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7TH
ANNUAL
BLUES
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SHOW



- Arletta Nightingale -
National Amateur
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Album Rock Has Met Its Match

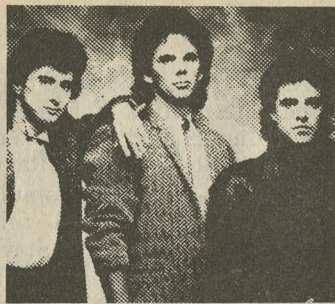


FM

The King of Album Rock

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POLLACK BROADCASTING SERVING THE MID-SOUTH



our cover story

Journey returns to the Mid South Coliseum November 29 after a 3 year absence. *Our interview with Jonathan Cain begins on page 28.*

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The Memphis Star, 643 South Highland, Memphis, Tennessee 38111 (901) 452-STAR (7827)
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Star Tracks

by Anna Cham

Does anybody else love this weather? From ALLHallow's Eve to Christmas shopping days it's my favorite time for parties, presents and general good cheer!

To hit the high spots:

Chart action for Memphis products is lacking this month. The high point is a #20 position for Al Green's "He Is The Light" on the Top Spiritual *Billboard* chart in late October. The Canton Spirituals, a Mississippi group who recorded at Ardent, has the #23 spot with "Mississippi Po Boy."

In the Top Pop action, Kansas City group The Rainmakers are at #97. ZZ Top's *Afterburner* is #84. Both albums were recorded here in Memphis.

Dreamgirls in Memphis? You betcha. Three Libertyland entertainers competed in "Dream Girl USA," a new nationally syndicated TV series which airs locally on WMKW-Channel 30. Tasha Thomas, 19, is a featured dancer in Libertyland's Broadway Magic Show. Catch her appearance during the first week of November. Dancer Jennifer Duncan will appear the last week in November and singer Marty Slatton will be on the air the last week in January.

Applause for *Memphis Star* staffer Ken Houston! Houston and Paul Ebersold produced a commercial for the Memphis Storm soccer team. Listen for it on your favorite radio station.

In the November 6 issue of the *Rolling Stone*, an update on R.E.M. mentioned that they jammed with Memphis horn band, the Soul Capitalists, at an unidentifiable "dive" in Memphis. The first 50 people who come to the office and name the club get a free album. No kidding.

The Great Fall Shuffle:

Band News. It's been a while since the *Memphis Star* covered the who's playing with who scene. To end some of the confusion, I made a number of phone calls to report on personnel changes, accomplishments both deserved and unsubstantial, and

band break-ups. I sent out spies to verify and here's the report:

Seabreeze, an adult contemporary band composed of Greg and Randle Morton and John David Wages will embark on a USO tour of Europe November 18 - December 29. The tour arranged by Melinda Grables at Libertyland will begin in Iceland and include Scotland, Germany, Northern Italy and Switzerland.

The Generics' Lee Booth, Kevin Ferner, and Kurt Ruleman enlisted Kye Kennedy (the cracker jack guitarist from Calculated X) to replace Rodney Nash. Nash is now Upsetting the Mothers. I'm sorry, WITH Upsetting the Mothers which also includes Rick Clark (ex-Cut Out), Robert Jordan ("Bobby Memphis"), and ex-Calculated X Cooler Steve Ebe. The PMRC is gonna hate that name, but Zappa will love it.

Xavion's original keyboardist, Derwin Adams, has been zipping back and forth to New York. Does this mean there's a deal in the Apple for Adam's Ricochet?

Dexter Haygood, Xavion's lead voice, called to give a report on his new project — is there still a Xavion? Sorry I missed your call. Some-

thing's going on, I just missed the details.

As for Detail, the band that sometimes bills itself as "Formerly Creed" the sound is a grownup version of Southern Rock with 2 guitarists and keyboards. With an accumulated 75 years of rock and roll, this band sports Hal Butler and Steve Ingle (original Creedites), Duane Cleveland (Dexy's Midnight Runners), Steve Gentry, and bass player Jerry Dean, formerly of Avenue and the *Memphis Star* birth-day band, Vienna.

Dean will also be recording in Nashville as part of a production deal landed by Vienna crewmate Trey Bruce. The project is tentatively called "901" (get it? It's our area code and Trey has been phoning home a lot since he moved to Nashville).

Ingle has been in Sounds Unreel working with recording artist Joanna Jacobs and producer Eli Ball. Reports are that Eli is booking about half the time available at Sounds Unreel for his production company and SU owner, Jon Hornyak, is in mega-deal land.

Is the Jimmy Davis project (a production deal with Hornyak) going to capture the major label deal predicted by the *Memphis Star* in January? Ungrounded rumors have Atlantic and some other big boys very excited. Davis' group includes



Ex-Viennian Jerry Dean (far left) is now with Detail ("Formerly Creed") and Trey Bruce (far right) is in Nashville with "901" which also includes Dean.

photo by Kelly K. Craig

partner John Scott, Tommy Burroughs, Chuck Reynolds, and, for showcase situations, Sam Shoup on bass (otherwise it's programmable).

Headed for vinyl as we speak is Memphis-based group Focus. Their first release is a 12-inch version "Zero in July," produced by James Alexander.

There are Barkays spread all over the states and a plethora of projects. Do the Barkays still exist as a group project? If not, who are the new Barkays? Stay tuned.

Let's play musical chairs. Since Joe Walsh stole Richard Orange's rhythm section, we hear Richard is borrowing some Bluebeats. You can't get much better than Steve Mergen, Bruce Browning, Steve Cobb and Tony Thomas as replacements.

The BIG DRAW in the rock and roll club scene may be upset by the re-emergence of old power. Not to call any names, but the neo original FOREPLAY has pulled down the roof in their first two outings. The multi-talented Lee Miller, (vocals, songwriter, guitars, keys), rejoined with Mike Wade (He looks like Dudley Moore but sings like everybody good), with original Foreplayer Dan Kennedy and Mark Wilf (Tufanuf drummer).

Also drawing well in town is Even Steven, Steve Horton's 'Ode to rock and roll.' Long featured for fifties/sixties Memphis tribute plus a smattering of rock and roll, the four-piece band has converted to ten piece with two lead vocalists plus a horn section, according to bassist Hugh Foote. "It's 75 early and current classics of rock and roll with real musicians. No programmed keyboards. I'm just not sure we can make money with the real thing." Sad but true, Hugh. You can catch Even Steven in pure form a couple more times in November. Real Horns? In a club? Applause!

Since we're checking on the rock and roll front, let me call the lead vocalist of one of my pet bands from 1984.

"Let me put this rumor to rest. I have not reunited with White Kid Leather." However, a couple of days later, David Kurtz appeared on stage at the Stage Stop during a Foreplay set with WKL's David Wade, Tony and Billy Maharry. How do you find the facts in that? ★

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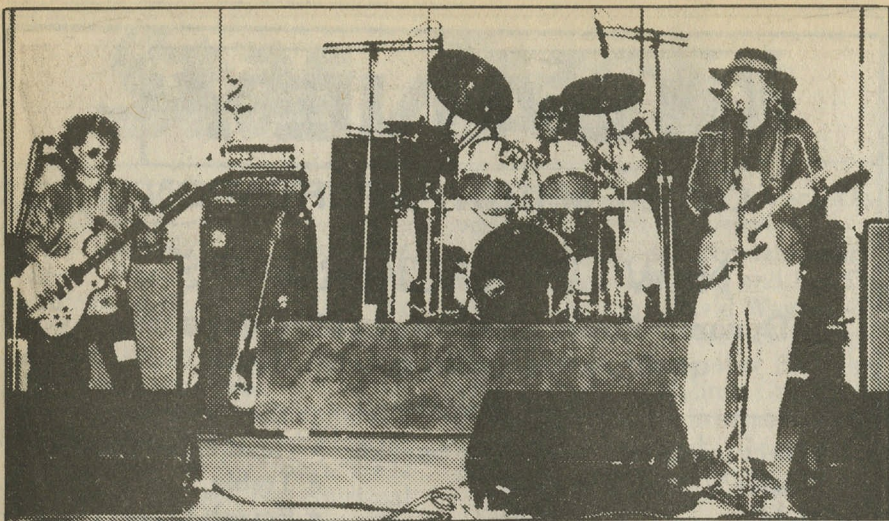
Studio

by Ken Houston

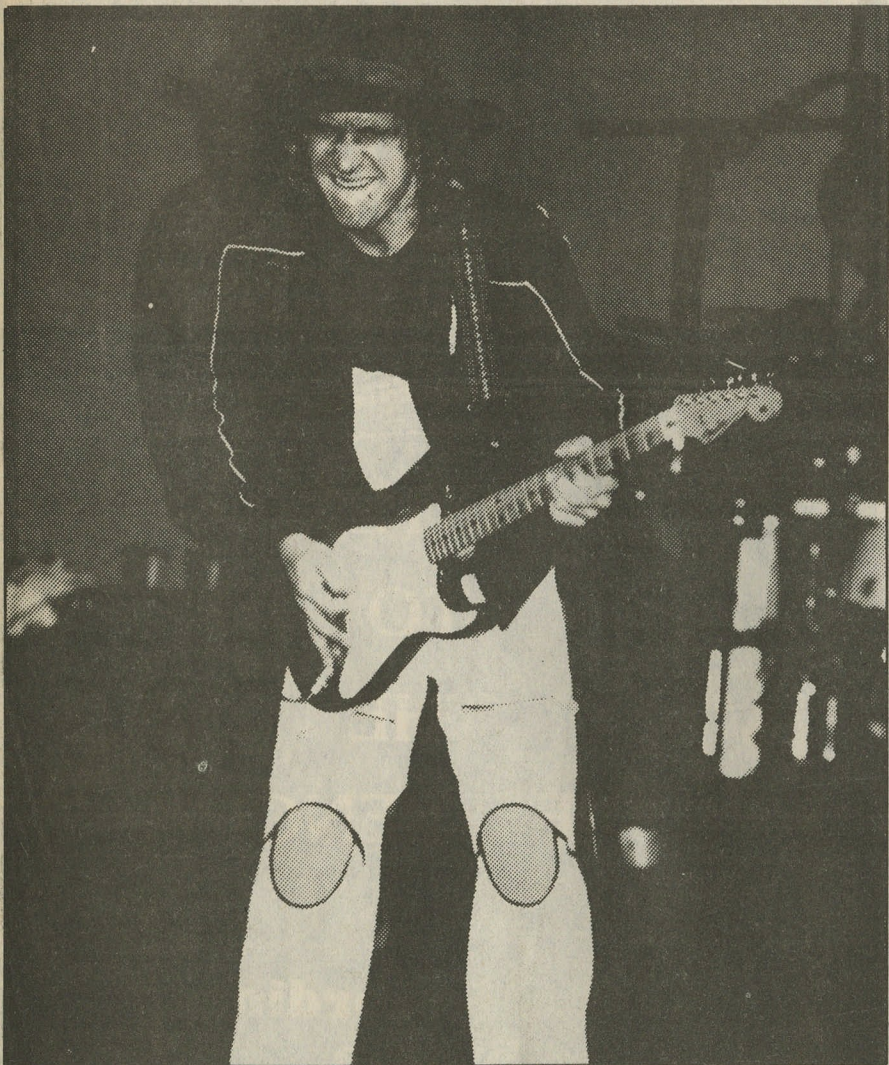
This month at ARDENT STUDIOS— Studio A: Producer Tom Jones III and engineer Mark Culp did tracks on two songs for Manish Kid Productions; the Soul Capitalists were in overdubbing horns and vocals with Robert Jackson behind the board; Pat Taylor engineered basic tracks for Steve Burns; Joe Simon was in doing a vocal track with Robert Jackson engineering; Paul Zaleski engineered vocal tracks for Al Green; James Bennett with the Cantrell Spirituals were in with William Brown engineering; and M'Slider did basic tracks on five songs with John Hampton at the helm.

And in Studio B: J. Blackfoot remixed a dance version of "U Turn" with New York engineer Mark Berry; Green On Red completed their album project with Joe Hardy engineering and Jim Dickinson assisting; Rev. Oris Mays was in digitally mixing a new album with Robert Jackson engineering and Tom Laune assisting.

Lastly, in Studio C: Mud Boy and the Neutrons did overdubs and mixes for their album on the New Rose label. Mark Culp was the en-



Joe Walsh (right) in concert October 11 at Mud Island for the Liver Foundation. Memphians David Cochran (left) and Chad Cromwell backed him up.



Walsh spoke of his desire to give back in form what his fans have given him over the years. The Memphis benefit is one of many planned including the controversial Kent State Memorial concert Walsh wants to hold for his alma mater.

photos by Kelly K. Craig



Edwin Hubbard has been recording spots for Lobster Louie's.

photo by Morgan Murrell

News



John Scott has been busy at the Attic.

gineer. (This album will feature an underwater piano track!?) Last but not least, Phil Driscoll was in cutting a song titled "Just Say No," with Mr. Hampton engineering.

At COTTON ROW RECORDING this month- Producer Danny Green was in recording the tracks for an audio/visual presentation by Marketing Support Services in Missouri. Niko Lyras engineered; Las Vegas performer Freddie Empire was in with manager Fred Montilla, Jr of Miami cutting a three song package with Niko producing and engineering. Musicians include Tommy Priakos, James Robertson, Dwayne Thomas, Ella Brooks, Lanny McMillan, and Ernest Williamson. The project is to be shopped in New York at the end of this month; flautist Edwin Hubbard was in cutting some radio spots for Lobster Louie's in Mid-Town; Niko and Lannie McMillan finished another two sides on Lannie's jazz fusion LP; Finger-

cont. page 11



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Memphis City Schools Are Hearing Music In The Halls

(The following is the first of a two-part series on the music programs offered by the Memphis City Schools. The series will conclude in the December issue.)

by Tim Butler

So many times, according to Tommie Pardue, one hears of famous people who are fond of stating they have never had a music lesson in their lives. Yet, somewhere along the line they admit to having had, say, a chorus or band course back in school. Obviously, it is this kind of musical foundation that has carried them so far and has helped to prepare them for their careers. In fact, Memphis City Schools Music

Department issued 521 scholarships last year alone!

If anyone should know about this kind of thing, it is Pardue. She is Music Supervisor for Memphis City Schools, responsible for the instructional supervision of secondary vocal, general music and elementary class piano programs.

Memphis City Schools are fortunate in their music education program, Pardue says, because, "In our school system a student can learn to play almost any musical instrument and to perform and appreciate any style of music that they choose."

Memphis' piano program has the distinction of being the oldest piano program in the United States and the second largest (only Dallas, Texas is larger). Introduced in some cases in grades K-6, the cost of piano lessons is only \$21.00 per six week period. Added to that, there are no more than 12 students per class.

One of the more interesting aspects about the piano program is what is known as the Commission Composer Project, designed for upper level students. Instituted by Pardue 10 years ago, the program gives the students (at a very early age) the opportunity to perform in large instrumental ensembles. This is one of its unique advantages. More often than not, piano students perform solo and without this kind of large accompaniment.

The All City Ensemble Piano Recitals make use of these talented composers whose job it is to create special musical pieces, work with the students, and conduct the piece at the actual performance. Some of the gifted composers that have graced this program have been: Jimmy Richards, Memphis Symphony Orchestra; Donald Freund, MSU; John Barr, MSU; Mark Blumberg, Media General; Merle Gartrell and Tommy Fugerson. Fugerson is this year's commission composer. This



Art by Jim Palmer

Ever Wonder Why So Many Musicians Come Out of Memphis? The City School Programs Are One Big Reason

year's spring project is scheduled for April 2, 1987.

Once the students have performed with the composer, they are given their level 4 certificate for successfully completing the Memphis City Schools class piano program. As Pardue puts it, "They (the students) have learned to read music in all 12 keys by the time they have finished our program."

Of course, by this time, many of the students go on and continue to study piano or even take up a second or third instrument. The overwhelming end result of having completed a music program in Memphis City Schools is that knowing how to read music opens up the whole musical world for a student. It's a gift no one can take from them - "to be musically literate."

The way the city's music program works, by the time a student reaches the 7th or 8th grade, every child has had what is called General Music. General music classes are designed to give students a knowledge of careers in music, and musical styles, plus an introduction to music history and the social instruments.

By the 9th grade a student is able to make his or her own choice as to what music courses to pursue. For those students that are college bound and/or would like to major in music in college, music theory and harmony and composition classes are offered.

Memphis City Schools music students have won a lot of awards: regional, national and even international in scope. For choral students, one of the highlight competitions is the West Tennessee Honors Choir at the Jr. High and Sr. High grade levels. Students audition on an individual basis and 400 are finally selected to make up the choir. The students are judged on musicality, intonation, rhythmic accuracy and how well they sing their parts. Of these 400, about 100 will be selected from auditions to perform in All State. Students from all over the state make up the All State choir. At this performance, a nationally known guest conductor will direct the chorus. All State competitions are conducted in this manner for band and orchestra as well as chorus. The vocals program has won competitions in places as varied as Orlando, St. Louis, Atlanta, Hawaii and Washington.

One honor the vocal department can always be proud of is that the chorus at Overton High School was selected to perform as guests by the French government of Nice, France. This honor was bestowed on two different occasions. The last trip took place year before last. The students were the official performers for the French Mardi Gras.

Overton High School is one of the city's optional schools; meaning that a student desiring to attend Overton's performing arts program must apply for a transfer from their assigned school district into Overton. Lulah Hedgeman is the choral instructor. Hedgeman and her work with Overton are well known, as the school has performed all over the United States.

One shining example of the kind of talent that has come out of the city's music program is Scott Taylor. Scott was a student at Wooddale High School. After graduating, Taylor's success story can be traced from Libertyland to Opryland and finally to New York City. There in the "Big Apple" he got a bit part in the movie version of *A Chorus Line*. Now, he's on Broadway (the Great White Way) as one of the stars of the hit musical "Cats." In other words, his name is in lights on the marquee. A shining example of the kind of musical education learned here in Memphis.

In addition to Scott, the city's music program has nurtured such talented people as Frank Stoggers, Booker T. Little, James Williams, Hank Crawford and Terry Topper.

As far as instrumental music is concerned, Westwood High School is known for their excellent jazz band; Central, White Station, Whitehaven, Overton and Carver all have excellent band programs. The band program of Memphis City Schools music department is under the supervision of Raymond Settle. He is Music Supervisor for Memphis City Schools, responsible for the instructional music supervisor. He believes the ingenuity of the band instructor is what makes a particular band program successful. That the enthusiasm carries over to the kids.

The city's band program begins in grades 7-12. That is, with the exception of Longview and Snowden

The various music programs offered by the Memphis City Schools are open to all students. Some programs - class piano for example, carry a nominal tuition fee to cover books, etc. Instrumental music classes (band) may require the purchase of a mouthpiece and instruction books. Instruments are generally provided by the school system, but may be rented or purchased from outside sources.

schools which begin their band programs in grade 4. The string program is started earlier, in grades 4-12.

According to Settle, students enrolled in one of these programs benefit greatly: "The students gain a sense of self-worthiness. . . they feel good about themselves. And, it is certainly a means of a career if that's what they want to pursue," he says. Just as important is the human relations benefits the students receive. By working closely with a group of other musicians as part of a group, the students learn how to get along with each other. Not to be forgotten is the sense of accomplishment that one gets from having participated in a band performance. The students can get a sense of self-satisfaction. There is a pure kind of enjoyment that can be experienced from just playing an instrument for no other purpose than just to "play it." Nothing more. The very act of playing a musical instrument is enjoyment in and of itself.

The band and string programs make use of different sets of teachers. A string teacher would have expertise with the string instruments, whereas a band instructor would likely have expertise on all of the instruments: woodwind, brass and percussion.

Something new the band program and Settle are excited about is the Mega Band Extravaganza event. This free concert was initiated last year and featured over 900 students from all of the city's schools. These students formed one band and played all at the same time. All went well; and according to Settle, they will learn from the mistakes they did make and plan to continue this spectacular kind of event. The event last year was held at the Mid-South Coliseum. *

Grammy® News

The Memphis Chapter of NARAS had an active October. Another "Ridiculous Record Sale" was held on the 22nd at Memphis State in conjunction with the Commercial Music Student Association. The following evening NARAS sponsored an Open

House at Media General's Studio 5. The Open House brought many people interested in learning about NARAS and the Grammy process.

On the 25th the first day of the two-part investment seminar, "Music, Money and You," was held at



NARAS Memphis Chapter President Danny Jones (left) and Board Member Larry McKeon
photo by Jim Santoro

Memphis State's College of Communication and Fine Arts. Keynote speakers included Wayne Smotherman, vice-president of First American Trust in Nashville and Russ Miller, of G.L. Investments and Executive Producer of American Caravans. The second part of the seminar, geared toward members of the financial community, will be held Friday, November 7 at the Radisson Hotel. For more information about this day call Deborah Camp at 454-2350, Martha Ellen Maxwell at 576-4284 or Larry McKeenan at 526-5577.

Last month Memphis chapter president Danny Jones, along with Deborah Camp and Joe Dixon, held a recruiting reception at the Crowne Plaza in New Orleans. About fifty people turned out to hear about NARAS and several new memberships were added to Memphis' roster. Total membership for the chapter is now just under 300 actives and associates, a record number in the history of Memphis' ten-year-old chapter.

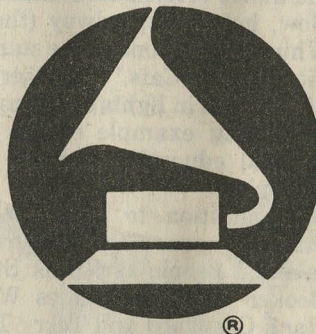
Last month Rose Clayton was elected to fill a board vacancy in the category of Liner Notes/Album Design.

The Memphis Chapter of NARAS welcomes the following new members: Craig Baker, Reggie Toussaint, Roger Wild, Robert Hudson, Douglas Saleeby, Lynn Ourso, Jim Holt, Saul Belz, Walter Moorehead, Sylvia Cain, Kenneth Thomas, Mary Ledbetter, Willie Phelps, Tasia Theoharatos, Kathryn Bea, Peter Brown, Cosimo Matassa, Martha Jordan, William Williams, Linda Lucchesi, Gloria Powers, Sharon Bendtsen and Harland Williams.

