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Octoberfest
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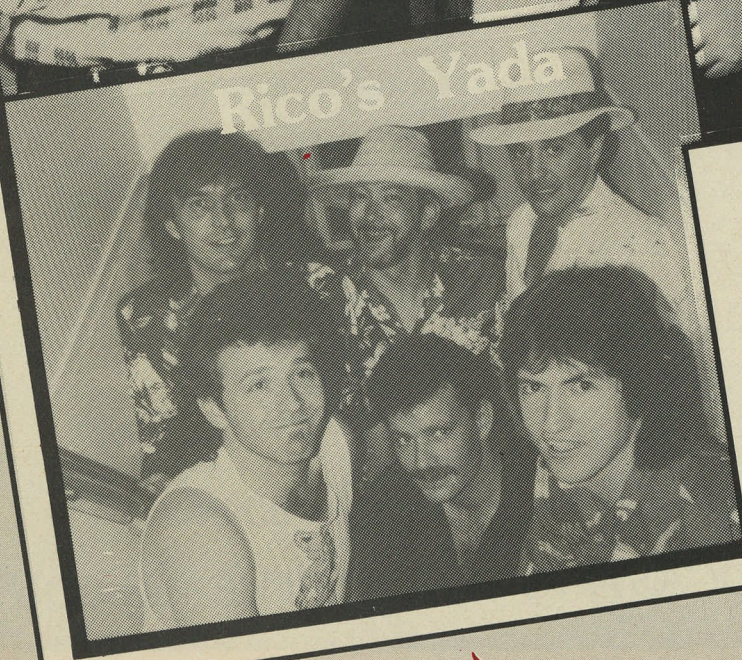
Robby Turner
★
Lionel
Richie

WLOK's
James
Chambers

38 Special



Rico's Yada



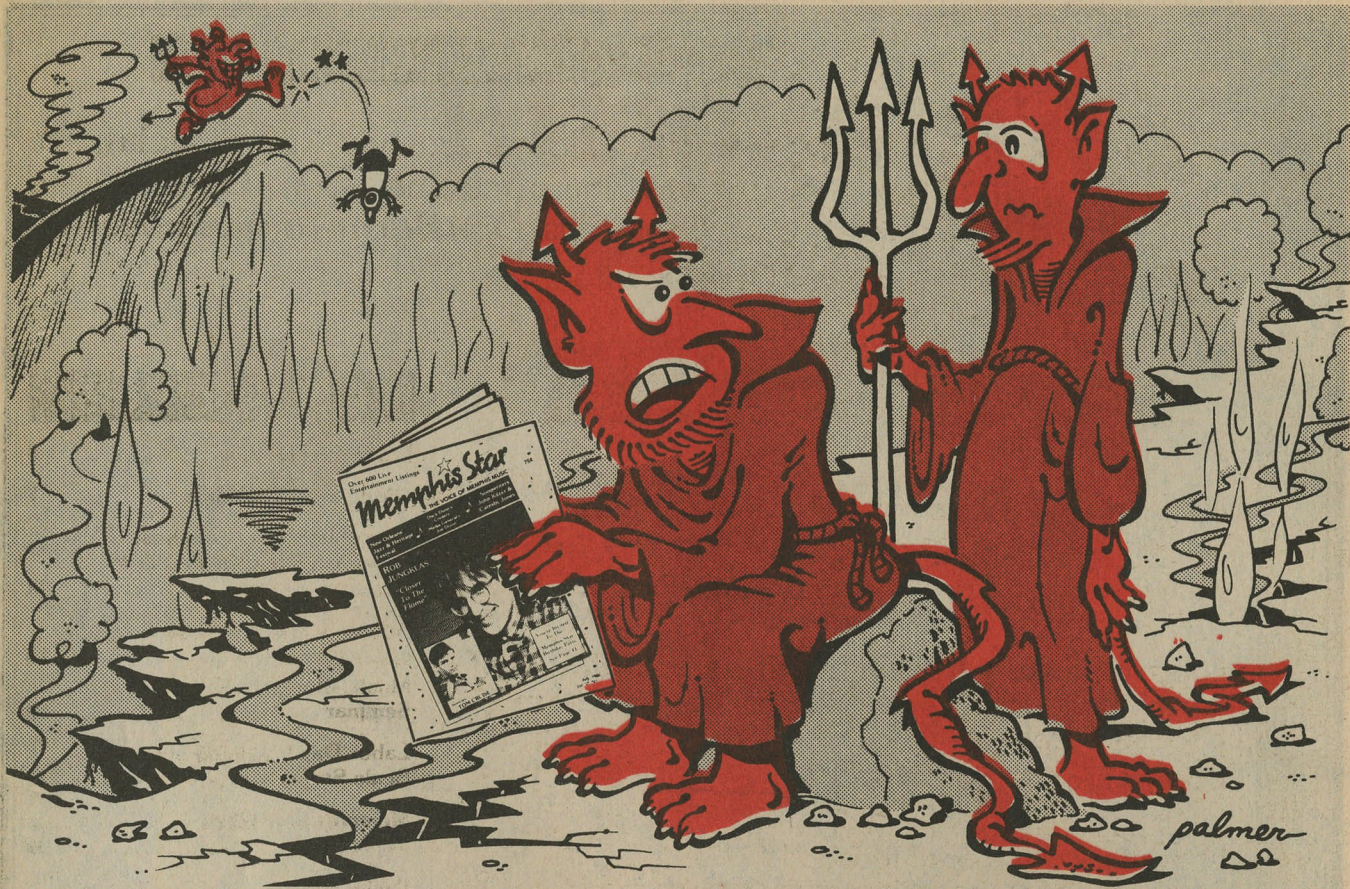
John Fogerty
Rocking In Memphis

★
The Origins
of Classical Music

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American Caravan
at the Orphe



October, 1986
Vol. VI, No. 4



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our cover story



Those wild-eyed Southern boys, **38 Special**, are back with a new album and a new look. *Our story and interview with guitarist **Don Barnes** by Susan Hesson begins on page 28.*

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Star Tracks

by Anna Cham

The Rock and Roll Hall of Fame released the second batch of performers to be inducted in January. The inductees are Eddie Cochran, Bo Diddley, Bill Haley, Clyde McPhatter, Ricky Nelson, Jackie Wilson, Joe Turner, Sun Records alumni CARL PERKINS and ROY ORBISON and native Memphian ARETHA FRANKLIN.

Other Mid-South nominees include Tina Turner, B.B. King, Bobby "Blue" Bland and Johnny Ace (a Beale St. pianist and singer). Our congratulations to all the nominees and inductees.

As you know, the Rock and Roll Hall of Fame is to be located in Cleveland. They may not be putting the Hall here but we sure seem to be supplying a lot of the fame.

On the Charts: Not a lot this month. The Memphis recorded and Terry Manning-produced RAINMAKER'S debut album got a *Billboard* bullet after jumping up 51 notches at the third week of release. The video for "Let My People Go-Go" is in breakout rotation on MTV.

Torch-carrier Rob Jungklas was featured in a big write-up in a September *Billboard* issue. His second single and video, "Make It Mean Something," will be released this month.

National News: The Memphian most recently on the cover of the *Rolling Stone* (October 9th issue) was not a musician -- it was Cybill Shepherd! Looking good.

Between Cybill and Memphis girl Kellye Cash winning the Miss America contest, I was proud to be female and living in Memphis. . . until I saw Kellye on *Late Night with David Letterman* that is.

While in town for the Symphony Ball, Sammy Davis, Jr. appeared at the newly open Club Royale on Beale St., hoofing it with Rufus Thomas.

Other big league boys coming to town this month are Lionel Richie (see interview opposite page), 38 Special (see story page 28), Bon Jovi (see review page 35), Alabama,

Waylon Jennings, Jeffrey Osborne, Anita Baker and JOE WALSH.

Memphians David Cochran and Chad Cromwell were called to L.A. in mid-September to rehearse with (drum roll. . . .) Joe Walsh. The primo riddim section and the barnstormer himself will appear onstage in Memphis October 11. The Bluebeats open.

The *Star* heard from some other Memphis folks that are on tour with touring acts.

Johnny Lee, a country artist with platinum hits "Lookin' For Love" and "Hey Bartender," has Memphis' own Gary Talley (an original Box Top) leading his band as music director and lead guitarist. Talley is now living in Nashville where he's also performed with Charly McClain and Louise Mandrell.

Lee's stage manager and monitor engineer, Russ Kirkland, was a freelance engineer in Memphis for several years.

Bernie Bernil is on the road with Genesis for the next few months. Millington-based Bernil was a Memphis State instructor in 1984 and the sound engineer for Creed for several years. (Hey, Bernie, can you get us an interview with Phil?)

Affairs of the heart (and pocketbook): The Mid-South Peace and Justice Center is sponsoring a 10K (6.2 miles) Peace Walk on October 4 at 9:30 a.m. The walkers



David Cochran and Chad Cromwell will be back in town on the 11th playing with Joe Walsh.



Ex-Memphian Cybill Shepherd, actress and sometimes singer, made the cover of *Rolling Stone*.

are gathering pledges to raise funds for information and maintenance costs of the center. The walk is held to show support for an end to apartheid in South Africa, the stopping of U.S. intervention in Central America, a halt to the U.S./U.S.S.R. nuclear arms race, and the meeting of local and national human needs.

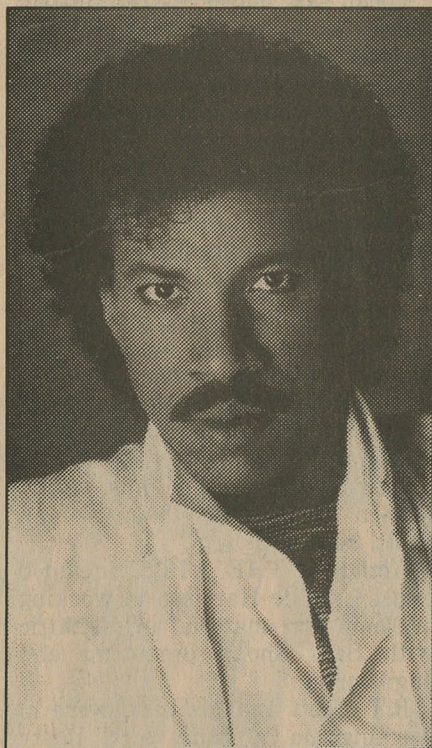
If any of those issues hit your heart, walk on over to Rhodes College. Registration will be held next to the gym off University St. If you can't make it, send money.

Channel 10, WKNO's Raise Your Hand Telethon airs on Tuesday, October 7 at 8:00 p.m. This unique telethon doesn't ask for money, they ask for time. Call in your pledge to any of the 280 agencies that depend on volunteers to provide help for the

cont. page 50



Lionel Richie — Dancing on the Ceiling Tour



Lionel Richie will appear at the Coliseum October 1.

Lionel Richie talks about *Dancing On The Ceiling* and his U.S. tour that will bring him to the Coliseum in Memphis on October 7.

"'Dancing on the Ceiling:' It was three o'clock in the morning and I was riding down Sunset Boulevard and I decided to pull over to the side of the road because there was a lot of excitement happening around this one club. As I was sitting in the car listening to the response of the people coming out, I heard this guy holler to his friend across the street. His friend said, 'What's been going on?' The man said, 'Boy, I've just finished dancing on the ceiling.' I immediately said to myself, 'Thank you very

cont. page 52



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Studio News

by Ken Houston

This month at ARDENT STUDIOS: in Studio A "New Memphis Muzik" with producer Tom Jones III and engineer Mark Culp have been cutting tracks for promotional purposes. The Soul Capitalists, with Robert Jackson engineering, did overdubs and rough vocals on their tracks.

In Studio B: Edge Records artist J. Blackfoot, along with producer Homer Banks, engineers William Brown and Tom Laune worked on a new album project.

In Studio C, Poohnany Bank from Alabama laid down initial tracks for a new project with the aid of producer Joe Poohnany and engineer Robert Jackson. The Unitz are in from Knoxville, TN. mixing tracks with Paul Jankowski producing and Mark Culp engineering. With Robert "Bobby Memphis" Jordan producing and Terry Durham engineering, Carnival worked on overdubs for their current project. And lastly, the Glad Band was in with producer Ed Nalle and engineer Joe Hardy using the new Series III Fairlight.

At CREATIVE TALENT NETWORK/Pike Productions, the month has been a busy one. Master sessions



J. Blackfoot has been working on an album project at Ardent.



Catesby Jones is finishing work with John Scott at the Attic.

were completed on Steve O'Neil from Albuquerque, NM, The Blues Hawks and Earl Randle. Bob Holden engineered the sessions. Demos were cut on the B'Flats from Hernando, MS., Rev. Leo Gray, Phill Mathews, Vehicle, and Dale Franklin. Cordell Jackson was in cutting more tracks for "Let's Keep Family Together America" radio show.

Independent producer/engineer Danny Jones has been working on two songs for Donna Vaun and Sparrow.

Congratulations to Kingsbury Vo-Tech Recording Studio, who celebrated their upgrade from 8 to 24 tracks with an open house on September 15. The new equipment looks great, and it should give the students there more room to be creative.

At EASLEY RECORDING, Tav Falco and his Panther Burns recorded material for an upcoming compilation release from New Rose Records. The album from the French label will feature cuts recorded by various New Rose artists, including Alex Chilton. Currently, Marilyn and the Monroes are in the studio with Mark Discher producing.

At COTTON ROW RECORDING, EMI/America East Coast Vice-President of A & R Michael Barack-

man, and Vice-President of Promotion Dick Williams visited Cotton Row this month

Dexter Haygood, who has recently generated major label interest is in the studio working on another tune co-written with Niko Lyras and Tommy Priakos. Niko Lyras is producing.

The Skwares, who had an R & B album on Atlantic Records a year ago, were in the studio recording a 12" dance single for their New York label P.M.P. Records.

Local sax player extraordinaire Lannie McMillan (Rum Boogie Cafe) is working on a solo jazz fusion album at Cotton Row using Memphis' finest jazz musicians. Niko Lyras is producing.

The Crime, a Memphis based rock'n'roll band is in recording tunes to be included on their next album. Niko Lyras is co-producing with the Crime. Niko is engineering.

Former Memphian Cheryl McCleary was in the studio in late August cutting a country tune she wrote called "Send Me A Man." Becky Evans was the vocalist. Other musicians include: Niko Lyras, guitar; Dwayne Thomas, bass; Melvin Robertson, drums; John Scott, keyboards.

Action at THE ATTIC included artist Camille Harrison in working on some jazz material in the Attic with Sam Shoup producing and engineering.

R.T. Scott and his band were in working on a tune with Rusty McFarland engineering and Dan Ward assisting. R.T. Scott is producing and players include Bill Saunders on lead guitar, Rich Keinley on rhythm guitar, James Flynn on bass, Buster LeDuke on drums, and Mike Ferente on keyboards.

Sam Shoup and Rusty McFarland are continuing work on the soundtrack for Odyssey Pictures, Inc.

In the 8-track room, John Scott was finishing up a six song Country/Pop project with songwriter Catesby Jones.

Jerry Boyce is in working on original tunes with John Scott producing and engineering. Jerry and John's previous work, "Just To Redeem Men" and "Call On Jesus" can be heard on the gospel station Love 107. ★

Oktoberfest '86

The 13th Annual Oktoberfest kicks off Tuesday, October 7 and runs through Saturday the 11th. The Civic Center Plaza in front of City Hall downtown will be the site for Music, the Marketplace and Food galore. Saturday's events, including a 15K Run and the Firefighters' Cook Off, will be held at Mud Island. For more information contact the Center City Commission at 526-6840 or Mud Island at 576-7241.

Tues., Oct. 7

11 a.m. Steamboat Strummers
12 Noon Edelweiss Band
1 p.m. Memphis Jazz & Blues Band

Wed., Oct. 8

11 a.m. The Touchtones
12 Noon Good Question
1 p.m. Shylo

Thurs., Oct. 9

11 a.m. Edelweiss Band
12 Noon The Hurricanes
1 p.m. Blues Alley All-Stars

Friday, Oct. 10

11 a.m. Sass
12 Noon Hot Cotton Jazz Band
1 p.m. The Willys
2 p.m. Brady & Hollye

3 p.m. Ken Jackson & World Class
5 p.m. Don McMinn & Rum Boogie Band
7 p.m. Reba & The Portables



Among those playing Oktoberfest will be (clockwise from top left) Reba and the Portables, Good Question, the Touchtones and the Hurricanes.

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Hard Steel & Little Knobs

A Profile Of Steel Guitar Player Robby Turner

by Tony Jones

“You know, you’re right. That is a good way to describe me,” Robby Turner suddenly agrees. “I am an old young man,” he repeats with a smile as he better settles into his seat in a rear alcove of the Rum Boogie Cafe. It’s a little after two a.m. on September’s first Sunday morning. The Don McMinn Band has just finished its Saturday night’s work and after initial breakdown Robby has sat down to begin conversing about his career.

“Where do you want me to start, my life has been so full,” he says, nary a trace of conceit in his pure southern accent compounded by a jillion miles traveling and playing in the south. Turner is twenty-four years old. This is his eighteenth year working as a pro musician.

“My very first instrument was drums, playing in my dad’s band when I was six. Then from drums to guitar; then from steel I picked up other instruments. I play a little keyboard -- I’ve done sessions on keyboard, but I don’t consider myself a hot keyboard player. Steel guitar is my main instrument. When people

think of Robby Turner I want them to think of me as a producer and a steel guitar player, that’s my thing.”

A typical Robby Turner day begins in the early morning working sessions. “I like to start early so I can be down here in enough time,” he explains. His gig as bassist with McMinn’s band is a standing Tuesday through Saturday night obligation but it’s not work he says. “That’s why I play here. I make my money from studio work, if it’s not fun playing live forget it. With these players it’s a blast.

“I’ve known and played with Don for about twelve years now, off and on, him playing for me and me playing for him. I had my own band called Robby Turner and the Cannonball Express about seven or eight years ago and he worked for me then. I’ve been doing this gig here with him now for about a year and a half, and before with him. I love him.

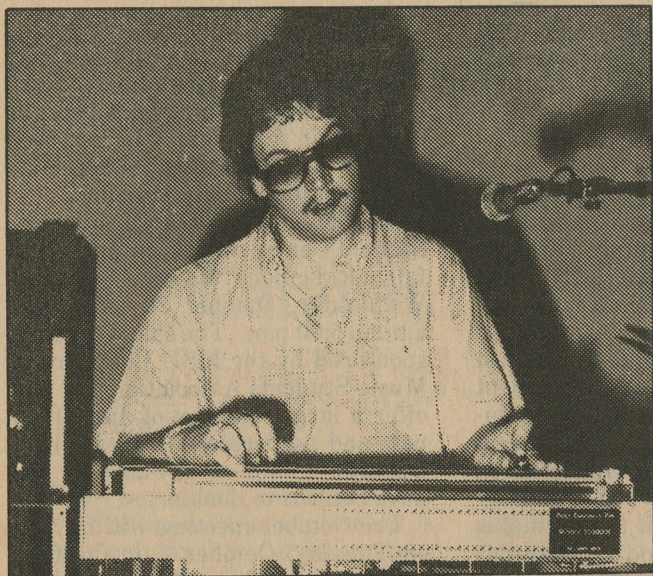
“That’s Don’s son on drums. He’s a natural for it and he’s learned a lot,” comes a response about the band’s timing. He describes the band’s horn plater, Lanny McMillan as “monstrous,” which captures what I heard pretty well, but not quite. McMillan’s playing is expressive enough to stump Webster’s for a description. “Maddening” is the closest term that can describe the jaw-dropping passion that takes flight from the bells of his horns.

“And let me tell you about Norma Jean Watts,” Robby intones, “she’s probably the most talented undiscovered talent there is. Knowledge-wise she knows what she’s playing, and she plays with force. Aggres-



Don McMinn and Robby Turner on stage at the Rum Boogie Cafe.

all photos courtesy of Bernice Turner



"Steel guitar is my main instrument. When people think of Robby Turner, I want them to think of me as a producer

sive, strong, like a man. She's not what you'd refer to as "a girl singer that plays piano." Hot, just hot. She cuts on all the stuff I do (in the studio) now, and when people hear it they usually as who's on keyboards. I'm telling you she's *ready*.

And he should not be mistaken as the group's slouch. The next day at his home in Whitehaven he elaborated on how a white, majoritively country-based steel guitar player learned how to effectively thump some funk from his bass, as he did last night in counterpoint to McMinn's B.B. King derived playing.

"I sat back and observed some bass players; the Bar Kays' James Alexander, Cedric Martin of ConFunkShun, Mike Cooper, also ConFunkShun and Dwayne Thomas that cuts with Niko Lyras. That guy's really good, he tears into that thing like a damn bear.

"I've remained a commercial, studio ballad, country, pop bassist but I want to expand, get into slapping and all that stuff. I'd see James just popping the shit out of his instrument and I'd ask him to slow down so I could see more than just a blur of his hands."

Ahh, friends. The friends the man has made in his career could fill volumes, by category. In May of this year his pal Charlie Rich was instrumental in adding to a life of thrills a very special moment, playing with the Memphis Symphony at Memphis in May's



and a steel guitar player, that's my thing."

Sunset Symphony. "Now that night will always be with me. I've been playing with Charlie for about three years now, he just calls and we fly out. You know he doesn't have to do long road gigs anymore and most of his stuff now is jazz, and I play jazz on my steel so I'm always ready to go play somewhere with him.

"When he called me to do this Symphony thing I said 'Sure, how much do I have to *pay you!* ya know? I've played with Symphony players when I've cut string parts but never with a full Symphony. When we kicked off "The Most Beautiful Girl," which begins with a steel line, and all those violins and cellos and oboes kicked in, man I was just knocked out. My hair stood up on my arms like when I record a hit record -- at least when I think is a hit, a good record. And I am so glad Chips recorded it."

In his home is displayed a memento of another big night that occurred this year. At the Memphis Grammy Awards viewing ceremonies, the local chapter of the National Academy of Recording Arts and Sciences presented him with the inaugural Premier Player Award for Country Strings. "Also I got to play in Memphis State's "Best Little Whorehouse in Texas production. There's a steel guitar part in the score so they called me. It sure was different than playing four hours for a bunch of drunks," he laughs as he fixes his face in a conspiring sneer. Just funnin', ya'll. But does it bother him sometimes?

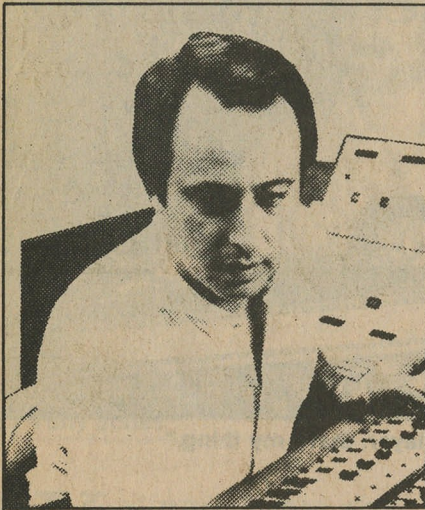
"Not really. I've learned to be patient. Except when I'm playing, I'm the most impatient person there is. But when you go into a studio you have to learn to be patient because that's something that cannot be rushed, it will show in the final product.

"When I'm hired as a musician, I have to set my producing, engineering and all that aside. It's not my place to say how something should be done. I have to please the producer just like when I hire people for my sessions, they try to please me. It's not that I'm sitting there on a throne or something when I'm producing, but when an artist hires a producer everyone in the studio is working for him, artist and all. To get what's good out of the artist you have to bend. I'm famous for that."

