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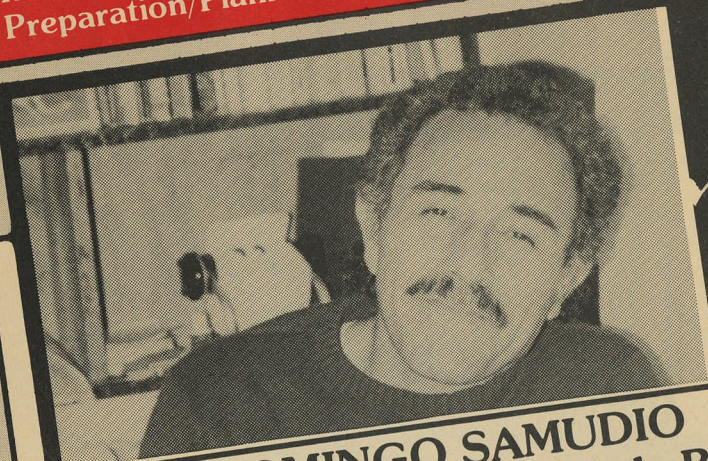
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December, 1986  
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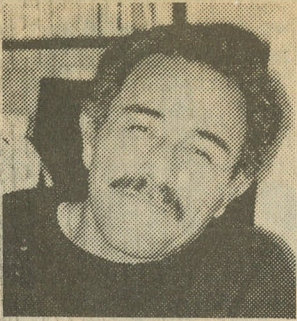
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**our cover story**



**Domingo Samudio** — *Sam The Sham* to all those who remember “*Wooly Bully*” — is alive, well, and singing gospel. Our story by *Luann Williams* begins on page 28.

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# Star Tracks

by Anna Cham

## Season's Greetings!

Shopping days and yearly gatherings are here again. I must be growing up - the time between Christmas last and Christmas present grows shorter relative to the number of candles on my birthday cake. Here it is again - the reason to be jolly.

Don't forget, it's a season of giving and every one reading this column has something to give - time, money or at least consideration and kind words. There are many worthy organizations working to give underprivileged Memphians a better holiday. Pick one, any category, and put it on the top of your gift giving list.

## ON TO THE NEWS:

Congratulations to Memphian Shawn Lane and former Memphian Kinley Wolfe. Both were featured in *Guitar Player's* Spotlight column in the December issue. In Spotlight Mike Varnay showcases new talent. Lane is guitarist for top drawer local band, the Willys. Wolfe is bassist in the Dallas based band 3-D, which performed at Stage Stop in November.

**Moving:** Here's a scoop that makes the *Memphis Star* staff strut. We are finally big and bad enough to open a branch office. The editorial arm and the sales club will be invading Beale Street in early 1987.

One of our star staffers moved on without us. Staff writer and resident music encyclopediac, Rob Bowman, left our fair city for home territory in Ontario, Canada. We'll still be carrying Bowman articles via the mail. Good luck to Rob and Sue.

Phillip Rauls, a Memphis promoter signed on to EMI-America's staff, has been transferred to Missouri. Bye.

Trey Bruce moved to Nashville several months ago and landed a production deal. In mid-December the project moves to Muscle Shoals, Alabama, for recording sessions taking Memphians Jerry Dean, Chuck Jones, and Lee Miller down south. Good Luck!

Former "Big Chill" guitarist, Gentry Jones, is leaving Memphis in January to pursue a solo career in Florida. Ronnie Hensley will replace Jones in the R&B group. Hensley is a veteran of Natchez and R.B. and the Gang.

Other band news includes a new group called "The Front" featuring drummer Kenny Blann (Reunion alumnus), J.C. Roberts (Billy and the Blasters) on bass, Van Toomey (from Fatz) and Sam Gay (Sundance) on guitars. All four handle vocals.

"Connexion," a touring Memphis-based band, has emerged with Creed power drummer Chip Thomas, keyboardist Steve Valadie' (formerly with Vexx), Dana Pannell (from Banda) on guitar and Montage veterans A.S. Long and Eddie Long on bass and guitar, respectively.

The city's newest management/booking agency, Starstage, has assembled a "Labor Of Love," a primarily rock and roll band. Featuring well known local producer Danny Jones on guitar and Renee Jones on vocals, the band covers



Staff writer Rob Bowman will miss the South's breezy summer-like weather since he's moved back to his home in Canada.

material from Stax to Peter Gabriel. Currently gigging in surrounding states, they will bring their sound to the hard to please Memphis audiences early next year. Also in the band are Joel Williams, Jim Gambill, Eddie Campbell and Hal Jackson.

"Secret Fantasee" re-emerged after hitting the high spots in New Orleans, Dallas, Houston and Arkansas. The funky rock band, who



One of the true highlights of this year's Blues Awards Show (see story on page 14) was B.B. King and Carl Perkins jamming together.

photo by Morgan Murrell

used to be regulars at the New Frontier, surfaced for a hot night at Silky's last month. "Secret Fantasee" is Terry Bush, James Turner, Tony Gentry, D.D. Steinberg, Jr. and Caryn Milam. The band is scheduled to go on tour as the opening act for Jermaine Jackson and Confunction the end of November.

At press time, a three day showcase is in progress at the Peabody for Richard Orange. The band consists of David Cousar, Steve Mergen, Steve Cobb, Rick Steff, and Tommy Priakos.

Orange included 6 new songs in his presentation to the assembled A&R reps. His song "So Full Of Tears" is on hold for the next Starship album. Will Richard Orange have a record contract to go along with his publishing deal in 1987? Cross your fingers.

NEWS FLASH . . . According to Stevie Ray Vaughn's management, little brother Jimmie Vaughn and his cohorts, the Fabulous Thunderbirds, will be in Memphis for 5 weeks beginning in mid-February. They are recording their next album here with English rockabilly great Dave Edmunds producing. ALL RIGHT! But, WHAT STUDIO?!

On MTV, Rob Jungklas' new video is in breakout rotation. Catch "Memphis Thing" and check out the local scenes.

Memphis' own Bernie Bernil is still buzzing the U.S. with Showco Productions, the bigtime concert people. He is on the road now with Maze but will be heading out with Peter Gabriel in mid-month. He rejoins the Genesis tour in early '87.

A round of applause for the new rock and roll club, Club Sessions. Owners David and Van Gaines have vowed to employ Memphis musicians - two bands per night! Check it out!

Bogie's Key Largo is opening up in midtown in the spot occupied most recently by the Mermaid. Primarily a restaurant, they will have piano bar entertainment.

Congrats to Rock 98 on their power up - to 100,000 watts. Play that Memphis Music.

And congratulations to producer/musician Jack Holder on his recent wedding. Best of everything to Mr. and Mrs. Holder.

That's all for 1986. Drive safe. Be of good cheer. "The Christmas you get you deserve." (ELP--"Father Christmas") \*

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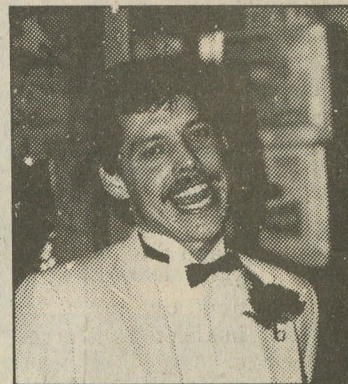
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# Studio News

by Ken Houston

A big birthday celebration is planned this month for the Commercial Music Recording Complex at Memphis State as they celebrate the fifth birthday of the studio. A party and listening night for student engineers' projects will be held December 10, at Wilson World Hotel. Everyone involved in the industry is invited. For more info, contact Larry Lipman at Memphis State.

At SOUNDS UNREEL STUDIO—OS this month The Crime was in finishing up their follow-up to *Crash City, USA*. The album is being produced by Don Smith and The Crime, with engineering by Smith and Evan Rush. Danny Tate has been working on his first album for the American Music label, with Jack Holder and Eli Ball producing and Smith and Rush engineering.

Rob Jungklas is working with Jack Holder and Don Smith on material for his second album for Manhattan Records. Jimmy Davis and Nexus finished "Just A Little Bit," produced

by Holder and Smith and recorded by Rush. David Kurtz was in working on new material with Smith producing. Joanna Jacobs has been working on a project for American Music LP, produced by Eli Ball with Evan Rush recording. Robbie Turner and Norma Jean Watts are working on a project produced and engineered by Turner.

At ARDENT STUDIOS, in Studio A: James Bennett was in with producer Chuck Roberson and engineer William Brown. Glad Band was in using the Fairlight Series III for overdubs with Joe Hardy producing and engineering. Mark Blackwood finished the Blackwood Brothers album (*The Answer*) with John Hampton engineering. Steve Canon was in doing tracks on two songs with Pat Taylor engineering. Garwin Jones was in with Pat Taylor as engineer doing the last session on the old Spectrasonics board. The new control room in Studio A contains a Mitsubishi Westar 32-track console.

In Studio B, Wayne Douglas was producing a digital mix on artists Royal Silk and Lip Gloss with John

Hampton engineering. Warner Brothers' The Replacements were in doing tracks with Jim Dickinson with Joe Hardy. Larry Lipman's Memphis State Recording Engineering class was in for a demonstration of the SSL 6000E console.

In Studio C, Tav Falco and the Panther Burns were in with engineer Mark Culp mixing their new album project with John Hampton engineering. Michael Frank of Earwig Music was in editing with Pat Taylor as engineer. Robert Jackson engineered tracks on Tom Dittus artist Jabo & Melody. The Late Show was working on tracks with John Hampton, using the Fairlight Series III.

Suzanne Jerome Taylor has been in at Ardent working on material with Pat Taylor and Joe Hardy to be shopped to record companies.

At COTTON ROW legendary blues singer Bobby "Blue" Bland was in with Malaco Records' owner Tommy Couch, overdubbing on Bobby's soon to be released album. EMI pop artist Marianna, was in the studio this month from Greece doing the final mixes on her album which is scheduled for release in December in Greece. Last minute touchups were done by Tommy Priakos, James Robertson, Dwayne Thomas, Lannie McMillan and Edwin Hubbard.



Ardent's Joe Hardy (seated in white shirt) with The Replacements (from left) Paul Wasterberg, Chris Mars and Tommy Stinson.

photo by Kelly K. Craig

Wille Bearden produced a jingle at Cotton Row for Richard's Medical. Jimmy Davis did the vocals and Tommy Priakos and Nikos Lyras did pre-production programming for the spot. Nikos also engineered. Danny Green produced a jingle written by Terry Manning for Memphis' new soccer team, the Memphis Storm, which can be heard on major local stations promoting upcoming games. Danny and Becky Evans did the vocals. Danny Green also wrote and produced a national spot for Keystone Laboratories to promote its Long Aid hair care products, using Cotton Row's rhythm section as well as vocalists William Brown, Burtram Brown, Dexter Haygood and Ann Hinds.

At THE ATTIC John Scott and Catesby Jones finished a new song, "The Lottery," which will be added to Catesby's song package. John is continuing pre-production work with Jerry Boyce and is working on new material for Jimmy Davis and Nexus.

At ROADHOUSE MUSIC STUDIOS in October Ronnie Vandiver and Mark Patrick engineered demos of original tunes for Travis Whitten and Dennis Edwards. Lonnie Kidd and Nolan Richardson began work on songs written by Kidd, again with Patrick and Vandiver engineering. Roadhouse Music Studios has added a Roland RD-1000 digital piano to the in-house equipment.

At LYN-Lou former Memphis musician/songwriter Dustin Parker completed tracks for his album *Catch A Heart*, which should be out by early December. Among the many Memphis musicians involved in the project were Mike Gordon on drums, and Tommy Burroughs on guitar. The sessions were engineered by John Kelton with Mike Gordon assisting. Mastering was done at Masterfonics in Nashville while video production is being planned at Metro-Media in Chicago.

Also at Lyn-Lou, John Kelton produced twenty-two sides for the Hasbro Toy Company of New York. They will be used for the company's "Get In Shape Girl" toy line.

Other record projects included singles by the Steve Hall Band, Fred White, and Ron Reed, and an album project for the Iron Hill Ensemble produced by Rick Williams. ★



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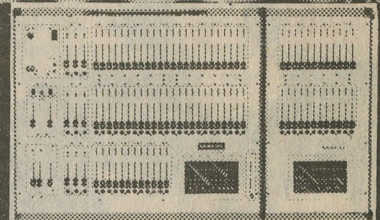
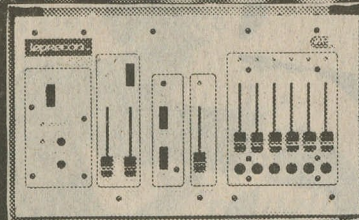


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# Nashville's Rodney Crowell Re-ignites His Solo Career

by Harold Quick

**"I** have a theory about humidity and places. You know how water carries sound. The sound gets in that water and it carries; it doesn't just disperse. It goes places. Records coming out of Memphis should have a little humidity on them."

That's Rodney Crowell talking about his "left field" theory about why Memphis is able to produce such soulful music. "It's the humidity!"

Crowell, singer, songwriter, producer and lately reemerging solo recording and performing artist talked to us in his hotel room the afternoon of his Antenna Club performance October 18.

*Street Language*, Crowell's first solo album in five years was released on his birthday, August 7, (yes, he's a Leo, but he says, "I'm gonna have that changed") and he has been touring in

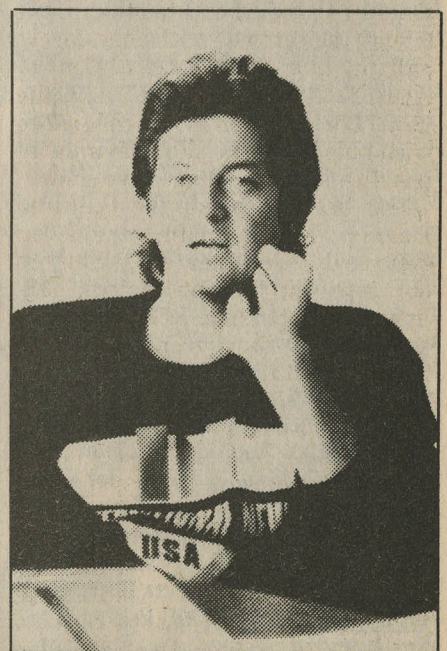
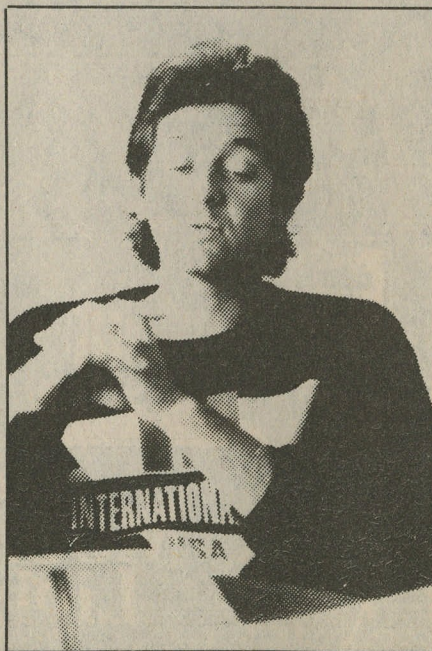
support since early September. Virtually an industry within himself in the contemporary Nashville scene for his songwriting, producing and sponsoring of new talent and sounds, Crowell now finds himself in the unlikely position of being the opening act for the BoDeans. While sharing the bill with the BoDeans he says their audience is much younger but their music is not that hard core, in fact "it's real sweet."

His career began in the mid-seventies singing in Emmylou Harris' Hot Band and writing songs for her. Among the hits he's written have been "Leavin' Louisiana In The Broad Daylight" (the Oak Ridge Boys), "Shame On The Moon" (Bob Seeger) and "Stars On The Water" (for himself). The last few years he has concentrated more on production work for among others, Guy Clark and his wife Roseanne Cash.

When this tour started Crowell was opening in auditoriums for the Hooters but now is in clubs. He acknowledges that he's doin' it

backwards; from large arenas to the clubs, but this is a way to broaden the audience and perhaps "reach somebody I may not have reached." Besides, in the clubs you get "sweaty and dirty and learn a little bit. You've got to be more conscious of the audience."

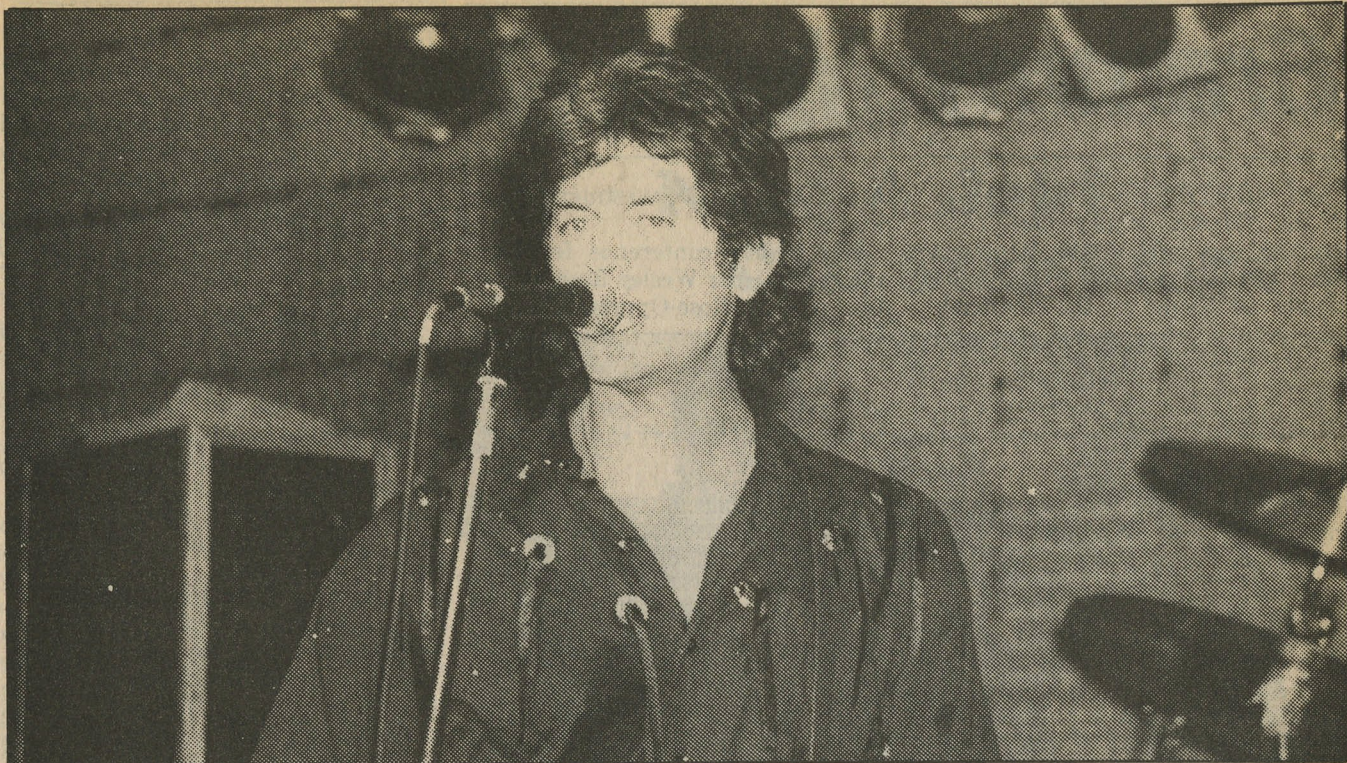
When he played the old P.O.E.T.S. in '80 and was still singing his "Voila, An American Dream," he wore red and I don't recall much dirt although the show was fine. This night sweat was pouring off his face and black cowboy shirt before the enthusiastic and somewhat sweaty itself Antenna crowd let him leave the stage after an encore performance of "Let Freedom Ring," a hard rocking number that he co-wrote with Memphis' own Keith Sykes for the new album. While the younger types were dancing to his music (which they were probably hearing for the first time) a few older members were heard muttering that they couldn't believe Rodney Crowell was opening for the BoDeans.



"John Kilzer hits me harder than anybody has in quite a while. There's a real intelligence to his writing that I admire. I think he should be a star. He's definitely got the talent." — Rodney Crowell

photos by Harold Quick





In the clubs Crowell says, you get "sweaty and dirty and learn a little bit. You've got to be more conscious of the audience." photo by Ross Williams

In his thoughtful objective way, Crowell allows that some of his fans will be surprised, but that since he hasn't had a record out in five years and has neglected his performing career, "if you look at it that way, I'm just a baby." Baby or no he showed that he can rock the Antenna and still touch the crowd with his lovely ballads like "Till I Gain Control Again," "Ashes By Now," and the new "Looking For You," co-written with wife Roseanne. For a man out of practice it was a superlative show.

His back-up band, the Cultured Pearls, Mitch Humphreys on keyboards, drummer Vince Santoro (no apparent relation to *Star* publisher Jim), Michael Rhodes on bass and guitarist Stuart Smith provided Crowell with all the support he needed to "sell" his material in the Antenna. Rhodes' red beret'd antics and slapping bass style particularly caught the crowd's attention while Smith's stinging solos kept the dancers moving. Smith later sat in with the BoDeans.