This month's NARAS meeting will be held Tuesday, November 4, at 5:30 p.m. in the fifth floor auditorium of the Media General Building on Union Extended. ★

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Studio News

from page 7

print was working on another two sides for their package with Niko producing and engineering; Niko also collaborated with lyricist Christina Louise on a new song for Ella Brooks' demo package; and finally, The Crime is continuing work on their new album (tentatively titled *Crime and Punishment* according to bassist Rick Nethery) with Niko co-producing.

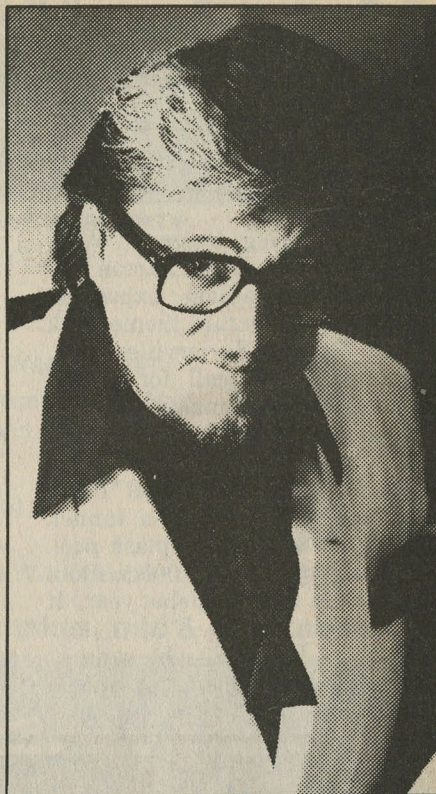
Happenings at THE ATTIC include: John Scott finished production on Marvin Grant's new single "You've Got A Choice To Make," which is being played on Love 107; John is also continuing pre-production for Jimmy Davis and Nexus; Jerry Boyce was in working on a demo package with John Scott producing; and John engineered a jingle produced by Barnstorm Productions showcasing Martha Pointe for Faxon Homes.

At EASLEY RECORDING projects included: The Soul Honkies returned to the studio to record their

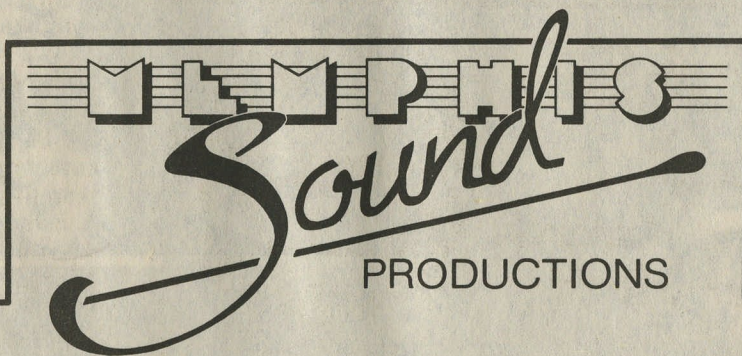
rap version of "Pinball Wizard;" Tav Falco and his Panther Burns cut material for the movie *Blood Diner*, being filmed in L.A.; Chris Lea and the Moonlight Syncopators have been recording a new song and overdubbing horns onto previously recorded tracks; and Durand Mysterion was in working on six songs which are currently being mixed.

At the COMMERCIAL MUSIC RECORDING COMPLEX at Memphis State- The Memphis Arts Council has been working on the music for the play "Can't Stop Dancin'," with Ben Flint, Dan Pfeifer and Eric Patrick engineering; Dan has also been engineering sessions for Ross Rice and Kye Kennedy.

Late breaking Studio News includes: DANNY JONES producing Sally Townes at New Orleans' Syn-Tech Studio. Closer to home Jones worked on vocal overdubs on Bobby "Blue" Bland at Cotton Row and shared engineering credits with Lamar Warner and Mike Allgeier at Ardent's Studio B with Lode. He also teamed with Allgeier in engineering demos for Labor of Love at the Powerhouse. ★



Mudboy Jim Dickinson has been recording and engineering.



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Nashville News

by Bill E. Burk

Dolly is getting bigger! Well, DollyWOOD is. Dolly Parton has announced \$6 million expansion plans for her mountain theme park near her home in Sevierville, Tenn. The plans, which call for a 20% expansion, include a mammoth river ride, named "White Lightning" by Dolly. The ride will give whole families the chance to "kayak" down a mountainside, through a tunnel, dropping 26 feet into a splash pool. Dolly has projected 750,000 visitors to the park in this, the debut year. It got 1.5 million.

And Suzy Bogguss, who sang at Dollywood all summer, got herself

discovered and signed to a contract with Capitol/EMI America records. Suzy is now cutting her first record for producer Blake Mevis, whose credits include George Strait, Charley Pride, Ed Bruce, Vern Gosdin and The Kendalls.

In our September issue, I fearlessly predicted that Reba McEntire, George Strait, The Judds, Randy Travis and the duo of Willie Nelson and Kris Kristofferson would win the six major awards at the October Country Music Association gig in Nashville. At show's end, all but Willie and Kris were holding their trophies; they being bumped off as Duo of the Year by the unlikely combination of Marie Osmond and Dan

Seals. Other winners were Ronnie Millsap's *Lost In The Fifties Tonight* (Album of the Year), Seals' "Bop" (Single of the Year) and Travis' "On The Other Hand" (Song of the Year) written by Paul Overstreet and Don Schlitz. Now, for the bowl game winners . . .

Insiders say the search is ON for a female solo vocalist to assume the reins seemingly being vacated by Loretta Lynn and Tammy Wynette. A motherly type who can grab at the heartstrings of rural America (and sell records!). Despite the hoopla coming out of CMA's publicity mills, country record sales are down and people are pointing toward the panic button.

Roy Clark and Mel Tillis, who financed their own movie project, took such a bath, insiders say, that Tillis was forced to sell his lucrative gift shop in Nashville, across from the Country Music Hall of Fame.



Alabama at their sell out October 17 Coliseum concert. See additional photos plus openers Waylon Jennings and Randy Travis on page 49.

photos by Mike Malone

Jimmy Velvet bought it and will open an Elvis shop there about January.

And on the subject of shops, Hank Williams, Jr. has opened a peanut brittle and divinity shop, Kawliga Korner, in Paris, Tenn., where Bocephus does a lot of hunting; and Bobby Bare has opened an arts and crafts shop in Hendersonville.

Christy Forester of the Forester Sisters and Gary Smith, who is Ricky Skaggs' pianist, will be married in December; planning a Hawaiian honeymoon.

Carl Perkins has taped a Dick Clark special which airs in January. It was "An All-Star Caribbean Cruise," a week-long seafaring venture with Linda Blair, Ray "Boom Boom" Mancini and Audry Landers.

Oak Ridge Boys will take a four-month break from the road in early 1987 to work on new songs for their next LP. The Oaks have ranked as one of the Top 20 gross receipts acts on the road for over 240 consecutive weeks!

The 1987 Official Country Calendar featuring color photos of such stars as Alabama, Reba McEntire and Ricky Skaggs is now available for \$7.95 plus \$1.50 P&H from: Country Music Foundation, 4 Music Square East, Nashville, TN 37203. ★

Carl Perkins recently received a gift from some special friends. He came home from a promo tour and found a gift-wrapped, custom-made guitar, with a heart shape where the round "sound hole" ought to be. On the back, engraved on a round silver plaque, was this message: "To our rockabilly buddy. From Dave, Eric, Ringo and George." As in Edmunds, Clapton, Starr and Harrison!

Following a performance at the Helen Hayes Gallery in Washington, Nashville songwriter John Jarrad spent the next day lobbying on Capitol Hill against H.R. 3521, a bill that would undermine copyright protection enjoyed by American songwriters. "I hope that other artists, songwriters and music business folks will make a point of letting our leaders know just how destructive this bill would be to our livelihoods," said Jarrad. Are you listening, Memphis?

A clean-shaven Johnny Paycheck is hard at work on a new LP, which will include his Mercury debut single, "Old Violin." ★

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7th ANNUAL BLUES AWARDS SHOW

THE HANDYS

BLUES MUSIC WEEK — NOVEMBER 10 - 16

B.B. King and Stevie Ray Vaughan Set To Co-Host Blues Awards Show

The 1986 Blues Awards Show, to be hosted by B.B. King and Stevie Ray Vaughan, will be held on Sunday, November 16th, the birthday of the father of the Blues, W.C. Handy, for whom the awards are named.

Also scheduled to appear at this year's awards show to be held in the Dixon Myers Music Hall in Memphis are Bill "Hoss" Allen, Long John Baldry, Bobby Bland, Little John Christley, Robert Cray, Ken Jackson, Albert King, Denise LaSalle, Benny Latimore, Don McMinn, Arletta Nightingale, Carl Perkins, Charlie Rich, Rufus Thomas, Ruby Wilson and other noted radio, record, film and music video personalities including our publisher, Jim Santoro.

Elected through an international balloting system, awards are presented in 21 categories including Blues Song of the Year, Album of the Year, Contemporary Male and Female Blues Artists, Traditional Male and Female Artists, Blues Vocalist, Blues Instrumentalist, Blues Band and others.

Special awards are presented for "Keeping the Blues Alive" and contributing to Blues knowledge.

The Annual Blues Awards Show is America's only national forum created specifically to recognize and honor the special people who perform or otherwise contribute to the perpetuation of America's original indigenous musical art form. . . "The Blues."

By congressional resolution in 1977, Memphis was designated the official "Home of the Blues." Geographically centered in the Missis-

cont. page 23



B.B. King (top) will be co-hosting the Blues Awards Show. Among numerous other celebrities appearing will be (middle row, from left) Ruby Wilson, Carl Perkins, Ken Jackson and (bottom row, from left) Robert Cray, Don McMinn and Denise LaSalle.

7th ANNUAL BLUES AWARDS SHOW
THE HANDYS
BLUES MUSIC WEEK — NOVEMBER 10 - 16

**Arletta Nightingale Wins
National Amateur Blues Contest**



Arletta Nightingale performing (above) and at home with husband James Burse II and James, III.

photos by Jo Evelyn Grayson

by Sandy McKenna

On first meeting, Arletta Nightingale is quiet and unassuming. From a family of seven children, she seems content and satisfied with her role as wife and new mother. But on stage this reserved woman is coy, disarming and just as at home under the footlights as a veteran entertainer. On August 31st, judges (the majority from out-of-state) selected Arletta as the first place winner for the National Amateur Blues Contest, keeping the honor in Memphis for another year.

Ms. Nightingale's public vs. private personality is an indicator of her diverse background. She professes that her faith in God is the guiding factor of her personal and professional life, and, like many vocalists, first sang with her church

choir doing both solo and choral arrangements. Although her degree from CBC was in chemistry (she graduated in 1985) she continued to be involved in music there through a repertory company and performed with them in the 10th Anniversary Show honoring "An Evening of Soul." No stranger to competition, Arletta has won various awards in both talent and beauty contests and also captured first place in the 1982 Budweiser WDIA Amateur Song Contest. Arletta credits her "supportive and motivating" mother as the strongest influence in her personal life, but her sister "Sunshine" (19 years her senior) with playing the music of the singers who've helped to shape her own style.

Like Gladys Knight and Patti Labelle, Arletta too establishes im-

mediate audience rapport. There's her beguiling smile. And then, there's her voice, not unlike the aforementioned vocalists, but still uniquely her own. She sings from the heart. "When I perform," she says, "I'm not just entertaining the audience, I'm entertaining myself." Arletta likes to "have fun" on stage and often searches out audience members who will respond to her animated performances. Her husband, James Burse II, says that, prior to being video-taped, his wife wouldn't believe that she behaved on stage as he and other family members described. But now, after viewing the tapes of her recent competition, she can see they were truthful. "I see myself and get so surprised I have to say 'Did that come out of me?'"

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7th ANNUAL BLUES AWARDS SHOW
THE HANDYS
BLUES MUSIC WEEK — NOVEMBER 10 - 16



A Pioneer In Blues Presents Awards

by Tony Jones

One of the presenters at this year's Blues Awards will be Bill "Hoss" Allen, an announcer for radio station WLAC in Nashville. It is a very appropriate role for the sixty-four year old broadcaster. WLAC is largely credited as the first major pop station in the south to play black music in rotation, reaching a great deal of the East Coast as well as blanketing the delta and southwest with blues. Allen's voice completed the triumvirate of Gene Nobles and "John R." that became WLAC's star voices introducing "race" music to a still nearly totally insane America.

Allen and the blues are returning to WLAC's rotation with a program entitled "Blues If You Choose." "Not really at the time I'd like; I would like to be on a 9 to 11, which would be 10 to 12 in the Eastern time zone and that's a real great time for us. We go into the Carolinas and Virginia, Georgia, Florida, Alabama, The Bahamas and all up and down the Eastern seaboard so good and of course into Mississippi and Texas and straight north and south.

"Seven to nine thirty is when we'll be on and that's a little early but hopefully we won't be on until after the basketball season is finished in March."

Settling down again at WLAC with the blues is a complete circle for him. A great deal of the past decade he's been freelancing, pitching clients as diverse as the American Hospital Corporation to Skoal Tobacco and many other national and regional accounts. His love for the blues, and his ear for it, began developing in his hometown Gatlinburg, Tennessee.



"They should be playing some blues on every black station in this country, and especially in Memphis where it all started. That'll bring it back."

— Bill "Hoss" Allen

"I was born in 1922 so this was way back in the late twenties, early thirties, I used to play a lot on the back-streets. That's what everybody used to call the black parts of town then, you know back in them days your house sat on a lot that covered a whole block. And back behind my house I'd go down there and play and I would always hear music. Everybody's house would be playing music on these victrolas; blues here, spirituals next door, so the music was in the air all the time."

The memories Allen begins telling from Nashville in his professionally strengthened voice relate much more than the story of WLAC's groundbreaking programming emphasis. The station's discovery of black music's marketability unfolds the

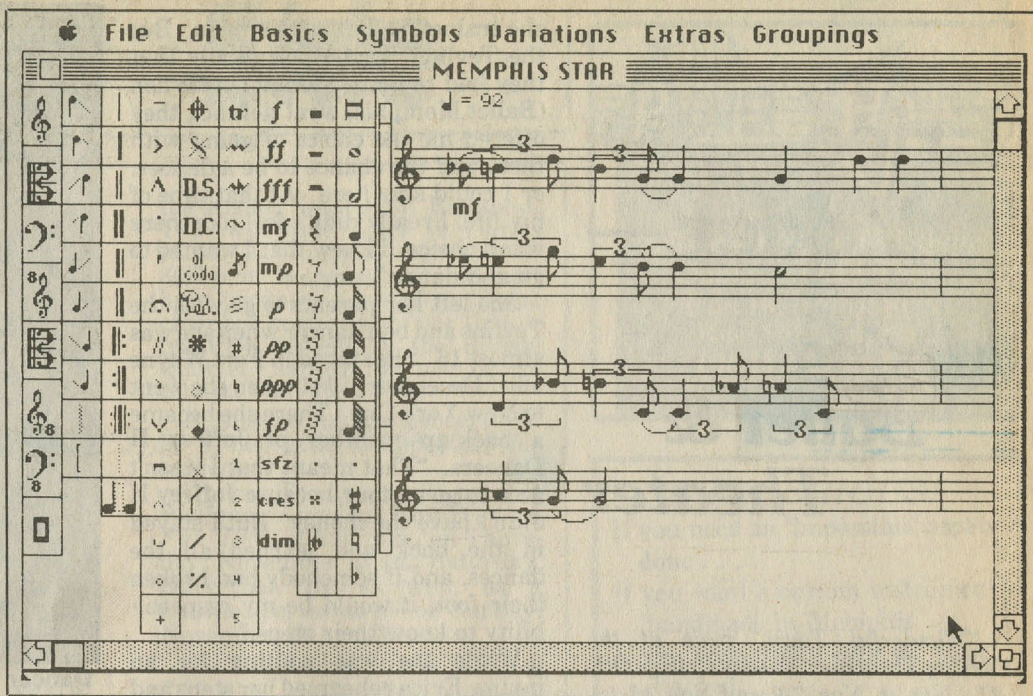
full debate surrounding the blues and their introduction into the mainstream. This was the music that inspired Elvis to shake the leg that shook the world. The debate still rages of whether the era was a great cultural leap or an historic rip-off.

"Gene Nobles was the first guy to play black music on a power, fifty-thousand watt station. This was back in 1946. He had just a regular old show after the news and before the station signed off for the night. You know, Sinatra, Tony Bennett, Vic Damone, the regular bop that was going on back then.

"One day some guys came up to the station from Fisk and Tennessee State University, at various times, and both groups brought in some

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Composer's view of Macintosh screen. Do you recognize the tune?

by Jack Abell

Classical music lovers carry around images of Mozart, quill in hand, scribbling a late night manuscript and Beethoven hurriedly reaching for his musical sketch-book to jot down an inspired theme. Today, Mozart and Beethoven might be found sitting in front of the computer terminals.

According to Dr. Don Freund, a nationally known composer and head of Memphis State's composition department, computers may change the nature of the creative process, and possibly the nature of the music as well. "I have given up using pen and paper," states Freund, "or at least 90% of the time." Instead, Freund uses Apple's *Macintosh* computer with Mark of the Unicorn's state of the art software programs *Professional Composer* and *Professional Performer*.

Memphis composers James Richens, Ann Taylor and Robert Patterson are using the same tools, and several other local musicians are also using the "Mac" in music writing or recording applications. In fact, since its introduction four years ago, it has

become the professional music standard, just as the IBM PC has become the standard for business.

Freund was Memphis' "first kid on the block" to take the Mac and related software seriously for compositional use. He likens the *Professional Composer* program to a text editor or spreadsheet for music. "In fact, you can get some idea of the complexity of music composition from the fact that this program requires about twice the computer memory of a top of the line word editor/spreadsheet like *Symphony* or *Lotus 1-2-3*."

Composer Ann Taylor, a former student of Freund's, explained why she likes the computer. "Copying parts using the computer and printer is so much easier and faster. I can also hear the music immediately and print out a draft copy as I go. I use the *Professional Performer* (a powerful sequencer) like a notepad to record ideas on the spur of the moment." Freund does this, too - it involves hooking up a MIDI keyboard, playing the idea, and using the computer as a recording device to store it for future reference. Ms. Taylor, who is also a violin teacher, has discovered an educational use for her computer. She "records" the piano accompaniment to her students' pieces on her computer. Then the accompaniment can be

played back at different tempos and with different synthesized sounds just by pressing a few buttons.

The graphic shown illustrates what the *Professional Composer* looks like on the Macintosh screen. Notes are chosen from the list of musical symbols on the left and placed on the staff at right, where they can be edited in ways indicated by the categories on the top line. At this point, Ms. Taylor's masterpiece exists only in the computer's memory, but it can easily be saved to disk, printed as regular sheet music, played on the computer's built-in synthesizer or sent by the magic of MIDI to an external keyboard. (In that event you would hear that the mini-masterpiece is a combination of the "Beale St. Blues" and "Twinkle, Twinkle Little Star").

This hardware and software is not cheap, but it's already available for about half what it cost just a couple of years ago. It's not the only stuff available, either. Software has been written for most of the computers out there except the old CP/M machines, and new developments are appearing at an exponential rate.

Composer and programmer Robert Patterson is among those writing new software. He is about halfway through with a program

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Erica Yoder —

Mixing Ballet & Theater

"Wonderful Town" runs at the McCoy Theatre at Rhodes College Oct. 31 - Nov. 2, Nov. 7-9 and Nov. 13-16. All show times are at 8 p.m. with a 2 p.m. matinee on Sundays only.

by Joel Leibovich with Myna Badley

For a lot of artists, their art form is their only passion in life. The rest of the world is kept at a respectable distance so the art can flourish. For Erica Yoder, her venue was dance, and dance was the only thing in her life.

But Erica has changed. She has come out of her world and now she wants to reach out and embrace as much of the rest of the world as she possibly can.

Erica, a 20 year old freshman at Rhodes College, has been dancing for years. She was born in Louisville, Kentucky and moved to Belgium with her parents, who were missionaries. It was in Belgium that she started her career as a ballet dancer. Her reason for starting was rather unique. "I was born pigeon-toed and my mother had always wanted me to take dance. So, the excuse for spending all that money (on lessons) was that it was for medical purposes, and she had to put me in. She wanted to put me in, but she had to put me in because of my feet," Erica explained.

Erica and her family came back to the United States and eventually ended up in Memphis. Under the tutelage of Michael and Judy Tevlin,

she trained at Ballet Memphis. But the Tevlins decided eventually that they had to leave Memphis. "When (Ballet Memphis) went defunct, they offered me the choice of going with them and the chance to be a dancer, or I could stay here. At that time of my life, I really didn't feel like there was a choice. I knew that I wanted to go and dance."

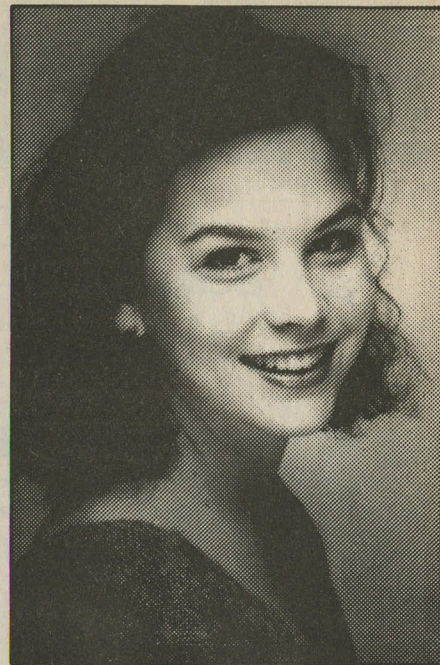
She left her parents to go with the Tevlins and be a dancer when she was almost 16. She stayed in Fort Wayne until December, 1984 when she went to New York City. There she became a back-up member of Joffrey II Dancers. "That meant that I wasn't able to go on tour because Joffrey II didn't have the money. But I stayed in the back and learned all the dances, and if somebody had broken their foot, it would be my responsibility to know their steps."

