least half full and ahh a surprise! There's a new place open at 323 Beale. Called "The Stem" it's a catfish/seafood restaurant owned by Lloyd Hastings, who used to manage Club Handy. Now that's great, I finally have somewhere to spend money at on Beale, official Beale that is, though not on catfish. It's outlawed.

Returning to J. Mac's, most of the band is on stage performing. Vocalist Rodney Tate is performing in the audience, thanks to the club's new equipment, which gives him the remote microphone that has freed him to stroll the crowd as he croons "The Other Side Of The World." Surprisingly the crowd is eating it up. Rodney's a good singer, but you'd never expect a local joker to pull off such a stunt, even to the point where one female audience member grants his request that she wipe the sweat from his brow. One couple is on the floor, dancing close, intermittently kissing as they clutch and weave. Quite a surprise to see such an uninhibited white couple in a predominately black atmosphere. This city needs more of that and vice versa.

"Why is everyone so laid back?" Anita Payne, an insurance agent, complains. "What's wrong with them. The music's good -- it's not too loud, the band sounds good. Yeah, live music is okay - I like *them*. I used to see them all the time at Morrocco, now they're here so I came to see them."

SRO is at the stage where they can't just lay back and be content

with club performing. They're often so entertaining that audiences like to watch them perform, but the object is to get them up on the dance floor and sell beer. Guitarist and group manager Marlon Branch says their next step, after securing the house band gig at J. Mac's, is to "of course get a major label deal. Hopefully with Warner Brothers. They're so strong in the industry that even their mediocre acts are afforded the chance to make a real impact." (No one mentioned Madonna's name). "From the very beginning we've

this fall at Memphis State. By then his hemorrhoids should have subsided.

Though he laughs into the seat cushion he's not using, it's not really a fun night for him. "I can't move freely on stage, the pain comes and goes." During the group interview he kneels on the floor with his arms on the chair where the rear end goes. He stands on stage as he plays, but tonight is unable to swing with the mild stepping SRO engages in while playing. His harmonic inclusion isn't affected, it's a minor problem.

They readily discuss their view of

beginning to the end, consistency.

"There are a few alterations in every set. Some of the material is repeated, but we have enough of a variety of tunes where we can change the concept and bring about a different presentation all the time."

Guitarist Branch is the group's most experienced member, drummer Lloyd Anderson's ears are just beginning to dry. "I was still in high school when I first joined the band. Then I went back to school and was just sitting at home. Like, I didn't really have drums then. I got a job and bought some and got back



SRO is (from left) John Williams, Kirk Clayton, Rodney Tate, James Nelson, Marlon Branch, Lloyd Anderson (hidden behind Branch) and Phillip Joyner.

worked on originals, everyone in the band writes. We have a tape that club jocks play sometimes, and during a set we may slip an original in, maybe two."

The band's musicianship, the smoothness of transition between songs, and the force of SRO's interpretation of hits is their lethal weapon. "Everyone's had some pretty serious training and we remain active in that aspect. I went to Hillcrest and from there to U.T. - Chattanooga," percussionist James Nelson says. Stage right keyboardist Kirk Clayton went to Hamilton High School and is returning as a junior

the band's real problem. "Our biggest weakness is that we don't work hard enough," guitarist Branch infuses. "Not that we're lazy. We aren't. It's just that the more we do, the more we know that we can do."

"They used to tell me all the time -- 'Get busy,'" Rodney says. "I had to push myself into performing, I used to just stand there and sing. Man, they used to push me off stage (at El Morocco). But now that I see that the audience likes it I'm all for it now." Branch picks up, "We constantly seek to create performance concepts to make the act fresh. An image that we build on from the set's

with it. We were on the road then, about every other weekend and as we played more I overcame my shyness, now I've no fear of going on stage."

We're about to get him fired from his job now," percussionist Nelson laughs, though he's not joking.

"It's really hard to devote time to a gig that you really don't like and then you have to figure out how to make time for something that you really love," Branch's professional years have taught him. "If you got a full time gig you have to be there eight hours a day. It's really hard to function properly. But that's just

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# Finer Side

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## Memphis Symphony

by Jack Abell

Although the 1986-87 Memphis Symphony season doesn't officially begin until the October 10 subscription concert downtown, the symphony will actually be playing eight concerts at various Mid-South locations. Most of them are free "Pops" concerts, and some are repeats. In case you want to become a symphony groupie and follow the big band around, here they are:

Sunday, August 31, 7 p.m. Victorian Village Concert. (Rain date Sept. 1)  
Friday, September 5, TBA, Old Man River Gets Lits (Mud Island)  
Friday, September 12, 6 p.m. Millington Naval Base Concert (Rain date Sept. 14)  
Saturday, September 13, 7 p.m. Overton Park Concert  
Monday, September 15, 7:30 p.m. Concert in Osceola, AR.  
Sunday, September 21, 4:30 p.m. Dixon Gallery Concert  
Saturday, September 27, 8 p.m. Concert in Trenton, TN  
Sunday, September 28, TBA, Concert at Libertyland

The big symphony news is that the MSO has found a manager to replace outgoing manager Florence Young, who served as a transition between the former conductor Vincent de Franl and current maestro Balter. The new general manager, who does everything from fancy fund raising to picking up artists at the airport, is 37 year old Rick Mackie. Originally from New Orleans, Mackie was a professional musician himself (a percussionist), and has worked as manager of the Baton Rouge Symphony and president of Friends of WHA-TV in Madison, Wisconsin, where he also received a degree in arts management. He has three young children, and his wife, Diane is a violinist. His job in Memphis will be important to the continued growth and development of the symphony, which last year expanded to full-time status with a core orchestra and 36 week season. ★

## Memphis State

by Cathy James

The 1986 National Masters Piano Competition and Festival, under the direction of Angeline Case-Newport, will take place on Friday and Saturday, September 12 and 13, in Harris Music Auditorium at Memphis State University.

The Competition and Festival is being sponsored by Memphis State University, Coltharp Piano World, and the Tennessee Arts Commission. Special guest will be internationally known pianist Santiago Rodriguez.

Mr. Rodriguez was propelled into the international spotlight upon winning 1st prize in the University of Maryland International Piano Competition in 1975 and the Silver Medal in the Van Cliburn International Competition in 1981.

The 1986-87 Con Anima Concert Series will open this season with double bassist, John Chiego performing on Tuesday, September 9 at 8:00 p.m. in Harris Music Auditorium.

The concert will open with Max Bruch's *Kol Nidrei*; followed by *Sinfonia Concertante for Bass, Viola, and Orchestra* by Karl Ditters von Dittersdorf (violinist, Debra Moree will be guest); Gioacchino Rossini's *Duetto for Cello and Double Bass* (featuring cellist Peter Spurbeck); and Francois Rabbath's *Poucha Dass; Creasy Course*; and *Sete Quate* (featuring percussionist Chris Canute).

Mr. Chiego is Assistant Professor (string bass), and Coordinator of the String Division at Memphis State. He received the M.M. degree from Northwestern University. He is currently Principal Bass for the Memphis Symphony.

Mr. Chiego's Con Anima concert is the first of a series of six for this season. The series got its start in 1985-86 and had a very successful season.

For ticket information please phone the University Ticket Office at 454-2043 between 9:00 - 4:00. For further information please phone 454-3766, Monday - Friday, 8:00 - 4:30. ★





by Joey Leibovich

Sir Lafs-A-Lot on Highland looks like many other nightclubs. Before the shows, loud music pours through the smoke-filled room. Couples talk, and slightly drunken patrons shout at each other. The waitresses scurry about delivering drinks, taking orders and being harassed. The crowd is a little more diverse than most clubs. People from college age to senior citizens sit at the tables. The main difference; however, occurs when the lights go down and the music fades. A band does not appear on stage. Comedians take the stage, and, for the next two hours the audience listens to professional comedy.

According to Charlie Owens the manager of Sir Lafs-A-Lot, the club is the only comedy club in town. Owens, who hails from South Carolina, became interested in starting a comedy club when "...I moved to Memphis and realised that there was no comedy club."

Other attempts at having a comedy club in Memphis have failed. Owens felt that he could succeed where others couldn't because he had a strong background in entertainment and Larry Noble, who provided most of the club's financial backing, had a great knowledge of restaurants. Sir-Lafs-A-Lot opened in November of 1985, and Owens said that business at the club is "about six steps above excellent. . . Closing is not even on our minds."

Owens attributes the club's success to the fact that comedy is universal. "Comedy crosses all socio-economic boundaries," he said. "Everyone enjoys laughing. . . blacks, whites, I don't give a shit. Even Baptists."

The club brings in professional comedians from all over the country. According to Owens, the average professional touring comic can pull in \$60,000 a year. Owens said that Tom Parks, a comic who plays the national circuit, and who has made no albums or television appearances, has made as much as \$250,000 in a single year. Owens added that "the pros get laid every night."

One of the main goals of Sir-Lafs-A-Lot is to cultivate local amateur comics, Owens said. "You can come and laugh with them or at them," he said.

One local comedian who has performed at Sir-Lafs-A-Lot fairly regularly is Charles Chaney. Chaney is known on the stage as Bo Higgins. The stage name is a combination of a nickname his father gave him and a name that a drunken cousin shouted out at him.

Higgins has been performing comedy for a year and a half, and, on June 12, he, was named "The Funniest Man in Memphis" by a panel of three professional comics.

Higgins describes his stage style by calling himself "a fun loving redneck. . . I'm a boy from Frayser who's not afraid to admit it. . . I was born and raised in Frayser. I take a lot of ribbing for it, and I put it all back out on the stage."

An example of one of Higgins' Frayser jokes is, "What do you call a pretty girl in Frayser? Lost."

In addition to his Frayser material, Higgins does impersonations. He has done the voice of Redd Foxx as Fred Sanford and Christopher Lloyd as *Taxi's* Jim Ignatowski on FM-100. Higgins said that his most popular routine is one in which he plays Fred Sanford hosting *Mr. Roger's Neighborhood*. ("... Well hello boys and girls, you little dummies.")

Higgins is planning on going fully professional this fall. That would mean that he would be doing comedy full time. He feels that he can succeed in the comedy circuit. "My act stacks up pretty good," he said. "I've had a lot of the professionals that have come through here (tell me)

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# Legal Side

by C. Stephen Weaver

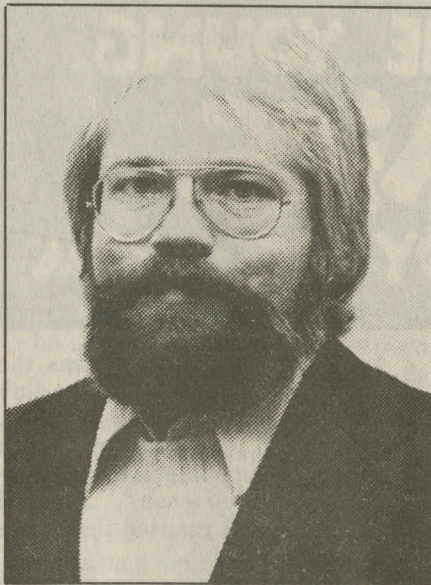
This column will conclude for the present the analysis of the songwriting and music publishing businesses. First, it would be impractical (and perhaps boring to the average reader) to analyze in detail the various provisions of agreements in this industry. This is your attorney's job. Secondly, both the writer and his readers would like to move on to other matters (record deals, management contracts, production agreements, etc.). So now for some concluding remarks.

It never hurts to remind beginning writers to "beware the song shark." Most simply put, a song shark is a person, firm or corporation who asks the writer for a fee to "publish" his or her song. The come-on is often something like: "Have your song poems set to music." These people prey on the hopes and dreams of naive composers and lyricists. *No legitimate music publisher will ask you for money to exploit your song.* The con works something like this. You send in an initial fee (perhaps a modest one) for song evaluation. You then get a letter praising the merits of the composition and for just so many dollars more (higher than the first fee) a professional demo of the song will be made. Then another fee (higher still) is requested for the next step of exploitation. And so on. Never deal with someone who calls himself a music publisher and asks you to pay the costs.

Although there are common clauses in most songwriter-publisher agreements, the songwriter should remember that there is no such thing as a "standard" song contract. Nothing is etched in stone. Talk to your lawyer before signing any agreement. Never be afraid to ask for changes that you and your attorney believe are warranted. If

you fail to act in a professional manner, you and your heirs may have a long time to regret it. In most songwriting agreements, the publisher will own the song for the life of the copyright. The copyright act gives the author of a work the right to reclaim his copyright after 35 to 40 years, depending on the circumstances. If he fails to do that, the publisher will own the copyright for the life of the author plus 50 years.

Finally, songwriters should remember that the publisher has his needs too. The experienced entertainment attorney normally has both writers and publishers as clients. He or she should be able to explain to the writer why a publisher may insist upon certain matters. Normally a compromise can be reached to the benefit of everyone concerned. Neither party's objective is to negotiate a contract in which he or she totally obliterates the other. The objective on both sides should be to reach a *fair* agreement that will promote a continuing harmonious working relationship between the writer and his publisher. ★



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

**EDITOR'S NOTE:** If you have questions or areas of concern that you would like Steven Weaver to address in this column, please address your letters to him c/o The Memphis Star, 643 S. Highland, Memphis, TN 38111.

## Songwriting Seminar

On Saturday, September 6, the Memphis and Nashville Songwriters Association will co-host a Songwriter's Seminar from 10 a.m. to 5 p.m. The seminar will be held at Memphis State University in Room 136 of the Communications and Fine Arts Building. The seminar will be led by a panel of noted songwriters from Memphis and Nashville and will cover all facets of songwriting, publishing, and copyrights. Also the panel will be available to critique tapes submitted by seminar participants. Admission will be \$10.00 both in advance and at the door. Reservations can be made by calling Juanita Tullos or Helen Bowman at 363-6188 or 654-0175.

## MMA Demo Derby

MMA member Tommy Boyce, one of Memphis' most prolific songwriters, has volunteered to coordinate judging and industry contact for the 1986 MMA Demo Derby.

This year's Demo Derby winners in each category will receive recognition awards and promotional copies of a Memphis Demo Derby album with jacket recognition. Announcements and awards will be made at the MMA Christmas Party on December 7th. MMA will distribute the Demo Album of winning entries to all regular local publicity contacts and radio-media outlets.

Categories for the Demo Derby are Blues, Jazz, Country-Bluegrass, Rock & Roll, R&B/Funk, Gospel, MOR-Easy Listening, Folk, Classical and Judge's option. Enter one song per tape with no identification except song title and category on cassette. On separate sheet put name of song and category with name of writer and/or group name. Entry fee - \$5.00 per tape - \$3.09 for MMA members. Final entry date October 11th. Memphis Music Association, Ken Thomas, P.O. Box 41963, Memphis, TN 37164-1063. ★

## Comedy Club

from page 17

to get my butt out of Memphis. Not that Memphis is a bad ground, it's just that you don't make any money in one spot. You make it from town to town. It's not like the music industry where you can get five or six places to play during the week."

In five years Higgins thinks, or at least hopes, he will be on "Showtime or HBO. I probably won't make Carson for 10 years. My material isn't that clean. . . I would (also) love some movie work."

Another regular at Sir-Lafs-A-Lot is Dennis Phillipi. Phillipi has been doing comedy for six years, and is the house MC at Sir-Lafs-A-Lot. "Essentially when I'm in town, which is three out of five weeks, I MC," he said.

When Phillipi is not at Lafs-A-Lot he tours the country, primarily in the Mid-West performing in clubs.

Phillipi has a high regard for comedy in Memphis, and for Memphis audiences. "It's great. It's unbelievable. It really is," he said. "The audiences (in Memphis) are a lot

smarter than most Southern audiences. They're good crowds. They know what's going on. They're hip and they dress well. And there are a lot of women with really big hair, and that's important to me."

Phillipi, who is originally from Charlotte, North Carolina, said, "I do observational humor. I guess I'm a cynic. I'm not an angry, shouting comic or a jokester. I just talk about what's going on - current events and stuff."

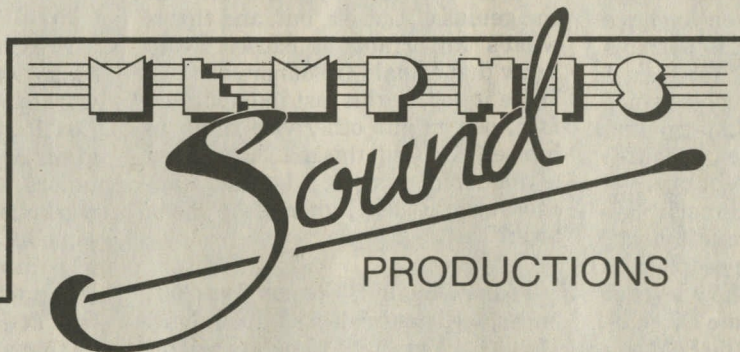
An example of Phillipi's observations concerned the naming of Adrian Rogers, a Memphian, as President of the Southern Baptists. "He's a conservative," Phillipi said. "The Baptists are very excited. Because the conservatives are in charge again, the Baptists are going to add lynching back to their doctrine for the big picnic. I think it'll be great. Have some Kentucky fried chicken, some slaw, hang a couple of black guys. I think it'll be great."

Phillipi, who considers himself to be somewhat like television talk show host David Letterman, wants to do television. "I see myself as a TV host, probably regionally, like in the

Southeast. . . I'm not going to be a big star in five years, but I think I'll be making a considerably better living than I am now. And I think I'll be a full-time TV guy, probably in a couple of years," he said.

The commodity of comedy is coming through Memphis, and it does seem to be catching on. "I like all of (the comedy). Some of the times it's a little rough, but I like it. Otherwise I wouldn't be here again," comments Ellen Durse, a 64 year old Memphian, who has been to Sir-Lafs-A-Lot several times.

Charles Owens does seem to be right. His club is staying busy. Audiences seem to love it. The pros say that it's a top flight club and that Memphis is a good market. And the amateurs are getting the exposure they really need. Memphis is being put on the comedy map. And maybe a few years down the road Bo Higgins will be on *The Tonight Show* and just maybe he'll be followed by *Late Night With Dennis Phillipi*. But even if this doesn't happen, at least local comics have a training ground and Memphians have a place to see professional comedy. ★



### **Memphis Sound Productions Is Moving To Beale Street!**

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# Donald O'Connor

## Setting A New Standard

by Tim Butler

There's something new going on over at the Benchmark Hotel on Union across from the Peabody these days, and Donald O'Connor in conjunction with the hotel's new general manager, L.B. Spencer, Jr., are leading the way. O'Connor is a Memphis singer who is headlining in the hotel's Cheers lounge. There, his rich, fluid voice instantly recalls that of the many singers whose material he covers. To the point where encores are asked for.

