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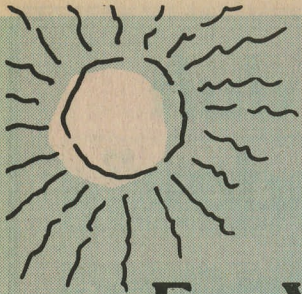
WILLIE
MITCHELL'S
Soul

Jimmy
Davis
and
Junction
are
Kickin'
The
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The
Stevie Ray
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Interview

July, 1987
Vol. VII, No. 1



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our cover story

Recent QMI signees **Jimmy Davis & Junction** Kick More Than The Wall With Their Hot New Album and Name. *Our Story* by Susan Hesson begins on page 28. *Cover Photography* by Jeff Jacobs/API.

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Star Tracks

by Anna Cham

July is looking like an all-out party! I can tell because it's way into deadline week and staffers are still cracking jokes and the editor hasn't yelled at me once and I'm four days past deadline! Right now as I write what is known somewhat as the gossip column, I can hear the Lovin' Spoonfull in my head. You know — "Hot time, summer in the city/Back of my neck gettin' dirty and gritty." And the production staff is waltzing to Lou Ann Barton's version of "Please Come Home For Christmas." I'll have whatever they're having as soon as I'm through with you (loyal readers).

ITS A PARTY!

Wednesday, July 29, at Peabody Alley. The *Memphis Star* is celebrating a birthday (# 6) and we want you to all be there. In the tradition of great music industry parties (ours, QMI's, Memphis Sound Productions' opening, the Grammy party) we expect to see all you Memphis music fans, bands and support folks out there schmoozing and cruising.

All-Memphis Music is on tap for your listening pleasure. Original sets by Cafe Racers, David Kurtz and Joanna Jacobs with tapes of Memphis products in between.

The bash is a benefit for Le Bonheur Children's Hospital and is co-sponsored by the Peabody, Strings and Things, Star Stage and the bands.

NATIONAL NOISE

I gathered a few tidbits of notoriety about Memphians in the national news. New York City's *Village Voice*, June 9, 1987 issue carried the "Real Life Rock Top Ten List" as determined by Greil Marcus. Coming in at # 4 from the *Voice*, "Memphis Blues Again," Mud Boy and the Neutrons from *Known Felons In Drag* (New Rose, France label). Actually Jim Dickinson, lately producer of the

Replacements' new LP, in drag, offering a brand of Memphis craziness the Replacements' "Alex Chilton" doesn't even hint at." (see review of the Replacements' LP, *Pleased To Meet Me* on page 35.)

Jimmy Davis (see our cover story), Les Garland (QMI President), Dick Williams (QMI Vice President) and Glenn Frey (super-Eagle) played as a foursome in a music biz celebrity golf tournament in San Francisco June 20-21.

In the July '87 issue of *Spin* magazine writer Don Howland praised Memphian Cordell Jackson with an article subtitled "In The Shadow of Sun," referring to her record label, Moon Records. Howland briefly runs through Cordell's life story against the bizarre backdrop of the Antenna Club. High compliments such as "Cordell Jackson, good Christian, community pillar, and exotic bird is Memphis' queen of rock'n'roll. Not to mention a patron saint of musical do-it-yourselfism.



John Kilzer with Jack Holder, above left, at the Antenna in June. The showcase for Kilzer was attended by A&M records A & R personnel. Backed by Holder, David Cochran, and Harry Peel, Kilzer did two hot sets of original material including "She Don't Bop Like Lulu," "Sugar and Salt" and "Red, Yellow, Green." No contracts as yet but the ex-Tiger basketballer continues to spin heads when he plays.

photos by Skip Howard



John Stover at the Overton Park Shell in June. photo by Larry Davis

PLACES TO GO — THINGS TO DO

It's fireworks and fun on the river with the annual FM 100 4th of July celebration. Lots of bodies, beer and bands on the bluff of the Mississippi River. I just hope the fireworks are better than the Sunset Symphony send-off.



Benefits abound around town this month. All for worthy causes and little cash so you've got no excuse for absence.

A July 5th Marathon Party created by the management at Court Square Cafe is scheduled to feature 16 acts. Wolfgang, Jesse Brownfield, Kelly Johnson, Marilyn and the Monroes, Rick Steff, the Rhythm Hounds, Vehicle, Even Steven, Arlingtons, Dice, Cafe Racers, Five That Killed Elvis, Richard Orange, Crying Shame, Icebound and Steve Reid will invade the stage at Court Square Cafe starting at 1 p.m. Proceeds are earmarked for MS (Multiple Sclerosis).



Kansas/ex-Dixie Dregs guitar player Steve Morse at the Strings and Things seminar last month.

photo by Ken Walker

MS is the beneficiary for an Overton Square Benefit on July 15. The Event will be similar to the Beale St. wrist ticket festivals with one charge for the right to party in all the clubs. In addition to regular music venues Bombay, Lobster Louie's and High Roller II, acts will be onstage (well, not necessarily on an actual stage but you get the idea) at Studebaker's and Gertrude and Gonzales'. No confirmation on who's playing where at presstime but it shouldn't be hard to find out closer to the date.

And MOST IMPORTANT (to us, anyway) is that birthday bash at

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Studio News

Space in Studio News is available to *all* studios open to the public recording music or videos in the Memphis area. Submissions must be typed, double-spaced and received no later than the 15th of the month prior to publication. Address material to: The Memphis Star, c/o Ken Houston, 643 S. Highland, Memphis, TN 38111. The Memphis Star reserves the right to edit *all* copy.

by Ken Houston

At COTTON ROW, Ella Brooks has been in finishing vocals for her upcoming QMI/MCA album *Satisfy Me*, scheduled to be released in August. Nikos Lyras and Eric Patrick have been working on the final mixes for the album.

Nikos will be taking the Digital Masters to Sterling Sound in New York to master the album with mastering engineer Ted Jensen.

Ernest Williamson is in the studio producing an album for an unnamed artist and will be going to New York to mix with members of Kool & The Gang.

At MEMPHIS SOUND PRODUCTIONS on Beale Street, Rufus Thomas recorded two sides to be released as a single. Thomas Kinnard on bass, Chris Canute on drums, Michael Allen and Tim Goodwin on keyboards, Jim Spake on horns and woodwinds, Peter Hyrka (who wrote one of the tunes with Robert Malone) as producer and violinist, and Carla Thomas singing backgrounds. John Fleskes and Richard Scott engineered.

David Kurtz is working on material with Danny Jones of Star Stage producing. Kurtz is using Mark Blumberg on Fairlight Series III and Jack Holder on guitars.

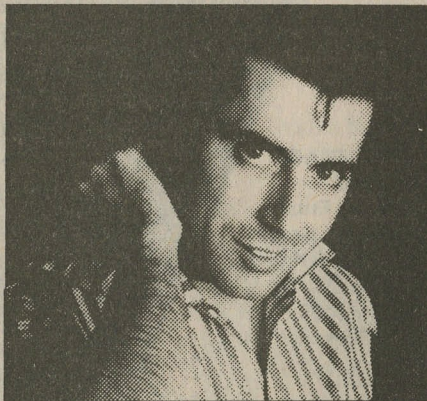
The Divorced completed initial recording on six sides. The band is comprised of songwriter/bassist Rick Clark, drummer Steve Ebe, guitarist George Bradfeud and

vocalist Kent Agee. John Fleskes engineered.

Wain Bradley and Glen Huey have started a new project with Joe Dixon engineering and Tim Goodwin and John McDowell assisting.

Also, Rick Steff has begun pre-production on new material with guitarist Robert Johnson.

At THE ATTIC, John Scott and John David have just completed a demo package to be presented to Screen Gems and MTM on behalf of John David, who is in search of a major album deal before the end of the year. John David has also been producing advertising spots for Cinema Advertising. The scores are composed by Michael Talley.



The Crime cut three of member Rick Nethery's songs at Easley Recording.

At EASLEY RECORDING, George "the Max" Reineke from New Orleans, lead guitarist with the Panther Burns, was in cutting four songs. The songs featured George on vocals, guitar and saxophone, Ron Easley on bass, and Ross Johnson on trap set. Vocalist Melinda Pendleton sang a "Max" version of "Do Re Mi," the Earl King song from the '60s.

Also this month, the Crime cut three songs written by band member Rick Nethery. The songs are being considered for their upcoming album.