While she was waiting for an injury, Erica rehearsed her steps and got adjusted to living in New York. "The first year I was there, I was all goo-goo eyed, just enjoying being in New York. . . it has a mystique, an aura about it. It's incredible, and you can get swept up into it so easily. But when you have to deal with the everyday drudgery of riding the subway and dealing with the masses of people - and I think I'm a people person - it can really be too much," she explained.

"When I was in New York, I was so focused on dance. I had a group of my friends who tried not to be so wrapped up in dance that it was exclusive of everything else. But it's really hard when the art form takes so much out of you; it's kind of like the paradox, because it takes so much out of you that you don't have time to experience all the things that you could give it," Erica said.

So, absorbed in the world of dance, Erica waited for a real chance to perform. Her chance came in the summer in Madison, Wisconsin where Joffrey II was in residence for a couple of months. "As it turned out, all that back-up work came in handy. I had to dance. Somebody hurt their foot and I had to dance an extra portion of the show. So then, I was officially a performing member. There's a big \$10 difference in the paycheck, but it sure feels good," she said.

In May of last year Joffrey II's management changed, and when the new group came in, Erica was one of



Dancer Erica Yoder will be in "WonderfulTown" at Rhodes College.

the dancers that was let go. "It's painful, because you don't know 'Was it because of my dancing?' and I'm sure some of it probably was," she said. "I know I gave up being the child star when I was 14 and saw 14-year-olds in New York. But it made me feel good that when I was let go so many people were astonished."

Erica came back to Memphis. But she had her doubts about returning to the city. "I was really bitter about leaving Memphis. I felt like Memphis had forced me to leave because it made my teachers (the Tevlins) leave," she said. "Sometimes I think Memphis is very stifling, not just in music and not just in theater, but in concepts and ideas and attitudes. I wasn't sure about coming back to a place where that is prevalent."

But, she did come back, and she had changed a little. She decided that dance was not everything, and she has gotten involved in theater and is now in college. She said that she had looked inside herself and thought, "Well, I should not have started (dancing) so young. I should not have been so disciplined when I was 12, going to class everyday. And I should have stayed out and slumberpartied and not gone to class on Saturdays." But then, who knows if I would have gotten to where I am?

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Finer Side

by Cathy James

The month of November holds excitement and a wide variety of musical events at Memphis State's Music Department. Starting off the month on November 1, Saturday, 8:00 p.m., will be cellist Karen Buranskas and pianist William Cerny of Notre Dame. They are presenting a concert as part of the Visiting Artist Series at MSU. Ms. Buranskas is First-Prize Winner of the Aldo Parisot International Cello Competition, the 26th Annual Concert Artists Guild Competition, the Rossanna M. Enlow Young Artist Award, the Leta Snow String Competition.

Ms. Buranskas' accompanist is Mr. William Cerny, a Professor of Music in the Department of Music at the University of Notre Dame. He was Chairman of the Music Department between 1972 and 1981.

On Sunday, November 2 at 8:00 p.m., the Faculty Jazz Quintet will present a concert. This concert will feature Dick Steff on trumpet and flugel; Gene Rush on keyboards; Gary Topper, woodwinds; Tim Goodwin on bass, and Brian Fullen on drums. They will perform compositions by Goodwin, Rush, Topper, and Jimmy Heath. Also arrangements by Rush of compositions by Robben Ford, Richie Beirach, Tadd Dameron, and Randy Brecker will be presented.

On Tuesday, November 4 at 8:00 p.m., pianist Don Freund will present a faculty recital. His program will include: Domenico Scarlatti's *Three Sonatas* (ca. 1730) (*K.491 in D*, *K.492 in D*, *K.513 Pastorale in C*); Ludwig van Beethoven's *Sonata, Op.31, No. 2 in d minor* ("The Tempest"); Frederic Chopin's *Ballade No. 1 in g minor, Op. 23*; Karlheinz Stockhausen's *Piano Piece No. 3*; Louis Karchin's *Caprice for Piano*; Brenton Broadstock's *Aureole 2 for Piano*; and Don Freund's *Feuz d'artifice - Tombeau* ("Shuttle Explodes: Seven Feared Dead").

On Wednesday, November 5, the Beethoven Club will present

the Kodaly Quartet of Budapest. This will take place in Harris Music Auditorium beginning at 8:00 p.m. Hungary and Budapest have produced some of the finest chamber musicians of our time, a tradition upheld by the Kodaly Quartet, named for one of it's country's greatest composers.

Admission for this concert will be \$10.00 general and \$5.00 for students.

Opera Theatre will present Wolfgang Amadeus Mozart's *Così Fan Tutte* at 8:00 p.m. on Thursday, November 13 and Saturday, November 15, as well, as a matinee performance on Sunday, November 16 at 2:30 p.m.

On Wednesday, November 19 at 7:30 p.m., there will be a concert featuring student jazz combos with Tim Goodwin coordinating. Compositions by Cedar Walton, Duke Ellington, Wes Montgomery, Kenny Dorham, Van Morrison, Bobby McFerrin, Antonio Carlos Jobim, Scott Thompson, and John Coltrane will be heard. Five combos will perform.

On Monday, November 24 at 8:00 p.m., the Faculty Chamber Ensemble will perform consisting of members violist Debra Moree, violinist Julian Ross, and cellist Peter Spurbeck. A special guest will join them - pianist Paul Orgel, presently a visiting teacher of piano at the Music Dept. at Wesleyan University in Middletown, CT and on the piano faculty at The Music School at Rivers in Weston, MA.

On Tuesday, November 25 at 8:00 p.m., Con Anima Concert Series will present Efrim and Caroline Fruchtman (viola da gamba and harpsichord) with special guest Allen Rippe on recorder. Their program will include works by David Loeb, C.F. Abel, F. Couperin, and T. Arne.

These concerts are only a few of what we have lined up for the month of November. All of these events mentioned will take place in Harris Music Auditorium. Please call our 24-hour concert line (454-3766) to get a complete and up-to-date listing for the month of November. For ticket information call 454-2043. We hope to see you at some of our events. 'Til next time! ★

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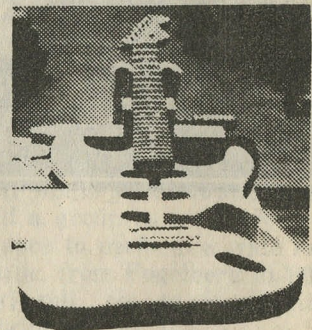
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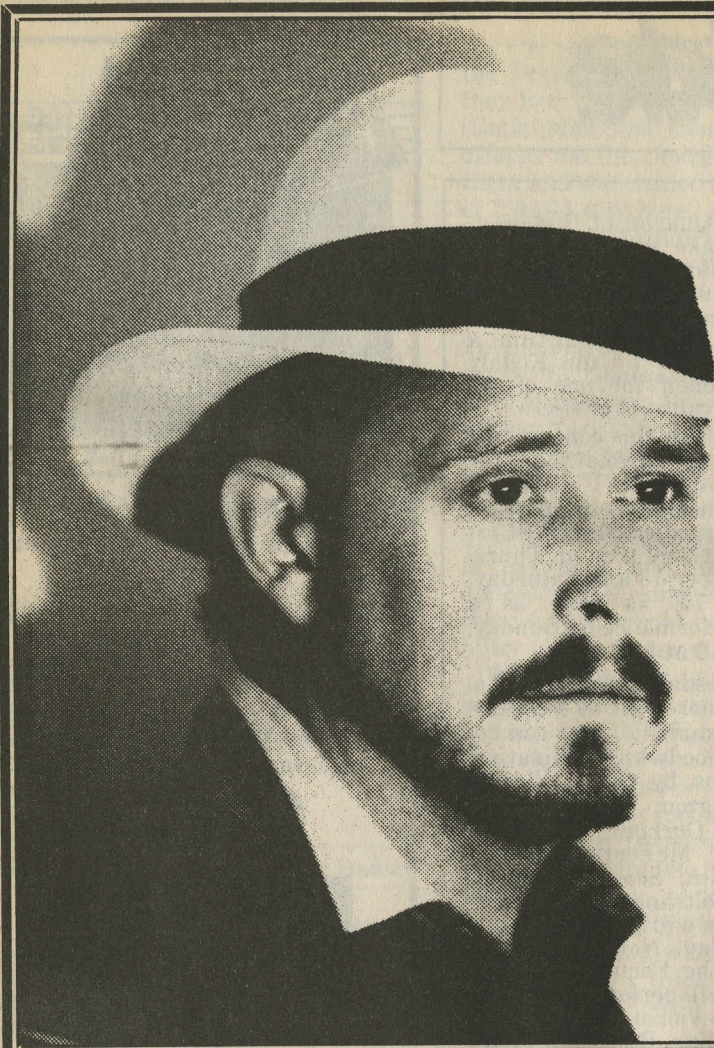


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"And as the dark
slammed down

Like a guillotine
On the damp and haze
of the day.

The night fell in

Like a long-lost friend
Who had come to
my pain.

So I welcomed the quiet
Of this grim, dark night
Like the desert
welcomes the rain.

And as the quiet set
I paid my debt
And sang one
last refrain."

from "Into the Night"

© 1986

by Sam Williams

Sam Williams

Focusing On Writing

by Cheryl Denise Wolder

When a certain 33 year old Gallatin, Tennessee native hits the stage, replete with fedora, white button-down shirt, loose fitting tie and trusty acoustic guitar, the audience might expect to hear country songs. But no, on second thought, maybe he's a balladeer. Wait, what's that he's singing, isn't that rock'n'roll? That next one

sounds like a ballad, the next has a country flavor. What's going on?

Sam Williams, that's what. Here's a performer who deeply feels that music is an entity which defies category. He sings what he feels regardless of whether the style is known as pop, rock or country.

This feeling for the purity of the musical experience has its roots, in Williams' case, to his early exposure to gospel music.

"I used to go to church when I was about five years old," Williams related, "and I'd sit in the front row and I'd listen to the choir, you know. . . I went to this Methodist church, it had this huge pipe organ. . . I thought that was the greatest thing in the world, and my mother thought I was a good little boy because I was always going to church, and I was there to hear (the choir) sing." Gospel music played a large part in his

formative years. While other children were outside playing, Williams was listening to that Old Time Gospel Jubilee on television, every day at noon, trying to sing along with the quartets.

As he grew up, his musical family further influenced him. His uncle, Austin Neal, "used to play at radio stations around Nashville. . . he taught me how to play about three chords on the guitar," said Williams. "He got me started doing it."

From singing in quartets in junior high and high school, Williams progressed to a brief stint with the Memphis State Black Gospel Choir: "It was so intimidating to hear all those. . . great Black voices. . . these people were just really talented. . . I lasted, I guess, about three weeks, but it was fun."

An aunt lent him his first guitar. "It was one of those Silver Tone Sears models. . . (with) the amplifier built into the case," Williams said. Armed with this guitar, Williams would switch back and forth between WLS in Chicago and another station in Ohio, listening for songs he liked and teaching himself to play them. To this day, he still doesn't read music all that well, basically, he says, because "I don't want to get so caught up (with theory) that I start losing the feeling for what I'm doing."

Following that, he entered the Army, but he didn't abandon his music or his aunt's guitar, on which he now played Beatles songs. His "stint" in the Army choir ended when he was caught singing "Maggie May" during choir practice in the church.

Williams finished up high school in the Army, plus one and one-half years of college. After the Army, he went to Memphis State University year-round until he decided, with only thirty-three hours left to graduate, that he wanted things college wasn't giving him. Then he began a career of restaurant management for many fast food places, as well as consulting for clubs on their menus, at one time even owning his own club. While working as the Food and Beverage director for Graceland, he met Ben Wiseman, writer of fifty-seven of Elvis' songs, who talked with Williams about songwriting, giving him this advice: "Don't give up, be-

cause when you give up, that's it. You'll never make it. You'll have some kind of success if you just don't give up."

Williams' music became a career on November 1, 1983, when he opened up at Marlowe's. He had worked for almost three weeks, building up a repertoire of songs. He then approached Marlowe's owner Tony Gigliotti, who had been think-

would devote thirty minutes a day to Memphis music, local talent would be encouraged to write and perform more originals. "Once everybody started supporting it, it would pay for itself." Support also needs to come from within the industry, he further points out, from experienced people guiding the raw talent Williams says is here, ultimately creating a thriving local music scene.



Sam Williams sporting his trademark fedora with his guitar always at the ready.

ing of using live music. When Williams mentioned to him his desire to play a solo gig, Gigliotti gave him the opportunity. It was a week-end gig that went over so well that it gradually became a year job. As word got around, other jobs soon followed, one month double-gigging several dates during a twenty-nine date run. Sometimes it's slower, but Williams tries to look at it as a vacation, a time to rest and recharge his batteries.

Original music is Williams' goal. Incorporated into his act are cover versions and his originals, often getting a better response with his own songs. More groups don't do originals, he feels, because the support isn't there. The blame is laid squarely at the media's door. "The media can hype anything they want to," he notes, pointing to the hoopla surrounding the recent lighting of the Hernando DeSoto bridge. That kind of attention focused onto up and coming local talent would generate public interest. If the radio stations

As for performing, Williams not only works solo, but also with a duo and a group as well, giving him a chance to perform a wide range of music, from Fogelberg to '60's rock and roll, not to forget his own originals.

Originals don't always get the reception Williams expects. This past New Year's, for instance, he played a private party at an Airways hotel. The owners forgot to tell him that he was playing for a church group, and after dazzling them with earlier numbers to which they applauded heartily, he performed a song called "Good Ole Joe," which contains a few choice descriptive words about bigots. Remembers Williams, "went over like a lead balloon. . . maybe two people clapped." Philosophical as always, he laughs, "You can't please everybody. . . I never meant for it to offend anyone."

What Williams really focuses on, more than singing or playing guitar, is his writing. His own songs are a

cont. page 52

Bill "Hoss" Allen

from page 16

blues and boogie-woogie records — Albert Ammons, A-Lux Lewis, Duke Ellington and like that. Gene played them and he started getting all this mail from around the south from black listeners. I mean no one then realized the station could be heard in Virginia and Texas and like that, we'd never had anything on that pulled that kind of response before. Gene was real excited about it, but the sales department was even more enthused and decided to set aside Wednesday and Saturday nights from eleven to midnight and play nothing but black music. They called it Boogie and Blues Night.

"It became a hit so Gene started going around looking for these records from juke box operators that had boxes in black neighborhoods. Then in 1947 Randy Wood, who owned an appliance business and built these real beautiful custom hifi sets he sold, he bought a little appliance store and found all these black records, about three thousand in the back of the store, and they were all by black artists. Earl Hanes, Cab Calloway, Basie, Ellington, Erskine Hawkins, all that kind of stuff, just thousands of them. So he heard Gene playing black music on the air and he went to him and told him that he had all these records and he wondered if he could get rid of them by selling them through mail-order.

"See back then the only place blacks could really get records was sometimes in the stores like Sears, Kress, Montgomery Ward and through mail order. There weren't many record shops back then and the ones that were operating wouldn't serve blacks, so many black people got their records through mail order out of papers like the Chicago Defender and the Pittsburgh Courier that made their way down here.

"Anyway Randy bought two weeks of time on Gene's show, but he quit after the second week because he didn't get many orders and he couldn't afford to keep it up. And then the third Monday after he started he got two full sacks of mail. In about two years Randy's Records became the largest mail order record business in the country."

The solidifying success of the sponsorship was fully concrete when Allen arrived at WLAC in 1949, and

began filling in often for Nobles, who "had a penchant for the track. Whenever he could he went wherever the horses were running." Allen's own steadfast position began in 1956 when Nobles left to join Randy Wood's recording company.

"He realized that white kids couldn't bring any of this music into the house so he formed Dot Records and gave Gene ten percent. Randy got Pat Boone to cover everything Little Richard and Fats Domino did. Then he got a little gal from Hollywood, Gail Storm, to cover Ruth Brown and LaVerne Baker. Then they got the Fontaine Sisters and they'd cover both male and female. And these records sold more than the original rhythm and blues. He sold Dot to ABC Records and Gene retired on that."

Here in Memphis Sam Phillips had done the same thing, beginning the pelvic explosion that changed everything. "Jocks had a lot of power back in those days. I remember when we first played (Chuck Berry's) "Maybelline" it was still just a demo. Leonard Chess brought the thing down on an airplane straight out of the studio and we started playing it and it kicked off and went crazy. We used to get them like that all the time. If the record wasn't hot the company wouldn't release them.

"Memphis had a guy on WHBQ named Dewey Phillips that was white and played the blues. WDIA was there but the record guys knew they were going to play the records and they didn't particularly care if WDIA got on a record or not. They went to the white station that would play black music. I never really understood that, especially with WDIA being a fifty thousand watt station, I'd hear it on the Texas-Arkansas border.

"But you know I think the blues are rebounding. If more people like myself started playing the blues and educated some of these people it would. More whites than blacks are into the blues now, except the older ones; most of your younger black jocks don't want to play it, they think it's Uncle Tom and all that. I don't understand it, they're the one that should be proud of their heritage and playing it. They should be playing some blues on every black station in this country, and especially in Memphis where it all started. That'll bring it back." ★

Arletta Nightingale

from page 15

Arletta's demure exterior conceals the powerhouse inside and is often misleading. It is this demeanor that is indicative of her ability to keep her personal relationships in perspective with impending success. The Burses live in a studio apartment in the Nightingale home where Arletta's mother helps care for James III (10 months) while Mom and Dad work at their careers, both musical and scientific. (James II and Arletta met at CBC and were partners in the physics lab before they chose to be partners for life.) There is truly an atmosphere of "family first" in their home, which gives Arletta a great source of spiritual strength (and an enthusiastic cheering section wherever she performs.)

As the winner of the National Amateur Blues Competition, Arletta was awarded twelve hours of studio time at Malaco Records, the label for such greats as Bobby Bland, Denise LaSalle and Little Milton. (A St. Blues guitar, DX 100 synthesizer, one day of customized bus service form Eagle Motor Lines, \$500.00 cash, and a guest appearance on David Letterman were also part of the package.) Wolf Stephenson, Malaco executive, impressed by her youth (she'll be turning 25 this month) and overwhelming stage presence and ability, is currently negotiating a five year contract with Arletta and her new manager, Sandy McGee of Sunshine and Love Productions. Upon signing, the singer plans to begin recording a combination of blues, gospel and pop selections.

Ms. Nightingale will be performing a medley of her winning numbers at the upcoming National Blues Awards Show (Dixon Myers Music Hall, November 16), and she and her management are actively seeking other bookings. Recently, executives of the *David Letterman Show* have notified the Blues Foundation that the program has "over committed" itself for musical acts, and, regretfully will not be able to follow through with negotiations. To quote Joe Savarin of the Foundation as he announced Arletta the winner, "Dynamite do come in small packages!" Maybe David Letterman couldn't handle it. ★

Blues Awards

from page 14

Mississippi River Delta where Blues first originated, Memphis became the first stop as Blues men and women migrated north up the river to St. Louis and eventually to Chicago. W.C. Handy became the first to capture the Blues form on sheet music. With the street he helped make famous, Beale Street, as his backdrop, Handy became the driving force in making Blues popular as he wrote and performed this unique art form.

In 1985, Koko Taylor was awarded "Handy's" for Blues Entertainer of the Year, Blues Vocalist of the Year and Contemporary Female Blues Artist. Stevie Ray Vaughan was last year's winner as Blues Instrumentalist, and Sidney Simien's "My Toot-Toot" was awarded Blues Song of the Year.

The Southeastern Tourism Society has selected the Annual Blues Music Awards in Memphis as one of the top twenty festivals and special events in the Southeast.

A new statue honoring W.C. Handy will be unveiled November 10. The ceremony will follow a joint proclamation by Mayors Richard C. Hackett and William N. Morris on the front porch of Handy's restored home at 352 Beale Street and will mark the official beginning of Blues Week in Memphis.

The week will include the International Blues Conference Nov. 15 and 16 and will conclude with the 7th Annual Blues Music Awards Show at the Dixon-Myers Auditorium on Nov. 16, where the Handy statue will be displayed on stage.

The commemorative art poster saluting the 7th Annual Blues Music Awards Show will be unveiled in the Peabody Hotel Lobby in Memphis at 6:00 p.m., November 5th.

This year's poster was designed by Memphis artist Eddie Tucker, the artist who has been responsible for the four previous posters. Tucker's posters for the Annual Blues Awards Show have won several awards. ★

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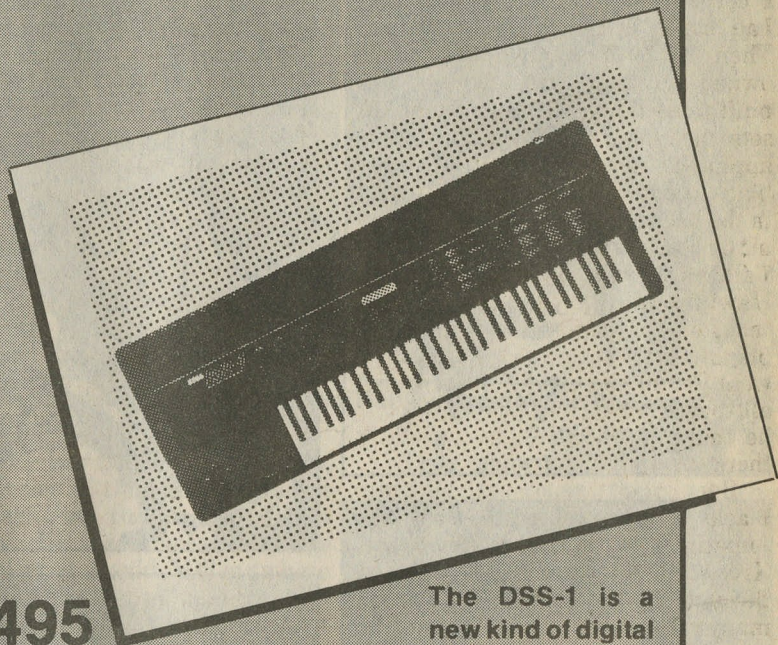
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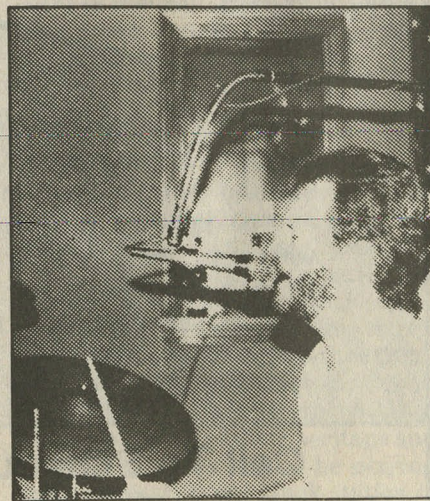
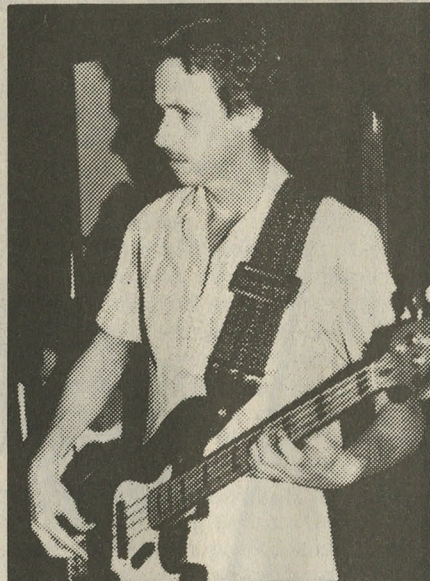
Country Music or Memphis Music

by Sandy McKenna

If you go looking around town for "pure" country music you might be disappointed. On the other hand you just might stumble onto something even better. Take a little blues, add some down-home country funk with a measure of rock-n-roll gospel, and you have a unique blend that can only be labeled as Memphis music. The Memphis sound that has, until recently, been sitting on the back shelf is dusting itself off and shaking itself loose under the smokey lights of two local people pantries, the Hilltop Saloon and Miller's Cave. The bands making this hometown noise, Desert Wine and T.T. Burns, are homegrown boys, and everybody knows that homegrown is always best.