To say that if you have heard Luther Vandross sing, then you have heard Donald O'Connor, is perhaps the ultimate compliment (at least I think) for this 28 year old whose voice can send chills of delight up and down the backs of people unaccustomed to exhibiting goosebumps.

The goal of the Benchmark says Spencer, is to "expand our market and appeal." To raise the people who come to Cheers up "to a new level of appreciation." As one time Director of Human Resources for the Peabody Hotel, he rightly feels O'Connor can bring to the hotel a never before *cabaret* type of audience.

O'Connor has been singing professionally since the age of 14. But were it not for people who knew him best (isn't it always others who know the *real* you), he might have become a doctor. "Look, what you should do is music," was the advice of some people who knew him as a child. So, a music degree from Langston University was substituted for a medical degree and a musical career was pursued with no regrets.

Langston was his choice because of its wonderful music program which made use of artists in residence. People such as Quincy Jones would

come and stay on campus for a week while instructing the students.

Seemingly, like nearly all Black singers, O'Connor has a foundation in the church (he's a member of Mississippi Boulevard and sings and plays keyboards at Greater Community Church of God in Christ). Yet, for all of this, he really didn't "come out of" the church. His real background is in jazz and classical music. Some of this is evident when you hear him add a little bit here and a little bit there to, say, Luther Vandross' "Bad Boy Having A Party" - turning it into something a little more jazzy/snazzy. To experience this merely reaffirms the genius of Luther, but, and this is what's important, it causes us to know that Donald O'Connor *can* sing. Were it not for this last indisputable fact, one might otherwise think to himself 'My God, this man has ruined a wonderful song . . . I think Vandross should sue . . . where's the phone book?'

Truly, Donald O'Connor does "put on a show" but he doesn't do it alone. He's backed by some excellent musicians: Ernest Williams, keyboards; Dwayne Thomas, bass; Claude Franklin, drums; Mr. Ishmu, percussion; and Charlton Johnson, guitar. Some of them quit other bands on a moment's notice to join O'Connor.

The offer from the Benchmark called for fast action. The new band and lead singer embarked on setting a new standard for the hotel, a repositioning of its target audience, if you will. Those in the minority (i.e., 32 and older) will now have the chance of being catered to, more so than before. If you want to get up and dance that's fine, if on the other hand, you want to sit back and enjoy the show, that's fine too.

But, given his success as a performer of merit, "the recording side of my career" (as O'Connor puts it) seems to dominate. By that he means writing and producing with his manager, co-writer and co-producing partner, legendary David Porter. The two have worked together for about 5 years. So, if you ask him what he considers himself to be, he will tell you a producer, first; songwriter, second; and entertainer, third.

He's choosy about his songwriting and production projects, only so much as to be associated with a certain level of quality. "Who you write for and the projects you work on have a lot to do with who you are as a person," he says. What he told me next could only be considered a non-sense type of self-admission, that no one, I don't think, would criticize, "Everything I do, even though I do it for someone else, is a set up for my career." Now what could be a more practical and honest remark than that? It would be like Imelda Marcos coming forward and firmly saying that she once owned so many pairs of shoes because she could afford to buy them, and that was all there was to it. (Smile)

Presently, he is working on some songs for Bobby Womack. He has worked with Earth, Wind & Fire and Lou Rawls. He's not limited in the kinds of songs he likes to write. He tailors his work for the artists he's working with. "When you write for someone else you have to deal with who they're trying to reach . . . and it's left up to you as a writer to write that and then as a producer to try to do that and make it come off as a level of production," he related.

Given a preference, though, he would love to do the kind of writing that speaks to the Lionel Richie, Billy Ocean, Luther Vandross and Teddy Pendergrass audience. What attracts him about these kinds of people is that they have a more general appeal . . . one that's not limited to just a single category of listener. He identifies a certain kind of artist whose concert goes range in age from 8 - 80, as what attracts him most. He cites Jeffrey Osborne's "Woo Woo Song" as an example. "This thing Jeffrey Osborne does 'can you woo woo woo' I mean my son (2 year old Christopher) loves it but my mother does too," he says.



On the board now is a solo album O'Connor is preparing. He will be the first artist produced by the David Porter/Maurice White concern.

This is good company to be in considering the fact that whether we are aware of it or not, we are all role models for young children. We have an obligation to set a good example, he feels. Particularly so, because

during the "lean periods" Donald teaches school as a substitute instructor. While there, he realizes he is looked up to by a lot of children and tries to act accordingly.

In conclusion, what we have in Donald O'Connor is a Memphis entertainer who will help the Benchmark Hotel's Cheers Lounge live up to its claimed name sake (i.e., a standard by which all other entertainment

lounges are measured). As to the hotel's other offerings, that will be the responsibility of Mr. Spencer.

Donald O'Connor is good, very good, in fact. Drop by the hotel, spend an evening with him and his band. Like I said at the beginning, there's something new going on over there . . . and you wouldn't want to miss out on something (anything) new and improved, now would you?

# Patti Labelle Unwraps Heads

## Atlantic Starr Ignites The Crowd

## Maze Closes Show In A Happy Mood

## S.O.S. Band Walks Out

by Tony Jones

The "Michelob Class Acts" multiple artists concert wasn't quite up to snuff. The missed performance by the S.O.S. Band blew the ticket's value, even with Maze in hot form and Patti Labelle there to holler the joint down.

Atlantic Starr began the concert with proper ignition, a repeat of their headlining set at the Orpheum March 15th. Heavily 70's influenced, Atlantic Starr has had a huge hit recently with "Secret Lovers," the extended finale to their set, and have carved a good mid-point name for themselves with strong radio presence, but surprisingly, the band has been released from, or has released itself from A&M Records. No reason was given by the company spokesman we spoke with.

The S.O.S. Band, hot right now with their *Sands Of Time* LP, produced by Jimmy Jam and Terry Lewis, generated much controversy by not showing up, on stage anyway. Show personnel, several concessionaires, a couple of roadies and other backstage haunts say the group arrived at the venue okay, but left in a huff after a loud verbal fight in their dressing room. "Man, you could hear them from way down the hall," one informant said, corroborated by nearly everyone spoken to. The band's big single "The Finest" is a true hit, but not big enough to pull a Sly Stone, as Sly will tell you.

So there are to be no interviews from the show, at least by this magazine anyway. Maze is still downtown, and it would take an

armored division to get to Patti Labelle. No hassle really. In such situations all you can ask of established acts like those two is "Can you write my name on a check and hum a scale at the same time?" Failing that, a promo would be all that could be relevantly gained. The S.O.S. Band was the intended target, being something fresh (and they also might provide Jimmy Jam and Terry Lewis' office number) but you know what time that is.

Choice, round curses went through the crowd when it was announced that S.O.S. skipped out. Everyone calmed down quickly, expecting Maze to bust out next. Workmen began carrying flowers onto the stage and it became apparent that

Patti Labelle was to perform next, an odd twist. In the meantime a state of the art time delay was witnessed, and the beer stand rolled on. If a wimp act had to follow such a long delay (more than an hour) half the beer in the front rows probably would have ended up consumed by the stage.

The right woman stepped out on stage and all imperfections were exploded with her first notes. Too vivid to really be described, "Patti" lowdown threwdown a performance that Diana Ross should tape and study.

And surprises of surprises, the woman now famous for microphone domination had to surrender her's to an even more eager performer, and a rookie at that. Nearing the wrap to



Patti Labelle lit up the Coliseum and touched the crowd.

her set, with the band chugging the groove line of "Lady Marmalade" Patti invited several members out of the audience to come on stage and dance with her and lucked up on a true Memphis soul brother. Dressed in a white suit the sudden added attraction, unlike his compatriots who were more reserved and stayed content to boogie a little and gaze at Patti, the guy captured fantasy and put on a show of his own - all over the stage prancing, dancing, grinning like he had some new money and finally singing, well... shouting, up a storm when Patti surrendered her microphone to his exuberance. She was as shocked as the rest of the crowd.

Her own performance highlight came with an acapella version of "How Great Thou Art" that unwrapped heads. In respect for her and the backing vocal trio's spirit many people put their beer down in respect of the real beyond the glitter of her performance and success. Seriously, she looks possessed when on stage. And now, with every performance I've seen the best part of her show are the pure gospel and gospel speaking tunes. When finally leaving the stage still wailing "Somewhere Over The Rainbow" as she descended the exit steps, she appeared hurting, almost gripped by something.

A call into the office when I was typing this yielded the news from a co-worker that it was reported somewhere that a great deal of the crowd left after Patti Labelle's performance, disappointed that Maze was to headline.

A crowd walking out on Maze? Black People? In Memphis?

Frogsnot!

When Frankie Beverly hit the stage that was all, y'all. One of the most treasured singers in modern black pop, he and Maze have strung together successive hit albums that still sell; wear one out and you have to replace it. Especially if you're a heterosexual black male, whose idea of a party is lots of women in a happy mood. That's how it was when Maze performed. More than any other band in the eighties, the group typifies the traveling band's artistic legend. No costumes, no expensive stage sets, just get up and play to make people feel good. Guaranteed.

★

# ALBUM COVER DESIGN

By

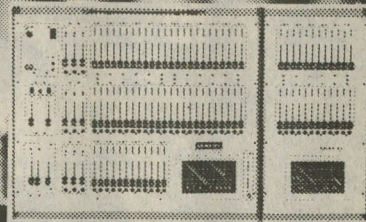
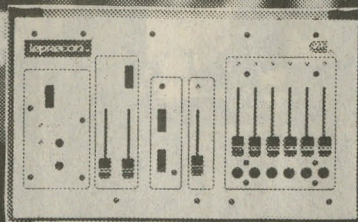
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# Mudboy Shines In Benefit Concert

*Three New Acts  
Strut Their Stuff*

by Ann Bruin

The rock show held at the Antenna Club for WEVL (FM 90) on July 25th featured a stirring opening performance by folk/blues/rock greats Mudboy and the Neutrons, who headlined the four-band event. Mudboy and the Neutrons consisted of Jim Dickinson on acoustic guitar and vocals, Sid Selvidge on acoustic guitar and vocals, Lee Baker on electric guitar and vocals, Jimmy Crosthwait on washboard and tambourine, and Bob Vinisky on the blues jug.

The 15-year-old group will soon have an album released on New Rose. The July performance focused on a traditional blues-country sound highlighted by "Hitler Lives When You Hate Your Fellow Man," "Atomic Power," Furry Lewis' "Kansas City Blues" and "Mr. Crump



For the WEVL benefit, Mudboy and the Neutrons were (from left) Jim Dickinson, Jimmy Crosthwait, Sid Selvidge, Bob Vinisky and Lee Baker. °

photo by Dan Zarnstorf



Don't Like It," "Two Little Boys," "Angel Band," "Waltz Across Texas," and their traditional "Power to the People." Lee Baker played a solo encore, as the rest of the band left for other destinations.

The song list chosen for this show included tunes from the band's earliest coffeehouse years and made this one of my favorite shows ever by the Neutrons, although they did seem lackadaisical at times. Lee Baker gave an unusually strong, spontaneous performance on lead guitar, rocking out the vocals to "Mr. Crump" when his turn came to sing a verse, as singing chores were usually carried by Dickinson and Selvidge. Baker also led the band with a beautiful, astral, bluesy-western guitar solo in "Waltz Across Texas." Baker, one of the finest blues guitarists in the South, draws his roots from the blues revival period of the late 1960's, from which sprang his early 1970's psychedelic blues band, Moloch, which performed songs written by Memphis legend Don Nix.

Percussionist Jimmy Crosthwait, the most spacey, bubbly personality in the group (and a joy to watch perform) provided a little known fact about the band: the name Mudboy stems from the water/earth zodiac sign combinations of the four integral Neutrons: Dickinson (Scorpio), Selvidge (Cancer), Baker (Capricorn), and Crosthwait (Virgo). "Earth and water mixed makes mud, right?" laughed Crosthwait, a local artist known for his work at Overton Square and for his legendary, oversized alien puppets and other bizarre creations over the past 20 years.

"I'm really hoping Jim (Dickinson) will include the gospel tune we played at the benefit, 'I Can't Feel At Home In This World Anymore,' on the new album," said Crosthwait. "I've argued with him about it a lot because I think we really have to have a gospel song. But Jim and I have known each other for 23 years, so we can fight and stay friends.

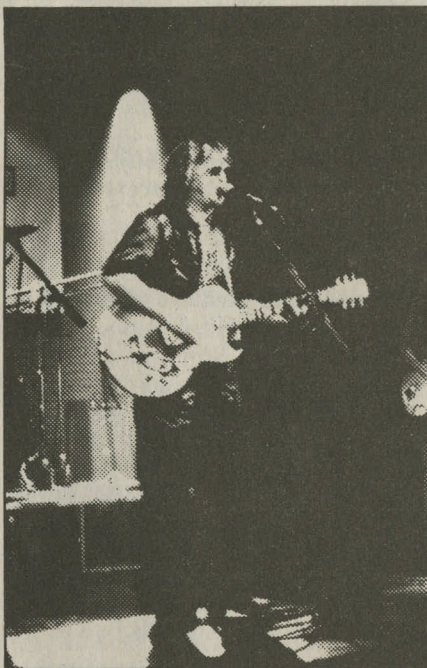
"I have a part on one song we've already cut for the album, 'Codeine,' that would make the Rolling Stones eat their hearts out, where I play the maracas on cardboard boxes. I've played boxes since the early 60's," he said.

Crosthwait said the new album, cut at Sam Phillips studio, will be half acoustic and half electric. "Roland

Janes is engineering it, and we wouldn't have had any fun without him," he said. Janes was one of the original Sun session guitarists and the owner of Sonic Studios in the mid-60's, where Travis Wammack cut several legendary rock instrumentals with Janes.

Crosthwait said that Dickinson and Selvidge will sometimes surprise the band at the last moment with songs they aren't expecting just for fun at live shows. It's always fun to watch them get together live, cutting up and enjoying each other's musicianship.

Added Selvidge, "Maybe we'll get 'Cross-wit' to sing bass on the gospel song. He has a great bass vocal."



**Ron Easley, Mr. Mysterion, of Durand Mysterion.**

## Durand Mysterion

The second act at the benefit featured an awesome, standout performance by newcomers Durand Mysterion, featuring Ron and Doug Easley on guitars, Jeannie Tomlinson on bass, and Ross Johnson on drums. Ron Easley, who fronts the group as Mr. Mysterion incarnate, brought in his longtime friend, B.B. Cunningham, Jr. of the Hombres, to sing some of his favorites and play bass.

Cunningham and Easley grew up in an area within a mile radius of

Berretta's Barbecue on Park, a musical neighborhood including the Sherwood Forest area where several talented music personalities and guitarists such as Dewey Phillips, Duck Dunn, Charley Freeman (Dixie Flyers), Gary Talley (Box Tops), and Alex Chilton, lived during their early years. Easley received his first guitar lessons at age 10 from Cunningham, and later went on to major in music in college and work for the following decade in studios in Memphis and Dallas, as well as in underground bands such as the Individuals and Panther Burns. His younger brother, Doug, is a standout guitarist and recording engineer who will soon be opening a new 16-track studio for commercial work.

Cunningham made a big hit during the evening with his rocked out versions of Chuck Berry's "No Particular Place to Go," Dylan's "She Belongs To Me," and the original, mid-1960's Hombres tunes "It's a Gas" and the classic "Let It All Hang Out." His dad, B.B. Cunningham, Sr., was a Sun Records crooner in the 1950's, known as Buddy Blake. Cunningham's fluid bass-playing oozed soul at the benefit and was best complemented by the band on "It's A Gas," where Doug Easley made his Stratocaster chop out chords that resonated like a Hammond organ, without using gimmicks, and Ron Easley added distinctive, melodic punchy lead lines on his hollowbody electric guitar.

Durand Mysterion then stepped out from backing band chores again to finish their set. They mixed country with soul in songs like Aaron Neville's "Tell It Like It Is," Carl Mann's "Mona Lisa," "Tiger Lily," the Wilburn Brothers' "Knoxville Girl," Lee Tillman's "Will Travel," and "Hip Hug Her," by Booker T. and the MG's. A rocked up rendition of the Broadway tune "Tomorrow" seemed awkward and unnecessary, not humorous as probably intended, since Ron Easley's limited vocal range is too weak to carry off an attempt at satire. The strength of the band lies not in Easley's voice but in his beautiful, melodic guitar phrasing rooted in classic 1940's pop, 1950's rockabilly, and 1960's soul. He uses sound effects tastefully to create the atmosphere desired for the song chosen.

**cont. page 26**

## Marilyn And The Monroes/Odd Jobs

The two other bands rounding out the evening were Marilyn and the Monroes, and the Odd Jobs. Marilyn and the Monroes, led by Marilyn and Jim Duckworth, socked out inspired performances of their original new wave songs, featuring a hard-edged, powerful guitar-bass-keyboard combination performing all original material. Though this band won hands down for any awards you might give for professionalism in musicianship and polish in choreography and appearance, they seemed more obsessed with the mechanics of performance than in making entertaining or emotionally moving music.

In addition it does not seem particularly original to center a band around a Marilyn Monroe stereotype, since Blondie has been doing it for years. In general the band had a nice psychedelic feel, melodic orientation and good dance groove, but lacked the material to hold one's interest past the visual level. They are quite capable of improving. Jim Duckworth has been one of my favorite Hendrix-influenced guitarists since his days with Trigger and the Thrill Kings and Panther Burns. Look for more from them in the near future. Definitely not recommended on nights when the sound system is turned up too loud, as it was at the benefit. Was the sound man deaf?

The Odd Jobs, led by vocalists Stoten Outland and Diane Green, combined a cacophony of sound from Outland's 12-string electric guitar and Green's slide guitar to entertain the open-minded music listeners left in the audience by the early morning hour when they finally hit the stage.

The Odd Jobs relied on a whining guitar and vocal sound in many of their songs, like "Man Overseas" and "I Feel Like Ernest Hemingway," to produce their manic, intense musical environment. Green provided a spoken intro to Outland's "Ernest Hemingway" about "eating fish" at a cafe "by the sea" while vocalist Outland lugged a life-sized swordfish about the stage. Outland has a

# Memphis Star In Review

The following is a brief summary of some of the entertainers and events that have helped shape the "rebirth" of Memphis music through the pages of the *Memphis Star*.

September, 1981 (Volume 1, No.3). Our headlines read "Music Hall of Fame in Memphis." With the assistance of John Fry of Ardent Recording and John Dudas of the Center City Commission, we were able to produce one of our very first "exclusive" stories. At that time NARAS (National Academy of Recording Arts & Sciences) was considering Memphis as a possible site for their international Hall of Fame. Although Atlanta was the selected site, the effort helped build bridges between the local government and the music community.

Also covered in the issue was the pop group Foreplay, Jerry Phillips and Music Industries of Memphis (now Memphis Music Association).