Although Crowell's "Ain't Living Long Like This," among others, has a decided rock edge and was a million seller for country outlaw Waylon Jennings, he has gotten some

criticism for having "gone rock'n'roll." He admits that *Street Language* will be perceived that way but claims it is just a "natural evolution" to make the music more

---

"I'm in  
Memphis  
and I'm  
playing music.  
That makes  
me a  
musician."

— Rodney  
Crowell

---

exciting. "I didn't change what I was doing (but I was looking) to be more passionate. Passion gives it the edge." He enlisted the aid of Booker T. Jones, who co-produced all but two

of the tracks. Jones' touches particularly added to the excitement and passion of the record.

There is passion too when he talks about his relationship with Roseanne and the way they approach writing. Her way is more inward. "A lot of the stuff she writes is mental anguish." Of himself he says, "as a writer I've written what I think is outward a lot more than inward." He admits that the press sees their collective work as their private pain made public but on *Street Language* only "Past Like A Mask" is his private pain; "an upset stomach." A beautifully written confessional ballad, "Mask" is Crowell's reflection on his "typical southern" upbringing where men "ignored a woman's pain" and his apology that "I sure took my time to understand."

His appreciation of the things he has learned about himself through his marriage to Roseanne is as evident as his love for her. He concludes, "it's the love that binds it together but the hard work is what makes you understand how to take it to each plateau."

That such quarrels with the self (apologies to William Butler Yeats) should come out in Crowell's writing

cont. page 52

# Grammy® News

LAST MONTH THE FINAL session of the "Music, Money and You" seminar was held at the Radisson Hotel and was attended by approximately 50 people in the financial,

legal, music and investment community.

The all-day conference featured music publisher Wesley Rose, president of Acuff-Rose-Opryland Music,



Wesley Rose, center, President of Acuff-Rose-Opryland Music, Inc., featured speaker at "Music, Money and You" with Deborah Camp, Executive Director of NARAS Memphis Chapter and Larry McKeehan, President of Star Stage, Inc.

Inc., Charles Bryan, senior vice-president of Nashville City Bank, Eddie Reeves, general manager of Warner Brothers in Nashville and Harold Shedd, owner of Music Mill in Nashville. Merlin Littlefield of ASCAP and Harry Warner of BMI were also there to serve on panels along with Art Gilliam, of WLOK in Memphis.

The sessions dealt with such topics as "Cash Flow in the Music Industry," "Product Development and Production" and "Promotion and Distribution." The purpose of the seminar was to familiarize the financial community with some of the operations of the music industry and to explore potential opportunities for investment.

Comments from the participants were generally favorable. Everyone agreed that the day provided an excellent forum for dialog and that future sessions of this kind were needed and would be supported.

The seminar was co-sponsored by the Memphis and Shelby County Film, Tape and Music Commission.

The sessions were video-taped and will soon be available for sale and rent by NARAS members.

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THE MEMPHIS CHAPTER OF NARAS now has well over 300 members and membership is still climbing at a brisk pace. November 15 was the last day for new members to get in on the first ballot for the Grammy nominations. New members may still vote in the final round of balloting if they join before December 31.

IT'S NOW OFFICIAL. The Academy now has it's first full-time, paid president. Joe Smith took over the office last month, and in a telephone call to our local president, Danny Jones, said he would be visiting Memphis in the near future to meet NARAS members here.

Smith began his music business career upon his graduation from Yale. Working as a radio announcer for stations in Virginia, Pennsylvania and then Massachusetts, he was named among the top 10 air personalities in 1957-59 national polls.

He has worked as a promotion representative for a record distributor and later as national promotion

manager for Warner Brothers Records. From 1963-65 Smith won the prestigious Gavin Poll's "Promotion Man of the Year."

In 1970, Smith became executive vice-president and general manager of Warner Brothers/Reprise. In 1972, he was named president of Warner Brothers. During that time he signed and developed marketing strategies and promotions for such artists and groups as Rod Stewart, Van Morrison, Black Sabbath, James Taylor, Doobie Brothers, Bill Cosby and many others.

In 1975, Smith was named chairman of Elektra/Asylum/None-such Records. Over the next seven years he pioneered the label's expansion into all areas of contemporary music, making major inroads into rock'n'roll, black music, country music and film soundtracks. Under Smith's leadership artists such as Eddie Rabbitt, Grover Washington, Jr., The Cars, and Hank Williams, Jr. came into prominence. The company's profits more than quadrupled between 1975-82.

Leaving Elektra/Asylum in 1983, Smith served for two years as president and CEO of Home Sports Entertainment, a division of Warner/AMEX Cable.

In addition, Smith has served as an officer of The City of Hope, the T.J. Martel Foundation, Cedars-Sinai Hospital, among others. He has been the recipient of awards from every industry association and has served as president of the Record Industry for Community Relations and vice-president of the Country Music Association. He has also served on the Board of the Recording Industry Association of America (RIAA). He is currently a member of the President's Council on Physical Fitness, and he is a director of Westwood One.

AT LAST MONTH'S BOARD MEETING, Sparrow Holt was elected to the Board of Directors, replacing Marius Penczner, who had to resign due to lack of time to serve.

THIS MONTH'S MEETING will be held on Tuesday, December 2 in the fifth floor auditorium of the Media General Building on Union Extended. The meeting will begin at 5:30 p.m. For more information call Deborah Camp at 454-2350. \*

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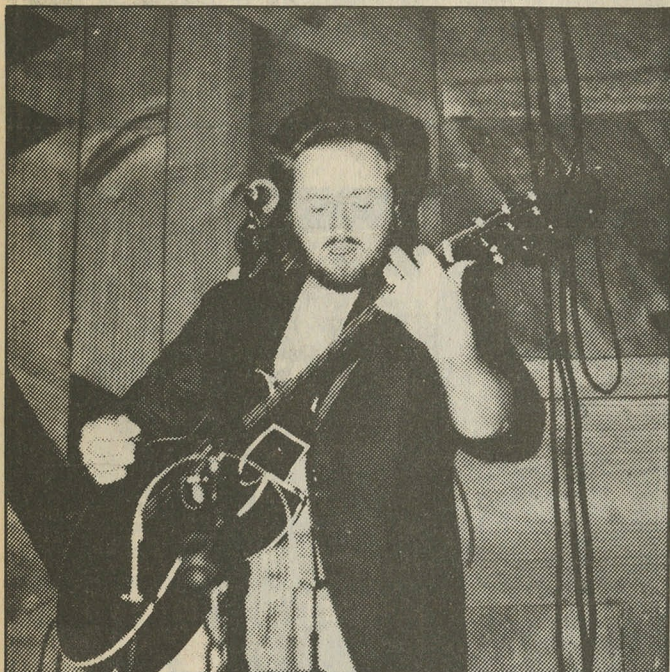
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Conway Twitty

# Brady and Hollye

## An Everly Brothers Sound With Curves



Hollye (right) and Brady Howle performing songs from their album *Borderline*.

by Sandy McKenna

Brady and Hollye Howle are purists. Their no-nonsense sound is as crisp and clear as the windswept autumn. Tight harmony, a folk-rock style, and near perfect pitch are the mainstay of this group. They bring to mind the Everly Brothers with curves. This brother/sister duo (Hollye is the curvaceous one) is similar to Don and Phil with a tonal quality that blends just as naturally and is just as spine tingling.

Hollye is a former dance instructor whose artistic abilities include a voice that would be envied by the most accomplished singers. She can be heard in jingles across the midwest. Her uncanny ability to imitate the character and style of popular female singers - Stevie Nix, Janis Joplin and Carly Simon - is equalled by her talent at performing vocals originally recorded by males.

Hollye's voice is faultless, and to paraphrase brother Brady, it's perfection can be relied upon night after night. That dependability is extremely important because the group uses only their two voices and one acoustic guitar. Such a set-up makes it impossible to cover mistakes. Fortunately, Brady and Hollye have little to worry about.

Brady is the merchandiser and creative consultant of the duo. His voice is just as pure and natural as Hollye's, and he often causes his acoustic guitar to sound like several instruments at one time. Big brother also works the lights and the boards. It's a small time family operation that sounds like anything but small time.

Brady and Hollye are country folks from a small town in Western Kentucky. Their upbringing is evident in their relaxed, down-to-earth approach. They appear totally comfortable on stage and at ease with their audience. They circulate

among the crowd between sets to thank their fans - new and old.

This mellow style is appealing to all age groups. Their repertoire includes over three hundred songs, and they can play entire evenings doing only samples of their one hundred Lennon-McCartney selections. The resurgence of social awareness has provided them with a commodity that is sought after by college students craving a Nam era rebelliousness and the settled crowd that longs for an evening of nostalgia.

The Howle team works well together. The past four years have enabled them to get to know each other better (Brady is eight years older than his sister). They enjoy the control they can maintain with just two members, and although both agree that, at times, it can be tough working with a sibling, neither would rather work with anyone else.

Hollye was a mere 20 when she and Brady began performing together. At first, he took on the big brother

role, and Hollye says that the most difficult aspect of those early days was taking his professional criticism as such and putting personal feelings aside.

But perfecting their live sound has always been important to them. According to Brady you "can't program feeling," and even their new EP has no programmed sound. Four tunes on the release are Brady originals. His early experiences with Splitwater Creek, a bluegrass band out of Nashville, have had an obvious influence on the duo's music. (Splitwater's album *Split Three Ways*, includes a tune, "Wish You Felt The Same," dedicated to Hollye who had generously given Brady a case of the mumps!)

The Howle's "round, full" delivery is expanded on their new album *Borderline*. The title track has a sentiment that everyone can relate to.

"I don't know about the future - I don't care about the past/If I'm left with any feeling now it's fading pretty fast." Another selection, "Memphis in the Morning" is the epitome of folk-rock at its finest.

Brady and Hollye are serious musicians who don't take themselves too seriously. Their label, "Obvious Moon" carries songs that are published by Howle at the Moon Tunes, BMI. Background vocals included sister Tina and the trio was lovingly labeled the "Howlelujah Chorus."

The Howles work out of Memphis and claim it as home. They migrated here because they liked the "melting pot" that Memphis music has become. Lately they've been taking it to the streets and travelling to cities across the midwest and south. They've been opening for Leon Russell whenever their schedule will allow it, most recently in St. Louis. Leon has also expressed an interest in some of Brady's compositions.

There is no tip jar center stage when Brady and Hollye perform. They aren't opposed to tips, they just want the audience to feel like the group is always performing its best, with or without extra compensation. the Howles want to show people that they love to perform. They have a goal: to do well what they enjoy doing the most.

Brady and Hollye have achieved that goal. ★

## WEVL Rock And Classical Benefit Shows

Two benefit shows are being held this month for WEVL, FM 90, Memphis' non-profit community radio station. WEVL is noted for its alternative programming and extensive airplay of Memphis Music.

On December 7, the Touchtones and the Rhythm Hounds will rock the Daily Planet, 3439 Park. Admission is \$3.50.

An evening with classical guitarist John Stover and spaghetti dinner will be held December 14 at the P & H Cafe, 1532 Madison. Admission is \$5.00 for adults and \$2.50 for children.

For further information contact WEVL at (901) 278-3845.

## WLOK Christmas Basket Benefit Concert, Dec. 13

The WLOK Christmas Basket Benefit Concert will be held this year at the CME Publishing House, December 13, 531 S. Parkway E. at 6:00 p.m. This year's benefit will mark the 7th year that WLOK Radio has sponsored this concert, which has provided some 5,000 baskets to needy families through the donated efforts of local groups and various individuals.

Derrick Jackson and the Jackson Family, and the Gospel family will be among those appearing at the benefit.

Persons interested in receiving a basket from this benefit should send a letter to WLOK Radio Station, 363 S. Second St., Memphis, TN 38103, requesting assistance and including some information as to their need. Additional information can be obtained by calling the station at 527-9565.

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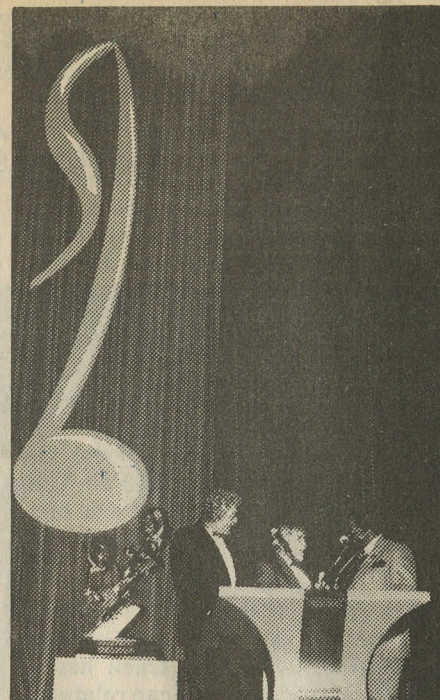
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The finale jam above saw (from left) Kenneth Jackson, Carl Perkins, Long John Baldry, Ruby Wilson and B.B. King on stage together. At right Perkins, Joe Savarin and B.B. beside the elegant "Blue Note." photos by Morgan Murrell

## The Winners

- |  |  |
|--|--|
| <i>Blues Entertainer of the Year</i><br>Robert Cray  | <i>Traditional Female Blues Artist of the Year</i><br>Sippie Wallace   |
| <i>Blues Song of the Year</i><br>"False Accusations"   | <i>Traditional Blues Album of the Year</i><br>"Jealous" - John Lee Hooker  |
| <i>Blues Single/EP of the Year</i><br>"Change of Heart," "I Got Loaded,"<br>"Phone Booth," "Bad Influence" | <i>Vintage and Reissue Album of the Year</i><br>"King of the Slide Guitar" - Elmore James                            |
| <i>Contemporary Blues Album of the Year</i><br>"Showdown" - Albert Collins, Robert Cray                    | <i>Vintage and Reissue (Foreign) Album of the Year</i><br>"The Chess Years"  |
| <i>Blues Vocalist of the Year</i><br>Robert Cray   | <i>1986 Hall of Fame Inductees</i><br>Albert Collins<br>Leadbelly (Huddie Ledbetter)<br>Sonny Terry<br>Johnny Winter |
| <i>Contemporary Female Blues Artist of the Year</i><br>Koko Taylor   | <i>Hall of Fame Classic Singles</i><br>Robert Johnson<br>Little Walter<br>Muddy Waters                               |
| <i>Contemporary Male Blues Artist of the Year</i><br>Robert Cray   | <i>Hall of Fame Classic Albums</i><br>Albert Collins<br>Willie Dixon<br>Albert King                                  |
| <i>Blues Band of the Year (U.S.)</i><br>The Fabulous Thunderbirds  | <i>Hall of Fame Classic Literature</i><br>Chicago Breakdown (Chicago Blues)<br>by Mike Ray                           |
| <i>Blues Band of the Year (Foreign)</i><br>Powder Blues Band   |  |
| <i>Contemporary Foreign Blues Album of the Year</i><br>"Live In Europe" - Otis Rush                        |  |
| <i>Traditional Male Blues Artist of the Year</i><br>John Lee Hooker  |  |

by Tony Jones

Laughing at Waterford Plaza, where they're singing the rich folks blues, I turn right on Front from Beale Street. As I'm suddenly reminded by the Orpheum's screaming marquee, "Cats" is playing the Orpheum this weekend so the Blues Awards are to be held in Dixon-Myers Hall in the old Auditorium. It's not an unholy trade-off but not seeing "The Blues Awards" in lights on the Orpheum's marquee is a skunky blast, though not worthy of a tirade.

"Why is Stevie Ray Vaughan's name double the size of B.B. King's on the tickets?" I wonder, after I'd checked mine to see if the show is in the south or north hall. Slam Stevie Ray Vaughan! I don't care if he one day sells more records than the Thriller he should never receive star billing for this show; not over the Bossman. Lord, I must be in Memphis.

I wonder what kind of blues Prince Mongo has? The "I Be Crazy Blues," passing by his place made me think. I was even madder at the dumb billing by then and as usual he was right on time for a laugh. Our office had told me weeks ago that Stevie Ray wasn't coming, so it had really pissed me off. I hope we're wrong.

Arriving just after the show begins, Ruby Wilson is on stage



warming up the crowd, which appears just under half-capacity; a strong showing. Quite good as a matter of fact. We cut up last year and we're going to cut up again. The stage set again this year is absolutely thrilling. Shining anodized eighth notes, hung on a black curtain serves as the backdrop. A drum riser stretches high up stage center. Half-way beneath it at stage center is a piano, flanked by musicians' pods at left and right. The stage here is huge. River-wide and seemingly tall as a barge is long. Its grandeur lends the correct dazzling pomp to the announcer's podium at stage front, left. The Blues Connection Band and Ruby started off the show perking and we are ready to swang just as soon as the sound is cleaned up.

Every year so far has brought another positive forward step for the show. This time the first noticeable accomplishment was First Tennessee Bank's sponsorship told on banners here and there. The major radio stations publicized the November 18th date well, giving away tickets and chatting up the occasion. The media troupe this year is bigger. Everyone in attendance is definitely going to be surprised when this year's National Amateur Blues Contest winner Arletta Nightingale steps out and cuts up with some singing; and of course B.B. is here. If we must have uptown blues I guess this is the way to do it.

In the course of the night major surprises brought the lid off the place. Carl Perkins came in as last-minute co-host and turned out to be a lotta fun. (It was finally announced at the show's end that Stevie Ray Vaughan was in the hospital and unable to attend.) Perkins was given the award for Keeping the Blues Alive in Rock and Roll and pretty well laid into some jam with B.B. later in the show after jamming "Blue Suede Shoes" earlier. Little John Chrisley, a sixteen year old Californian came out blowing harmonica to scare you to death and then displayed vocals like a man (half a man?) from the backwoods. He'd appeared on the show last year but seeing him tonight was like a new surprise. It was announced that he'd recently signed a deal with CBS Records, an announcement matched in ovation by the likewise signing of Arletta Nightingale by Malaco Records. As winner of the amateur contest she was given a tiny contract to record as a spec artist. When they heard her voice they made it a five year deal.

Blues Foundation director Joe Savarin made the announcement that their pet project, Blues Hall, is to become a reality. The organization has 1.5 million dollars in funds and is supposed to begin construction at 380 Beale in 1989. Presently J. Mac's Showcase nightclub is toe-tapping at

cont. page 53



Executive Director of the Blues Foundation Joe Savarin (above) points to the new Blues statue while (at left) Entertainer of the Year Robert Cray performs Song of the Year "False Accusations."

## Furry Lewis Video

MEMPHIS, TN. -- A documentary video on Memphis' blues artist, the late Furry Lewis, was screened at the 1986 Montreal International Festival of New Cinema and Video last month at the invitation of Festival officials. The Montreal Festival is Canada's oldest film festival.

The program, entitled *Slide Master*, was produced and edited by Brian Guinle of Mother Blues Video in Memphis.

Directed by Jerry Franklin, the documentary was taken from a 1979 interview of Furry Lewis by jazz musician Fred Ford.

The production was paid for in part by grants from Federal Express and PBS affiliate, WKNO.

Martha Ellen Maxwell, Executive Director of the Film, Tape and Music Commission, said: "It is gratifying to see this kind of interest in Memphis' own legendary blues artist, Furry Lewis. Mr. Guinle has preserved a very important piece of Memphis musical history in this documentary. The invitation from the Montreal International Festival points up the continuing significance placed on Furry Lewis' contribution to today's music by the rest of the world."

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# Finer

by Cathy James

Happy holidays are just around the corner and the Music Department at Memphis State has something planned for everyone this December. Starting off the month will be violist Debra Moree with special guest Paul Orgel on Monday, December 1 at 8:00 p.m. in Harris Music Auditorium. Most of Memphis and the surrounding areas have heard of Debra by now. She joined the Memphis State faculty in 1983, coming to us from Indiana University. She is violist and manager of the Faculty Chamber Ensemble that consists of members Julian Ross, violin and Peter Spurbeck, cellist. Aside from a busy teaching schedule, she brings "Viola Madness" to Memphis State each year in the form of a concert filled with "a night of music, entertainment and madness of the highest order," as Debra explains it.

Debra's special guest for her faculty recital will be pianist Paul Orgel. Paul makes his home in the Boston area and is presently a faculty member at The Music School At Rivers, in Weston, Massachusetts. He received the B.M. degree with highest honors from the New England Conservatory of Music in Boston and the M.M. degree with highest honors from Boston University, School for the Arts in Boston. Paul is also a Visiting Teacher of Piano in the Music Department at Wesleyan University in Middletown, Connecticut.

Together they will perform works by Dvorak, Vaughn Williams, Janacek, Eliot Carter and others. Admission will be \$3.00 general; \$2.00 for MSU faculty, staff, and senior citizens; and free for MSU full-time students.

On Tuesday, December 2 at 7:30 p.m., piano students of Samuel Viviano will present a free concert in Harris Auditorium.