Situated at Summer and Mendenhall, the elevation of the Hilltop is probably somewhere between 180 and 330 feet like the rest of our city's landmarks. Cal Millner, the proprietor, had been sliding brews across the bar for five years to a crowd that he says "changes at dark." The metamorphosis from shirt and tie to ragged jeans and cowchip kickers is stared down nightly by the greatest cowboy of them all. The Duke's life-sized poster backs up the performers and looms as an example to the brown dirt heroes that emulate him there. The only lighting on his small stage is provided by a mirrored ball reflecting video game flashes and the bulbs above the pool tables. Local bands play here from October through March, and the late night regulars get rowdy enough to show the new kid in the bar a good time. Cal doesn't allow any rough stuff, though, and if you want to get "barred" from the bar, just let him catch you making a wager.

One sure bet that won't get you in any trouble is the local band Desert Wine that plays the Hilltop on occasion. They describe themselves as a bunch of fun-loving guys who like to have a good time on stage, but when they start to play, it's serious music. From totally different backgrounds, it's obvious the members of this five piece band (working on six) share a feel for good cover music. Although they are writing a few of their own tunes, Desert Wine has concentrated their efforts on playing a good mix of popular music (from Spring-



Desert Wine is (clockwise from top) Billy McVay, Lynn Wiggins, Larry Acree, Bill Perry and Terry Humphrey.

photo by Diane Bauer

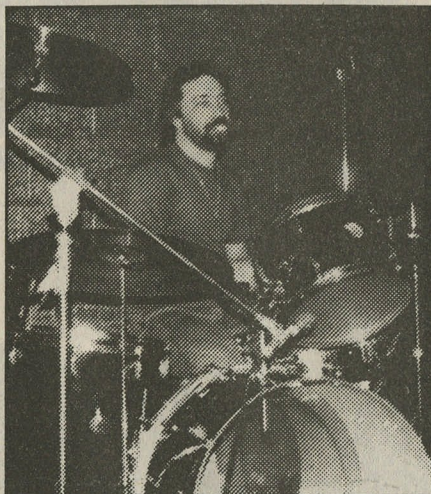
steen to Jerry Lee to the T-Birds) in their own style. Terry Humphrey, who plays keyboards and sings most leads, has a voice that will get your motor chugging on a cold night. The lead guitarist, Lynn Wiggins, can pick his way through a tough crowd strumming his electric guitar like a mandolin. Billy McVay lays the rhythm down on a foundation of Larry Acree's bass (formerly of the Wampus Cats) and Bill Perry's drums and vocals.

Desert Wine calls themselves a country-rock group, but with the recent addition of Bobby Lawson, their sound is even more like the grassroots music that is steeped in Memphis tradition. Playing on the variety stage at MusicFest, at the Beale Street Music Festival, and finishing in the finals of the Marlboro Country Music Talent Round-up has set this group on a collision course with local notoriety. In the words of their newest member, "Look out, Memphis!" You can't get much higher than a hilltop.

If you thought hills were rare in this town, just go looking for a cave. If you find one, it will probably be Miller's Cave on Overton crossing. Spelunking in Miller's Cave turns up a plaguing mystery: who is T.T. Burns? The members of the band won't tell you. The name is the pseudonym of a west coast music industry giant who graciously back these hometown boys on their premiere single which will be released in a few weeks. In his (or her?) honor, the group adopted the alias and, although their backer has chosen to remain silent, their music speaks for itself.

The group members have a background that reads like a who's who in music. They've toured and played with everyone from B.B. King to Jimi Hendrix, but they've made the pilgrimage home because they want to "bring back Memphis music." Miller's Cave is a honky-tonk done Frayser-style. Joey Miller has seen fit to hang a descriptive piece on the back wall by the game tables that carries an appropriate warning: "Culture is like whiskey; a little won't hurt you none, but you shouldn't take on mor'n you can manage."

The Frayserites have a little more than they can handle in T.T. Burns. Lead guitarist, Rick Harvey, plays only Gibsons and makes them cry. Weaned on the blues, Rick has played



T.T. Burns is (clockwise from top) Rick Harvey, David Miller, Phil Lansdell and Darrell Pogue.

photo by Diane Bauer

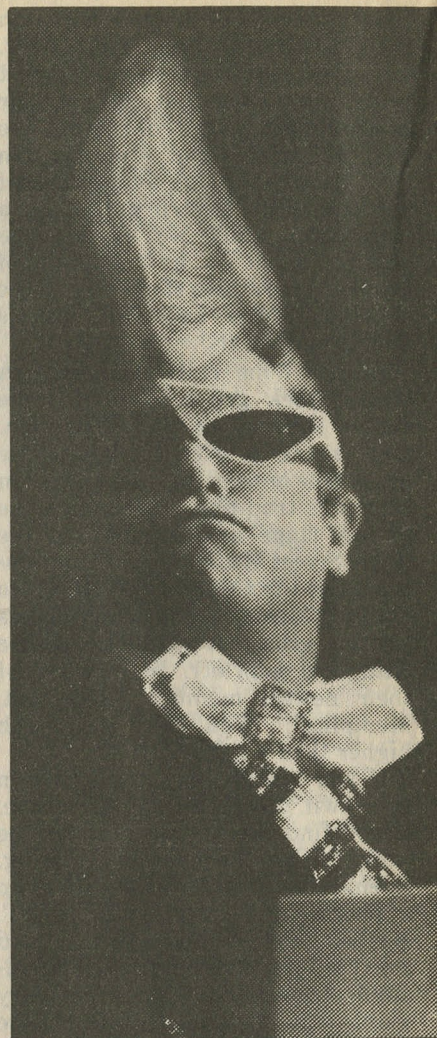
with Jerry Lee Lewis, Carl Perkins, and was one of the members of the illustrious Sam the Sham and the Pharoahs. He shares vocals on stage with guitarist David Miller (whose first record was produced by Bill Black in 1964) but is reticent in front of the mike. When asked about his aspirations, he points to an attractive woman sitting in the shadows and says, "talk to her." Phil Lansdell has plucked out bass with the best and worked on labels from Capitol to Motown. It was at Motown that he laid down tracks with the likes of Jimi Hendrix, Leon Russell, Johnny Winter, Stevie Wonder, and the band Rare Earth (who "played with him" during their muddy concert on Beale last spring). Darrell Pogue is the foreigner from Pickwick, Tennessee, but his drums must hail from Memphis. Formerly of the local groups Private Sector and Crossfire, to name a sampling, his percussion seasons the Memphis flavor.

True showmen, the band goes mobile to rouse their audience. Using remotes, they glide through the cavernous club pausing to pick for awe-struck onlookers, then exit to the parking lot, skip-dancing around the building until the speakers begin to break up. The patrons of this off-the-beaten-track grotto have mined a diamond in the rough. They've stumbled onto the beginnings of great Memphis music. The T.T. Burns Band is "getting it together" at Miller's Cave, but when they are ready to play above ground, the world will snap time, and the people of Frayser will have a claim to fame.

★

EDITOR'S NOTE: As we went to press we received word that Phil Lansdell and Darrell Pogue have left T.T. Burns. Donnie Van has replaced Lansdell. No replacement yet for Pogue.

Reggie Dwight Returns



Elton, as outrageous as ever, did not show off his socks with the little pink hearts in these photos.

photos by Skip Howard

by Susan Hesson

Despite illness and rumours that 1984's *Breaking Hearts* tour was his last, British rocker Elton John dazzled a near sell-out crowd September 24th at the Mid-South Coliseum during Mid-South Fair week. The tour, in support of his most recent album *Leather Jackets*, was highlighted by Elton's sometimes outrageous costumes (designed by Bob Mackie) and a very tight backing band fronted as always by long-time associate Davey Johnstone.

John first appeared onstage to deafening applause clad in a jazzed-up tuxedo complemented by a large pink Mohawk. He dove right into a rendition of his classic "Burn Down The Mission," marred slightly by his difficulty with high notes caused by an apparent sore throat. This

appeared to trouble him mostly during the opening tunes; however, as the evening wore on he seemed to gradually overcome, improving with each successive number; the audience responding in kind.

Surprisingly, despite the wealth of albums and hit singles he has had in recent years, John chose to focus on his older material - the songs that made him famous. Although the older crowd responded more favorably to familiar tunes such as "Someone Save My Life Tonight," "Rocket Man" and "Levon," more recent releases such as "I'm Still Standing," "Nikita" and "Heartache All Over The World" (from the November 1st release *Leather Jackets*) also met with hearty approval.

In addition to their old favorites, the crowd was delighted by a lengthy piano-only break in which John dis-

played his musical wizardry in improvisations from (among others) Scott Joplin's "Maple Leaf Rag," a searing rocker by Jerry Lee Lewis and (surprise, surprise!) "Memphis, Tennessee."

In response to the crowd's thunderous insistence that he return, John played three encores, 2 of which were accompanied by a costume change (he kept the Mohawk until the last encore). After the first, the band was changing to *leave*, many in shorts and casual streetwear, but returned to play the emotional "Daniel," which left eyes streaming. The final encore - John himself admitted he was amazed at the crowd's persistence - was the perennial favorite "Your Song." Needless to say, the crowd sang or swayed along and rewarded him finally with the last of many standing ovations and allowed him to leave. ★

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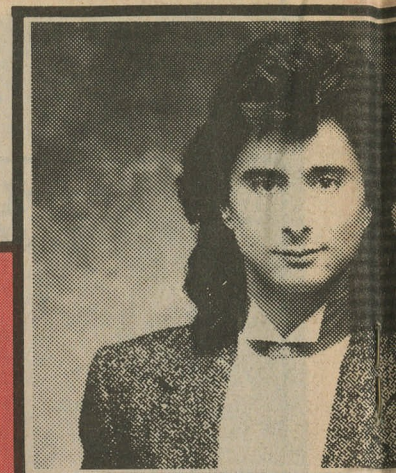
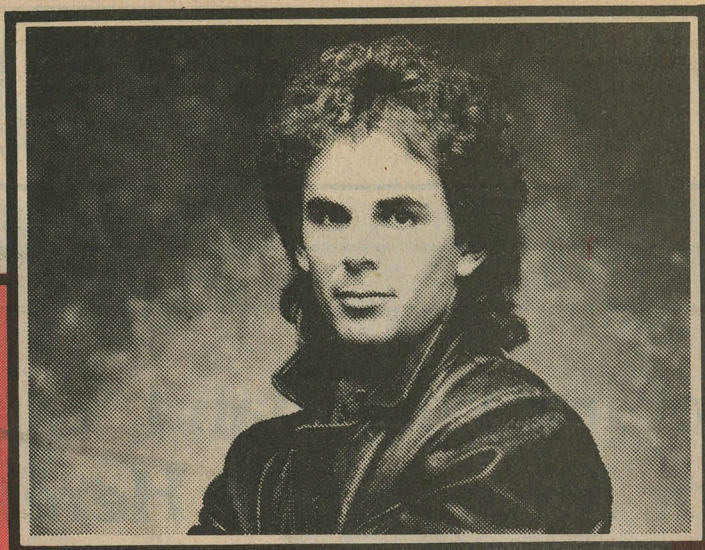
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JOURNEY - BACK

by Susan Hesson and Ken Houston

Journey - for years America's favorite pop group. Albums such as *Departure*, *Escape* and *Frontiers* shattered the charts with single after smash single. Their videos were creative and played in heavy rotation on video channels across the nation. In 1983 the group's *Frontiers* Tour proceeded to destroy practically every existing record - attendance, most nights played, merchandising and so on.

Then, following the monumental success of that tour the group took a pause - a three year pause - to pursue various personal and charitable interests.

But musical giants such as Journey are sorely missed during such absences, and subsequently seldom remain sleeping long. It's 1986, and the giant has awakened; with a new look, a new album and a tour whose figures already look to rival even those of the *Frontiers* Tour.

Keyboardist Jonathan Cain took one last pause - between a Detroit sound check and a nap - to talk to *Memphis Star* writers and to shed



CK ON THE ROAD AGAIN

some light on the musical and commercial phenomenon that is Journey.

"It feels great!" crowed Cain enthusiastically when asked how it felt to be touring again after such a long absence. "It's something we've really worked hard to put back together - it's good to be out of the cage and on the streets again. For a long time we just weren't sure where Journey was going to go, or if there was even going to be a Journey."

That doubt may have sprung from the departure of two members of the band, drummer Steve Smith and bassist Ross Valory, who had been with the band since its inception in 1973. Cain explained that other interests were the main reason in both cases. During the

band's hiatus Smith completed and released a (2nd) LP with his jazz group, Vital Information. When Journey regrouped to cut *Raised On Radio*, the thrill for Smith was gone, according to Cain. "Steve is really into jazz," he said, "and when we came back to do the new record, I don't think he was real validated. I think he was finding our music a little harder to get into.

"Ross was just tired of the road and wanted a family life. When the band stopped playing together for three years and then came back together he just wasn't very tight. But we all parted on a good note."

Smith and Valory have been replaced for the tour with session artists Randy Jackson (bass) and Mike Baird (drums), both of whom Cain terms solid. He adds; however, that they are both "sort of hired guns right now" and not actual members of the band.

cont. page 30

Journey

from page 29

And then there were . . . three forming the core of Journey. Lead guitarist Neal Schon is the last remaining original member of the band. Vocalist Steve Perry, one of the most popular in music today, joined the band in 1978, helping push Journey's songs into hit radio territory, giving them the previously elusive commercial radio success every band craves. In 1981 Cain, previously a member of the Babys, stepped in for Gregg Rolie and completed the current line-up.

During the band's break from touring and recording as Journey each pursued various other interests. Neal Schon teamed with Sammy Hagar, among others, for a brief tour and subsequent live album as the band HSAS. Cain was kept busy writing and producing new material for artists such as Loverboy and Australian artist Jimmy Barnes. And who could forget Steve Perry's

double-platinum album *Street Talk* with its Top 5 smash "Oh, Sherrie?" When asked what, if any, impact the highly visible success of Perry's album may have had on *Raised On Radio*, Cain replied, "We thought it helped the down time of Journey for him to have a hit like 'Oh, Sherrie.' It helped because the singer of the group is on the charts and people could hear it and say 'Oh, that's the new Journey song' which was fine with us."

He went on to add that what Perry learned from producing *Street Talk* he was able to interject into the *Raised On Radio* project, which he co-produced with Tim Gaines. The band was concerned that other producers might try to change the sound of Journey, whereas Perry stood solidly behind the idea of *not* changing the sound. Thus, *Raised On Radio*, while the distinctive Journey sound is the same, allows the interim growth of the band to show throughout the production.

When the album was initially released it was announced that there

would be no video clips in support of the record. Cain clarifies that this was a premature assumption made during the emotional and physical exhaustion following the making of *Raised On Radio*. "When we made *Raised On Radio*," he said, "we were thinking in terms of radio and letting the listeners create their own video." The first video from the album is in support of "The Girl Can't Help It" and consists of footage from the Calaveras, California Mountain Air Festival.

With the burgeoning success of *Raised On Radio* (album and tour), Journey quashes once and for all the rumours that they had disbanded, or that *Raised On Radio* was the final tour. To these rumors Cain laughs and replies, "None of us in the band considers this to be the last Journey tour. Wait and see what happens."

"This is probably the best tour that we've been involved with and when we come to Memphis, we're gonna rock you seriously. I think people will get their money's worth if they come see Journey."

Journey will appear at the Mid-South Coliseum November 29 with Glass Tiger opening. ★

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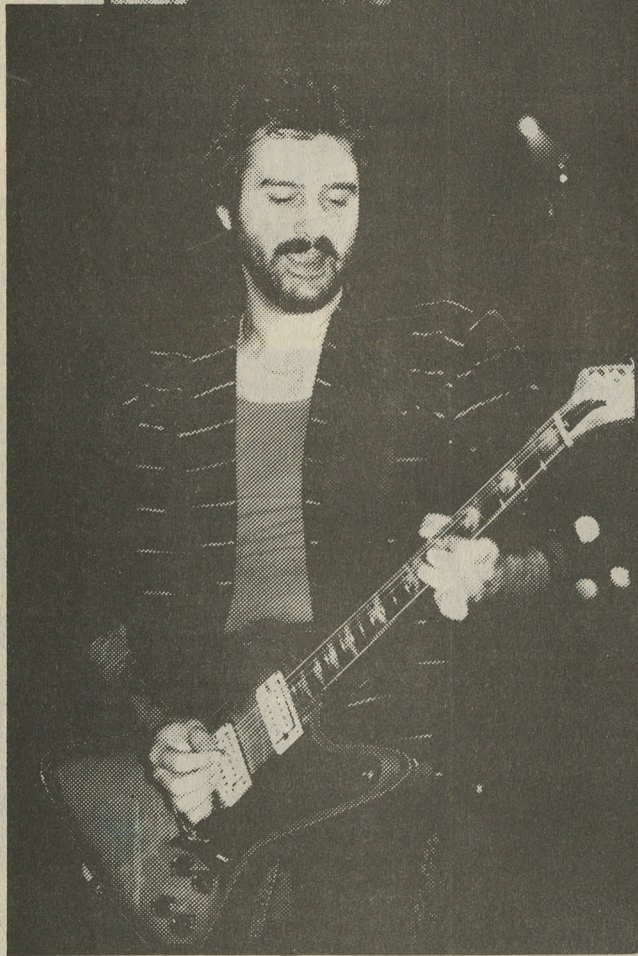
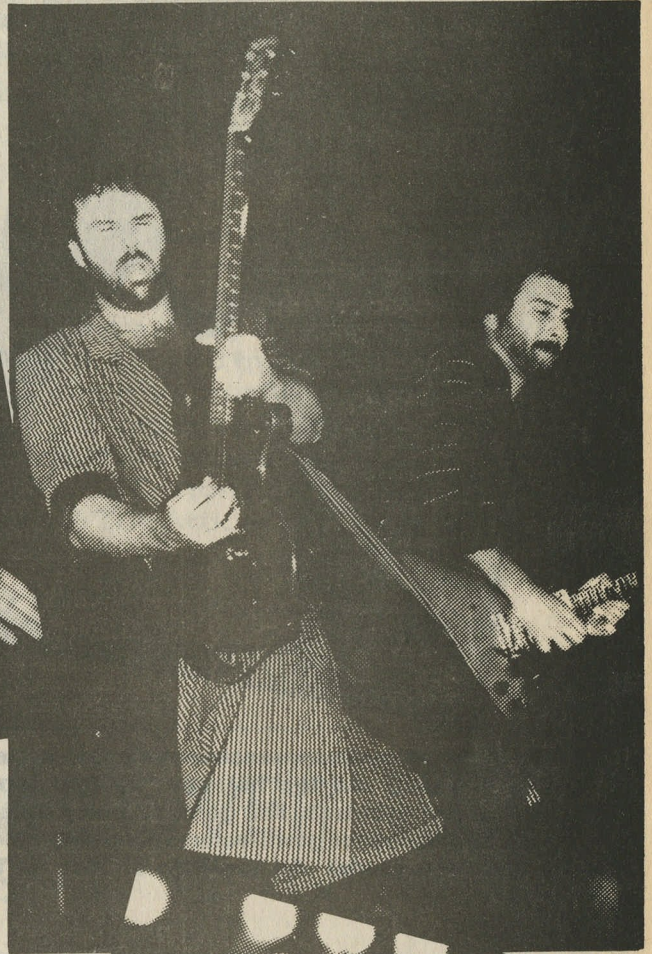
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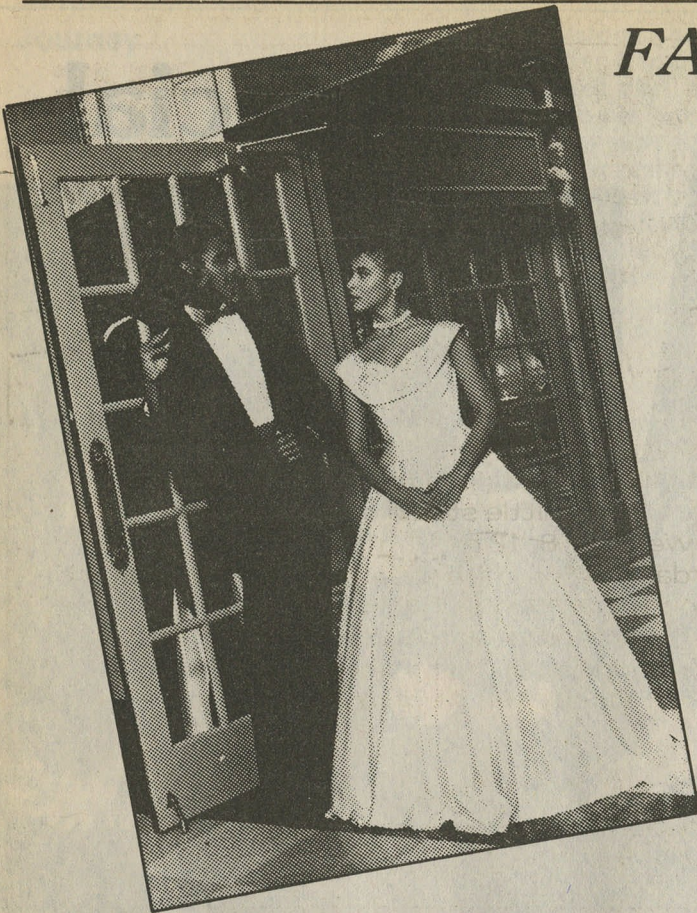
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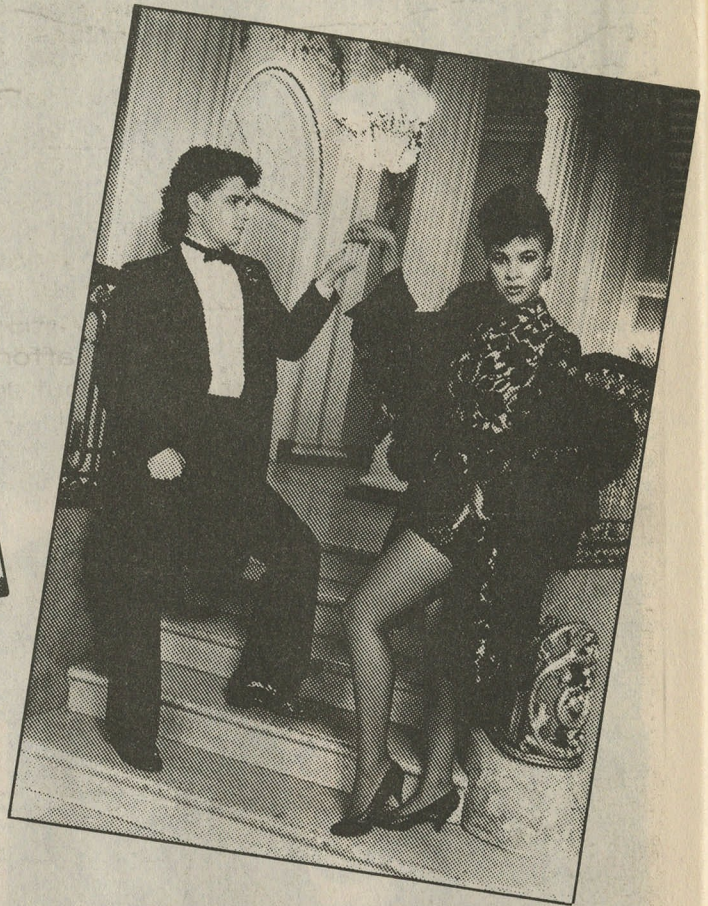
October 18 saw 38 Special sell out the Coliseum. (Clockwise from lower left) Jeff Carlisi, Donnie Van Zant, Don Barnes with Carlisi, and Jon Bon Jovi who opened.