Robby is a member of the Memphis Musicians Local Union, whose standards he uses when he's hired to play a session. He's now preparing to re-open ONYX Studio as soon as the twenty-four track board he's ordered has arrived, is installed and tweaked to his specifications. When the complex is completed and open, it won't be a virgin assignment for him. When he was seventeen he was chief engineer, producer and manager of Sonic Studio. In 1979 his first chart hit producing the band Foxfire went to #23 on the Billboard Charts as well as being the publication's third-ranked pick hit when it entered the country charts. Warner Brothers'

cont. page 24

Grammy® News



Joe Dixon has been in New Orleans recruiting new members.

photo by David Jackson

This month, on Thursday the 23rd, the Memphis Chapter of the National Academy of Recording Arts and Sciences will sponsor an Open House

at Media General's Studio Five at 1711 Poplar Avenue. Anyone interested in finding out more about the Academy, the Grammy Awards process and qualifications for membership is welcome to attend. The reception will begin at 7:00 p.m.

On the 25th of this month, the first session of a two-part Investment Seminar will be held in the Communications and Fine Arts Building at Memphis State. The seminar, titled "Music, Money and You," is sponsored jointly between the Memphis Chapter of NARAS and the Memphis and Shelby County Film, Tape and Music Commission. See page 19 for more details.

Last month Chapter President Danny Jones and Executive Director Deborah Camp attended a two-day chapter forum in Los Angeles. There they met with the presidents and directors of the other six chapters and with the national staff of NARAS.

Jones and Camp also made a recruiting trip to New Orleans, along with trustee Joe Dixon, as part of their ongoing efforts for membership outreach in that area. The results of both these trips will be discussed at the next membership meeting.

The Memphis State University Student Center will be the site of the fall "Ridiculous Record Sale" on Wednesday, October 22 from 9:00 a.m. to 5:00 p.m. The sale will be co-sponsored by the MSU Commercial Music Students Association and will offer a large selection of discounted new and used records. Please ring Deborah Camp at 454-2350 if you have records to donate.

The October meeting will be held on Tuesday, October 7, in the fifth floor auditorium of the Media General Building on Union Extended. The meeting will begin at 5:30 and the agenda will also include a presentation on insurance packages for self-employed persons in the music industry.

The Memphis Chapter of NARAS welcomes George Cureau, Jr., Marshall Sehorn, Lynn Ourso, Joel Williams, Banu Gibson, Jean Knight and Van Duren. ★

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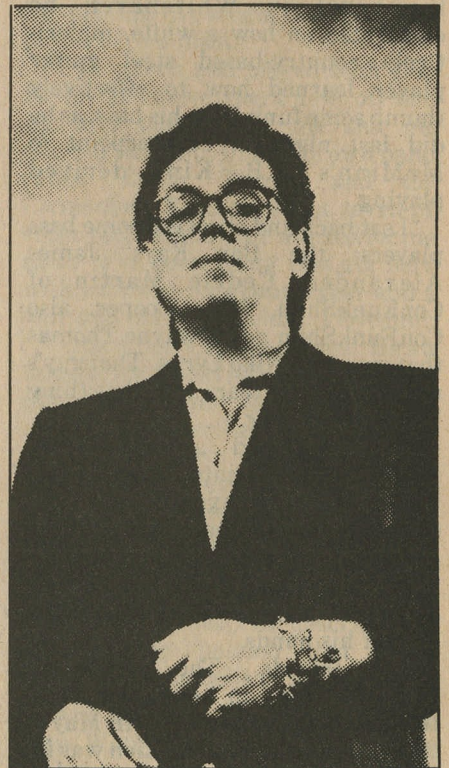
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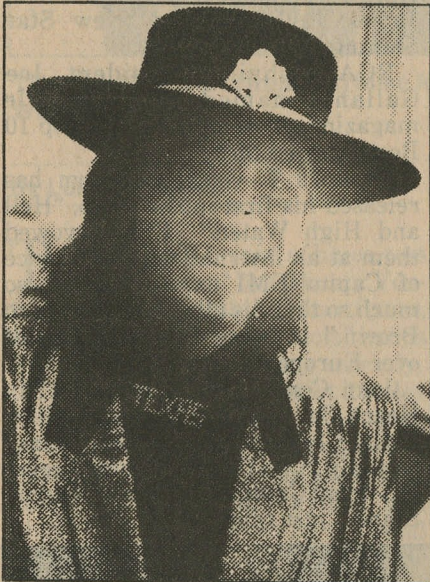


Van Duren of Good Question was among those joining NARAS in September.

Memphis & Orpheum Host American Caravan TV Pilot

by Luann Williams

The hoped-for resurgence of Memphis as a music mecca is quietly gaining momentum and television may be the medium by which it will happen.



Stevie Ray Vaughan at the American Caravan shooting.

photo by Ross Williams

On August 26 a pilot for a series called *The American Caravan* was taped at the Orpheum Theatre, hosted by blues great Lonnie Mack, with special guests Stevie Ray Vaughan and Marshall Chapman.

Local non-commercial radio stations gave away tickets to the taping, the first of thirteen proposed episodes, all of which will be free to the public through give-aways and drawings.

Chris Layton, drummer for Vaughan's band said when it finally gets going, *The American Caravan* will be to Memphis what *Austin City Limits* is to Austin -- a spotlight on American music.

Vaughan's keyboardist Reese Winans said, "Memphis is historically a great place for music, for blues, for recording here, with Beale Street and all. It's nice to be involved in something to represent this city. I love country music but this is not another show devoted to country. There is a need to represent other kinds of music."

Like *Austin City Limits*, *American Caravan* will be made available to affiliates of the Public Broadcasting System, but will primarily feature blues and rock artists like B.B. King, Brian Setzer, The Fabulous Thunderbirds, John Fogerty, Los Lobos and Chuck Berry.

Series regulars besides Mack will be house band the Java Kings, vocal trio the Calendar Girls and singer/dancer G. Valmont Thomas. Coleman Younger, whose credits include the Nashville Network's *Fire on the Mountain* and a syndicated radio series called *The Liberty Flyer*, is producer of the series. He plans to promote the show by taking *American Caravan* on the road to ten cities in the fall of 1987. The shows will be benefits of sorts. Younger wants to repair or restore a senior citizen's center or a retirement home at each stop. Volunteers joining in will receive tickets to the shows in their city.

The American Caravan should prove to be a real shot in the arm for Memphis. ★

Correction

In our September issue we forgot to credit our Birthday Party pictures (pg. 33) to Kelly K. Craig and the MTV: Amuck in Memphis pictures (pg. 32) to Jim Roberts.

NEWS FLASH NEWS

Berl Olswanger

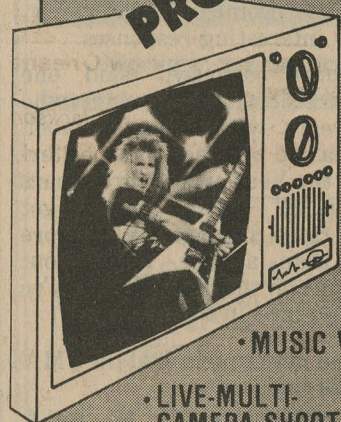
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Nashville News

by Bill E. Burk

What? Alabama, which sells more country music LPs than some Nashville labels, not among the finalists in any category of the upcoming Country Music Association awards? Alabama, whose concerts are sold out hours after being announced. Alabama, whose LPs are said to represent between 25% and 35% of ALL country music LPs sold in the USA.

We asked some veteran professional people in the Nashville recording industry just what's up. And, on the promise of anonymity, got a few interesting responses.

"It's pure jealousy," said one country music star's manager who served years with a major label. "Alabama had won the CMA's Entertainer of the Year award three years in a row (1982 - 84) and they just got jealous. Here they are selling more records than anyone, selling out every night on the road, and they're not even judged in the Top Five?"

"Around here, you look at the CMA like hemorrhoids.

"You never want to have hemorrhoids during your lifetime, but you know sooner or later you have a good chance of getting them. Same with the CMA. You don't want to

deal with them, but you know if you stay in country music long enough, you're going to have to. I'm ashamed at what's happened to Alabama this year."

Said a veteran publicist who represents one of the biggest, best-known names in country music: "Country music is hurting at the moment. They don't have enough big names. And they realize the only way they are going to have some big names is to create new CMA award winners. That's what's happened this year. I mean, Randy Travis is a good singer, but for him to be a finalist and Alabama is not . . . ? The quickest way to create a star is to have him or her win a CMA award. That's what's behind it all this year."

A country music photographer echoed these sentiments, adding, "the traditionalists, those who want country music to be like what it was when Roy Acuff was king . . . they keep pushing for a return to that. Ricky Skaggs (the 1985 CMA Entertainer of the Year) was typical of what they want. Alabama is not."

Alabama? They're keeping quiet. When Skaggs dethroned them last year, they told *Memphis Star* it only meant they had to try harder in 1986 to get back to the top. Alabama did its part, only to have the door slammed in their face.

On the subject of Alabama, they will perform with Lionel Richie on the 20th annual CMA Awards Show October 13, four days before being in concert at Mid-South Coliseum. Their first live appearance together will come as they sing "Deep River Woman." Richie and Alabama were together two days in the studio last spring to record the song, which Richie wrote and which appears on both their current LPs.

Polygram Records and Reebok International combining forces in a promotional campaign to support release of Everly Brothers' new single, "These Shoes," from their "Born Yesterday" LP.

CBS Records trying a new twist with release of Ricky Skaggs' sixth LP, "Love's Gonna Get Ya!" It was released late September simultaneously in the U.S., Canada and the United Kingdom. Skaggs duets with James Taylor on the "New Star Shining" cut on this LP.

RCA-Nashville president Joe Gallante named by Nashville magazine as one of the city's Top 10 Best Dressed Men.

Capitol's T. Graham Brown has released his first music video, "Hell and High Water." Brown wowed them at an international conference of Capitol/EMI execs recently; so much so that his album, "T. Graham Brown," is being rush-released all over Europe.

John Conlee's No. 1 hit, "Got My Heart Set On You," co-penned by Dobie Gray and Rud Reneau. Gray recently cut a Clorox II commercial. His debut Capitol LP, "From Where I Stand," just released. ★



Alabama, who will play the Coliseum October 17 with Waylon Jennings and Randy Travis, in earlier days with one of the many awards they have won.

THE Heartfixers



The Heartfixers are (from left) Mike McCauley, Dave Cotton, Tinsley Ellis and Wayne Burdette.

by Luann Williams

Take a heapin' helpin' of blues, toss in a sprinkle of beachparty Ventures and you've got the Heartfixers, one of Atlanta's hottest "roots" bands who played here at Huey's recently.

The band, led by guitarist Tinsley Ellis, has just released a 10 song album on Landslide Records called *Cool On It*. Though it is not any sort of detour from typical rhythm and blues, *Cool On It* serves up the band in fine form, especially Ellis' guitar prowess on the electric version of Leo Kottke's "Sailor's Grave On The Prairie."

The album's cover might be a bit disarming at first. Ellis says they get more comments on the cover than on the album itself. It's a picture of Rev. Forrest Kearns of the Antioch Holy Life Church with his eyes closed and clutching a rattlesnake in his hands. "I love the cover. The guy is a faith healer so it represents fanaticism," Ellis said.

The Heartfixers seem to be fanatics about what they do, playing in and around Atlanta since 1982, recording three albums and backing bluesman Nappy Brown on his LP, *Tore Up*. This was their fifth stop in Memphis.

They had been a trio for a short while until saxophonist Dave Cotton joined, an unusual addition to a driving blues band. "We like dabbling in other ideas and we want to transcend typical blues, roots rock. The saxophone sustains like an organ and allows us a lot of versatility," Ellis said. Cotton also sings on the album, the oriental-flavored cover of Bo Diddley's "Hong Kong, Mississippi."

Wayne Burdette on bass and Mike McCauley on drums keep the ship afloat but it is Ellis' guitar work that makes waves. He cites some of his influences are Albert King, Freddie King, Steve Cropper and Howlin' Wolf. I'll add to that a bit of comic sense -- Ellis was playing wireless and walked to the back of Huey's during a song, out the back door, around the side where we could see and hear him playing out on the sidewalk, and back through the front door, not missing a lick.

With the recent success of the Fabulous Thunderbirds, audiences seem to be more responsive to blues-oriented rock.

"I think it's really coming back, at least I hope so," Ellis said. "People seem to have grown tired of synthesizers and drum machines and want to get back to roots rock's raw energy." *

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R I C O' S Y A D A

Not The Same Old Stuff



**"We're definitely different, and we're probably going to end up paying for it."
— Rico's Yada**

photo by Judith Moore

by Susan Hesson

The stage is *full*. I mean, just how much equipment can be crammed onto a stage that small? And what *kind* of equipment? Under the congas are two wooden sticks (called *clave's*) which are played by hitting them together, but diagonally across from one another are a Yamaha DX-7 and a Simmons digital drum kit. Primitive tech to high tech - just what kind of music are these people planning to play?

They begin. This is not an ordinary sound. This is primal. This is steamy. This is jungle/island/funk/rhythm & blues. This is Rico's Yada. And the crowd loves it.

Parker Card, "Rico" Heard, Jim Medlin, David Moore, M.J. Philyaw and Steve Powell, known collectively as Rico's Yada, have got some kind of nerve, defying Memphis audiences by offering, instead of the usual canned Top 40 covers, a hearty mixture of reggae/r&b standards and originals. And, to add insult to injury, it is the band's original material that their audiences request and mouth the words to.

Often it is the area a band originates from that dictates their sound and direction. This is the one "rule" Rico's Yada bothers to follow. The band members migrated here from diverse points, each bringing the influences of their respective regions

with them. Heard and Moore share New Albany, Miss. as hometown, Medlin hails from the bayou country of Monroe, La., Card and Powell are native Memphians and Philyaw does duty as the band's token Northerner, calling Indianapolis, Ind. home.

"We're definitely different, and we're probably going to end up paying for it," jokes drummer Steve Powell. But it is the difference that the band, as well as the audience, loves. Lead guitarist Jim Medlin asserts that "We never set out to copy anyone, we're doing our *own* thing."

Rico Heard, co-founder of the band and bass player, is a tall, quiet man with a meaningful expression. He and percussionist (as opposed to drummer) David Moore used to slip

down to Destin, Florida to listen to another reggae-flavored band called Lazy Day (now known and loved in Memphis as the Bluebeats). Impressed with what they heard, they returned to Memphis and began writing and producing their own material with a four-track home studio. Gradually, various other members were added and Rico's Yada was born.

But just how does a band get *Memphis* club owners and audiences to accept, much less dance, applaud and sing along to original material?

Heard and Moore acquiesce that at first it was difficult. "The club owners were hesitant at first, but once we got into some (of the clubs), others heard of us through word-of-mouth and it picked up some," explains Heard. Moore nods in agreement but adds, "We're not looking for the same old stuff. We'd rather sit at home and watch TV than play (all) covers. A certain percentage of our show must be original."

With such a large roster of musicians the stylistic influences are bound to be diverse and many. Rico's Yada cite just about everyone from

Black Uhuru, Peter Tosh, Bob Marley and Taj Mahal to Stephen Stills and ZZ Top. Naturally, the stamp of all of them can be seen in a live Yada set. Medlin explains, "Maybe we shouldn't really be labeled as a reggae band. We're not following in the footsteps of the Bluebeats, though we are of the same genre. Our show is about 50% reggae - because every member of the band has a different perception of what the band should be. This gives us a really unique flavor - the same but different."

A different sound, yes, but refreshingly so, and exciting as well. Lead vocalist/keyboardist Parker Card handles the transition from reggae standards by Tosh, Marley and the Neville Brothers to a wildly enthusiastic rhythm and blues medley ("Papa's Got A Brand New Bag," "I Thank You," and "Ain't Too Proud To Beg") with no difficulty at all. Card is a veteran of the "wooden" music scene, playing James Taylor, Crosby, Stills & Nash and America covers with a band called Signature in the early eighties. Former Signature-mate M.J. Philyaw called him into Rico's Yada on a trial basis as

guitarist. "I thought the change for him would be pretty drastic," says Philyaw, "but I figured from our years of experience together it would work."

Card cites one reason for it working as "... the 6-piece percussion we get going on some tunes. I really like it. The crowd loves it." (The crowd takes time out to stare at our table as he imitates a 6 piece percussion break with various assorted island noises thrown in.)

Obviously, despite the band's fun-loving demeanor the key factor that makes Rico's Yada work is the gut seriousness and love they have for one another and what they are doing. This is not just a bunch of guys that wanna be rock stars and impress all the girls. As David Moore explains, "The band became more mature as it turned from a hobby into a money-making venture. We all hold day jobs so it's natural for us to want to see something come of it." Moore and Heard act as the central core of the band with Moore handling the business end and Heard tending to the musical end. Overall, the band manages to have a lot of fun while re-

cont. page 53



Rico's Yada are (from left) Parker Card, David Moore, M.J. Philyaw, Steve Powell, Jim Medlin and Rick Heard.

photo by Claudia Elrod



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Finer

by Cathy James

Starting off the month of October in MSU's Harris Music Auditorium will be the Faculty Chamber Ensemble performing on Saturday, October 4 at 3:00 p.m. On Monday, October 13 at 8:00 p.m., there will be a free concert given by the students of violinist Julian Ross and violist Debra Moree. On Tuesday, October 14 at 8:00p.m., we will offer the second concert of the 1986-87 Con Anima Concert Series. Featured will be violinist Julian Ross and Debra Moree.

Tom Stoppard's unique play for actors and orchestra, "Every Good Boy Deserves Favor" is scheduled for October 16 & 17 in Harris Music Auditorium beginning at 8:00 p.m. both nights. The play examines the treatment of a dissident Soviet writer, imprisoned in a mental hospital with a "cellmate" patient who plays triangle in an imaginary orchestra. A full orchestra is featured onstage as an integral part of the dramatic action. The score is by Andre Previn.

The MSU production will feature collegiate actors and the University Orchestra. The hour-long play will be presented as the second half of a concert by the University Orchestra; on the first half of the program will be another work inspired by the theatre, Mendelssohn's *Overture to a Midsummer Night's Dream*, and Prokofiev's *Piano Concerto No. 1 in D flat*, performed by Robert Paul, the winner of the Memphis State University's Piano Division Concerto Competition.

The play is being sponsored by the newly-formed Graduate Music Association at MSU and is funded by the Student Activities Council as a community service. Admission is free for both nights and the public is welcome to attend.

On Tuesday, October 21 there will be a free concert given by the University Wind Ensemble at

Side

8:00 p.m. On Wednesday, October 22 at 8:00 p.m., the MSU Woodwind Quintet will make their first appearance for this school year. On Friday, October 24 at 8:00 p.m., the Student Activities Council will sponsor guitarist George Sakellariou as a special visiting artist. Admission is free and the public is invited. To end an exciting month of concerts will be a faculty recital given by flutist Bruce Erskine. His concert will be Thursday, October 30 at 8:00 p.m.

For ticket or other information call our new 24-hour number 454-3766.

JAZZ

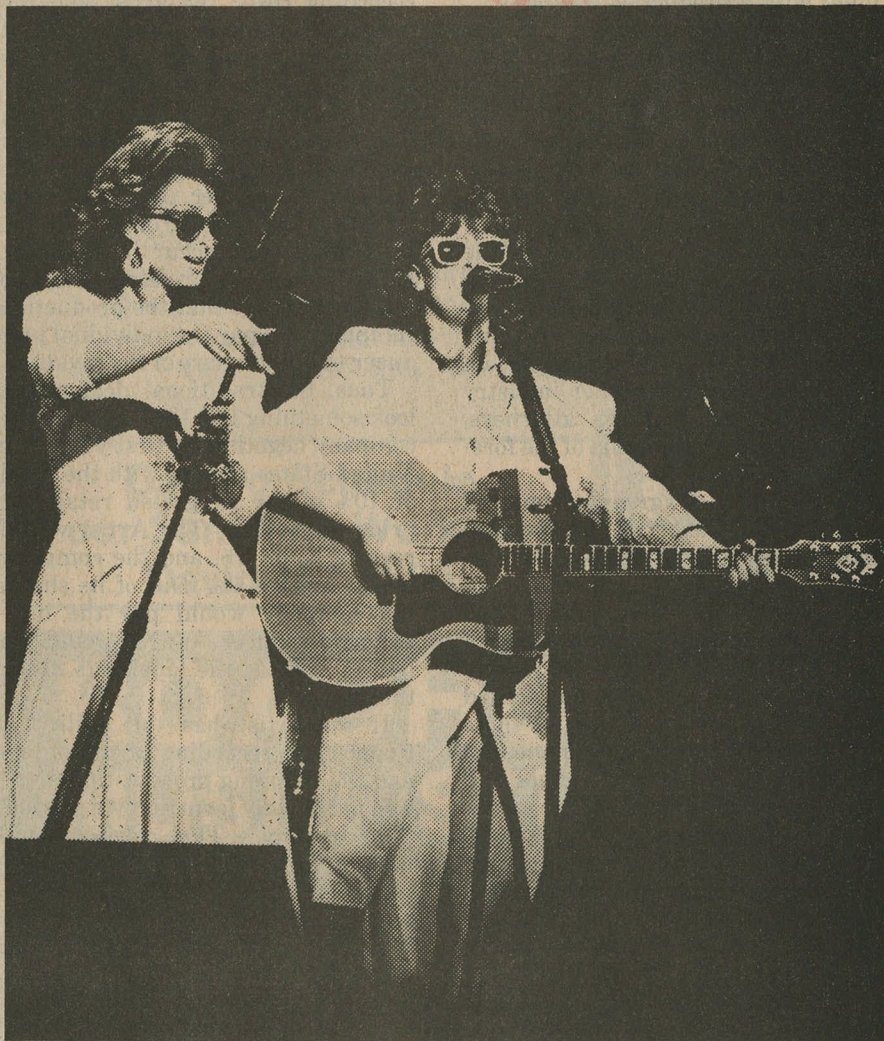
The newly-formed Jazz Society of Memphis (JSOM) is getting off to an up-tempo start. Dedicated to furthering "the art form of jazz by creating a receptive climate for jazz in our city - and to have a great time doing it," JSOM has established a Jazz Hot Line (dial 452-JSOM), a jazz newsletter (*The Jazz Messenger*), a six-week jazz listening seminar with Dr. Gene Rush and Tim Goodwin (beginning October 14 at MSU), and monthly membership meetings. A fund-raiser at the Peabody Skyway on Sunday, November 9 at 7:30 will be a tribute to the late Benny Goodman. Call the hotline for more information.

The Tony Williams Quintet, featuring the formidable drummer who played with Miles Davis at age 16, will appear in Memphis October 5 at 4 p.m. The site is not announced as of press time but may be the New Daisy. A master class by the quintet is also scheduled at 10:30 a.m. October 6 at a site to be announced. These special appearances are sponsored by the Memphis City Schools and Shelby State Community College. Call Michael Scott at the SSCC Music Department for more information (528-6841).



Mother and daughter duo, The Judds, performing at their Mud Island concert September 6.

photos by Mike Malone



Legal Side

by C. Stephen Weaver

It is an understatement to say that most performing artists come into my office have the ultimate goal of obtaining a record deal. The first hurdle for most artists is to find financing for the purpose of recording 3 or 4 master quality demos. Although there is a definite trend for artists to seek financing from sources outside the music industry, the most traditional route to a record deal is for an artist to enter into an agreement with a production company.

While there are variations on any deal, a production company normally finances the recording of demos which will ultimately be shopped by an attorney or other deal maker to the record labels. I should emphasize that the word "demo" is pretty much a misnomer in this instance, since what normally is presented to the label are high quality masters recorded in state-of-the-art facilities. Production companies are often owned by the studio itself, an individual producer, other industry professionals (publishers, attorneys, etc.) or some combination of the foregoing.

The production agreement entered into between the artist and the company is similar in most respects to an actual recording agreement, although not nearly as complicated and verbose. The company will have the exclusive right to the recording services of the artist for a specified period of time. In return for these services the company will finance the recording of the master demos and the shopping process. The artist should not be surprised if the company also negotiates for all or a portion of his publishing -- at least with respect to compositions which are recorded pursuant to the production agreement.

The Term (or length) of the production agreement will vary from

deal to deal. Generally, if the company has not procured a recording agreement for the artist within a specified period of time (usually 6 months to a year) the agreement will terminate. However, if the company does secure a deal, the Term of the production agreement will automatically adjust itself to be the same as the Term of the recording agreement.