On Wednesday, December 3 at 7:30 p.m., "Southern Comfort" Jazz Ensemble will present a free concert in Harris Auditorium. The concert will be dedicated to the memory of

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# Side

Thad Jones, one of the greatest jazz composers of all time, who left us on August 20, 1986. The program will consist of works composed and arranged by Thad Jones with the exception of "Grave Merchant," which is by Jerome Richardson and arranged by Thad Jones. Some of these include: "Ahunk, Ahunk;" "Meetin' Place" (from Suite for Pops); "A Good Time Has Had By All;" "Tribute To A Statesman;" "Live Life Each Day;" and "Fingers."

The University Wind Ensemble will give a free concert on Thursday, December 4 at 8:00 p.m. in Harris Auditorium.

Please make note of the following changes if you received our concert schedule. Due to the scheduling of the annual Madrigal Dinner at MSU (which is December 4, 5, 6), in the University Ballroom, we have had to change a few concerts and switch a few time slots. The correct dates are as follows: On Saturday, December 6 at 5:00 p.m., there will be a free concert featuring the piano students of Joan Gilbert. Following this concert, beginning at 8:00 p.m., the piano students of Daniel Fletcher will present another free concert. On Sunday, December 7 at 3:00 p.m., "Blue Ascendance" Jazz Ensemble and Jazz Singers will present a free concert. Later on, at 8:00 p.m., the University Singers will present their annual Christmas concert in Harris Auditorium.

The Singers' program will consist of Vivaldi's *Magnificat* (with orchestra); E. George's *Songs of Innocence*; plus music of V. Williams, Distler and seasonal music as well.

On Monday, December 8 at 8:00 p.m. in Harris Auditorium, the University Orchestra under the direction of Dr. Don Freund will present a free concert. The program will include: Camille Saint-Saens' *Danse Macabre*; Claude Debussy's *Rhapsody for Alto Saxophone and Orchestra* (featuring Alvin McKinney on saxophone, the winner of the woodwind division concerto auditions); and Jean Sibelius' *Symphony No. 2 in D major*.

## MMA To Announce Demo Derby Winners At Xmas Party December 7th

Entries for the 1986 Memphis Music Association Demo Derby are being judged and the winners will be announced December 7th at the annual MMA Xmas Party. There were 190 entries from North, Central and South Eastern areas. Category entries corresponded roughly to area trends as expressed in local record sales and radio station formats, with 35% being Country, 24% Rock and Roll, 13% MOR/EL, 10% Blues, 9% Gospel, 4% Folk, 3% R&B, 1% Jazz and Classical 1%.

Winners of each category will be introduced from the stage at the party while their tapes are being played. They will also receive copies of an album containing

their entry, which is to be produced by MMA and distributed to all local media and publicity outlets. MMA devised this program to give exposure for new and unrecognized talent, to provide them contact with industry and media people, and to establish a social arena conducive to an introductory experience.

The Xmas Party will be held December 7 from 2:30 PM until ---, at the New Daisy Omni Theatre, 330 Beale St. Dance bands and performers will be selected from contest entrants. There will be cash food and drink bars offered by the management, and the facilities will remain open to accommodate the desires of those attending.

To finish out the month, on Saturday, December 20 at 2:00 p.m. in Harris Auditorium, the Music Preparatory Students will give a free concert. The Music Preparatory Program is a program that offers the opportunity for a student from age 5 and up, to receive private instruction from a qualified teacher in his/her area of interest. Lessons are available on a large variety of instruments, and all lessons are private. In addition, students that wish to delve into new techniques and concepts can do so through courses in electronic music, theory and analysis, and composition.

I would also like to include a very important concert that is coming up

on January 27 in Harris Music Auditorium. Con Anima Concert Series will present baritone Thomas Machen in concert at 8:00 p.m. in Harris Auditorium. Due to the bad weather that we can expect in the month of January, this is the only concert we have scheduled at this time. You can always phone our new 24-hour concert information line for confirmation of an event or to see if we have any addition.

This wraps up another year for us here in the Music Department and we feel it has been one of the very best yet. A special thanks to the *Star* for giving us the opportunity to tell you about our events. Have a very Merry Christmas and a Happy, Happy New Year!!!! ★

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# Legal Side

by C. Stephen Weaver

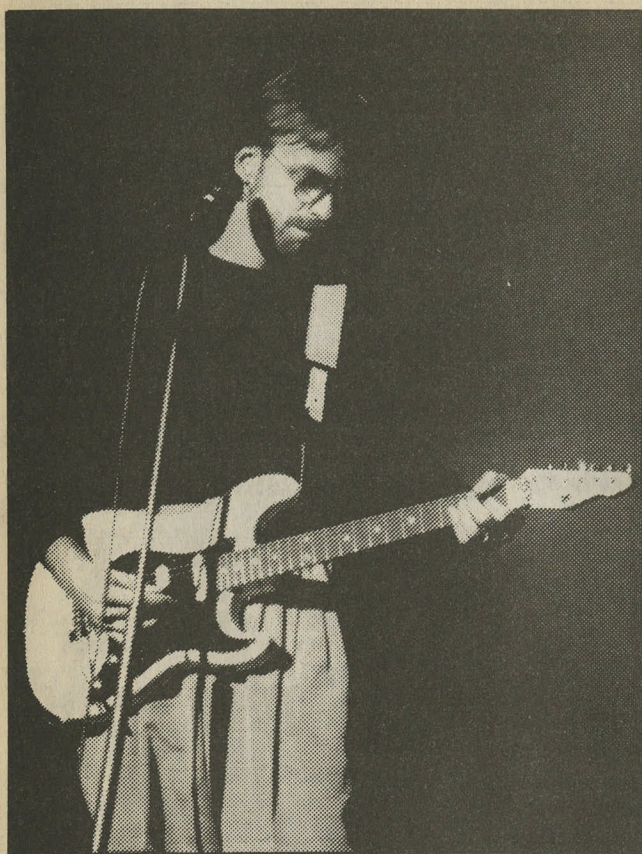
Knowingly or not, all performing and recording groups are operating as some form of legal business entity. The three basic forms are the sole proprietorship, the partnership, and the corporation.

**SOLE PROPRIETORSHIP.** In the case of a sole proprietorship, one individual is the owner of the band. Other members of the group are either employees or independent contractors. One of the advantages of this type of operation is that the owner is his or her own boss. He or she can make all the decisions without the necessity of meeting with other partners or shareholders. Other advantages are the simplicity and low cost involved in its formation. Further, there are few state and federal regulations governing the sole proprietorship.

**PARTNERSHIP.** A partnership exists when two or more individuals combine their respective skills and resources to achieve a common goal. Performing and recording groups establish a system of division of authority and decision making, either through trial and error or by entering into a formal partnership agreement.

Many problems recur far too often which could have been avoided if a band had entered into a written partnership agreement. With or without such an agreement, most groups are legally operating as a partnership. And without the partnership agreement, disputes and other matters will be resolved according to the general laws governing partnerships in the state or states involved. The result may or may not be what the band members intended. Following are a few of the items which are generally addressed in a band's partnership agreement:

1. Who owns the name of the group?
2. Does a former group member



Memphians Dana Key (left) and Ed DeGarmo at their recent opening concert for Petra at Dixon-Myers Hall. The two contemporary Christian groups delivered their "rock message" to an enthusiastic crowd. Depending on your point of view the bands are solid and innovative with a special relationship with their audiences or they are two more derivative rock bands with a gimmick.

photos by  
Mike Allen



have any right to use the name?

3. How can a group member be involuntarily dismissed?

4. What rights does a leaving member have in the band's assets? How is he or she to be paid (installment, equipment, cash, etc.)?

5. Can one member legally bind the entire group for the cost of the equipment, etc.? Without the written agreement, the answer is probably "yes"!

In the case of a partnership, partners are said to be jointly and severally liable for the debts of the partnership. This means that a creditor of the band may look to any one partner to satisfy that debt in its entirety. This includes looking to the personal assets of any or all of the individual partners.

**CORPORATION.** If a group is incorporated, similar kinds of problems may be resolved *in advance*, either in the charter, by-laws or a shareholders' agreement. Professional entertainers generally decide to incorporate for one or both of two reasons: limited liability and tax advantages.

In the case of a corporation, the shareholders are said to have limited liability. That is to say, a creditor's recovery is limited to the assets of the corporation. The personal assets of the individual shareholders are not in jeopardy.

The decision whether or not to incorporate is both a legal and accounting one. The group's accountant or tax attorney will need to render advice with respect to the tax question.

There are advantages and disadvantages to all of these forms of business entities not discussed in this column. And there are other forms of business arrangements, including the limited partnership and the joint venture. The group should look to its attorney for further guidance. ★

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

*Editor's Note: If you have questions or problems that you would like Steve Weaver to discuss in this column, please address your letters to him c/o The Memphis Star, 643 South Highland, Memphis, Tennessee 38111.*



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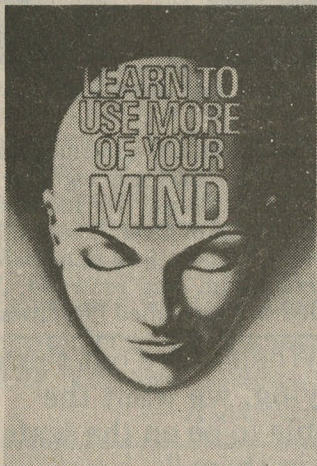
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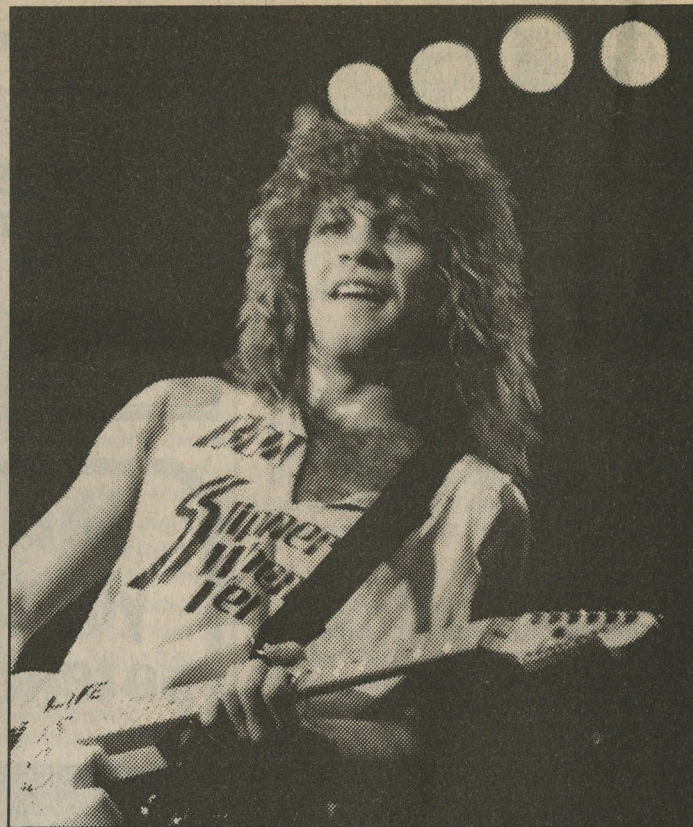
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# Bon Jovi



Jon Bon Jovi (far right and above right) with bassist Alec John Such at their October performance at the Coliseum.

photos by Kelly K. Craig

by Ken Houston

“Calendars be damned - the summer fun has just begun,” reads the press release for Bon Jovi’s most recent album, *Slippery When Wet*. This album, the third release from the New Jersey band, was the one that was supposed to put Bon Jovi on the rock and roll map for good. It has already done that and it looks like the band is going to do a lot more.

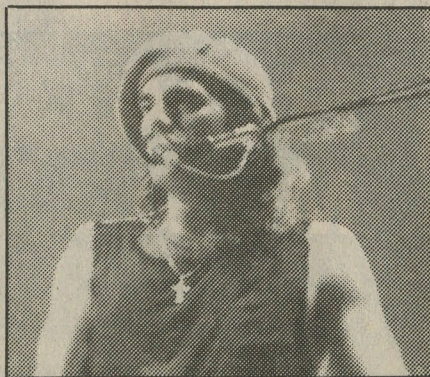
*Slippery When Wet* was released in August of this year, and when Bon Jovi came to town to open for 38 Special in October, the album was holding the number one spot on Billboard’s album chart. In an interview with drummer Tico Torres before the show, he reflected on having the number one album. “It feels great. We lacked a lot of airplay with the first two albums, so we built a foundation for this one with touring 9-10 months a year.” As of this writing *Slippery* had dropped to the number two spot, but may hit the top again before long.

Bon Jovi, whose members include Torres, bassist Alec John Such, keyboardist Dave Bryan, guitarist

Richie Sambora, and band namesake Jon Bon Jovi, first got together in 1983. Tico explains, “We have been together a total of about three-and-a-half years. About 8 months before the first album was recorded, Jon recorded a song called “Runaway,”

“When we’re out there playing, we want the people to be on the seats - not in them.”

— Bon Jovi’s  
Tico Torres



Tico Torres.

photo by Kevin Dougher

which was then played on a local radio station. Then we formed Bon Jovi about three months before the album, and showcased in front of record labels. We signed with Polygram, recorded the first album and here we are.” The debut album, which featured “Runaway,” and another hit “She Don’t Know Me,” eventually went gold here, as well as in Japan. In Japan that year they were named group of the year, and in the U.K., *Kerrang!* magazine named them “Best New Band of the Year.”

1985 saw the release of their second album, *7800° Fahrenheit*. Although it didn’t get the airplay it probably should have, videos from the album were shown on MTV. The band continued touring, opening up for Ratt in the states and headlining in Europe and Japan. They also released a videocassette with videos from both albums.

Although a lot of people consider Bon Jovi to be heavy metal, Tico thinks otherwise. “We’re just a rock and roll band. I don’t think we’re heavy metal. That’s one of the reasons I have liked playing with 38 Special. The audience is a bit more

cont. page 52



Cheap Trick, who will be playing the Coliseum December 10 with Ratt, consists of (from left) Rick Nielsen, Robin Zander, Bun E. Carlos and Jon Brant.

by Patty Pair

In 1977 a band came bounding out of the Chicago, Illinois region with a distinctive musical and visual image ready to take the world by storm. The band was Cheap Trick and take the world they did. Literally!

The four member group had the right combination of talent, looks, and personality that sent them to the top of the charts several times and got them recognized as one of the premier rock bands of the day. Rick Nielsen, the songwriter/guitarist with his upturned baseball cap and a style borrowed from the Bowery Boys; the bespectacled Bun E. Carlos on drums being as impassive as Nielsen is animated; Robin Zander the lead vocalist with the long flowing blonde hair; and bassist Tom Peterson (since replaced by Jon Brant), gave the group a teen-romantic element. Cheap Trick was set apart from a host of loud, noisy, overbearing macho arena-rockers clad in chains and black leather sporting made-up faces to disguise something that isn't worth disguising in the first

place. It was this band that gave us such songs as "Ain't That A Shame," "I Want You to Want Me," "Surrender," and "Dream Police."

"And the ideas for the songs we write -- they come from the pages of *The National Enquirer*."

— Rick Nielsen

In the few short years of hard work, Cheap Trick has collected over 40 gold and platinum discs around the world; they have played in 17 different countries; they were the first CBS recording act to receive the CBS International "Platinum Passport Award;" and at Tokyo's massive Budokan Theatre, the group sold-out two nights in just two hours on phone reservations alone.

Now it is 1986, and ten albums later and some things have changed. Among them bassist Tom Peterson was replaced in 1980 because, as Rick Nielsen put it, "Tom was married to a female 'Hitler' and she felt that he should be the lead singer, among other things, and we asked him to leave; but we're still friends."

On December 10th Cheap Trick will be opening for Ratt at the Mid-South Coliseum and to those of us that remember Cheap Trick from their *Live At Budokan* days it may seem that the bill should be reversed. Unfortunately, in the past few years Cheap Trick has been one of the many victims in an industry-wide recession; but now with the tour and the release of a new album, *The Doctor*, the band hopes to re-establish themselves on the music scene. And if you've heard any of the cuts off the album, especially "Up to You" or "It's Only Love," you'd realize that it is soon to happen.

Also just released by the band is their new video in which they pave the way for the hearing impaired to enjoy the music video craze right along with those of us who take our hearing for granted - the video includes signs for the deaf. This new horizon was based on an experience the band had in the past. Nielsen remembers, "We were playing one floor beneath a school for the deaf and because we were so loud they (people from the school) came down to see what we were doing and ended up

cont. page 52

# The Engineer's Perspective: Session Preparation And Planning

When the editors at the *Memphis Star* approached me to do this article, I knew I would need to draw upon some "heavy" industry experts for quotes. Quince and Humberto were kinda busy, so I cornered another "top gun" in the audio engineering field. Below are some segments from my interview with the "engineer's engineer," Captain Nanoweber.

by Larry Lipman

*LL: Isn't an engineer just supposed to "get sounds" and operate the board?*

**Capt.:** There's much more to it than that. You can't always distinguish between the duties of the engineer and the producer. The engineer often has to wear many hats. Even though engineering is as much art as science, there are still a lot of talented people out there who can engineer well. Thus, audio engineering professionals find that they actually work in a service industry, driven by technology. It seems to me that if you want to stay competitive, you not only have to engineer well, you have to provide quality service for your clients. A client wants a dependable team player, who can maintain a relaxed, comfortable atmosphere in the studio, and who can deliver the highest quality product in the shortest time.

*LL: Whew! How can an engineer service his client, make the artist feel comfortable, maintain a creative atmosphere and still keep session activity at a high pace?*

**Capt.:** One way is through session preparation, and a commitment to prevent trivial details from disturbing the artist. Sit down with your client before reserving time and develop clear goals for the project and for each session. Then, antici-



pate problems and plan solutions. This will enable you to accommodate the changing requirements of a studio session rapidly and easily, and will enable you to preserve the "feel" of a session. Successful engineers spend as much time planning each session as they do operating the console.

*LL: Where should I start my research?*

**Capt.:** Determine the musical format you will be recording. Then, if necessary, do some homework. Most audio engineers don't have the luxury of deciding which sessions they work on. You may be surprised at the diversity of unusual material an engineer is called upon to record. Just as an example, suppose I don't routinely listen to, say, aboriginal moose hymns. How could I engineer

well if I didn't have a handle on the style of music my client produced? If I were hired to record those hymns, I'd give Clive at Arista a call and have him Fed-Ex 20 CD's of their material pronto.

*LL: Aboriginal moose hymns? Well, ah, it does make sense not to "fake" a knowledge of music you're not familiar with. Okay, what else?*

**Capt.:** Determine if the tape will be used for a demo, master, or in a music video. Each of these markets requires a different approach to engineering. Ask if the finished product will be released as a vinyl record, compact disc, cassette, or reel tape. Determine the size of the ensemble that will be performing, and if they have a preferred set-up. You want to position musicians so that they feel comfortable, but you also

have to determine if a particular set-up is technically feasible. You can use this information to advise the client on the type of facility and quality of recording that would be appropriate.

Just remember, the more information you can obtain ahead of time, the easier it will be to accommodate the artist quickly

— Captain Nanoweber

LL: Seems pretty elementary. Don't all engineers do this?

Capt.: Some do, many don't. I do as much research as possible before the session. This avoids surprises, and allows my client to "shift gears" during the session with a minimum of hassle. I will try to discover my client's preferences for particular studios, tape machines, noise reduction systems, brands of recording tape, microphones, headphones, outboard equipment, etc. A good engineer will try to supply the client with whatever he wants.

LL: So in essence, the engineer must make an assessment. If at all possible, he should try to anticipate and accommodate the needs of the client. If a particular request is not good from a technical standpoint, he would advise the client of this and suggest alternatives.

Capt.: Right!

LL: Then, to be a service-orientated engineer, I should understand the creative direction of my artist. I should assess session requirements from creative, technical, and business viewpoints, and I should make every effort to meet each client's special needs. What else can I do to enhance the actual session?

Capt.: Sit down with the artist and plan each session with as much detail as possible. How many parts will there be? How many tracks will you need? What instruments will go on which tracks, and in what order? Which mics does the studio own? Which mics will be used on these instruments? Which inputs will the mics feed? Do we need to rent outboard equipment? Will we bounce tracks? If so, when? I will need to reserve channels for the ping. Exactly what instrumentation will be used? If you will be recording a

piano, will it be a grand, an upright, or an electric? If you are recording a guitar, will it be acoustic or electric, single or double coil, taken direct or amplified, played with nylon or steel strings? How many drums will be used? Will horns be performed solo or as a small ensemble? Will we be recording strings, vocals, percussion or synthesizers? Ask about vocals. How many voices? How many tracks? Will the voices be recorded separately or as a group? The list goes on and on. Just remember, the more information you can obtain ahead of time, the easier it will be to accommodate the artist quickly.