photos by Kelly K. Craig

FASHION BREAK — SEQUINS &



Above: Timeless classics appear at every elegant occasion. The 1950's tuxedo and top hat worn by Rod Diberry complement the debutante ball gown adorning Julienne Johnson. The white satin gown features hand embroidered pearls and seed pearls. All available at Nice As New Antiques.



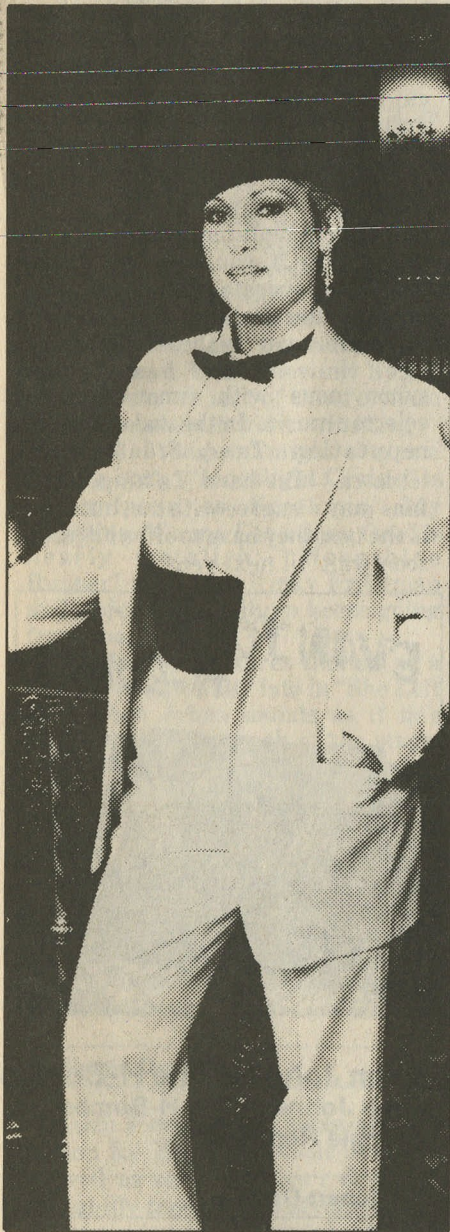
Above Right: Julienne shows the 60's style cocktail dress. Split Creme satin with black lace over sequined hot pants. Add a maribou boa and a date with Geoff in black tie and tails for a dramatic entrance. Tuxedo from Gingiss, cocktail ensemble from Nice As New.

Opposite Page: A new twist in liberated logic. Cindy dons a white tuxedo and black top hat with her rhinestone earrings and high heels. Hat from Nice As New, tux from Gingiss.

Right: Mary Ann Lazar adds life to the old piano in a 70's era Halston original. Bugle beads and sequins in a star burst design cover red silk. Stunning. Available at Nice As New.



TUXEDOS



Photography: Morgan Murrell
 Coordination: Anna Cham
 Styling: Charles Tayler

Models: Geoff Highers, Rod Diberry, Mary Ann Lazar, Julienne Johnson and Cindy Underwood

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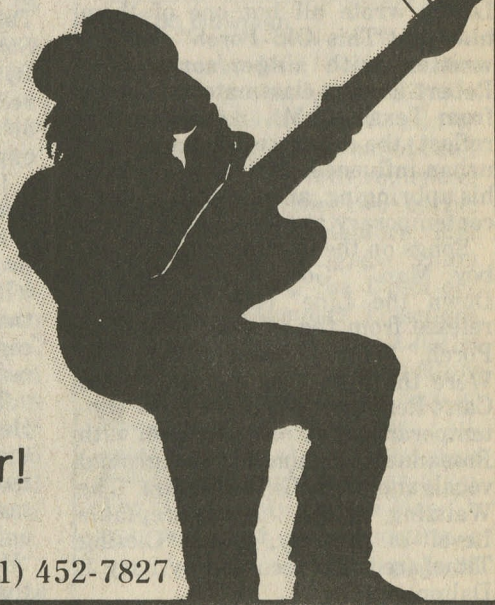
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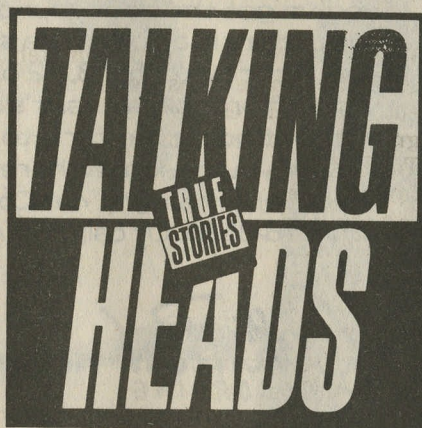
by **Patty Pair**

Surprise! There's nothing like country and western music from a good ol' Texas boy and Lyle Lovett's debut album for MCA/Curb Records doesn't let you down. For the past two years (since Lovett came from Houston to Nashville) Lovett has been primarily a songwriter but with the release of *Lyle Lovett* he makes the transition to performer as well. One of his writing credits includes a song he wrote for CBS' television movie, *Bill On His Own*, starring Mickey Rooney.

Of the ten songs on the album, Lovett wrote all but one of them himself ("This Old Porch" was co-written with singer/songwriter Robert Keen, a classmate of Lovett's from Texas A&M). Lovett's songs reflect the mixture of rural and urban influences that were a part of his upbringing, and sound as close to contemporary as one person can get.

Songs on the album include "Cowboy Man," "God Will," "Farther Down the Line" (the first single release from the album), "This Old Porch," "Why I Don't Know," "If I Were the Man You Wanted," "You Can't Resist It" (one of the more contemporary songs on the album with Roseanne Cash singing background vocals and Vince Gill on guitar), "The Waltzing Fool," "An Acceptable Level of Ecstasy," and "Closing Time" (recently recorded by Lacy J. Dalton).

The music is down-right wonderful, the lyrics are some of the most brilliant I've heard in a long time. This album is a definite must for anyone (even if you're not a big country and western music fan), as Lyle Lovett is a name to remember and a man to watch. By the way, the album comes with a personal note of approval from none other than Guy Clark.



Talking Heads
True Stories
(Sire Records)

by **Susan Hesson**

Attention: will whoever is holding David Byrne's brain captive please give it back? When listening to the Talking Heads' newest release, *True Stories*, I somehow get the feeling Byrne wasn't quite there when it was recorded. This sounds like a bad John Lennon album. Somehow I just expected more.

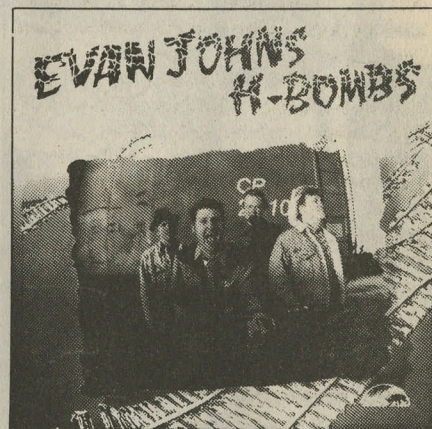
I have to admit that I really like the first single from the album, "Wild, Wild Life." I was foolish enough to drop the needle on the side that led off with this particular cut. I'd hoped that the rest of the album would continue in that same energetic, renegade mode. Color me wrong.

There are several cuts - "Radio Head," "Hey Now" and "Papa Legba" that rely on a pat reggae rhythm to hold interest. This is basically the same tune played over three times - only the words have been changed. "Hey Now" is the only of the three that has any real redeeming quality

at all - that being lyrics that take a brief jab at shallow materialism.

There were some fleeting moments on this album where the instrumentals did a lot to cover up what was lacking in lyrics. "Radio Head" was great - the accordion-laced reggae intro was terrific - until the words (basically indecipherable) cut in. "Dream Operator" has a steel guitar break that is heart-rending. The tune is a simple 3/4 time waltz but continues on to get so bogged down by the sappily idealistic lyrics and instrumentation that, given the opportunity it would probably cause cancer in laboratory animals.

Since the Talking Heads burst upon the scene lo these many years ago their name has become synonymous with innovation and eclectic music. In the wake of such a reputation *True Stories* is a letdown. Die-hard Talking Heads fans may disagree with me, but if this is the best they have to offer I'd just as soon wait 'til next year.



Evan Johns & The H-Bombs
H-Bombs
(Jungle Records)

by **Robert Gordon**

If you want to boogie, and I mean *really* boogie -- as in see-the-devil boogie -- then the album to check out is by an Austin band, Evan Johns and the H-Bombs. Johns' axe wailed on the Grammy nominated *Big Guitars From Texas* album; here his voice proves to be like the bottom of a bog and the H-Bombs sound like

bullfrogs fighting. This stuff is dangerous.

The mixtures of influences and sounds that make up this gumbo should begin with "Bubble, bubble, toil and trouble..." On first listening, it is difficult to get past the Vox organ that Johns liberally uses. Once past that, you have to sort out the stylistic changes from song to song -- r&b, mexicali, guitar-slinging -- and also attune to Johns' voice, which is Beefheartian rough. At Johns' smoothest he sounds like old John Prine at his roughest.

The album opens with "Life Sentence in Love," demonstrating Johns' understanding that only a loose r&b number can be really tight. To boogie, you need room to move, and the H-Bombs explode in their space. There is screeching guitar, grooving rhythms, hooks -- everything a great r&b song should have. From there, the record goes into "Storms Been Blowing By," a swampy slower sort of thing -- more organ, vocals out front, whistling -- the kind of song you might sing in a fishing boat. "Moonlight Crying" is as ominous as Screamin' Jay Hawkins; "Gonna Get a New One" is nearly metalish; "Moonshine Runner" combines Kinky Friedman and zydeco. The album keeps going from there.

This record captures the feel of a live show, especially late in "She Left Me" when Johns sounds as if he's singing from the back of the stage, lost in the guitar jam. If you understand that sometimes in music, imperfect is perfect, this album is for you.

Various Artists Early Memphis (Music Shack, Inc.)

by Lewis Duckworth

Early Memphis is a necessary collection for Memphis music devotees as well as serious fifties r & b and rockabilly fans. *Early Memphis* features previously unreleased material recovered from the vaults of various Memphis recording studios, including Echo, Hi, Sonic, Pepper, and K and L. The quality of the selections is excellent throughout the LP. Unfortunately, no dates are provided and the listener must guess within the fifteen years "from the end of



World War II to approximately 1960" that these gems were actually cut. Fifteen years covers a lot of ground in rock and roll, from "I Want To Hold Your Hand" to Sid Vicious' funeral, for example. Though one is left to wonder what relationship these songs bear historically to their era, it is only the excellence of the music itself that makes one curious in the first place.

Marlon Grisham performs "Ain't That A Dilly," a raucous rockabilly number with vocals to rival the Killer himself. The Triangles' "Razzle Dazzle" is an energetic Coasters-like production with B.B. Cunningham rocking the piano with the kind of abandonment for which Memphis is famous. Engineered at Sam Phillips Recording Service by Scotty Moore, "Cat Walk," an instrumental, exhibits a Bill Justis/Ventures kind of sound. "Scratchin'" is a priceless instrumental featuring B.B. Cunningham on guitar. "Sea Fever," another Cunningham cut, uses a vocal chorus to dramatic effect in a genre that will take you back twenty-five years. In "The Sea and the Sand," the Triangles drift flawlessly into the Clyde McPhatter mold.

The problem here is there is just not enough of this great music. *Early Memphis* at 22 1/2 minutes is the shortest LP you may ever own. (It's almost three minutes shorter than the Beach Boys' "Little Duece Coupe" and a full seven minutes shorter than "A Hard Day's Night.") But damn the price per minute guide and buy the record. These songs are just too irresistible. (Available at some local record stores or by mail from Music Shack, Inc., 1255 Lynnfield Rd., Suite 221, Memphis, TN 38119)

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Single Reviews

Joe Arnold
Share Your Love With Me/
Steppin' Out
(Jam Records)

by Rob Bowman

A member of the Stax house horn section in the mid and late 1960's, Joe Arnold played tenor sax on many classics by the likes of Otis Redding, Sam and Dave and Rufus and Carla Thomas. Currently living in Batesville, Mississippi he has decided once again to be an active part of the Memphis Music scene. Having formed his own label, JAM Records, this is his first offering. Both sides, naturally, are instrumental, showcasing Joe's big-voiced horn playing. The A side is a lush and languid interpretation of Bobby Blue Bland's "Share Your Love With Me" with Arnold being accompanied by a stellar contrapuntal horn arrangement, tasteful syndrums plus piano, guitar, bass and trap set. The B side is a short fun funky workout called "Steppin' Out." Look for Joe to start turning up live in the local clubs. In the meantime, buy this record and support Memphis Music.

The Charles Connor Band
Drummer Man/My Fannie Mae
(Keep A-Rockin' Records)

by Rob Bowman

"Drummer Man" is one of three releases by ex-Little Richard drummer Charles Connor and his rock 'em, sock 'em LA based band. (Regular readers will remember my review of his two earlier releases in the September, 1985 issue of *The Memphis Star*). Originally called the Upsetters, then Charles Connors' Upsetters, now it is simply the Charles Connor Band. Both sides feature Connors and his drums way up front creating an ad hoc half-spoken, half scat sung part New Orleans, part funk concoction. The B side, "My Fannie Mae," is my preferred side, sporting a

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LP Reviews

from page 35



Chicago Chicago 18 (Warner Brothers)

by Charlotte Golmon

In Chicago's new release, *Chicago 18*, the group replies to the modern mood of change by bringing in a new depth to their sound. The album features an old favorite, "25 or 6 to 4," but adds a jazzier dimension. Although these multiple instrumental layers are indicative of a change in tone for Chicago, "25 or 6 to 4," is not. Instead of the sing along poetics illustrated by so many of Chicago's older songs, this new album contains a plethora of love songs (whether about everlasting love or broken hearts).

A search for new sounds was not the only hunt in which the Chicago group participated before the release of *Chicago 18*. Jason Scheff, bringing his own varied background as bassist/vocalist, has found his niche in his new Chicago family. Scheff plays an important part in this group where bass is still a primary base throughout Chicago's music. Scheff appears to have fit right in with the style.

If you're looking for old style Chicago to come forth from this album, you're out of luck. Although I prefer earlier songs by Chicago, the "Saturday in the Park" type, I still believe that *Chicago 18* has some memorable songs to offer. I can hear myself humming songs from the new release, especially "It's Alright" and "One More Day." These songs show a richness in melody that tends to linger in the mind.



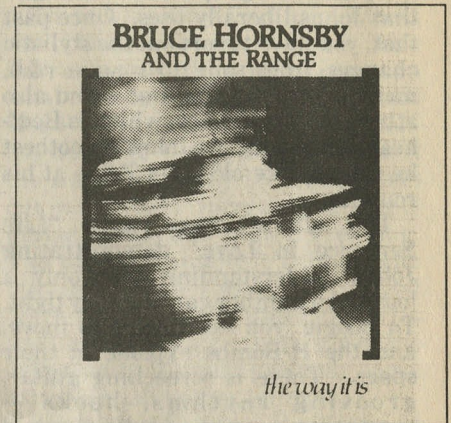
The Pogues Red Roses For Me (Stiff/MCA)

by Cindy Underwood

Red Roses For Me, now available for the first time in the United States, is an album of no bullshit beauty in a world of hyped-up, cheap studio tricks and ugly gimmicks. The name The Pogues derives from "pogue mahone," which is Gaelic for "kiss my ass," states Shane MacGowan, lead singer and lyricist for the six membered gang of North London musicians. The Pogues take traditional Irish music adding a bit of country with a tad of punk and a dash of rock'n'roll to serve up a potion that gives you visions of the past, present and future. Besides the basic drum, bass and guitar you'll hear a banjo, an accordion, a tin whistle, a tambourine and mystic bells on songs as the traditional, "Kitty." *Red Roses* tells you the kind of stories that have made the Irish great writers since prehistoric times. "Waxie's Dargle," "Poor Paddy's," and "Greenland Whale" are all traditional Irish tunes that the Pogues have rearranged to let the 1980's people dance a jig, take a swig and sing along with.

Shane's originals "Transmetropolitan" and "Boys From Hell County" will explain to you "when you haven't got a bloody penny it's all the same," and why Shane says, "At the time I was working for a landlord/And he was the meanest bastard you've ever seen/He was a bitch's bastard's whore." Shane MacGowan said, "There's a love for the act of using language. It's a sensual pleasure in the use of words." *Red Roses For Me* is an album of musicians and merrymakers that I

thought only existed in days gone by. At last reincarnation of merriment and honour to Shane and the Pogues clan! This is an album you'll always be proud to say you paid HARD cash to carry.



Bruce Hornsby & The Range The Way It Is (RCA Records)

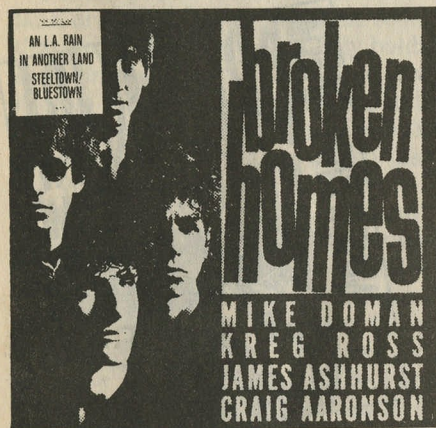
by Cheryl Denise Wolder

An open letter to Huey Lewis:
Dear Mr. Lewis,

Please keep in mind that, in the great scheme of things, my opinion, while valued by myself, doesn't exactly shake the whole world to its core; in other words, please don't hold this against me.

That said, the Bruce Hornsby and the Range album, *The Way It Is* is a disappointment. Huey Lewis, who supports the band, even going so far as to produce three of its tracks, is obviously in disagreement. It's not that I hate it or think Mr. Lewis insane, it's just that though the album is pleasant enough, it's not particularly outstanding - at all. One finds the music too simple, pianoed and synthesized to death, and some of the lyrics were awkward and uncomfortable. For instance, in "The Long Race," one finds what is probably the epitome of boy-loves-girl imagery: "My mind sees you running through the marshland." Romantic, isn't it? Yeah, you can almost smell the breeze blowing gently across the bog. There are some interesting ideas, but they were often 'bogged' down by what appeared to be Hornsby's limited range as a singer. There is value, methinks, in the fact that Hornsby is trying to write about things he feels he knows about without any attempt to create commercial music. As a personal statement,

then, the album succeeds, as there are certainly not any commercial songs on this record. Unless, you believe the big round dot on the cover proclaiming "Every Little Kiss." Not THE "Every Little Kiss?" Are people fainting when they see this? Right. The album isn't strong enough to recommend, but not weak enough to damn either, so wait and check the budget racks. See you in the marshlands.