Assuming a record deal is procured, the company will then enter into the recording agreement, providing the label with the services of the artist. The artist will also be expected to sign what is known as an "Inducement Letter" or "Artist's Side Letter" with the label. In this document, the artist basically assures the label that he has read the recording agreement and will adhere to its terms.

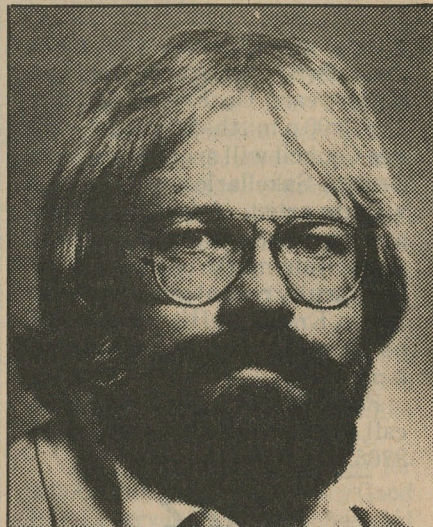
After the production company and the record label have recouped recording costs, the artist and the production company commonly split the record royalties and advances equally. However, there are variations on the division of royalties. For example, when the production company is also owned by the individual producer, the artist might receive a larger share of the income. This might also occur if the artist helps finance the project. It is also usually the case that the production company will pay the individual producer out of its share of the royalties.

Thus, the traditional deal might look something like this: Assume the company negotiates a first-year base United States royalty with the label of 10% of the suggested retail list price of the LP. The Artist would receive 1/2, or 5%, and the company would receive 5%. Out of its share, the company would pay the individual producer -- 3% would be normal. Thus, the label nets 2% on the deal.

If the artist has the ability to finance the recording of the demos and the shopping process, that artist will most likely form his own production company. That company will then enter into the recording agreement with the label. In that situation, the artist in the above-example would net 7% instead of 5%, i.e., 10% minus 3% to the individual producer. And, of course, if the artist is both his own production company and

individual producer, he will receive the entire 10%.

Again, there may be variations in any particular deal. However, this column should give the reader a basic over-view of how the process works.



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.

ASCAP Sponsors Gospel Sunday

ASCAP sponsored "Gospel Sunday" at New York's Riverside Park as part of the recent 1986 Harlem Week festivities. The featured performers were ASCAP member Keith Pettus and Friends. A booth staffed by ASCAP employees was set up to inform the public about the "source licensing" bills (S. 1980/H.R. 3521).

Commenting on the Gospel Sunday event, ASCAP President Morton Gould remarked, "I am proud that ASCAP is participating in the seventh annual Harlem Week, celebrating the contributions made to our national life by a great community. The cultural impact of Harlem, especially in music, is so vast that it's simply immeasurable. I am gratified that ASCAP is sponsoring an event featuring gospel music, which is a vital portion of our repertory, and a style I feel personally close to since I have used its elements in my own compositions."

Music, \$ & You Seminar

Saturday, October 25, will be the first date in a two-part investment seminar series titled "Music, Money and You." The seminars are being sponsored jointly by the Memphis Chapter of NARAS and the Memphis and Shelby County Film, Tape and Music Commission.

The purpose of the seminars is to help bridge the gap between persons in the music industry and the financial community. The first half, on the 25th, will be geared toward representatives of the music industry. Wayne Somtheran of the 1st Tennessee Bank in Nashville (who is also a songwriter and publisher), will open the sessions with a talk on how the entertainment industry is viewed from a banking perspective. Other topics that day will include successful funding strategies, investment capital, and how to search for different types of project funding.

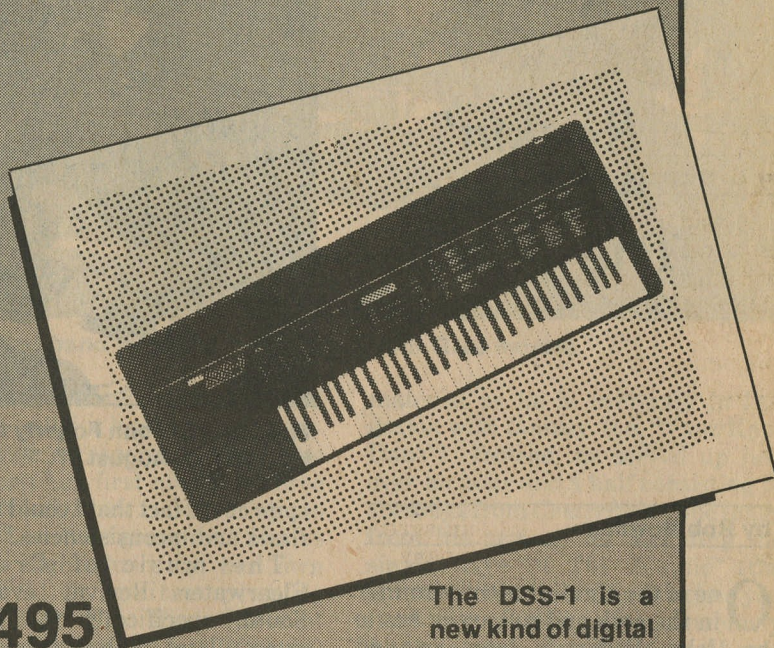
The second half of the series will be held on Friday, November 7. This session will be targeted toward members of the financial community, as well as attorneys and CPAs. Keynote speakers will include Wesley Rose, President of Acuff-Rose-Opryland Music, Inc., Mike Greene, national president of NARAS and Roger Sovine, vice-president of BMI in Nashville. Topics on this day will include cash flow in the music industry, product development and production, product promotion and distribution, and the special interests on the music industry.

The first day of the series will be held in the Communication and Fine Arts Building at Memphis State University and the second part will take place at the Radisson Hotel in downtown Memphis.

For further information about the seminars please call Deborah Camp at 454-2350, Larry McKeehan at 526-5577 or Martha Ellen Maxwell at 576-4284.

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John Fogerty —

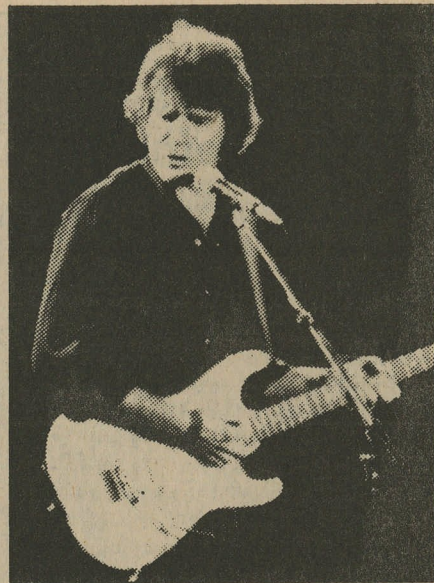
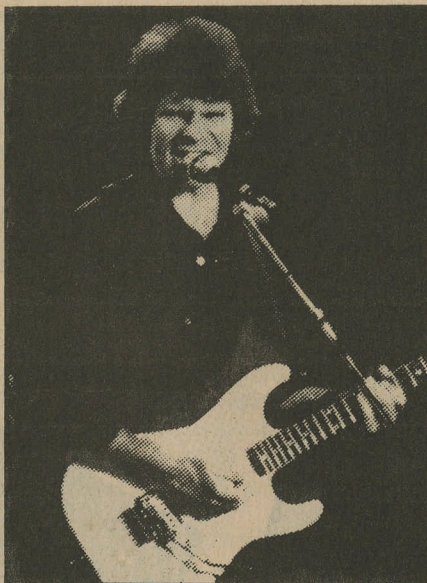
Rockin' All Over The World

by Rob Bowman

One of the highlights this summer in the rock and roll arena has to be John Fogerty's long awaited return to the stage. It was fourteen and a half years ago that a slightly decimated Creedence Clearwater Revival finally ground to a halt. John's brother, rhythm guitarist Tom Fogerty, had already departed for an ill-fated solo career while John had regrettably made Creedence a much more democratic organization with bassist Stu Cook and drummer Doug Clifford taking much greater creative roles within the band. The net result were the only two CCR albums that were less than state of the art, *Mardi Gras* and *Live In Europe*.

It was an anti-climatic way to curtail an illustrious four year career that, from 1968 onwards, produced twenty Top 20 hits including eight double-sided smashes, seven million selling singles and five platinum (and multi-platinum) albums, Creedence singles from the time such as "Proud Mary," "Green River," "Fortunate Son" and "Who'll Stop The Rain," for many people, define the period.

"We had a pretty consistent stream of good rock records," remembers Fogerty. "And that was cool. And, on every one of them I grumbled about something. I drove everyone else nuts, but by the time those songs went out the door, the public liked them, in



The faces of John Fogerty as he opened his first U.S. tour in over 14 years at Mud Island, August 27.

photos by Morgan Murrell

spite of the fact that I could hear little flaws and inconsistencies."

The music of Creedence Clearwater Revival evoked the South, specifically the Louisiana swamp land, both in terms of lyrics and music. In some ways, they, along with the Band (paradoxically four-fifths Canadian) were the first to evoke Americana and populism in rock and roll.

Fogerty's first solo move was a surprising twist. He released an album of classic country songs such as Hank Williams' "Jambalaya" peppered with a number of country-gospel standards. The album was released as being done by the Blue Ridge Rangers with Fogerty playing each and every instrument. The music was superb but predictably the Blue Ridge Rangers did not ring cash registers the way Creedence had (although "Jambalaya" did reach the number sixteen spot on the pop charts). The first BRR singles were released in late 1972 while the album appeared in April 1973. Five months later, one more Blue Ridge Rangers single came out, the non-LP "Back In The Hills"/"You Don't Own Me." Both songs were Fogerty originals and neither were country. Fogerty was rock and rolling, foreshadowing what was to come in the not too distant future.

Finally prepared to rock under his own name, Fogerty released his first "solo" single, "Comin' Down The Road"/"Ricochet." It is one of his two

rarest releases. He had felt the Fantasy Records had not been sensitive to or promoted properly the Blue Ridge Rangers. When "Comin' Down The Road" received the same treatment, Fogerty packed his bags, not to emerge until the fall of 1975, this time on Asylum Records.

For Asylum Fogerty released one album and three singles, "Rockin' All Over The World," "Almost Saturday Night" and "You Got The Magic." The latter was coupled with a song called "Evil Thing." Both were part of a proposed album entitled *Hoodoo*. For reasons that remain somewhat mysterious, the single was withdrawn from the market and the album was cancelled.

"You have to try and understand my state of mind back then," explains Fogerty. "I recorded an album back in 1975 because essentially I felt I owed it to the public. When it was done it just didn't ring my bell. I don't know what was wrong but there was something missing and that was confirmed by people I trusted in the business. So, (Elektra/Asylum Board Chairman) Joe Smith told me to take my time, that I didn't *have* to make a record. When that happened it sort of freed me to be John Fogerty again, instead of a musician who has to do his job despite the fact that his heart isn't in it. It was a relief. I still say it was the best thing that ever happened to me."

Nine and a bit years and many rumors later, in January 1985,

Fogerty reemerged on vinyl with the *Centerfield* album and on video and forty-five with "The Old Man Down The Road." After years of waiting, the man and that incomparable voice were back in exactly the same form. The years had diminished nothing. In fact, "The Old Man Down The Road" sounded like nothing so much as "Run Through The Jungle" by Creedence. Once again, Fogerty played every instrument himself.

"There's a continuity of feel throughout the album. I think musicians will understand when I say that feel is sometimes more important than technical expertise, even though I spent so much time getting the chops down. I think this is right up there with a lot of the records I've made, but there were times during the recording when I'd really get focused on some little thing that didn't sound right, a drum hit or something. I put the tape on and listened to the whole song and it sounded just fine and you wait and wait for that drumbeat and pretty soon that's all you hear. That's why after it was finished, it was important to play it for other people. When I came down to L.A. to let Warner Bros. hear it, I kept thinking, 'Is this worth it or am I nuts?' Remember the guy in *The Shining* who's been working on his novel for six months and his wife comes down and sees it and it's all one line. over and over again? I wanted to know if that's what I'd been doing, but when I go back and listen to the old stuff I still hear all the foibles and imperfections, all the stuff that drove me nuts back then and still, those records did all right. That makes me feel better. It may not be perfect technically, but the feeling is there."

Of most interest to locals, perhaps, was the song "Big Train (From Memphis)" written about our beloved Elvis. Fogerty's infatuation with black culture, southern music and the birth of rock and roll naturally translates to an affinity for Memphis. Hence, his appearance on the *Class of '55* album with Sun Records alumni Johnny Cash, Jerry Lee Lewis, Carl Perkins and Roy Orbison and hence his decision to start his first concert tour in fifteen years at the Mud Island Amphitheatre before embarking to the Northeast for the tour proper (he had, of course, appeared briefly at Farm Aid last September).



Fogerty and band in a purple and gold Mardi Gras mosaic.

Bonnie Raitt and Padlock opened the show with a hard-hitting forty-five minute set, sporting many new songs from her first album in three years, *Nine Lives*. Referring to Memphis as "the greasiest," Raitt's set was highlighted by her own wicked slide guitar playing (especially on Eric Kaz' "River of Tears" dedicated to Lowell George) and a great cover of Del Shannon's "Runaway."

As good as Raitt was, the fifteen year wait for Fogerty had to overshadow her performance. At about 9:20 a booming voice intoned "Ladies and gentlemen: John Fogerty" and the moment was at hand. Looking extremely fit and healthy, Fogerty immediately launched into "Mr. Greed" and "Vanz Kant Danz" from *Centerfield*. The first surprise was the heavy-handedness of his band. Drummer John Robinson, bassist Neil Stubenhaus, guitarist Marty Walsh and keyboard player Alan Pasqua are all L.A. studio vets who, unfortunately, especially in light of the Fogerty comments cited above, to many ears imparted a sense of technique and bombast over subtlety, taste and feel. "Mr. Greed" sounded not unlike much mundane standard AOR hard rock. What does John Fogerty need a second lead guitarist for anyway? The rhythm section was augmented by three backup singers and, on occasion, one longed for a couple of horn players. Pasqua's keyboard imitations of sax solos were uncanny but still, they just can't compete with the real thing.

As was well advertised, Fogerty was not going to play any CCR

material as he is currently in litigation with fantasy. (i.e. "Vanz Kant Danz") Instead, he served up just over an hour and a half consisting of six songs from *Centerfield*, nine songs from his new album including the single "Eye Of The Zombie" (the album should be out by the time you read this), as well as four extremely well chosen covers of sixties r&b material including the Sims Twins and Sam & Dave's "Soothe Me," the Falcons' "I Found A Love," a gospel quartet version of "Mary Don't You Weep" and Eddie Floyd's "Knock On Wood." The final encore was "Rockin' All Over The World," his one concession to pre-1985 John Fogerty.

Overall, despite the band's AOR attack, I thought the show was an extremely impressive debut. Seemingly slightly nervous at first, Fogerty gained strength as the progressed. His voice remains singularly unique and his guitar playing is undiminished in taste and intensity. Hearing him roar back on "Mary Don't You Weep" and "I Found A Love" with backup singers Donny Gerrard, Willie Greene, Jr. and Bobby King (the latter two being Ry Cooder alumni) one is impressed with just how black his voice can sound. Also worth noting was the computer lighting which was superb, creatively mixing purple and golds in an exquisite Mardi Gras mosaic.

Back indeed, no question about it. The man is as strong as ever. Now if he could just get a new band. How about Duck Dunn, Steve Cropper, Booker T. Jones and the Memphis Horns for starters? *

Studio Tips For First Timers

Part 2

by Mike Allgeier

In our last article we discussed different types of demos and how important it is to be completely prepared once you go into the studio. This time we will cover choosing a studio, should you use a producer, and everyone's favorite question, how much does it cost. In order to answer the last question, we must first of all determine what our needs are.

Most groups needs lie in the 8, 16, or maybe 24 track studio. Again, the type of demo which you are doing has bearing on what studio to use. If you are in a 4 or 5 piece group and are doing a booking demo the 8 or 16 track facility is probably just what you need. Remember, you won't want to do too many overdubs since this type of demo calls for a more live realistic sound as opposed to a slickly produced recording which obviously has the background vocals tracked 8 or 10 times and a massive keyboard sound. Keep it simple! On the other hand if your demo is going to be a fully produced publishing demo, a larger studio is definitely in order. And of course if it is for shopping to a major record label cut no corners and

spare no expense. The object here is to blow their socks off!

The next question to answer is how much outboard gear do you need. Of course, you want your tape to sound as good as possible but you also don't want to misrepresent your sound by adding all sorts of outboard effects which are impossible to recreate live. Also, realize that a studio which has every piece of outboard gear available has to charge charge for them. If you aren't going to use them, why pay for them? Once these basic questions are answered call around to studios that you feel will fit your needs. (Numerous studios advertise in the *Memphis Star* every month and the August, 1986 issue contained a studio guide.) Explain to them your project and talk about your needs. They may be able to offer some alternatives which would make things cheaper and easier for you. If you are not at all familiar with a studio, it's capabilities and equipment ask to go by and look it over as well as meet the personnel face to face. Since this is your first time to be in the studio be on your toes about how the people you're talking to are relating to you. Do they talk down to you or over your head? Do they seem to care that you have come to see them? Recording, even demo recording is an expression of emotions. Do you feel at ease with person you're talking to? Do you feel you can trust him (her)?



While you are there ask to listen to some of the studios product. Does the quality of what you hear impress you or is it just ho-hum? And last but certainly not least what are the rates?

Most 8 track facilities run from \$10.00 to \$25.00 per hour, 16 tracks run between \$20.00 to \$45.00 per hour and 24 tracks usually run \$50.00 and up per hour. Be sure and ask if the engineer's fees are included in the price quote as well as what instruments and outboard gear. Also, ask about tape prices. You'll need a roll of multitrack tape (from 1/4" to 2" depending on the number of tracks and machine format), a roll of mixdown tape (1/4") and any cassette copies you wish.

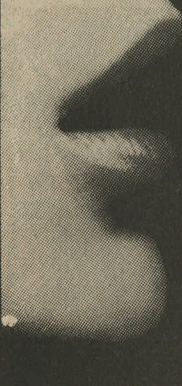
One way you may be able to save yourself money is to ask about a block rate for your project. The studio manager or engineer should be able to estimate how long it will probably take to complete your project and give you a single price on all the things we've just discussed. Be aware also that if you decide to use one of the computer-base music systems such as the Emulator II, Fairlight, or Synclavier that these machines must usually be rented. The price can be either on a per song rate or on a daily basis and usually includes the programmer. If possible you may wish to work with the programmer before you go into the studio since most of these machines offer the ability to record 8 or more tracks in their memory or on floppy disks. This would give you a chance to work out particular sounds that you want as well as parts. Then it is a simple matter of transferring what you have in the machine to your multitrack tape. When using these machines it is almost always necessary to reserve a track of your multitrack tape for a sync or time code which the machine can read in case a problem develops later on. This time code is read from the multitrack to the computer and allows it to play in time with what is already on tape. The programmer can explain all of this in greater detail to you.

The last area that needs discussion is should you use a producer and should you bring an outside engineer to the studio. Whatever studio you decide to use will most likely provide an engineer for your session. If this is a different one than you talked to when you toured the studio it would be a good idea to meet with him before your session, if that is possible. This way you can go in for your session and have a rapport already started with the engineer. If you

have someone in mind who you feel would be better suited to doing your tunes ask the studio manager if you can bring in your own engineer. If you do decide to do this and they allow it they will probably want some proof that the person you select has had recording experience and that he can operate the equipment correctly and safely. In other words don't ask the studios to allow the bass players to be your engineer because he has a kickin' stereo and he runs both of your microphones when you play out live. For the purposes of your demo the engineer that the studio has, which may be the studio owner, will most likely do a great job for you since he is the most familiar with his equipment and his room. If you do use another engineer be sure and ask about a different price rate. You will have to pay the person you have engineer for you.

Few people even consider the idea of using a producer for their demos since they feel they can do just as good a job themselves. In most cases this is simply not true. The fact that it is an added expense is definitely a point to consider. Someone who can objectively judge the performances that you put down on tape and give pointers while doing your demo is also a very important possibility which should not be overlooked. There is also the possibility that the person who engineers your session has had producing experience. The two jobs do overlap at some undetermined point so if your engineer can do this; great! If you are going after that big record deal though, I would definitely suggest getting someone who can bring things together and make sure that your tape is the absolute best that it can be. You don't have to hire Quincy Jones but someone who has been in that chair can offer insight and ideas which you may never have considered.

Well, by now you should be ready to get your project rolling towards the studio. As you think about all the things we've discussed don't forget the most important thing - be professional! Don't settle for a studio that won't fit your needs. Also, don't let small mistakes slide by which could make your demo sound less appealing. Get the best performance you can on tape by pulling frm deep within. Remember, if it was easy everybody would be doing it. ★



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Robby Turner

from page 9

Elektra label signed the group after that but didn't want a seventeen year old responsible for their act's product, so Robby and the group parted ways. Not bitterly, but in a straight-forward manner he "sat back and watched three albums released after that that didn't do a thing."

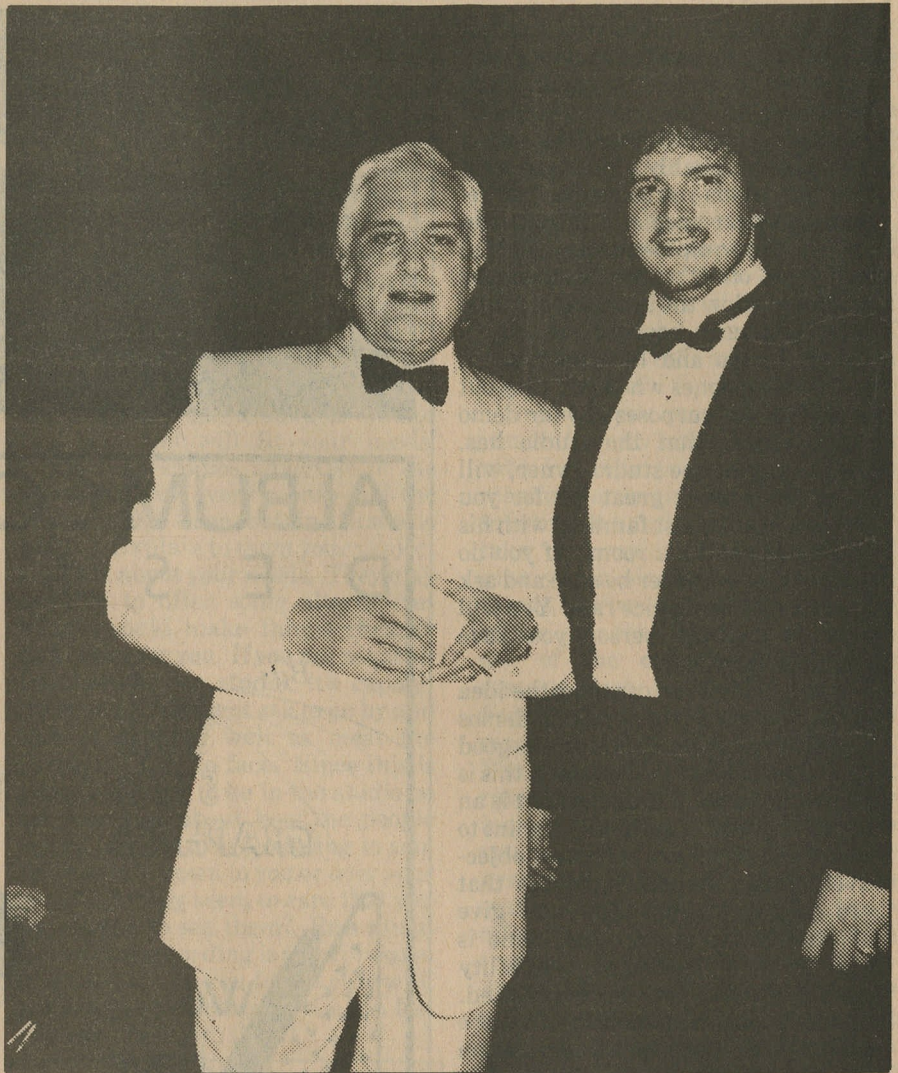
"I can understand the decision now. I just told them to go ahead, I was more hurt than mad. I guess if I was a forty-five year old honcho sitting in Nashville I wouldn't want a seventeen year old hotshot producing my recordings either."