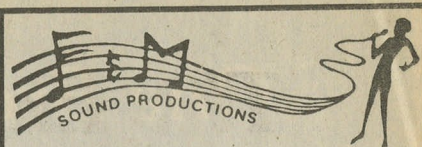
LL: I can see where advance planning really can make a difference. What else should I ask about?

Capt.: Before going into the studio, determine who needs to be there and when. Manage the musicians so that they arrive shortly before their parts are needed. Ask the drummer to arrive early. Make sure the musicians have received their parts ahead of time, and have had an opportunity to practice. Arrive early with everything you need. Put together an engineer's tool kit of screwdrivers, adapters, batteries, etc. Have the studio ready to go before the musicians arrive. Clean and demag the tape machine, locate songs, take care of tones and handle all of the other technical needs before the client arrives. Set up the console, and have a rough cue mix in progress. Have plenty of headphones out and set up extra mics for unplanned overdubs. Be sure to place plenty of music stands around, and make sure that everyone can see what is going on. Double-check musicians and instruments for availability, and have a back-up plan in case someone or something isn't available.

LL: So, the client should be able to walk in and begin work?

Capt.: Right. And don't forget why you "volunteered" for this crazy industry. There is nothing more rewarding than working closely with wonderful, creative people. Plan your sessions well, and you'll have time to enjoy your work. ★

Larry Lipman is Studio Manager of Memphis State University's Commercial Music Recording Complex and Coordinator of Commercial Music degrees in Music Business and Recording Technology.



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*One Break Leads To Another*

# Wayne Douglas' Fun City Productions



**"The Main Attraction got a good deal with their RCA contract, especially being rookies. I feel dern good about it. RCA is the second leading revenue producing company and we're the only black male band on the label. That says something."**  
— Wayne Douglas

*photo by Morgan Murrell*



“Let me be honest with you, if you're out there trying to score a deal for yourself it's like finding a needle in a haystack. Oh yeah, see it's about knowing somebody and the proper networking, *plus the music has to be good*. There are people taking tapes out there everyday and they just come back defenseless. It's tough. I mean it's tough.”

The speaker's name is Wayne Douglas, president of hot-as-a-pistol Fun City Productions recording and management company. Through his sweat the firm (which is stretching it a bit, Wayne is the entire staff) assembled, recorded and scored the contract with RCA Records for The Main Attraction, the city's latest bet to follow in the successful footsteps of the Bar Kays.

Now working their second release “She's Stacked,” The Main Attraction hasn't scored major impact yet but their album is solid enough to probably assure a couple more budgeted follow-ups. Though derivative, which in marketing terms means commercial, which is the goal, The Main Attraction's debut shows three major strengths; good singing, good playing and one song, “Rainy Nights,” pointing to a developing composing talent that may one day score some big numbers. Amid all this excitement Douglas is the Chesire Cat. But if one day they hit, is it going to be better for him or the band? Today producers have a bad rap as winners regardless of the artists' future and what have you. The intimate details of the deals with his artists isn't public record, time will have to tell of that.

Douglas confronts the issue with no qualms, answering in his front porch demeanor and bluntly evasive. “Oh yeah, it happens. Don't say them here, I know big stars that aren't happy with their management deals, but I can say this. The Main Attraction got a good deal with their RCA contract, especially being rookies. I feel dern good about it. RCA is the second leading revenue producing company and we're the only black male band on the label. That says something.

“Of course at the time we began I didn't know if it was going to be successful but I knew that if it was it had

to be real talent that I was presenting,” comes his elaboration of recording business P's and Q's. “Let me be honest with ya, it's like throwing dice, you don't know what's going to work, I just knew I had to *have* real talent and I got it. A year and two months after we started recording at the Bar Kays Studio we landed the deal. Hey, no one knows what's a hit nowadays. If I knew what a hit was I'd just sit there and call the record company and say ‘send me ten thousand dollars in the mail. Today!’

“If I knew what a hit was, I'd just sit there and call the record company and say ‘send me ten thousand dollars in the mail. Today!’”

— Wayne Douglas

“But let me tell something that happened to me recently that made me feel real good. I was at Pop Tunes in Whitehaven. Michelle, the manager down there, she and I go way back and she sometimes pulls my coattails to what's the selling sound. I was in there about a week ago and she came up to me and said she had this record for me to hear that she'd heard on the radio on her way to work that really excited her. And then she went and played “She's Stacked.” She could have died when she found out it was my record. Oh but believe me it made me feel good, real proud. That means we're definitely moving in the right direction.”

The small office he's now renting to “roll” his hopes to grow and multiply step by step. Speaking with him is a gas. Very enthused with his work right now since he's seeing some light, an appreciative inflection enters his sorghum accent when he explains to me his background. After getting a Bachelor of Arts degree in instrumental music and orchestration at Lane College, he began teaching at Fayette-Ware High School. While there he attended Memphis State at night to get his masters degree. All the while moon-

lighting booking and promotion led to a deal with Arista Records in 1979 as producer and co-writer with Memphis' retired Galaxy outfit for their album *Hot, Wet and Sticky*. Unfortunately it had no legs.

Sometime after this he formed Fun City Records, known mainly for the few good singles released by O.T. Sykes, a Memphis dentist with considerable r&b talent. “I did a record on Ed “Too Tall” Jones of the Dallas Cowboys too. I still handle him. And Dorsett also; their personal appearances. Dealing with Too Tall is pretty much how I stayed alive to this point.”

Douglas hesitates when he speaks, and punctuates a lot of his sentences with machine gun laughter as he outlines Fun City's future goals.

“Now Fun City handles Too Tall, Dorsett, The Main Attraction and its bills. I have a group called Royal Silk that is in negotiation for an album deal, they're from Jacksonville, Florida. I have a Memphis artist, Tony Awsumb, a rapper, who's just been picked up by J. King, the guys with the number one rap record, “Rumours.” So I'm excited about that, though I won't lie and say that I like rap music.

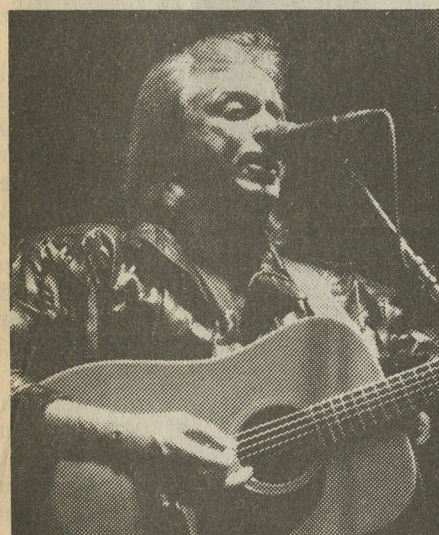
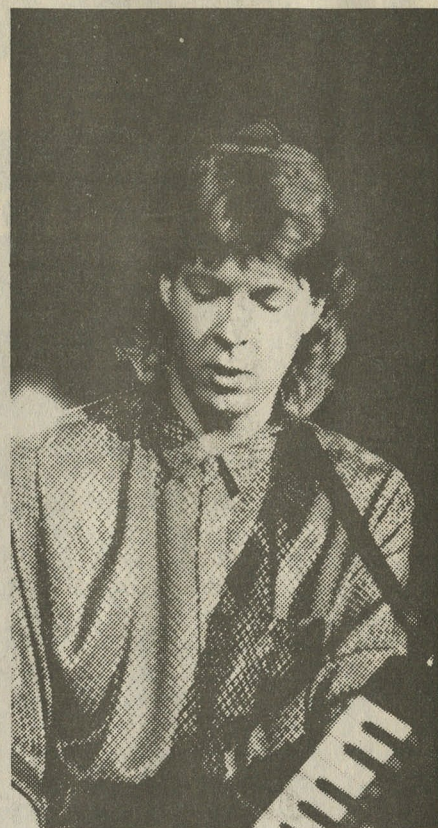
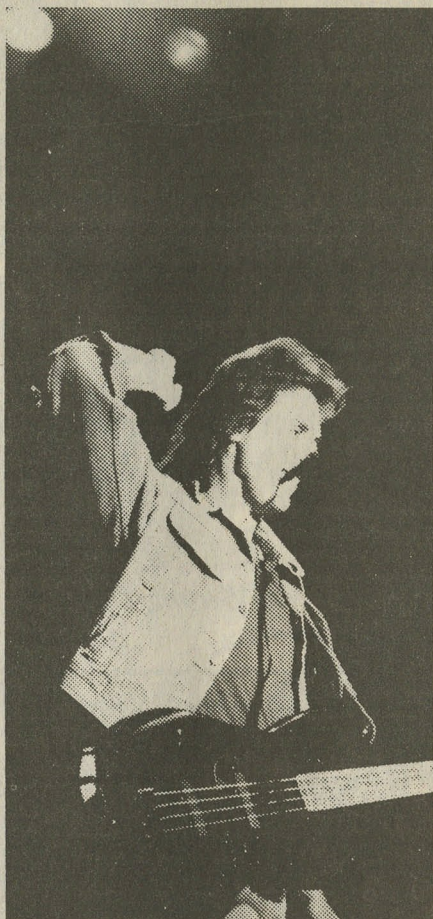
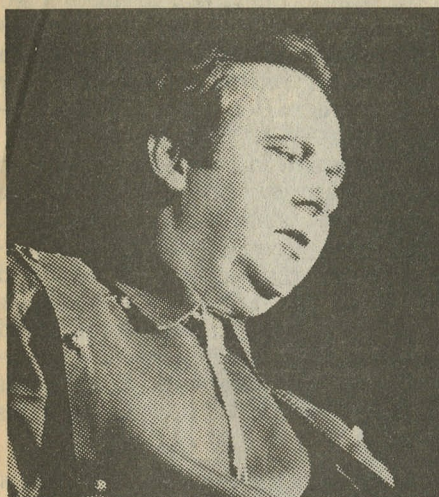
“And right now two other acts that aren't quite signed yet that I'm working with has me excited. One is Secret Agent, the former members of Ebony Webb and Kwick. You've seen them, you know that's talent. And I'm meeting some people out of New York at the airport today in conjunction with a female act I'm putting together. Pretty soon I'm hoping when the ink dries I'll have more work than I can handle. I want to find someone that I can believe in to come in with me as a co-producer.

“I know a lot of people will see it all as just plain greed, but it's not; it's about survival for the bands. When one is cold or off, they can help out the others doing background vocals, writing and what have you. That way you're keeping the money in the family, like Dick Griffey (Solar Records) and Berry Gordy does.

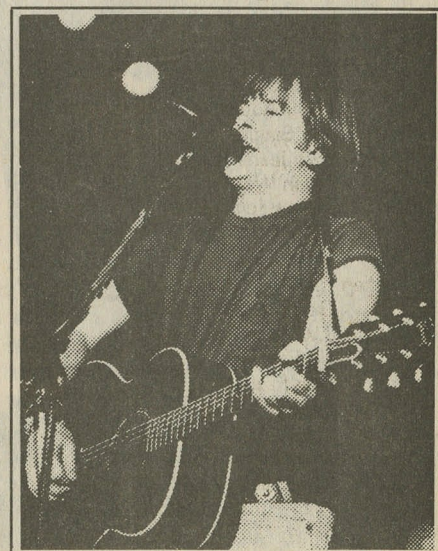
“Plus also I can go to one of the promoters and say, now this is when the hits come, The Main Attraction is hot right now, but I need to let Tony Awsumb or Royal Silk ride their coattails; or vice versa. That's the way it works, one break leads to another.” \*

# EXILE at

Shelby  
Farms  
Show  
Place



Exile at their Shelby Farms Show Place concert in November. Clockwise from bottom left, Les Taylor, J.P. Pennington, Sonny Lemaire and Marlon Hargis.



Above, the band poses with (front row, from left) KIX 106 morning anchors Andy and Debbie Montgomery and two fans who won free tickets from the station. Exile members are (from left) Hargis, Steve Goetzman, Taylor, Lemaire and Pennington. At right is rising star Steve Earle who opened the show.

*photos by Mike Malone*



THE R.T. SCOTT BAND: Top row, from left, Bill Saunders, R. T. Scott & James Flynn. Bottom row, from left, Buster LeDuc, Mike Ferrante & Rich Kienle.

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# DOMINGO SAMUDIO

LIFE AFTER "WOOLY BULLY"  
FOR  
SAM THE SHAM



Album Cover Courtesy of Rare Records, Memphis.

“...you could stack gold records from here to the moon and it wouldn't compare to the miracles God performs.”

— *Domingo Samudio*

by Luann Williams

“I was a real madman,” straight from the bowels of Texas and Louisiana and on up to Memphis. Sam the Sham and the Pharoahs had a gimmick. “I mean I wore a rag on my head, a hoop in my ear, roade around in a hearse and people thought I was okay.”

The Ed Sullivan show brought them national notoriety on the foothills of their chart-topping party song, “Wooly Bully.” Their music was a cultural mixbag of Tex-Mex, blues and rock that took the band on a rock and roll roller coaster ride.

But Sam -- Domingo Samudio -- grew tired of the ride, tired of the turbans and capes and hearses and the booze and drugs. Tired of rock and roll. Instead he found Jesus.

Domingo Samudio is a gentle, handsome man who lives on a quiet Memphis street with his wife and six-year-old daughter. He has taken a leave of absence from his job as an oil rig captain and

now shares a ministry, interprets Spanish in courtrooms, and plays gospel in prisons.

“My old friends watched me for a long time. They'd say ‘He'd either OD'd or burned out or he's gone off the deep end.’ But Jesus is real, a way of life for me.”

He has far from given up music completely. He still writes songs, but not rock and roll. He flips on the power to his keyboard and sings

Your body's getting tired  
From always being wired

You might get by  
But you'll never get away.

“Our gospel is very percussive, very high energy. We do some reggae and salsa number, too,” Samudio explains. “The Lord didn't want me to give up music, he just doesn't want me to glorify sin.”

The other five musicians in the gospel group are known as Gideon's Few. They recently did an “oldies but goldies” tour of Texas with the likes of

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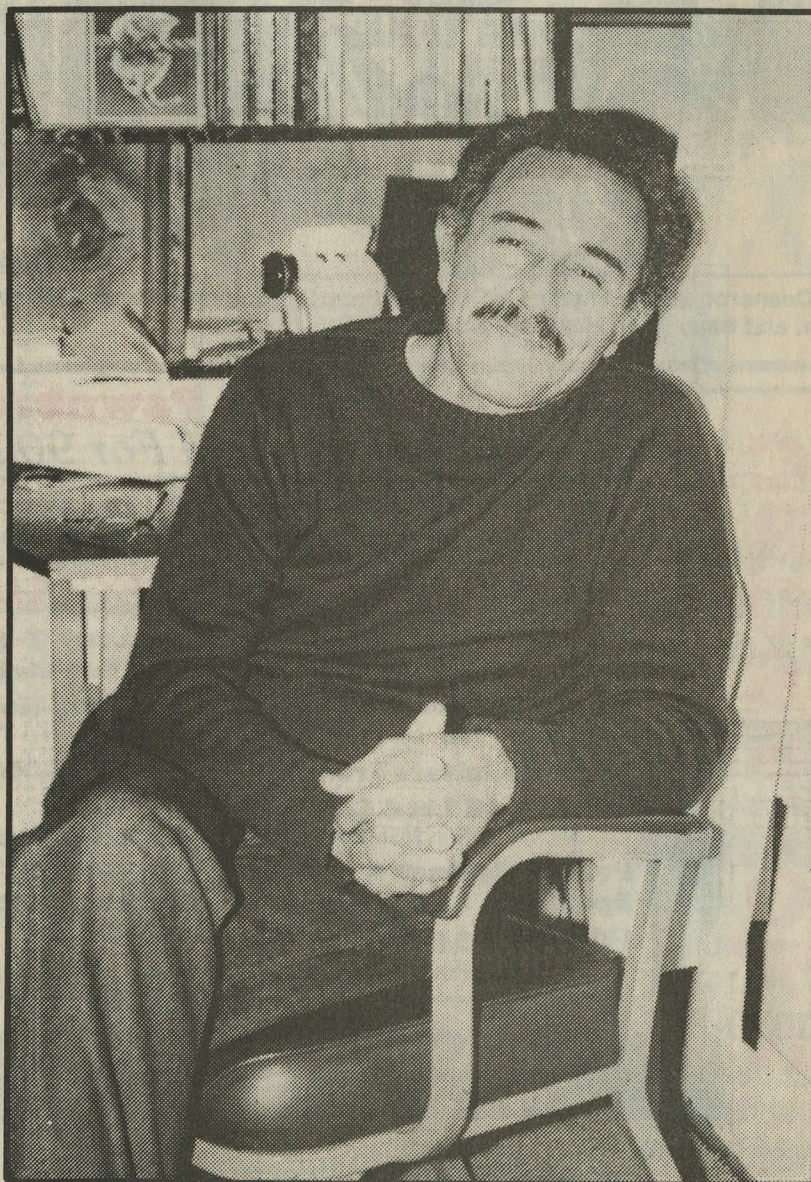


Photo by Ross Williams



The BoDeans rocked the Antenna in October. From left, Sammy (Llamas) BoDean, Guy (Hoffman) BoDean, Bob (Griffin) BoDean, and Beau (Kurt Newman) BoDean. *photo by Ross Williams*

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## Domingo Samudio

from page 29

Chuck Berry, Martha Reeves and Little Anthony and the Imperials. And they performed gospel. Sam wondered at times if people in the audience knew who he was so one night they broke into "Woolly Bully" and had the crowd on its feet. "Then I could get them with Jesus."

He still gets calls from promoters to do rock shows but turns them down. One of his old managers has seen the change in Sam and says that a life of rock and roll can't compare to a life with Jesus.

The Brother Sam has a show on WXSS AM 1030 on Saturday mornings from 8 - 8:30 called "The Jesus Program." He is also working on a book tentatively titled *Captains and Mates*, a record of some of the miracles he has witnessed in his life. "It's not a big novel or anything . . . just something you could read in one sitting," he said.

Domingo Samudio is in no way a has-been. And although he has led an exciting life, his best years are yet to come.

"If there wasn't anything more exciting to do than rock . . . if the Lord wasn't more exciting, I'd go back. But you could stack gold records from here to the moon and it wouldn't compare to the miracles God performs." ★

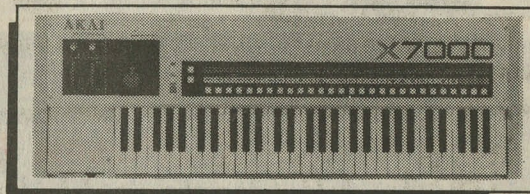


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# FASHION BREAK

## Rock & Roll Babies

Our December fashion twist is inspired by the holiday season (if it weren't for the children, Christmas would probably be cancelled). We gathered the *Star* staff kids and other musical miniatures to show the instrument styles of '87 and show off their own particular style.

Left: Future Rock? Benjamin Trentlage -- get this boy a drum kit. Two is not too soon.



Right: Derek Wilburn in a cut down sweatshirt shows off the big bad Kramer. Lisa Griffin models a "Memphis" bass, a *Memphis Star* T-Shirt, and a great grin. Tory Cobb adjusts his Ibanez (this child wanted to plug it in). Ian Cobb in a rugged football jersey and sweats, sports a vintage look Series 10.

Below: From left, Tiffany Taylor's school girl sweater set is a strong contrast with that rock and roll guitar. Treshaln Boles is leather clad and bandanna bound with the 80's requirement for keyboardists -- a strap on controller. Peter Abell in the classics -- bluejeans, T-shirt, tennis shoes and a V-shaped guitar. Elizabeth ChamBliss has the MTV look down; ripped up, oversized T and a hot purple guitar. Nigel Underwood-Albertson mixes a tuxedo shirt, love beads, a Hard Rock Cafe Tour jacket, and a "killer" guitar. Jason Marshall strapped on a camouflage Gibson over his sweatshirt -- for rock and roll terrorists only.

**CREDIT** is due for patience, perseverance and bravery to Amro's Musitron (Rick Steff is a trooper), Strings and Things East (Relax, Brian), all the mothers, and photographer/magician Morgan Murrell. AC.







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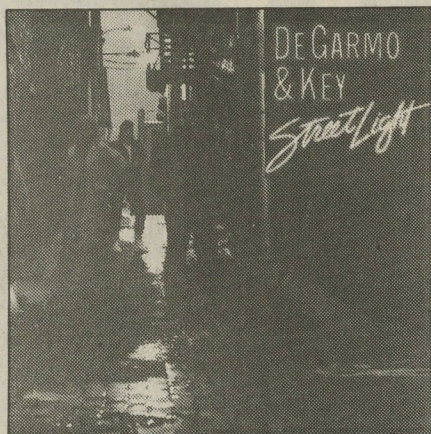
by Robert Bowman

In 1983 the Caravan of Dreams Performing Arts Center opened in Fort Worth, Texas. The grand opening saw the return of American genius Ornette Coleman to his home town. For the occasion, Ornette's works were performed in a number of contexts including that of symphonic orchestra, string quartet and his own seven piece Prime Time band which, at the time, included Bern Nix and Charles Ellerbee on guitars, Jamaaladeen Tacuma and Albert MacDowell on bass, Ornette's son Denardo Coleman and Sabir Kamal on drums and Ornette on alto saxophone, trumpet and violin. This record, the first on the Caravan of Dreams' own label, is a document of Prime Time's participation. Plans are afoot for subsequent releases of the symphonic and string quartet material.