The *Memphis Star* was a 12-page tabloid at the time and our concert calendar had only 20 listings.

September, 1982 (Volume 2, No.3). Still at 12 pages, the *Memphis Star* shows signs of expansion, with broader coverage of all types of music. The concert calendar was larger with a full page of music listings. The cover story for this issue was the MSU Awards show honoring B.B. King. It

features a rare photo of B.B. jamming with Jerry Lee Lewis taken by Morgan Murrell. Also featured in the issue were The Modifiers, David Evans and an exclusive double spread of Reggae Sunsplash 1982.

September, 1983 (Volume 3, No. 3). Now sporting 28 pages of music made in Memphis, this issue featured the Breaks as our cover story. We also had the nerve to print a photo of our super softball team (we even won once in a while). In addition we covered Sundance, Cobra and Club Reflections.

September, 1984 (Volume 4, No. 3). This was the last issue that we produced out of our publisher's garage. Our cover story featured Brenda Patterson. Within the pages of this issue we featured Quiet Riot, Jimi Jamison, Herbie Mann and Cordell Jackson.

By September, 1985 (Volume 5, No.3), the *Star* had grown again - this time to 56 pages and was sporting a slick new cover design as well. Our cover story was Fingerprint. Also featured in this issue were Drama, Video and an interview with returning native Chips Moman.

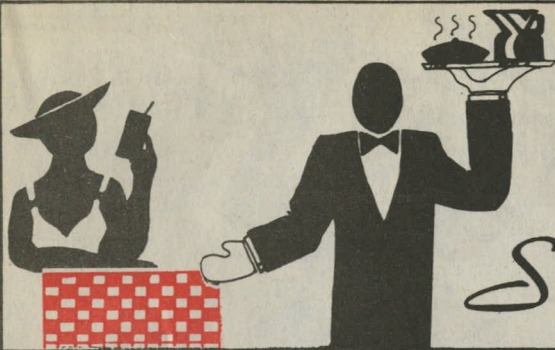
For a complete listing of available *Memphis Star* back issues send a stamped, self-addressed envelope to the *Memphis Star*, 643 S. Highland, Memphis, TN 38111 Attn: Archives.

unique delivery, but his nonsensical, semi-comic whining is often painful to hear, while Green's belting is generally more listenable.

The performance was shaky due to the loss of slide guitarist Trey Harrison, who used to provide excellent guitarwork to songs like Green's "Scarecrow," performed that night in medley with Outland's "Full Moon." The fill-in drummer for Bob Fordyce (who was temporarily on the road with the Panther Burns) did not bring the fire or imagination with his syn-drum set that Fordyce does with his unusual rhythms. However club owner Steve McGehee expressed rapture for Green's "Girl

From Frayser," about our favorite local suburb. When all is said and done, the Odd Jobs are one band that will make you "think tragic thoughts and eat a lot of fish."

The WEVL benefit at Antenna was well-attended and very successful, providing at the same time a needed forum for Memphis bands on the cutting edge. The all-volunteer community radio station is dependent on contributions for operating funds and equipment. Every month is a struggle for the station to find the funds to stay on the air. For more information about keeping WEVL on the air with contributions, contact the station at 278-3548. ★



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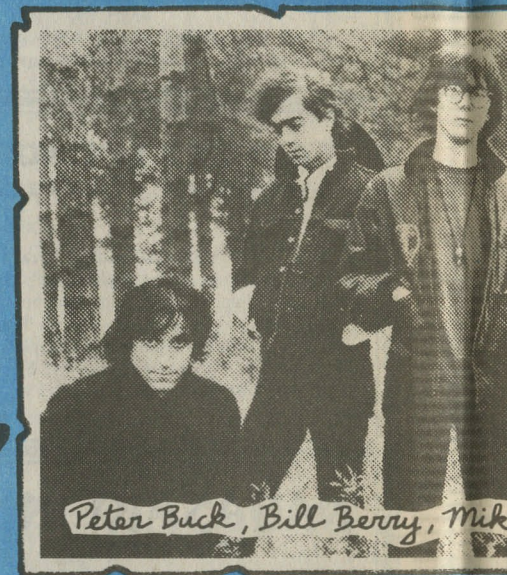
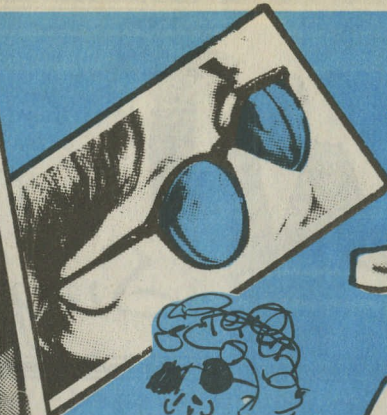
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Peter Buck, Bill Berry, Mike

# Are you ready to give R.E.M. up to the world?

by Luann Williams

This is some snowball, locomotive kind of thing, rolling down a hill, gaining momentum, hissing and steaming and thundering, whizzing by at the speed of light, poised to take over the world, and by no great accident, probably will.

It's like watching a kid grow up, a kid who's already got smarts, a kid who lives up to Mom's and Dad's expectations but always has a silly surprise up his sleeve, a

kid who can get his hand in the cookie jar, give a wink and get by with it.

R.E.M. Are you crazy about 'em, too? Do you get weak in the knees and feel your blood pulsing when you hear their music? Do they make you light on your feet? Do you listen to the words and make up what isn't quite audible? Do you dance in your living room when you put *Reckoning* on the turntable? Did you buy *Murmur* when it was only \$6.98? Are you ready to give

R.E.M. up to the world? Well, get ready to cut the cord because Berry-Buck-Mills-Stipe are diving head-first and swimming past cultdom, guffawing critics and into the gaping mouth of the rock and roll masses. They are THE NEXT BIG THING. And you know what? It's great!

Record number five has just been released and is raking in big chips from the critics. It is aptly titled *Life's Rich Pageant*, partly a synonym, I think, for

success and partly a play on things we take for granted. R.E.M. has always toyed with give and take and it is a juxtaposition that works, kinetic energy that is about to change into atomic force.

That atomic force is fueled by Mr. Relentless Drummer, Bill Berry, who says he is itching for the tour to start. R.E.M. will take to the road in support of *Life's Rich Pageant* Sept. 10 in Nashville and a few days later, on Sept. 13 will play Mud Island, their biggest

venue yet in Memphis as their circle of fans grows wider.

That's a big difference from the 15 people who attended their first show here at the Antenna just five short years ago. It was right after they had released the single "Radio Free Europe/ "Sitting Still" on their own Hibtone label and critics latched onto the group from that time on, calling the single one of the best releases of 1981.

Guitarist Peter Buck met singer Michael Stipe at a record shop in Athens where Stipe was studying art at the University of Georgia. The started writing music together and

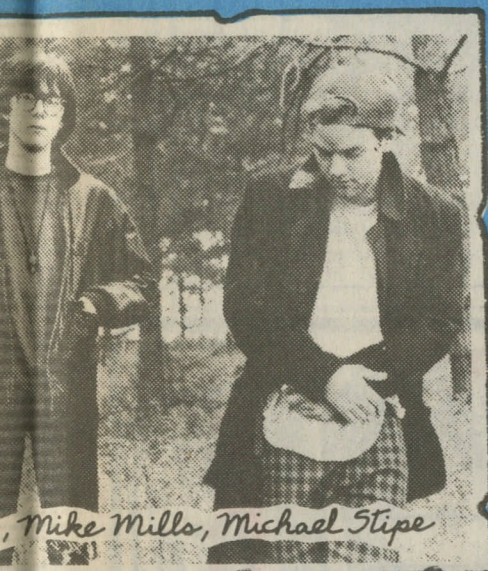
R.E.M. was born when bassist Mike Mills and Berry joined.

Athens proved the perfect climate for bands to flourish. R.E.M. was only one of many to get record deals in the college town's musical heyday. The B52's, Love Tractor, and Pylon had record executive's eyes focused on the area.

R.E.M. recorded *Life's Rich Pageant* in John Cougar Mellencamp's studio in Bloomington, Indiana - a small town itself.

"Bloomington was a lot like Athens, a college town, not a whole lot to do," said Berry. "When we weren't recording I went fishing."

cont. page 30



Mike Mills, Michael Stipe



Bill Berry speaks to the Memphis Star



Photos courtesy of the Thomas Smith R.E.M. archives.



## R.E.M.

from page 29

Don Gehman, who produced John Cougar Mellencamp's *Scarecrow* LP was at the helm of R.E.M.'s record, too. They chose Gehman because they liked the sound he got on Mellencamp's album.

"It's a clean, up front sound, really accessible, clean guitar lines," says Berry of Gehman's work. "But, for me, it was the way he made the drums sound, which is really hard to do with real drums, getting them miked right and all."

"It was great working with him because we'd go in the studio and work about seven hours a day instead of trying to record in marathon sessions. We were always fresh and I think that really helped. It's our best record yet."

When asked what producers he would like to work with in the future he simply replied, "Don Gehman."

*Life's Rich Pageant* is a BIG record, a self-described pistol hot cup of rhyme. MAMMOTH-HUGE-COLOSSAL-UNDERSTATED. Big

guitars, big vocals, big drums, big production. It is an album with wit and conviction. A bit of a turnaround from *Fables of the Reconstruction*, last year's wonderful ode to Fairport Convention, and more likely to be embraced by the public.

And it seems that the public is waiting with open arms. R.E.M. songs have usually been delegated to college radio and some commercial FM stations, but that seems to be changing too. Local stations have added "Fall On Me" from the new album to their playlists.

"I even heard us on AM radio," says Berry.

*Life's Rich Pageant* may be the catapult into the heart of America for R.E.M. It is an album that will gain them many new fans.

Besides the more radio-oriented sound, they've added some instruments to the usual guitar-bass-drums lineup. The cheesy organ and galloping piano on "Just A Touch," the frantic banjo intro on "I Believe" and even an accordion on the folkly "Swan Swan H." is proof positive that they don't want to be taken too seriously.

The upcoming show should be great fun, especially with Charlotte, North Carolina's Fetchin' Bones opening. R.E.M. has a reputation for bringing great opening acts, such as 10,000 Maniacs who opened for them at the Orpheum last year and will be joining them later on this tour, too. The Feelies and Camper Van Beethoven are slated for later legs of the tour.

Members of the band have been busy with other projects besides *Life's Rich Pageant*. Berry, Buck, Mills, Warren Zevon and singer Bryan Cook are the Hindu Love Gods and have recently released a single on I.R.S. Michael Stipe sang on the Golden Palominos *Visions of Excess* and toured briefly with the group. Mike Mills has a cover band called the Corn Cobwebs in Athens. And *The Bob*, a music tabloid out of New York, has included a flexi-disc of R.E.M. covering the Velvet Underground's "Femme Fatale" in their latest issue.

Pick up your copy of *Life's Rich Pageant* and look at it, hard. Bill, is that you on the cover? \*

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## *Fashion Break — Hot Stuff For Cool Nights*

Keep a warm body with the season's hottest looks (top left). Stefanie layers an updated pea jacket in electric blue over a blue and black mohair sweater scimp. Topped with a blue and cream cashmere hat and plaid wool scarf, all available at Benetton. Chuck's long tweed coat, by Barrage, and snap brim leather hat exude a London flair (Available at Merry Go Round). The black lace-up high tops by Fast Forward are sold at Hardy Shoes.

A new twist on the fall jacket (bottom left), a shawl collar with slash pockets in black with gray diagonals by Gabrielle. The unbanded sweatshirt is Wear On Earth. All available at Merry Go Round.

Just the ticket for late fall action (below), the sweater scimp and warm wool scarf. By Benetton, at Benetton.

*Photography: Morgan Murrell  
Coordination: Anna Cham  
Stylists: Cindy Underwood and Tommie Van Fossen  
Models: Stephanie Logsden, Chuck Jones  
Shot on location at Chelsea St. Pub and Mall of Memphis.*



# MTV: Amuck In Memphis

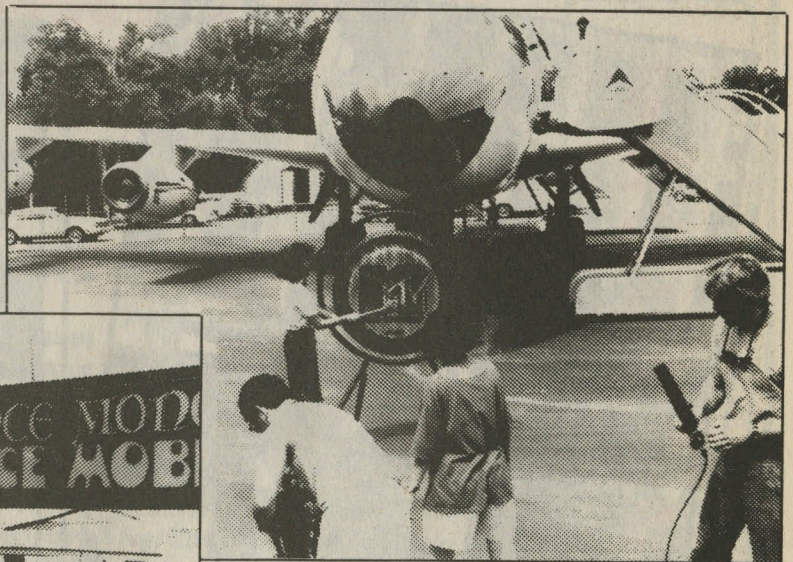


"Amucker" Alan Hunter found Fabulous Thunderbirds' Jimmie Vaughan (above left) and Kim Wilson (center) on Beale Street. Ruby Wilson (at right, in center with mike) entertains the Amuck crew and the audience at Willingham's Club Handy.

MTV's "Amuck in America" crew made it to Memphis last month as part of their whirlwind tour of the United States this summer. While in Memphis, "Amuck in America" filmed sequences at The Peabody and Graceland, in addition to filming up and down Beale Street. "Amuck in America," which is also a celebration of MTV's fifth year of broadcasting music video non-stop, is a part of the entire MTV "Gonzo Summer," which began with the Amnesty Concert on June 15 and will conclude with the MTV Video Music Awards on Sept. 5. The purpose of "Amuck," if indeed it can be called a purpose, according to another "Amuck" crew member is to "wander the country, seeing the unusual and the obscure."

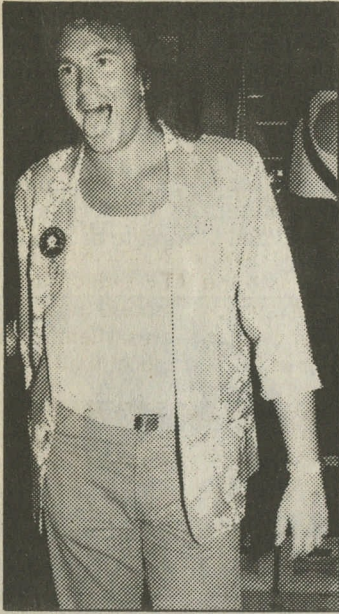


Saturday morning found the Amuck crew shooting (left) the banging of the MTV gong in front of the "Lisa Marie" across Elvis Presley Blvd. from Graceland.



With the primary election at hand the Amuckers *had* to interview a local politician. They got lucky and found Prince Mongo, candidate for Shelby County Mayor. Mongo's the one in the center; incidently he did not win the election. Oh well, there's always next year.





## You Shoulda Been There

Studebaker's hosted the *Memphis Star* 5th Birthday party July 28 and a good time was had by all.

At right Sales Manager David Trentlage and Account Executive Anna Cham share a humorous moment. Assignments Editor Ken Houston (left) basked in the praise of his singing after he sat in with Vienna.



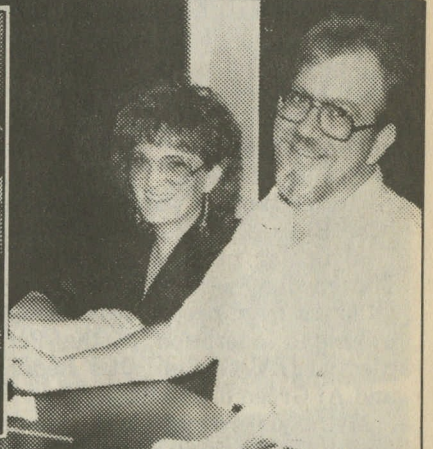
Sounds Unreel's Don Smith (left) and Jon Hornyak posed with Vienna's Claudia Kroboth-Ragsdale.



*Memphis Star* publisher Jim Santoro (he's the one in the hat above) was surrounded by (from left) Account Executive Christina Louise, Tiffany LeBel, Vicki Rogers, Claudia, Debbie Adams and a very pretty blonde whose name we didn't quite catch (sorry).



SRO (see story on page 14) and Vienna supplied hot dance music. Vienna is (above left, from left) Jerry Dean, Chuck Jones, Claudia, Derwin Adams and Trey Bruce. While Account Executive Cindy Underwood and Lee



Miller (above center) were enjoying themselves, writer Melinda Griffin and Managing Editor Hal Quick ask what is really going on here.

## LYNN WHITE

"SORRY"



**Lynn White**  
**Sorry**  
 (Waylo Records)

by Rob Bowman

Lynn White's breathy sensuality is her calling card. Once again, here it is coupled with producer Papa Willie Mitchell and his colleague, arranger P. Michael Allen's gossamer synth dominated arrangements. The combination works well.

The opening cut, "Take Your Time," written by Mitchell and Ike Darby, is basically a rewrite of White's earlier smash hit "Slow and Easy." To my mind, it's a little too close for comfort, albeit often that is exactly what will hit with the Southern R&B audience (witness the two million rewrites of "Down Home Blues," several of which were strong regional hits). I presume that this will be the first single although Earl Randle and A. Olar Stinson, Jr.'s "Don't Let Success" and a twelve minute medley of "That's How Strong My Love Is," "When A Man Loves A Woman" and Al Green's "God Blessed Our Love" are getting local airplay, particularly on WXSS. The medley is my favorite track although I am prejudiced by my unlimited adoration of the Percy Sledge, O.V. Wright/Otis Redding and Al Green originals.

My major criticism is the album's length. At just under sixteen minutes for the first side and fifteen for the second, *Sorry* is about twenty-five percent shorter than the standard forty minute LP length. At

the price of records these days that is a substantial shortage. Yet, I find it hard to levy too much criticism as this is Memphis R&B of a high order replete with Memphis musicians, songwriters, engineers and producers. This city was once overrun by such music. Under appreciated then, now it suffers from a paucity of said genre. Don't neglect it this time around.