At the time, in addition to his producing Robby was playing with Ace Cannon, one of the many acts he's produced. Right now, he's working on material by Lyn Jones of "German-town Blues" fame, a track entitled "Frayser Man." It should be another regional hit for him. It's a send-up of Frayser, not a put down."

An apt title for a send-up on Robby's career would be "Jam Brat." His roots extend to the country music industry's essential beginnings. His father Doyle Turner (Robby is a junior) and mother Bernice played for many years with Hank Williams, Sr., in his Drifting Cowboys band. Pop played steel, Moms played rhythm guitar. After that they formed their own band, "The Turners," helping to establish country music as an entertainment business. Radio shows on KBOA in Kennett, Missouri and KLCN in Blytheville, Arkansas carried their swinging country be-bop to many areas of the south. The two are divorced now, Doyle still lives in the family's native Panama City, Florida. Bernice lives in Memphis, and is the owner of Silver Eagle Bus Line, which rents custom tour buses to artists on concert tours.

"I would have never made it this far without my parents," Robby acknowledges, "but I've worked for everything I've got."

He began playing professionally with his father's band at age six. "on drums. And it was not easy, or as automatic as some people would think. The youngest guy in the band was about thirty-six, these were players, you know what I'm saying? I



Robby with Charlie Rich at this year's Sunset Symphony.

couldn't hold the spot if I couldn't keep up." Through countless gigs and innumerable miles he's played with Jerry Lee Lewis, Webb Pierce, The Singing Rambos, O.B. McClinton and on and on. . . .

When he was eleven he played with a rock band in Jonesboro called Rockpile. It's memorable because from the money they earned he saved for his first steel guitar. At twelve he was signed by Shot Jackson (of Hee-Haw fame) to represent the Showbud line of steel guitars, something he did until Jackson sold the company when Robby was eighteen. "I picked Showbud because that's what I had and liked to play.

"At the time I was probably hotter and faster than I am now, but I learned a word, a very important word in music and that's *taste*. When

I learned taste my speed slowed, but for good reason. You make a lot more money when you know how to make music and not just play. Say a fill is coming up. The vocal gets a break and this guy plays fourteen notes in five seconds, real hot. . . then a guy comes in that same break and plays two notes and nine out ten times those two will sound worlds better than the fourteen."

For this very reason he says Willie Mitchell is a favorite. "Extremely tasteful. His chord arrangements, strings, just too wonderful. There is a place for all the technical stuff that's happening, and when it's needed I use it, but your taste and ability is what makes good music. Don't just include an effect because it's there, nothing replaces musicianship."

Turner is working on a solo LP of steel guitar instrumentals, every-

thing from pop, jazz, to his father's 1951 hit "Dixie Steel Rag."

"Something else I want to get across, just because you can play steel doesn't make you a better guitar player and vice versa. They're really two completely different instruments, the pedals on a pedal steel guitar open whole new dimensions. The way the pedals bend the strings gives you fatter chords and a wider range. The only similarity in the two is that you pluck both with your fingers, though one pick will do with a regular and I wear finger and thumb picks for playing steel."

Right now he represents Beck Musical instruments. He plays their keyless steel model. "And also, when I'm cutting country it doesn't mean that I put steel on everything I do just because I play. A lot of producers do that when they play certain instruments, but it doesn't necessarily make good music."

At this point in his life he's attempting to establish his studio and a team of writers. "I want national hits." But producing has become a saddening workhouse, at least for now. When the plane carrying Rick Nelson and Band crashed last December Robby lost his best friend, guitarist Bobby Neal. They had been playing together since age twelve "and he cut on almost all my stuff. The day he died I had him booked to come in January 5th to cut on Rick Christian's stuff that I'm producing now. When I'm cutting often I still think Bobby's going to come in and put that magic on it that I need. It's hard. But I know him. He was my brother. He'd want me to continue to work."

He's grateful that his drumming stalwart Gary Adair is still with him, as is the new addition to his session, Norma Jean Watts. Thinking back on all that has gone before him and the future that lies ahead there is one thing he feels he must say.

"People ask me, 'Aren't you afraid to be so talented at such a young age?' I tell them no, not really because it's really not mine, the way they see it. It's God's talent, and I do try to give it back. I grew up with a strong spiritual influence and that's the type of people I try to have around me now. I believe it all comes from God, and in a way, I'm trying to give back what he's given me simply by saying it here.★

Bro. James Chambers —

"The Best In Gospel Music"

by Elaine Westbrook

"The best in gospel music" and "The leading DJ in Memphis." These words can be heard every night from 5 - 11 p.m. on radio station WLOK, introducing the man all Memphis has come to love and respect, Bro. James Chambers.

James Chambers has been heard playing the "very best in Gospel Music" on WLOK since 1974. In his early years Bro. Chambers worked only on Sundays from 3 a.m. until 12 noon, before being increased to 5 days a week. In the late 70's as gospel went on the upswing, various R&B stations began playing more gospel music and featuring a gospel DJ. Bro. Chambers moved to the 7 p.m. to midnight slot playing gospel and R&B "oldies." Now on the air from 5 to 11 p.m. Bro. Chambers gives his vast audience great gospel music to end a long hard day at work.

In an exclusive *Memphis Star* interview Bro. Chambers disclosed many of his thoughts on gospel music, artists, the James Cleveland Workshop, local groups and his dreams for gospel music in Memphis.

Star: Bro. Chambers, where did your involvement with gospel music begin?

Chambers: When I was in about the 8th grade in high school, I began singing with a group called the Mt. Pleasant Specials, which was a quartet group that traveled together for about 8 years, and sometimes with the Rev. "Gatemouth" Moore. Rev. H.O. Kneeland and myself were the lead singers for the group.

Star: Other than WLOK what is your involvement in church/gospel?



Bro. James Chambers

photo by Allarick Roberson

Chambers: Currently I am a member of the Bountiful Blessings Church, where Apostle G.E. Patterson is the pastor. I serve on the deacon board of the church. I also visit many, many churches for various programs serving as Master of Ceremonies. I enjoy just being in the audience whenever my schedule will allow me to do so.

Star: What is your job title at WLOK and what are your duties besides announcing?

Chambers: My job title is Music Director, which means that I select the music that is to be aired on the station. My responsibilities include #1, programming my own show, cutting spots (commercials), remotes and representing the station at various churches.

Star: Bro. Chambers, you have been around for a long time and you have seen many people come and go, what would be your advice to any young person interested in becoming a gospel DJ?

Chambers: Be dedicated, that's #1. Learn your chosen profession and be for real. Many more doors will be opening for gospel in the near future and there will be many opportunities for young people that want to be part of this field; but a must is professionalism. You must play with dignity and believe in what you're doing. As this market grows, some R&B stations will become interested in playing gospel because it can be profitable, but it has to be presented well.

Star: What do you think is happening

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James Chambers

from page 25

in gospel as far as our local talents are concerned?

Chambers: I think that many of our church choirs as well as soloists and groups are growing by leaps and bounds. I attribute that growth to the amount of gospel music now being played on our various radio stations. The more they are able to hear good gospel music, the better they will become as they will try to emulate other groups and choirs that are being played. Memphis has always been able to keep up with the growth, and has a reputation for having an abundance of talent. I believe that one day Memphis will step up and become a big part of the music industry in gospel music.

Star: Bro. Chambers, with all this new growth also comes controversy, such as is some music "Satanic," or can gospel music be used to confuse our young people. What are your thoughts on this?

Chambers: I agree 100% with those people that say this. Some of what is being released now bears paying close attention to. My only advice for our youth is to stop and listen, listen to the words and not just the beat. If the phrases do not add up or if the words do not put your mind on Jesus Christ, or make you think of his suffering, his resurrection, his joy or just something you heard in church, then something is wrong with it. There are some artists who are recording music and their minds are not on Jesus when they record it. Don't cop out and listen to just anything. Listen for a reason. Make a commitment and stick to it. Just let the spirit lead you.

Star: Tell me about the James Cleveland Workshop of America and what part you play in it?

Chambers: The workshop is a gathering every year of everybody that is anybody in gospel music. It's held in various cities each year about the 2nd week in August. It's where new people get a chance to be heard, where recording artists fellowship. It's just the place to be if you want to keep up with what's going on or coming out. People such as Douglas Miller, Vanessa Bell Armstrong, and many, many other are there and you can talk to them and learn from them. This year the newest or up-

coming star, in my opinion, is Betty Griffin who is also coming out of the workshop. I recommend very highly that anybody interested in gospel music attend the workshop, even if you don't participate in it. Just go to be a part of it. It's great! Next year it will be in Detroit and I hope that Memphis will be represented well, it's time. I am a member of the Gospel Announcers Guild which comes out of the workshop and we serve as M.C.'s for all the events held during the week, and we meet twice a year other than the workshop.

Star: Being around all this good gospel, both nationally and locally, do you personally have a favorite group?

Chambers: Yes, I do. However, I know my answer will get me in hot water but my favorite group anywhere is The Gospel Family. Let me add that I like a lot, a whole lot of groups and a lot of music, but traditional gospel music is what I like most. Traditional music is where it all comes from and is what it will eventually go back to. It will always stand and The Gospel Family just does it so well. I like the people in the group, they're so "for real" and consistent with their presentation. You really feel what they do.

Star: Finally, Bro. Chambers would you sum up for us, your hopes, dreams and your feelings?

Chambers: As far as my hopes and dreams, I would love to see a united gathering of all the talents, such as choirs, soloists and quartets, come together and form a city-wide mass choir and record a live album to let other cities know what we have here at home. I want one day to see Memphis get the recognition it desires for its gospel talents. My feelings about gospel music is something I hope everybody already knows. I love it. I love my work. I just hope that what I do helps someone else and reaches some lost soul or just helps to lift someone whose spirit is down. I take no praise for what I am. I thank the Lord God Almighty and I give him the praise for what he does through me. I also would like to thank the Lord for the late Bro. Theo "Bless My Bones" Wade, for sending him my way. He made a difference in my life. In 1984, when I was rated the #1 DJ in the city, not just gospel DJ, but DJ, it was only after the passing of Bro. Wade. His determination made my job easier. *

Roots Classical

by Jack Abell

In the world's musical garden, where would you expect to find "classical" music? As a giant redwood? An orchid orchard? An eggplant? Whatever your answer, it would be just as good as anyone else's, for "classical" music means many different things to different people.

To some, it means white gloves and mink coats, to others it is like a cellar of fine wines; to still others, it is about as interesting as cold oatmeal. Is classical music the ideal medium for expressing mankind's loftiest thoughts and feelings, or is it merely unintelligible gibberish?

Perhaps you've heard it said that music is the universal language. Not so. Even though music is a universal phenomenon, there are too many different musics and dialects of musics for any such universal musical language to exist. What used to hold claim to universality was a kind of Euro-American industrial music that accompanied the cultural imperialism of the 19th Century, and with which even today many people still associate classical music.

Classical music was never really that monolithic. What many now idolize as the world's greatest compositions, the works of J.S. Bach, were written in large and disposable quantities for ordinary 18th Century German provincial courts, churches and schools. If Bach were to come back to 20th Century America, he would probably be shocked that so many folks are still playing and singing this old stuff and not creating new music like he did. The same holds true for Beethoven, who would be outraged, and Mozart, who would think it quite amusing.

In our pluralistic culture, classical music is an icon representing a link with the past, particularly the West-European heritage. It is a fact of

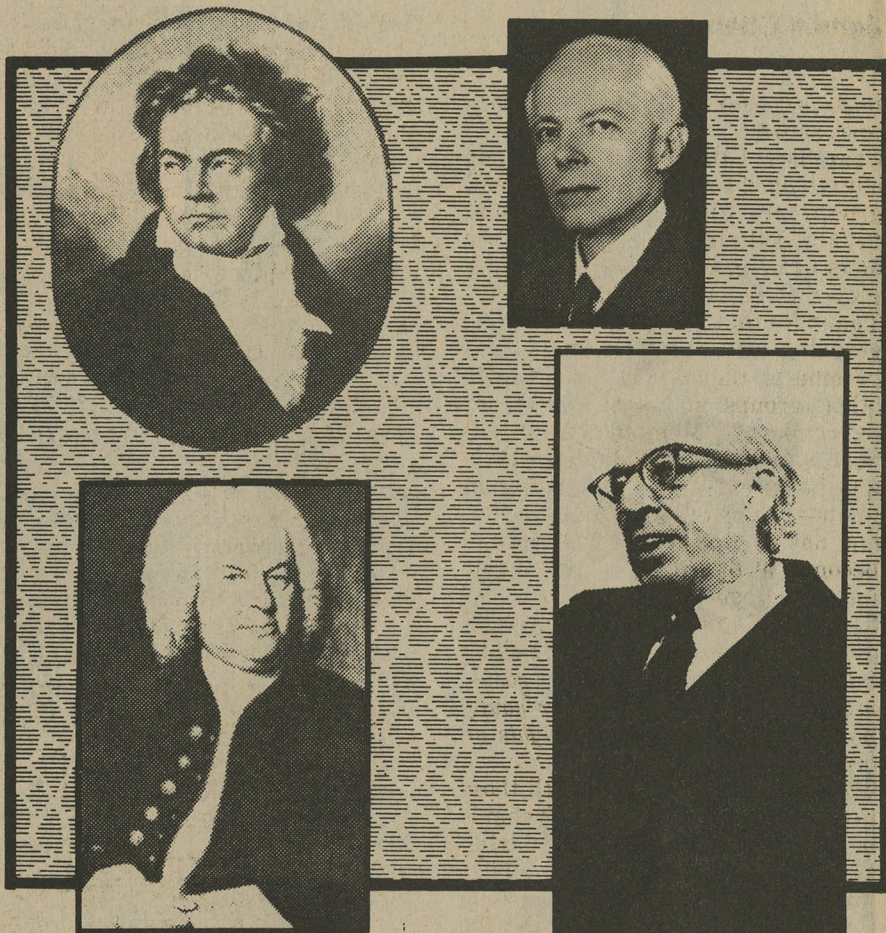
Of Music

history that most American classical music has been highly derivative, just as most European rock is imitative of its American models today. Where there were exceptions, such as William Billings, Charles Ives, Aaron Copeland, George Gershwin and William Grant Still, American classical music was somehow in touch with its roots. This is a quality it shares with the greatest European classical music, and is perhaps worth pausing to think about just a bit.

Everyday songs and dances have always been a significant part of classical music. All the early symphonies and quartets included a minuet movement, a dance form in common use in the 18th Century. One of Bach's most exalted compositions, the mighty "Chaconne" for solo violin, is based on a popular 16th Century dance once considered immoral and banned by the Church. Church musicians of the Middle Ages and Renaissance used popular songs disguised as bass lines in their masses.

Aaron Copeland's best known ballet scores, "Appalachian Spring" and "Rodeo" use the melodies of folk musicians taken from old Library of Congress recordings. Ives used hymn tunes as principal themes for his orchestral and chamber music. The principle at work here goes something like this: popular (and folk) musical forms have intrinsic value and meaning which are capable of being used by a classical composer to create new values and meanings.

The question of whether this folk music then becomes classical music is somewhat like the bumper sticker on a Chevette which reads "I want to be a Cadillac when I grow up." A rose is still a rose, and the wild rose may be more beautiful in its own environment. As an example, Copeland's "Hoe-down" from "Rodeo" is a note-for-note transcription of the fiddle tune known as "Bonaparte's



(Clockwise from top left) Beethoven, Bartok, Copeland and Bach muse over where the next symphony will come from.

Retreat." I personally prefer the original, which involves tuning the low string of the fiddle down to create a bagpipe effect. However, I have to admit that if not for Copeland's orchestral version, thousands of musicians and millions of listeners would have missed out on the fun.

Another example is jazz, which has been called "the American classical music." (by Ortiz M. Walton in his book *Music Black White and Blue*). Whether or not you agree with this definition, jazz is continually in touch with and renewed by its Afro-American roots. The current boom in contemporary church music is another. When church music gets too out of touch with the people, people stop coming to church, or they find a church which speaks their musical language.

Lest it seem that getting in touch with one's roots is a simple matter of ripping off some folk themes, there

are heaps of cheap American pieces based on "Indian" or "Negro" themes, which are downright embarrassing. Having roots involves soaking up the essence of the music; it involves respect for the intrinsic value of the music, not just how it can be strip mined. A good example of the best use of folk music is Bela Bartok. Bartok spent literally thousands of hours collecting and transcribing Hungarian country music. He did it so well that he was able to write original themes that sounded exactly like folk themes. Later in life, he refined this process so much that his music had the "feel" of Hungarian music without the explicit use of the root music.

Where does this lead? Back to the garden, searching for a contemporary classical music that is real. Someday, maybe, a new Mozart will write a Rockabilly symphony. It will probably be written in Nashville. *

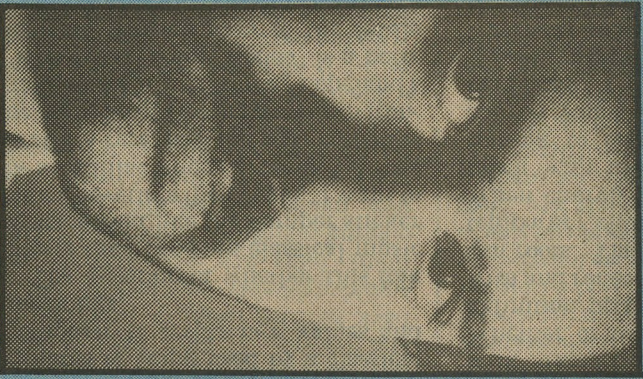
38 SPECIAL

by Susan Hesson

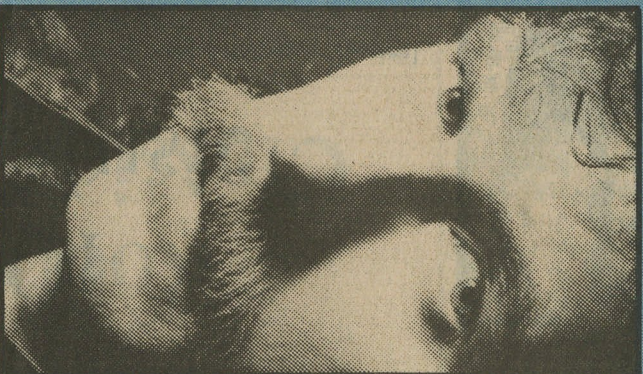
Contributing Writers:
Ken Houston & Anna Cham

In the mid-1970's they came to Memphis looking for a hit. With PA borrowed from Jerry Lee Lewis, Knox Phillips engineering and backing from Shoe Productions, they cut the demo at the old High Cotton club on Madison Ave.

You won't find "Country Man" among their impressive list of hits because it was never released. But since that false start in the dead of winter 38 Special has produced 3 platinum albums (*Wild-Eyed Southern Boys*, *Special Forces*, and *Tour De Force*), numerous hit singles and a string of sold-out or near sell-out



Jeff Carlisi



Jack Grondin

concert tours.

Yes, those wild-eyed southern boys are back. Their recent release, metaphorically titled *Strength In Numbers* is their fourth album to be certified gold for A & M Records. But this time they're leaner, some of the trademark hair is gone, but the familiar 38 Special sound it still there, only honed down and fine-tuned by producer Keith Olsen, who has also produced successes for Fleetwood Mac, Foreigner and Heart.

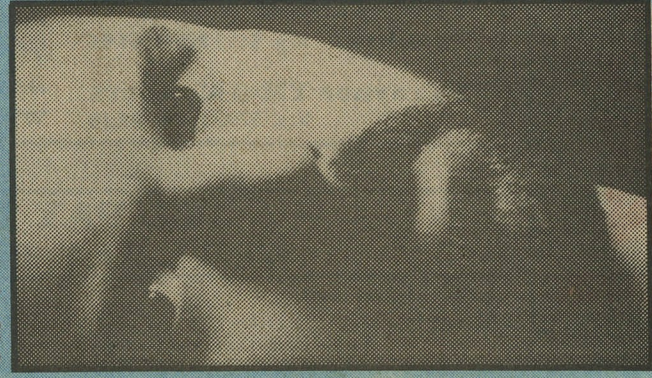
In a telephone interview during the second leg of their concert tour, singer/songwriter/guitarist Don Barnes shared with us some of the secrets of 38 Special's phenomenal success, as well as of the changes in the band's image.

"Between the last concert tour and now we took a well-deserved vacation for about a year," said Barnes. "Sort of from the entire past decade of pushing very hard. During that period of time a lot of us sort of went and worked out, got in shape, shaved and trimmed some of the hair a little bit. Once we got back together we realized all of us had slimmed down, and when you feel so much better about yourself I think it affects your creativity.

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Steve Brookins



Don Barnes



Donnie Van Zant



Larry Junstrom

38 Special

from page 29

"As far as the sound, we tried to get away a little bit from the 3-chord boogie kind of approach to it. We'd always been plagued with this categorization of being 'just another southern-rock band' and there is a difference between that and being a band from the south. We want to be accepted as an *American* rock and roll band that's accepted internationally."

With previous hits such as "Caught Up In You," "If I'd Been The One" and "Back Where You Belong," 38 Special has found the world-wide acceptance that they seek. They have relied on their own advice about strength in numbers, creating their unique sound by employing *two* lead vocalists, *two* lead guitarists and *two* drummers. On their latest release, *Strength In Numbers*, producer Keith Olsen carefully orchestrated this extraordinary and potentially unwieldy combination into an amazingly clean showcase of a band that obviously believes in team players.

"We had a great time with him (Olsen)," said Barnes. "We thought we made a great record. He taught us a lot of things - about taking a kind of a 'less-is-more' approach to recording, not trying to fill it up so much and layer it so much that when you get to the mixing process everything is fighting to be heard. He initiated the stripped-down version of recording. We didn't want to make the same album again. We'd love to work with Keith again. He's a great Ping Pong player."

38 Special is made up of guitarists/songwriters Barnes and Jeff Carlisi, vocalist/songwriter Donnie Van Zant (brother of the late Ronnie Van Zant of Lynyrd Skynyrd), drummers Jack Grondin and Steve Brookins and bassist Larry Junstrom.

The band grew up in Jacksonville, Florida, where they came under the influence of bands like the Allman Brothers and Lynyrd Skynyrd. But Barnes is quick to point out that they were also heavily influenced by what they heard on the radio, and even 'wore out the grooves' on their Beatles records.

That unique 38 Special sound comes from the influence of a variety of songwriters, including band members Barnes, Carlisi and Van Zant, industry veterans Jim Vallance and John Bettis, and also Memphians Sam Bryant and Greg Redding. Jim Vallance has long been the writing partner of Bryan Adams. Together they penned the 38 Special smash hit "Teacher, Teacher" from the film *Teachers*. Bryant and Redding collaborated with Don Barnes, Donnie Van Zant and John Bettis on "Against The Night." Bryant, Van Zant and Roy Freeland joined forces to pen the last cut on the album, "Never Give An Inch." (Sam Bryant, on the payroll at Screen Gems as a songwriter, was featured in the August, 1985 *Memphis Star* and is currently working on the soundtrack for Lorimar Films production *The Heart's On Fire*, starring Bob Dylan and Fiona. Greg Redding is a former Black Oak Arkansas member.) 38 Special enjoys working with other songwriters as it gives them a chance to mix their own ideas with those of others.

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Labor Day Weekend on Beale Street



At left crowds jammed Beale Street for the Memphis Music Festival, August 31.



At right John Elkington shows off the first Blue Notes, which will be encased in the sidewalks of Beale Street.



At left Arletta Nightingale, the winner of the Blues Foundation's Amateur Blues Contest.