Everything about this record is masterful. The sound is immaculate, complimented by a crystal clear pressing; the jacket design is beautiful and Ornette and Prime Time are at the peak of their powers. The six songs included represent a wonderfully varied array of sound scapes. The opening "To Know What To Know" is a swinging riff and blues based strut that grows increasingly twisted and convoluted. "Harmolodic Bebop" is just what the title suggests, Ornette's theory of harmo-

lodies with an angular, impossibly fast melody. And melodic it is -- Ornette's work "sings" whether as a composer or improviser. Side two's "See-Thru" reminds me of the ballads Ornette wrote twenty-five years or so ago such as "Lonely Woman," while the closing composition "Compute" reflects musique concrete, British new wave (especially the bass) and reggae influences.

In whatever context Ornette's work is shot through with startling sounds and thoughts on the universe. The converted already know. For the rest of you, imagine Captain Beefheart, Pere Ubu and John Coltrane jamming. Ornette and Prime Time would be the result. He is so original to the core and one of a handful of musicians that deserve the word genius, Caravan of Dreams should be commended for their efforts. The record can be ordered from P.O. Box 886, Fort Worth, Texas 76101.



**DeGarmo & Key**  
**Streetlight**  
 (Power Discs Records)

by Ken Houston

The newest release by Memphis' premier contemporary Christian group is an excellent LP. These guys are getting better and better and seem to be getting more national attention. *Streetlight* includes the single "Every Moment," which has been added to MTV. If you remember, they struck up controversy on MTV last year with their video "666," which was termed excessively violent.

There is not a bad cut on the LP which was produced by DeGarmo, Key and John Hampton at Ardent. Recorded and mixed digitally by Hampton the sound is one to be heard. The songwriting by D&K is very strong and they're able to get their message across to you without you really knowing about it. Although I've only recently started enjoying a lot of contemporary Christian, I can say that this is a very good album for that format, but I would like it just the same if it was only a rock record. If you take away the lyrics that's what you have.

If you like contemporary Christian, this is a must; if you're not too sure whether or not you'd like it, try it. It's great to have those guys call Memphis home.



**Kathy Mattea**  
**Walk The Way The Wind Blows**  
 (Mercury)

by Harry Duncan

CMA Horizon Award finalist Kathy Mattea's third album, *Walk The Way The Wind Blows*, is her best attempt so far at capturing the sophisticated country-folk market.

Following on the heels of her hit single, "Love At The Five and Dime," Mattea (see *Memphis Star* September, 1986) and producer Allen Reynolds have put together a solid set of songs that mix all the contemporary sounds coming out of Nashville. From rolling folk, "Leaving West Virginia" (Mattea's first self-recorded original), to cajun,

"Back Up Grinnin' Again," to 1930's New Orleans jazz, "Evenin'," Mattea shows she can handle them all.

Standouts include the bluegrass tinged title track "Walk The Way The Wind Blows," the horn-led uptempo "Train Of Memories," the pleading ballad "Reason To Live" and the hopefully stoic feel of cyclical seasons in "You Plant Your Fields."

There are really no clunkers on *Walk* though Mattea is still developing her vocal identity. Early in her career she was compared to Anne Murray. That tag no longer applies. On *Walk The Way The Wind Blows* she sounds like no one so much as Linda Ronstadt of the late seventies. And that may be more praise than criticism. Mattea has an ear for a good song and is still one of the most heartfelt singers around.



**Bucks Fizz**  
**New Beginning**  
 (Polydor)

by Cheryl Denise Wolder

Bucks Fizz's album *New Beginning* is a knockout. The group is made up of four very popular British singers, Cheryl Baker, Bobby McGee, Mike Nolan and Shelley Preston, not necessarily household names in America, not yet. But these singers do four-part harmonies that will blow you away. This is a greatest hits album, so each song is a winner. The musicians aren't listed, but all of them, especially the drummer, are expert and dazzling. When combined with the vocal flair of Bucks Fizz, you have songs the like of which are rare indeed.

The lyrics make sense, though in a few songs the vocal tracks are mixed

a little low, making some words hard to hear. "New Beginning (Mambo Seyra)" is an upbeat, catchy hymn promoting peace and understanding. "Now Those Days Are Gone" is a ballad of breathtaking beauty, the first half of the song being sung a capella. The vocal style of the group, the vocal arrangements, the lyrics, all join together to bring tears to your eyes and reflections to your heart. Their version of the Stephen Stills classic "Love the One You're With" not only does justice to the original, but brings it musically into the '80's, giving an old song an exciting new sound.

This band has imaginative vocal harmonies which they use to bring each song alive. Their best material is showcased on this album whose purpose is to introduce them to American audiences. Allow me: Ladies and Gentlemen, Bucks Fizz. The crowd goes wild.



**The Heartfixers**  
**Cool On It**  
 (Landslide Records)

by Robert Gordon

The Heartfixers' (see *Memphis Star*, October, 1986) *Cool On It* is one of the best blues records I've heard in a while. And these guys are white. Tinsley Ellis either was born under a bad sign or had his radio tuned to the right station since he was a tot; as leader of this band, he knows the groove.

The secret to The Heartfixers' authenticity, and what most other blues-oriented bands do not understand, is the pace. While blues can be fast -- "Rollin' and Tumblin'" -- it is basically a slow music. Slow and heavy. Of the five originals on this

record, "Time to Quit" best exemplifies their understanding. The Heartfixers take their time getting into the song, with the introduction screaming out, Chicago! Once there, they are not afraid to pause for effect or to build long, searing solos. The sound on this song particularly, but also on the whole album, has a live feel to it. "Time to Quit" brings the lights way down and the blues way up.

"Drivin' Woman" is a good boogie original. Ellis' voice is gruff and robust. He pulls screaming guitar strings, but he never gets out of context. (Blues context is something else these guys understand.) The title song has a tight 50's R&B feel to it, accented by Dave Cotton's sax. Cotton's piece is probably the key to this record. His sax is constant, steady, and integrated; it never seems tacked-on for effect or emphasized for status ("We're a blues band, see, we have a saxophone.") "Second Thoughts" is an original that sounds like a pop hit. Good rhythm, catchy melody, sax solo -- it'll sell in New Orleans.

Of the covers, the choice two are Bo Diddley's "Hong Kong, Mississippi," and Marty Robbins' "Sugaree." C. Berry's "Tulane" is right up there, this one with a fine rockin' piano, again integrated perfectly. The entire album displays Ellis' fine guitar work, but his rendition of Leo Kottke's "Sailor's Grave on the Prairie" shows a sweeter side to this man's axe.

*Cool On It* gives us a band with a real understanding of the blues. There's nothing flashy on it, nothing that shines like a laser show. The shine that is here is one that would look just right on a '64 Fleetwood or the tip of a leather boot. Good record. (Landslide Records, 450 14th St. N.W., #201, Atlanta, GA. 30318.)

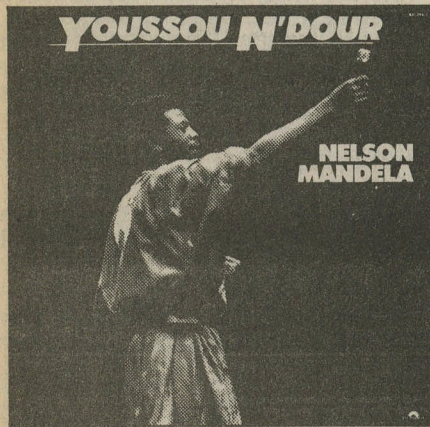
**Youssou N'dour**  
**Nelson Mandela**  
 (Polygram)

by Margaret Marple

If you've listened to and wondered about that hauntingly strange and beautiful cut on Peter Gabriel's album, the one called "In Your Eyes," then you've already heard the first, but certainly not the last, of Youssou N'Dour.

Hailed as one of the hottest pop stars in West Africa, Youssou N'Dour's new album, *Nelson Mandela* has been on the London charts for more than two months,

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rocking the Brits with a music called "mbalax" sung in his "wolof" language.

The sound is a modern blend of rock guitars, synthesizers, "Memphis" sounding horns and indigenous West African music. Youssou is backed up by a fiery all-star band called Super Etoile du Dakar.

Each song contains a familiar feel of soul, jazz or urban dance music. There's even one song in English, a delightful new rendition of the Spinners' "Rubberband Man." But most impressive is the way N'Dour communicates traditional rhythms and vocal styles. There's a timeless quality in the intermingling of Senegalese griot singing, calypso and American rock guitar.

This month N'Dour will be opening a North American tour for Peter Gabriel. Unfortunately, the closest cities to Memphis offering this double treat are Chicago (Dec. 4 & 5), Houston (Dec. 7) and Dallas (Dec. 8).

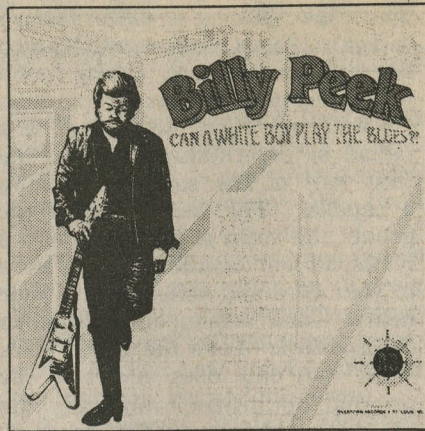
### Can A White Boy Play The Blues?!

**Billy Peek**  
(Rivertown Records)

by Tim Sewell

*Can A White Boy Play The Blues?!* is the first solo album by an artist whose career has spanned 25 years.

Billy Peek began playing the local blues circuit in St. Louis in the late 1950's. He went on to play lead guitar for the legendary Chuck Berry, and most recently, for rock superstar Rod Stewart. He left Stewart's band in 1981 to launch a solo career.



On this album, Billy has skillfully put together a delightful blend of pure blues and old-time rock'n'roll. From the beer-drinking blues of the title song to the undisguised rock'n'roll of "Rock'n'Roll Guitar Man," Billy has created a unique style that is all his own.

Not only is he an excellent musician, but Billy is also a talented songwriter. He wrote five of the songs featured on this album, not including the upbeat instrumental, "Bobbie Lolli-Bop." The rest of the songs are some of Billy's favorites from the past. These include Ike Turner's "Prancin'," an old St. Louis favorite that gives Billy a chance to show off his incredible skills as a guitarist.

Billy's back-up band also deserves recognition for their work on this album. They've done a terrific job. The legendary Johnnie Johnson, another musician who performed with Chuck Berry, really tears up the keyboard on a number of the songs.

So whether you like pure get-down blues or old-fashioned 50's rock'n'roll, I can guarantee that you'll enjoy this album. Billy Peek is one white boy who can play the blues and a whole lot more.

**Al Jarreau**  
**L Is For Lover**  
(Warner Brothers)

by Tony Jones

I never use "perky" as a complimentary adjective, for me it conjures images of someone as sickening as Mary Lou Retton or Richard Simmons; yet it's the perfect word to describe Al Jarreau's latest album. *L Is For Lover* is fun to jam with but somehow it seems lacking. Maybe it's that a talent like Jarreau's

and with what he's done on previous releases you always want to look for something that isn't there. Everything here moves in a passionate manner and his characteristic phrasing pours special moments into many of the songs, but it often seems too easy. Still, it hasn't left the turntable area since being unwrapped. Credit Nile Rogers' production. Jarreau seems to be enjoying the edge of funk, maybe knowing his audience wouldn't give a harder groove a fair chance.

**Various Artists**  
**God's Favorite Dog**  
(Touch & Go)

by Robert Gordon

Big guitars are the order of the day on *God's Favorite Dog*. Big, pounding heavy guitars link these 12 tracks by 6 bands on Touch and Go Records. If you've heard Killdozer before, then it comes as no surprise that the ground shakes when you play this album. Listen to their cover of "Sweet Home Alabama" for orientation to *God's Dog*. Expect to see the Van Zants; Michael Gerard's roaring vocals will rouse (raise) even them. If heavy, distorted guitars and frenzied, screaming vocals offend you, stay away from this assault.

The record has a sort-of flow to it, even though many of the songs are less-than-traditional in style. Opening and closing the record, the Butthole Surfers' instrumentals are less inventive than their latest material, though the far-eastern sounding "Eindhoven Chicken Masque" is endearing. Killdozer's cover leads the clump of song-like tracks, followed by Scratch Acid. Their "The Final Kiss" is a desperate, manic plea over music. The energy captured here may make Scratch Acid the band of the future. Hose's "Down By The Rover," though not Neil's song, reminds me of Dinosaur sounding like Mr. Young. Powerful in it's sparseness, "River" has a big sound. Rick Rubin's (Def-Jam Records) production is expert, as always. Their second cut, "How Many More Times" is pleasantly Zeppelin-esque. The Happy Flowers are an innocent song's nightmare,

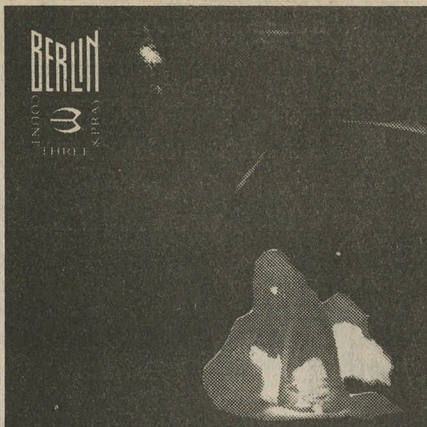
losing all semblance of song after the Feelies-ish intro. Big Black, of course, is less song than explosion.

When the first side ends and you are in the thick of this mayhem, you flip this record and get all the bands in mirror order (God/Dog), easing out with some warbling space sounds from the B. Surfers. The album as a concept is less satisfying than the individual good cuts. The Happy Flowers' studio games just aren't my back, and Scratch Acid's "Holes" is fun but sounds like bad B. Surfers, who here just sound lame. The remaining seven songs are very powerful and metalish and good, and that's enough to make this *Dog* a good friend of this man. (*Touch and Go Records, P.O. Box 433, Dearborn, MI. 48121.*)

**Berlin**  
**Count Three & Pray**  
**(Geffen Records)**

by Tim Sewell

After a two-year absence from the pop music charts, a new streamlined



Berlin has come back with their hot new album, *Count Three & Pray*.

The very first song, "Will I Ever Understand You?" sets the pace for the entire album with its raw, energetic feel. It also has a great dance beat.

Berlin slows it down a bit in the song, "You Don't Know." The beat is much more relaxed and the music has a mysterious Oriental sound that sets it apart from the rest of the album.

If you liked the sounds of the old Berlin, then you'll enjoy "Like Flames." The style of this song reminds me of the early Berlin hits, "The Metro" and "No More Words."

Berlin has included their newest hit, "Take My Breath Away," on this album, even though it is worlds away from the new sound they're trying to create. But it is a good song and it reflects the diversity that has always been a trademark of the group.

The album ends with the slow and easy "Pink and Velvet." It's not one of my favorite songs on the album, but it does have some great guitar work that makes it worth mentioning.

Berlin has spent the last two years trying to develop a new sound that works. Well, on this album it works. *Count Three & Pray* is an interesting blend of old and new, with a few good surprises thrown in. I think that most Berlin fans will agree that this album is well worth the money - and the wait.

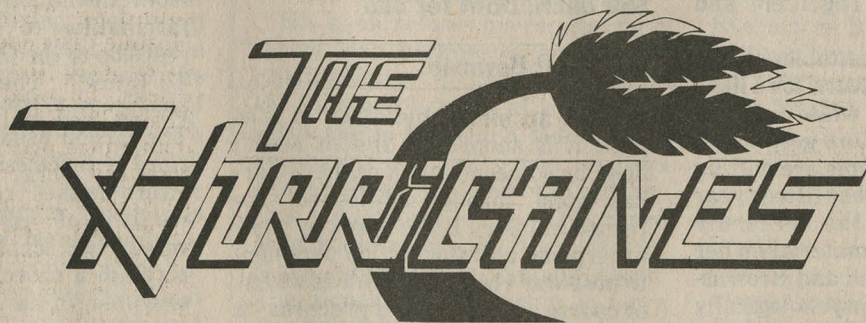
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**I, Tina: My Life Story**  
**By Tina Turner & Kurt Loder**  
**(Wm. Morrow & Co.) \$16.95**

by Robert Bowman

The outline of Tina Turner's life story is generally well known. Coming out of Nutbush, Tennessee and moving to St. Louis in her early teens, Anna Mae Bullock there met the legendary Ike Turner and his famed Kings of Rhythm. For the next fifteen years Tina Turner criss-crossed this country and occasionally travelled abroad releasing some of the fiercest r&b ever heard, from 1960's "A Fool In Love" to 1971's "Proud Mary." Brutalized by Ike for years, Tina walked out penniless and over nearly ten years rebuilt her career to megastardom with "What's Love Got to Do With It," a cover of Al Green's "Let's Stay Together" and "Private Dancer."

This is her *official* autobiography. As with all such endeavors, it's a little one sided, and a bit white washed. Yet, credit is due. Tina goes much further than most people are willing to. The true horror of her fifteen year imprisonment to Ike is truly stupefying while the material on her early years in Nutbush and Brownsville is also quite psychologically revealing. She really has endured a life with precious little of the basic loves that most of us take for granted. Her present day musical and racial ambivalence is perhaps more easily grasped given these particulars.

As opposed to many official bios, co-author Kurt Loder has done original research, interviewing people in Clarksdale, Mississippi; Brownsville, Nutbush, St. Louis, Los Angeles, New York, London and Chicago. These interviews were done with childhood friends, teachers, family members, producers, musicians, Ikettes and, most surprisingly, Ike Turner. One of the major strengths of the book, in fact, and a major balancing factor is Ike's participation. The material on the Kings of Rhythm in Clarksdale, Memphis and St. Louis is superb (although I wish there had been a little more on the Memphis period as it is given the shortest thrift here).

As for Ike and Tina's music, not nearly enough, for my taste is said. Loder does go into copious detail on the Phil Spector produced "River Deep Mountain High" session and he says quite a bit about the *Private Dancer* LP but most of the other recordings by Ike, Tina, the Ikettes and Ike and Tina are just glossed over. Perhaps, that's my greatest criticism; although Tina reveals plenty, much of her life and career are barely touched. At 236 pages, a major twenty-five year career cannot hope to be anything but short changed.

**First Pressings: Rock History As Chronicled in Billboard Magazine: Volumes 1 & 2**  
**Compiled & Edited by Galen Gart**  
**(Big Nickel Publications)**  
**\$50 each, both for \$85**

by Robert Bowman

What an incredible ideal! It is so good it is surprising that it wasn't done by someone much earlier. Gart has gone through *Billboard*, the record industry Bible, week by week excerpting all information pertinent to post-war rhythm and blues which, of course, was the direct precursor to rock and roll. Volume I takes care of 1948-50 while Volume 2 encompasses 1951-52. At this point Gart plans to issue subsequent yearly volumes bringing things eventually up to 1959. Anyone who has gone through



old issues of *Billboard* on microfilm can appreciate the enormity of the task.

Gart has taken a month by month approach. For each he has written a summary of all the important news stories printed in the given month's four or five issues. He then, with a few exceptions, reprints each significant news story in its entirety, in all cases giving the original weekly issue date. Following the news stories he has "reconstructed" various regular columns such as "Music As Written" and "Vox Jox" incorporating all pertinent information. Finally, a number of reviews of theatre and night club shows as well as records are reprinted. For the latter, *Billboard* assigned a number rating and gave a one sentence capsule summary. Gart includes what he calls a "representative sampling" of these reviews encompassing one to four pages for each month.

These volumes function in a variety of ways. First off, they provide a pretty well unedited history of r&b from an industry perspective. It is fascinating to see first hand the reaction to the Orioles' "It's Too Soon To Know." The writing evokes the period and its concerns perfectly. The jargon used in *Billboard* at the time is priceless. Secondly, Gart's effort makes readily accessible a wealth of information to the researcher, scholar or merely curious through a thorough index job. For example, in an instant one can look up every mention of say the Ravens in *Billboard* for the years covered. The information thus garnered will include personnel and company changes, concert, club and record reviews, etc. As such, *First Pressings*

are invaluable research tools. Both are absolutely recommended. They can be ordered for \$50 each or \$85 for both from Big Nickel Publications, P.O. Box 157, Milford, NH 03055.