**Cinderella**  
**Night Songs**  
 (Polygram Records)

by Ken Houston

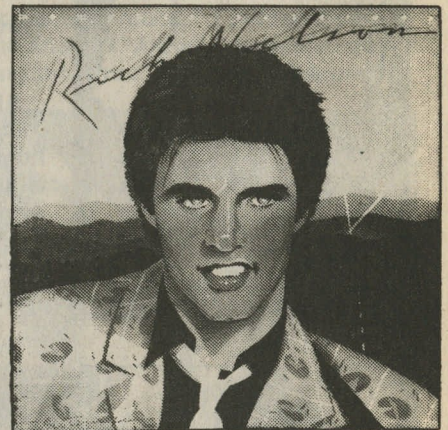
What do you heavy metal fans do while you are still waiting for the new Def Leppard album? You go out and buy the debut album by the newest, and probably the best glam-rock band, Cinderella. Why? Because these guys are the closest thing you can get to Def Lep without actually getting a direct rip-off of them.

While there are traces of Def Leppard in Cinderella's music one also can't miss the Aerosmith influence either, though when you hear the vocals you probably will think of AC/DC, but wait. Lead singer Tom Keifer can out-sing Brian Johnson any day.

The band, which is currently out on tour with David Lee Roth is definitely the hottest band around, with their album jumping 89 spots on Billboard's album chart in one week. Strong cuts here include the single "Shake Me," "Nobody's Fool," "Somebody Save Me," and "In From The

Outside." The whole album is very good, so don't just listen to these few cuts.

Sit back heavy metal fans, put on the debut album by Cinderella, and enjoy. But don't forget to be home by midnight.



**Ricky Nelson**  
**Memphis Sessions**  
 (Epic Records)

by Kevin McLellan

Ricky Nelson's last concert took place in Guntersville, Ala., on the night of Dec. 27, 1985, just four days before his private airplane, once owned by Jerry Lee Lewis, crashed en route to Dallas, Texas. Ironically, Rick's last number that night in Alabama was "Rave On," written of course by that very first rock'n'roller to perish in a plane crash -- Buddy Holly. (The crash also killed Rick's fiancée Helen Blair and his entire Stone Canyon Band, including Bobby Neal, only 38, formerly staff guitarist at Lyn Lou Studios.)

The tragedy which ended Rick's careers cut short his recent efforts to repopularize the clean-cut rockabilly sound which made him a star in the late 50's and early 60's. Back then, he was probably second in teen popularity only to Elvis, who once mentioned that "If James Dean could sing, he'd probably sound like Ricky Nelson." Fortunately, the boys up in North Memphis at Lyn Lou Recording Studios captured some of Rick's recent work on a slick col-

cont. page 36

# Singles

by Patty Pair

**The Ramblers, Tennessee . . . I'm Coming Home/Ramblin' Fever**  
(Showtime Records)

"Tennessee. . . I'm Coming Home," written by Rambler Brent Littlefield uses some pretty good lyrics to tell the same old story of a hometown boy who leaves the small-town atmosphere to look for fortune and fame but, as the story always seems to go, ends up homesick. The arrangement has a good progressive country and western sound fitting for the 1876 Tennessee Homecoming.

Merle Haggard's "Rambling Fever" cannot be mistaken for anything else but good old country as it takes on an aging country motto -- "I never hang my hat in one place for too long." This arrangement is average but the vocals are clear and strong. Definitely not a bad effort by a local band and Showtime Records out of Jackson, Tennessee.

by Tony Jones

**Perry Michael Allen, Music All The Time/Turn On The Music**  
(Waylo Records)

"You can feel it's really nice," a line in this single goes. That's the best way to describe the a side. It's exciting because Allen, a *Memphis Star* cover story subject June, 1985, lets ring some trademark Memphis guitar, but the highlight is his keyboard playing and the groove ably backed on the second side, very modern. This is the right direction. (Waylo Records, P.O. Box 2303, Memphis, TN 38101)

**Sacto, Got To Do It Right/Fugitive On The Run**  
(Sacto Records)

Written by the label's owner James Stout and engineered by Willie Mitchell, it's blues with a  
**cont. page 51**

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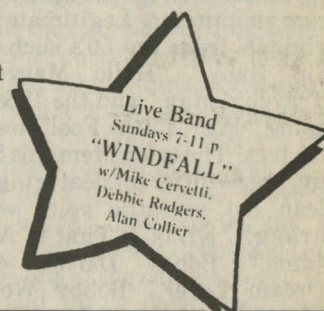
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## LP Reviews

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lection of cover hits --- *The Memphis Sessions*. Nelson is no stranger to Memphis, having worked last September with the Killer, Johnny Cash, Roy Orbison, and his idol Carl Perkins on Chips Moman's Reunion Album, singing background vocals on John Fogerty's "Big Train (From Memphis)".

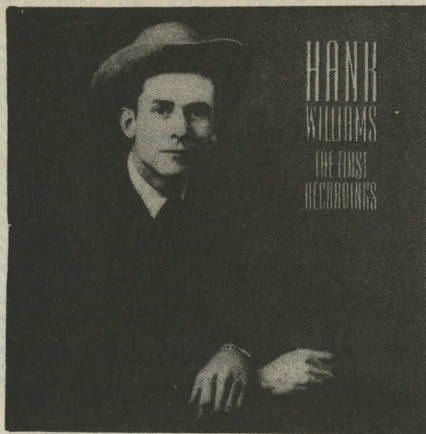
Hardcore Nelson fans will remember the wholesome suburban son of Ozzie and Harriet in the 50's TV series of the same name. In the same manner, Rick always had a more polite, pop, Hollywood rockabilly sound than say, the Burnettes or Elvis, though he was far from an imitator. Legitimate Nelson originals from the 50's such as "Be Bop Baby," "Hello Mary Lou," "Travelin' Man," and the 1958 chart toping "Poor Little Fool" testify to this fact. These ten Memphis Session cuts are no different, featuring Rick's clean cut versatile voice working through Elvis' "That's Alright Mama," Bobby Darin's crooner "Dream Lover," Bobby Womack's "It's All Over Now," John Fogerty's "Almost Saturday Night," as well as the Buddy Holly tunes "Rave On" and "True Love Ways." Nelson also takes a few exciting liberties with his guitar on the more rocking numbers. There's also the countrified twang of "It's All Over Now" and "Sleep Tight, Good Night Man." (If you'll remember, Rick, like many of the older rockabillys, went through a decidedly country phase, recording to LPs - *Country Fever* and *Bright Lights and Country Music*. Rick was also heavily influenced by Bob Dylan's *Nashville Skyline*.)

The overall effect is very good. These Memphis Sessions hits get all the elements down --- the classic rock-and the slick-billy which defined the late Ricky Nelson. These well-produced and not too commercialized covers are the next best thing to Ricky Nelson originals. The album provides an inspired memorial to the late entertainer's talent.

### **Hank Williams The First Recordings (CMF Records)**

by Harry Duncan

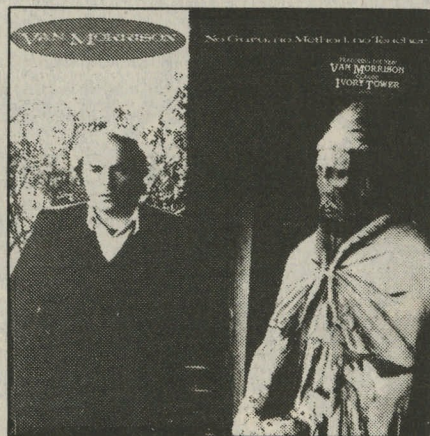
The flood of unreleased Hank Williams recordings continues with



this compilation of 12 demos of his earliest songs. Probably recorded in 1946 just as the unknown Williams signed with Acuff-Rose Publishing, these sparse recordings show the raw talent that he was soon to display.

Cut with just vocal and guitar (one tune does have wife Audrey singing also) there is nothing truly outstanding here. But as a historical matter the Country Music Foundation deserves much credit for finding, compiling, and putting out what may be the earliest of Williams' recordings to survive.

The LP can be ordered from Country Music Foundation Records, 4 Music Square, East, Nashville, Tennessee 37203. (\$8.98, plus \$2.00 P. & H.)



### **Van Morrison No Guru, No Method, No Teacher (Mercury Records)**

by Rob Bowman

Very few musicians take risks, put themselves on the line with every performance and record and have a

professional career lasting over twenty years. Van Morrison, Van the Man, the Mystic, has, and continues to do so. Record to record, tour to tour the sound, presentation and concept change. The overriding aesthetic does not.

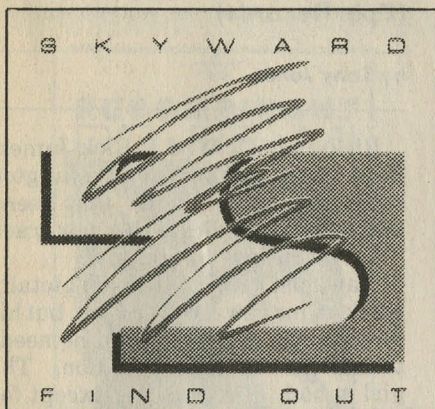
As with much of his music, with the songs on *No Guru, No Method, No Teacher* the content determines the form. Hence, the ten songs included here unfold in a variety of ways ranging from the chanted litany of "A Town Called Paradise" to the swirling extended eight minute "Tir Na Nog." The content also determines the arrangements and textures. Van and engineers Jim Stern and Mick Glossop have concocted an extremely rich and lush soundscape. The opening track, "Got To Go Back," features exquisite oboe fills; "Oh The Warm Feeling" juxtaposes shimmering crystal clear acoustic guitar (the richness of the sound has to be heard to be believed) with soprano sax; "Foreign Window" and "Tir Na Nog" both have harp parts so subtle that they may not be noticed until the third or fourth listening; a Penny Lane trumpet resounds through much of "Here Comes The Knight," and on it goes.

Much of this latest LP reminds me of 1972's *St. Dominic's Preview*, a powerhouse that to this day remains one of my five all-time favorite albums. As with that earlier work, Van's current music has a calmness that belies a continually increasing taut power. Part and parcel of this power is the voice of a giant. Van has the capacity for singing nuances long beyond virtually all of his contemporaries. A sentence, two words or a syllable will jump out at you as Van twists, turns or unfurls a startling change of phrasing. On a song such as "In The Garden" the breathless joy of his vocal is almost palpable while on "Here Comes The Knight" (a reference to his 1965 hit with Them) the way he "worries" various syllables is pure aural delight.

Finally, a calm, complete spirituality infuses both this record and Van's life without being offensive. Van Morrison as singer, writer and producer is the complete artist. One would have to be insensitive to much of what is beautiful in this world to miss the wonder of his music.

## LP Reviews

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### Skyward Find Out (Skyward Music)

by Patty Pair

Skyward is a local group that features both male and female lead vocals, depending on the song. You won't find any of their music blaring out of the radio but, well you should.

Their musical arrangements are brilliantly wonderful, especially on "Find Out," "Carry His Word," and "Did You Hear The Cock Crow?" (In the latter the piano is great)

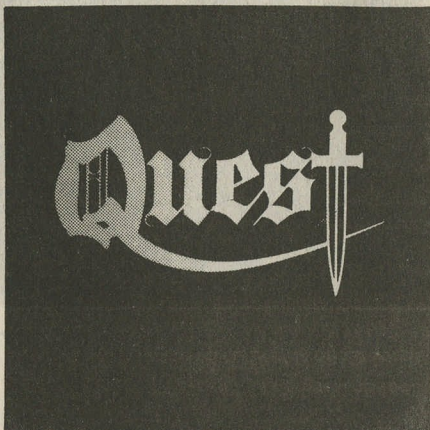
In fact the music is so good that it makes you want to tap your foot or even get up and dance around a little. But it's not until you pay special attention to the superb lyrics that you realize they're actually a religious group spreading God's message through music.

The album; featuring such songs as "Unto The Hills," "Psalm 7," "Love Is Calling," "Heart Of You," "I Found A Friend," "Let Them Come," and "Run To You," was recorded and mixed at MBL Studios in Memphis. *Find Out*, the entire album, was produced and engineered by Bob Pierce and Steve Wenger.

All the songs were written by Davis Chappell, Michelle Fisher, Steve Wenger and Bob Pierce. Back-up vocals on "Carry His Word" were provided by the Old Lake CV Community Choir a.k.a. "The John Patrol Singers." And not to forget the special talents of the children's choir on "Let Them Come," a moving piece about letting the children come unto the Lord. The choir was directed by Susan Van Dyck and made up of Rosie Abell, Sarah Blumberg, Katia Boone,

Carrie Evans, Stefan Freund and Maggie Snyder.

All in all the album is a must for any collection of good, serious music.



### Quest Quest (Soundplex Creations)

by Ken Houston

Quest, a heavy metal band based in Arkansas has just released their debut EP. On my first inspection of this album I expected another screaming vocal, three chord guitar band like I'm used to seeing, but I'm glad I never rely on first impressions.

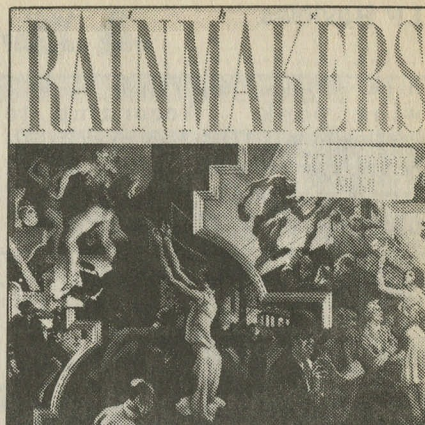
Quest has released a very good EP, and is definitely one of the best local metal bands I've heard in a long time. They show that there is more to heavy metal bands than just hard-driving 99 m.p.h. music. One such case is the acoustic-oriented song, "Broken Memories." This is a good ballad that jams in the middle. Another strong cut is "Lovedriver," which is already getting some airplay on Rock 98.

The only complaint I have is about the production. It is produced well, but the same sounding echo on each song bothers me. These guys are good, but they would've been even better if they had the budget of some of the record companies that are putting out some undeserving metal albums. Look for these guys around town, and go out and buy this EP.

### The Rainmakers The Rainmakers (Polygram/Mercury Records)

by Kevin McLellan

The Rainmakers have been tearing up the Kansas City area for a few



years now, and with this riveting major label debut they're on the verge of something big. These guys used to be known as Steve, Bob and Rich till they added a drummer and took their current name in 1983. Their first album, the self-produced *Balls*, was a good regional success. This LP, titled simply *The Rainmakers*, contains no weak spots and at least three tunes, "Government Cheese," "Rocking at the T-Dance," and "Let My People Go-Go," could be hits at the national level. It's traditional throw down rock'n'roll, better at loud volume. But you can also hear The Rainmakers asking some pretty tough questions in their semi-serious, socially aware lyrics. Bob Walkenhorst, chief songwriter, singer and guitarist explains, "We like to stir up a little dust on the way to the dance."

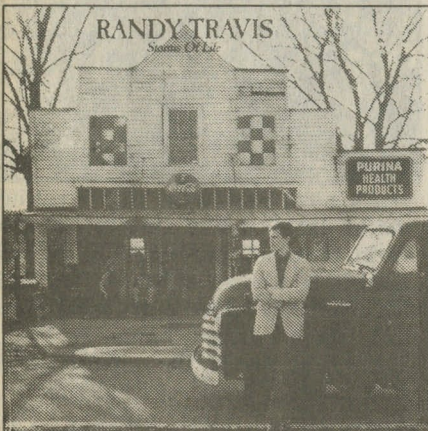
The Rainmakers do stir the dust with these eleven numbers which thumb their nose at some of the problems of today. And it's a very danceable LP, produced by Terry Manning of Ardent Studios and effectively displaying The Rainmakers' unique synthesis of traditional 60's rock, R&B, punk, and even a touch of that Memphis sound with the Memphis Horns enlivening things up on the infectious "Rocking at the T-Dance" and "Let My People Go-Go." They take up the attack (often with a good bit of humour) on job irresponsibility ("Drinkin' on the Job"), suicide ethics ("Doomsville"), religion ("Let My People Go-Go"), the welfare system ("Government Cheese"), and adolescent sexuality ("Big Fat Blonde"). Their satire and anger can be unsettling, but these guys basically seem content in their mainstream rock roots; their social conscience doesn't have the manic

**cont. page 38**

## LP Reviews

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hyper-serious desperation of left-wing punk. According to Walkenhurst, "These themes are already there you know. We're just trying to give you a better way of dealing with them."



### Randy Travis Storms Of Life (Warner Bros. Records)

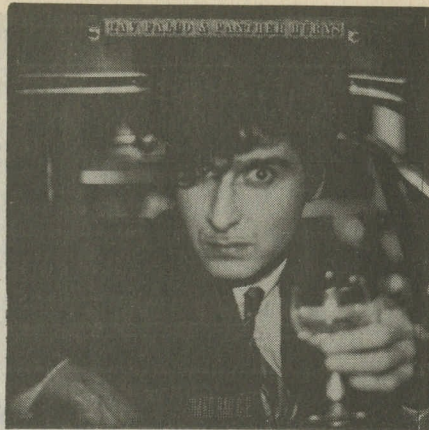
by Harry Duncan

"New traditional" country music has found its cry in your beer voice. Cashing in on his hit singles, "1982," and "On The Other Hand," Randy Travis has released his debut album *Storms Of Life*. It is stunning.

Featuring basic, recognizable country music (ballads, honky-tonk, Texas swing, etc.) and the most restrained and delicate of productions (by Kyle Lehning and Keith Stegall) Nashville can offer, *Storms* is the perfect backdrop for Travis' weary, 27 year old voice. And what a voice; the most achingly honest and compelling since (dare it be said) Hank Sr. Travis manages to be familiar, unique and haunting all at the same time.

And to top that off, "Reasons I Cheat," dripping honesty and resignation, the best song on the record, was written by Travis. Of local interest is the up-tempo "My Heart Cracked (But It Did Not Break)" was co-written by Don Singleton and Ronnie Scaif (of Shylo fame) along with Phil Thomas.

If you want a winner, bet this guy. It should come as no surprise that the first dedication he lists is to "Mama and Daddy."



### Tav Falco and the Panther Burns Shake Rag (New Rose)

by Ann Bruin

Tav Falco has released a new four-song EP of rocking country soul recorded at Sam Phillips Studio, with Jim Dickinson providing much of the keyboard, guitar and percussion works. Ross Johnson is again on trap drums and Falco provides vocals and some guitar work on the record, engineered by Roland Janes.

The new Panther Burns EP contains a hard-hitting, slow-paced electric version of "Cuban Rebel Girl," Don Willis's Indian rockabilly "Warrior Sam," a reworked version of the Z.Z. Hill hit "Shade Tree Mechanic," and Rural Burnside's "Jumper on the Line."