At right Mrs. W.C. Handy cuts the ribbon opening Handy's home which was moved to Beale Street. Joe Savarin, John Elkington and Rufus Thomas look on.

photos by Morgan Murrell

Memphis Music Association

The Memphis Music Association is currently updating its information files for the benefit of members, the music community, and the general public.

New information has just been received on prices and services offered by production and pressing organizations from a wide area sampling including Tennessee,

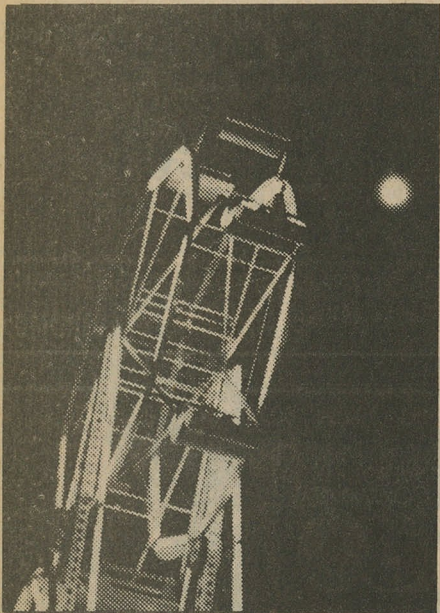
Texas, Florida, and Ohio.

Information provided by each organization varies but generally gives types of services offered with breakdowns for units and types of services covering record pressings by type, jackets and art work, eight track and regular cassettes, packaging, promotional materials, and the use of sound-sheets for educational-promotional-etc.-

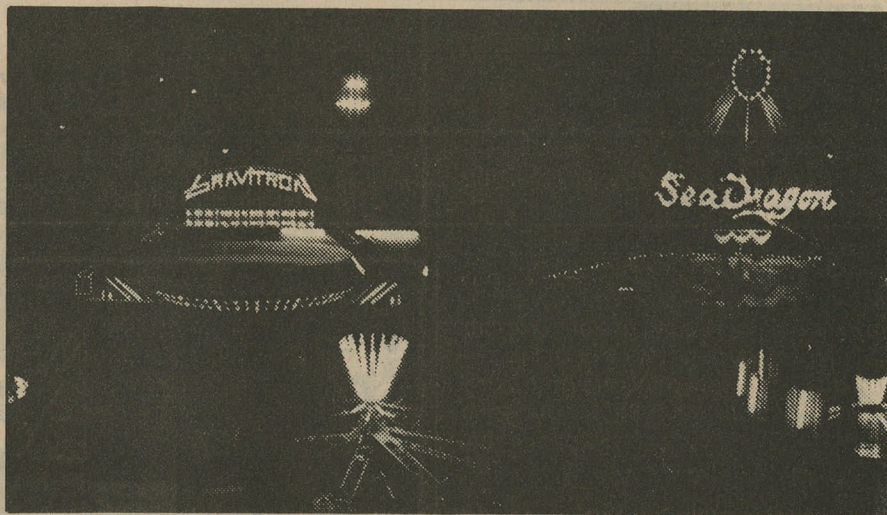
communication and motivational activities.

Entries are now being received in MMA's annual DEMO DERBY which is being conducted to promote unrecognized and unsigned talent. Winners in each of 10 categories will receive promotional copies of a Demo Album, be given exposure, and presented at the annual MMA Christmas Party. October 25th deadline. For information contact MMA, P.O. Box 41063, Memphis, TN 38174-1063, Ken Thomas (901) 398-8714.

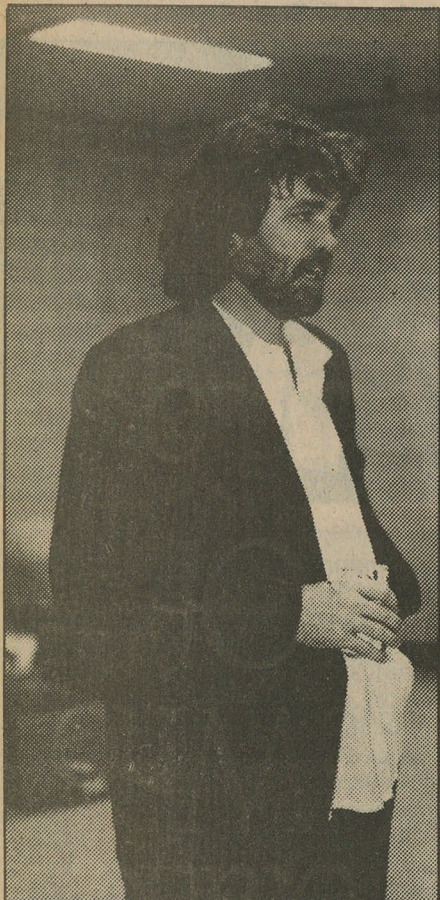
Music, Rides, Rodeo and Parking Problems The Mid-South Fair



The double ferris wheel - for serious thrill-seekers only.



The midnight midway - enter at risk of intense fair fever.



Gary Morris caught backstage before his appearance at the Rodeo.



The Old West comes to the Old South - only at the rodeo.



Rescued from the bottomless bumper boat pool by a ride operator.



Among the local stars appearing on the fair's main stage were Eddie Harrison and the Shortcuts with Pam Childs-Davis.

photos by Toi Logan

FASHION BREAK —

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Downtown Is Dressier
Midtown Is Preppy
The Suburbs Are Rockin

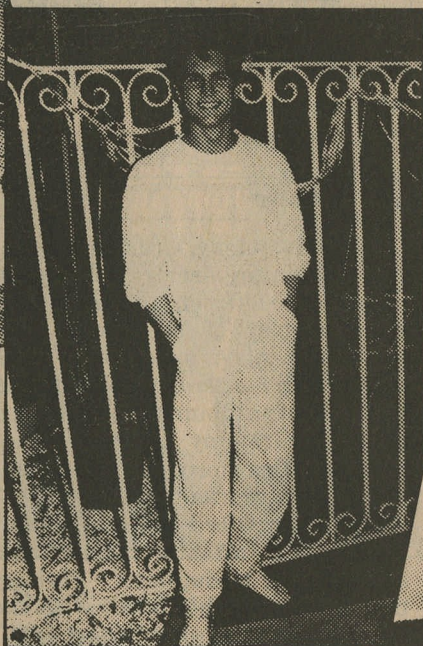


Stepping out on Beale Street found Helen Womack decked out in a white lace and fringe flapper dress.

Body hugging dress slit up to here. Sharon Williams shouldn't have to wait long for that phone to ring.



Back in the band's room at the Stage-stop we captured part of the rock-n-roll audience, Kathy Baker and Van "Blackie" Johnson. Rock-n-roll glamour and grunge.



Overton Square is a pretty casual place. The sweater/sweatshirt, baggy blue jeans uniform is worn well by Andrew Crisler on Bombay's patio.



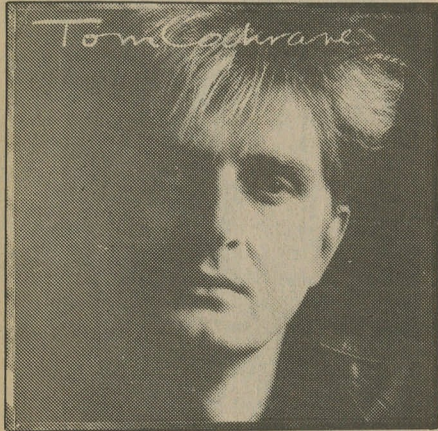
College kids and yuppies dominate the Midway Cafe. But this lady breaks the rules a bit. Kendra Colquitt, love those socks.



Pamela Owens' two-piece suit will take you to work, happy hour and out on the town. The only place it's out of place is bed.



Roving Photographer: Kelly K. Craig
Roving Scout: Anna Cham



Tom Cochrane and Red Rider

Tom Cochrane and Red Rider
(Capitol Records)

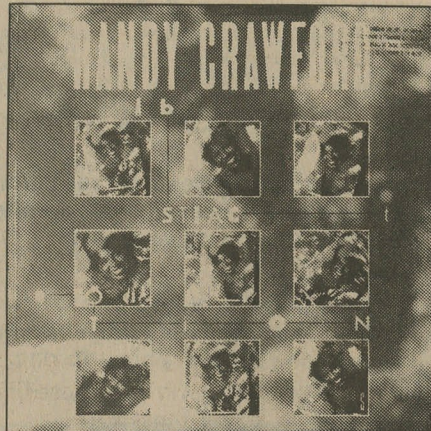
by Susan Hesson

In these days of overproduced, commercialized product it is a rare and wonderful thing to find a smooth, cohesive album whose music and message survive the mixing board. This fifth offering from Canada's Tom Cochrane and Red Rider is indeed such a find.

Cochrane's music and poetry, supported by the guitar of Ken Greer, John Webster's keyboards and (as stated in the liner notes), "a various (but excellent) rhythm section" are political without being pushy, melancholy without being sentimental and socialist without being stupid. For example, in "Lasting Song" he gently chides emotional masochists by restating the obvious - "...only fools put their hands in the fire again and again, to see how it feels back in..."

There is a message within these songs for almost everyone, from the frightened, introspective "Boy Inside the Man," to the angrily political "Ashes To Diamonds," (written on the occasion of the press censorship in South Africa) to the ethereal, lonely "Ocean Blues," which despite a more than slight resemblance to some of U2's earlier work, is simply lovely.

Tom Cochrane and Red Rider offer in this album music that defies a singular classification, save that of unified and well-planned. This is music you can dance to, cry to, think to and learn from. A job well done.



Randy Crawford Abstract Emotions (Warner Brothers)

by Tim Butler

For me, Randy Crawford's first new album in nearly three years (*Abstract Emotions*), joins that exclusive category of records I deem *Masterpieces!* A masterpiece is an unqualified *master stroke* in effort in which all of an album's songs (not just one) are Grammy award winning material. Crawford has truly hit this one on the head and "hit it hard."

Randy Crawford has that type of voice that's instantly identifiable and difficult to duplicate. Perhaps best known for her work with the Crusaders on the song "Street Life," it is precisely this voice which rockets the album to a stratospheric level. It best combines jazz and R&B in such a way as to create a new musical genre.

Brilliantly putting the pieces together is producer/arranger Reggie Lucas. Whether he was divinely guided by other-worldly forces, I don't know. What I do know is that not a single beat was missed, not a single "hitch" to forgive an otherwise excellent production. His work perfectly complements Crawford's work. . . and that is, after all, what the whole purpose is about. But to achieve it to this degree is almost unheard of. Yet this is exactly what has happened here.

I dare say it will be one of the best albums produced this year. Anita

(Baker), darling, move over... I think you have company.



Nanci Griffith The Last of the True Believers (Philo Records)

by Robert Bowman

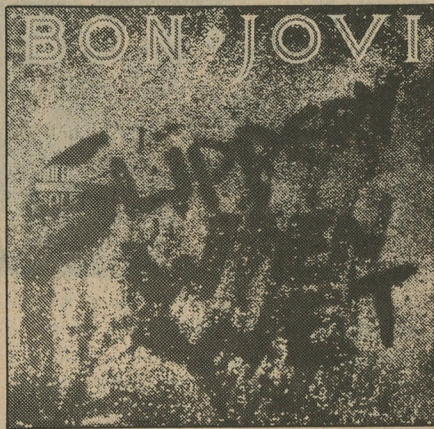
"Where have all the singer songwriters gone, long time passing?" The answer is they've all gone into contemporary country music. Fifteen years ago Austin-based Nanci Griffith would have been marketed by a major company such as Warner/Reprise (ala James Taylor and Joni Mitchell). Magazines such as *Rolling Stone* would have done feature articles on her and singles would have been pulled off the album aimed for the Top 10. In 1986 the game is somewhat different. More's the pity, as a large percentage of the populace is missing out on some great music.

With a singing voice sounding like that of Emmylou Harris, at various parts of the album Griffith's writing is reminiscent of Arlo Guthrie, Joni Mitchell and Bob Dylan ("Banks Of The Pontchartrain" echoes Mr. D.'s "Girl From The North Country" rather strongly). It's hard to single out a strength. Griffith's melodies and singing immediately lure the listener in, while only after five or six playings the lyrics start to grab hold of your consciousness. Thematically concerning affairs of the heart, Griffith exhibits a fine sense of rhythmic meter, a wonderful choice of words and, in the space of three or

four verses, she is able to concoct a story that is detailed enough to be evocative, open enough to let the mind wander.

Co-produced by Griffith and Jim Rooney, the album sports a catchy set of arrangements full of heart-twining harmonies and tasteful instrumental accompaniment dominated by dobro/pedal steel, fiddle, mandolin and banjo (the latter courtesy of Bela Fleck). At this point I probably could not single out a favorite song, as over the course of many playings (it has become a twice daily fetish) different songs took hold of my cranium and just wouldn't let go. I've grown to love the way she pronounces certain words and phrases (currently 'a hunard and two in the shade' gives me goose bumps) and anticipate them with growing pleasure.

This is my favorite singer/song-writer album since Joan Armatrading's self-titled classic from 1976. One of Griffith's songs, "Love At The Five And Dime" has recently, in a cover version by Kathy Mattea, gone Top 5 country. If there is any justice, Griffith's own versions will join covers such as Mattea's shortly.



Bon Jovi
Slippery When Wet
(Polygram Records)

by Ken Houston

This new offering by Jon Bon Jovi and company is already taking off fast on the retail side. The way the numbers look this will be Bon Jovi's biggest selling album to date.

Although this album is not as good as their first album, *Bon Jovi*, I like it better than last year's 7800° *Fahren-*

heit. It seems as if the guys took more time on this one and really worked on making the songs as strong as they could be. The only two songs I could have done without are the cliched "Let It Rock," and the Bon Jovi signature "out-in-the-streets-again" song "Wild In The Streets." The best songs on here are the first single, "You Give Love A Bad Name," "Living On A Prayer," "Without Love," and "Never Say Goodbye." Also worthy of note is "Social Disease," which may be the first heavy metal song to feature a brass section.

The production on *Slippery When Wet* is very good, being produced by Bruce Fairbairn (whose credits include Loverboy). I just wish I could meet Mr. Bon Jovi so I could ask him how the title of this album was conceived.



Big Country
The Seer
(Mercury Records)

by Tony Jones

Producer Robin Millar finds nothing new in Big Country's swirling guitar prowess, but, as the moderate hit "Look Away" deftly illustrates, he captures Stuart Adamson's questing, peering tunes at heart, keeping at bay the romantic din that ultimately strangled *Steeltown*, their fiercely fine second album. That album's sheer force is sometimes missed on *The Seer* but the good songs drive away the bored moments like a wimp with a well kicked ass.

Guest vocalist Kate Bush is wasted on the title track, but June-Miles
cont. page 36

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LP Reviews

from page 35

Kingston's gossamer addition to the lovely "Eiledon" inspires the calmly fired melody to a taut, purifying level. Equally wondrous in more strident tone, "The Teacher" is a spell-bound query painted in three short verses absolutely thrilling for innocence and need.

Though the musically limp, lyrically cleansing "One Great Thing" proves a sad understanding that music will not save the world, on "Remembrance Day" the band convincingly oaths reason to try; "I will sing a young man's song, that you would sing on Remembrance Day. . ."

They are wasting no one's time.



Various Artists Running Scared Soundtrack (MCA)

by Tim Butler

As soundtrack albums go, this one is very good. I highly recommend it. No doubt because most of the songs here can stand on their own merit. Even if you have never seen the motion picture you can still enjoy this record.

Starting at the top, let's give credit where credit is due. Rod Temperton produced and arranged six of the nine songs, in addition to scoring the movie.

Next comes the round of talent featured on this album: Klymaxx, Patti (Labelle, of course), Michael McDonald, New Edition, Ready For The World, Fee Waybill and Kim Wilde.

We're already familiar with "Sweet Freedom" by McDonald and "Man Size Love" by Klymaxx. Both good ones. But what you may not be familiar with is a harking of an earlier Patti (when she was with Nona and Sarah). To be sure, Patti is still Patti. Serious standout material here, along with Kim Wilde's "Say You Really Want Me." It's very adult, clubbish. Unlike the New Edition offering which, I'm afraid, still sounds kiddish. Let's not forget what would have been a disco smash if it were released back then, "Never Too Late To Start." Sexy background vocals, here. Try and ignore the title cut, I dare you. The vocals are too insistent and strong.

The whole, I suppose you could say, is a pretty darn good party album.



Social Unrest Before the Fall (Libertine Records)

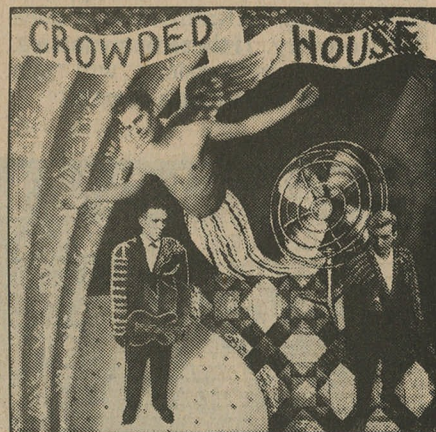
by Lewis Duckworth

Amidst the paisley neo-psychedelia of the 1980's, it's refreshing to hear a band that doesn't sing about tangerine policemen. Social Unrest's Libertine Records release, *Before the Fall*, concentrates on the grim realities of "this bureaucratic, scrutinizing nightmare called the new age."

Social Unrest, like many California-based hard core bands, seems to have inherited much from the folk music of the 1960's - a political slant to their lyrics and a traditional approach to their music. Jason Honea (vocals) and Danny Norwood (guitar) write all the material and another guitar, bass, and drums fill out the arrangements.

In the title cut, "Before the Fall," the fall of man is not a past occurrence, but rather a prophecy of what is to come in the form of atomic holocaust. Here the peace through strength policy is likened to a "Pandora's box of high pretension," the product of a "psyche that's too aggressive." "Teenage Blue" is "one last dance for the apocalpto generation" where more than likely we'll all "surely meet in hell." In "The New Tribes," rock and roll is equated to a bleeding stigma and the band seems to take this religious imagery seriously, offering intelligent lyrics and honest hard core rock and roll.

Unlike some of the better hard core bands however, Social Unrest shows very little diversity of subject matter and almost no sense of humor whatsoever. Instead, *Before the Fall* subjects the listener to a compelling, if single-minded, display of life in the shadow of the cold war and the bomb. It's something like 1984, but it's even more like today.



Crowded House Crowded House (Capitol-EMI)

by Cheryl Denise Wolder

Neil Finn and Paul Hester, both formerly of the now-defunct Split Enz band, and Nick Seymour, formerly an artist-punk rocker, combine their talents and present their debut album, self-titled *Crowded House*.

Crowded House, formerly The Mullanes, got their name, according to the ever-accurate Capitol PR machine, from the way the band lived in an L.A. bungalow while working out their album. The landlady anx-

iously showing potential buyers the property all hours of the day and night, and as Capitol puts it, "the eccentric hordes of people... gathered from the bottom rungs of L.A. lowlife" living in the house gave the band a sense of desperation, which increased the longer their ordeal lasted, and gave their album its energy.

How does the album rate? Better than their name.

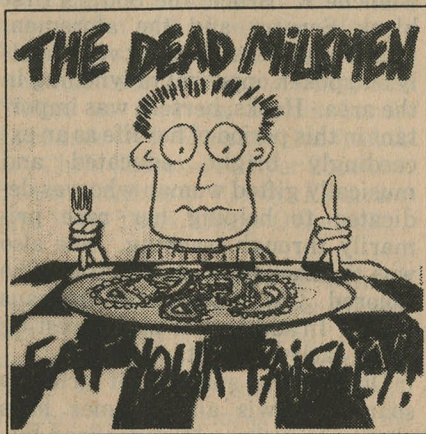
Neil Finn wrote or co-wrote all the songs on the album, so his influence is the most keenly felt. There is a sense that the writing is in the style of John Lennon; in some songs, Finn almost *sounds* like Lennon (I didn't realize that New Zealanders had Liverpudlian accents). But it is mimicry of the best sort. For instance, in a pretty song called "Don't Dream It's Over," there is the very Lennonesque line, "There is freedom within, there is freedom without. Try to catch the deluge in a paper cup..." Maybe it's not deliberate, but it does catch the attention.

Vocally, Nick Finn, apart from the Lennon similarities, sounds strong on most every song, searching for nuance in some, driving for every ounce of range and volume in others. He does have a tendency to slur his words at times, but that's why Capitol prints up lyric liners.

Each song sounds live, recorded with all the band at one time. Strength and power, combined with high caliber musicianship, are plainly evident and give this album its unique sound. Fantastic solos of various durations spring often from nowhere and electrify. Occasionally, a song will take an unexpected direction, with a new instrument taking dominance, adding to the mood, especially on side two, where this effect seems calculated to give extraordinary dimension to the songs.

This album is one that sounds better each time one hears it. That's not saying that each song is a gem, or that some aren't self-conscious but here is an album that tries to have ten good songs on it and lets the audience pick the hits. The *sense* of the songs holds up even under a little dead-weight. The best way to enjoy this album, then, is not to look at the lyric sheet until *after* you have listened to it. That way, the music has a chance to catch you up.

On the whole, for a debut album, it's on the edge of rough, but ready. If you are into hooking onto a new band before the crowd catches on, Crowded House is a truly promising band. Their debut album is rock and roll, and not great but not bad at all.



The Dead Milkmen Eat Your Paisley (Restless Records)

by Susan Hesson

In the promo pictures included with the album they look like such *nice* boys. That just goes to prove once more that looks can be deceiving. The Dead Milkmen are *not* nice. They're arrogant, they're offensive, they're cleverly socialist, they're frequently flat, but omigawd, can they *play*.

Led by the massive guitar of the diminutive Joe Jack Talcum (surely rock'n'roll's most innocuous-looking lead guitarist), The Dead Milkmen play clean (as in razor-clean) guitar-bass-drums rock, with no electronics hanging around to cloud the sound.

The fifteen (!) cuts on *Eat Your Paisley* are of consistently exceptional musical quality, which, if you haven't got a particularly strong stomach, can be a blessing because some of these lyrics are what your mother and Tipper Gore warned you about. There are; however, two songs that came as a total surprise - "Take Me Apart" and "I Hear Your Name." Both take the boy-meets-girl-girl-treats-boy-like-dirt story and give it a new, painful twist. The balance of the tunes cater to those with strong intestinal fortitude and an unusual sense of humour. Actually, the only

tune that could honestly be termed "offensive" is "Beach Party Vietnam," and then only if you still believe in the sanctity of Frankie Avalon and Annette Funicello.

If for no other reason, I enjoyed this album because the music is creative, innovative and stripped of all pretense. This is an album to *dance* to, especially the unlikely-titled "KKSuck2" - a screaming instrumental reminiscent of the Ventures or Dick Dale. With music like this, there just may be hope for this phenomenon called rock after all.

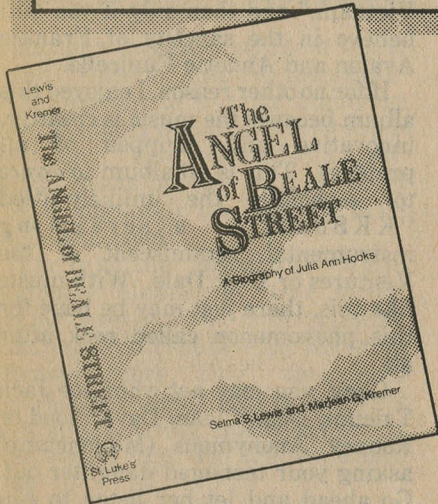
Okay, you may *not* want Joe Jack Talcum, Dean Clean, Dave Blood or Rodney Anonymous (Melloncamp) asking your teenaged daughter out. Go ahead and let her listen to *Eat Your Paisley* anyway. The change'll probably do her good.