**The Best of the First: The Early Days of Rock and Roll**  
By Bob Kinder  
(Adams Press) \$9.95

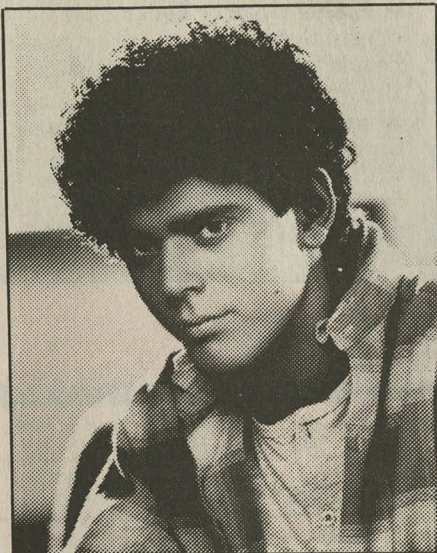
by Robert Bowman

Reviewing a book such as this is problematic. As regular readers I am sure realise, on principle I support independent publishing efforts. Much of the most interesting material printed on popular and folk music would not be touched by a major publisher. Most of these independent efforts are labors of love written, financed and marketed by a dedicated fan/aficianado. This is certainly the case with Bob Kinder's *The Best of the First*.

Kinder is a native of St. Joseph, Missouri where he once graced the drums for an aspiring rock band called the Rocktones. His book has a number of problems. Perhaps the first is his reactionarism as a child of the fifties. His comments on the rock music of today are naive and dated; his comments on the Beatles are simply inane. A larger problem is that there are a lot of factual errors in the text. This is compounding by unending typos, spelling errors and bad grammar. Many self-published efforts are badly in need of an editor; this one more than most. Perhaps the greatest problem is that the whole is largely a series of unconnected

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## At The Movies



C. Thomas Howell in make-up for *Soul Man*.

### Soul Man New World Pictures

by Skip Howard

Mark Watson has a problem.

He and his best friend, Gordon, have been accepted to Harvard Law School. Mark assumes his father will foot the bill. However, his father's therapist has convinced him to withdraw all of Mark's financial support for law school and spend it on himself. Now, Mark has no money for school.

Mark Watson has a problem.

His bank refuses his request for a school loan because of his terrible credit history. He and Gordon comb the Harvard catalog in search of a scholarship for which Mark might be eligible ("a rich, white kid from Los Angeles"), but the only scholarship available is the Bouchard Memorial Fellowship. It's perfect for Mark except for one "minor" detail. The Bouchard Fellowship is for a deserving black student from Los Angeles. Mark, of course, is white.

Mark Watson has a problem.

Enter one of Mark's surfer friends who just happens to be testing new suntanning products - pills which

change the skin pigmentation. Mark takes the pills, and his skin darkens sufficiently enough to allow him to pass for a black student. Mark Watson can now go to Harvard.

Mark Watson no longer has a problem, but Skip Howard does - with this movie at any rate.

With *Soul Man*, producer Steve Tisch (*Risky Business*) and director Steve Miner (*House*) attempt to take a fairly weak idea about a young white man who becomes a young black man in order to further his own personal goals and turn it into a cinematic attempt at consciousness raising. Sort of like *Tootsie* meets *Black Like Me*, right?

Wrong, dead wrong!

This movie is supposedly a comedy, yet the laughs are garnered through blatantly racist situations and stereotypes, not to mention what happens when the "black" Mark Watson meets his "white" parents. As far as the black stereotypes go, they're all here, including the fact that all black men play great basketball, that all black men make great lovers (especially with white women), that any black person driving a Jeep is cause for suspicion (especially if you happen to be a cop), etc., *ad nauseum*.

Tisch said *Soul Man* successfully deals with racism being an unnecessary part of society. The only problem is that this is done largely through racial slurs. What a way to raise social awareness about the need for change.

C. Thomas Howell (Mark Watson) has done much better in his other films. Arye Gross (Gordon Bloomfield) is very likeable and has a pretty good comedic touch. Rae Dawn Chong (Sarah Walker) and James Earl Jones (Professor Rutherford Banks) are easily the two best performers in this film, and they are able to accomplish much with the little bit they are given.

Jones, an accomplished actor in his own right, takes the role of Banks and invests it with the best parts of a curmudgeon, making John Houseman's Professor Kingsfield (*The Paper Chase*) seem almost kittenish by comparison. Still, with the notoriety of Jones' voice, it's difficult not to picture him as Professor Darth Vader.

The movie ends on a preachy note, but *Soul Man* definitely lacks heart, or soul - or something. ★

# concert calendar

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

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

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

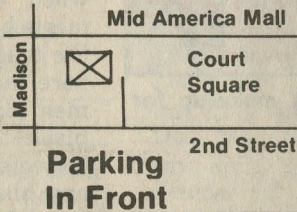
\*\*\* indicates an ad in *The Star* that will provide times, dates and locations.

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

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### 1

### Monday

- Buck & Tiny & the Bondsmen (C) - Bad Bob's Vapors
- CutOuts (P) - Midway Cafe
- Duren & Lott (P) - Captain Bilbo's
- Jackie Stringfellow (V) - Zeiggy's
- Fred Sanders Blues Band (T) - Rum Boogie Cafe
- Skinny Puppy/Severed Head (N) - Antenna Club
- Spectra 7 (P) - Stage Stop\*\*\*
- Special Edition (V) - Dad's Place
- Monday Night Party (U) - Hi Roller\*\*\*
- Dodie Dowdy & Mixed Co. (C) - Dad's Place

### 2

### Tuesday

- Lou Roberts (V) - Bad Bob's Vapors
- Buck & Tiny & the Bondsmen (C) - Bad Bob's Vapors
- MVP (V) - Captain Bilbo's
- Brady & Hollye (V) - Bombay
- Detail (P) - Round 1 (W. Memphis)
- Jackie Stringfellow & Selectricution (V) - Zeiggy's
- Don McMinn & the Rum Boogie Band (T) - Rum Boogie Cafe
- Tommy Smiley & the Faces (V) - Club Royale
- Brady & Hollye (V) - Bombay Bicycle Club
- Spectra 7 (P) - Stage Stop\*\*\*
- Laddie Hutcherson (V) - Hi Roller\*\*\*
- Susan Hudson/Ned Davis & Band (C) - Country Palace
- Special Edition (V) - Dad's Place
- Dodie Dowdy & Mixed Co. (C) - Dad's Place

### 3

### Wednesday

- River City Band (V) - Blue Suede Shoe
- Lou Robert (V) - Bad Bob's Vapors
- Buck & Tiny & the Bondsmen (C) - Bad Bob's Vapors
- MVP (V) - Captain Bilbo's
- Brady & Hollye (V) - The Gin (Oxford, MS.)
- Detail (P) - Round 1 (W. Memphis)
- T.T. Burns Band (V) - Miller's Cave
- The Nutcracker (F) - Aud. North Hall
- Jackie Stringfellow & Lisi Strate (V) - Zeiggy's
- R.T. Scott Band (C) - First Connection
- Yodelin' Bud (V) - Lafayette's Corner
- Don McMinn & the Rum Boogie Band (T) - Club Royale
- Jack Rowell Trio (V) - Bombay Bicycle Club
- Spectra 7 (P) - Stage Stop\*\*\*
- Mike Crews (P) - Hi Roller\*\*\*
- Susan Hudson/Ned Davis & Band (C) - Country Palace
- Special Edition (V) - Dad's Place
- Dodie Dowdy & Mixed Co. (C) - Dad's Place



4

**Thursday**

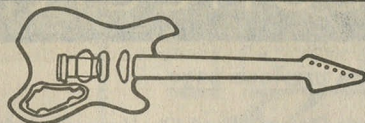
- Jimmy Davis & Nexus (P) - Alfred's East
- River City Band (V) - Blue Suede Shoe
- Lou Roberts (V) - Bad Bob's Vapors
- MVP (P) - Captain Bilbo's
- Brady & Hollye (V) - The Gin (Oxford, MS.)
- Detail (P) - Round 1 (W. Memphis)
- Musical Moments (V) - Club Royale
- The Willys (P) - Cruel Shoe
- T.T. Burns Band (V) - Miller's Cave
- The Nutcracker (F) - Aud. North Hall
- "A Christmas Carol" (F) - Theatre Memphis
- "Dark" (F) - Playhouse on the Square
- Jackie Stringfellow & Hi Roller (V) - Zeiggy's
- Apple Diamond Band (P) - Varsity (W. Helena, AR)
- R.T. Scott band (C) - First Connection
- Don McMinn & the Rum Boogie Band (T) - Rum Boogie Cafe
- Musical Moments (V) - Club Royale
- The Windows (P) - Bombay Bicycle Club
- Anzio Complex (N) - Antenna Club
- Peter Hyrka & V.O.C. (N) - North End
- Sal Crocker & Jazz Band (J) - Lafayette's Corner
- Spectra 7 (P) - Stage Stop\*\*\*
- Steve Reid (P) - Hi Roller\*\*\*
- Susan Hudson/Ned Davis & Band (C) - Country Palace
- Special Edition (V) - Dad's Place
- Boogie Revival Band (V) - Club Sessions\*\*\*
- Dodie Dowdy & Mixed Co. (C) - Dad's Place

5

**Friday**

- Ben Cauley & the River City Band (V) - Blue Suede Shoe
- Lou Roberts (V) - Bad Bob's Vapors
- Buck & Tiny & the Bondsmen (C) - Bad Bob's Vapors
- MVP (V) - Captain Bilbo's
- Tangents w/Fingers Taylor (T) - Peavine's (Cleveland, MS)
- Even Steven (P) - Dr. Don's
- Foreplay (P) - Fast Eddie's
- Ruby Wilson (T) - Cheers (Benchmark Hotel)
- Musical Moments (V) - Club Royale
- The Willys (P) - Adam's (Mt. Moriah)
- Boogie Revival Band (P) - Mid-Town Saloon
- T.T. Burns Band (V) - Miller's Cave
- The Nutcracker (F) - Aud. North Hall
- "A Christmas Carol" (F) - Theatre Memphis
- Mike Crews (P) - Court Square Cafe\*\*\*
- Bad English (P) - Silky's
- "Peter Pan" (F) - Playhouse on the Square
- "A Child's Christmas in Wales" (F) - Circuit Playhouse
- Jackie Stringfellow (V) - Zeiggy's

cont. next page



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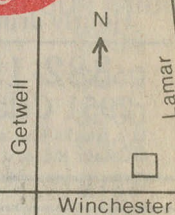
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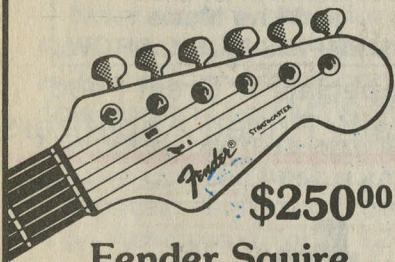
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# concert calendar

## from previous page

**Apple Diamond Band (P)** - Varsity (W. Helena, AR.)

**R.T. Scott Band (C)** - First Connection\*\*\*

**Bluegrass Night (T)** - Harvester Lane

**Billy Earl McClelland Band (T)** - Rum Boogie Band

**Musical Moments (V)** - Club Royale

**The CutOuts (V)** - Bombay Bicycle Club

**Love Tractor (N)** - Antenna Club

**Sid Selvidge (N)** - North End

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

**Spectra 7 (P)** - Stage Stop\*\*\*

**Surprise Guests (U)** - Hi Roller\*\*\*

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

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

**Vehicle (P)** - Club Sessions\*\*\*

**Second Nature (P)** - Club Sessions\*\*\*

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

## 6

## Saturday

**Lou Roberts (V)** - Bad Bob's Vapors

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

**MVP (V)** - Captain Bilbo's

**Tangents w/Fingers Taylor (T)** - Peavine's Cleveland, MS)

**Even Steven (P)** - Dr. Don's

**Foreplay (P)** - Fast Eddie's

**Ruby Wilson (T)** - Cheers (Benchmark Hotel)

**Musical Moments (V)** - Club Royale

**The Willys (P)** - Adam's (Mt. Moriah)

**Boogie Revival Band (P)** - Mid-Town Saloon

**T.T. Burns Band (V)** - Miller's Cave

**The Nutcracker (F)** - Aud. North Hall

**"A Christmas Carol" (F)** - Theatre Memphis

**Colonel Watson (U)** - Court Squae Cafe\*\*\*

**Hi Tops (P)** - Silky's

**"Peter Pan" (F)** - Playhouse on the Square

**"A Child's Christmas in Wales" (F)** - Circuit Playhouse

**Jackie Stringfellow (V)** - Zeiggy's

**Apple Diamond Band (P)** - Varsity (W. Helena, AR)

**R.T. Scott Band (C)** - First Connection\*\*\*

**Country Music Night (C)** - Harvester Lane

**Rhythm Hounds (V)** - Rum Boogie Cafe

**"The Nutcracker" (F)** - Orpheum Theatre

**"The Nutcracker" w/Symphony Orchestra (F)** - Aud. North Hall

**Rico's Yada (N)** - Bombay Bicycle Club

**Fleshtones (N)** - Antenna Club

**Sid Selvidge (N)** - North End

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

**Spectra 7 (P)** - Stage Stop\*\*\*

**Surprise Guests (U)** - Hi Roller\*\*\*

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

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

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

**Vehicle (P)** - Club Sessions\*\*\*

**Second Nature (P)** - Club Sessions\*\*\*

## 7

## Sunday

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

**Settlers (C)** - Midway Cafe

**Good Question (P)** - Midway Cafe

**Jazz Countdown Reinstated (J)** - Belmont Grill

**Brady & Hollye (V)** - Cruel Shoe

**Foreplay (P)** - Willie Moffatt's (Sycamore View)

**The Nutcracker (F)** - Aud. North Hall

**Rhodes College Singers (F)** - Burrow Refectory

**"A Christmas Carol" (F)** - Theatre Memphis

**"Peter Pan" (F)** - Playhouse on the Square

**"A Child's Christmas in Wales" (F)** - Circuit Playhouse

**Tom Hackenberger (V)** - Riverside Grill\*\*\*

**"The Nutcracker" (F)** - Orpheum Theatre

**"The Nutcracker" w/Symphony Orchestra (F)** - Aud. North Hall

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

**George Klein (V)** - Alfred's East

**Bluebeats (N)** - Bombay Bicycle Club

**Ed Finney & Jazz Argot (N)** - North End

**Bruce Biles (P)** - Lafayette's Corner

**TouchTones/WEVL Benefit (P)** - Daily Planet

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

## 8

## Monday

**Lou Roberts (V)** - Bad Bob's Vapors

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

**CutOuts (P)** - Midway Cafe

**Duren & Lott (P)** - Captain Bilbo's

**Flamingo's Smile (P)** - Cruel Shoe

**Jackie Stringfellow (V)** - Zeiggy's

**Fred Sanders Blues Band (T)** - Rum Boogie Cafe

**Tommy Smiley & the Faces (V)** - Club Royale

**The Wire (N)** - Stage Stop\*\*\*

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

**Monday Night Party (U)** - Hi Roller\*\*\*

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

**9 Tuesday**

- Lou Roberts (V) - Bad Bob's Vapors
- Buck & Tiny & the Bondsmen (C) - Bad Bob's Vapors
- MVP (V) - Captain Bilbo's
- Brady & Hollye (V) - Bombay Bicycle Club
- Detail (P) - Round 1 (W. Memphis)
- Rhodes College Woodwind Quintet (F) - Hardie Auditorium
- "A Christmas Carol" (F) - Theatre Memphis
- Flamingo's Smiles (P) - Cruel Shoe
- Jackie Stringfellow & Selectricution (V) - Zeiggy's
- Don McMinn & the Rum Boogie Band (T) - Rum Boogie Cafe
- Tommy Smiley & the Faces (V) - Club Royale
- Brady & Hollye (V) - Bombay Bicycle Club
- The Wire (N) - Stage Stop\*\*\*
- Laddie Hutcherson (V) - Hi Roller\*\*\*
- Susan Hudson/Ned Davis & Band (C) - Country Palace
- Special Edition (V) - Dad's Place
- Dodie Dowdy & Mixed Co. (P) - Dad's Place

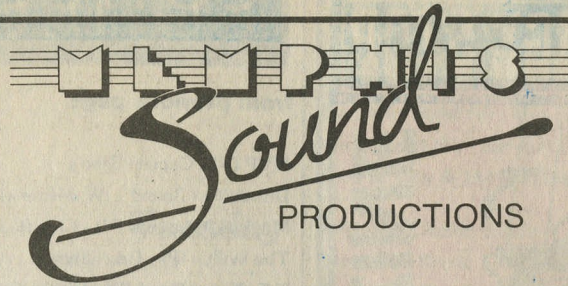
**10 Wednesday**

- Jimmy Davis & Nexus (P) - Bombay Bicycle Club
- Good Question (P) - Cruel Shoe
- River City Band (V) - Blue Suede Shoe
- Lou Roberts (V) - Bad Bob's Vapors
- Buck & Tiny & the Bondsmen (C) - Bad Bob's Vapors
- MVP (P) - Captain Bilbo's
- Detail (P) - Round 1 (W. Memphis)
- T.T. Burns Band (V) - Miller's Cave
- "A Christmas Carol" (F) - Theatre Memphis
- Jackie Stringfellow & Lisi Strate (V) - Zeiggy's
- R.T. Scott Band (C) - First Connection
- Yodelin' Bud (V) - Lafayette's Corner
- Don McMinn & the Rum Boogie Band (T) - Rum Boogie Cafe
- Holiday Film Festival (F) - Orpheum Theatre
- Jimmy Davis (P) - Bombay Bicycle Club
- Cheap Trick/Batt (P) - Mid-South Coliseum\*\*\*
- The Wire (N) - Stage Stop\*\*\*
- Susan Hudson/Ned Davis & Band (C) - Country Palace
- Special Edition (V) - Dad's Place
- Dodie Dowdy & Mixed Co. (C) - Dad's Place

**11 Thursday**

- Jimmy Davis & Nexus (P) - Alfred's East
- River City Band (V) - Blue Suede Shoe
- Lou Roberts (V) - Bad Bob's Vapors
- Buck & Tiny & the Bondsmen (C) - Bad Bob's Vapors

cont. next page



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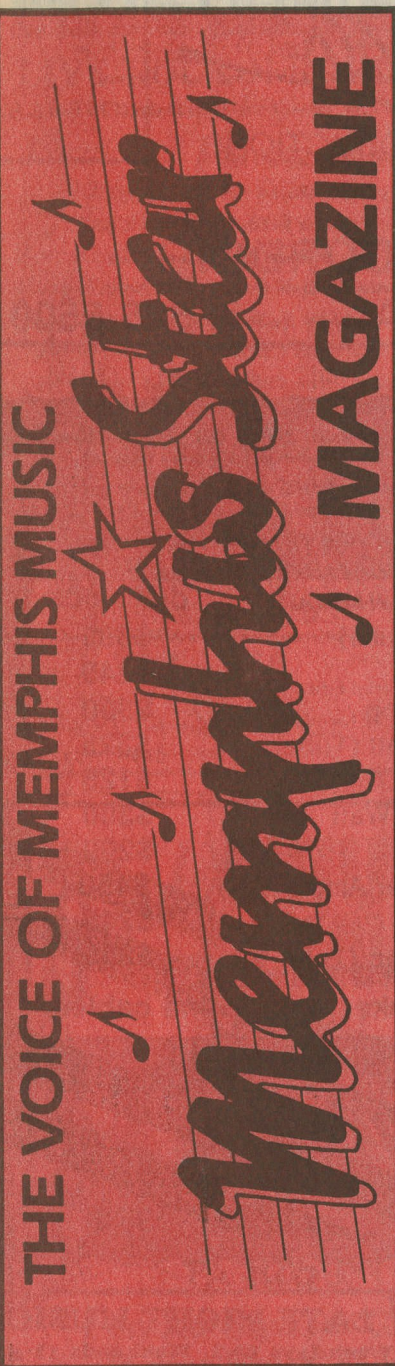
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# concert calendar

## from previous page

MVP (V) - Captain Bilbo's  
Detail (P) - Round 1 (W. Memphis)  
Musical Moments (V) - Club Royale  
The Willys (P) - Cruel Shoe  
T.T. Burns Band (P) - Miller's Cave  
"A Christmas Carol" (F) - Theatre Memphis  
TouchTones (P) - Court Square Cafe\*\*\*  
"Peter Pan" (F) - Playhouse on the Square  
"Dark" (F) - Circuit Playhouse  
Jackie Stringfellow & Hi Roller (V) - Zeiggy's  
R.T. Scott Band (C) - First Connection  
Don McMinn & the Rum Boogie Band (T) - Rum Boogie Cafe  
Holiday Film Festival (F) - Orpheum Theatre  
Musical Moments (V) - Club Royale  
The Generics (N) - Bombay Bicycle Club  
Peter Hyrka & V.O.C. (N) - North End  
Sal Crocker & Jazz Band (J) - Lafayette's Corner  
The Wire (N) - Stage Stop\*\*\*  
Steve Reid (P) - Hi Roller\*\*\*  
Susan Hudson/Ned Davis & Band (C) - Country Palace  
Special Edition (V) - Dad's Place  
Ben Cauley & the River City Band (V) - Blue Suede Shoe