Gospel songwriter and performer Efreem Payne was in the studio recording several songs for a future album. Efreem was joined on vocals by Rene Williams.

POWERHOUSE STUDIO is moving from its present address near Macon and Highland to a new location on Poplar at Holmes, in the McDowell building, across from East High School. Owner Steve Hauth hopes to be operational by July 1. Recent projects halted by the move include demos on Tora Tora and an album project on Bill Beaty.



Rufus Thomas, shown here with Joyce Cobb, has been recording at Memphis Sound Productions.

At ROADHOUSE RECORDING, Steve Simpson began work on original tunes playing all instruments himself. Amanda Gibson overdubbed vocals. Danny Williams recorded one original song also playing all instruments — as well as vocals. Mark Patrick engineered.

At CREATIVE TALENT NETWORK, vocalist and keyboardist Steve O'Neill, along with drummer Jackie Moore, were in cutting masters for an LP. Bob Holden was at the board. Wayne Faulkner was also in recording demos. Bill Vance was there working on radio commercials; while Barry Lackey was working on demos. Cordell Jackson and Earl Randle were co-producing several selections for their syndicated radio program, "Let's Keep The Family Together, America." Assisting instrumentally was Joe Dixon.

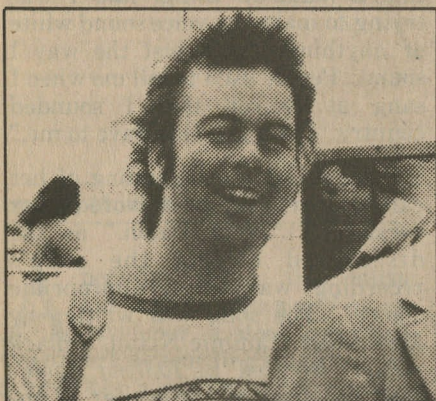
Get ready, next month is our annual studio guide. Most studios will receive written notification, but if you don't, be sure to contact the Memphis Star office at 452-7827 — we wouldn't want anyone to be left out. ★

Star Tracks

from page 5

PEABODY ALLEY to benefit LE BONHEUR CHILDREN'S HOSPITAL!!! Tattoo July 29 across your fun zone and come down to the *MEMPHIS STAR* birthday party!

Another don't forget on the finer side of the Great Perspective: Brooks Museum is screening a biographical documentary on the life of Jack Kerouac, one of the greatest of the beat generation writers. The film features interviews with Allen Ginsberg, William Burroughs, Steve Allen and Charlie Parker. The event is Sunday, July 19 at 2:30 p.m. and is free (we like free).



**Memphis Star Writer of the Month
Rob Bowman.**

MUSIC NEWS

The National Endowment for the Arts has awarded the Memphis Orchestral Society a special grant in the amount of \$30,000. The grant funds are provided to support the salaries and fringe benefit costs for the Memphis Symphony Orchestra's core of thirty-five full-time musicians, out of 85-95 employed for concert performances.

Programs can now be designed for special age groups and presented to grades kindergarten through eight. Already the Memphis Symphony Chamber Orchestra and ensembles are providing wonderful musical experiences to many children who may otherwise never be offered such opportunities. During the 1986 - 1987 season, over 31,000 students in 105 schools enjoyed this gift of music.

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JANET NETTERS

A Black Rose Ever So Sweet

by Tony Jones

Like organic punctuation marks, Janet Netter's petite midnight eyes dashing flare whenever she makes a serious statement. It is a noticeable trait because she will introduce serious dialogue during the middle, beginning or tail-end of a joke; a back and forth loquaciousness which completely dissects the point she is elaborating at the moment. Then all of a sudden - "Let me tell you all a story about a Harper Valley widowed wife," - just like that, real quick, she convinces you that she has the chops to "definitely" make it as a country recording artist.

The experiences added to her life by her choice has given her the *chutzpah* she will need to be successful. Thirtyish, healthy, happy and down to earth, as this article was being written, she was in constant preparation for her move to Nashville. In mid-July a serious stab at making country hits, the "second plateau" of her career, is set to begin. And though her professional interest

is but four years old, it's been a long time coming.

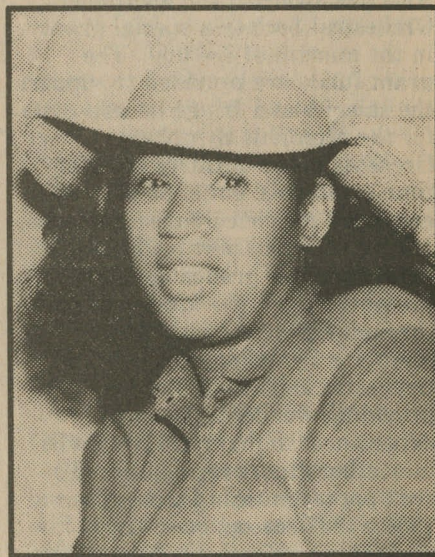
"Singing country music began to get real for me around seventh grade. When I realized how well I could sing it, I just fell the rest of the way in love with it. I had always listened to it. My brothers were musicians and all kinds of music would get into the house."

Her chance finally came two years later in ninth grade. "We would have talent shows, and all I wanted to sing was Jeannie C. Riley's 'Harper Valley P.T.A.' I just said, 'Hey, they're going to have to throw me out of this gym.' And you know I sang it and won?! Even now when I play at clubs, people that have seen me before always ask to hear it. Tell you the truth, it sometimes makes me batty, but they tell me I can still lay it out," she said. On the interview tape her voice carries an almost pleading tone sometimes, like somehow people still have a hard time accepting her. It bothers her a bit it seems, though it's too old a haint to be scary. "My family has been my support. All my friends and people around me were

constantly telling me that blacks aren't into country music, so I didn't have a chance and that rot. Well, I got tired of all that and quit letting people influence my decisions. I've always sung, from being in the All City Choir and my church, which is something I'll always do. It's just that country makes me happy from within. It might seem to some people like a made-up thing, like I was trying to make my voice sound white or anything, that's just the way I sound. People used to tell me when I sang at church that I sounded country. It's a gift God gave to me."

Released at the beginning of her career, Janet's reggae-flavored cover version of "Delta Dawn," as she discovered during the song's recording, was a very appropriate choice. The song was written by Memphian Hammie Nixon, a black writer credited in *Rolling Stone's Rock of Ages* as the writer of the first rock-structured song. (Nixon, who has been recorded by Memphis State's High Water Records, died recently.) A video of her version was

cont. page 53



"It's just that country makes me happy from within. It might seem to some people like a made up thing, like I was trying to make my voice sound white or anything, that's just the way I sound." — Janet Netters

photos by Tony Jones

THE SETTLERS

25
Years
Of Fun



On this day the Settlers were, from left standing, Gary Pierce, Don Singleton, Thomas Boggs, Ronnie Caldwell, Lynn Jones and Robby Turner, and kneeling, Buddy McEwen and Billy Dover.

photo by Shannon Gaulding

by Tim Mullins

A peculiar thing, this music business . . . take a golf course developer, a stock commodities expert, a recording studio owner/songwriter, a golf pro and a couple of seasoned professional musicians and what have you got? THE SETTLERS!! Current version, that is.

A quarter of a century ago they were known as the North Bay Settlers, a name that was conducive to the then thriving folk era. The original band was composed of Burke Wilson, Wendell Phillips, Bob Young, Paul Craft, Ned Turner, Billy Dover and Buddy McEwen. Most all of the members were working class folk, that is to say they still held on to their daytime jobs while pursuing musical interests. It was at the old Grisanti's location at Lamar and Central on January 19, 1962 that the Settlers had their first paying gig.

The setting was much the same then as it is now . . . not knowing exactly who will show up to play drums or bass or if Billy Dover would be late due to a meeting with a commodities client. No matter, because these boys are very talented and work so well together that it

makes no difference who's doing what. They still sound great, play like they mean it and have fun, too.

"We are here to have fun!" says founding member Billy Dover. "We met at college (MSU) and were just a bunch of fun loving guys playing in a fraternity band." One of the original members, Paul Craft (see *Memphis Star*, April, 1987), has since moved on to Nashville where he is writing songs such as "Keep Me From Blowing Away." He also was nominated for 2 Grammys. See? A Memphis boy CAN survive in Nashville!

Another original Settler is Buddy McEwen on guitar and vocals. He has managed to see the band through its 25th anniversary while continuing his day job. "I'm a golf pro of sorts at the Davy Crockett Golf Course. We like to call it the Frayser Country Club."