New Grass Revival New Grass Revival (EMI)

by Sandy McKenna

The New Grass Revival is an established band (their first LP came out in 1972) that brings to mind the Dirt Band's early days. Their innovative sound (encouraged by having been the backup group for Leon Russell for several years) trills with the influence of several charts. On one cut, "Revival," you're ready to slip on your ruffled satin and limbo. "Seven by Seven," an instrumental with a bajo solo written by group member Bela Fleck (the banjo impresario for Nancy Griffith's *Last Of The True Believers* see review page 34) has such a western feel it makes you want to hop in the saddle and match squints with Clint Eastwood. "Saw You Runnin'" is unmistakably gospel with close harmony and a washtub percussion. The lead vocalist, John Cowan, has a pure voice with a train whistle whine. At times, the instrumentals and vocals seem to compete with each other, and it is difficult to decide which to listen to, but this album is worth the effort. The group's members have long been acclaimed for their mastery of acoustical instruments. They've created a unique sound, and, by their own admission, are trying to create their own audience. If they get the

cont. page 54



The Angel of Beale Street: A Biography of Julia Ann Hooks
 By Selma Lewi and Marjean Kremer
 (St. Luke's Press) \$19.95

by Robert Bowman

Regular readers of *The Memphis Star* will recognize immediately that this review is a departure from our normal policy of only reviewing books that are in one way or another concerned with music. With the recent publication of two books that concern themselves with the very core of Memphis history, *The Angel of Beale Street* and *By The River I Stand*, we have decided to set aside our preoccupation with sound for one review apiece in October and November. I hope our readers share our enthusiasm at the publication of two such important works.

The Angel of Beale Street is the first of two volumes that authors Lewis and Kremer have prepared on the life of Julia Hooks. This volume covers just under the first forty years of Ms. Hooks' remarkable life starting out in Kentucky as a free person prior to the Civil War, proceeding to Mississippi in 1872 and finally Memphis in 1876. The book concludes in 1892 after one of this city's ugliest racial incidents; the lynching of the three men that owned the People's Grocery on Mississippi, the subsequent westward exodus of just short of ten percent of Memphis' black populace and Ida B. Wells' final editorial for *The Free Press*. Along the way, the reader encounters nearly all of the important black figures in the Mid-

South prior to the turn of the century including Robert R. Church, the South's first black millionaire, Blanche K. Bruce, the South's first black Senator and the aforementioned Ms. Wells, the most vehemently outspoken opponent of lynching in the area. Hooks, herself, was important in this period of her life as an exceedingly bright, educated and musically gifted woman who was dedicated to helping her race primarily through teaching. She also was instrumental in starting The Colored Old Folks and Orphans Home. In addition, she is interesting as an early feminist.

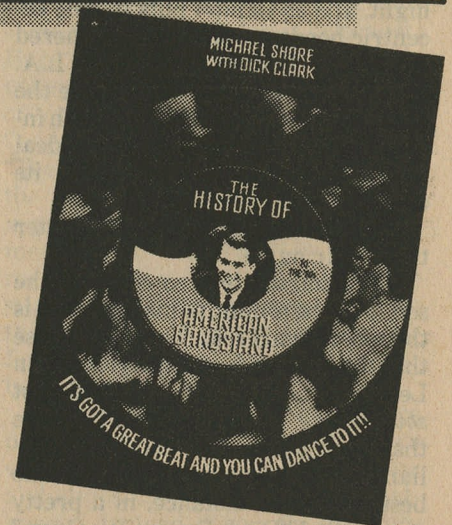
Due to the scarcity of primary sources, Lewis and Kremer have chosen to write a "fictionalized biography." There are many pros and cons to this style. Drawn in by page after page of dialogue the reader feels he/she comes to know Julia Hooks. But what does the reader really know? Only a person largely invented by the authors whose life proceeds through a sequence of events, a number of which are documentable as happening in Julia Hooks' lifetime. Done any other way, though, there probably would not have been enough information for a book.

I guess, in the end, I prefer a book of this sort to none at all. The writing, on the whole, is animated and engrossing, although occasionally the authors' attempt to cram too much context into one section of dialogue renders a paragraph or two somewhat stilted. This, though, is a small criticism. One final plus is the inclusion of a five page speech Julia Hooks wrote in 1885. This is the most important remaining primary source of Ms. Hooks' life and it helps to make manifest the woman's real personality. Absolutely recommended.

The History of American Bandstand
 By Michael Shore with Dick Clark
 (Ballantine Books) \$12.95

by Robert Bowman

Written in a breezy, casual style, *The History of American Bandstand*



is a surprisingly engaging read, even for a cynic such as myself. *American Bandstand*, for those few who might not know, has broadcasted continuously since 1952. Starting as a Monday to Friday local Philadelphia show, it went national five years later. It was in 1956 that freshly scrubbed Dick Clark took over as host and he has been there ever since, moving the show to California in 1964, and at that point cutting it back to once a week. It is the longest running show in American television network history.

From the beginning, one of the unique aspects of the show was the role that teenagers, the actual Top 40 record consumers, played. The kids rated the records (who can forget the "It's got a good beat and you can dance to it, I'll give it an 80" epithet) and, more importantly, they danced to them. Each program showcased one or two "live" artists lip-synching, but most of the air time featured the teenagers simply dancing to the records. It worked in a way that no one could have predicted. Many of the show's "regulars" became stars in their own right, being written up in all the teen mags, having fan clubs of their own and receiving truck loads of fan mail.

Shore divides his manuscript by decade, looking at the music, the kids, the dancing and the fashions for each. Each chapter concludes with a listing of nearly every artist appearance on *Bandstand* for that decade. The range is incredible, Paul Anka

cont. page 52

**Rob Reiner's
Look at Youths
In Search
Of Themselves**

**Stand By Me
Columbia Pictures**

by Skip Howard

Stand by Me, Rob Reiner's third directorial effort, is a funny, sometimes suspenseful and poignant trip back to the summer of 1959 for four 12-year-old boys before they head back to school and seventh grade.

Based on "The Body," a short story by horror novelist Stephen King, *Stand by Me* begins as the recollections of The Writer (Richard Dreyfuss), who begins and ends the

film and ties sequences together with his narration.

As he sits at his word processor, he remembers the summer when he and his three friends spent two days camped out in the Oregon woods near his town looking for the body of a boy who had been killed by a train. The Writer as a young boy is Gordie Lachance (Wil Wheaton); his friends are Chris Chambers (River Phoenix), Teddy Duchamp (Corey Feldman) and Vern Tessio (Jerry O'Connell).

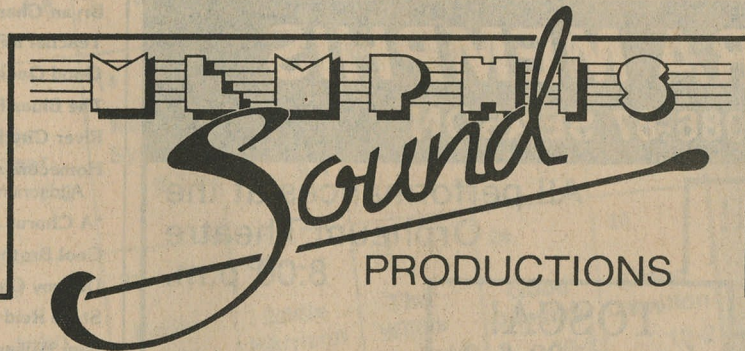
For Gordie, it's been a difficult summer. His older brother Dennis has been recently killed in an accident, and his parents (he refers to them as "the invisible parents") neglect him, remembering only his brother. Through flashbacks we learn that the brother (John Cusack) is the only one who really cares about Gordie. While the father tries to tell Dennis how to play football for the upcoming big game, Dennis tries to tell his parents what a great writer

Gordie is. It seems that only Dennis knows what a good kid his little brother is.

Like all 12-year-old boys, the four-some is really interested in adventure, which is why finding the body appeals to them so much, in addition to considerations of publicity and fame ("We might even get on TV and we'll be famous"). However, during the majority of the film, the search for the body takes a back seat as each boy takes a search inside himself and as each reveals his fears and joys. Only to Gordie does the hunt for the body continue to be an obsession, even after the four have a less-than-pleasing run-in with leeches. For him, it seems to be an exorcism of all the poison inside since his brother's death.

There is also an underlying subplot concerning the local gang of teenage toughs, which includes both Vern's and Chris' older brothers, and their skirmishes with the four boys, as

cont. page 52



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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.



PUBLISHER'S CORNER

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

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1 Wednesday

Cutouts (P) - Poplar Lounge

Susan Hudson/Ned Davis & Band (C) - Country Palace

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

Bryan/Chandler/Herbert (V) - September Place

Teacher's Pet (P) - Stage Stop***

Cool Brothers & Lisi Strate (V) - Zeiggy's***

Video Nite (N) - Antenna

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

Hollywood Allstars (T) - Willingham's

Tommy Smiley & Faces (V) - Club Royale

Rico's Yada (N) - Bombay

The Willys (N) - Cruel Shoe***

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

2 Thursday

Susan Hudson/Ned Davis & Band (C) - Country Palace

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

Bryan/Chandler/Herbert (V) - September Place

Teacher's Pet (P) - Stage Stop***

Good Question (P) - Cruel Shoe***

The Blues Hawks (U) - Silky's

River City Band (P) - Blue Suede Shoe

Homecoming Jazz Concert (T) - Harris Auditorium (MSU)

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

Cool Brothers & Casio Night (V) - Zeiggy's***

Dummy Club (N) - Antenna

Steve Reid (P) - High Roller II***

Sam Williams (V) - River Bluff Inn

The Coolers (P) - Radisson Hotel

Ruby Wilson (T) - Willingham's

Blues Busters (T) - Joe Cooper's Deli

Musical Moments (V) - Club Royale

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

Fever (V) - Bombay

3 Friday

Susan Hudson/Ned Davis & Band (C) - Country Palace

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

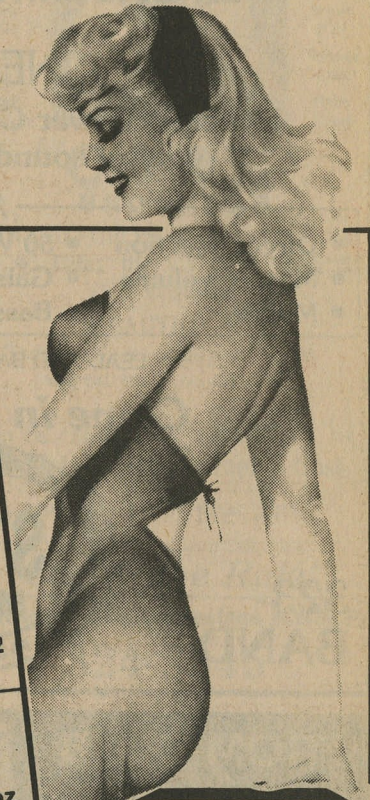
Bryan/Chandler/Herbert (V) - September Place

concert calendar

Teacher's Pet (P) - Stage Stop***
 Rico's Yada (N) - Court Square Cafe***
 Ruby Wilson & Alfred Rudd Jazz Band (T) -
 Vincent de Frank Hall
 River City Band w/Ben Cauley (P) - Blue Suede
 Shoe
 "As Is" (F) - Circuit Playhouse
 "A Chorus Line" (F) - Playhouse on the Square
 Cool Brothers (V) - Zeiggy's***

Bluebeats (T) - Antenna
 Original Foreplay (P) - High Roller II***
 Sam Williams (V) - River Bluff Inn
 Pyramids (T) - Willingham's
 Blues Busters (T) - Joe Cooper's Deli
 Musical Moments (T) - Club Royale
 The Cutouts (P) - Cruel Shoe***
 The Tangents (T) - Rum Boogie Cafe

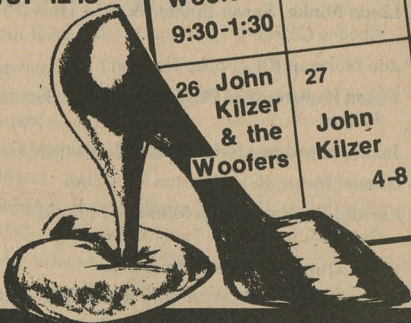
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October Music Menu

Sun	Mon	Tues	Wed	Thurs	Fri	Sat
			1 The Willys 9-1	2 Good Question 10-2	3 The Cut Outs 10-2	4 The Cut Outs 10-2
5 John Kilzer & the Woofers 9:30-1:30	6 John Kilzer 4-8	7 Keith Sykes 9-12	8 Eddie Harrison 9-1	9 Good Question 10-2	10 The Willys 10-2	11 The Willys 10-2
12 John Kilzer & the Woofers 9:30-1:30	13 John Kilzer 4-8	14 Keith Sykes 9-12	15 Second Nature 9-1	16 The Willys 10-2	17 Natchez 10-2	18 Natchez 10-2
19 John Kilzer & the Woofers 9:30-1:30	20 John Kilzer 4-8	21 Keith Sykes 9-12	22 Eddie Harrison 9-1	23 The Willys 10-2	24 Good Question 10-2	25 Good Question 10-2
26 John Kilzer & the Woofers	27 John Kilzer 4-8	28 Keith Sykes 9-12	29 Good Question 10-2	30 The Willys 10-2	31 Natchez 10-2	

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from previous page

- Sid Selvidge (T) - North End
- Front St. Blues Band (T) - Lou's Place
- The Willys (N) - Bombay

4

Saturday

- James Micah Band (P) - Poplar Lounge
- Susan Hudson/Ned Davis & Band (C) - Country Palace
- 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
- Teacher's Pet (P) - Stage Stop***
- Mike Crews (V) - Court Square Cafe***
- Basic Attraction Theatre Group (F) - Overton Park Shell
- River City Band w/Ben Cauley (P) - Blue Suede Shoe
- Faculty Chamber Ensemble (F) - Harris Auditorium (MSU)
- "As Is" (F) - Circuit Playhouse
- "A Chorus Line" (F) - Playhouse on the Square
- Cool Brothers (V) - Zeiggy's***
- Gov't Cheese/Jerry Dale McFadion (C) - Antenna
- Trax (V) - Circle Cafe
- Original Foreplay (P) - High Roller II***
- Sam Williams (V) - River Bluff Inn
- Hollywood Allstars (T) - Willingham's
- Musical Moments (V) - Club Royale
- Blues Busters (T) - Joe Cooper's Deli
- The Cutouts (P) - Cruel Shoe***
- The Tangents (T) - Rum Boogie Cafe
- Front St. Blues Band (T) - Lou's Place
- Sid Selvidge (T) - North End
- The Willys (N) - Bombay

5

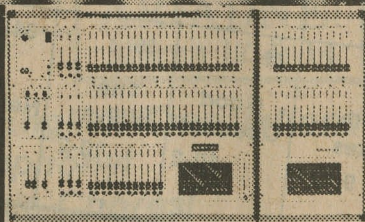
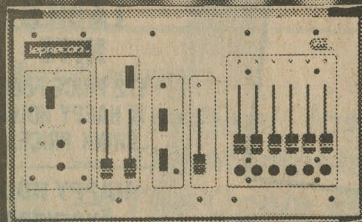
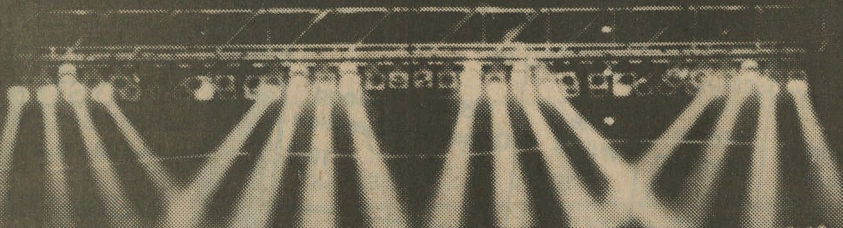
Sunday

- Linda Minke, Susan Snyder & Max Huls (F) - Rhodes College
- Joe Norman (P) - Poplar Lounge
- Susan Hudson/Ned Davis & Band (C) - Country Palace
- Jazz Countdown Reinstated (T) - Belmont Cafe
- Gospel Music (G) - Overton Park Shell
- Faculty Recital - Linda Minke (F) - Rhodes College
- Good Question (P) - Midway Cafe
- Larry Garrett's Rock 'n' Roll Revise (P) - Blue Suede Shoe
- "As Is" (F) - Circuit Playhouse
- "A Chorus Line" (F) - Playhouse on the Square
- Settlers (C) - Silky's
- MDC (N) - Antenna

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concert calendar

Sam Williams (V) - High Roller II***
 Ruby Wilson (T) - Willingham's
 Talent Night (V) - Club Royale
 Blues Busters (T) - Joe Cooper's Deli
 John Kilzer & The Woofers (N) - Cruel Shoe***
 The Bridge (U) - Dad's Place
 Jazz Argot (T) - North End
 Bluebeats (T) - Bombay

6 Monday

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
 Shear Threat (P) - Stage Stop***
 Jazz Performance (T) - Overton Park Shell
 Good Question (P) - Capt. Bilbo's
 The Chestnut Brass Company (F) - Idlewild Church
 Cool Brothers (V) - Zeiggy's***
 Settlers (C) - Scruples
 Capital Punishment (N) - Antenna
 Mon. Nite Football Party (U) - High Roller II***
 Pyramids (T) - Willingham's
 John Kilzer (N) - Cruel Shoe***

7 Tuesday

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
 Shear Threat (P) - Stage Stop***
 Lonely St. Duo (V) - Driftwood
 River City Band (P) - Blue Suede Shoe
 Cool Brothers & Selectricution (V) - Zeiggy's***
 Circle Jerks (N) - Antenna
 T-Bone (P) - Circle Cafe
 John Kilzer (N) - High Roller II***
 Sammy D & The Zone (P) - Bombay
 Steamboat Strummers (T) - Oktoberfest, Mud Island
 The Edelweiss Band (T) - Oktoberfest, Mud Island
 Memphis Jazz & Blues Band (T) - Oktoberfest, Mud Island
 Ruby Wilson (T) - Willingham's
 Tommy Smiley & Faces (V) - Club Royale
 Keith Sykes (P) - Cruel Shoe***
 Yarbrough's Bluegrass Jam (C) - Yarbrough's
 Mary Jane Collins (T) - Lou's Place
 Front St. Blues Band (T) - Lou's Place
 Lionel Richie, Sheila E. (P) - Mid-South Coliseum

8 Wednesday

Cutouts (P) - Poplar Lounge
 Susan Hudson/Ned Davis & Band (C) - Country Palace
 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
 Shear Threat (P) - Stage Stop***
 Touchtones (V) - Civic Center
 Good Question (P) - Oktoberfest
 River City Band (P) - Blue Suede Shoe
 Cool Brothers & Lisi Strate (V) - Zeiggy's***
 Video Nite (N) - Antenna
 Mike Crews (V) - High Roller II***
 Sam Williams (V) - Felix'
 The Touchtones (V) - Oktoberfest, Mud Island
 Shylo (C) - Oktoberfest, Mud Island
 Hollywood Allstars (T) - Willingham's
 Tommy Smiley & Faces (V) - Club Royale
 Eddie Harrison (P) - Cruel Shoe***
 Front St. Blues Band (T) - Lou's Place
 Windows (P) - Bombay

9 Thursday

Susan Hudson/Ned Davis & Band (C) - Country Palace
 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
 Shear Threat (P) - Stage Stop***
 Good Question (P) - Cruel Shoe***
 The Blues Hawks (U) - Silky's
 River City Band (P) - Blue Suede Shoe
 "A Chorus Line" (F) - Playhouse on the Square
 Cool Brothers & High Roller (V) - Zeiggy's***
 Watts' Bald Head (N) - Antenna
 Steve Reid (P) - High Roller II***
 Sam Williams (V) - River Bluff Inn
 The Edelweiss Band (T) - Oktoberfest, Mud Island
 The Hurricanes (T) - Oktoberfest
 Blues Alley Allstars (T) - Oktoberfest
 The Coolers (P) - Radisson Hotel
 Ruby Wilson (T) - Willingham's
 Musical Moments (V) - Club Royale
 The Blues Busters (T) - Joe Cooper's Deli
 Front St. Blues Band (T) - Lou's Place
 The Willys (N) - Bombay

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WANTED


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Beard		Hairy Chest
Moustache		

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from previous page

10

Friday

- Susan Hudson/Ned Davis & Band (C) - Country Palace
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
Bryant/Chandler/Herbert (V) - September Place
Shear Threat (P) - Stage Stop***
John Kilzer (N) - Court Square Cafe***
Live Blues (T) - Overton Park Shell
Lonely St. Duo (V) - Driftwood Lounge
Good Question (P) - Peabody Roof
River City Band w/Ben Cauley (P) - Blue Suede Shoe
Leonard Pennario (F) - Vincent de Franj Music Hall
"As Is" (F) - Circuit Playhouse
"A Chorus Line" (F) - Playhouse on the Square
Cool Brothers (V) - Zeiggy's***
Even Steven (V) - High Roller II***
Sam Williams (V) - River Bluff Inn
Sass (T) - Oktoberfest, Mud Island
Hot Cotton Jazz Band (T) - Oktoberfest, Mud Island
The Willys (P) - Oktoberfest, Mud Island
Brady & Hollye (V) - Oktoberfest, Mud Island
Ken Jackson & World Class (T) - Oktoberfest, Mud Island
Don McMinn & the Rum Boogie Band (T) - Oktoberfest, Mud Island
Reba & the Portables (P) - Oktoberfest, Mud Island
Pyramids (T) - Willingham's
Musical Moments (V) - Club Royale
The Blues Busters (T) - Joe Cooper's Deli
The Willys (N) - Cruel Shoe***
Rico's Yada (N) - Bombay
Front St. Blues Band (T) - Lou's Place
Sid Selvidge (T) - North End

11

Saturday

- Joe Norman Band (P) - Poplar Lounge
Susan Hudson/ Ned Davis & Band (C) - Country Palace
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
Shear Threat (P) - Stage Stop***
Touchtones (V) - Court Square Cafe***
Lonely St. Duo (V) - Daily Planet

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concert calendar

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

Leonard Pennario (F) - Vincent de Frank Hall

"As Is" (F) - Circuit Playhouse

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

Cool Brothers (V) - Zeiggy's

Joyce Cobb & Hot Fun (V) - VFW Hall (Jonesboro, Ar.)

Chris Lea & the Moonlight Syncopators (N) - Antenna

A Special Blend (G) - Lanier Jr. High School

Trax (P) - Circle Cafe

Even Steven (V) - High Roller II***

Sam Williams (V) - River Bluff Inn

Hollywood All-Stars (T) - Willingham's

Musical Moments (V) - Club Royale

The Blues Busters (T) - Joe Cooper's Deli

The Willys (N) - Cruel Shoe***

Sid Selvidge (T) - North End

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

Bluebeats (T) - Bombay

Joe Walsh/Bluebeats (P) - Mud Island

12 Sunday

Joe Norman (V) - Poplar Lounge

Susan Hudson/Ned Davis & Band (C) - Country Palace

Jazz Countdown Reinstated (T) - Belmont Grill

Good Question (P) - Midway Cafe

Larry Garrett's Rock & Roll Revue (P) - Blue Suede Shoe

"As Is" (F) - Circuit Playhouse

Leonard Pennario (F) - Vincent de Frank Hall

Settlers (C) - Silky's

Joyce Cobb & Hot Fun (T) - Alfred's (Beale St.)