## 12

## Friday

Ben Cauley & the River City Band (V) - Blue Suede Shoe  
Lou Roberts (V) - Bad Bob's Vapors  
Buck & Tiny & the Bondsmen (C) - Bad Bob's Vapors  
Tangents w/Omar & the Howlers (T) - Lamar (Jackson, MS)  
Detail (P) - Round 1 (W. Memphis)  
Ruby Wilson (T) - Cheers (Benchmark Hotel)  
Musical Moments (V) - Club Royale  
The Willys (P) - Bombay  
Boogie Revival Band (P) - Mid-Town Saloon  
T.T. Burns Band (V) - Miller's Cave  
James Williams Quintet (T) - North End  
"A Christmas Carol" (F) - Theatre Memphis  
John Kilzer (N) - Court Square Cafe\*\*\*  
Face Value (P) - Silky's  
"Peter Pan" (F) - Playhouse on the Square  
"A Child's Christmas in Wales" (F) - Circuit Playhouse  
Jackie Stringfellow (V) - Zeiggy's  
R.T. Scott Band (C) - First Connection\*\*\*  
Bluegrass Night (T) - Harvester Lane  
Don McMinn & the Rum Boogie Band (T) - Rum Boogie Cafe  
Musical Moments (V) - Club Royale

The Willys (N) - Bombay Bicycle Club  
True Believers/Dash Riprock (N) - Antenna Club  
Sid Selvidge (N) - North End  
Kaya & the Weldors (N) - Lafayette's Corner  
The Wire (N) - Stage Stop\*\*\*  
Foreplay (P) - Hi Roller\*\*\*  
Susan Hudson/Ned Davis & Band (C) - Country Palace  
Special Edition (V) - Dad's Place  
Dodie Dowdy & Mixed Co. (C) - Dad's Place  
RB & the Gang (V) - Club Sessions\*\*\*  
Flamingo's Smile (P) - Club Sessions\*\*\*

## 13

## Saturday

Ben Cauley & the River City Band (V) - Blue Suede Shoe  
Country Music Night (C) - Harvester Lane  
Lou Roberts (V) - Bad Bob's Vapors  
MVP (V) - Captain Bilbo's  
Detail (P) - Round 1 (W. Memphis)  
Ruby Wilson (T) - Cheers (Benchmark Hotel)  
Musical Moments (V) - Club Royale  
The Willys (P) - Bombay  
Boogie Revival Band (P) - Mid-Town Saloon  
T.T. Burns Band (V) - Miller's Cave  
James Williams Quintet (T) - North End  
"A Christmas Carol" (F) - Theatre Memphis  
David Windham (P) - Court Square Cafe\*\*\*  
Secret Fantasee (P) - Silky's  
"Peter Pan" (F) - Playhouse on the Square  
"A Child's Christmas in Wales" (F) - Circuit Playhouse  
Jackie Stringfellow (V) - Zeiggy's  
R.T. Scott Band (C) - First Connection  
Don McMinn & the Rum Boogie Band (T) - Rum Boogie Cafe  
The Willys (N) - Bombay Bicycle Club  
The Producers (N) - Antenna Club  
Sid Selvidge (N) - North End  
Kaya & the Weldors (N) - Lafayette's Corner  
The Wire (N) - Stage Stop\*\*\*  
Foreplay (P) - Hi Roller\*\*\*  
Susan Hudson/Ned Davis & Band (C) - Country Palace  
Special Edition (V) - Dad's Place  
Dodie Dowdy & Mixed Co. (C) - Dad's Place  
RB & the Gang (V) - Club Sessions\*\*\*  
Flamingo's Smile (P) - Club Sessions\*\*\*

## 14

## Sunday

Good Question (P) - Midway Cafe  
Settlers (C) - Midway Cafe  
Jazz Countdown Reinstated (T) - Belmont Grill  
James Williams Quintet (N) - North End  
"A Christmas Carol" (F) - Theatre Memphis

"Peter Pan" (F) - Playhouse on the Square  
 "A Child's Christmas in Wales" (F) - Circuit Playhouse  
 "Gift of the Magi" (F) - Circuit Playhouse  
 Tom Hackenberger (V) - Riverside Grill\*\*\*  
 Laddie Hutcherson Band (V) - Rum Boogie Cafe  
 Joyce Cobb & Hot Fun (T) - Alfred's on Beale  
 George Klein (V) - Alfred's East  
 Bluebeats (N) - Bombay Bicycle Club  
 Ed Finney & Jazz Argot (N) - North End  
 Bruce Biles (P) - Lafayette's Corner  
 John Stover/WEVL Benefit (F) - P&H Cafe  
 Susan Hudson/Ned Davis & Band (C) - Country Palace  
 The Riverdust Band (P) - Hi Roller\*\*\*

## 15 Monday

Lou Roberts (V) - Bad Bob's Vapors  
 Buck & Tiny & the Bondsmen (C) - Bad Bob's Vapors  
 CutOuts (P) - Midway Cafe  
 Duren & Lott (P) - Captain Bilbo's  
 James Williams Quintet (T) - North End  
 Jackie Stringfellow (V) - Zeiggy's  
 Fred Sanders Blues Band (T) - Rum Boogie Cafe  
 Tommy Smiley & the Faces (V) - Club Royale  
 Intimate Acts (P) - Stage Stop\*\*\*

Special Edition (V) - Dad's Place  
 Monday Night Party (U) - Hi Roller\*\*\*  
 Dodie Dowdy & Mixed Co. (C) - Dad's Place

## 16 Tuesday

Lou Roberts (V) - Bad Bob's Vapors  
 Buck & Tiny & the Bondsmen (C) - Bad Bob's Vapors  
 MVP (V) - Captain Bilbo's  
 Detail (P) - Round 1 (W. Memphis)  
 James Williams Quintet (T) - North End  
 Foreign Film Festival (F) - Circuit Playhouse  
 "A Christmas Carol" (F) - Theatre Memphis  
 Jackie Stringfellow & Selectricution (V) - Zeiggy's  
 Don McMinn & the Rum Boogie Band (T) - Rum Boogie Cafe  
 Tommy Smiley & the Faces (V) - Club Royale  
 Duren & Lott (P) - Bombay Bicycle Club  
 Intimate Acts (P) - Stage Stop\*\*\*  
 Laddie Hutcherson (V) - Hi Roller\*\*\*  
 Susan Hudson/Ned Davis & Band (C) - Country Palace  
 Special Edition (V) - Dad's Place  
 Dodie Dowdy & Mixed Co. (C) - Dad's Place

## 17 Wednesday

River City Band (V) - Blue Suede Shoe  
 Lou Roberts (V) - Bad Bob's Vapors  
 Buck & Tiny & the Bondsmen (C) - Bad Bob's Vapors  
 MVP (V) - Captain Bilbo's  
 Detail (P) - Round 1 (W. Memphis)  
 The Willys (P) - Bombay Bicycle Club  
 T.T. Burns Band (P) - Miller's Cave  
 James Williams Quintet (T) - North End  
 Foreign Film Festival (F) - Circuit Playhouse  
 "A Christmas Carol" (F) - Theatre Memphis  
 Jackie Stringfellow & Lisi Strate (V) - Zeiggy's  
 R.T. Scott Band (C) - First Connection  
 Yodelin' Bud (V) - Lafayette's Corner  
 Don McMinn & the Rum Boogie Band (T) - Rum Boogie Cafe  
 The Willys (N) - Bombay Bicycle Club  
 Intimate Acts (P) - Stage Stop\*\*\*  
 The Madisons (P) - Hi Roller\*\*\*  
 Susan Hudson/Ned Davis & Band (C) - Country Palace  
 Special Edition (V) - Dad's Place  
 Dodie Dowdy & Mixed Co. (C) - Dad's Place

cont. next page

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# concert calendar

from previous page

## 18 Thursday

Jimmy Davis & Nexus (P) - Alfred's East  
River City Band (V) - Blue Suede Shoe  
Lou Roberts (V) - Bad Bob's Vapors  
Buck & Tiny & the Bondsmen (C) - Bad Bob's Vapors  
MVP (V) - Captain Bilbo's  
Detail (P) - Round 1 (W. Memphis)  
Musical Moments (V) - Club Royale  
The Willys (P) - Cruel Shoe  
T.T. Burns Band (V) - Miller's Cave  
James Williams Quintet (T) - North End  
Foreign Film Festival (F) - Circuit Playhouse  
"A Christmas Carol" (F) - Theatre Memphis  
"Dark" (F) - Playhouse on the Square  
Jackie Stringfellow & Hi Roller (V) - Zeiggy's  
R.T. Scott Band (C) - First Connection  
Don McMinn & the Rum Boogie Band (T) - Rum Boogie Cafe  
Musical Moments (V) - Club Royale  
The Windows (P) - Bombay Bicycle Club  
Problem Children (N) - Antenna Club  
Peter Hyrka & V.O.C. (N) - North End  
Sal Crocker & Jazz Band (J) - Lafayette's Corner  
Intimate Acts (P) - Stage Stop\*\*\*  
John Kilzer (N) - Hi Roller\*\*\*  
Susan Hudson/Ned Davis & Band (C) - Country Palace  
Special Edition (V) - Dad's Place  
Dodie Dowdy & Mixed Co. (C) - Dad's Place

## 19 Friday

Ben Cauley & the River City Band (V) - Blue Suede Shoe  
Lou Roberts (V) - Bad Bob's Vapors  
Buck & Tiny & the Bondsmen (C) - Bad Bob's Vapors  
MVP (V) - Captain Bilbo's  
Ruby Wilson (T) - Cheers (Benchmark Hotel)  
Musical Moments (V) - Club Royale  
Boogie Revival Band (P) - Mid-Town Saloon  
James Williams Quintet (T) - North End  
"A Christmas Carol" (F) - Theatre Memphis  
Think As Incas (N) - Court Square Cafe\*\*\*  
B Flats (P) - Silky's  
"Peter Pan" (F) - Playhouse on the Square  
"A Child's Christmas in Wales" (F) - Circuit Playhouse  
Jackie Stringfellow (V) - Zeiggy's  
Apple Diamond Band (P) - Club Sessions\*\*\*

Lonely St. Duo (V) - Stonebridge Country Club  
R.T. Scott Band (C) - First Connection  
Bluegrass Night (T) - Harvester Lane  
Cate Brothers Band (V) - Rum Boogie Cafe  
Musical Moments (V) - Club Royale  
Java (N) - Bombay Bicycle Club  
Bluebeats (N) - Antenna Club  
Sid Selvidge (N) - North End  
Kaya & the Weldors (N) - Lafayette's Corner  
Intimate Acts (P) - Stage Stop\*\*\*  
Detail (P) - Hi Roller\*\*\*  
Susan Hudson/Ned Davis & Band (C) - Country Palace  
Special Edition (V) - Dad's Place  
Dodie Dowdy & Mixed Co. (C) - Dad's Place  
Live Music (P) - Club Sessions\*\*\*

## 20 Saturday

Ben Cauley & the River City Band (V) - Blue Suede Shoe  
Lou Roberts (V) - Bad Bob's Vapors  
Buck & Tiny & the Bondsmen (C) - Bad Bob's Vapors  
MVP (V) - Captain Bilbo's  
Java (N) - Bombay Bicycle Club  
Ruby Wilson (T) - Cheers (Benchmark Hotel)  
Musical Moments (V) - Club Royale  
Boogie Revival Band (P) - Mid-Town Saloon  
T.T. Burns Band (P) - Miller's Cave  
James Williams Quintet (T) - North End  
"A Christmas Carol" (F) - Theatre Memphis  
To Be Announced (U) - Court Square Cafe\*\*\*  
N Zone (P) - Silky's  
"Peter Pan" (F) - Playhouse on the Square  
"A Child's Christmas in Wales" (F) - Circuit Playhouse  
"Gift of the Magi" (F) - Circuit Playhouse  
Jackie Stringfellow (V) - Zeiggy's  
Apple Diamond Band (P) - Club Sessions\*\*\*  
Lonely St. Duo (V) - Stonebridge Country Club  
Tom Hackenberger's Xmas Benefit for M.D. (V) - Daily Planet\*\*\*  
R.T. Scott Band (C) - First Connection  
Country Music Night (C) - Harvester Lane  
Cate Brothers Band (V) - Rum Boogie Cafe  
Java (N) - Bombay  
Walk The West (N) - Antenna Club  
Sid Selvidge (N) - North End  
Kaya & the Weldors (N) - Lafayette's Corner  
Intimate Acts (P) - Stage Stop\*\*\*  
The Shock (N) - Hi Roller\*\*\*  
Rico's Yada (N) - Adam's  
Special Edition (V) - Dad's Place  
Dodie Dowdy & Mixed Co. (C) - Dad's Place  
Live Music (P) - Club Sessions\*\*\*

21

Sunday

- Good Question (P) - Midway Cafe
- Settlers (C) - Midway Cafe
- Jazz Countdown Reinstated (T) - Belmont Grill
- Brady & Hollye (V) - Cruel Shoe
- James Williams Quintet (T) - North End
- "Peter Pan" (F) - Playhouse on the Square
- "A Child's Christmas in Wales" (F) - Circuit Playhouse
- Tom Hackenberger (V) - Riverside Grille\*\*\*
- Rhythm Hounds (T) - Rum Boogie Cafe
- Joyce Cobb & Hot Fun (T) - Alfred's on Beale
- George Klein (V) - Alfred's East
- Bluebeats (N) - Bombay Bicycle Club
- Ed Finney & Jazz Argot (N) - North End
- Bruce Biles (P) - Lafayette's Corner
- Susan Hudson/Ned Davis & Band (C) - Country Place
- Boogie Revival Band (V) - Hi Roller\*\*\*

22

Monday

- Lou Roberts (V) - Bad Bob's Vapors
- Buck & Tiny & The Bondsmen (C) - Bad Bob's Vapors
- Cutouts (P) - Midway Cafe
- Duren & Lott (P) - Captain Bilbo's
- MVP (V) - Captain Bilbo's
- Even Steven (P) - Stage Stop\*\*\*
- James Williams Quintet (T) - North End
- Flamingo's Smile (P) - Cruel Shoe
- Jackie Stringfellow (V) - Zeiggy's
- Fred Sanders Blues Band (T) - Rum Boogie Cafe
- Tommy Smiley & the Faces (V) - Club Royale
- Even Steven (P) - Stage Stop\*\*\*
- Special Edition (V) - Dad's Place
- Monday Night Party (U) - Hi Roller\*\*\*
- Dodie Dowdy & Mixed Co. (C) - Dad's Place

23

Tuesday

- Lou Roberts (V) - Bad Bob's Vapors
- Buck & Tiny & the Bondsmen (C) - Bad Bob's Vapors
- MVP (V) - Captain Bilbo's
- Brady & Hollye (V) - Bombay
- Detail (P) - Round 1 (W. Memphis)
- Even Steven (P) - Stage Stop\*\*\*
- James Williams Quintet (T) - North End
- Jackie Stringfellow & Selectrocution (V) - Zeiggy's
- Don McMinn & the Rum Boogie Band (T) - Rum Boogie Cafe
- Tommy Smiley & the Faces (V) - Club Royale
- Even Steven (P) - Stage Stop\*\*\*
- Laddie Hutcherson (V) - Hi Roller\*\*\*

cont. next page

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# concert calendar

## from previous page

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

## 24 Wednesday

River City Band (V) - Blue Suede Shoe  
Lou Roberts (V) - Bad Bob's Vapors  
Buck & Tiny & the Bondsmen (C) - Bad Bob's Vapors  
MVP (V) - Captain Bilbo's  
Detail (P) - Round 1 (W. Memphis)  
T.T. Burns Band (V) - Miller's Cave  
Jackie Stringfellow & Lisi Strate (V) - Zeiggy's  
R.T. Scott Band (C) - First Connection\*\*\*  
Yodelin' Bud (V) - Lafayette's Corner  
Don McMinn & the Rum Boogie Band (T) - Rum Boogie Cafe  
Special Guests (U) - Bombay Bicycle Club  
Mike Crews (P) - Hi Roller\*\*\*  
Susan Hudson/Ned Davis & Band (C) - Country Place  
Special Edition (V) - Dad's Place  
Dodie Dowdy & Mixed Co. (C) - Dad's Place

## 25 Thursday

Even Steven (P) - Stage Stop\*\*\*  
The Willys (P) - Cruel Shoe  
"Peter Pan" (F) - Playhouse on the Square  
"Dark" (F) - Circuit Playhouse  
Jackie Stringfellow & Hi Roller (V) - Zeiggy's  
R.T. Scott Band (C) - First Connection  
  
Don McMinn & the Rum Boogie Band (T) - Rum Boogie Cafe  
Musical Moments (V) - Club Royale  
Peter Hyrka & V.O.C. (N) - North End  
Sal Crocker & Jazz Band (J) - Lafayette's Corner  
Even Steven (P) - Stage Stop\*\*\*  
Susan Hudson/Ned Davis & Band (C) - Country Place  
Special Edition (V) - Dad's Place  
Dodie Dowdy & Mixed Co. (C) - Dad's Place

## 26 Friday

Good Question (P) - Bombay Bicycle Club  
Ben Cauley & the River City Band (V) - Blue Suede Shoe  
Lou Roberts (V) - Bad Bob's Vapors  
Buck & Tiny & the Bondsmen (C) - Bad Bob's Vapors  
MVP (V) - Captain Bilbo's  
Detail (P) - Stage Stop\*\*\*

Foreplay (P) - Southern Comfort (Tipton Co., TN)  
Ruby Wilson (T) - Cheers (Benchmark Hotel)  
Musical Moments (V) - Club Royale  
The Willys (P) - Cruel Shoe  
Boogie Revival Band (P) - Mid-town Saloon  
T.T. Burns Band (V) - Miller's Cave  
Coon Elder Band (V) - Court Square Cafe\*\*\*  
H2O (P) - Silky's  
"Dark" (F) - Circuit Playhouse  
"Peter Pan" (F) - Playhouse on the Square  
Jackie Stringfellow (V) - Zeiggy's  
R.T. Scott Band (C) - First Connection\*\*\*  
Bluegrass Night (T) - Harvester Lane  
Don McMinn & the Rum Boogie Band (T) - Rum Boogie Cafe  
Musical Moments (V) - Club Royale  
The Crime (N) - Antenna Club  
Sid Selvidge (N) - North End  
Kaya & the Weldors (N) - Lafayette's Corner  
Detail (P) - Stage Stop\*\*\*  
The Madisons (P) - Hi Roller\*\*\*  
Susan Hudson/Ned Davis & Band (C) - Country Place  
Special Edition (V) - Dad's Place  
Dodie Dowdy & Mixed Co. (C) - Dad's Place  
Even Steven (P) - Club Sessions\*\*\*  
Live Music (P) - Club Sessions\*\*\*  
Hurricanes (V) - 501 Club (Jonesboro, AR)\*\*\*

## 27 Saturday

Good Question (P) - Bombay Bicycle Club  
Ben Cauley & the River City Band (V) - Blue Suede Shoe  
Lou Roberts (V) - Bad Bob's Vapors  
Buck & Tiny & the Bondsmen (C) - Bad Bob's Vapors  
MVP (V) - Captain Bilbo's  
Brady & Hollye (V) - Big Apple (Puryear, TN)  
Detail (P) - Stage Stop\*\*\*  
Foreplay (V) - Southern Comfort (Tipton Co., TN)  
Musical Moments (V) - Club Royale  
Boogie Revival Band (P) - Mid-Town Saloon  
T.T. Burns Band (V) - Miller's Cave  
The Willys (P) - Court Square Cafe\*\*\*  
Nite Flight (P) - Silky's  
"Dark" (F) - Circuit Playhouse  
"Peter Pan" (F) - Playhouse on the Square  
Jackie Stringfellow (V) - Zeiggy's  
R.T. Scott Band (C) - First Connection\*\*\*  
Country Music Night (C) - Harvester Lane  
Don McMinn & the Rum Boogie Band (T) - Rum Boogie Cafe  
The Crime (N) - Antenna Club  
Sid Selvidge (N) - North End  
Kaya & the Weldors (N) - Lafayette's Corner

Detail (P) - Stage Stop\*\*\*  
Special Edition (V) - Dad's Place  
Dodie Dowdy & Mixed Co. (C) - Dad's Place  
Even Steven (P) - Club Sessions\*\*\*  
Live Music (P) - Club Sessions\*\*\*  
Hurricanes (V) - 501 Club (Jonesboro, AR)\*\*\*

## 28 Sunday

Good Question (P) - Midway Cafe  
Settlers (C) - Midway Cafe  
Jazz Countdown Reinstated (T) - Belmont Grill  
Foreplay (P) - Willie's East (Mt. Moriah)  
Live Music (U) - Silky's  
"Peter Pan" (F) - Playhouse on the Square  
Tom Hackenberger (V) - Riverside Grille\*\*\*  
Touch Tones (V) - Rum Boogie Cafe  
Joyce Cobb & Hot Fun (T) - Alfred's on Beale  
George Klein (V) - Alfred's East  
Bluebeats (N) - Bombay Bicycle Club  
Ed Finney & Jazz Argot (N) - North End  
Bruce Biles (P) - Lafayette's Corner  
Susan Hudson/Ned Davis & Band (C) - Country Place  
Boogie Revival Band (V) - Hi Roller\*\*\*