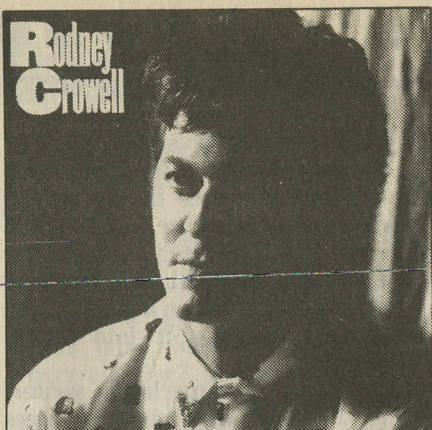
Broken Homes
Broken Homes
(MCA Records)

by Jeff Brown

Broken Homes play L.A. rockabilly cut from the same mold as the Long Ryders. However, they avoid the pitfalls of many other rock roots oriented groups, such as R.E.M. derivatives that mass-produce melodic, sleepy tunes. Broken Homes is not a band that leaves you guessing whether they are rock or country. The opening song, "In Another Land," hits hard with driving guitar work from Greg Ross, the band's lead guitarist, which, combined with harmonies that would make most bands green with envy, make *Broken Homes* an unexpectedly excellent find.

Two of the most notable cuts from the album are "An L.A. Rain" and "Steeltown/Bluestown" which show the band's extensive travel and musical and imagistic influences. "An L.A. Rain" was inspired by a rainy ride in a wet convertible, and "Steeltown/Bluestown," a foot-stomping song, written by Mike Doman who used to live in Pittsburgh.

The only problem with *Broken Homes* is lack of a commercial sound but the album is well worth your time and money. The future looks hopeful for the guys with Broken Homes.



Rodney Crowell
Street Language
(Columbia)

by Harry Duncan

For the past several years Rodney Crowell has been one of those putting a new face on the country sound coming out of Nashville. Resting on country roots, Crowell combines the best of driving rock-n-roll, hot horn arrangements, and lush L.A. ballads, with, most particularly, some of the best lyrics being written today.

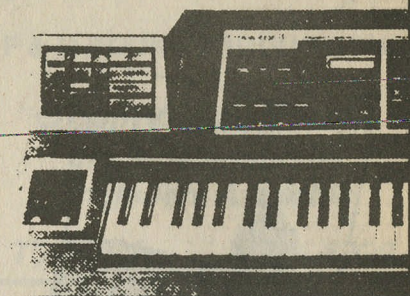
Crowell's latest offering, *Street Language*, is perhaps his best effort so far. On this tough, tough record, shot through with tender monologues, Crowell's voice is richer than ever before. The opening cut, "Let Freedom Ring" (co-written by Memphisian Keith Sykes), gets you off running and even through the ballads *the feel* never lets up.

Co-producer Booker T. Jones has come up with a sound that could have (and probably should have) come from Memphis; Nashville seldom show this much guts. On top of Jones' horn and organ arrangements, Crowell sounds at times like Billy Joel (the wonderfully pop "She Loves The Jerk"), the Everlies ("The Best I Can"), and even Dylan in the homage to race car driver Richard Petty on "Oh King Richard" (remember the Eagles making music heroes into aging gunslingers on *Desperado!*).

Looking like a choir boy on the cover, Crowell dresses in leather for the sleeve and *Street Language* deals with the dichotomy of freedom through love and freedom from love. Like his wife Roseanne Cash's recent *Rhythm and Romance* we are dealing here with private pain made public; affairs of the heart and affairs of the streets in the 1980's by grown-ups.

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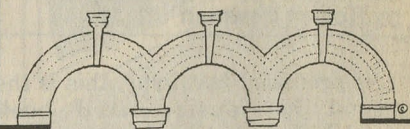


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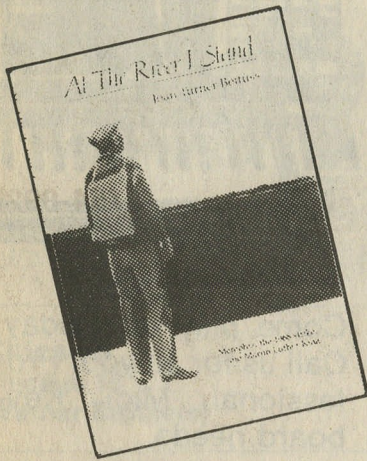
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At The River I Stand, The 1968 Strike and Martin Luther King
By Joan Turner Beifuss
 (B&W Books) \$13.95

by Robert Bowman

As promised last issue, this is the second non-music-related book review that we are taking time out for, as its contents are directly pertinent to the city of Memphis. Right at the outset I need to state emphatically that *At The River I Stand* is a remarkable and compelling piece of work. The highest compliments I can pay are that I could not put it down and my understanding of the events of that turbulent and terrible winter and spring are manifoldly increased.

Shortly after the assassination of Martin Luther King in April of 1968 an ad hoc Search for Meaning Committee was formed. Consisting of eighty people, the committee started by analyzing local newspaper coverage of the strike. It concluded several years later after taping some one hundred and fifty interviews with people involved in the strike and assassination. In the process, a considerable amount of unsolicited material was also accumulated. The combined resources of all their efforts are presently housed at the Mississippi Valley Collection at

Memphis State University.

Ms. Beifuss joined the Search for Meaning Committee in the second week of its existence. After the project was completed Beifuss continued working with the massive amount of information accumulated, eventually shaping it into manuscript form.

Beifuss is a superlative writer. Over three hundred and fifty pages she chronicles the strike, its participants, the city's official reaction, and most importantly, the private and public reactions of a variety of segments of the local populace. She could not have had a better research base to work from. The interviews movingly caught not just the facts of the situation but also the mood of the people while it was still very much alive in each participant's mind. Importantly, the interviews covered a broad range of that of local religious leaders - black and white, Baptist, Catholic and Jewish, union leaders - local and national, members of the City Council, union members, as well as a variety of "everyday" people concerned with the strike.

The author juggles this material capturing various "moments" vividly, bringing them to life by articulating nuances of sound, thought and vision. She is able to make manifest the multiplicity of feelings and motives in all events from the standpoint of one or many. Perhaps most impressive is her ability to stand back and maintain, in print at least, a high degree of objectivity.

What emerges is a recalcitrant mayor in Henry Loeb who was principled if unrealistic, a confused and ineffective newly created City Council, a community of sanitation workers who found within themselves and their brothers more strength, courage and dignity than anyone knew they had, an international union leadership that actually seemed to care, a courageous and increasingly militant black clergy, a generally cowering white clergy, a harried stretched-to-the-limit Dr. Martin Luther King who initially did not want to be involved but when he did commit himself was willing to go the whole nine yards, and, most revealingly, two separate

Memphises, a black and a white community who knew precious little about each other and perhaps cared less.

A better account could not be written.



Dreamgirl: My Life As A Supreme
By Mary Wilson w/Patricia Romanowski & Argus Juilliard
 (St. Martin's Press) \$16.95

by Robert Bowman

1986 has certainly been the year for books on Motown. Mary Wilson's *Dreamgirl: My Life As A Supreme* is the first to be actually written by a major figure within the company. As a Supreme from their inception in the late 1950's through 1977, Wilson has been party and privy to everything of consequence with regard to the Supremes and much of consequence with respect to Diana Ross and Motown. Her account spares few punches.

In many ways, the Supremes' rags to riches story from the Brewster Housing Projects in Detroit to world wide fame, glamor and somewhat lesser riches than they deserved, is the American dream come true. In other ways it is a story rife with tragedy, ugliness and nepotism as Diana Ross (referred to as Dianee Ross throughout the book) slowly took over figuratively and literally what had once been a relatively equal

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- At The Movies -

Captain EO

by Skip Howard

Captain EO has landed! Unless you're headed to Disneyland or Epcot Center any time soon, that pronouncement probably holds little interest for you. If you are headed in that direction, then you'll probably want to check out *Captain EO* if, for no other reason, than to just say you've seen it.

Starring Michael Jackson, Anjelica Huston and Dick Shawn, *Captain EO* is a 17-minute musical 3-D sci-fi fantasy space adventure directed by Francis Coppola and produced by George Lucas. However, *Captain EO* might as well be subtitled "Beat It Goes to Outer Space," for the film short (at a mere 17 minutes, I cannot bring myself to call it a movie) falls far, far below the expectations I had of it, and especially below the media hype it has garnered.

Captain EO has been more ballyhooed than *Gone With The Wind* ever hoped to be, and despite the plot, the special effects, the dancing and the music, I walked out of the theatre in Epcot Center with the feeling that I had been taken for a ride.

That's right, I didn't like *Captain EO*. There, I've said it. And I like Michael Jackson as Captain EO even less than I liked the film short itself. (Boy, do I feel better now that I've gotten that out in the open!) Furthermore, I cannot believe that this 17-minute storyette cost an estimated \$17 million to create. That's right, I said \$17 million. That's \$1 million a minute. I know the special effects couldn't have cost that much, so I'm wondering how much Michael Jackson and company received for their efforts.

I know I'm probably the only one in the entire world that doesn't like *Captain EO*, but that still doesn't change my mind! And it has nothing to do with my hatred of Michael Jackson. I don't hate Michael Jackson. I think he's very talented. I even own the *Thriller* album. And I don't even mind his few idiosyn-

cracies (though the hyperbaric chamber was a bit much even for him!).

But, think about the last time you saw Michael Jackson on the big screen. It was in 1978 in *The Wiz*, and he played the Scarecrow. Eight years later, he's playing a young space warrior? Give me a break!

Though the plot has been recounted dozens of times via the media, I'll offer it one more time:

During a journey from one place to another, Captain EO and his merry crew (Hooter, an elephant that sneezes musical notes; Fuzzball, an orange-haired space monkey with butterfly wings; the Geex, a gold-encased, two-faced personality with two left feet, one right foot and two shaggy heads named Idy and Ody; Major Domo, a mechanical man, I think, who can turn himself into a complete set of drums, traps and string bass; and Minor Domo, a purple something-or-the-other that turns into an electronic synthesizer) venture upon a colorless planet and are confronted by the Supreme Leader (Huston) and her forces of darkness. Using the powers of music, dance and light to fill the planet (and the theater) with all the colors of the rainbow, EO and his crew turn the black and white land into a more colorful one. (That's it, the entire plot!)

With the exception of some opening scenes set in a space ship, the majority of the movie has Michael Jackson singing and dancing with the Supreme Leader's transformed forces of darkness. And I can't even recall any of the songs. They didn't have any hint of "stickability."

I will say the 3-D special effects were good.

Captain EO opened Sept. 19 at Disneyland's new Kodak Theatre and Epcot Center's "Magic Eye" Theater in the Journey to Imagination Pavillion. As the Disney people are proclaiming, "At Disneyland and Walt Disney World. . . and nowhere else in the universe," those are the only two places to see *Captain EO*. Don't rush, however. I've got a feeling *Captain EO* will be with us for a long time to come. *



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Saturday

"Raisin in the Sun" (F) - Playhouse on the Square

Jimmy Davis & Nexus (P) - Circle Cafe

Tangents (T) - Miller's Still (Vicksburg, MS)

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

"Dark" (F) - Circuit Playhouse

"The Foreigner" (F) - Poplar Pike Playhouse

"Alone Together" (F) - Theatre Memphis
Reet, Petite & Gone (N) - Court Square Cafe***

Touchtones (P) - Daily Planet

Country Music Night (C) - Harvester Union Hall

Special Edition (V) - Dad's Place

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

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

K. Buranskas/W. Gerny (F) - Harris Aud. (MSU)

Hollywood (P) - Stage Stop***

The Willys (P) - Hi Roller II***

Joyce Cobb & Hot Fun (T) - Cheers (Benchmark)

Musical Moments (P) - Club Royale

Good Questions (P) - Bombay Bicycle Club

Sid Selvidge (N) - North End

Kaya & the Weldors (N) - Lafayette's Corner

Joyce Cobb & Hot Fun (T) - Cheers

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

2

Sunday

"Raisin in the Sun" (F) - Playhouse on the Square

Jazz Countdown Reinstated (T) - Belmont Grill

"Dark" (F) - Circuit Playhouse

"The Foreigner" (F) - Poplar Pike Playhouse

"Alone Together" (F) - Theatre Memphis

"Wonderful Town" (F) - McCoy Theatre (Rhodes)

Tom Hackenberger (V) - Riverside Grille

The Settlers (C) - Midway Cafe

Roger Lawson (F) - PayneRecital Hall (Rhodes)

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

Faculty Jazz Quintet (F) - Harris Aud. (MSU)

Rico's Yada (N) - Willie Moffatt's

Boogie Revival Band (P) - Hi Roller II***

Freedom of Expression (N) - Rum Boogie Cafe

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

Stairway to the Stars (V) - Club Royale

Good Question (P) - Midway Cafe

Bluebeats (N) - Bombay Bicycle Club

Jazz Argot (T) - North End

Bruce Biles (U) - Lafayette's Corner

3

Monday

"The Foreigner" (F) - Poplar Pike Playhouse

Rhythm Hounds (P) - Rum Boogie Cafe

The Settlers (C) - Scruple's

Special Edition (V) - Dad's Place

- Dodie Dowdy & Mixed Co. (C)** - Dad's Place
Cauley/Roberts/Vapors Band (V) - Bad Bob's Vapors
Buck & Tiny (C) - Bad Bob's Vapors
Lois Lane (P) - Stage Stop***
Allan Mayes (V) - Chelsea St. Pub***
Lonely St. Duo (V) - Holiday Inn, Camden, AR
Rhythm Hounds (P) - Rum Boogie Cafe
CutOuts (P) - Midway Cafe
Cool Brothers (V) - Zeiggy's***

4 Tuesday

- T-Bone & Little Bit (P)** - Circle Cafe
"The Foreigner" (F) - Poplar Pike Playhouse
"Alone Together" (F) - Theatre Memphis
Susan Hudson/Ned Davis & Band (C) - Country Palace
Special Edition (V) - Dad's Place
Dodie Dowdy & Mixed Co. (C) - Dad's Place
Cauley/Roberts/Vapors Band (V) - Bad Bob's Vapors
Buck & Tiny (C) - Bad Bob's Vapors
Don Freund (F) - Harris Music Aud. (MSU)
Lois Lane (P) - Stage Stop***
Laddie Hutchison (U) - Hi Roller***
Allan Mayes (V) - Chelsea St. Pub***
Lonely St. Duo (V) - Holiday Inn, Camden, AR
Don McMinn & the Rum Boogie Band (T) - Rum Boogie Cafe
Eargasm (U) - Bombay Bicycle Club
Cool Brothers & Selectricution (V) - Zeiggy's***
Bluegrass Jam (C) - Yarbrough's

5 Wednesday

- River City Band (T)** - Blue Suede Shoe
"The Foreigner" (F) - Poplar Pike Playhouse
"Alone Together" (F) - Theatre Memphis
Yodelin' Bud (V) - Lafayette's
Susan Hudson/Ned Davis & Band (C) - Country Palace
Special Edition (V) - Dad's Place
Amro/Eagle 102.7 Party (U) - Omni-Daisy***
Cauley/Roberts/Vapors Band (V) - Bad Bob's Vapors
Dodie Dowdy & Mixed Co. (C) - Dad's Place
Kodaly String Quartet (F) - Harris Music Aud. (MSU)
Lois Lane (P) - Stage Stop***
Mike Crews (P) - Hi Roller II***
Allan Mayes (V) - Chelsea St. Pub***
Lonely St. Duo (V) - Holiday Inn, Camden, AR
Don McMinn & the Rum Boogie Band (T) - Rum Boogie Cafe
Tommy Smiley & the Faces (U) - Club Royale
cont. next page

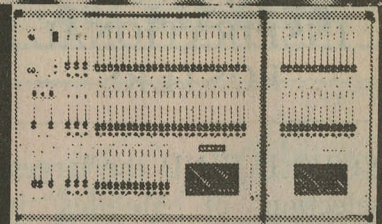
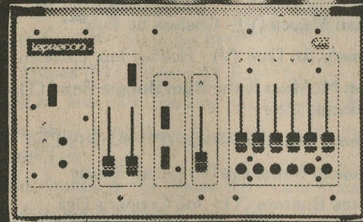


PUBLISHER'S CORNER

How to get your song published: The best way is still to find the right publisher, and to make simple but good quality demos. The key to success is persistence. Read "If They Ask You, You Can Write A Song" by Kasha & Hirschhorn. Study the "1987 Songwriter's Market" and any other resource you can get your hands on. Ask around. Be willing to learn from your mistakes and don't give up the first 150 times you get rejected. A lot of great songs never get published because the writers are afraid of being rejected or worse yet, criticized. If you believe in your own ability, chances are somebody else will, too.

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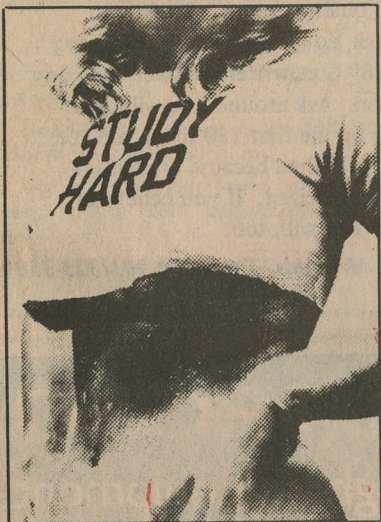


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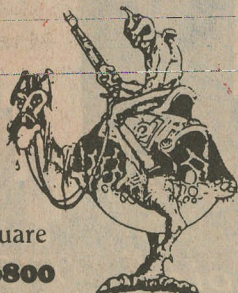
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WIZARDS

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concert calendar

from previous page

Sam Williams (V) - Felix'
Good Question (P) - Harvey's (Starkville, MS)
Mak Kaylor & the Innocents (U) - Bombay
Buddy McKeeland (T) - Lafayette's Corner
Cool Brothers & Lisi Strate (V) - Zeiggy's***

6 Thursday

"Raisin in the Sun" (F) - Playhouse on the Square
Tangents (T) - George St. Grocery (Jackson, MS)
River City Band (T) - Blue Suede Shoe
"The Foreigner" (F) - Poplar Pike Playhouse
"Alone Together" (F) - Theatre Memphis
Moonlight Syncopators (N) - Cruel Shoe
"A Child's Christmas in Wales" (F) - Circuit Playhouse
Susan Hudson/Ned Davis & Band (C) - Country Palace
Special Edition (V) - Dad's Place
Dodie Dowdy & Mixed Co. (C) - Dad's Place
Cauley/Roberts/Vapors Band (V) - Bad Bob's Vapors

Buck & Tiny (C) - Bad Bob's Vapors
Lois Lane (P) - Stage Stop***
Steve Reid (U) - Hi Roller II***
Allan Mayes (V) - Chelsea St. Pub***
Lonely St. Duo (V) - Holiday Inn, Camden, AR
Don McMinn & the Rum Boogie Band (T) - Rum Boogie Cafe
Jimmy Davis & Nexus (P) - Alfred's East
Musical Moments (V) - Club Royale
Blues Busters (T) - Joe Cooper's Deli
Good Question (P) - Harvey's (Starkville, MS)
The Willys (N) - Bombay Bicycle Club
Peter Hyrka & Victims of Circumstance (N) - North End
Sal Crocker Jazz Group (T) - Lafayette's Corner
Joe Norman (P) - Varsity Inn

Cool Brothers & Hi Roller (V) - Zeiggy's***

7 Friday

"Raisin in the Sun" (F) - Playhouse on the Square
Jimmy Davis & Nexus (P) - Dr. Don's (Millington)
Tangents (T) - George St. Grocery (Jackson, MS)
Ben Cauley & the River City Band (T) - Blue Suede Shoe
"The Foreigner" (F) - Poplar Pike Playhouse
"Alone Together" (F) - Theatre Memphis
"Wonderful Town" (F) - McCoy Theatre (Rhodes)
Rhythm Hounds (P) - Rum Boogie Cafe
"A Child's Christmas in Wales" (F) - Circuit Playhouse
No Limit (P) - Silky's

Bluegrass Night (C) - Harvester Union Hall
Susan Hudson/Ned Davis & Band (C) - Country Palace
Special Edition (V) - Dad's Place
Dodie Dowdy & Mixed Co. (C) - Dad's Place
Cauley/Roberts/Vapors Band (V) - Bad Bob's Vapors
Buck & Tiny (C) - Bad Bob's Vapors
Lois Lane (P) - Stage Stop***
Sammy D & the Zone (V) - Hi Roller II***
Allan Mayes (V) - Chelsea St. Pub***
Lonely St. Duo (V) - Holiday Inn, Camden, AR
The BelAirs (P) - Rum Boogie Cafe
Joyce Cobb & Hot Fun (T) - Cheers (Benchmark)
Musical Moments (P) - Club Royale
Blues Busters (T) - Joe Cooper's Deli
Good Question (P) - Harvey's (Starkville, MS)
Special Guests (U) - Bombay
Sid Selvidge (N) - North End
Kaya & the Weldors (N) - Lafayette's Corner
Cool Brothers (V) - Zeiggy's***

8 Saturday

"Raisin in the Sun" (F) - Playhouse on the Square
Jimmy Davis & Nexus (P) - Dr. Don's (Millington)
Tangents (T) - George St. Grocery (Jackson, MS)
Ben Cauley & the River City Band (T) - Blue Suede Shoe
"The Foreigner" (F) - Poplar Pike Playhouse
"Alone Together" (F) - Theatre Memphis
"Wonderful Town" (F) - McCoy Theatre (Rhodes)
"A Child's Christmas in Wales" (F) - Circuit Playhouse
Touchtones (P) - Court Square Cafe***
Country Music Night (C) - Harvester Union Hall

Susan Hudson/Ned Davis & Band (C) - Country Palace
Special Edition (V) - Dad's Place
Dodie Dowdy & Mixed Co. (C) - Dad's Place
Cauley/Roberts/Vapors Band (V) - Bad Bob's Vapors