Dickinson's stinging electric guitar work and piano on "Cuban Rebel Girl" are outstanding, as are his spicy contributions on guitar, piano and percussion on "Shade Tree Mechanic," which features strong female background vocals a la Malaco. Falco's unvarnished vocals and witty ad-libs liven up the song, which has hitherto been exposed mainly to black audiences. The 45 rpm EP has more continuous energy than the last release, *Sugar Ditch Revisited*, and contain no Staxish horn sections. It's at once a compact combination of rock, wampum rockabilly, soul, and electric Mississippi country blues.

A second, 33 rpm disk of Falco's 1984 *Live* independent recording, which we reviewed last year in its cassette form, is included in the package.

### Teena Marie Emerald City (Epic Records)

by Tony Jones

Rick James? Who is Rick James? Rick James that stays on Wellington street? What did he do that Teena Marie would dedicate this raw track "You So Heavy" to him for?

Naw, just joking. Slick ain't totally weak on his new LP, *The Flag*, but his protege has grown so hard he needs to call her for a consultation. The girl is bad. F-R-E-S-H. Except for the legendary Bette Davis' "Nasty Gal," no woman has created such raw steel. (That's not Janice's stuff). Whatever lies in Emerald City Teena Marie needs to spread it around. If you're not dead buy this album. If you are dead go to the wrecka stow, scare everyone out and spirit a few away. *Emerald City* baby. Like my back ain't got a bone.



### Cactus World News Urban Beaches (MCA Records)

by Luann Williams

U2 fans should be stumbling over one another to get to this one. This debut album by Ireland's Cactus World News is eerily reminiscent of their fellow countrymen's paeans. So at first listen it's no surprise to learn that their first single, "The Bridge," was originally released on U2's Mother Records label.

Cactus World News formed under the auspices and collaboration of

cont. page 54

# BOOK · REVIEWS



## Recombinant Do Re Mi: Frontiers of the Rock Era

By Billy Bergman and Richard Horn  
(Quill/Morrow Books) \$7.95

by Rob Bowman

*Recombinant Do Re Mi* is the second of three volumes in the Planet Rock series. Readers might remember my review of the earlier *Hot Sauces: Latin and Caribbean Pop* in the September 1985 issue of the *Memphis Star*. Those who do will remember that I was none too impressed by the content of the latter. Happy to say this volume is much superior in terms of overall content. But, Bergman is still prone to hyperbole and there remains an indefensible number of factual errors (i.e. PIL's *Flowers of Romance* LP was not released in a metal film canister, *Second Edition* was; the Doors never used a sitar on record, let alone featured a twelve minute sitar solo; Andy Warhol's Exploding Plastic Inevitable was not a rock band, rather it was a multi-media show that featured a rock band in the form of the Velvet Underground, etc.). Such errors naturally lead one to doubt the veracity of a lot of the information included here and ultimately lead one to question the value of the book. There is also a little bit of unfortunate cultural chauvinism rearing its ugly head in passages such as "Unlike typical Western art music with its high points and low points, Indian music does not develop, or "go anywhere." Instead it explores a single feeling at

length, and stays at the same energy level throughout." Such is quite a misrepresentation.

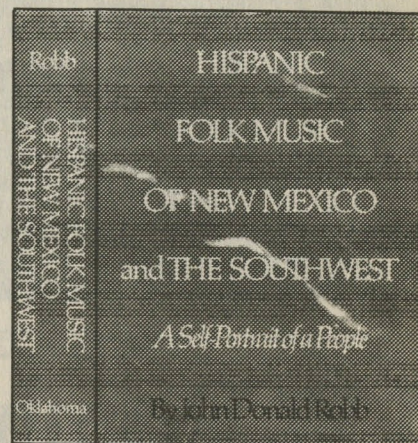
Despite the above, authors Horn and Bergman do know several areas of rock's avant garde quite well and they provide a relatively informed and well written introduction to the influence of the East, new sound sources, "tape synth" techniques, new contexts of music presentation, new modes of music presentation and the somewhat retreated stance of many of the leading experimentalists of the last ten years.

Not surprisingly, much of the material discussed here centers around New York City and will be unfamiliar to only a handful of cognoscenti primarily located in large urban centers and university communities. Most readers will be award of Brian Eno, Talking Heads and the Eurythmics but many will find Meredith Monk, Peter Gordon, Jon Hassell and the Penguin Cafe Orchestra to be beyond the pale. Many of these musicians are only peripherally related to rock but the point of the book is the myriad relationships that have developed between many rock musicians and the avant garde. Much of the music discussed here falls between the cracks. Consequently, a lot of people miss much of exquisite beauty. A book like this will help one tentatively feel one's way into such uncharted territory. Isn't that what life is partially all about?

**Hispanic Folk Music of New Mexico and the Southwest: A Self-Portrait of a People**  
By John Donald Robb  
(University of Oklahoma Press)  
\$42.40

by Rob Bowman

In *Hispanic Folk Music of New Mexico and the Southwest* Robb has put together a truly stunning collection of over 700 songs representing thirty-five years of work. The whole makes for a compelling panoramic survey of the music of Hispanic people from Arizona, Colorado, California, Texas and New Mexico. If one believes, as I indeed do, that a people's music reveals



much about their culture -- what is important to them, how they relate to their environment, their conception of history, etc. -- in a word, their mindset, then this collection is truly a portrait of the Hispanic people who populate the Southwest.

What intrigues me more and more as I get older is the diversity of cultures represented by the various waves of immigration and subsequent cultural mixing found in both Canada and the United States. Regular readers of the *Memphis Star* will be familiar with my interest in the cajun and zydeco music of Louisiana. Hispanic music, for me, is the next frontier. Its Spanish roots have been substantially filtered through Mexican, Indian and Anglo influences. The results are both rich and varied, quality in quantity.

Robb, Dean Emeritus of Fine Arts at the University of New Mexico, has organized his collection into three large sections; Secular Songs, Religious Songs and Instrumental Melodies. Each large section is further divided into subsets by either lyric theme, form or context. Each subset is prefaced with a discussion of the type of material included. In addition, each tune receives a paragraph or two of commentary. The emphasis in the latter is on cross referencing of both the tunes and the lyrics. The latter are given in both Spanish and English translations and, of course, for all songs the date and location of collection is given. The transcriptions consist of one time through each strain of any given songs. A superior work indeed.

cont. page 55

# concert calendar

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

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

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

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

Entertainment listings are classified:  
**(P) Popular Music:** Rock-n-Roll, Rhythm & Blues, Dance, MOR, Top 40; **(N) New Music:** Hard Rock, Experimental, All Original, Reggae & Latin, Unknown Types; **(T) Traditional:** Blues, Jazz, Folk; **(F) Fine Arts:** Theater, Opera, Ballet, Classical; **(C) Country:** C&W, Bluegrass; **(G) Gospel:** Any Type Religious-Contemporary or Traditional; **(V) Variety;** **(K) Comedy;** **(U) Unknown** or Other.

## 1 Monday

- Intimate Acts (U) - Stage Stop\*\*\*
- Peruvian Nights (U) - Antenna
- Good Question (P) -
- Cool Brothers (V) - Zeiggy's\*\*\*
- Joyce Cobb (T) - Club Handy
- Mon. Nite Football Party (P) - High Roller II\*\*\*
- Cut Outs (P) - Midway Cafe
- Rico's Yada (T) - Bombay\*\*\*
- John Kilzer (N) - Cruel Shoe\*\*\*
- Special Edition (V) - Dad's Place
- Dodie Dowdy & Mixed Co. (C) - Dad's Place
- Ben Cauley/Lou Roberts/Vapors Band (V) - Bad Bob's Vapors



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## September Music Menu

SUN	MON	TUES	WED	THURS	FRI	SAT
Every Sunday Reggae	1 Rico's Yada 10 p.m.	2 Davis & Scott Band 10 p.m.	3 Touch Tones 10 p.m.	4 Fever 10 p.m.	5 Natchez 10 p.m.	6 Rico's Yada 10 p.m.
7 The Bluebeats 10 p.m.	8 Eargasm 10 p.m.	9 Microchip Orchestra 10 p.m.	10 Davis & Scott Band 10 p.m.	11 Good Question 10 p.m.	12 The Hurricanes 10 p.m.	13 The Hurricanes 10 p.m.
14 The Bluebeats 10 p.m.	15 Eargasm 10 p.m.	16 Microchip Orchestra 10 p.m.	17 Special Guest 10 p.m.	18 Fever 10 p.m.	19 The HENRY	20 GROSS Band 10 p.m.
21 The Bluebeats 10 p.m.	22 Eargasm 10 p.m.	23 Microchip Orchestra 10 p.m.	24 Cafe Racers 10 p.m.	25 The Willys 10 p.m.	26 Good Question 10 p.m.	27 Good Question 10 p.m.
28 The Bluebeats 10 p.m.	29 Eargasm 10 p.m.	30 Microchip Orchestra 10 p.m.	Happy Hour M-F 4:00 - 6:30	See Henry Gross Live At Bombay!		

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2120 Madison Ave. (In Overton Square)

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



Shylo (C) - Bad Bob's Vapors  
 Ray Glover (V) -  
 Michael Day (V) - Pickford's Pub (Journey's  
 End Hotel)


## 2 Tuesday

Yarbrough's Bluegrass Jam (C) - Yarbrough's  
 Music  
 Intimate Acts (U) - Stage Stop\*\*\*  
 John Kilzer (N) - High Roller II\*\*\*  
 Peruvian Night (U) - Antenna  
 Good Question (P) - Capt. Bilbo's  
 Cool Brothers (V) - Zeiggy's\*\*\*  
 Ruby Wilson (T) - Club Handy  
 Davis & Scott (V) - Bombay\*\*\*  
 Mary Jane Collins (U) - Lou's Place  
 Posey Hedges (U) - Felix's  
 Keith Sykes (P) - Cruel Shoe\*\*\*  
 Don McMinn & Rum Boogie Band (T) - Rum  
 Boogie Cafe  
 Ron Reed (V) - Lou's Place  
 Special Edition (V) - Dad's Place  
 Dodie Dowdy & Mixed Co. (C) - Dad's Place  
 Ben Cauley/Lou Roberts/Vapors Band (V) -  
 Bad Bob's Vapors  
 Buck & Tiny (C) - Bad Bob's Vapors  
 Ray Glover (V) - River Side Grill  
 Hudson & Saleeby (V) - Levee Lounge  
 Michael Day (V) - Pickford's Pub (Journey's End  
 Hotel)  
 Chic Rodgers (V) - J. Mac's

## 3 Wednesday

Intimate Acts (U) - Stage Stop\*\*\*  
 Touchtones (P) - Bombay Bicycle Club\*\*\*  
 John Kilzer (N) - High Roller II\*\*\*  
 Video Night (U) - Antenna  
 Good Question (P) - Capt. Bilbo's  
 Cool Brothers (V) - Zeiggy's\*\*\*  
 Hollywood All Stars (T) - Club Handy  
 Cut Outs (P) - Poplar Lounge  
 Touchtones (N) - Bombay\*\*\*  
 "South Pacific" (F) - Orpheum Theatre  
 Sam Williams (P) - Felix's (G'town)  
 Eddie Harrison (U) - Cruel Shoe\*\*\*  
 Don McMinn & Rum Boogie Band (T) - Rum  
 Boogie Cafe  
 Ron Reed (V) - Lou's Place  
 Open Mike Night (V) - Daily Planet  
 Special Edition (V) - Dad's Place  
 Dodie Dowdy & Mixed Co. (C) - Dad's Place  
 Ben Cauley/Lou Roberts/Vapors Band (V) -  
 Bad Bob's Vapors  
 Buck & Tiny (C) - Bad Bob's Vapors  
 Ray Glover (V) - River Side Grill  
 Danny Joe Bryan/Don Chandler/Billy  
 Herbert (V) - September Place

cont. next page



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**concert calendar**

**from previous page**

Hudson & Saleeby (V) - Levee Lounge  
Michael Day (V) - Pickford's Pub (Journey's End Hotel)

**4 Thursday**

Susan Hudson & Skip Ragan Band (C) - Maxie's  
Intimate Acts (U) - Stage Stop\*\*\*  
"Where's Charley" (F) - Theatre Memphis  
Walk The West (N) - Antenna  
Good Question (P) - Capt. Bilbo's  
Cool Brothers (V) - Zeiggy's\*\*\*  
Ruby Wilson (T) - Club Handy  
The Madisons (U) - High Roller II\*\*\*  
"Cotton Patch Gospel" (F) - Circuit Playhouse  
Fever (P) - Bombay\*\*\*  
"South Pacific" (F) - Orpheum Theatre  
Sam Williams (V) - River Bluff Inn  
Shylo (P) - Cruel Shoe\*\*\*  
Don McMinn & Rum Boogie Band (T) - Rum Boogie Cafe  
Front St. Blues Band (T) - Lou's Place  
Peter Hyrka & Victims of Circumstance (V) - North End  
Special Edition (V) - Dad's Place  
Dodie Dowdy & Mixed Co. (C) - Dad's Place  
Ben Cauley/Lou Roberts/Vapors Band (V) - Bad Bob's Vapors  
Buck & Tiny (C) - Bad Bob's Vapors  
Ray Glover (V) - River Side Grill  
Danny Joe Bryan/Don Chandler/Billy Herbert (V) - September Place  
Mark Mitchell & Splash (U) - Frontier Club  
Crossfire (U) - Frontier Club  
Musical Moments (P) - Club Royale  
Hudson & Saleeby (V) - Levee Lounge  
Michael Day (V) - Pickford's Pub (Journey's End Hotel)

**5 Friday**

Susan Hudson & Skip Ragan Band (C) - Maxie's  
Intimate Acts (U) - Stage Stop\*\*\*  
"Where's Charley?" (F) - Theatre Memphis  
John Kilzer (N) - Court Square Cafe  
Good Question (P) - Peabody Plantation Roof  
Cool Brothers (V) - Zeiggy's\*\*\*  
Prince Gabe & the Millionaires (T) - Club Handy  
Beauty & the Beats (V) - High Roller II\*\*\*  
"A Chorus Line" (F) - Playhouse on the Square  
"Cotton Patch Gospel" (F) - Circuit Playhouse  
Natchez (U) - Bombay\*\*\*  
"South Pacific" (F) - Orpheum Theatre

Memphis Symphony Orchestra (F) - Mud Island  
Sam Williams (V) - River Bluff Inn  
The Hurricanes (P) - Cruel Shoe\*\*\*  
Rico's Yada (T) - Adam's  
Don McMinn & Rum Boogie Band (T) - Rum Boogie Cafe  
Ron Reed (V) - Faculty Lounge\*\*\*  
Front St. Band (T) - Lou's Place  
Struggle (P) - Southern Comfort (Munford)  
Sid Selvidge (T) - North End  
Special Edition (V) - Dad's Place  
Dodie Dowdy & Mixed Co. (C) - Dad's Place  
Ben Cauley/Lou Roberts/Vapors Band (V) - Bad Bob's Vapors  
Buck & Tiny (C) - Bad Bob's Vapors  
Danny Joe Bryant/Don Chandler/Billy Herbert (V) - September Place  
Amnesty (U) - Frontier Club  
Backswing (T) - Crowne Plaza  
Musical Moments (P) -  
Reckless (P) - Fast Eddie's Lounge  
Hudson & Saleeby (V) - Levee Lounge  
Michael Day (V) - Pickford's Pub (Journey's End Hotel)  
Chic Rodgers/SRO (V) - J. Mac's  
Indigo Nowhere (N) - Varsity Inn

**6 Saturday**

Susan Hudson & Skip Ragan Band (C) - Maxie's  
Intimate Acts (U) - Stage Stop\*\*\*  
"El Grupo Criollo" (F) - MSU  
"Where's Charley?" (F) - Theatre Memphis  
John Kilzer (N) - Court Square  
Think As Incas (N) - Antenna  
Cool Brothers (V) - Zeiggy's\*\*\*  
Hollywood All Stars (T) - Club Handy  
Beauty & the Beats (V) - High Roller II\*\*\*  
"A Chorus Line" (F) - Playhouse on the Square  
"Cotton Patch Gospel" (F) - Circuit Playhouse  
Cut Outs (P) - Raphael's  
The Judds (C) - Mud Island  
Rico's Yada (N) - Bombay\*\*\*  
"South Pacific" (F) - Orpheum Theatre  
Sam Williams (V) - River Bluff Inn  
The Agency (P) - Adam's (Ramada Inn)  
Reba & the Portables (P) - Cruel Shoe\*\*\*  
Don McMinn & Rum Boogie Band (T) - Rum Boogie Cafe  
Front St. Band (T) - Lou's Place  
Struggle (P) - Southern Comfort (Munford)  
Sid Selvidge (T) - North End  
Special Edition (V) - Dad's Place  
Ben Cauley/Lou Roberts/Vapors Band (V) - Bad Bob's Vapors  
Buck & Tiny (C) - Bad Bob's Vapors

# concert calendar

Danny Joe Bryant/Don Chandler/Billy Herbert (V) - September Place

Musical Moments (P) - Club Royale

Reckless (P) - Fast Eddie's Lounge

Hudson & Saleeby (V) - Levee Lounge

Chic Rodgers (V) - J. Mac's

## 7 Sunday

"Where's Charley?" (F) - Theatre Memphis

Cut Outs (P) - Alfred's

Stevie Stiletto (N) - Antenna

Good Question (P) - Midway Cafe

Jazz Countdown Reinstated (T) - Belmont Grill

Ruby Wilson (T) - Club Handy

"A Chorus Line" (F) - Playhouse on the Square

Cut Outs (P) - Alfred's Downtown

Bluebeats (T) - Bombay\*\*\*

"South Pacific" (F) - Orpheum Theatre

Tom Hackenberger (V) - River Side Grill

Rico's Yada (V) - Willie Moffatt's (Mt. Moriah)

The Willys (P) - Cruel Shoe\*\*\*

Car 54 (U) - Rum Boogie Cafe

Windfall (T) - Blue Pelican\*\*\*

Ed Finney & Argot (T) - North End

Shylo (C) - Bad Bob's Vapors

Mark Mitchell & Splash (U) - Frontier Club

Crossfire (U) - Frontier Club

## 8 Monday

Romeo (U) - Stage Stop

John Chiego (F) - MSU

Peruvian Night (U) - Antenna

Good Question (P) - Capt. Bilbo's

Cool Brothers (V) - Zeiggy's\*\*\*

Joyce Cobb (T) - Club Handy

Mon. Nite Football Party (P) - High Roller II\*\*\*

Cut Outs (P) - Midway Cafe

Eargasm (U) - Bombay\*\*\*

John Kilzer (N) - Cruel Shoe\*\*\*

Fred Sanders (U) - Rum Boogie Cafe

Special Edition (V) - Dad's Place

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

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

Shylo (C) - Bad Bob's Vapors

Ray Glover (V) - River Side Grill

Amnesty (U) - Frontier Club

Michael Day (V) - Pickford's Pub (Journey's End Hotel)