Golf seems to be a common thread with another current member. Gary Pierce, the Settlers' steel and banjo player par excellence, is a golf course developer. No wonder they begin a show by hollering in unison . . . "FORE!" (just kidding).

Talk about busy, three other members also hold active places in the Memphis group Shylo. "Delta" Don Singleton, Ronnie Caldwell and Perry "Dumpy" York pull double duties to satisfy a healthy appetite for

Memphis Music. Singleton owns and operates "Delta Sound" recording studio in Southaven. Don has spent many a night of late at the console working on Settlers and Shylo tunes for upcoming releases. Busy man. He's also quite a good songwriter. Some may remember Don from the Silver City Band days.

Confused? Let's see now, it's Billy Dover, Buddy McEwen, Ned Turner, Gary Pierce, Tommy Boggs, Perry York, Don Singleton and Ronnie Caldwell making up the Settlers, and then Don, Ronnie and Perry are also with Shylo, right? Whew! I think so. At least that is the way it was explained to me when we caught up with them at Scruples, the Settlers' new Thursday night home and the setting for the recent 25th anniversary party.

Rich Cohen manages Scruples, located in the Hyatt Ridgeway loop off Poplar. When asked why he would book a "country" band in a predominantly "pop" club, he replied, "It worked for me back then, so it may work now. I managed Trader Dick's for several years."

Ah, yes, Trader Dick's. The Midtown night spot that housed numerous well-known bands and was the recording location for the 1978 LP, *The Settlers - Live at Trader Dick's*. That album sold all 2,000

cont. page 11

Grammy® News

The Memphis Chapter of NARAS recently elected its new officers for 1987-88.

Danny Jones, President for the 1986-87 term, was re-elected. Jones is executive vice-president of Star Stage, Inc. He is also an engineer and producer who has worked with many national acts.

First vice-president is Jerry Hayes, a Memphis songwriter who has written a dozen BMI award-winning songs and received a Grammy nomination for his number one hit, "Rollin' With The Flow."

The chapter's new second vice-president is Tim Goodwin, co-owner of Memphis Sound Production recording studio. Mark Blumberg, an independent arranger, musician and synthesist, was elected secretary and Larry Lipman, director of the commercial music program at Memphis State University, was re-elected as chapter treasurer. Other NARAS members to join the board of

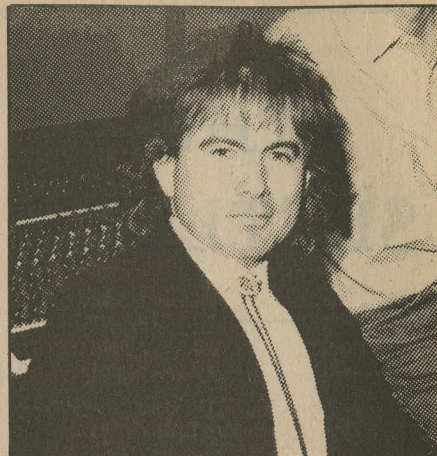
governors include: Jan Walker, Susan DeGarmo and Andy Childs.

Ward Archer, Jr., president of Ward Archer and Associates, and Joe Dixon, an independent recording engineer, are the association's national trustees. Deborah L. Camp remains executive director of the Memphis Chapter of NARAS.

At last month's meeting the Board of Trustees voted to sponsor another membership "Open House" sometime in August. Tim Goodwin, of Memphis Sound Productions, volunteered the use of the new studio on Beale Street as the site for the event.

Last year's Open House, which was held at Media General's Studio 5, drew over 200 people and resulted in many new memberships for the chapter.

Last month the membership held a party and cook-out at the home of board member John Stover. All dues paid active and associate members



Danny Jones has been re-elected President of NARAS-Memphis.

photo by Kelly K. Craig

received free NARAS t-shirts.

At this month's NARAS meeting, heads of the various craft committees will be confirmed. The craft committees play an important role in the Grammy process by determining eligibility of projects submitted by record companies and individuals. The committees work in the areas of producing, arranging, historical content, liner notes, album packaging, and engineering.

This month's meeting will be held Tuesday, July 7, in the 5th floor auditorium of the Media General Building on Union Extended. The meeting will begin at 5:30 p.m. For further information please ring Deborah Camp at 794-8539. ★

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Get U.G.L.Y. For Multiple Sclerosis

Clubs and restaurants throughout the Mid-South area will host this year's U.G.L.Y. (Unbelievably, Generous, Loveable You) Bartender's Contest during the month of July. All area bartenders and restaurant personnel are being recruited to participate in this worthy cause to fight Multiple Sclerosis.

The 8th Annual Contest, sponsored by Bud Light and WEGR-102.7, is won by having the most votes. Each dollar donated by a patron is a vote towards their favorite bartender.

For more information contact the National Multiple Sclerosis Society at 763-3607. ★

The Settlers

from page 9

copies. It is now a rare collector's LP. (It has been said that Buddy McEwen is holding at least five still in the shrink wrap. Wonder if I could sweet talk him into giving me one . . . ?) Cohen claims that Scruples has done more business in the past four or five Thursday nights with the Settlers than it has on Thursdays for months before.

And the crowd is surprising as well. We found young and old, black and white. I got the feeling that many of these yuppie suburbanites were probably at Scruples to party and disco but were pleasantly surprised to find a *live* band playing primarily country and bluegrass music? And they were *loving* it!! It's safe to say that there were as many people dancing to the Settlers as there were people dancing between sets to Scott Oswald, the club DJ.

The Settlers are a friendly bunch of fellows. Jovial cut-ups. Definitely not stuffed shirt or egotistical. They told jokes and lies between songs and even dedicated certain tunes to Buddy's ex-wife that I'm sure had some hidden meaning. Thank God she wasn't there. Covering Lynn Jones' "Germantown Blues" for a young lady dressed in black, enjoying her last nights as a single woman, had the joint jammin'.

One set contained bluegrass and country and after a brief rest they went easily into some rock and roll and carried the crowd right along with them. From the Eagles to Git Tanner and the Skillet Lickers, the Settlers cover it all. But cover is not what it's all about. When it comes to originals, Don Singleton is one of the finest songwriters around. He has written "My Heart Cracked (But It Did Not Break)" for Randy Travis, "Dixie" for Shylo, and a number one song for Mickey Gilley. Very heartfelt, even when he kids around.

The Settlers — a band built on comradery, a little tradition, but mainly FUN! It's hard to find a *good* live country band these days. Oh sure, you've got your basic Joe's Bar-B-Q Band. I mean true country-western-bluegrass music like it used to be . . . and will be. With clubs like Scruples booking Memphis bands and Memphis bands like the Settlers hanging tough, Memphis is well on its way to the good times. ★

ROADHOUSE RECORDING

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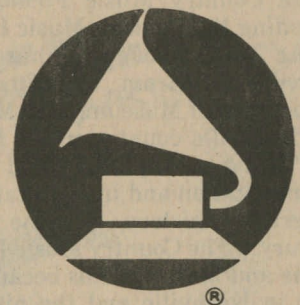
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Nashville News



Randy Travis is still hot. His new *Always And Forever* album is riding the charts and he just won four Music City News Awards.

by Bill E. Burk

The Country Music Foundation, including the Country Music Hall of Fame and Museum, has won accreditation from the American Association of Museums. AAM cited the Nashville country music Mecca for "filling an important void in the documentation and interpretation of American history in the 20th century." The Country Music Hall of Fame and Museum thus became the first in Nashville and the ninth in Tennessee to have met AAM's accreditation standards.

Dollywood — the east Tennessee theme park headed by Dolly Parton — donated its \$88,000 opening day proceeds to the schools of Sevier

County and the Robert F. Thomas Foundation for support of the Sevierville Medical Center. On the park's opening day, Dolly laid the cornerstone for a new wing at the Medical Center. Dollywood's phenomenally successful first season in 1986 led to a \$6 million expansion before gates opened this year. Meanwhile, Dolly is working strenuously to prepare for her "Dolly Parton Hour," which premieres in the fall on ABC-TV.

Randy Travis continues on a hot streak in winning country music awards. Travis, of the rapidly-emerging traditional country cult now ruling Nashville's studios, was named Male Vocalist of the Year and Star of Tomorrow in the 21st Annual Music City News Awards. He also won Single and Album of the Year

for "On The Other Hand" and *Storms of Life*, his platinum LP debut. MCN's awards would be incomplete unless the Statler Brothers won Entertainer of the Year, which they did, along with Vocal Group of the Year and Country Music TV Special of the Year for "The Statlers' Christmas Present." Reba McEntire won Female Vocalist of the Year and Video of the Year for "Whoever's in New England." The Judds were judged Duet of the Year in fan balloting by MCN, which also honored George Jones with its Living Legend Award.