Buck & Tiny (C) - Bad Bob's Vapors
Lois Lane (P) - Stage Stop***
Sammy D & the Zone (V) - Hi Roller II***
Allan Mayes (V) - Chelsea St. Pub***
Lonely St. Duo (V) - Holiday Inn, Camden, AR
The BelAirs (P) - Rum Boogie Cafe
Joyce Cobb & Hot Fun (T) - Cheers (Benchmark)
Musical Moments (V) - Club Royale
Blues Busters (T) - Joe Cooper's Deli
Good Question (P) - Harvey's (Starkville, MS)
Special Guests (U) - Bombay
Sid Selvidge (N) - North End

concert calendar

Kaya & the Weldors (N) - Lafayette's Corner
Cool Brothers (V) - Zeiggy's***

9

Sunday

Jazz Countdown Reinstated (T) - Belmont Grill
"Dark" (F) - Circuit Playhouse
"The Foreigner" (F) - Poplar Pike Playhouse
"Alone Together" (F) - Theatre Memphis
"Wonderful Town" (F) - McCoy Theatre (Rhodes)
Tom Hackenberger (V) - Riverside Grille
"A Child's Christmas in Wales" (F) - Circuit Playhouse
New Dimensions (F) - Payne Recital Hall (Rhodes)
The Settlers (C) - Midway Cafe
Susan Hudson/Ned Davis & Band (C) - Country Palace
Rico's Yada (N) - Willie Moffat's (Mt. Moriah)
Sam Williams (V) - Hi Roller II***
Jack Rowell Band (T) - Rum Boogie Cafe
Joyce Cobb & Hot Fun (T) - Alfred's on Beale
Stairway to the Stars (V) - Club Royale
Chicago (P) - Mid-South Coliseum***
Blues Busters (T) - Joe Cooper's Deli
Good Question (P) - Midway Cafe
Bluebeats (N) - Bombay Bicycle Club
Jazz Argot (N) - North End
Bruce Biles (U) - Lafayette's Corner

10

Monday

Cauley/Roberts/Vapors Band (V) - Bad Bob's Vapors
Buck & Tiny (C) - Bad Bob's Vapors
Second Nature (P) - Stage Stop***
Allan Mayes (V) - Chelsea St. Pub***
Lonely St. Duo (V) - Holiday Inn, Camden, AR
Fred Sanders (T) - Rum Boogie Cafe
Cut Outs (P) - Midway Cafe
Cool Brothers (V) - Zeiggy's***
The Settlers (C) - Scruples
Special Edition (V) - Dad's Place
Dodie Dowdy & Mixed Co. (C) - Dad's Place

11

Tuesday

T-Bone & Little Bit (P) - Circle Cafe
Foreign Film Series (F) - Circuit Playhouse
Susan Hudson/Ned Davis & Band (C) - Country Palace
Special Edition (V) - Dad's Place
Dodie Dowdy & Mixed Co. (C) - Dad's Place
Cauley/Roberts/Vapors Band (V) - Bad Bob's Vapors
Buck & Tiny (C) - Bad Bob's Vapors
Second Nature (P) - Stage Stop***

Laddie Hutchison (U) - Hi Roller II***
Allan Mayes (V) - Chelsea St. Pub***
Lonely St. Duo (V) - Holiday Inn, Camden, AR
Don McMinn & the Rum Boogie Band (T) - Rum Boogie Cafe
Tommy Smiley & the Faces (U) - Club Royale
Petra/DeGarmo & Key (G) - Aud. North Hall
Eargasm (U) - Bombay Bicycle Club
Cool Brothers & Selectricution (V) - Zeiggy's***
Bluegrass Jam (C) - Yarbrough's Music

12

Wednesday

River City Band (T) - Blue Suede Shoe
Foreign Film Series (F) - Circuit Playhouse
Yodelin' Bud (V) - Lafayette's Corner
Susan Hudson/Ned Davis & Band (C) - Country Palace
Amro/Eagle 102.7 Party (U) - Omni-Daisy***
Dodie Dowdy & Mixed Co. (C) - Dad's Place
Cauley/Roberts/Vapors Band (V) - Bad Bob's Vapors
Buck & Tiny (C) - Bad Bob's Vapors
Quest (P) - Stage Stop***
Mike Crews (P) - Hi Roller II***
Allan Mayes (V) - Chelsea St. Pub***
Lonely St. Duo (V) - Holiday Inn, Camden, AR
Don McMinn & the Rum Boogie Band (T) - Rum Boogie Cafe
Tommy Smiley & the Faces (U) - Club Royale
Sam Williams (V) - Felix'
Jimmy Davis (P) - Bombay Bicycle Club
Buddy McKeeland (T) - Lafayette's Corner
Cool Brothers & Lisi Strate (V) - Zeiggy's***

13

Thursday

Tangents (T) - Bon Figlio's (Jackson, MS)
River City Band (T) - Blue Suede Shoe
"Dark" (F) - Circuit Playhouse
"Wonderful Town" (F) - McCoy Theatre (Rhodes)
Foreign Film Series (F) - Circuit Playhouse
Susan Hudson/Ned Davis & Band (C) - Country Palace
Special Edition (V) - Dad's Place
Dodie Dowdy & Mixed Co. (C) - Dad's Place
Cauley/Roberts/Vapors Band (V) - Bad Bob's Vapors
Buck & Tiny (C) - Bad Bob's Vapors
"Cosi Fan Tutte" (F) - Harris Aud. (MSU)
Quest (P) - Stage Stop***
Steve Reid (U) - Hi Roller II***
Allan Mayes (V) - Chelsea St. Pub***

cont. next page



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concert calendar

from previous page

Lonely St. Duo (V) - Holiday Inn, Camden, AR
Don McMinn & the Rum Boogie Band (T) - Rum Boogie Cafe
Jimmy Davis & Nexus (P) - Alfred's East
Musical Moments (P) - Club Royale
Blues Busters (T) - Joe Cooper's Deli
Fever (V) - Bombay Bicycle Club
Peter Hyrka & V.O.C. (N) - North End
Sal Crocker & Jazz Group (T) - Lafayette's Corner
Joe Norman (P) - Varsity Inn
Cool Brothers & Hi Roller (V) - Zeiggy's***

14

Friday

Tangents (T) - Bon Figlio's (Jackson, MS)
Ben Cauley & the River City Band (T) - Blue Suede Shoe
"Dark" (F) - Circuit Playhouse
"Wonderful Town" (F) - McCoy Theatre
"A Child's Christmas in Wales" (F) - Circuit Playhouse
Hurricanes (P) - Court Square Cafe***
Bluegrass Night (C) - Harvester Union Hall
Susan Hudson/Ned Davis & Band (C) - Country Palace
Special Edition (V) - Dad's Place
Dodie Dowdy & Mixed Co. (C) - Dad's Place
Cauley/Roberts/Vapors Band (V) - Bad Bob's Vapors
Buck & Tiny (C) - Bad Bob's Vapors
Nite Flite (P) - Stage Stop***
The Willys (P) - Hi Roller II***
Allan Mayes (V) - Chelsea St. Pub***
Lonely St. Duo (V) - Holiday Inn, Camden, AR
Don McMinn & the Rum Boogie Band (T) - Rum Boogie Cafe
Freefall (P) - Underground II
Musical Moments (P) - Club Royale
Blues Busters (T) - Joe Cooper's Deli
Good Question (P) - Cruel Shoe
Rico's Yada (N) - Bombay Bicycle Club
Sid Selvidge (N) - North End
Kaya & the Weldors (N) - Lafayette's Corner
Ruby Wilson (T) - Cheers (Benchmark Hotel)
Cool Brothers (V) - Zeiggy's***

15

Saturday

Jimmy Davis & Nexus (P) - Circle Cafe
Tangents (T) - Bon Figlio's (Jackson, MS)
Ben Cauley & the River City Band (T) - Blue Suede Shoe

"Wonderful Town" (F) - McCoy Theatre (Rhodes)
"A Child's Christmas in Wales" (F) - Circuit Playhouse
John Kilzer (N) - Court Square Cafe***
Country Music Night (C) - Harvester Union Hall
Susan Hudson/Ned Davis & Band (C) - Country Palace
Special Edition (V) - Dad's Place
Dodie Dowdy & Mixed Co. (C) - Dad's Place
Cauley/Roberts/Vapors Band (V) - Bad Bob's Vapors
Buck & Tiny (C) - Bad Bob's Vapors
"Cosi Fan Tutte" (F) - Harris Music Aud. (MSU)
Nite Flite (P) - Stage Stop***
The Willys (P) - Hi Roller II***
Allan Mayes (V) - Chelsea St. Pub***
Lonely St. Duo (V) - Holiday Inn, Camden, AR
Don McMinn & the Rum Boogie Band (T) - Rum Boogie Cafe
Freefall (P) - Underground II
Musical Moments (P) - Club Royale
Blues Busters (T) - Joe Cooper's Deli
Good Question (P) - Cruel Shoe
Rico's Yada (N) - Bombay Bicycle Club
Sid Selvidge (N) - North End
Kaya & the Weldors (N) - Lafayette's Corner
Ruby Wilson (T) - Cheers (Benchmark Hotel)
Cool Brothers (V) - Zeiggy's***

16

Sunday

Jazz Countdown Reinstated (T) - Belmont Grill
"Wonderful Town" (F) - McCoy Theatre (Rhodes)
Tom Hackenberger (V) - Riverside Grille
"A Child's Christmas in Wales" (F) - Circuit Playhouse
7th Annual Blues Awards (T) - Dixon-Myers Hall
The Settlers (C) - Midway Cafe
Susan Hudson/Ned Davis & Band (C) - Country Palace
"Cosi Fan Tutte" (F) - Harris Music Aud. (MSU)
Boogie Revival Band (P) - Hi Roller II***
Joyce Cobb & Hot Fun (T) - Alfred's on Beale
Jack Rowell Band (T) - Rum Boogie Cafe
Stairway to the Stars (V) - Club Royale
Good Question (P) - Midway Cafe
Bluebeats (N) - Bombay Bicycle Club
Jazz Argot (N) - North End
Bruce Biles (U) - Lafayette's Corner

17

Monday

Rhythm Hounds (P) - Rum Boogie Cafe
Pichas Zuckerman (F) - Temple Israel
The Settlers (C) - Scruples

Special Edition (V) - Dad's Place
Dodie Dowdy & Mixed Co. (C) - Dad's Place
Cauley/Roberts/Vapors Band (V) - Bad Bob's Vapors
Buck & Tiny (C) - Bad Bob's Vapors
Journey's End (P) - Stage Stop***
TomCats (P) - Chelsea St. Pub***
Rhythm Hounds (P) - Rum Boogie Cafe
CutOuts (P) - Midway Cafe
Cool Brothers (V) - Zeiggy's***

18

Tuesday

T-Bone & Little Bit (P) - Circle Cafe
Susan Hudson/Ned Davis & Band (C) - Country Palace
Special Edition (V) - Dad's Place
Dodie Dowdy & Mixed Co. (C) - Dad's Place
Cauley/Roberts/Vapors Band (V) - Bad Bob's Vapors
Buck & Tiny (C) - Bad Bob's Vapors
Oratorio Chorus (F) - Harris Music Aud. (MSU)
Journey's End (P) - Stage Stop***
Laddie Hutchison (U) - Hi Roller II***
TomCats (P) - Chelsea St. Pub***
Don McMinn & the Rum Boogie Band (T) - Rum Boogie Cafe
Tommy Smiley & the Faces (U) - Club Royale
Eargasm (U) - Bombay Bicycle Club
Cool Brothers & Selectricution (V) - Zeiggy's***
Bluegrass Jam (C) - Yarbrough's Music

19

Wednesday

River City Band (T) - Blue Suede Shoe
Yodelin' Bud (V) - Lafayette's Corner
Susan Hudson/Ned Davis & Band (C) - Country Palace
Special Edition (V) - Dad's Place
Amro/Eagle 102.7 Party (U) - Omni-Daisy***
Dodie Dowdy & Mixed Co. (C) - Dad's Place
Cauley/Roberts/Vapors Band (V) - Bad Bob's Vapors
Buck & Tiny (C) - Bad Bob's Vapors
Jazz Combo (T) - Harris Music Aud. (MSU)
Journey's End (P) - Stage Stop***
Mike Crews (P) - Hi Roller II***
TomCats (P) - Chelsea St. Pub***
Don McMinn & the Rum Boogie Band (T) - Rum Boogie Cafe
Tommy Smiley & the Faces (U) - Club Royale
Sam Williams (V) - Felix'
Mak Kaylor & the Innocents (U) - Bombay
Buddy McKeeland (T) - Lafayette's Corner
Cool Brothers & Lisi Strate (V) - Zeiggy's***

20

Thursday

- Tangents (T)** - Bon Figlio's (Jackson, MS)
River City Band (T) - Blue Suede Shoe
Susan Hudson/Ned Davis & Band (C) - Country Palace
Special Edition (V) - Dad's Place
Dodie Dowdy & Mixed Co. (C) - Dad's Place
Cauley/Roberts/Vapors Band (V) - Bad Bob Vapors
Buck & Tiny (C) - Bad Bob's Vapors
Journey's End (P) - Stage Stop***
Steve Reid (U) - Hi Roller II***
TomCats (P) - Chelsea St. Pub***
Don McMinn & the Rum Boogie Band (T) - Rum Boogie Band
Jimmy Davis & Nexus (P) - Alfred's East
Musical Moments (P) - Club Royale
Blues Busters (T) - Joe Cooper's Deli
The Willys (N) - Bombay Bicycle Club
Peter Hyrka & V.O.C. (N) - North End
Sal Crocker & Jazz Group (T) - Lafayette's Corner
Joe Norman (P) - Varsity Inn
Cool Brothers & Hi Roller (V) - Zeiggy's***

21

Friday


- Tangents (T)** - Bon Figlio's (Jackson, MS)
Ben Cauley & the River City Band (V) - Blue Suede Shoe
Rico's Yada (N) - Court Square Cafe***
Bluegrass Night (C) - Harvester Union Hall
Susan Hudson/Ned Davis & Band (C) - Country Palace
Special Edition (V) - Dad's Place
Dodie Dowdy & Mixed Co. (C) - Dad's Place
Cauley/Roberts/Vapors Band (V) - Bad Bob's Vapors
Gospel Choir (G) - Harris Music Aud. (MSU)
Journey's End (P) - Stage Stop***
Foreplay (P) - Hi Roller II***
TomCats (P) - Chelsea St. Pub***
Fever (P) - Rum Boogie Cafe
Musical Moments (P) - Club Royale
Blues Busters (T) - Joe Cooper's Deli
Jimmy Davis (P) - Bombay Bicycle Club
Sid Selvidge (N) - North End
Kaya & the Weldors (N) - Lafayette's Corner
Ruby Wilson (T) - Cheers (Benchmark Hotel)
Cool Brothers (V) - Zeiggy's***

22

Saturday

- Jimmy Davis & Nexus (P)** - Circle Cafe
Tangents (T) - Bon Figlio's (Jackson, MS)

cont. next page



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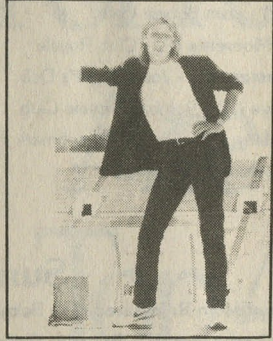
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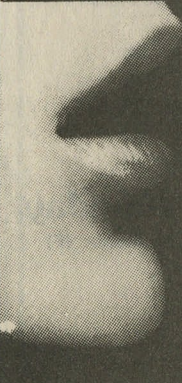
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165 lb.

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Hair

Blue

Eyes

Beard

Moustache



Mo

6'2"

165 lb.

Brown

Hair

Strange

Eyes

Hairy


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concert calendar

from previous page

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

Rico's Yada (N) - Court Square Cafe***

Country Music Night (C) - Harvester Union Hall

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

Specials Edition (V) - Dad's Place

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

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

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

Journey's End (P) - Stage Stop***

Foreplay (P) - Hi Roller II***

TomCats (P) - Chelsea St. Pub***

Fever (V) - Rum Boogie Cafe

Musical Moments (P) - Club Royale

Blues Busters (T) - Joe Cooper's Deli

The Willys (N) - Bombay Bicycle Club

Ruby Wilson (T) - Cheers (Benchmark Hotel)

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

23

Sunday

Jazz Countdown Reinstated (T) - Belmont Grill

Tom Hackenberger (V) - Riverside Grille

The Settlers (C) - Midway Cafe

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

Earl Coleman (F) - Harris Music Aud. (MSU)

Composition Division Recital (F) - Harris Aud. (MSU)

Surprise Guests (U) - Rum Boogie Cafe

Joyce Cobb & the Hot Fun (T) - Alfred's on Beale

Stairway to the Stars (V) - Club Royale

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

Blues Busters (T) - Joe Cooper's Deli

Good Question (P) - Midway Cafe

Jimmy Davis & Nexus (P) - Willie Moffatt's (Mt. Moriah)

Bluebeats (N) - Bombay Bicycle Club

Jazz Argot (N) - North End

Bruce Biles (U) - Lafayette's Corner

24

Monday

Rhodes College Chamber Ensemble (F) - Hardie Aud. (Rhodes)

The Settlers (C) - Scruples

Special Edition (V) - Dad's Place

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

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

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

Faculty Chamber Ensemble w/Paul Orgel (F) - Harris Music Aud. (MSU)

Percussion Ensemble (F) - CFA Bldg., Rm. 137

The Windows (P) - Stage Stop***

Fred Sanders (T) - Rum Boogie Cafe

CutOuts (P) - Midway Cafe

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

25

Tuesday

T-Bone & Little Bit (P) - Circle Cafe

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

Special Edition (V) - Dad's Place

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

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

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

The Windows (P) - Stage Stop***

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

Tommy Smiley & the Faces (U) - Club Royale

Eargasm (U) - Bombay Bicycle Club

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

Bluegrass Jam (C) - Yarbrough's Music

26

Wednesday

River City Band (T) - Blue Suede Shoe

Yodelin' Bud (V) - Lafayette's Corner

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

Amro/Eagle 102.7 Party (U) - Omni-Daisy***

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

The Windows (P) - Stage Stop***

Laddie Hutchison (U) - Hi Roller II***

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

Tommy Smiley & the Faces (U) - Club Royale

Sam Williams (V) - Felix'

Lonely St. Duo (V) - Bombay

Buddy McKeeland (T) - Lafayette's Corner

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

27

Thursday

Tangents (T) - Miller's Still (Vicksburg, MS)

River City Band (T) - Blue Suede Shoe

The Generics (N) - Antenna Club

Reet, Petite & Gone (N) - Court Square Cafe***

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

Special Edition (V) - Dad's Place
 Dodie Dowdy & Mixed Co. (C) - Dad's Place
 Cauley/Roberts/Vapors Band (V) - Bad Bob's Vapors
 Buck & Tiny (C) - Bad Bob's Vapors
 3-D (P) - Stage Stop***
 Steve Reid (U) - Hi Roller II***
 Don McMinn & the Rum Boogie Band (T) - Rum Boogie Band
 Jimmy Davis & Nexus (P) - Alfred's East
 Musical Moments (P) - Club Royale
 Blues Busters (T) - Joe Cooper's Deli
 Good Question (P) - Cruel Shoe
 The Willys (N) - Bombay Bicycle Club
 Peter Hyrka & V.O.C. (N) - North End
 Sal Crocker Jazz Group (T) - Lafayette's Corner
 Joe Norman (P) - Varsity Inn
 Cool Brothers & Hi Roller (V) - Zeiggy's***

28 Friday

Tangents (T) - Miller's Still (Vicksburg, MS)
 Ben Cauley & the River City Band (T) - Blue Suede Shoe
 Reet, Petite & Gone (N) - Court Square Cafe***
 Bluegrass Night (C) - Harvester Union Hall
 Susan Hudson/Ned Davis & Band (C) - Country Palace
 Special Edition (V) - Dad's Place
 Dodie Dowdy & Mixed Co. (C) - Dad's Place
 Cauley/Roberts/Vapors Band (V) - Bad Bob's Vapors
 Buck & Tiny (C) - Bad Bob's Vapors
 3-D (P) - Stage Stop***
 Even Steven (P) - Hi Roller II***
 Don McMinn & the Rum Boogie Band (T) - Rum Boogie Cafe
 Musical Moments (P) - Club Royale
 Blues Busters (T) - Joe Cooper's Deli
 Good Question (P) - Bombay Bicycle Club
 Sid Selvidge (N) - North End
 Kaya & the Weldors (N) - Lafayette's Corner
 Ruby Wilson (T) - Cheers (Benchmark Hotel)
 Cool Brothers (V) - Zeiggy's***

29 Saturday

Jimmy Davis & Nexus (P) - Circle Cafe
 Tangents (T) - Miller's Still (Vicksburg, MS)
 Ben Cauley & the River City Band (T) - Blue Suede Shoe
 Journey (P) - Mid-South Coliseum***
 Country Music Night (C) - Harvester Union Hall
 Susan Hudson/Ned Davis & Band (C) - Country Palace
 Special Edition (V) - Dad's Place

cont. next page

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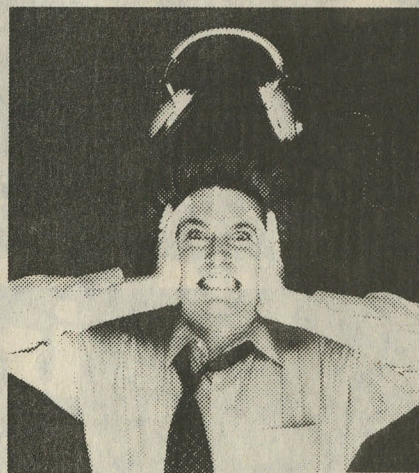


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from previous page

Dodie Dowdy & Mixed Co. - Dad's Place
 Cauley/Roberts/Vapors Band (V) - Bad Bob's
 Vapors
 Buck & Tiny (C) - Bad Bob's Vapors
 Rico's Yada (N) - Adam's
 3-D (P) - Stage Stop***
 Even Steven (P) - Hi Roller II***
 Don McMinn & the Rum Boogie Band (T) - Rum
 Boogie Cafe
 Musical Moments (T) - Club Royale
 Blues Busters (T) - Joe Cooper's Deli
 Good Question (P) - Bombay Bicycle Club
 Sid Selvidge (N) - North End
 Kaya & the Weldors (N) - Lafayette's Corner
 Ruby Wilson (T) - Cheers (Benchmark Hotel)
 Cool Brothers (V) - Zeiggy's***