## 9 Tuesday

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

Romeo (U) - Stage Stop\*\*\*

"Where's Charley?" (F) - Theatre Memphis

John Kilzer (N) - High Roller II\*\*\*

Peruvian Night (U) - Antenna

Good Question (P) - Rhodes College

Cool Brothers (V) - Zeiggy's\*\*\*

Ruby Wilson (T) - Club Handy

A-Ha (P) - Mud Island

Microchip Orchestra (V) - Bombay\*\*\*

Mary Jane Collins (V) - Lou's Place

Posey Hedges (U) - Felix's

Coon Elder & Ronnie Caldwell (T) - Cruel Shoe\*\*\*

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

Ron Reed (V) - Lou's Place

Special Edition (V) - Dad's Place

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

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

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

Ray Glover (V) - River Side Grill

Hudson & Saleeby (V) - Levee Lounge

Michael Day (V) - Pickford's Pub (Journey's End Hotel)

Chic Rodgers (V) - J. Mac's

## 10 Wednesday

Romeo (U) - Stage Stop\*\*\*

"Where's Charley?" (F) - Theatre Memphis

John Kilzer (N) - High Roller II\*\*\*

Video Night (U) - Antenna

Cool Brothers (V) - Zeiggy's\*\*\*

Hollywood All Stars (P) - Club Handy

Cut Outs (P) - Poplar Lounge

Davis & Scott (P) - Bombay\*\*\*

Sloan & Williams (V) - Cruel Shoe\*\*\*

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

Ron Reed (V) - Lou's Place

Front St. Blues Band (T) - Lou's Place

Open Mike Night (V) - Daily Planet

Special Edition (V) - Dad's Place

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

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

Ray Glover (V) - River Side Grill

Danny Joe Bryant/Don Chandler/Billy Herbert (V) - September Place

Hudson & Saleeby (V) - Levee Lounge

Michael Day (V) - Pickford's Pub (Journey's End Hotel)

cont. next page



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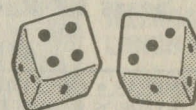
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# ROADHOUSE MUSIC STUDIOS

8 TRACK RECORDING

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from previous page

11

Thursday

- Susan Hudson & Skip Ragan Band (C) - Maxie's Romeo (U) - Stage Stop\*\*\*
- "Where's Charley?" (F) - Theatre Memphis
- Good Question (P) - Bombay\*\*\*
- Cool Brothers (V) - Zeiggy's\*\*\*
- Ruby Wilson (T) - Club Handy
- The Madisons (U) - High Roller II\*\*\*
- "A Chorus Line" (F) - Playhouse on the Square
- Sam Williams (V) - River Bluff Inn
- The Hurricanes (P) - Cruel Shoe\*\*\*
- Don McMinn & Rum Boogie Band (T) - Rum Boogie Cafe
- Windfall (T) - Blue Pelican\*\*\*
- Front St. Blues Band (T) - Lou's Place
- Peter Hyrka & Victims of Circumstance (V) - North End
- Special Edition (V) - Dad's Place
- Dodie Dowdy & Mixed Co. (C) - Dad's Place
- Ben Cauley/Lou Roberts/Vapors Band (V) - Bad Bob's Vapors
- Buck & Tiny (C) - Bad Bob's Vapors
- Ray Glover (V) - River Side Grill
- Danny Joe Bryant/Don Chandler/Billy Herbert (V) - September Place
- Musical Moments (P) - Club Royale
- Hudson & Saleeby (V) - Levee Lounge
- Michael Day (V) - Pickford's Pub (Journey's End Hotel)

12

Friday

- Susan Hudson & Skip Ragan Band (C) - Maxie's Romeo (U) - Stage Stop\*\*\*
- Santiago Rodriguez (F) - MSU
- "Where's Charley?" (F) - Theatre Memphis
- Beauty & the Beats (P) - Court Square
- White Animals (N) - Antenna
- Good Question (P) - Cruel Shoe\*\*\*
- Cool Brothers (V) - Zeiggy's\*\*\*
- Prince Gabe & the Millionaires (B) - Club Handy
- Even Steven (P) - High Roller II\*\*\*
- "A Chorus Line" (F) - Playhouse on the Square
- "Cotton Patch Gospel" (F) - Circuit Playhouse
- Spyro Gyra (T) - Mud Island\*\*\*
- Hurricanes (P) - Bombay\*\*\*
- Memphis Symphony Orchestra (F) - Millington Naval Base
- Sam Williams (V) - River Bluff Inn
- Joyce Cobb & Hot Fun (P) - Adam's (Ramada Inn)
- The Big Chill (T) - Rum Boogie Cafe
- Ron Reed (V) - Faculty Lounge\*\*\*
- Front St. Blues Band (T) - Lou's Place
- Struggle (P) - Southern Comfort (Munford)
- Sid Selvidge (T) - North End
- Special Edition (V) - Dad's Place
- Dodie Dowdy & Mixed Co. (C) - Dad's Place

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

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

Bryant/Chandler/Herbert (V) - September Place

Amnesty (U) - Frontier Club

Backswing (T) - Crowne Plaza

Musical Moments (P) - Club Royale

Reckless (P) - Fast Eddie's Lounge

Hudson & Saleeby (V) - Levee Lounge

Michael Day (V) - Pickford's Pub (Journey's End  
Hotel)

Chic Rodgers/SRO (V) - J. Mac's

The Five That Killed Elvis (N) - Varsity Inn

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

13

Saturday

Susan Hudson & Skip Ragan Band (C) - Maxie's

Romeo (U) - Stage Stop\*\*\*

Nat'l Masters Piano Competition Finals (F) -  
MSU

"Where's Charley?" (F) - Theatre Memphis

Beauty & the Beats (P) - Court Square Cafe

Bluebeats (T) - Antenna

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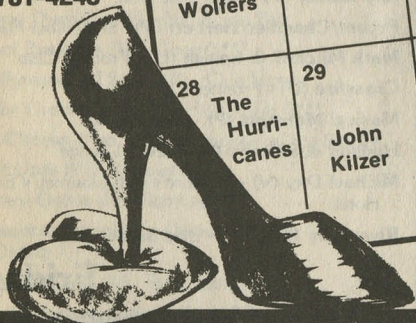
## September Music Menu

Sun	Mon	Tues	Wed	Thurs	Fri	Sat
	1 John Kilzer	2 Keith Sykes	3 Eddie Harrison	4 Shylo	5 The Hurri- cans	6 Reba and the Port- ables
7 The Willys	8 John Kilzer	9 Coon Elder and Ronnie Caldwell	10 Sloan and Williams	11 The Hurri- cans	12 Good Question	13 Good Question
14 Eddie Harrison	15 John Kilzer	16 The Willys	17 Eddie Harrison	18 Good Question	19 Natchez	20 Natchez
21 John Kilzer and the Wolfers	22 John Kilzer	23 The Willys	24 Sloan and Williams	25 Shylo	26 Drama 2 Shows	27 Drama 2 Shows
28 The Hurri- cans	29 John Kilzer	30 Keith Sykes				

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# concert calendar

## from previous page

**Good Question (P)** - Cruel Shoe\*\*\*  
**Cool Brothers (V)** - Zeiggy's\*\*\*  
**Hollywood All Stars (P)** - Club Handy  
**Even Steven (P)** - High Roller II\*\*\*  
**"A Chorus Line" (F)** - Playhouse on the Square  
**"Cotton Patch Gospel" (F)** - Circuit Playhouse  
**Cut Outs (P)** - Raphael's  
**R.E.M. w/ Fetchin' Bones (N)** - Mud Island  
**Hurricanes (P)** - Bombay\*\*\*  
**Memphis Symphony Orchestra (F)** - Overton Park  
**Sam Williams (V)** - River Bluff Inn  
**Joyce Cobb & Hot Fun (P)** - Adam's (Ramada Inn)  
**The Big Chill (T)** - Rum Boogie Cafe  
**Front St. Blues Band (T)** - Lou's Place  
**Struggle (P)** - Southern Comfort (Munford)  
**Sid Selvidge (T)** - North End  
**Special Edition (V)** - Dad's Place  
**Dodie Dowdy & Mixed Co. (C)** - Dad's Place  
**Ben Cauley/Lou Roberts/Vapors Band (V)** - Bad Bob's Vapors  
**Buck & Tiny (C)** - Bad Bob's Vapors  
**Bryant/Chandler/Herbert (V)** - September Place  
**Amnesty (U)** - Frontier Club  
**Musical Moments (P)** - Club Royale  
**Reckless (P)** - Fast Eddie's Lounge  
**Hudson & Saleeby (V)** - Levee Lounge  
**Chic Rodgers/SRO (V)** - J. Mac's  
**Chris Lea & Moonlight Syncopators (N)** - Varsity Inn

## 14

## Sunday

**"Where's Charley?" (F)** - Theatre Memphis  
**Joyce Cobb (P)** - Alfred's  
**Good Question (P)** - Midway Cafe  
**Jazz Countdown Reinstated (T)** - Belmont Grill  
**Ruby Wilson (T)** - Club Handy  
**"A Chorus Line" (F)** - Playhouse on the Square  
**"Cotton Patch Gospel" (F)** - Circuit Playhouse  
**Bluebeats (T)** - Bombay\*\*\*  
**Tom Hackenberger (V)** - River Side Grill  
**The Agency (P)** - Willie Moffatt's (Mt. Moriah)  
**Eddie Harrison (P)** - Cruel Shoe\*\*\*  
**The Rhythm Hounds (U)** - Rum Boogie Cafe  
**Ed Finney & Argot (T)** - North End  
**Shylo (C)** - Bad Bob's Vapors  
**Mark Mitchell & Splash (U)** - Frontier Club  
**Crossfire (U)** - Frontier Club  
**Chic Rodgers/SRO (V)** - J. Mac's  
**Ben Cauley/Lou Roberts/River City Band (V)** - Blue Suede Shoe

## 15

## Monday

**Private Eye (U)** - Stage Stop\*\*\*  
**Peruvian Night (U)** - Antenna  
**Good Question (P)** - Capt. Bilbo's  
**Cool Brothers (V)** - Zeiggy's\*\*\*  
**Joyce Cobb (T)** - Club Handy  
**Mon. Nite Football Party (P)** - High Roller II\*\*\*  
**Cut Outs (P)** - Midway Cafe  
**Eargasm (U)** - Bombay\*\*\*  
**John Kilzer (N)** - Cruel Shoe\*\*\*  
**Fred Sanders (U)** - Rum Boogie Cafe  
**Special Edition (V)** - Dad's Place  
**Dodie Dowdy & Mixed Co. (C)** - Dad's Place  
**Ben Cauley/Lou Roberts/Vapors Band (V)** - Bad Bob's Vapors  
**Shylo (C)** - Bad Bob's Vapors  
**Ray Glover (V)** - River Side Grill  
**Michael Day (V)** - Pickford's Pub (Journey's End Hotel)  
**Ben Cauley/Lou Roberts/River City Band (V)** - Blue Suede Shoe

## 16

## Tuesday

**Yarbrough's Bluegrass Jam (C)** - Yarbrough's Music  
**Private Eyes (U)** - Stage Stop\*\*\*  
**"Where's Charley?" (F)** - Theatre Memphis  
**John Kilzer (N)** - High Roller II\*\*\*  
**Peruvian Night (U)** - Antenna  
**Good Question (P)** - Mud Island\*\*\*  
**Cool Brothers (V)** - Zeiggy's\*\*\*  
**Ruby Wilson (T)** - Club Handy  
**Microchip Orchestra (U)** - Bombay\*\*\*  
**Mary Jane Collins (U)** - Lou's Place  
**Posey Hedges (U)** - Felix's  
**The Willys (V)** - Cruel Shoe\*\*\*  
**Don McMinn & Rum Boogie Band (T)** - Rum Boogie Cafe  
**Ron Reed (V)** - Lou's Place  
**Special Edition (V)** - Dad's Place  
**Dodie Dowdy & Mixed Co. (C)** - Dad's Place  
**Ben Cauley/Lou Roberts/Vapors Band (V)** - Bad Bob's Vapors  
**Buck & Tiny (C)** - Bad Bob's Vapors  
**Ray Glover (V)** - River Side Grill  
**Hudson & Saleeby (V)** - Levee Lounge  
**Michael Day (V)** - Pickford's Pub (Journey's End Hotel)  
**Chic Rodgers (V)** - J. Mac's  
**River City Band (V)** - Blue Suede Shoe

## 17

## Wednesday

**Private Eyes (U)** - Stage Stop\*\*\*  
**"Where's Charley?" (F)** - Theatre Memphis  
**John Kilzer (N)** - High Roller II\*\*\*  
**Video Night (U)** - Antenna

**Cool Brothers (V)** - Zeiggy's\*\*\*  
**Hollywood All Stars (P)** - Club Handy  
**Cut Outs (P)** - Poplar Lounge  
**Special Guest (U)** - Bombay\*\*\*  
**Sam Williams (P)** - Felix's (G'town)  
**Eddie Harrison (P)** - Cruel Shoe\*\*\*P  
**Don McMinn & Rum Boogie Band (T)** - Rum Boogie Cafe  
**Ron Reed (V)** - Lou's Place  
**Open Mike Night (V)** - Dailey Planet  
**Special Edition (V)** - Dad's Place  
**Dodie Dowdy & Mixed Co. (C)** - Dad's Place  
**Ben Cauley/Lou Roberts/Vapors Band (V)** - Bad Bob's Vapors  
**Buck & Tiny (C)** - Bad Bob's Vapors  
**Ray Glover (V)** - River Side Grill  
**Bryant/Chandler/Herbert (V)** - September Place  
**Hudson & Saleeby (V)** - Levee Lounge  
**Michael Day (V)** - Pickford's Pub (Journey's End Hotel)  
**River City Band (V)** - Blue Suede Shoe

## 18

## Thursday

**Susan Hudson & Skip Ragan Band (C)** - Maxie's  
**Private Eyes (U)** - Stage Stop\*\*\*  
**"Where's Charley?" (F)** - Theatre Memphis  
**Good Question (P)** - Cruel Shoe\*\*\*  
**Cool Brothers (V)** - Zeiggy's\*\*\*  
**Ruby Wilson (T)** - Club Handy  
**The Madisons (U)** - High Roller II\*\*\*  
**"A Chorus Line" (F)** - Playhouse on the Square  
**Fever (P)** - Bombay\*\*\*  
**Sam Williams (V)** - River Bluff Inn  
**Don McMinn & Rum Boogie Band (T)** - Rum Boogie Cafe  
**Front St. Blues Band (T)** - Lou's Place  
**Peter Hyrka & Victims of Circumstance (V)** - North End  
**Special Edition (V)** - Dad's Place  
**Dodie Dowdy & Mixed Co. (C)** - Dad's Place  
**Ben Cauley/Lou Roberts/Vapors Band (V)** - Bad Bob's Vapors  
**Buck & Tiny (C)** - Bad Bob's Vapors  
**Ray Glover (V)** - River Side Grill  
**Bryant/Chandler/Herbert (V)** - September Place  
**Mark Mitchell & Splash (U)** - Frontier Club  
**Crossfire (U)** - Frontier Club  
**Musical Moments (P)** - Club Royale  
**Hudson & Saleeby (V)** - Levee Lounge  
**Michael Day (V)** - Pickford's Pub (Journey's End Hotel)  
**River City Band (V)** - Blue Suede Shoe

## 19

## Friday

**Susan Hudson & Skip Ragan Band (C)** - Maxie's  
**Touchtones (P)** - Bombay\*\*\*  
**Private Eyes (U)** - Stage Stop\*\*\*  
**"Where's Charley?" (F)** - Theatre Memphis  
**Mike Crews (P)** - Court Square

In Pursuit (U) - Antenna  
 Good Question (P) - MSU Field House  
 Cool Brothers (V) - Zeiggy's\*\*\*  
 Prince Gabe & the Millionaires (T) - Club Handy  
 Mike Crews Band (P) - High Roller II\*\*\*  
 "A Chorus Line" (F) - Playhouse on the Square  
 Henry Gross (P) - Bombay\*\*\*  
 Sam Williams (V) - River Bluff Inn  
 Natchez (V) - Cruel Shoe\*\*\*  
 Don McMinn & Rum Boogie Band (T) - Rum Boogie Cafe  
 Ron Reed (V) - Faculty Lounge\*\*\*  
 Front St. Blues Band (T) - Lou's Place  
 Struggle (P) - Southern Comfort (Munford)  
 Sid Selvidge (T) - North End  
 Special Edition (V) - Dad's Place  
 Dodie Dowdy & Mixed Co. (C) - Dad's Place  
 Ben Cauley/Lou Roberts/Vapors Band (V) - Bad Bob's Vapors  
 Buck & Tiny (C) - Bad Bob's Vapors  
 Bryant/Chandler/Herbert (V) - September Place  
 Amnesty (U) - Frontier Club  
 Backswing (T) - Crowne Plaza  
 Musical Moments (P) - Club Royale  
 Beauty & the Beats (P) - Fast Eddie's Lounge  
 Hudson & Saleeby (V) - Levee Lounge  
 Michael Day (V) - Pickford's Pub (Journey's End Hotel)  
 Chic Rodgers/SRO (V) - J. Mac's  
 Indigo Nowhere (N) - Varsity Inn  
 Eddie & the Short Cuts (P) - Mid South Fair  
 Rufus Thomas (P) - Mid South Fair  
 Garry Morris (C) - Mid South Coliseum  
 Ben Cauley/River City Band (V) - Blue Suede Shoe

**20 Saturday**

Susan Hudson & Skip Ragan Band (C) - Maxie's  
 Private Eyes (U) - Stage Stop\*\*\*  
 "Where's Charley?" (F) - Theatre Memphis  
 Even Steven (T) - Court Square  
 Webb Wilder & the Beat Nicks (U) - Antenna  
 Good Question (P) - Mid South Fair  
 Cool Brothers (V) - Zeiggy's\*\*\*  
 Hollywood All Stars (P) - Club Handy  
 Mike Crews Band (P) - High Roller II\*\*\*  
 "A Chorus Line" (F) - Playhouse on the Square  
 Cut Outs (P) - Raphael's  
 Henry Gross (P) - Bombay\*\*\*  
 Memphis Symphony Orchestra (F) - Dixon Gallery  
 Sam Williams (V) - River Bluff Inn  
 Hackenberger & Fries Live (V) - Daily Planet  
 Natchez (V) - Cruel Shoe\*\*\*  
 Rico's Yada (N) - Crowne Plaza  
 Don McMinn & Rum Boogie Band (T) - Rum Boogie Cafe

cont. next page



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
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# concert calendar