Nashville's Fan Fair set yet another attendance record, drawing close to 30,000 fans for the week-long country music pigout. The weeklong star-studded concerts at the Fairgrounds including such biggies as The Statlers, the Forester Sisters, Marie Osmond, Dan Seals, Tanya Tucker, Charley Pride and Earl Thomas Conley.



The Judds will play Mud Island July 10. Shown here at last September's concert, the duo recently won the Music City News Duet of the Year Award. Dan Seals will open the show (see story on page 25).

photo by Mike Malone

Country Music Association's London office has begun a newsletter to further spotlight the cause in the UK and elsewhere in Europe. In the newsletter, Anne Baker lists country music stars planning European tours so promoters can jump on the bandwagon; plus Baker publicizes new acts, chart action, music festivals, etc.

Gary McSpadden, a member of the Bill Gaither Trio, is producing Terri Gibb's new Christian-flavored LP. Gibb won the 1981 CMA Horizon Award for her hit single, "Somebody's Knockin'," but her career never quite reached that horizon. The LP is scheduled for release in the fall.

The Statlers will again stage their Happy Birthday USA concert in their hometown of Staunton, VA. While on tour in Tucson, Ariz., the Stats dropped in on Elizabeth Taylor, there filming *Poker Alice* for TV, and sang for her their No. 1 hit, "Elizabeth."

Mercury/Polygram showcased David Lynn Jones at the Music Row Showcase during Fan Fair week.

Dan Seals was a double winner at the 20th Annual Nashville Songwriters Association International Awards banquet, winning for the songs "You Still Love Me" and "Everything That Glitters," the latter co-written by Bob McDill. The Songwriters also named Eddy Arnold recipient of their Presidents Award.

MCA/Curb's Moe Bandy has entered into a co-publishing agreement with Dejamus, Inc./Nashlong Music, Inc., known collectively as the Dick James Organization.

Allen Brown has returned to CBS/Nashville as associate media director. Brown served as CBS' publicity director from 1980 to 1983, giving way to Woody Bowles when he joined The Benson Co.

Kathy Mattea's LP, *Walk the Way the Wind Blows*, is getting a major promotional push in Australia.

Willie Nelson duets with Glen Campbell on Campbell's new MCA album, being produced by Jimmy Bowen in Emerald Sound Studio. The Bellamy Brothers and Riders in the Sky were also in Emerald cutting tracks. ★

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Willie Mitchell's Elegant Intense Soul

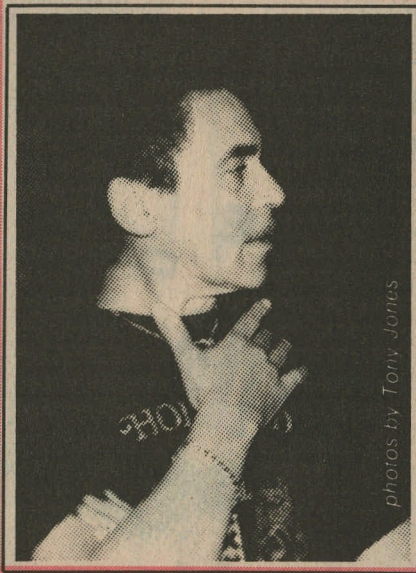
by Tony Jones

You cannot thoroughly discuss modern black pop music without including Willie Mitchell's name. Most publicly celebrated for the mile-long string of hits he produced with Al Green, the elegant, yet intense, soul Mitchell still creates has made him the city's most prolifically enduring musician, bar none. Not only has his rhythmic signature moved units (loads of them), but today people are still trying to figure out how he consistently created a body of work so remarkably exhilarating that it still sounds as unique as when it was first released.

"MAN, I HATE INTERVIEWS!" our subject humorously screamed once our visit was finished. Though he could flap his yap for a week about what he has accomplished and not be accused of bragging, talking about himself seems a mite uncomfortable. He is imbued with the eccentricities of an artist, but is far removed from the pretentiousness of the recording industry. When he answered the call requesting a follow-through session and photos, he declined with charming Southern profanity, "I like to cooperate, and I have, haven't I? (Yes) But you've gotten everything but my toenails!" But the old buzzard is definitely a pro, handling the situation with wit and charm. Before meeting with him, hearsay painted Willie Mitchell as a blunt, if not grouchy, staid ruler of a musical fiefdom. The Troll of Soul.

He says that it is not a completely inaccurate description. "But I'll tell you what. Show me somebody crazy and I'll show you some talent. It's always been like that," he answered about his and certain people's ways near the visit's completion.

Upon first arrival at his studio in the heart of south Memphis, Lauderdale and Trigg, Mitchell awaited inquisition at the studio's foremost desk. With his interchangeable companion, More cigarette in hand, Mitchell is every bit a blue jeans version of "M," the spy commander in the James Bond films. Four steps away the wrought iron stairs to his command center beckon speculation of the human tales behind the musical history born there. Front porch charming and urban cool, the sound produced in this building blended the underpinnings of the city's roots — blues, gospel, country — into an art even he can't quite explain how to produce.



"I'll tell you a funny story about Al Green's *Let's Stay Together* album," he accedes. In the process his later voiced appreciation for the correct funky atmosphere is illustrated. "The title track single went gold in two weeks, so we had to do the tracks for the next single, 'How Can You Mend A Broken Heart,' and finish

recording the album real quick. Al had left Britain to come home. So before we got started I went down on the corner and got all the winos, about thirty of them, and bought about fifteen gallons of wine and brought them all to the studio, set them on the floor and recorded the tracks. They were talking and pulling Al's leg and everything as he was singing. It was real funky. We got into "Standing On The Highway," and man, the groove got so big that it seemed like the whole building was going to fly off in space! My heart was jumping. I even hit a bottle or two myself."

His office is the center of the modest complex. There Poppa Willie, his trademark moniker, makes deals and takes care of business. Grayed photos of his career travels, and fresher ones featuring his family, decorate the walls in his line of vision. Ampex recording tape boxes are strewn beneath an ancient appearing, solid wood encased Sony turntable. Behind him on the bookshelf are album covers of favorite and recent projects, Lanier and Company, Lynn White, Billy Always. The gold and platinum singles and albums all over the walls are upstaged this moment by the blaring white jacket of Rod Stewart's former guitarist Billy Peek's *Can A White Boy Play The Blues?*

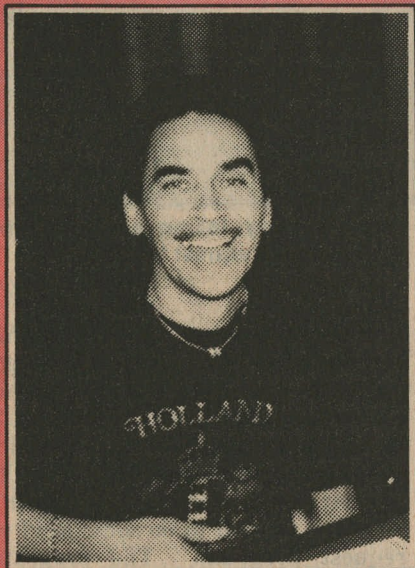
"Yeah, white boys can play the blues. Listen to the radio, you got white boys sounding like black boys and black boys sounding like white boys all the time these days, no big deal.

"Me, Bill Black and Ace Cannon, I remember when we used to be in here without any money to go on. We sat in here one time for three days with no way home. We had a car, but there was no gas in it and we had raised thirty-five cents between us. We went down to the store, bought a can of sardines and three or four pieces of bologna and lived off that. The phone was cut off, we couldn't even call out! Hey, wasn't any prejudice involved with us, just let's make some music and have some fun!"

He also worked with Charlie Rich at the time. This was the very beginning of the sixties. "I'm oold, man," he laughs as he reminisces, "I've been doing this for 40 years."

He was given his first trumpet when he was eight. Half a decade

later he entered the musician's life. There were bands at Melrose High School, in the army, as he finished his degree at Rust College and from there, work ever after. First coming to Royal Studio in 1959, arranging for a list of clients too extensive to list here, was his spotlight until his first personal hit "2075" struck gold in 1964.