Sam Williams (V) - High Roller II***

Ruby Wilson (T) - Willingham's

Talent Night (V) - Club Royale

The Blues Buster (T) - Joe Cooper's Deli

John Kilzer & the Woofers (N) - Cruel Shoe***

Ed Finney & Argot (T) - North End

The Bridge (U) - Dad's Place

Bluebeats (T) - Bombay

13 Monday

Special Edition (V) - Dad's Place

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

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

Cafe Racers (P) - Stage Stop***

Memphis Sax Appeal (T) - Overton Park Shell

Good Question (P) - Captain Bilbo's

Student Recital (F) - Harris Aud. (MSU)

Settlers (C) - Scruples

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

Waisted Youth (N) - Antenna

Monday Nite Football (U) - High Roller II***

Pyramids (T) - Willingham's

John Kilzer (N) - Cruel Shoe***

14 Tuesday

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

cafe Racers (P) - Stage Stop***

Lonely St. Duo (V) - Driftwood Lounge

Good Question (P) - Mud Island

River City Band (P) - Blue Suede Shoe

Con Anima Concert Series (F) - Harris Aud. (MSU)

Cool Brothers & Selectricution (V) - Zeiggy's***

T-Bonè (P) - Circle Cafe

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

Sammy D & the Zone (P) - Bombay

Ruby Wilson (T) - Willingham's

Tommy Smiley & Faces (V) - Club Royale

Keith Sykes (P) - Cruel Shoe***

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

Mary Jane Collins (T) - Lou's Place

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

15 Wednesday

Cut Outs (P) - Poplar Lounge

Susan Hudson/Ned Davis & Band (C) - Country Palace

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

Cafe Racers (P) - Stage Stop***

Lonely St. Duo (V) - Driftwood

River City Band (P) - Blue Suede Shoe

Cool Brothers & Lisi Strate (V) - Zeiggy's***

Video Nite (N) - Antenna

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

Sam Williams (V) - Felix'

Hollywood All-Stars (T) - Willingham's

Tommy Smiley & Faces (V) - Club Royale

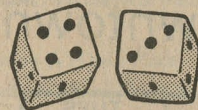
Second Nature (U) - Cruel Shoe***

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

Windows (P) - Bombay

cont. next page

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24 WILLYS		25 WILLYS		
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from previous page

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Thursday

- Susan Hudson/Ned Davis & Band (C) - Country Palace
 Special Edition (V) - Dad's Place
 Dodie Dowdy & Mixed Co. (C) - Special Edition
 Ben Cauley/Lou Roberts/Vapors Band (V) - Bad Bob's Vapors
 Buck & Tiny (C) - Bad Bob's Vapors
 Bryan/Chandler/Herbert (V) - September Place
 Foreplay w/Lee Miller (P) - Stage Stop***
 Lonely St. Duo (V) - Driftwood Lounge
 The Blues Hawks (U) - Silky's
 River City Band (P) - Blue Suede Shoe
 Dallas Holm & Praise (G) - Central Church
 "My Fat Friend" (F) - Germantown Comm. Theatre
 Univ. Orchestra Concert (F) - Harris Aud. (MSU)
 Cool Brothers & Casino Nite (V) - Zeiggy's***
 Love Club (N) - Antenna
 Steve Reid (P) - High Roller II***
 Sam Williams (V) - River Bluff Inn
 The Coolers (P) - Radisson Hotel
 Ruby Wilson (T) - Willingham's
 Musical Moments (V) - Club Royale
 The Blues Busters (T) - Joe Cooper's Deli
 The Willys (N) - Cruel Shoe***
 Front St. Blues Band (T) - Lou's Place
 Special Guests (U) - Bombay

17

Friday

- Susan Hudson/Ned Davis & Band (C) - Country Palace
 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
 Bryan/Chandler/Herbert (V) - September Place
 Foreplay w/Lee Miller (P) - Stage Stop***
 Reet, Petite & Gone (N) - Court Square Cafe***
 Lonely St. Duo (V) - Driftwood Lounge
 Good Question (P) - Bombay
 River City Band w/Ben Cauley (P) - Blue Suede Shoe
 "As Is" (F) - Circuit Playhouse
 "My Fat Friend" (F) - Germantown Comm. Theatre
 "A Raisin in the Sun" (F) - Playhouse on the Square
 Cool Brothers (V) Zeiggy's
 Joyce Cobb & Hot Fun (T) - Benchmark Hotel
 Walk The West (N) - Antenna
 Reckless (P) - High Roller II***
 Sam Williams (V) - River Bluff Inn
 Pyramids (T) - Willingham's
 Musical Moments (V) - Club Royale
 The Blues Busters (T) - Joe Cooper's Deli

Natchez (P) - Cruel Shoe***
 Front St. Blues Band (T) - Lou's Place
 Sid Selvidge (T) - North End
 Alabama/Waylon Jennings/Randy Travis (C) -
 Mid-South Coliseum

18 Saturday

Nite Flight (V) - Poplar Lounge
 Susan Hudson/Ned Davis & Band (C) - Country
 Palace
 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
 Foreplay w/Lee Miller (P) - Stage Stop***
 Think As Incas (N) - Court Square Cafe***
 Lonely St. Duo (V) - Driftwood Lounge
 Good Question (P) - Bombay
 River City Band w/Ben Cauley (P) - Blue Suede
 Shoe
 Chet Atkins/Pops Concert (F) - Dixon Myers
 Hall
 "A Raisin in the Sun" (F) - Playhouse on the
 Square
 "As Is" (F) - Circuit Playhouse
 "My Fat Friend" (F) - Germantown Comm.
 Theatre
 Cool Brothers (V) - Zeiggy's***
 Joyce Cobb & Hot Fun (T) - Benchmark Hotel
 The BoDeans (N) - Antenna
 Trax (V) - Circle Cafe
 Reckless (P) - High Roller II***
 Sam Williams (V) - River Bluff Inn
 Hollywood All-Stars (T) - Willingham's
 Musical Moments (V) - Club Royale
 The Blues Busters (T) - Joe Cooper's Deli
 Natchez (P) - Cruel Shoe***
 38 Special/Bon Jovi (P) - Mid-South Coliseum***
 Sid Selvidge (T) - North End
 Front St. Blues Band (T) - Lou's Place

19 Sunday

Joe Norman (V) - Poplar Lounge
 Susan Hudson/Ned Davis & Band (C) - Country
 Palace
 Jazz Countdown Reinstated (T) - Belmont Grill
 Touchtones (V) - Rum Boogie Cafe
 Good Question (P) - Midway Cafe
 Larry Garrett's Rock & Roll Revue (P) - Blue
 Suede Shoe
 "As Is" (F) - Circuit Playhouse
 "My Fat Friend" (F) - Germantown Comm.
 Theatre
 "A Raisin in the Sun" (F) - Playhouse on the
 Square
 Settlers (C) - Silky's
 Joyce Cobb & Hot Fun (T) - Alfred's

concert calendar

Sam Williams (V) - High Roller II***
 Ruby Wilson (T) - Willingham's
 The Blues Buster (T) - Joe Cooper's Deli
 Talent Night (V) - Club Royale
 John Kilzer & the Woofers (N) - Cruel Shoe***
 Ed Finney & Argot (T) - North End
 The Bridge (U) - Dad's Place
 Bluebeats (T) - Bombay

20 Monday

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
 DB (P) - Stage Stop***
 "Remember Carnegie Hall" (F) - Overton Park
 Shell
 Good Question (P) - Captain Bilbo's
 "Alone Together" (F) - Theatre Memphis
 Settlers (C) - Silky's
 Cool Brothers (V) - Zeiggy's***
 Monday Nite Football (U) - High Roller II***
 Pyramids (T) - Willingham's
 John Kilzer (N) - Cruel Shoe***

21 Tuesday

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
 DB (P) - Stage Stop***
 River City Band (P) - Blue Suede Shoe
 University Wind Ensemble (F) - Harris Aud.
 (MSU)
 "Alone Together" (F) - Theatre Memphis
 Cool Brothers & Selectricution (V) - Zeiggy's***
 T-Bone (P) - Circle Cafe
 John Kilzer (N) - High Roller II***
 Sam Williams (V) - Felix'
 Ruby Wilson (T) - Willingham's
 Tommy Smiley & Faces (V) - Club Royale
 Keith Sykes (P) - Cruel Shoe***
 Yarbrough's Bluegrass Jam (C) - Yarbrough's
 Music
 Mary Jane Collins (T) - Lou's Place
 Front St. Blues Band (T) - Lou's Place
 Eargasm (T) - Bombay

22 Wednesday

Cut Outs (P) - Poplar Lounge

Susan Hudson/Ned Davis & Band (C) - Country
 Palace
 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
 DB (P) - Stage Stop***
 Duren & Lott (V) - Bombay
 River City Band (P) - Blue Suede Shoe
 "Alone Together" (F) - Theatre Memphis
 Faculty Woodwind Quartet (F) - Harris Aud.
 Cool Brothers & Lisi Strate (V) - Zeiggy's***
 Mike Crews (V) - High Roller II***
 Hollywood All-Stars (T) - Willingham's
 Tommy Smiley & Faces (V) - Club Royale
 Eddie Harrison (P) - Cruel Shoe***
 Front St. Blues Band (T) - Lou's Place

23 Thursday

Susan Hudson/Ned Davis & Band (C) - Country
 Palace
 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
 DB (P) - Stage Stop***
 The Blues Hawks (U) - Silky's
 River City Band (P) - Blue Suede Sho
 "My Fat Friend" (F) - Germantown Comm.
 Theatre
 "Alone Together" (F) - Theatre Memphis
 "A Raisin in the Sun" (F) - Playhouse on the
 Square
 Cool Brothers & Casino Nite (V) - Zeiggy's***
 Waka-Waka (N) - Antenna
 Steve Reid (U) - High Roller II***
 Sam Williams (V) River Bluff Inn
 The Coolers (P) - Radisson Hotel
 Ruby Wilson (T) - Willingham's
 The Blues Busters (T) - Joe Cooper's Deli
 Musical Moments (V) - Club Royale
 Rico's Yada (N) - Bombay
 The Willys (N) - Cruel Shoe***
 Front St. Blues Band (T) - Lou's Place

24 Friday

Susan Hudson/Ned Davis & Band (C) - Country
 Palace
 DB (P) - Stage Stop***
 The Willys (N) - Court Square Cafe***
 Tennessee Gentlemen (T) - Overton Park Shell

cont. next page

concert calendar

29

Wednesday

Cut Outs (P) - Poplar Lounge
Susan Hudson/Ned Davis & Band (C) - Country Palace
Hollywood (P) - Stage Stop***
Lonely St. Duo (V) - Driftwood Lounge
River City Band (P) - Blue Suede Shoe
"Alone Together" (F) - Theatre Memphis
Cool Brothers & Lisi Strate (V) - Zeiggy's***
Mike Crews (P) - High Roller II***
Hollywood All-Stars (T) - Willingham's
Tommy Smiley & Faces (V) - Club Royale
Good Question (P) - Cruel Shoe***
Front St. Blues Band (T) - Lou's Place
Special Guest (U) - Bombay

30

Thursday

Susan Hudson/Ned Davis & Band (C) - Country Palace
Hollywood (P) - Stage Stop***
Lonely St. Duo (V) - Driftwood
Good Question (P) - Peabody Plantation Roof
The Blues Hawks (U) - Silky's
River City Band (P) - Blue Suede Shoe
"Carmen" (F) - Orpheum Theatre
"My Fat Friend" (F) - Germantown Comm. Theatre
Bruce Erskine/Flute Recital (F) - Harris Aud.
"A Raisin in the Sun" (F) - Playhouse on the Square
Cool Brothers & Casino Night (V) - Zeiggy's***
LMNOP (N) - Antenna
Steve Reid (P) - High Roller II***
Sam Williams (V) - River Bluff Inn
The Coolers (T) - Radisson Hotel
Ruby Wilson (T) - Willingham's
Musical Moments (V) - Club Royale
The Blues Busters (T) - Joe Cooper's Deli
The Willys (N) - Cruel Shoe***
Front St. Blues Band (T) - Lou's Place
Fever (V) - Bombay

31

Friday

"Wonderful Town" (F) - McCoy Theatre
Susan Hudson/Ned Davis & Band (C) - Country Palace
Hollywood (P) - Stage Stop***
Reet, Petite & Gone (N) - Court Square Cafe***
Lonely St. Duo (V) - Driftwood Lounge
Keith Sykes & the Revolving Band (P) - Omni-Daisy
Good Question (P) - Bombay
River City Band w/Ben Cauley (P) - Blue Suede Shoe
"Alone Together" (F) - Theatre Memphis
"A Raisin in the Sun" (F) - Playhouse on the Square
Cool Brothers (V) - Zeiggy's***
Mike Crews Band (P) - High Roller II***
Sam Williams (V) - River Bluff Inn
Pyramids (T) - Willingham's

from previous page

Touchtones (V) - Daily Planet
Good Question (V) - Cruel Shoe***
River City Band w/Ben Cauley (P) - Blue Suede Shoe
"My Fat Friend" (F) - Germantown Comm. Theatre
"Alone Together" (F) - Theatre Memphis
"As Is" (F) - Circuit Playhouse
"A Raisin in the Sun" (F) - Playhouse on the Square
Cool Brothers (V) - Zeiggy's***
Joyce Cobb & Hot Fun (T) - Benchmark Hotel
The True Believers (N) - Antenna
Live Rock & Roll (P) - High Roller II***
Sam Williams (V) - River Bluff Inn
Pyramids (T) - Willingham's
Musical Moments (C) - Club Royale
The Blues Busters (T) - Joe Cooper's Deli
The Agency (P) - Bombay
Sid Selvidge (T) - North End
Front St. Blues Band (T) - Lou's Place

25

Saturday

The Washington Ballet (F) - de Frank Music Hall
Destin Angel (U) - Dr. Don's (Millington)
Susan Hudson/Ned Davis & Band (C) - Country Palace
DB (P) - Stage Stop***
The Willys (P) - Court Square Cafe***
Touchtones (V) - Daily Planet
Good Question (P) - Cruel Shoe***
River City Band w/Ben Cauley (P) - Blue Suede Shoe
"A Raisin in the Sun" (F) - Playhouse on the Square
"As Is" (F) - Circuit Playhouse
"My Fat Friend" (F) - Germantown Comm. Theatre
"Alone Together" (F) - Theatre Memphis
Cool Brothers (V) - Zeiggy's***
Joyce Cobb & Hot Fun (T) - Benchmark Hotel
Trax (V) - Circle Cafe
Live Rock & Roll (P) - High Roller II***
Sam Williams (V) - River Bluff Inn
Hollywood All-Stars (T) - Willingham's
Musical Moments (V) - Club Royale
The Blues Busters (T) - Joe Cooper's Deli
The Agency (V) - Bombay
Sid Selvidge (T) - North End
Front St. Blues Band (T) - Lou's Place

26

Sunday

Susan Hudson/Ned Davis & Band (C) - Country Palace
Good Question (P) - Midway Cafe
Larry Garrett's Rock & Roll Revue (P) - Blue Suede Shoe
"My Fat Friend" (F) - Germantown Comm. Theatre
"As Is" - Circuit Playhouse
"Alone Together" (F) - Theatre Memphis
"A Raisin in the Sun" (F) - Playhouse on the Square
Settlers (C) - Silky's
Joyce Cobb & Hot Fun (T) - Alfred's (Beale St.)
Die Kreuzen (N) - Antenna
Sam Williams (V) - High Roller II***
Ruby Wilson (T) - Willingham's
Jeffrey Osborne/Anita Baker/Oran Jones (P) - Mid-South Coliseum
Talent Night (V) - Club Royale
The Blues Busters (T) - Joe Cooper's Deli
John Kilzer & the Woofers (N) - Cruel Shoe***
The Bridge (U) - Dad's Place
Ed Finney & Argot (T) - North End
Bluebeats (T) - Bombay

27

Monday

Hollywood (P) - Stage Stop***
Mid-Town Jazz Mobile (T) - Overton Park Shell
Good Question (P) - Captain Bilbo's
The Blair String Quartet (F) - Harris Aud. MSU
Settlers (C) - Silky's
Cool Brothers (V) - Zeiggy's***
Monday Nite Football (U) - High Roller II***
Pyramids (T) - Willingham's
John Kilzer (N) - Cruel Shoe***

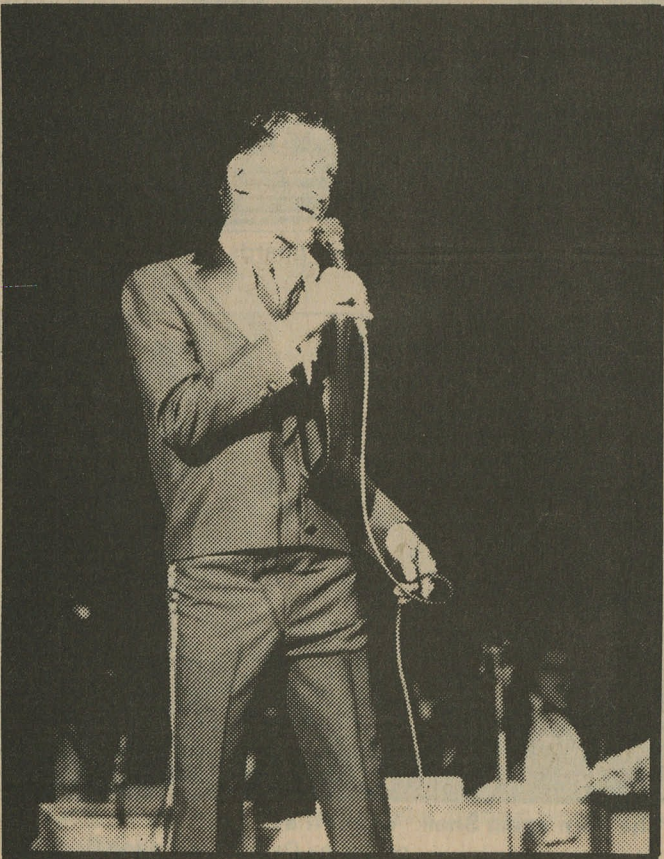
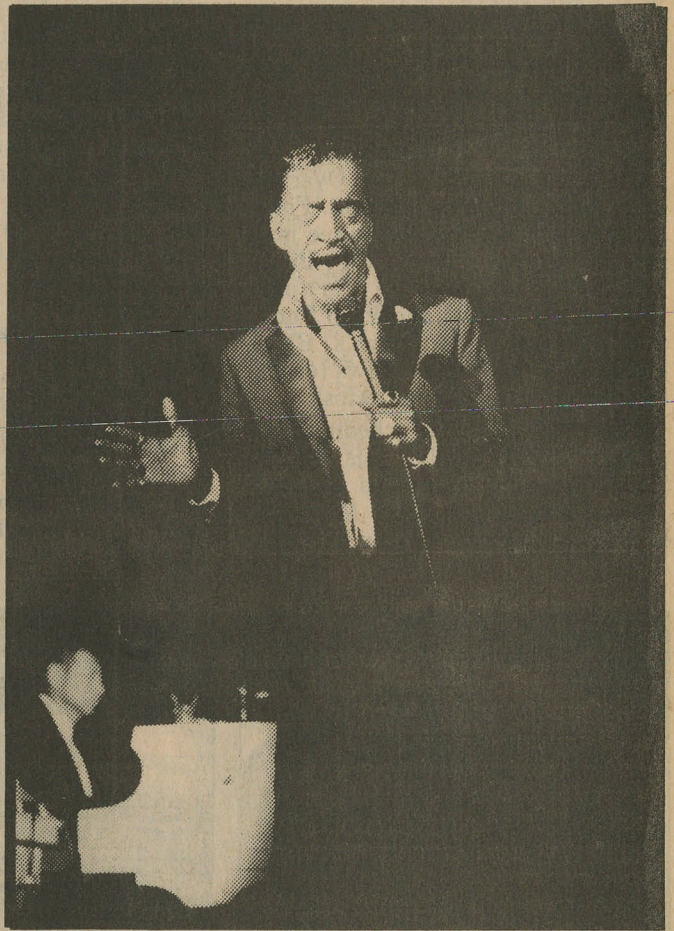
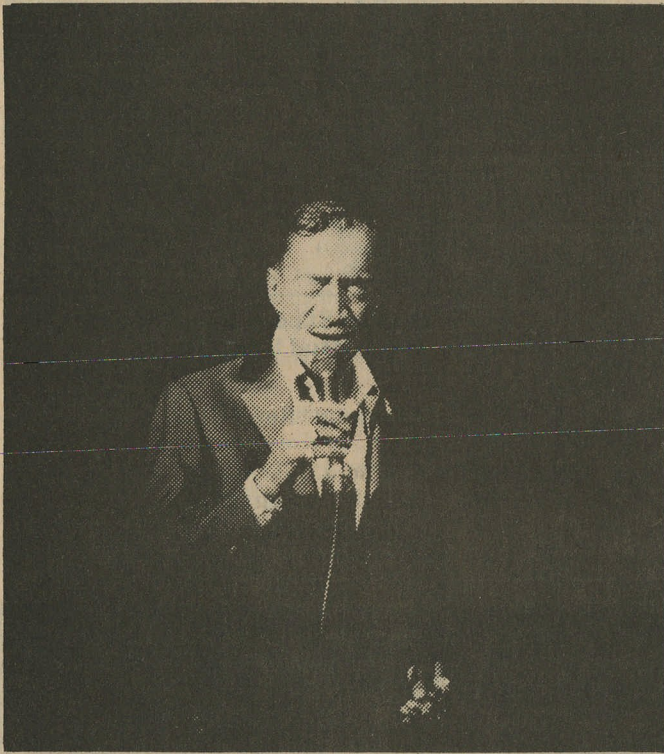
28

Tuesday

Hollywood (P) - Stage Stop***
Lonely St. Duo (V) - Driftwood
River City Band (P) - Blue Suede Shoe
"Alone Together" (F) - Theatre Memphis
Cool Brothers & Selectricution (V) - Zeiggy's***
T-Bone (P) - Circle Cafe
John Kilzer (N) - High Roller II***
Sam Williams (V) - Felix's
Tommy Smiley & Faces (V) - Club Royale
Keith Sykes (P) - Cruel Shoe***
Yarbrough's Bluegrass Jam (C) - Yarbrough's Music
Mary Jae Collins (T) - Lou's Place
Front St. Blues Band (T) - Lou's Place
Jeff Jones (U) - Bombay

Sammy Davis Jr. Performing At The Symphony Ball
At The Agricenter, September 21

photos by Mike Malone



Star Tracks

from page 4

community. (You musician types could turn on your talent in a lot of ways you probably haven't thought about.)

Last year's debut telethon provided a new idea for telethons and raised over 220,000 volunteer hours.

Don't miss: Oktoberfest. See page 7 for calendar. The Overton Park Shell is open for business. For a donation you are invited to see jazz groups, gospel music, the Basic Attraction Theater Group, Honeymoon Garner and Fred Ford, the Tennessee Gentleman's Bluegrass Show and blues shows (check the concert calendar for dates).

The BoDeans are scheduled to appear at a local club this month. The Wisconsin group has a debut album and a previous Memphis appearance (Musicfest) under their belts.

Congratulations! To Mary Beth Sisco and Charles Lawing, co-owner of Strings and Things and St. Blues Guitars, on their recent wedding.

The Rum Boogie Cafe hosted a video crew for several days in September. Featured in the taping were Catesby Jones, Fred Sanders, and, of course, Don McMinn and the Rum Boogie Band. The taping will be edited to 3 1-hour segments about Beale Street in general and the Rum Boogie up close. The segments, created by the United States Information Agency, will be aired in several European countries on cable networks.