## from previous page

Front St. Blues Band (T) - Lou's Place  
Struggle (P) - Southern Comfort (Munford)  
Sid Selvidge (T) - North End  
Special Edition (V) - Dad's Place  
Ben Cauley/Lou Roberts/Vapors Band (V) - Bad Bob's Vapors  
Buck & Tiny (C) - Bad Bob's Vapors  
Bryant/Chandler/Herbert (V) - September Place  
Amnesty (U) - Frontier Club  
Sammy Davis, Jr./Jim Johnson/Symphony Ball (U) - Agri Center  
Musical Moments (P) - Club Royale  
Beauty & the Beats (P) - Fast Eddie's Lounge  
Hudson & Saleeby (V) - Levee Lounge  
Chic Rodgers /SRO (V) - J. Mac's  
The Madisons (P) - Varsity Inn  
Helen Cornelius (C) - Mid South Coliseum  
Fever/Greer Bros./Good Question/Reba & the Portables (P) - Mid South Fair  
Ben Cauley/River City Band (V) - Blue Suede Shoe

## 21

Piano Students Honors Recital (F) - MSU  
"Where's Charley?" (F) - Theatre Memphis  
Fever (P) - Alfred's  
Good Question (P) - Midway Cafe  
Jazz Countdown Reinstated (T) - Belmont Grill  
Ruby Wilson (T) - Club Handy  
"A Chorus Line" (F) - Playhouse on the Square  
Bluebeats (T) - Bombay\*\*\*  
Tom Hackenberger (V) - River Side Grill  
The Agency (V) - Willie Moffatt's (Mt. Moriah)  
John Kilzer & the Woofers (N) - Cruel Shoe\*\*\*  
The Rhythm Hounds (U) - Rum Boogie Cafe  
Windfall (T) - Blue Pelican\*\*\*  
Ed Finney & Argot (T) - North End  
Shylo (C) - Bad Bob's Vapors  
Mark Mitchell & Splash (U) - Frontier Club  
Crossfire (U) - Frontier Club  
Chic Rodgers/SRO (V) - J. Mac's  
Ramblers/Coon Elder (C) - Mid South Fair  
River Bluff Clan/Shylo (C) - Mid South Fair  
Conway Twitty (C) - Mid South Coliseum  
Ben Cauley/Lou Roberts/River City Band (V) - Blue Suede Shoe

## 22

Even Steven (P) - Stage Stop\*\*\*  
Peruvian Night (U) - Antenna  
Good Question (P) - Capt. Bilbo's  
Cool Brothers (V) - Zeiggy's\*\*\*  
Joyce Cobb (T) - Club Handy

## Monday

Mon. Nite Football Party (U) - High Roller II\*\*\*  
Cut Outs (P) - Midway Cafe  
Eargasm (U) - Bombay\*\*\*  
John Kilzer (N) - Cruel Shoe\*\*\*  
William Clarke Blues Band (T) - Rum Boogie Cafe  
Special Edition (V) - Dad's Place  
Dodie Dowdy & Mixed Co. (C) - Dad's Place  
Ben Cauley/Lou Roberts-Vapors Band (V) - Bad Bob's Vapors  
Shylo (C) - Bad Bob's Vapors  
Ray Glover (V) - River Side Grill  
Michael Day (V) - Pickford's Pub (Journey's End Hotel)  
Sawyer Brown (C) - Mid South Fair  
Ben Cauley/Lou Roberts/River City Band (V) - Blue Suede Shoe

## 23

Yarbrough's Bluegrass Jam (C) - Yarbrough's Music  
Even Steven (P) - Stage Stop\*\*\*  
John David Peterson (F) - MSU  
Peruvian Night (U) - Antenna  
Cool Brothers (V) - Zeiggy's\*\*\*  
Ruby Wilson (T) - Club Handy  
John Kilzer (N) - High Roller II\*\*\*  
Microchip Orchestra (U) - Bombay\*\*\*  
Mary Jane Collins (U) - Lou's Place  
Sam Williams (P) - Felix's (G'town)  
The Willys (P) - Cruel Shoe\*\*\*  
Don McMinn & Rum Boogie Band (T) - Rum Boogie Cafe

Ron Reed (V) - Lou's Place  
Special Edition (V) - Dad's Place  
Dodie Dowdy & Mixed Co. (C) - Dad's Place  
Ben Cauley/Lou Roberts/Vapors Band (V) - Bad Bob's Vapors  
Buck & Tiny (C) - Bad Bob's Vapors  
Ray Glover (V) - River Side Grill  
Hudson & Saleeby (V) - Levee Lounge  
Michael Day (V) - Pickford's Pub (Journey's End Hotel)  
Chic Rodgers (V) - J. Mac's  
Miami Sound Machine (V) - Mid South Fair  
River City Band (V) - Blue Suede Shoe

## 24

Even Steven (P) - Stage Stop\*\*\*  
Video Night (U) - Antenna  
Cool Brothers (N) - Zeiggy's\*\*\*  
Hollywood All Stars (P) - Club Handy  
John Kilzer (N) - High Roller II\*\*\*  
Cut Outs (P) - Poplar Lounge

## Tuesday

## Wednesday



- Cafe Racers (N) - Bombay\*\*\*
- Sloan & Williams (V) - Cruel Shoe\*\*\*
- Elton John (P) - Mid South Coliseum
- Don McMinn & Rum Boogie Band (T) - Rum Boogie Cafe
- Ron Reed (V) - Lou's Place
- Front St. Blues Band (T) - Lou's Place
- Open Mike Night (V) - Daily Planet
- Special Edition (V) - Dad's Place
- Dodie Dowdy & Mixed Co. (C) - Dad's Place
- Ben Cauley/Lou Roberts /Vapors Band (V) - Bad Bob's Vapors
- Buck & Tiny (C) - Bad Bob's Vapors
- Ray Glover (V) - River Side Grill
- Bryant/Chandler/Herbert (V) - September Place
- Hudson & Saleeby (V) - Levee Lounge
- Michael Day (V) - Pickford's Pub (Journey's End Hotel)
- Mighty Clouds of Joy (G) - Mid South Fair
- River City Band (V) - Blue Suede Shoe

**25 Thursday**

- Susan Hudson & Skip Ragan Band (C) - Maxie's
- Nite Flite (U) - Stage Stop\*\*\*
- Good Question (P) - Peabody Plantation Roof
- Cool Brothers (V) - Zeiggy's\*\*\*
- Ruby Wilson (T) - Club Handy
- The Madisons (U) - High Roller II\*\*\*
- "A Chorus Line" (F) - Playhouse on the Square
- "As Is" (F) - Circuit Playhouse
- The Willys (P) - Bombay\*\*\*
- Sam Williams (V) - River Bluff Inn
- Shylo (C) - Cruel Shoe\*\*\*
- Don McMinn & Rum Boogie Band (T) - Rum Boogie Cafe
- Front St. Blues Band (T) - Lou's Place
- Peter Hyrka & Victims of Circumstance (V) - North End
- Special Edition (V) - Dad's Place
- Dodie Dowdy & Mixed Co. (C) - Dad's Place
- Ben Cauley/Lou Roberts/Vapors Band (V) - Bad Bob's Vapors
- Buck & Tiny (C) - Bad Bob's Vapors
- Ray Glover (V) - River Side Grill
- Bryant/Chandler/Herbert (V) - September Place
- Musical Moments (P) - Club Royale
- Hudson & Saleeby (V) - Levee Lounge
- Michael Day (V) - Pickford's Pub (Journey's End Hotel)
- Girls Next Door/Kathy Mattea (C) - Mid South Fair
- River City Band (V) - Blue Suede Shoe

**26 Friday**

- Susan Hudson & Skip Ragan Band (C) - Maxie's
- Nite Flite (U) - Stage Stop\*\*\*
- GTO (V) - Court Square Cafe

cont. next page

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# concert calendar

## from previous page

**Good Question (P)** - Bombay\*\*\*  
**Cool Brothers (V)** - Zeiggy's\*\*\*  
**Prince Gabe & the Millionaires (T)** - Club Handy  
**Live Rock & Roll (P)** - High Roller II\*\*\*  
**"A Chorus Line" (F)** - Playhouse on the Square  
**"As Is" (F)** - Circuit Playhouse  
**Sam Williams (V)** - River Bluff Inn  
**Drama (P)** - Cruel Shoe\*\*\*  
**Rico's Yada (N)** - Hyatt Regency  
**Anson & the Rockets (T)** - Rum Boogie Cafe  
**Ron Reed (V)** - Faculty Lounge\*\*\*  
**Front St. Blues Band (T)** - Lou's Place  
**Struggle (P)** - Southern Comfort (Munford)  
**Sid Selvidge (T)** - North End  
**Special Edition (V)** - Dad's Place  
**Dodie Dowdy & Mixed Co. (C)** - Dad's Place  
**Ben Cauley /Lou Roberts/Vapors Band (V)** - Bad Bob's Vapors  
**Buck & Tiny (C)** - Bad Bob's Vapors  
**Bryant/Chandler/Herbert (V)** - September Place  
**Amnesty (U)** - Frontier Club  
**Backswing (T)** - Crowne Plaza  
**Musical Moments (P)** - Club Royale  
**Beauty & the Beats (P)** - Fast Eddie's Lounge  
**Hudson & Saleeby (V)** - Levee Lounge  
**Michael Day (V)** - Pickford's Pub (Journey's End Hotel)  
**Chic Rodgers/SRO (V)** - J. Mac's  
**The Five That Killed Elvis (N)** - Varsity Inn  
**Celebrate America Concert (G)** - Mid South Fair  
**Ben Cauley /River City Band (V)** - Blue Suede Shoe

## 27

## Saturday

**Susan Hudson & Skip Ragan Band (C)** - Maxie's  
**Nite Flite (U)** - Stage Stop\*\*\*  
**GTO (V)** - Court Square Cafe  
**Good Question (P)** - Bombay\*\*\*  
**Cool Brothers (V)** - Zeiggy's\*\*\*  
**Hollywood All Stars (P)** - Club Handy  
**Live Rock & Roll (U)** - High Roller II\*\*\*  
**"A Chorus Line" (F)** - Playhouse on the Square  
**"As Is" (F)** - Circuit Playhouse  
**Cut Outs (P)** - Raphael's  
**The Statler Brothers (C)** - Mid South Coliseum  
**Sam Williams (V)** - River Bluff Inn  
**Drama (P)** - Cruel Shoe\*\*\*  
**Anson & the Rockets (T)** - Rum Boogie Cafe  
**Front St. Blues Band (T)** - Lou's Place  
**Struggle (P)** - Southern Comfort (Munford)  
**Sid Selvidge (T)** - North End  
**Special Edition (V)** - Dad's Place

**Ben Cauley/Lou Roberts /Vapors Band (V)** - Bad Bob's Vapors  
**Buck & Tiny (C)** - Bad Bob's Vapors  
**Bryant/Chandler/Herbert (V)** - September Place  
**Amnesty (U)** - Frontier Club  
**Musical Moments (P)** - Club Royale  
**Beauty & the Beats (P)** - Fast Eddie's Lounge  
**Hudson & Saleeby (V)** - Levee Lounge  
**Chic Rodgers/SRO (V)** - J. Mac's  
**Chris Lea & Moonlight Syncopators (V)** - Varsity Inn  
**Statler Bros./Janie Frickie (C)** - Mid South Coliseum  
**Celebrate America Concert (G)** - Mid South Fair  
**Ben Cauley/River City Band (V)** - Blue Suede Shoe

## 28

## Sunday

**Piano Faculty Benefit Recital (F)** - MSU  
**Sally O'Reilly & Ruth Tomfohrde (F)** - MSU  
**Live Entertainment (U)** - Alfred's  
**Good Question (P)** - Midway Cafe  
**Jazz Countdown Reinstated (T)** - Belmont Grill  
**Ruby Wilson (T)** - Club Handy  
**"A Chorus Line" (F)** - Playhouse on the Square  
**"As Is" (F)** - Circuit Playhouse  
**Bluebeats (T)** - Bombay\*\*\*  
**Memphis Symphony Orchestra (F)** - Libertyland  
**Tom Hackenberger (V)** - River Side Grill  
**Sammy D & Zone (U)** - Willie Moffatt's (Mt. Moriah)  
**The Hurricanes (P)** - Cruel Shoe\*\*\*  
**Rico's Yada (N)** - Rum Boogie Cafe  
**Wampus Cats (P)** - Rum Boogie Cafe  
**Windfall (T)** - Blue Pelican\*\*\*  
**Ed Finney & Argot (T)** - North End  
**Shylo (C)** - Bad Bob's Vapors  
**Mark Mitchell & Splash (U)** - Frontier Club  
**Crossfire (U)** - Frontier Club  
**Chic Rodgers/SRO (V)** - J. Mac's  
**Ben Cauley/Lou Roberts/River City Band (V)** - Bad Bob's Vapors

## 29

## Monday

**Teacher's Pet (U)** - Stage Stop\*\*\*  
**Peruvian Night (U)** - Antenna  
**Good Question (P)** - Capt. Bilbo's  
**Cool Brothers (V)** - Zeiggy's\*\*\*  
**Joyce Cobb (T)** - Club Handy  
**Mon. Nite Football Party (U)** - High Roller II\*\*\*  
**Cut Outs (P)** - Midway Cafe  
**Eargasm (U)** - Bombay\*\*\*

**John Kilzer (N)** - Cruel Shoe\*\*\*  
**Fred Sanders (U)** - Rum Boogie Cafe  
**Special Edition (V)** - Dad's Place  
**Dodie Dowdy & Mixed Co. (C)** - Dad's Place  
**Ben Cauley/Lou Roberts/Vapors Band (V)** - Bad Bob's Vapors  
**Shylo (C)** - Bad Bob's Vapors  
**Ray Glover (V)** - River Side Grill  
**Michael Day (V)** - Pickford's Pub (Journey's End Hotel)  
**Ben Cauley/Lou Roberts /River City Band (V)** - Blue Suede Shoe

## 30

## Tuesday

**Yarbrough's Bluegrass Jam (C)** - Yarbrough's Music  
**Teacher's Pet (U)** - Stage Stop\*\*\*  
**Peruvian Night (U)** - Antenna  
**Cool Brothers (V)** - Zeiggy's\*\*\*  
**Ruby Wilson (T)** - Club Handy  
**John Kilzer (N)** - High Roller II\*\*\*  
**Microchip Orchestra (U)** - Bombay\*\*\*  
**Mary Jane Collins (U)** - Lou's Place  
**Sam Williams (P)** - Felix's (G'town)  
**Keith Sykes (P)** - Cruel Shoe\*\*\*  
**Don McMinn & Rum Boogie Band (T)** - Rum Boogie Cafe  
**Ron Reed (V)** - Lou's Place  
**Special Edition (V)** - Dad's Place  
**Dodie Dowdy & Mixed Co. (C)** - Dad's Place  
**Ben Cauley/Lou Roberts/Vapors Band (V)** - Bad Bob's Vapors  
**Buck & Tiny (C)** - Bad Bob's Vapors  
**Ray Glover (V)** - River Side Grill  
**Hudson & Saleeby (V)** - Levee Lounge  
**Michael Day (V)** - Pickford's Pub (Journey's End Hotel)  
**Chic Rodgers/SRO (V)** - J. Mac's  
**River City Band (V)** - Blue Suede Shoe

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## fm 91

## Single Reviews

from page 35

heartening lyric line on "Do It Right" spiced by side two's funkier workout of a great title. Well done, but the vocals let the record down, still the quality's there; find the right singer and it could be an independent hit. (Margo Records, 3355 Poplar Ave, Memphis, TN 38111)

### **The Highlights, Bad Situation, My World** (Blue Town Records)

Hey, great artwork on the label! As far as side one is concerned, let's quote: "Talk About A Bad Situation." Sorry, but it do hurt. Again, not bad conceptually, but rehearsal was badly needed. (Blue Town Records, P.O. Box 41062, Memphis, TN 38174-1062)

### **Lesley Gore, Lou Christie, Since I Don't Have You It's Only Make Believe/ Our Love Was Meant To Be** (Manhattan Records)

Ain't this a shame, just when you're ready to pull out the "Old Barnacle" joke book, the record draws you in and makes you respect the old buzzards. The first side medley closes with a credible coffeehouse thrill on Conway Twitty's "It's Only Make Believe." Side two gets with it, even through the weary ending bridge. And I'll be a sauteed catfish but danged if Lou Christie don't get a pure high notes in once or twice.

### **Anthony and the Camp, What I Like** (Warner Bros. Records)

Produced by Jellybean Johnson, this overlooked commercial gem is a brashly smooth track with a jump beat and splendid keyboard arrangement. Yes. The four version twelve inch is too up.

## Kathy Mattea

from page 13

Singing of course means live shows and travel on the road. Salina, Kansas is the next stop. That's OK cause Kansas is "so flat the bus doesn't bounce around." It's a good place to sleep. "I like it, I like the road. Every night is different." The only problem she encounters as a woman fronting the band (she does employ and travel with a female back-up singer) is when she wants to go jogging in a strange town.

The road played a strange role in "Five and Dime." Author Nancy Griffith, Austin based songwriter, was instructed at a workshop to write a song about the road and a relationship. Recalling childhood Woolworth's memories she concocted the easily recognizable tale of Eddie and Rita whom you feel you know instantly although little is truly explained about them. It's the kind of song where each listener can paint their own picture.

Mattea could be Griffith's publicist the way she goes on. "Her music moves me. She's a real special writer. She's going to do real well." The eyes say that this comment is not just women's solidarity or the charity of a hot singer but a heart felt analysis by a woman who truly loves what she's doing.

Allen Reynolds (of Crystal Gayle and Don Williams fame) produced "Five and Dime," her last album as well as the new one. She is clearly appreciative of him. "He encourages me to grow and experiment. To try and make the best music I can make. Not to make the best radio single I can make."

Reynolds told her about "Five and Dime," which she had just heard after finally meeting Griffith, and she said, "Allen, I love that song." That's the way they do it; both have to feel strongly about a song to include it on an album. She says he told her, "just look for songs that touch people and touch you."

"Five and Dime" is that kind of song.

Kathy Mattea's music leans more to the folky side of country although "Walk The Way The Wind Blows," the next single registered "a hit on the blue grass-o-meter." She likes to boogie-woogie, too, as her Memphis

show demonstrated. There's a feel there now of a more seasoned performer that wasn't evident at Mud Island opening for Don Williams two years ago.

Elaborating thoughtfully on her kind of music she says, "I really like country music. And folk and blues and where all that stuff sorta goes together. Even rock and country and where that mixes. And country is the only place where I can do all the music that moves me." (If I didn't know better I'd think I was listening to some Memphian extoll the virtues of Memphis music.) Of Memphis she says, "there is so much great music that goes on in this town."