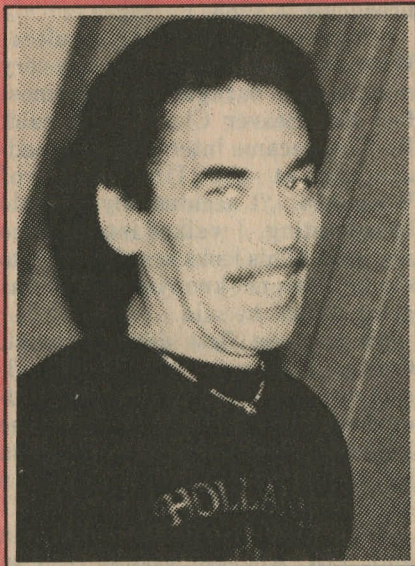
"Then in 1965 I started producing O.V. Wright, Ike and Tina Turner, Charlie and Inez Fox, Bobby Bland, and it grew from there into trying to start a record label with black artists. In '67 I signed Ann Peebles. I had the number one record in the country at the time, "Soul Serenade." It was voted best instrumental by, I think, *Billboard*, *Cashbox*, one or the other. And I won best instrumentalist for the first time. I won it a couple of other times too, it seems like it was always either me, Booker T. Jones or Ace Cannon that won it.

"I've worked all over the world, but you can't find what you can find here, the spirit of the musicians. For that reason and," his arms spread wide in elaboration of the studio and, he stresses, its particular location, "this place. There's something right about this place. A feeling that I can't quite explain but I've never been able to get it anywhere else. I remember when we played Disneyland. 100,000 people! Movie stars and everything. The day before we taped *The Joey Bishop Show*, *Donald O'Connor's American Bandstand*, and when you come back here and look around it lets you know who you are."

One of his stylistic ingredients surely was his famous eight-track mixing board, but he adamantly declares that he isn't really sure of a formula. "You never know. It could be that I mike things differently from other people. I might use three mikes on a drum, whereas other people might use ten. I just look for the sound. It might take a while; I might have twenty people in here. I might put them all on one mike. There's no set pattern to what I do, I just keep working with it until I get what I feel. Whatever sounds good I put on tape; what doesn't I don't keep. That's about it."

Except for the boss, the artists he first began recording at Royal in the late '60s were not yet bonafide hit-makers. Until *Green Is Blues* yielded the single "Can't Get Next To You" in 1970, Al Green was still known mainly for "Back Up The Train," an old single that wasn't a major hit but extensively traveled on the turntable spinning the R&B side of life.

The late '60s and early '70s had been a bad mess in south Memphis. Otis Redding and the original Bar-Kays had died in what no one believed was an accident. Elton Hayes had disappeared after being detained by the police, who at the time seemed to be the Red Brigade. When they felt like it they would even cut checkboards in people's afros. Martin Luther King had been



assassinated. Tanks were in the streets. Downtown had burned in some places to the ground. Hell, even a trip to get a haircut could make a kid paranoid. As you waited for a trim, more than once in the neighbor-

hood barbershop a city inspector could be heard asking "Are you niggers ready for inspection yet?"

When Isaac Hayes won his Academy Award for *Shaft* in 1971, his victory became a solid reason for



black kids to believe Memphis wasn't an invincible dungeon. And seemingly Hayes was the only public one until Al Green's marvelously nappy head appeared on the cover of *Let's Stay Together* in 1972. 1320 Lauderdale became a toast of the world, and south Memphis became a mixture of Sherwood Forest and Oz at the most perfect time.

At this time, the Number 13 Lauderdale bus route - the straight route (there was a Waldorf sub-route, but it detoured, only trolling down Lauderdale at the half-way point) - became more exciting for kids in Lauderdale Sub and Longview Heights than anything the Fairgrounds had to offer. Like a fantasy trolley lifting you away from the hell of daily life, the Number 13 gloriously rolled past Royal Studio and Isaac Hayes' mansion every day.

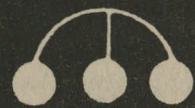
Hayes' house sat on a corner of the street the bus rode on; you could plainly see what was happening outside just perfectly. If you needed to get off the bus before getting to Ike's house, hip drivers on the route sometimes would let you ride through the turn-around loop so you could see his house and cars, and sometimes even see Ike playing with his kids or hanging out. The additional thrill of maybe seeing the Royal Studio gang hanging out cemented the Number 13's legend. "Let's Stay Together" was the biggest

cont. page 22

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FM 100's STEVE CONLEY Throws A 4th Party

by Tim Sewell

The seventh annual WMC Star-Spangled Celebration will take place July 4 on the banks of the mighty Mississippi in downtown Memphis. Over 200,000 people are expected to line the bluffs from Mud Island to the Rivermark to enjoy the day-long music festivities and evening fireworks display.

One of the moving forces behind this event, as well as others sponsored by WMC, is FM 100 disc jockey Steve Conley. Conley has hosted the event in the past; however this year, he is content to work behind the scenes, helping to plan and organize this Fourth of July Spectacular, and hoping to make it the best ever.

"We work to make it better each year. We're never satisfied with it," he said.

Conley, who just turned 34 in June, is one of the best-known disc jockeys in the Mid-South. His "Original All-Request Lunch Hour" has had consistently high ratings since it was first broadcast in 1983.

Originally from Milwaukee, Wisconsin, Conley comes from a very middle-class background. "I almost feel like Beaver Cleaver," he said. He first became interested in broadcasting at the University of Wisconsin. "I accidentally got into broadcasting. I walked into a studio and said, 'This looks neat.' I got into the business not knowing what I was going to do," he said.

Since those first days of doubt, Conley has come to love broadcasting, especially radio broadcasting. "Radio is a totally unique kind of entertainment. It's way out in left field. It's pretty crazy and it's a lot of fun," he said.

After working stints in Wisconsin and Los Angeles County Conley moved to Memphis and quickly became involved with the local broadcasting industry. While still working for the Tanner Company, he took a job as a part-time disc jockey at WHBQ.



Steve Conley taking a call on the original All-Request Lunch Hour.

photo by Tim Sewell

In 1981, Conley began working part-time for FM 100. He proved very popular with the listeners, and the station hired him to fill the 10 to 2 time slot - the same time slot he works today. Two years later, the first all-request lunch hour went on the air.

"I had wanted to do some kind of request program. The program director had the idea for the all-request lunch hour and gave me a chance to do it," he said.

Because the all-request lunch hour on FM 100 was so popular with radio listeners, other stations in the area tried their own versions of the show. None of them, however, enjoyed the success of the Original All-Request Lunch Hour. According to Conley,

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FM 89 WLYX

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FM 88 WQOX

FM 94 WEZI

FM 98 KWLN

FM 97 WHRK

FM 100 WMC

FM 101 KRNB

FM 103 WEGR

FM 104 WRVR



The crowd on the bluff at last year's Star-Spangled Celebration.

this is because his show offers the listeners more than just good music - it offers them a chance to discuss what's going on.

"It gives them a chance to talk about things. It's a soapbox or forum for people to express how they feel," he said.

Besides the good music and the lively conversation, Conley also provides his listeners with interesting bits of trivia. Conley's Queries, those "titillating, tantalizing facts to relish, remember and repeat" have proven very popular with the noontime radio listeners.

"I like to inform as well as entertain. Good information is as important as good music. I try to deliver both," he said.

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AM 1380 WMPS

OLDIES

AM 600 WREC
AM 680 WRVR
AM 1210 WGSF

According to Conley, one of the most frequently asked questions he gets from listeners is, "How do you get the records on so fast during the lunch hour?" He is quick with an answer. "That's my secret. There's very little mystery or mystique left in radio, so I like to keep that a secret."

In person, Conley is a lot like his listeners would expect him to be - friendly, laidback, confident. Yet, there is a more serious and thoughtful side to him that doesn't always come across over the airwaves.

"I'm as natural as I can be on the air, but there is a lot of showmanship involved," he said.

Most people would envy the almost perfect hours of Conley's job - from 10 until 2, Monday through Friday. Conley also "works" at special events such as the TGIF parties put on by the station. He seems to enjoy it all.

"I like interacting with the people. While working at the radio station, you become a part of the community and I enjoy that excitement," he said.

While Conley has done some work in television, he prefers radio. He also likes the anonymity of radio which allows him some privacy. Although his voice is well-known to listeners all over the Mid-South, his face is not so easily recognized.