The Main Attraction's manager Wayne Douglas is red hot. At presstime we've found out that he's struck a deal for Tony Awsumb to release "The Sky's The Limit," a rap single, on Jay Records, same label that pushed "Rumors" to platinum sales. Also Douglas says that RCA Records has made a contract offer for



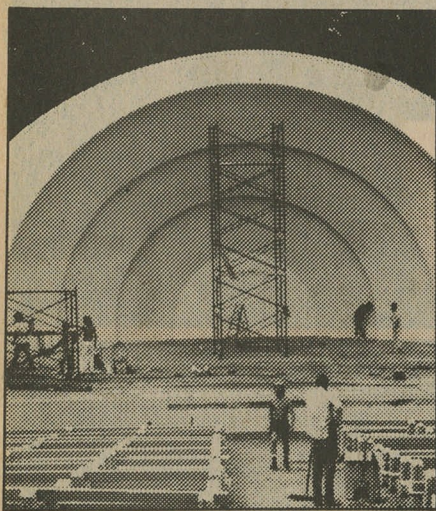
Michael Stipe, R.E.M.'s lead vocalist, at their Mud Island show.

photo by Ross Williams

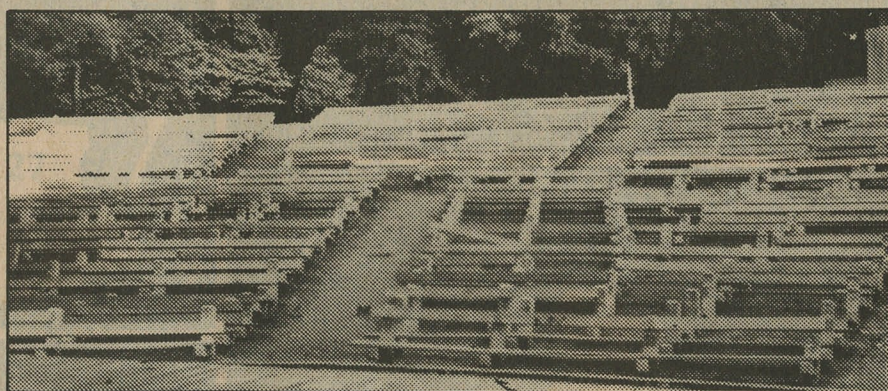
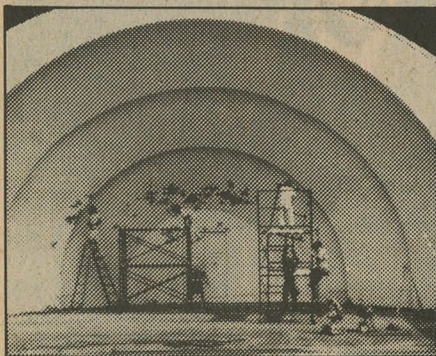
his group "Royal Silk." Good luck on ink.

Also, J. Blackfoot's new LP is set to be released this month.

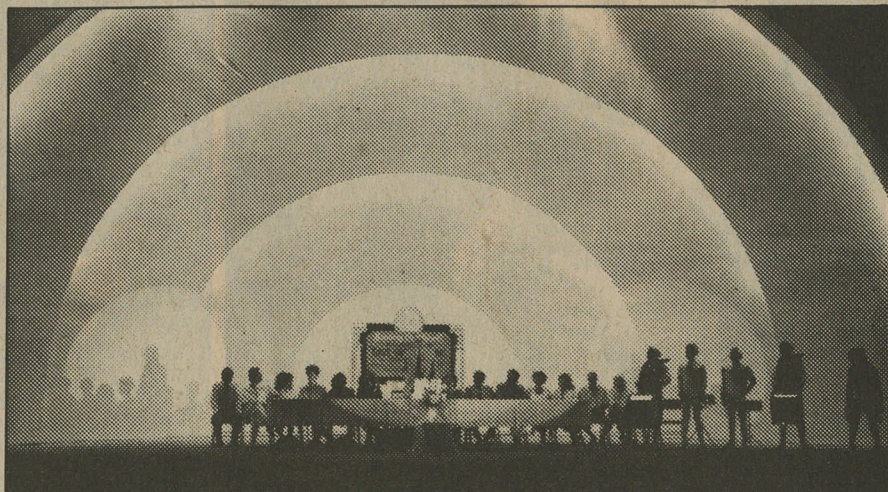
Happy Halloween! May all your horrors be happy. ★



(Above and Below) Volunteer hours and expertise are the factors responsible for the survival of the Shell. Much scraping and many coats of paint refurbished the stage.



The seating was characterized by rotted, broken boards, replaced through donations raised by the Shell committee.



The christening of the born again Shell. Worth it all.

photos by Dave Eichtsen and Don Abel

38 Special

from page 30

"It's a great thing to use other people's influences," explains Barnes. "None of us will ever claim to be great songwriters - we're all great *collaborators*. A songwriter that tends to write a song on his own tends to get very linear in his thinking - kind of like tunnel vision after a while. He simply has no objective view."

In addition to the hit records and sold-out concerts 38 Special has also enjoyed a string of very popular videos. Barnes recalled the band making an early plug for MTV and feeling a little silly about it. I asked him about the band's videos, particularly about how those made in recent years seemed to be comprised mainly of concert footage only rather

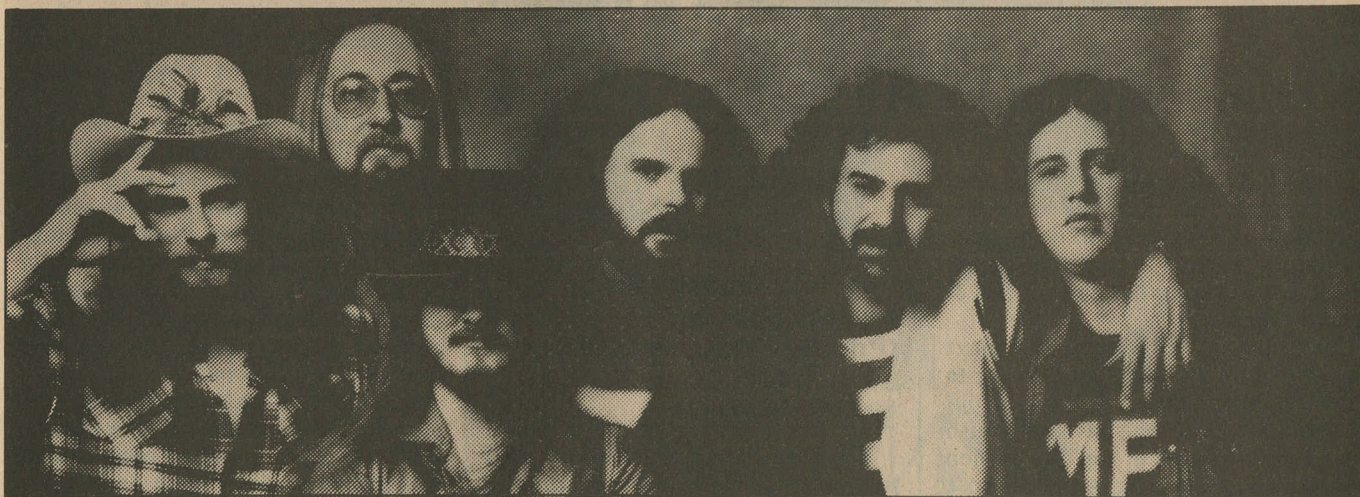
than more imaginative conceptual interpretations.

Barnes chuckled at my query. "They put us through all kinds of situations: standing in front of stampeding horses, houses on fire, a Keystone Kops outfit and plot - all the while we felt kind of silly about the whole thing. We just wanted to let people know who we were as a group. We've always thought we were more of a live band than as a recording group and if we weren't showing them what we do then we weren't really raising the awareness of people to 38 Special. We wanted to show them what a live 38 show is. We wanted our fans to see that we have a *real* commitment to our audience."

The first single from *Strength In Numbers* is a Barnes/Carlisi/Vallance collaboration entitled "Like

No Other Night." The song, which reached Billboard's Top 20, also owns the distinction of being the first rock and roll compact disc single. Barnes commends A & M Records on selecting their single for this marketing experiment and adds that the disc, limited to only 1,000 copies, had done well.

38 Special has worked hard - and rocked hard for the past decade, and is eagerly anticipating the next. But they're not looking for it to get any easier. Barnes thoughtfully considers the future and comments, "You gotta stay right in the middle of it. You have to continually keep up with the Van Halens that were here last week and the Phil Collins' that will be here next week. And all the while you have to maintain the illusion that it's all larger than life."



The old and the new 38 Special. At top the new look of (from left) Jeff Carlisi, Steve Brookins, Don Barnes, Donnie Van Zant, Larry Junstrom and Jack Grondin. Bottom picture has Grondin, Junstrom, Van Zant, Barnes, Carlisi and Brookins as they used to be.

Lionel Richie

from page 5

much' and drove home. History! I figured the excitement of that one line --- dancing on the ceiling --- could pretty much say everything that needed to be said about having a great time at a party.

'Deep River Woman.' This started out as a simple love song ballad, and all of a sudden I got this crazy idea. Since it had such a country flavor and I'd been playing around with country music for so long -- or should I say the flavoring of country music -- why not go all the way. So I thought about the group Alabama. Could I get this group? Could I try to find out if they would sing with me? Well, the joke of this is that Alabama has never done a duet. They have never done any kind of a background vocal for anyone. So, naturally when I mentioned the name, the first thing people said was, 'They don't do this kind of stuff.'

"I made the phone call and Randy (of Alabama) said, 'Sure, Lionel, we'd love to do it.' So I ran down to Nashville as fast as I could. And those guys did an amazing job. It took us about a day and a half and all the breakfast, lunch, and dinner southern style I could eat. It was good to be back home.

'Love Will Conquer All.' I always like to leave a little bit of my experiences on record. When you start dealing with the power of the Olympics and 2.6 billion people watching you and you come back a year later and do 'We Are The World' and we turn on the television set and see the whole world singing a song and then you go and do Live Aid and there are 1.8 billion people watching, you can not say that you are not affected in some way, that you are not being touched in some way. 'Love Will Conquer All' is basically my insides coming out. I said, 'Let me just write this down for the sake of documenting my feelings.' It's a mid-tempo song but it really has the insides of Lionel Richie.

"I'm going to be starting next month on a U.S. tour that is going to last forever. I've got a lot of old friends out there who have been with me since the "back of van" days when we were just starting out . . . Those days when I was in doubt about where I was, they gave me the greatest advice in the world. *We* made it, not *I* made it." *

Book Reviews

from page 38

to Public Image, Ltd. Appropriately, the fifties receives a much longer treatment than any other decade. It was then that Bandstand appeared five times a week and, of course, in that period the Top 40 hits that they played were incredibly influential as there was no such thing as album rock. Bandstand's influence at that point is hard to underestimate as it served as a very efficient conduit for a host of new dance styles that somewhat homogenized this country.

Although his musical comments are often inane, his facts are often incorrect (he somehow has Solomon Burke and Joe Simon as Memphis singers) and the book occasionally reads a little like a promotional release. Shore generally captures the phenomena, especially with regards to the kids, fashions and dancing (he claims break dancing started on Bandstand with Damita Jo Freeman in the mid-seventies). In many ways music was not what the show was all about, pop culture was truly the subject. I, for one, didn't care a whit about Bandstand as I grew up in the sixties and seventies. Yet, I found the book fascinating.



The Roky Erickson Story By Jack Ortman (Privately Published) \$25.00

by Robert Bowman

What we have here is simply 365 pages of photocopied mania pertaining to that most beloved of sixties psychedelic bands, the Thirteenth Floor Elevators and their erstwhile leader, Roky Erickson. Assem-

bled from magazines, newspapers, a variety of books, as well as liner notes, compiler Ortman has also reproduced such neat tidbits as show posters (these are incredible), high school year book pictures, discographies, lyrics, and sheet music. *The Roky Erickson Story* is truly a labor of love.

Much of the material included is absolutely fascinating, shedding light on the Elevators and the early Austin scene in particular and the psychedelic sixties in general. No better reference volume on Erickson or the Elevators will ever be assembled. In all honesty, though, the minutiae of much of the trivia included here makes the volume relevant for only ardent psychedelia/Elevators/Erickson-ophiles. I, personally, had a great time with it. There is much here to provide multiple hours of entertainment but a lot of people I know would simply be bored.

My one general criticism is that the pictures just don't come across reproduced on standard paper through photocopying which is truly unfortunate as many are simply classic. The cover, mind you, *is* in color and is absolutely beautiful. If the remainder of the volume had been done any other way, considering the limited readership, one presumes, the cost would simply have been prohibitive.

The Roky Erickson Story can be ordered from Jack Ortman, 504 W. 24th St., Austin, TX 78705 for \$25 plus \$2 shipping. *

Movie Reviews

from page 39

each group races - without the other group's knowledge - to find the body.

Since Rob Reiner stopped acting in front of the camera and began directing behind it, he has given film audiences two solid efforts: *This Is Spinal Tap* and *The Sure Thing*. *Stand by Me* is no exception and should prove a worthy opponent in the summer movie box office battle. The soundtrack album (Atlantic Records) should also do well for both nostalgia buffs and the younger members of the record-buying public. It includes the title track, first released by Ben E. King 25 years ago, in addition to other songs popular in the '50's. *Stand by Me* is rated R for language.

Rico's Yada

from page 15

maining cohesive and mature enough to honor one another's solos without cutting in.

As I watched Rico's Yada fill up Bombay Bicycle Club on a Saturday night I was continually amazed by the crowd. Who would have believed a bunch of East Memphis yuppies would venture this far into Midtown to dance and sing along to something other than Top 40 pablum? But then as Medlin puts it, "Rico's Yada brings uncommon people together. There's always a foot tapping even if it's not dancing."

It certainly brought people together that particular evening. The audience was kept busy moving to originals like Heard and Moore's "Lakama Bay," a happy little travelogue that would make Buffett proud, "Yi, Yi, Yi," (a group effort) with its delicately precise juxtapositioning of digital drums with traditional reggae rhythm instruments in the chorus, and standards like an excerpts from Santana's "Black Magic Woman," highlighted by Medlin's glass-shattering solo with a clever segue into the Neville Brothers' "Midnight Key." Vocals, ably handled by Card and Moore, were playful and precise. Particularly delightful was the delicate trading off of rhythmic lead by Powell with his digital and standard drum kits and Moore's clave's, congas, cabasa and chimes.

Rico's Yada has no immediate plans for recording, although all of the members express a keen interest in recording as a future possibility.

"We have enough good original material to record yet still maintain our club circuit. It is definitely good enough to be picked up even if we don't perform it," notes Philyaw. Other band members are a little more hesitant, preferring to take a short break and do more writing as the band is busy getting established now.

Either way, Rico's Yada is carving out quite a comfortable niche for themselves in Memphis music. Rico Heard sums up their attitude with "Club audience reactions are always mixed. This is what we do; you can stay if you like or you can leave."

Smile, Rico. They're staying. ★

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PHOTO BY ALLEN WIMS

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HELP WANTED

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.

Song Writers, priority records is in the market for original material. If your sounds are new and creative, submit them to: **Priority Records, 170 Broadway, Suite 201 Dept. 02, New York, NY 10038.**

Bass player wanted for working band. Experience necessary. Top 40 music. Calvin, 948-9572, 789-3201. 1/10/86

The **Memphis Star** has an opening for a career oriented professional advertising representative. Call 452-7827 for appointment. 3/10/86

SERVICE

Photography: Band and artist promos, model portfolios and creative freelance (album) photography. The lowest rates in town. Let us expose your group as the best. Call Kelly Craig at 353-0346 or 278-4927. 1/10/86

SONGWRITERS & MUSICIANS. Call for information on how to get studio time. \$10, \$15, \$25 rates available. Complete songs (including musicians) starting at \$125. You provide vocals. Call Galaxy Studio at 274-2726. 1/10/86

P.A. Equipment for rent. Entire system, 12 channel board Cords, mics, stands & vocal delay Call Ricky at (901) 761-1258. 1/10/86

NOW AUDITIONING: Singers, Back-up Singers, Bands, Songwriters, Actors/Actresses, Models, Dancers, Comedians, Comedy, Screenplay, and Jingle Writers, etc. New Multi-Entertainment/Production Group now forming in Nashville. Holding interviews/auditions now. Looking for fresh new talent for complete representation. Those who qualify for interview/audition will be notified by phone, others by mail. Send tape, resumes, other materials, SASE, plus \$10 processing fee to: **Star-Masters, 1510 Huntington Drive, Apt. Q-2, Murfreesboro, TN 37130.** 1/10/86

International Gigs Available, male/female pianists and five to seven piece dance and show bands. All transportation provided plus room and board. First class hotels/clubs in Europe and the Far East. Need 8 x 10 photos, complete song list, description, references past six months plus 1/2" VHS video. Contact Jimmy Walker, Rising Star Productions, Inc., P.O. Drawer 723608, Atlanta, GA 30339, (404) 422-9000.

Unicorn Lighting. Equipment available: (2) 12 Channel 2 scene ETA lightboards and dimmer packs. Light trees and 16 par cans (small club system), follow spots and lighting trusses. Call Jerry Palmer at 872-6758.

Carvel Production Company is looking for singers and songwriters. Let us handle your recording promotions, etc. Contact us for our rates (901-324-1122) or send a tape to 2600 Poplar Ave. Suite 223 Memphis, TN 38112. 3/6/86

Sound Engineer: On stage audio. Engineers, PA systems available. JBL cabinets and horns; Crown power amps; Yamaha, Ibanez and DOD effects; will rent complete systems or by the piece. Call Gary Sumrall at 872-6758.

MUSICIANS AVAILABLE

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

Experienced Male Vocalist seeking band, studio work, etc. Wide dynamic range, very creative, good stage presence. Call Robert at (901) 365-8721. 1/10/86

Guitarist wants to form original rock band with others who aren't afraid to do their own thing. Serious inquiries only. Call Kyle after 4 p.m. 853-1464.

Lead Singer seeking or willing to form professional group. Rock/Pop/Top 40 R&B. Willing to travel. Call Jamier at (901) 946-2351.

Guitarist, 15 yr. experience, seeks work, 323-3661. 1/8/86

ANNOUNCEMENTS

The following equipment was stolen on Sept. 2 from Byhalia, MS: Martin O-18 Natural Top (274018), hardshell case, "fragile please" in yellow, crack in top; Gibson GS-3 57/58 Sunburst Soft-shell case w/yellow interior - well worn; 1920's style classical Headstock Steel string, child's size, dark brown, restored, trim work. Please call Gene Foster at 761-0414 or 342-0455. 3/10/86

FOR SALE

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

For Sale: Lotus Acoustic Guitar with case. \$80. 353-2273 after 5 p.m. 1/10/86

Audiotronics 501 Console (26 x 16). 8 Sends and Returns. Mint condition. Best offer. (901) 276-8518 or (901) 276-8520. 1/10/86

LP Reviews

from page 37

air time, "Sweet Release," one of the more traditional country tunes on this EP, could open the door for that new audience.

The New Grass Revival has, from its inception, dared to be different in an industry where innovation is applauded, not rewarded. Their recent album of the same name has everything it takes to change that axiom. Their music is uniquely alive with footstomping energy.

The Raunch Hands Learn to Whap-A-Dang (Relativity Records)

by Robert Gordon

Whap-A-Dang is the Raunch Hands' second release on Relativity. This LP finds them with the same raunchy, country-tinged sound as before, perhaps a little more proficient on their instruments. Mike Tchang's Benny Hill-like sax -- he's been practicing -- is heard more this time 'round. Mike Mariconda plays steel guitar a couple times. Improved musicians, the Raunch Hands have managed not to lose the energetic feel and sound that comes with bands who want to play but don't know how, much.

The Raunch Hands are bump and grind rock and roll. They are sloppy the way the best live rock and roll is. Their albums capture a live feel of the band. Mike Chandler spins his usual wild tales of raunch and truth. In the "Blackjack" game of life, "There ain't no telling what will be thrown at you/But I've got Jesus by my side/In a glow in the dark statue."

The Raunch Hands' originals are as good as their covers, which include Steve Cropper's "Chicken Scratch" (Mariconda couldn't play that well before) and a great version of "Is It True." The sweet and simple tale of love in their "Country Fair" is hilarious; "Getcha Some" could become a roadhouse standard; "Chicken of the Sea" stays in overdrive. In cartoons, when there is a party in a house and the whole building is moving, the music must be by the Raunch Hands. (149-03 Guy R. Brewer Blvd. Jamaica, NY 11434.) ★

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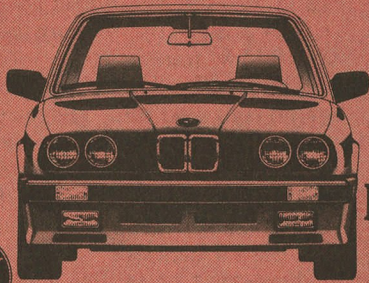
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ESQ1™

DIGITAL WAVE SYNTHESIZER



Here comes New Faithful. The Ensoniq ESQ-1 Digital Wave Synthesizer is a powerful complex-waveform synth and multi-track MIDI sequencer in one compact and great sounding instrument. It's extensive voicing, sequencing and editing capabilities make it the ideal central instrument for live performance and MIDI studio work.

The ESQ-1 is an 8-voice polyphonic, polytimbral synth with a rich and full sound that can only be accomplished with 3 oscillators per voice. There is a choice of 32 multi-sampled and synthetic waveforms for a nearly unlimited variety of sounds and effects. Included are sampled waveforms of piano, voice and bells - creating a synth unlike any other in character and realism.

Choosing programs is greatly simplified with the ESQ-1's 80 character fluorescent display. Easily readable in nearly all lighting conditions, the display shows 10 programs - by name, not just number - at any one

time. There are 40 programs on board with an additional 80 cartridge programs available, giving you instant access to 120 distinct sounds.

Multi-track recording is simple and straightforward with the ESQ-1's on-board sequencer. It features 8 discrete polyphonic tracks and the ability to assign each track its own program and MIDI channel. It also features auto-correct to 1/32 note triplets, metronome, auto-locate, and mixdown facility for balancing tracks and stereo panning. The internal storage capacity is 2400 notes, cartridge expandable to 10,000 notes.

The ESQ-1 is the perfect start for a MIDI studio, the perfect addition to a current studio, and a versatile and responsive performance instrument.

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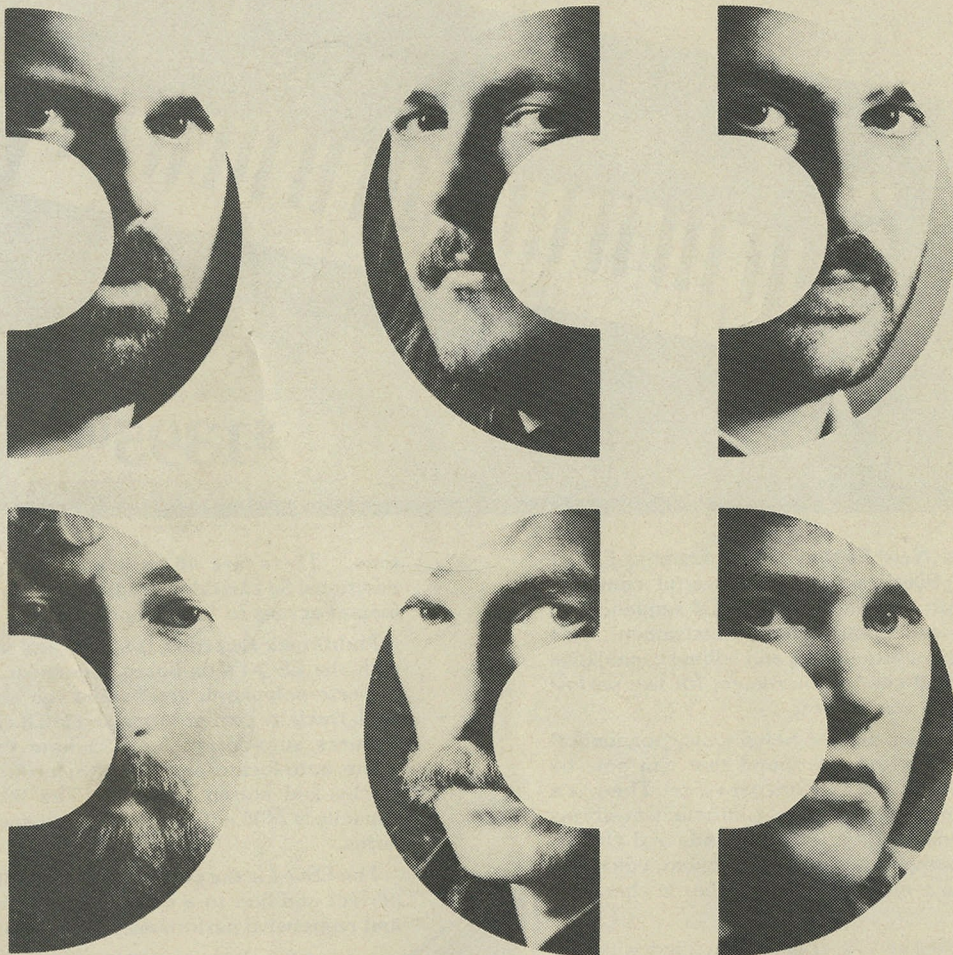


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