**Kathy Mattea practicing to be famous.**

"I enjoy turning other people on to good music," she says with an earnestness that is rare in those "stoking the star machinery behind the popular song" (apologies to Joni Mitchell). "My little cousin says, 'that's my cousin Kathy, she's practicing to be famous.'"

Her cousin is only slightly off the mark. Though Kathy Mattea is still, "learning how to bring a focus to all this" it's not practice anymore. She's on her way. She has all the tools to do it. And she can pull it off even when the mikes go off ' cause, as she says, "I've been a ham forever." And maybe mostly because Nashville's usual formula offerings can use a good ham and a damn good singer. ★

## Richard Orange

from page 9

Gordon Mills, producer of Tom Jones and Gilbert O'Sullivan. Mills, a millionaire with mansions around the world and one of three limited edition Rolls Royces, never landed upon a direction for the band. Consequently, they spent a lot of time floundering and arguing. "But it was never boring," says Richard. "I don't regret it. There was a tremendous amount of drama. Imagine. When you're sitting around screaming at each other, throwing things in this mansion of some millionaire's. That's not boring. We spent a lot of his money."

These were the growing years, when Richard became aware of what he wanted to accomplish in music, what he wanted to sound like, who he wanted to be. "It still took a couple more mistakes for it to sink in," he says. "They always give you the same story, the fairy tale, which you always want to believe... someone is out there who can do it for you. But it's not true. We're all in charge of our own lives." Musicians are certainly no exception. Anything in your life or music left open to interpretation can and will be held against you. When you're 20, you buy the fairy tale; ten years later, you've learned.

When Zee returned to Memphis, the New Wave scene was yet to arrive here. With song titles like "Idiot Stew," "Nightclub Money," and "Cold Shoulder," nasty lyrics, and high energy, high volume performances, Zee went over something like warm beer. "The first time we played at Solomon Alfred's it was wall to wall," explains Richard, laughing and running his fingers through his orange peel hair. "But it was like, no, I don't think anyone understood at all."

They struggled along for almost two years until, with the closing of Solomon Alfred's, Zee gave up the ghost. Richard moved to England in 1984.

Feeling drawn to England as a musical foundation with artists and songwriters like Lennon-McCartney, Elton John, David Bowie and The Police, Richard wanted to explore the British music scene first hand. During his stay, his songs generated interest and offers from several major publishers. But even more im-

portantly, the freedom and autonomy Richard felt while overseas provided the impetus for returning to the studio.

Back in Memphis, he began recording his new, more mature, spare and incisive songs at Sounds Unreel. Arthur Braun got a tip to look into Memphis from Music Attorney Jim Zumwalt and was sent a tape. The rest, as they say, is history -- or it will be.

Richard is a more complete artist and a stronger individual for his years of learning on the road and behind the mike. He is secure in his abilities and ready for success. No more ego problems. Very little fear. "There's a difference between what you *think* and what you *know*," he says softly and with measured determination. "You think you're going to get up in the morning and vacuum, but you know the sun's going to rise. That's the point I've reached about my career. I don't *think* I write pretty good songs -- it's not an egotistical thing -- it's tried and tested. I watch people listen to my music and they tell me what they feel. When this mirrors what I know in my heart, I don't think there's any truer guide to what reality is or what it will be." It's a matter of separating opinion or whim from gut truth. With the truth, there's no reason for doubt.

For Richard, the insecurity is gone. He used to stand on stage and see how much of his body he could hide behind the microphone. Now he rarely stands still. Music has become a vehicle for expression, a means for channeling helplessness into performance. Rock makes performing aggressive; weakness becomes strength. "Not violent," he says. "Birth is an aggressive, wrenching act. It is also beautiful. You can't be born passively."

He would have been a paleontologist if he hadn't become a singer. He loves science fiction and marvels at the stars. He's a quiet kind of guy who likes to theorize and speculate. Once you get him talking, it's hard to make him stop. "I remember going fishing when I was little," he says, grinning. "They'd say, 'Richard, sing, sing and make the fish bite.' And I would and they did." He laughs. "And in a way it's ironic because that's a great analogy for what this business is all about. I'm still singing to get the fish to bite."★

## SRO

from page 15

part of it. You ought to be prepared to do so because you're going to have to sacrifice, it comes with the territory."

Stage left keyboardist Phillip Joyner injects, "Also with a band this size it's kind of hard to get the money that you want, you try to have an extra job or something to fall back on. I've tried to hold another job, but it's a conflict... still, I'd rather do this than any other job."

"And we get introduced as 'The Hardest Working Band In Memphis,' bassist Williams says, "but it's a part time effort really. The more it becomes full time you really expect more."

"That's just it; music is one of the hardest businesses to make it in," Branch knows, "especially for black musicians."

Especially in Memphis?

Nelson answers. "Memphis in May was the biggest white crowd we've had so far. We've played at Rhodes College, some frat gigs, at Studebaker's (for the *Memphis Star* birthday party), we played Captain Bilbo's for a little while. We usually have a dozen or so white fans wherever we play."

"A lot of times we've sent in tapes (to white venues), and we get a good response," Clayton explains, "then we send them a promo pack and they see that it's an all black band so it's like 'We're all booked up now.' They shy away. We don't get angry."

"That's just Memphis. We were mostly raised and born here. No sense in harping on it," is Branch's way of dealing with being boxed in.

Anyway, it's not slowing them down a bit. Their sound technician Ray Griffin explains best what can really trip them up in their so-far firm rise in this crazy business.

"The breaks seem to be coming their way, now what they will do with them, that's another question. It's one of the top groups in Memphis, they got to handle it. They're all young and they want everything in a hurry. So far, I've not seen ego causing a major problem, though I can see it coming. It's like water. It's essential, and a good thing, but too much throws you off balance. Basically, if they continue going in the direction that they are going in now, they will do something."★

## Star Tracks

from page 4

"Shannon" fame) will appear at the Bombay Bicycle Club.

Two new clubs emerged - Club Royale on Beale St. carrying on the jazz and blues tradition with New Yorker Peter Long coordinating the talent. On the west side of the river a teen club is up and running -- if you're under age check out Bluejeans.

Checking out John Kilzer at the Cruel Shoe on a Wednesday night were Mr. and Mrs. Charlie Rich and Randy Haspel (formerly of Randy and the Radiants, now a Nashville songwriter with credits for George Jones). John Prine also made an appearance at the Shoe in August. According to Jerene Sykes, Keith Sykes and Prine have been working on a song for a TV pilot. Writing credits for Keith also appear on the new Rodney Crowell album. In September Mr. Sykes will spend 3 weeks in Key West. Part vacation, part work with Jimmy Buffett.

Memphian Carl Smith, author of such hits as "Night Shift," "Rescue Me," "Your Love Keeps Lifting Me Higher," and "We're Gonna Make It" has just released a solo single -- "All I Got" on Anita Records. This marks his debut as a vocalist.

Are the BarKays disintegrating? Rumors keep flying of James Alexander's departure, Winston Stewart's likewise exit. Stay tuned, we're trying to find the answers.

Congratulations due Wayne Douglas, manager of the Main Attraction, for getting his management company going. At present Douglas' hot project, Secret Agent, is negotiating a deal with Capitol Records. Good luck.

Likewise to Bill Lusk, formerly of Sight and Sound Agency. He has now formed Bill Lusk Management and is working with Kenneth Jackson and the rock group, Amber.

Zumwalt, Almon and Hayes, the entertainment law firm, has moved to Nashville in its entirety. They've had offices in both music cities for years but plan to close their Memphis office by September 1.

*Congratulations:* To BMI's director of writer relations in Nashville, Phil Graham and wife Angela have a new baby girl, Rebecca Leigh.

Keep tracking that Memphis music and you, too, can be a Memphis Star. ★

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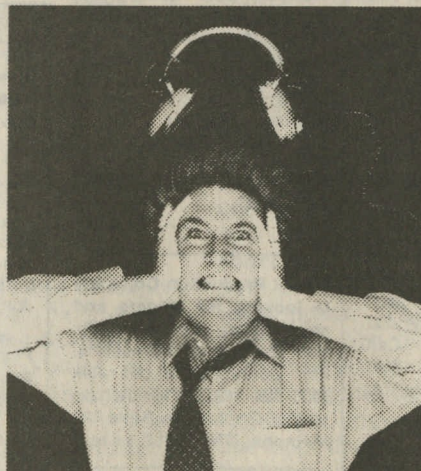


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**Professional Groups Wanted.** Looking for part-time bands to play weekend one-niters and full-time traveling bands to work club engagements. Must play a complete variety of music, have good equipment & lights, dependable transportation and dress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

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Keyboardist wants to form Jazz/Rock fusion group. Contact Bryan Patrick at 332-1121 (work) or 867-8755 (home).

## FOR SALE

**Band Trailers by Eagle & Parkhurst.** World's finest. Call Bob Tucker 362-9000. 12/4/86.

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Pearl Professional 5 pc. drum set, superhoops, extra heavy duty hardware, fibre cases for all, Zildjian Cymbals, less than 1-yr. old. \$1800. Michael (601) 368-5842. 1/8/86

Fender Rhodes keyboard with speaker. \$550. 756-0682.

For Sale: Yamaha PF-15 electric piano weighted-action keys. 1 yr. old. New condition - only \$800.00 735-3755. 1/6/86

## LP Reviews

from page 38

guitarist Frank Kearns and singer/songwriter Eion McEvoy in 1984. Kearns' powerhouse guitar combined with McEvoy's love of folk music and a back-breaking rhythm section of drummer Wayne Sheehy and bassist Fergal MacAindris makes *Urban Beaches* one of the strongest debut albums of this year.

Side one starts off with the blockbuster "Worlds Apart," and ends with my favorite song from the LP, "State of Emergency," with its Love Tractorish guitar. Side two begins in the same blistering fashion with "Years Later," the first MCA-released single from the LP.

It might be easy to simply shrug this band off as U2 clones but they are entirely their own show. Some bands can make it riding on another's coat-tails but in the end you have to prove yourself. Cactus World News has proved themselves ten songs strong on *Urban Beaches* and something tells me these Irish fellows have a lot more up their sleeves.

## Midnight Star Headlines (Solar Records)

by Tim Butler

There is so much music out there today that it is difficult to keep a bead on who is responsible for what. You hear a song you like on the radio and for whatever reason you don't know who it's by. For me, that was the case with the songs "Midas Touch" and "Get Dressed" both from the new LP by Midnight Star. I had heard them and had liked them but I never associated them with this group. What a pleasant surprise to find they're all on this *Headlines* LP. Of course, I had known the title cut was from them... what a jam! A "No Parking On The Dance Floor," "Freak-A-Zoid" type of jam. Which is really saying something.

The album is wonderfully funky when it wants to be, clearly danceable when it needs to be and offers plenty in between. What I wish for, though, is a sequel to "No Parking." They could call it "Didn't I Tell You Once, No Parking On The Dance Floor." What about it Midnight Star? I'll even give you the title free of charge.

## Mary Jane Collins

from page 11

"I guess there have been eight couples in Memphis who first met while sitting at my piano bar and later were married," she said. "I now have one of those couples getting a divorce after eight years."

She says a lot of people tend to be shy about meeting those of the opposite sex, but around her piano bar, where she leans heavily on love songs, that shyness has a way of melting.

"I try to create a romantic atmosphere," says Ms. Collins. "Everybody has got a song they love. Most songs I sing are about love. People who come here are part of my family. There are a lot of lonely people out there. I try to make them feel they're at home at my piano bar."

Her forte has long been that she knows the words and music to just about every college fight song in the U.S. Mention your alma mater and Ms. Collins will break into the spirit of it with her husky voice.

She came to Memphis 21 years ago to visit the late Mrs. Helen Putnam, a friend.

"She wanted me to stay in Memphis, so she called Holiday Inn and they offered me a job," says Ms. Collins. "I have never regretted the decision."

She has played long stints at Holiday Inns and at Doebler's Dock before cutting back on her schedule.

"Of all the places in Memphis I have played, I guess I enjoyed Holiday City best," she said. "There we had the proper blend of out-of-towners and regulars. Of course, many of the out-of-towners were Holiday Inn people here on official business, but it was always fun when we got together. It was a place where we could all be friends, if only for one night."

The smile that crosses her face is, most nights, genuine, but she admits to "faking it" a time or two along the way.

"Maybe that's what they mean when they say 'she's a pro,'" says Ms. Collins. "For sure I don't

always feel as good as I appear to while performing, but on those rare occasions when I'm down, I just have to rise to the occasion. A time or two I have had personal problems, or maybe I was not up to par physically, but I still had to put on that smile and pretend, just like an actor.

"People don't go into a bar and spend money to be dragged down. Most times my smile is genuine, but, as the song says, you have to put on a smile like makeup sometimes." ★

*(Excerpted from Bill E. Burk's upcoming book, "Dot . . . Dot . . . Dot," scheduled for release in November.)*

## Letters

from page 5

magazine and look forward to the delivery of my monthly issue.

I especially enjoyed your recent issue with Rob Jungklas on the cover. I bought his new album and recently attended his showcase at a local club and I think he made the packed house appreciate how good he really is. The song "Memphis Thing" has been in steady rotation on KDF radio station for about 10 weeks.

Keep up the good work.

Sincerely,  
Rick King  
Nashville, TN

## Book Reviews

from page 39



### The Doo-Wop Sing-Along Songbook

By John Javna  
(St. Martin's Press) \$5.95

by Rob Bowman

Snazzily packaged and cheaply priced, *The Doo-Wop Sing-Along Songbook* presents pop culture of the late fifties and early sixties in a humorous cheezily instantly disposable ephemeral manner. Doo-wop, of course, was the vocal music of the fifties and early sixties sung primarily by black, but also extensively by white teenagers in groups of four or five. Initially sung acappella on street corners, in subways and tenement halls, many of these groups eventually found their way onto record and some scored regional and national hits, nearly always with at

least subtle background instrumentation added. The defining hallmark was the genre's use of "nonsense syllables" (known as "vocables") such as "Bomp-ba-ba-bomp, Ba-bomp-ba-bom-bomp, Ba-ba-bomp-ba-ba-bomp, A-dang-a-dang-dang, A-ding-a-dong-ding, Blue Moon," sung by the background vocalists. These syllables had a near mystical power to young record buyers and singers of the time.

All told, the lyrics (both lead and background vocables) to only nineteen doo-wop songs are included here and music is provided for only eight of these. All are instantly singable which, at least on the surface, is the book's reason for existence -- you too can sing these songs in the shower or in the living room, solo or with friends. For each song author Javna includes a page of quickly digestible info on the group who originally recorded the song, its chart history, other hits that the group had and discographical information. The rest of the book's 128 pages are filled with on or two page inserts on such important topics as accompanying dance steps, doo-wop sign language, doo-wop heroes, doo-wop dreams, looking sharp, a doo-wop quiz, etc. Finally, pictures aplenty grace the volume's cluttered pop layout design. Do you need this book? I'm sure most of you know the answer already. This is made for the casual consumer. Some people eat this stuff up. The rest of us find it cute and wonder why it was ever published.

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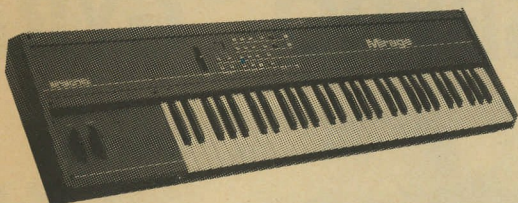
  
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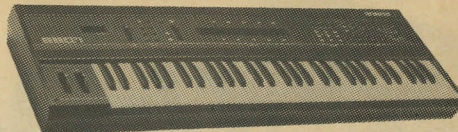
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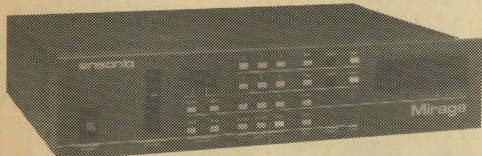
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**ON SALE NOW**

TURN UP THE VOLUME WITH *Agree*



# SPYRO GYRA



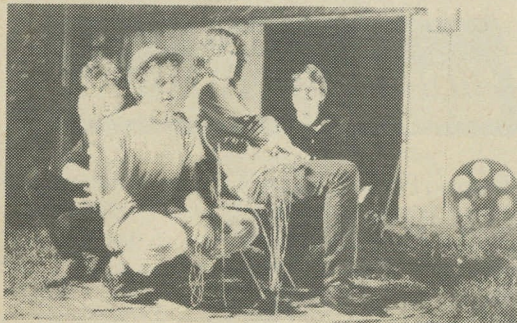
*Special Guest – LEO KOTTKE*  
**FRIDAY, SEPT. 12th – 8 PM**  
**Mud Island Amphitheater**

RESERVE SEATS

**\$14.00**

**ON SALE NOW**

# R. E. M.



*Special Guest – Fetchin' Bones*  
**SAT., SEPTEMBER 13th – 8 PM**  
**Mud Island Amphitheater**

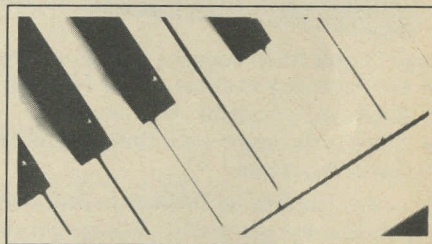
RESERVE SEATS

**\$14.00**

**ON SALE NOW**

MID-SOUTH FAIR

# ELTON JOHN



WORLD TOUR 86/87

**SEPTEMBER 24 – 8 PM**  
**MID-SOUTH COLISEUM**

RESERVE SEATS

**\$15.50**

Ticket Good For Free Admission To  
Mid-South Fair On Date Of Concert

**ON SALE NOW**

PRESENTED BY CONTINENTAL AIRLINES

TICKET OUTLETS: TICKET HUB (149 N. ANGELUS), SEARS (RALEIGH, SOUTHLAND, HICKORY RIDGE, LAURELWOOD), SOUND SHOP (HICKORY RIDGE), SOUNDS PLUS (W. MPH.), SOUTHERN SOUNDS (JACKSON), HOT DOG (JONESBORO), MR. AUDIO (BLYTHEVILLE), ALBUM ALLEY (TUPELO), SOUND SHOP (OXFORD), ALL TICKET MASTER LOCATIONS AND COLISEUM BOX OFFICE (COLISEUM SHOW ONLY), 50¢ CONVENIENCE CHARGE PER TICKET AT ALL OUTLETS. MAIL ORDER: NAME OF CONCERT, TICKET HUB, 149 N. ANGELUS, MEMPHIS, TN 38104. SEND MONEY ORDER OR CASHIER'S CHECK & A SELF-ADDRESSED STAMPED ENVELOPE. PHONE ORDERS: VISA AND MASTERCARD ONLY, \$1.00 EXTRA PER TICKET. PHONE 725-HUBB, MON-SAT 10AM-4PM AND SUNDAY 12-4PM.