Conley has grown to appreciate his adopted hometown. He is proud of Memphis, but he is not blind to the city's faults. He also likes the influence he has had on the city.

"In a small way, I've had an impact in getting the city motivated. I try to

Fireworks!

The entertainment will begin at 1:00 when the first band takes the stage at Tom Lee Park. Along with a lot of local talent, there will be several nationally-known acts such as Debra Allen and the Partland Brothers, playing throughout the afternoon. The disc jockeys from WMC AM-79 and WMC FM-100 will be acting as the hosts for the event. Television news personalities such as Dave Brown and Mason Granger will also be on hand during the evening. Segments of the 5:00 and 10:00 newscasts will be broadcast live from the riverfront.

At 9:30, the downtown skies will light up with the "rockets' red glare" as a 20-minute fireworks display gets underway. The fireworks show will be accompanied by a selection of patriotic music that will be simulcast on FM 100 and AM 79. Unlike years past, the fun won't end with the fireworks display this Fourth of July. The bands will start up again after the display and will continue playing until 10:30.

point out all the positives. I don't kid myself or anyone else. When Memphis kids itself, it hurts itself," he said.

"This city has a lot to offer. My job is to be as optimistic and beneficial to the community as possible. I point out what's going on, whether it's a new restaurant or a new festival," he said.

As for Memphis music, Conley admits that it has possibilities of developing into something big, but he doesn't kid himself or his listeners about that either.

"It's in the embryonic stage again. It could become a phoenix rising from its own ashes, but it'll take some real leadership," he said.

According to Conley, FM 100 will help the Memphis music industry whenever possible; however, he believes that the industry must start producing more quality material.

"We can't play it just because it's Memphis music. The product has to be there. Good music will be played," he said. ★

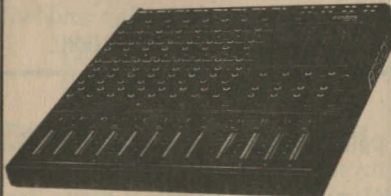
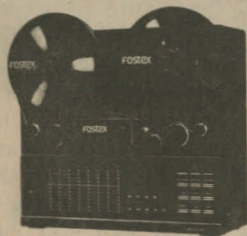


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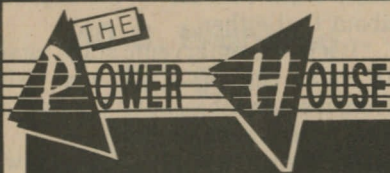
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**Hey, Gang,
Let's Put On
A Play**

by Cheryl Denise Wolder

TheatreWorks, located at 414 South Main, is Memphis' newest theatre space. Unlike other local theatres, however, you won't be catching performances of "The Sound of Music" or the like. This is a theatre for the underdog, the unknown, the experimenter, the creative innovator -- for ANYONE who seeks a place to perform without mortgaging their first-born. This is theatre FOR RENT.

That's right, for rent. *Low* rent. TheatreWorks is a *space*, consisting of a theatre, an art gallery, a dance space with mirrors (soon, barres too), office space, dressing rooms, a work area, and two restrooms. The theatre, which can seat up to one hundred people, has seats anchored on movable risers and has movable black screens, both which can be adjusted to give the director staging freedom.

One could also rent the dance studio to teach aerobics, dance classes or to work out their own

routines. There is office space for rent, and an art gallery which will exhibit an artist's work without charge.

And who, one might ask, can rent this space and how? Pat Bogan, President of the Board of Director of the Downtown Dream Machine, which runs TheatreWorks, explains, "We're there for almost anything that doesn't have a place to be . . . There's [been] no place for somebody like you or me who wants to try out a show -- somebody who wants to do poetry readings [for instance] -- where are you going to go?" There are other spaces for rent, Bogan clarifies, but they are usually booked up and expensive to boot. They are trying to fill the remaining need with TheatreWorks.

For the theatre space, "it's \$60 . . . a performance night, which entitles you to one night of rehearsal for each night you perform. Additional rehearsal [time] runs \$10 a night." There is also a co-op arrangement whereby "you can just go in and agree to give one-half of your box office to TheatreWorks, *or*," Bogan continues, ". . . You can pay [the] flat-out \$60 a [performance] night and whatever [else] you make is yours. What you charge for seats is your own business, you do your own advertising, . . . publicity, . . . [and] programs." Rent for the dance studio space varies but averages about \$10 a morning. Some unfinished Pullman hotel rooms upstairs are being discussed for renovations as artist lofts. If rent

Hearts Of The South At TheatreWorks

by Sandy McKenna

"Hearts of the South," an original drama written by Memphian Howell Pearre, was performed at TheatreWorks during the last two weekends in May. The theatre's near-experimental nature provides a much needed outlet for local playwrights.

Pearre's play, directed by Gene Crain, consists of two acts and an epilogue. In Act I, two Southern wives discuss the intimacies of their lives with remarkable small town realism. Act II depicts their

husbands' viewpoints as each confides his innermost feelings to each other in the rare emotional moments exchanged by "good ole boys." The epilogue brings all four characters together in a scene which is set five years before the opening acts and provides a retrospective clarity to the audience.

According to Rebecca Locke, who portrayed the character Ruby, the beauty of a TheatreWorks play is in the writing, directing, and acting. Patrons are mesmerized by the pure drama of live theatre, not the visual appeal of elaborate sets. ★



TheatreWorks at 414 S. Main is open for business.

money is scarce, those with initiative can apply for grant money from the Memphis Arts Council. Bogan encourages new artists to try this route because, she says, "if they think your project is worthwhile, they will come up with the money." That procedure takes about a week.

The wait is worth it, as Bogan well knows -- TheatreWorks received grants from both the Memphis Arts Council and the Center City Commission. The building itself received grants for renovations to the storefronts (built in 1908) that front the theatre because of the building's location in an historical district. Private companies donated the paint and the blinds.

All in all, the space came out much better than planned. "We were thinking," claims Bogan, "about brick walls, chairs, and a clean floor . . . It was intended to be real rough, . . . bare bones . . . [It] happened to turn out really well."

The search for space began when Sidney Lynch, now project coordinator of the theatre,

cont. page 27



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'Dreamin'' of Johnny Burnette



In the conclusion of our Johnny Burnette story, we trace his solo career and examine the impact of his musical legacy.

photo courtesy of Jim Ryan

by Kerry Ryan

By 1960 rock and roll had, to many listeners, wimped out. Elvis was just getting out of the army and crooning "G.I. Blues," Buddy Holly was dead and Fabian and Frankie Avalon were on top of the charts. Johnny Burnette, who cut his musical eye-teeth on rockabilly and founded the Rock And Roll Trio, was living in California and enjoying the beginnings of a pop career.

Ricky Nelson was cutting Johnny's tunes. He and the Rock And Roll Trio had appeared in the Alan Freed movie *Rock, Rock, Rock*, which starred, among others, Chuck Berry, Tuesday Weld (before she was in *Wild*

In The Country with Elvis) and Valerie Harper. He had been on "The Tonight Show," then hosted by Steve Allen.

As Johnny's songwriting began to reflect a more commercial style, he formed a new band with himself out front and the musicians simply being his back-up band. After making a switch to Liberty Records, he recorded his first worldwide hit, "Dreamin'." This bobby-sox classic reached number eleven on the charts in America, hit number five in the United Kingdom and on almost any night could be heard on every car radio at the drive-in.

Johnny's next single, released in early 1961, did even better. "You're

Sixteen (You're Beautiful, And You're Mind)" climbed all the way to number eight in the states and ranked as high as third in England. Ten years after Johnny's death, former Beatle Ringo Starr's version went to number one on the charts. "Little Boy Sad" became Johnny's third solo hit. In 1961 it topped out at number seventeen.

Johnny Burnette's solo career was off and running. For the next three years he toured constantly, particularly in England, and lived the life of a pop star. Among the musicians who backed him up was a guitarist named Glen Campbell. He had gotten his wish to record love ballads with strings that former bassist Johnny Black (Bill Black's brother) suggested that he wanted. But he kept in touch with his hometown and my father, and even invited him to go to England with him. In Memphis, though, he was largely overlooked by the people who concentrated on Elvis and Jerry Lee Lewis, who still maintained residences here.

On August 1, 1964, at the height of his career, Johnny Burnette was killed in a boating accident while vacationing near Lake Port, California. His boat reportedly capsized after being struck by a larger powerboat. He was only 30 years old.