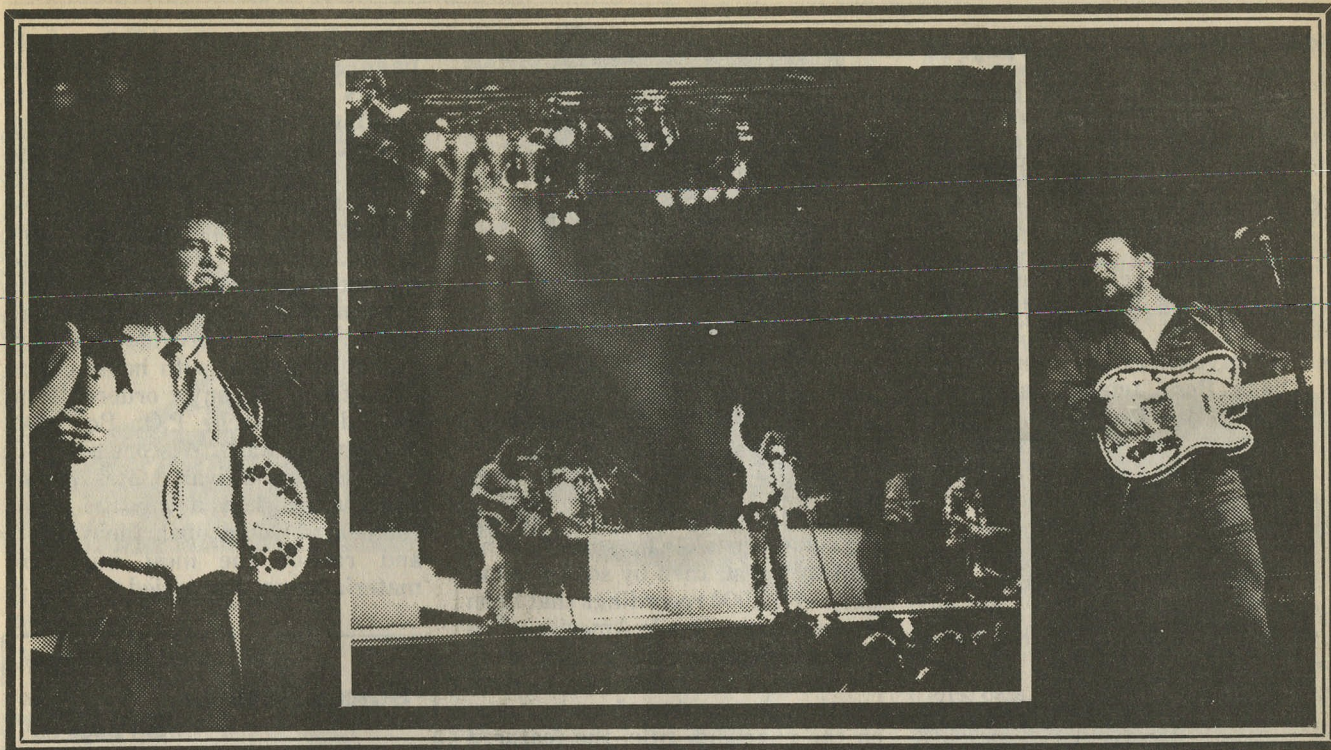
30

Sunday

Jazz Countdown Reinstated (T) - Belmont Grill
 Tom Hackenberger (V) - Riverside Grille
 The Settlers (C) - Midway Cafe
 Susan Hudson/Ned Davis & Band (C) - Country
 Palace
 Surprise Guests (U) - Rum Boogie Cafe
 Joyce Cobb & Hot Fun (T) - Alfred's on Beale
 Stairway to the Stars (V) - Club Royale
 Sam Williams (V) - Hi Roller***
 Blues Busters (T) - Joe Cooper's Deli
 Good Question (P) - Midway Cafe
 Jimmy Davis & Nexus (P) - Willie Moffatt's (Mt.
 Moriah)
 Bluebeats (N) - Bombay Bicycle Club
 Jazz Argot (N) - North End
 Bruce Biles (U) - Lafayette's Corner

Tennessee Homecoming '86





The lights of the Alabama show. Waylon Jennings (right) and Randy Travis (left) opened one of the best concerts Memphis has seen in a long time. *photos by Mike Malone*



ALL EARS FOR YOU — Actor C. Thomas Howell, ex-boxing Champ Sugar Ray Leonard and Sam Moore of Sam & Dave are obviously mesmerized here by Lou Reed's opinion of the new feature film "Soul Man." The four got together at the movie's New York Hard Rock Cafe launch party recently. RCA's Reed and Sam Moore recorded the theme, a re-working of the Sam & Dave classic, and C. Thomas Howell starred as a Harvard Law School student. Sugar Ray stopped by to tell everyone just exactly what he'll do to Marvelous Marvin Hagler in their upcoming championship bout.

Book Reviews from page 38

group of friends. Along the way Mary Wilson and Florence Ballard retreated into a world of hurt, lack of confidence and paranoia. Florence Ballard, shattered, died in near poverty. Mary Wilson survived and here tells the tale.

The book is largely a series of vignettes based on Wilson's diary entries of the time. Romantic intrigue and lay psychology are everywhere as Diana Ross' temper tantrums, battles between Diana and Flo and Berry Gordy and Flo. Over the course of the book, Wilson addresses many Motown myths including the all pervasive charm school story of Berry Gordy taking ghetto children and teaching them the basic semblance of deportment. Wilson regularly exposes stories that have been repeated so often that they are now considered gospel. She also tells somewhat humorous tales of European photographers and American TV make-up artists' total loss at how to deal with Black American skin in the middle sixties. Throughout, one gleans a number of stories and details hitherto unknown about the group and its recordings (i.e. on most of the records from the last two years of the sixties Diana Ross was the only Supreme present). The volume is concluded with two appendices; one a chronology, the other a discography. Finally, the thirty-two pages of photographs included are superb.

I personally wish that there had been at least a chapter devoted to the post-Ross Supremes. As it is, the book ends the night of Diana Ross' last performance as a Supreme in January, 1970. An epilogue addresses Florence Ballard's ugly death and near surreal funeral. Absolutely recommended.

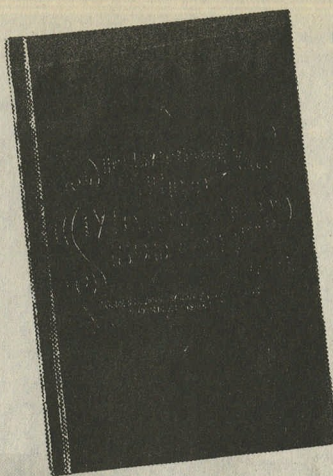
Pop Memories 1890 - 1954; The History of American Popular Music

By Joel Whitburn
(Record Research)

\$40 soft cover, \$50 hard cover

by Rob Bowman

The newest in Joel Whitburn and Record Research's impressive tomes tackles thoroughly the sixty-five years of American popular music history prior to the advent of rock and roll. As with previous Record



Research publications, the bulk of the volume is taken up with a listing first by artist, then by song title, of the over 12,000 recordings that in one way or another made America's Top 30 during this period. For each entry the date it first charted, its peak position, the number of weeks it was on the chart, its title, the featured artists and company catalogue number are given. In addition, for every artist listed, a brief citation ranging from one to fifteen lines is given placing the band, group, or individual's life and career in context. Many individual songs have similar annotations listing the names of lead and backing vocalists, backing instrumentalists and accompanying orchestras, as well as the title of the film or Broadway show that the song was featured in.

Whitburn's chart books dealing with more recent history are nearly totally dependent on *Billboard's* weekly chart listings. Compiling the charts for this book was not nearly as easy. A variety of sources including early periodicals such as *Phonogram*, *Phonoscope*, *Talking Machine World*; ASCAP listings; record label catalogues; sheet music sales; a variety of *Billboard* listings (i.e., weekly lists of top songs in vaudeville); as well as Jim Walsh's superb columns for *Hobbies Magazine* on pioneer recording artists were eventually used in assembling the entries included here. How exactly all of these were combined is not really made clear. Whatever method was used, the task must have been Herculean.

Prior to the actual chart listings, Whitburn has included a seven page chronology of milestones in popular music/recording history from 1877-

1954. Following the charts, a forty page section headed "Achievements" includes thirteen lists ranging from a ranking of the Top 100 artists and hits for the complete period and the Top 10 artists and hits for each decade to a listing of the best selling sheet music songs from the period, the most recorded songs and the biggest selling records, this book is a must for the collector or scholar. As well, it will provide the more casual music fan with hours of fun filled facts. It can be ordered from Record Research, P.O. Box 200, Monemonee Falls, Wisconsin 53051.

As Steve Sullivan states in the introduction, now if only the major companies would open their vaults and reissue the most important material from this period . . . *

Single Reviews

from page 35

haunting conga part. The lyrics on both songs are a little weak but the infectious spirit makes up for it. All of the Charles Connor Band records can be ordered from Keep A-Rockin' Records, 1972 Palmerston Place, Suite 201, Hollywood, CA 90027.

J.D. Souther & Nancy Shanks Step By Step (EMI/America)

by Patty Pair

"Step by Step" is the perfect song for that wonderfully romantic mood or atmosphere. "Step by Step," from the original motion picture soundtrack album *About Last Night* was co-written by J.D. Souther and Karla Bonoff and was produced by Craig Doerge and J.D. Souther for EMI America Records. You may remember J.D. Souther from his Top 40 hit "You're Only Lonely." The music, lyrics and vocals are so smooth, so mellow, so beautiful that you may find yourself holding back your tears. Take a listen -- this one's a definite must. *

Record Reviews

from page 37



Sique Sique Sputnik Flaunt It (Manhattan Records)

by Tony Jones

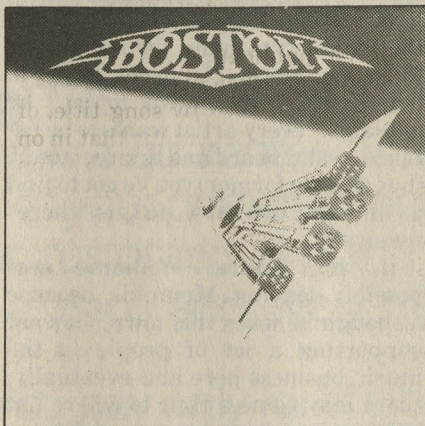
Welcome to Fish Lips City, where all is artifice. With a media blitz aped from Dino DeLaurentiis Sique Sique Sputnik is selling itself as The Future. Of course everything glitzy and English bred is always The Future until it leaves Maggie's farm, so don't get depressed. Sputnik-mania is definitely not forthcoming. It's even died a-borning in Britain.

Flaunt It is a great title but someone from the company should have told them that's; "if you got it." Sputnik doesn't; terribly so. But EMI did, the shaft that is. Sputnik mastermind Tony James says his outfit was given a seven figure advance by EMI's British office (Manhattan Records is a subsidiary of EMI International), that's the sucker play of the year folks.

Ahh the music. What rotten music. Just when you thought Georgio Moroder would never sodomize your ears again here is again worse than anything he's ever done for Donna Summer. James still throws down some good guitar licks in all this horridness, good enough to learn. Hearing them makes this all a more rotten shame. Excess to gorge level. There's even an outgoing coda from the Robert Kennedy assassination audio tape where someone is screaming "... get the gun ..."

This is the last stand of an aging punker, and maybe the last eloquent

statement of the period. James was a member of Generation X (with Billy Idol) before this, so this may be punk's ultimate riff. Give him credit, it's totally snot. If James signed the band for scale, travel expenses, free clothes and limelight he has to win a modicum of respect as a flim-flam man. If you thought Kiss was ugly without makeup you ought to see this mess! A poster is included in this copy and it won't help Sputnik a bit. Maybe the lame "do not play in the presence of an adult" warning on the cover will help them take off as a bunch of dolls.



Boston Third Stage (MCA Records)

by Ken Houston

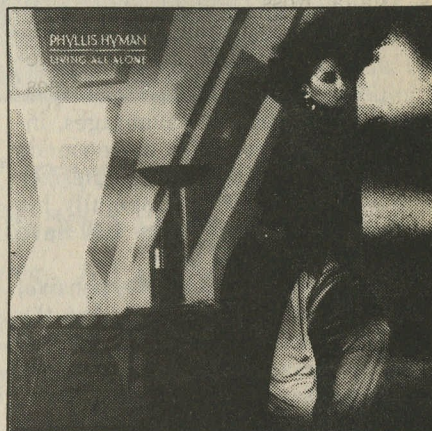
The longest delayed album ever is no more. The long-awaited third album by Boston is now out. *Third Stage* is the first Boston LP in eight years. After hearing the album, I must say it has been well worth the wait.

There are a few differences between *Third Stage* and the two previous Boston albums. The biggest is the LP doesn't feature any of the original members except vocalist Brad Delp and Boston mastermind Tom Scholz. But if you think about it, did they need more than these two to begin with? The main thing that isn't different is that there are still no synthesizers. In the modern music I keep hearing today, it's good to hear Tom make a guitar sound like violins.

The sound is still the same Boston trademark sound, including both instrumentals and great harmonies. The most notable songs are "Amanda," "We're Ready," "Can'tcha

Say/Still in Love," and "Hollyann." The production on *Third Stage* is excellent. All recording was done in Tom's Hideaway Studio "between floods and power failures," as the liner notes say.

After being in the makings for six years, and rumor after countless rumor of a new album, it's great to see the third Boston album a reality. I just hope it doesn't take as long for Boston IV.



Phyllis Hyman Living All Alone (Philadelphia International)

by Tony Jones

Excuse me I must say this: "Oh baby won't you be my pillow for a thousand years?"

Pardon, but the voluptuous tones Phyllis Hyman sings in just soothe like satin sheets. Sexy, understated and smoothly fierce, "Living All Alone" is a must for her fans. Her voice has more bite in elocution than screaming dynamics, which will definitely keep this set from the commercial airwaves, but find a friend that has it and check it out. The title cut evidences her prowess like a stallion, but as is indicative of the album's finesse it doesn't stand head and shoulders over the complete body of tunes.

The second side is pure smoke, closing with a rote performance of "What You Won't Do For Love" (a big hit for Bobby Caldwell) that doesn't detract a bit. If this is the kind of material the resurgence of the Philadelphia International team can consistently produce, give the guys carte blanche. ★

Computer Composing

from page 17

which he hopes will be an improvement over the *Professional Composer*. "The main problems with that one are that it doesn't look very professional and it can be rather slow. I have customized it to some extent by using resource editors and graphics editors like *RESEEDIT* and *FONTASTIC*, but there are still a lot of things that can be improved." *Professional Composer* is also not the only good software available. Patterson says that for an "armchair" composer, *Deluxe Music Construction Set* has several advantages, including better graphics, more sounds from the Mac's built-in synthesizer and much lower price. Hopefully, his addition to the repertoire will have some advantages of both.

Computers are not only expensive, they are time consuming. Are the extra expense and time worth it? Freund thinks so. In addition to the enormous savings in copying parts, he says "it has changed the way I think about musical time - it has given me more patience with it. The feedback from hearing the music immediately has freed me from trying to pack so much information on a page. However, there is a danger in becoming dependent on writing at the computer, and you have to remember that what you're hearing from it is not "real" music. It still needs to be interpreted and played by live musicians, and will end up sounding quite different."

Of course it is possible to create music directly from the computer to synthesizers, but, says Freund, "I'm still experimenting with how far I can go with that." Currently, he is writing music for mostly traditional instruments, of which the keyboard synthesizer has become one. Ann Taylor is writing a series of chamber pieces called "Zooscapes" which she hopes to have performed at the Memphis Zoo next fall by members of the Symphony (dressed in "monkey suits," no doubt). One of the pieces, for percussion ensemble, has a part for Kwashi, the zoo's baby gorilla, who likes to bang things around and make lots of noise. There is something poetic about music written on a computer being played by a gorilla. I wonder if he'll join the Musicians Union! *

Sam Williams

from page 21

mixture of country-flavored songs and harder rock and roll ones. As a writer, he focuses on writing how he feels, "it always works when you feel it." When asked his feelings about the opinions hit songwriters may have about his work, Williams responds without malice, "That's their opinion. . . who made them an authority? They just found a group of people who liked what they wrote -- they got lucky; that's what I'm trying to do, I'm trying to get lucky!" His songs are performed with a focus on the words, conveying their meaning to the audience. "In order to get to where you really want to go," he explains, "every artist wants to be listened to and heard and appreciated. . . (but as a performer) you've got to find a direction on how to get there" musically.

In his future, Williams sees possibly leaving Memphis because although he loves this town, "it's not supporting a lot of people in the music business here and eventually, there may come a time to where I'm going to say 'I need to go on.' It's too bad."

Also on his itinerary, Williams has some originals he wants to record and then shop out to the major labels. "I've had some luck," he says, "and I've had some backers and the main thing is to get a record deal."

There lurks in the back of his mind a fear: It would frighten him, he says, to be 65 years old and just doing covers, and, more than that, to feel that he had never tried to do what he really wanted to do. Failure due to trying doesn't frighten him because, he says, the pain doesn't last that long and you can always bounce back.

Sam Williams can be best understood by noting one of his basic philosophies. "I used to think, 'well, people just don't smile at me, they don't like me.' I found out that's not necessarily true, that they're just as bashful as I am. And they're not going to walk up and say 'hi, how are you doing?' So they're just waiting for someone to walk up to them and go, 'Hi, what's going on, what's happening?'"

So, the next time you see Sam Williams, why not ask him what's happening? No doubt you'll get a smile and a reply. *

Erica Yoder

from page 18

And for me, that was important. I think my values have changed a little bit. . . I'm not totally involved in the dance world. It's a huge part of me obviously, but now, I'm interested in so many things."

Over the summer, Erica played Nora in Theatre Memphis' "Brighton Beach Memoirs," a role which she feels was "right up my alley, because I'm 16 perpetually." She received good notices for her debut acting performance, and now she wants to do as much theater as possible.

Currently she is the dance captain and a corps member of the Rhodes College production of "Wonderful Town," which is her first attempt at musical theater. And, although she is dancing, it's a different ball game for her. "I've never done this kind of dancing before," Erica said. "I've done classical and neo-classical. And, I've always been intrigued with theater and musicals, and dancing and singing at the same time."

According to Erica, the show is somewhat about her own life. "It's about two girls. They come to New York all bright-eyed and bushy tailed," and that's how Erica felt at first about the city.

For her first stab at musical theater, Erica feels like she has a lot pressed with this production," she explained. "I don't think I could be in with a better group of people. I'm so impressed with the talent."

In school, Erica is majoring, for the moment at least, in International Studies. She is also pledging with Kappa Delta Sorority and is a member of the Committee for Political Awareness. In other words, she's come out of the cocoon of dance.

But, then again, dance is not going to vanish from Erica's life completely. "I think I will go back into dance, but I don't know how seriously or how quickly. I haven't danced ballet since Christmas when I did Sugar Plum, which is really a nice way to end, if that's what I've done," she said. "I don't know if I've finished though. I think that if I keep dancing in situations like this ("Wonderful Town"), the allure of dance will get stronger and stronger again. If I go back, it'll be because it's something I want to do and it's not the only thing I know how to do." *

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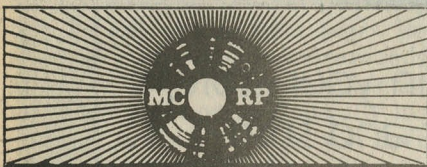
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NOW AUDITIONING: Singers, Back-up Singers, Bands, Songwriters, Actors/Actresses, Models, Dancers, Comedians; Comedy Screenplay, and Jingle Writers, etc. New Multi-Entertainment/Production Group now forming in Nashville. Holding interviews/auditions 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. 1/10/86

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. 1/10/86

MUSICIANS AVAILABLE

COON ELDER & BAND will be in Memphis through the 1986 holiday season. Available for all party occasions. For information call COON at 377-3251 day or night. 1/11/86

Have BASS will travel, 15 years professional experience. C&W, R&B, Blues, Rock, you name it. Call Michael at 458-2237 or 393-0614. 1/11/86

Drummer: Bobby Alston, Age 20. 19 years experience. Free to travel. Serious inquiries only. Any type music. Box 141A, Halls, TN 38040, (901) 836-7846. 1/11/86

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

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 Softshell 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: LAB L-4 Bass/Guitar Amp - 200 Watts, \$175. 458-2237 or 393-0614. 1/11/86

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

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

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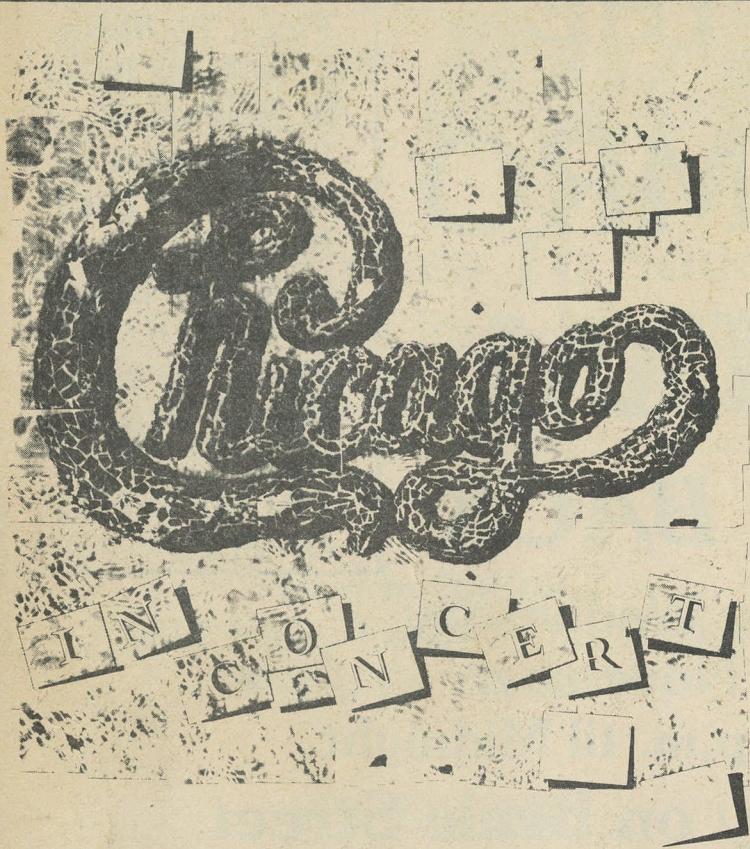
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