## 29 Monday

Lou Roberts (V) - Bad Bob's Vapors  
Buck & Tiny & the Bondsmen (C) - Bad Bob's Vapors  
Cutouts (P) - Midway Cafe  
Duren & Lott (P) - Captain Bilbo's  
Jackie Stringfellow (V) - Zeiggy's  
Fred Sanders Blues Band (T) - Rum Boogie Cafe  
Tommy Smiley & the Faces (V) - Club Royale  
Vehicle (P) - Stage Stop\*\*\*  
Special Edition (V) - Dad's Place  
Monday Night Party (U) - Hi Roller\*\*\*  
Dodie Dowdy & Mixed Co. (C) - Dad's Place

## 30 Tuesday

Lou Roberts (V) - Bad Bob's Vapors  
Buck & Tiny & the Bondsmen (C) - Bad Bob's Vapors  
MVP (V) - Captain Bilbo's  
Brady & Hollye (V) - Bombay Bicycle Club  
Detail (P) - Round 1 (W. Memphis)  
Jackie Stringfellow & Selectrocution (V) - Zeiggy's



Don McMinn & the Rum Boogie Band (T) - Rum Boogie Cafe  
 Tommy Smiley & the Faces (V) - Club Royale  
 Brady & Hollye (V) - Bombay Bicycle Club  
 Vehicle (P) - Stage Stop\*\*\*  
 Laddie Hutcherson (V) - Hi Roller II\*\*\*  
 Susan Hudson/Ned Davis & Band (C) - Country Place  
 Special Edition (V) - Dad's Place  
 Dodie Dowdy & Mixed Co. (C) - Dad's Place

**31 Wednesday**

Jimmy Davis & Nexus (P) - Circle Cafe  
 Good Question (P) - Holiday Inn Crowne Plaza  
 River City Band (V) - Blue Suede Shoe  
 Lou Roberts (V) - Bad Bob's Vapors  
 Buck & Tiny & the Bondsmen (C) - Bad Bob's Vapors  
 MVP (V) - Captain Bilbo's  
 Tangents (T) - Bon Figlio's (Jackson, MS)  
 Foreplay (P) - Hi Roller II\*\*\*  
 The Willys (P) - Bombay Bicycle Club  
 Bill Black's Combo (P) - Ramada Ballroom (Mt. Moriah)  
 T.T. Burns Band (V) - Miller's Cave  
 Red and the Red Hots (P) - Skyway, Peabody Hotel  
 Touch Tones (P) - Court Square Cafe\*\*\*  
 Live Music (U) - Silky's  
 Jackie Stringfellow & Lisi Strate (V) - Zeiggy's\*\*\*  
 R.T. Scott Band (C) - First Connection\*\*\*  
 Don McMinn & the Rum Boogie Band (T) - Rum Boogie Cafe  
 Red & the Red Hots (P) - Peabody Skyway  
 Kellye Cash & RSVP (P) - Venetian Ballroom (Peabody)  
 Jason D. Williams (T) - Tenn. Exhibit Hall (Peabody)  
 Fred Ford & Honeymoon Garner (V) - Lobby (Peabody)  
 Victims of Circumstance (V) - Mallard's Peabody Hotel  
 Buckingham/Eddie Harrison & Shortcuts (V) - Hilton  
 The Willys (N) - Bombay Bicycle Club  
 Live Rock & Roll (P) - Stage Stop\*\*\*  
 Foreplay (P) - Hi Roller II\*\*\*  
 Mike Crews (P) - Hi Roller II\*\*\*  
 Susan Hudson/Ned Davis & Band (C) - Country Place  
 Special Edition (V) - Dad's Place  
 Boogie Revival Band (V) - Mid-Town Saloon  
 Dodie Dowdy & Mixed Co. (C) - Dad's Place  
 Special Memphis Music Show (U) - Club Sessions\*\*\*  
 Detail (P) - Round 1 (W. Memphis)



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photos by Kelly K. Craig



## LP Reviews

from page 37



### Jean Beauvoir Drums Along The Mohawk (Columbia Records)

by Ken Houston

This debut album by the former Plasmatics/Little Steven bass player is one of the best albums I've heard in a very long time. For those of you who don't know him, he's the black guy with the blonde mohawk.

This album has some of the best written lyrics I've ever heard. All of the music is good, with all of the instruments being played by Jean, with the exception of a couple of guitar tracks (one by Foreigner's Mick Jones), and additional keyboards by Pierre Beauvoir.

This album is one that too sadly may be overlooked. But if you get a chance look it over - this is a great album.

### The Bluesbusters Accept No Substitute (Landslide)

by Robert Gordon

The Bluesbusters' debut LP *Accept No Substitute*, on Landslide reminds me of a day when everything is going according to plan, but the day just doesn't feel right. It's not a bad day, but it's not the day it should be.

This band is comprised of elements that should make a funky sound of good rhythm and roll. However, on

this record, they seem to carry lead weights. Members include former Little Feat guitarist Paul Barrere; Chicken Legs' head, Catfish Hodge; Bonnie Raitt's bassist, Freebo; The Dregs' keyboardist, T. Lavitz; and Jackson Browne's drummer, Larry Zack. What are all of these vets doing on an independent Atlanta label? Supposedly they chose this route so they could have the freedom to create the music they wanted; Little Feat never complained of problems from Warner Brothers, so I don't buy it.

With two Little Feat covers on this record, "Down on the Farm," and "Dixie Highway," and with Barrere saying, "It's the closest thing to Little Feat I've been involved with," the Bluesbusters are begging the comparison. Their result sounds like Little Feat through a barn door. Similar rhythms, but no umph; similar themes, weak songwriting.

Catfish Hodge seems to think that by using Southern lingo -- the list of good foods in "Miss Clara's Cooking," the towns in "Goin' Fishin'" -- his songs will become dixie-fried. It ain't the case. Paul Butterfield's harmonica is the only interesting thing on "Cooking." Hodge's performance with Chicken Legs were never impressive; he seems to hold this group back. His "Movin' to the Country" slightly redeems him. It is a ditty-ish number that is too crowded and begs for a banjo, but the "She shook my tree" phrase is the only moment where the lead is lifted off this record. If his "To The Left" could burst through that barn door, it would be the most memorable number.

Barrere's earlier solo record moved much more than this, I say more power to him. His "Phone Don't Ring" is the one best song on the record. His remake of "Farm" is so similar to the original that it serves no purpose.

Freebo and Lavitz are each given a track; the former's "Stone Crazy" is good, very "Feat-ish," and features Freebo on tuba. Lavitz donates a TV-theme sounding instrumental.

The talent is present in this band, and Barrer holds the key. Someone needs to quiet Hodge, hire a new producer, and then decide whether this band wants to imitate Little Feat or rub some new groove. Either option would be okay. A mandatory afternoon blues-roots listening might be all it takes for them to get on the dixie highway they seek. I'll be waiting with my thumb out, hoping they pick me up. (*Landslide Records, 450 14th St. N.W., #201, Atlanta, GA. 30318.*)

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## Bon Jovi

from page 20

pop-oriented, and that gives us a bigger crossover potential, and maybe a few new fans." The current single, "You Give Love A Bad Name," (one of the greatest hooks in pop music history) is racing up the Hot 100 Singles chart, so maybe it did create a few new fans. With a second single scheduled soon, *Slippery When Wet* will be on the charts for a long time.

The night Bon Jovi played was the last night of their tour with 38 Special, so almost anything could happen. "38 Special is the nicest band we've ever toured with," says Tico. "We've toured with Ratt and the Scorpions, but we've had more fun with the guys from 38. And since this is the last night of our tour, be expecting some craziness," he warned. When I saw the show I understood what he was talking about. During the second song of Bon Jovi's set, someone from the 38 bunch came out dressed in girl's clothing and a long wig holding a sign that said, "I want Jon." Turnabout is fairplay. When 38 Special was onstage, Don Barnes was right in the middle of a guitar solo when a Domino's Pizza deliveryboy walked up to him demanding money for the pizza he had in his hands. Jon and the rest of the Bon Jovis looked on laughing.

When I asked Tico how he liked Memphis, he said he wished he could have spent more time here this year like he did last year when they came with Ratt. His big quote about Memphis was, "You guys have the best barbequed ribs here." I also asked him for one last quote for the show the crowd at the sold-out coliseum was about to see. "When we're out there playing we want the people to be on the seats not in them." The crowd couldn't hear this but they felt it. I didn't see anyone sitting the whole night.

Next for Bon Jovi is a series of shows in Europe before they come back to the states to headline a tour in December with Cinderella as opening act. The constant touring and hard work is paying off. Bon Jovi has finally hit the top. The new tour will no doubt keep them there for a while, and to end with another quote from the press release, *Slippery When Wet* is the party we've all been waiting for." \*

## Cheap Trick

from page 21

getting involved. So we used that experience in outlining our new video."

With the mention of the name Rick Nielsen in connection with Cheap Trick, a mental image comes to mind of a man in boy's clothes (a precursor of Pee Wee Herman if you will), with outlandish customized guitars, a loony stare, high-top sneakers and a baseball cap. In an "over-the-phone" interview from Cincinnati to Memphis, I had the pleasure of experiencing Nielsen's style and satiric humor first hand. In one phrase, Rick Nielsen is a trip, a trip of the best kind. When asked why he never takes off the hat he replied, "How do you know I'm not wearing it now? Do you go to work without your clothes on? It may be a trademark, I don't know but with it (the hat) on I just feel better attired."

Nielsen talks about his and the band's music; "I can't really describe our music; you're the writer -- you do it. I mean it's like any other work of art, like looking at a painting, you interpret it any way you want. At one time we thought of ourselves as the loudest rock band ever, and we may still be -- but our music is a mixture of high-energy voltage, pop and ballads. And the ideas for the songs we write -- they come from the pages of *The National Enquirer*."

To their list of credits, Cheap Trick has added a song that appears on the number one soundtrack of the hit movie *Top Gun*, "Mighty Wings." The experience of doing a cut for a soundtrack is certainly not new to them: (they also contributed to the soundtrack of, among others, *Roadie*), and Nielsen reflects on the process of acquiring "Mighty Wings." "It was a good song and they offered it to us and we took it. Unfortunately, it seems, we're the only group on the album that didn't have a number one hit from the soundtrack."

Oh, by the way, December 22nd is Rick Nielsen's birthday and he has personally invited everyone to "feel free to bring gifts" to the concert on the 10th. So look out Memphis, Cheap Trick is coming to town and it's liable to be *Cheap Trick Live At The Mid-South Coliseum* one day very soon. \*

## Rodney Crowell

from page 9

is no surprise as he's always been drawn to the writers. He's a "huge admirer of Springsteen" whom he calls "a writing mind at work." Elvis Costello is another favorite. John Hiatt, who wrote "She Loves The Jerk" on *Street Language*, is "brilliant; a well kept secret." He thinks Bob Dylan is "our real national treasure." Listening to Dylan's 1983 release *Infidels*, Crowell says, "I was so re-inspired by the fact that the man at 43 or whatever was writing with that 25 year old tunnel vision when all your impressions are new." His new "Oh King Richard" is very "Dylan inspired."

"Keith (Sykes) has an animal sexuality about his writing that sets his writing apart." He's known Keith since 1973 and has recorded or produced such Sykes' songs as "Raining," "Take Me, Take Me" and "Oh, What A Feeling." In addition to "Let Freedom Ring," he and Sykes co-wrote "Stay" for the new album. While working on Roseanne's *Rhythm and Romance* he says he had four days off and couldn't remember the words to a tune he and Keith had written so he called him up to get the words and Keith flew to New York where they holed up in the Waldorf and wrote the new stuff.

Sykes is not the only Memphis writer who impresses him. "John Kilzer hits me harder than anybody has in quite a while. There's a real intelligence to his writing that I admire. I think he should be a star. He's definitely got the talent."

Springsteen and Sykes too have an immediacy and directness in performing that Crowell is striving for as he now tends to his solo career. "I love performing," he says. It showed up this night in the bowels of the Antenna Club in Memphis.

Memphis holds a certain romance for him. Roseanne was born here. There's been so much music from here he says, "Elvis lived here. The MG's recorded here. Otis Redding recorded here." And playing the clubs here must be some kind of validation for him 'cause he says, "if there was any doubt that I was really a musician, I'm in Memphis and I'm playing music. That makes me a musician."

After all it's the humidity. \*

## Blues Awards

from page 15

the spot. (It's much too early to smell conflict, the river might walk by then). Also a new statue unveiled at the show proved to be an excellently wrought brass configuration by sculpture Paul Wegner, another Californian. Also in this vein the Peabody was the site of this year's Blues Awards poster, a spritely elegant pop-artifact again by Eddie Tucker in association with Ward Archer and Associates, a fatpockets advertising firm here in Memphis.

Robert Cray was the night's big winner. He loped off with six Handys, including Entertainer of the Year, Male Vocalist and Song and Album of the Year, United States issue. KoKo Taylor did her thing as lady of the year and the Fabulous Thunderbirds won as US Group of the Year. "Mannish Boy" was inducted into the Hall of Fame.

Surrounding all the fun was the craziest production since the Little Rascals' Romeo and Juliet. When Ruby Wilson stepped on stage to accept the award for the Chicago Tribune, my seat pushed me out into the hall. It wasn't her fault, I wouldn't have ordered a hit on her but, boy, they're begging for some pie-throwing up in here tonight. It all appears unrehearsed, strung together like so much popcorn on a string until eventually it made me mad and depressed, offended and too serious.

I didn't want to think about the business of the Blues at all. It's a good thing but I have reservations. As a parade of professors came forward to collect Handys for this and that exhumation, I had to step out. I'm aware that it must be done, it should be done, but many of the creators are dead, some never having enjoyed benefits from their music and here are people making careers from it. And don't get mad, I won't say that's a totally fair statement but it's a fair statement. In this instance the announcement that there is to be an "International Conference for Networking The Blues" states it succinctly.

Even with the constant sound problems ultimately it must be stated that watching Channel 13's Claudia Barr speaking "that hip black talk"

in, what appears all earnestness, was too sad to constantly witness.

And even the jam afterwards at the New Daisy for fifty dollar ticket holders was reportedly a bust. The same sound system used at the auditorium had to be lugged down to the club, causing more than an hour's delay.

In essence, give the Blues Foundation credit. What began years ago with the sound of singing in a wishing well is yet closer to being a concrete, solid happening. This story won't be fully told until the tenth edition. ★

## Book Reviews

from page 39

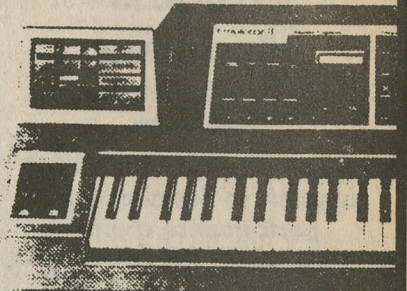
chapters often, themselves, filled with barely related material.

Yet, despite the above, the book does have some value. Kinder attended every major rock package to play in the Kansas City area in the fifties and early sixties. His memories of these events ( a few of which ended with riots) are most interesting. Even more interesting was his penchant for taking pictures and collecting memorabilia from these events. A number of photographs are randomly scattered throughout the book but the heart of the matter are the approximately sixty pages of photographs that grace the center of the volume. Kinder was definitely an amateur photographer but he caught the likes of Gorgeous George, Jerry Lee Lewis, Johnny Cash, Jackie Wilson, Gene Vincent and his Blue Caps, etc. in priceless condition. One shot from 1962 captures Johnny Cash doing a wild imitation of Elvis Presley, another couple catch Jerry Lee at his long-haired frenzied peak of 1965. These are the reasons for the book's existence and, in all frankness, the only reason to ever consider ordering it. *The Best of the First* is available for \$12 post paid from Bob Kinder 2215 Dewey Avenue, St. Joseph, MO 64505. ★

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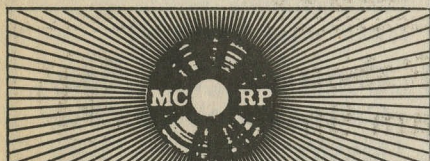
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**ROCK BANDS** - International gigs available. All transportation provided plus rooms. Nightclubs and small halls in England, Japan, Australia, Guam. Need full promo and references past two months. Rising Star Productions. P.O. Drawer 723608, Atlanta, GA 30339. (404) 422-9000. 4/11/86

**FREELANCE MODELS WANTED** New Advertising/Production Group now screening Freelance Models for Commercial and Fashion/Cosmetic print work. Applicants selected for interview/testing will be notified by telephone, others by mail. Submit Composite, relevant information and previous Agency affiliation (if any) to: H Associates, Box 245, Memphis, TN 38112. 86

**BAND NEEDED!** Local restaurant (chain) is looking to book **CLASSIC ROCK** bands, duos, and singles. For more information call or write: P.O. Box 9989, Austin, TX 78766 (512) 454-7739 Attn: Entertainment Director. 1/12/86

Versatile **Vocalist/Guitarist** for working band. Original material plus copy from REM, Elvis Costello, Talking Heads, etc. Sincere inquiries from **Professionals ONLY** please. Call (901) 4070. 1/12/86

### SERVICE

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

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

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

### 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

**PEARL PROFESSIONAL 5 pc Drumset** Superhoops, Extra heavy duty hardware, Zildian Cymbals, Fibre cases for all. Less than one year old. \$1800 or best offer. Michael (601) 368-5842. 1/12/86

StudioMaster 16 ch. mixer, JBL Horns, 8 ch. lighting dimmer, power amps, drum riser. (901) 728-4975. Kurt Angel. 1/12/86

**Political T-Shirts** (various subjects) Includes our "Ronnie" designs. \$1.00 gets you the brochure. Mail to: **Second Generation** 3250 Spottswood, Memphis, TN 38111. 1/12/86

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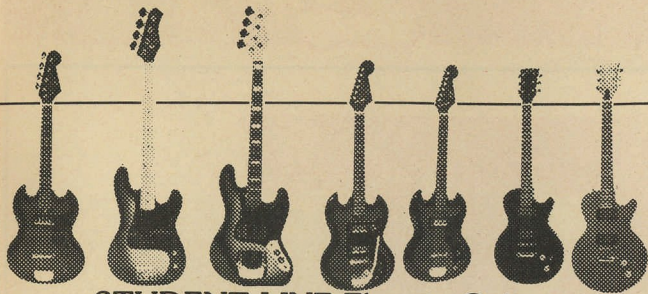
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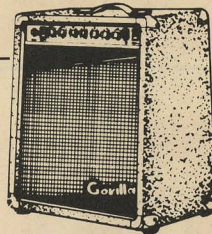
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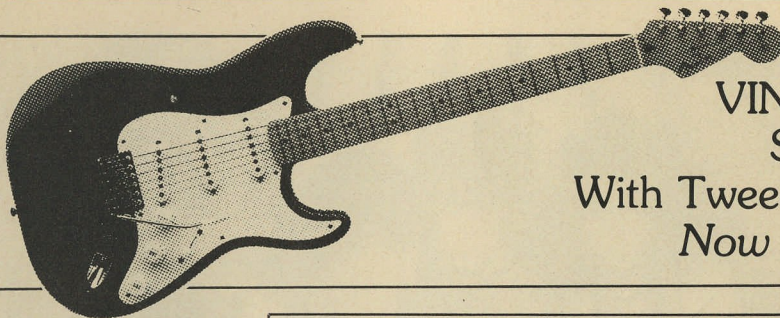


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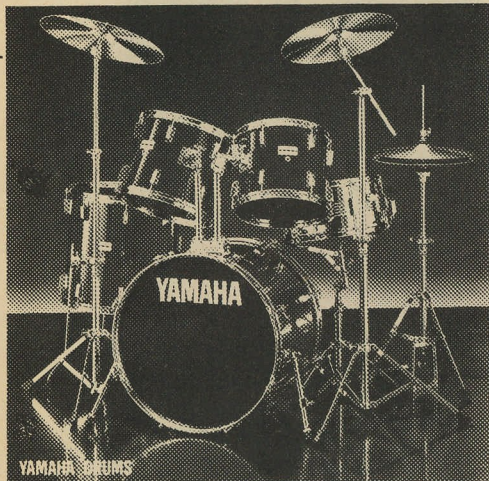


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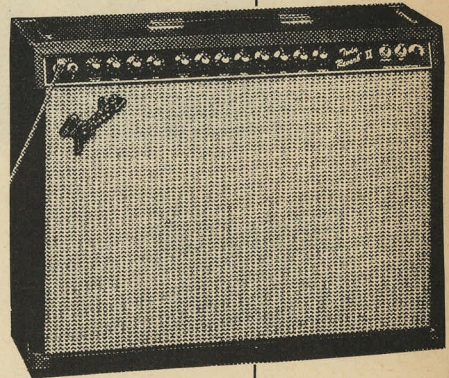
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