People were turned away at his funeral in Van Nuys, California. Dick Clark and Rick Nelson were among the celebrities who came to pay their respects. Glen Campbell, Paul Burlison and Dorsey Burnette were pallbearers (to this day Johnny's widow Thurley is Campbell's secretary). Friend Jerry Williams obtained the masters of his last two songs, "A Bigger Man" and "Less Than A Heartbeat," and brought them home to debut on Memphis radio.

Johnny Burnette's songs have since been recorded by such artists as Rod Stewart, Fleetwood Mac, Juice Newton, Foghat, the Yardbirds and the Stray Cats. The Trio's "Rockabilly Boogie" has been released on *20 Rockabilly Classics* on MCA (see review on page 34). On MTV's 1987 New Year's Eve party, Carl Perkins did his rendition of the Trio's classic, "Tear It Up." In the recent movie about Patsy Cline, *Sweet Dreams*, Jessica Lange is shown at a carnival dancing to the

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The Thrill Ain't Gone

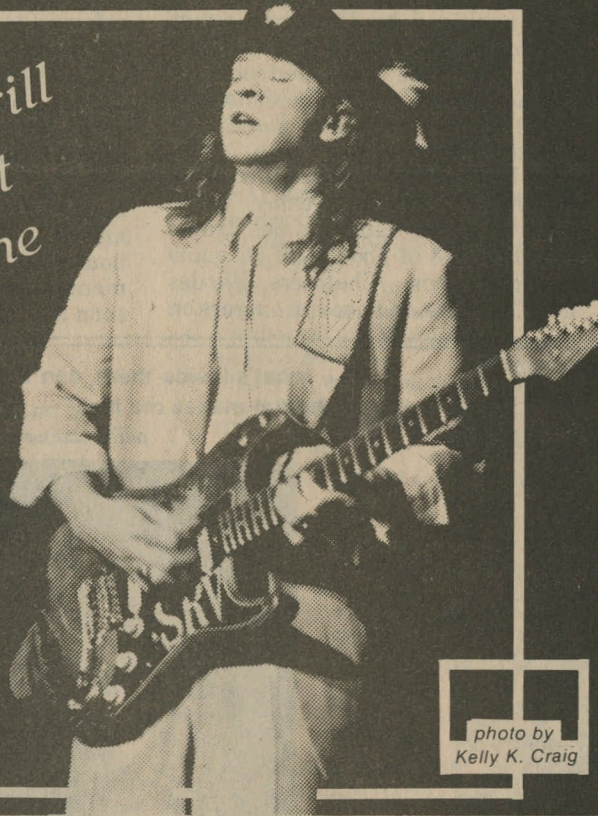


photo by
Kelly K. Craig

by Luann Williams

Memphis is a home for its share of blues bands playing in small, smoky, dank, dark bars, playing their hearts out often for little or no money, playing to often indifferent audiences. But, like everywhere else, there is some sort of camaraderie between blues players and the blues lovers: maybe the bond of the lyrics, usually about women or money or booze or all three. Maybe it's the repetition of the twelve bars, maybe the familiarity of a harmonica or a saxophone or a gravelly voiced singer. But oftentimes it's the hotshot behind a Stratocaster or a Gibson who is the real star of the band and garners a healthy parcel of the attention. Though the situation is on a much grander scale, such is the case with Stevie Ray Vaughan.

Vaughan has been a kingpin of the blues-rock renaissance ever since his record *Texas Flood* was released. The gates have literally opened wide and acts like the Fabulous Thunderbirds, Robert Cray, Omar and the Howlers and Evan Johns and the H-Bombs have found audiences waiting with open arms. But Vaughan is still top-cat; he has sur-

vived in spite of or maybe because of his behavior — his refusal at the last minute to play on David Bowie's "Serious Moonlight" tour, his even more serious bouts with booze and drugs. Mostly he has survived because he has culled a huge legion of fans all over the world who revel in his Texas blues-meets-Jimi Hendrix stylings that, though some say is overrated, still leaves many guitarists in the dust.

Stevie Ray is a healthier and happier man these days. He has quit the booze, quit the drugs and has seemed to realize his own mortality since his father's death last August. He and his older brother Jimmy, of the Fabulous Thunderbirds (*Memphis Star*, May 1987), are each other's biggest heroes and are planning to do an album together in the near future between projects and tours with their own bands.

Dressed to the nines in a full-cut grey suit, snakeskin boots and a fur-plumed hat, Stevie Ray took time out the day of his show at Mud Island in May to answer a few questions.

MS: Tell me about the early days in Austin.

SRV: Let's see, at Antone's (a famous blues bar in Austin), when they first

opened they put on a concert and that's when they realized, 'Oh yeah, we're supposed to keep this goin'.' It was down on 6th Street where Levine's used to be, a department store. It worked out real well -- sometimes there were big crowds and sometimes only two or three people but every night it just kept goin'. Everybody kept gettin' together, all the musicians would come around, there was always a jam session.

At the time nobody had any money so there was an unending bar tab. It got ridiculous after awhile because if you give a few alcoholics a few extra drink, they'll go crazy. But the music was kept goin' and a lot of great musicians have come through there.

MS: When was the last time you played Antone's?

SRV: I don't get back to Austin very often. It's too tempting for me there. I lived there from New Year's Eve '72 'til sometime last year. I got too stuck in the party scene there...I always seemed to find that place. I originally went there because in Austin the people that were around the clubs and the people who ran the clubs had a more open mind about what we could play than in Dallas at the time. Part of it was because it just didn't matter. At least it gave us a chance to play what we liked instead of someone handing you a list of songs that was on their mind's jukebox and say 'Play this.' A lot of people got a chance to grow musically...it was a good atmosphere.

That was when the Storm was still happening...Jimmy (Vaughan) and Denny Freeman and Doyle Bramhall. Bands would go through phases and about every three months or so there would be a major switch — everybody would trade musicians. It worked out real good for everybody, then a lot of people would stay together for years. Everybody would just trade around until they found the right niche. They'd stay together until they felt they weren't growing anymore and then they would go on to something else, which isn't the way it should be, really. It's supposed to be that when you don't feel comfortable making music with somebody, there's got to be something wrong and you're supposed to find out what's wrong, fix it, and go on.

MS: Speaking of trading around musicians and there being an abundance of great players in Austin,

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Willie Mitchell

from page 15

song in the country - a glimpse at the involved participants was an essential shot in the aspiration.

The trickle-down theory made sense then. Somebody was needed to wash all those cars in front of Ike's house. Someone else needed to load equipment, etc. for Al Green's gang. Not to mention lawyers, managers and other bosses. Hit records mean

over and over again on the label's output. The collectively sweet tones were anchored by Howard Grimes and Al Jackson, Jr. on drums. This collective was the bedrock of Mitchell's sound, the embellishments added to their rhythmic foundation served to celestial execution. "You can't leave out the others that were involved. (With slight irony) There was a white boy named James Brown that did a lot of good stuff on piano and keyboards. Chalmers, Rhodes and Chalmers, the backup singers on

nothing but gold and platinum," the comptroller of Oz almost offhandedly referred to the hallmark discs on his office wall. And there were others. Ann Peeble's *I Can't Stand The Rain* as big as any of them. All the while Hi Records' developing artists seemed destined to produce huge hits that would also life them to mainstream attention. Syl Johnson and O.V. Wright played to packed houses all over the south, the next moment seemed to be either one's turn at stardom.



"Whatever sounds good I put on tape; what doesn't I don't keep." — Willie Mitchell

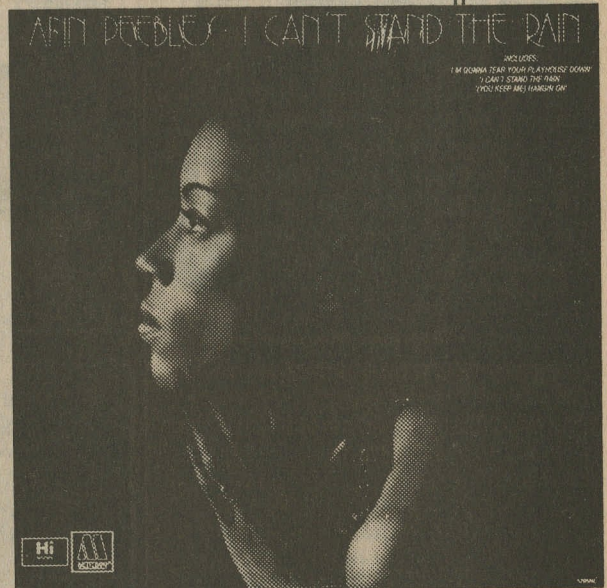
"...what's inside them, can they sing, and how it makes me feel." — Willie Mitchell

photo courtesy of Rare Records

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money! Money gets things done. Money means you don't get dogged out so much. The plural dreams so many were voicing surely were naive, but where the sun shines on nightmares dreams are just as badly needed as bread.

Willie Mitchell had become vice-president of Hi Records during this time. "After Joe Coughi died. He was the owner of Pop Tunes and president of Hi. I had Ann, Al Green, Syl Johnson, Otis Clay..." all backed by a band of regulars that came to be known as Hi Rhythm, a combination of feel and subtle style yet unduplicated. As head of a team of players the equivalent of Steuben's glass-blowers, all of the Hi Records' output bore Willie Mitchell's palette signature. Charles, Teenie and Leroy Hodges on organ/piano, guitar and bass have become a legend themselves for the quiet fire they created

Al's stuff, a lot of people didn't know they were white. The Memphis Horns were a big part of it all. The Memphis Strings also. My brother James and I arranged the strings; it was just a lot of combinations thrown together to make the bouquet look good."

Bang - Al Green's LP *I'm Still In Love With You* was released and the world went mad for it. Another purely burnished classic, *Call Me* followed some time later, and it seemed like the balloon would never burst. Alas, it did. These two seminal long players are perhaps the final products of the era which made Memphis a continually lauded worldwide cultural citadel. Mystically, the last song on *Call Me*, "Jesus Is Waiting," was a portend of Al Green's gospel career.

"Al got really big. Eighteen gold records in a row - five or six years of

"I look for the concept of what the artist is trying to say," he began in answering to how he chooses whom to work with. "What's inside them, can they sing it, and how it makes me feel." After a pause, he issued a gentle but unbridled "No," in answer to the question of did he devote so much time to Al Green's career that he didn't devote enough input to Hi Records' artists roster.

"Have you got any (show business) ham in you," I asked him when the camera was loaded. Replying in the negative, he posed for a couple of shots at the mixing board, then led the way downstairs to the studio. Sitting at a piano in an alcove next to the stairlanding, he started playing around, making crazy poses. "Hey man, you missed that," he admonished after striking a particularly hysterical pose.

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Star Charts

ALBUM SALES*

1. LL COOL J (Def Jam) *Bigger and Deffer*
2. MOTLEY CRUE (Elektra) *Girls, Girls, Girls*
3. WHITNEY HOUSTON (Arista) *Whitney*
4. THE FAT BOYS (Polydor) *Crushin'*
5. U2 (Island) *The Joshua Tree*
6. PRINCE (Paisley Park) *Sign 'O The Times*
7. OZZY OSBOURNE/RANDY RHOADS (CBS) *Tribute*
8. KENNY G. (Arista) *Duotones*
9. WHITESNAKE (Geffen) *Whitesnake*
10. BON JOVI (Mercury) *Slippery When Wet*

*Source: Pop Tunes South, Sound Warehouse, Record Bar

TOP FORTY SINGLES*

1. ALWAYS (Warner Brothers) *Atlantic Starr*
2. YOU KEEP ME HANGING ON (MCA) *Kim Wilde*
3. MEET ME HALF WAY (Columbia) *Kenny Loggins*
4. IN TOO DEEP (Atlantic) *Genesis*
5. HEAD TO TOE (Columbia) *Lisa Lisa & Cult Jam*
6. WANTED DEAD OR ALIVE (Polygram) *Bon Jovi*
7. I WANNA DANCE (Arista) *Whitney Houston*
8. SONG BIRD (Arista) *Kenny G.*
9. DON'T DISTURB THIS GROOVE (Atlantic) *System*
10. DIAMONDS (A&M) *Herb Alpert*

*Based on airplay on FM 100

DANCE SINGLES*

1. I FEEL GOOD ALL OVER (MCA) *Stephanie Mills*
2. ROCK STEADY (Solar) *The Whispers*
3. HEAD TO TOE (Columbia) *Lisa Lisa & Cult Jam*
4. I WANNA DANCE WITH SOMEBODY (Arista) *Whitney Houston*
5. FAKE (Tabu) *Alexander O'Neal*
6. WHY SHOULD I CRY? (EMI-America) *Nona Hendryx*
7. WANT YOU FOR MY GIRLFRIEND (Capitol) *4 by Four*
8. NEVER SAY NEVER (Columbia) *Deniece Williams*
9. LIES (Jive) *Jonathon Butler*
10. SMOOTH SAILIN' TONIGHT (Warner Brothers) *Isley Brothers*

*Based on airplay on K-97

Hottest Selling Albums & Songs Receiving The Most Radio Airplay In Memphis

TOP COUNTRY SINGLES*

1. THAT WAS A CLOSE ONE (RCA) *Earl Thomas Conley*
2. ALL MY EX'S LIVE IN TEXAS (MCA) *George Strait*
3. FOREVER AND EVER, AMEN (Warner Brothers) *Randy Travis*
4. CHAINS OF GOLD (Columbia) *Sweethearts of the Rodeo*
5. ANOTHER WORLD (Warner Brothers) *Crystal Gayle and Gary Morris*
6. IT'S ONLY OVER FOR YOU (Capitol) *Tanya Tucker*
7. I KNOW WHERE I'M GOING (RCA) *The Judds*
8. YOU'RE MY FIRST LADY (Columbia) *T.G. Sheppard*
9. LOVE YOU AIN'T SEEN THE LAST OF ME (MCA) *John Schneider*
10. YOU'RE NEVER TOO OLD FOR YOUNG LOVE (RCA) *Eddy Raven*

*Based on airplay on Kix 106 and WMC-79

ALBUM TRACKS*

1. DON'T MEAN NOTHING (Manhattan) *Richard Marks*
2. WEAPONS OF LOVE (IRS) *The Truth*
3. HARD TIMES IN THE LAND OF PLENTY (Columbia) *Omar and the Howlers*
4. THE RADIO SONG (Warner Brothers) *Joe Walsh*
5. ANYTHING GOES (Epic) *Gregg Allman*
6. GYPSY BLOOD (CBS) *Mason Ruffner*
7. SHAKEDOWN (MCA) *Bob Seger*
8. SOMETHING SO STRONG (Capitol) *Crowded House*
9. ALONE (Capitol) *Heart*
10. SEVEN WONDERS (Warner Brothers) *Fleetwood Mac*

*Based on Airplay on FM 103

TOP COLLEGE ALBUMS*

1. THE REPLACEMENTS (Sire) *Pleased to Meet Me*
2. NECROS (Restless) *Tighten Up*
3. THE CRAMPS (Vengeance) *Rockin and reelin in aukland new zealand*
4. BIG STAR (Big Beat CD) *#1 Record/Radio City*
5. SUICIDAL TENDENCIES (Caroline) *Join the Army*
6. PANTHER BURNS (New Rose) *The World We Knew*
7. R.E.M. (A&M/IRS) *Dead Letter Office*
8. THE NEATS (Twin Tone) *Crash At Crush*
9. REPLACEMENTS (Twin Tone CD) *Hootenanny*
10. STRANGLERS (EMI) *Off the Beaten Track*

*Source: Rare Records



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Johnny Burnette

from page 20

Trio's "Oh, Baby Babe," though the band is not shown.

Paul Burlison's current band, The Original Sun Rhythm Section, performed at the Smithsonian Institute July 2 - 6, 1986, and at the Chicago Blues Festival, June 5 - 7 this year. *New York Times* head pop critic, Robert Palmer, called the band "the greatest rock and roll band of all time." Besides Burlison, the band includes Sonny Burgess, Stan Kessler, Smoochie Smith, Marcus Von Story and D.J. Fontana. They were personally given letters of merit from former Tennessee Governor Lamar Alexander.



Paul Burlison, original Rock And Roll Trio member, has been on the road with the Original Sun Rhythm Section.

photo by Mary Ryan

In addition to his songs living on and his former band members' careers, Johnny's son Rocky has embarked on a musical career of his own. His album, *Heartstopper*, on Elektra/Asylum, sold a million copies and featured the hit "Tired Of Towing The Line." In 1982, Rocky, Paul Burlison, Johnny Black and Tony Austin performed as the Johnny Burnette Trio at a London rock and roll festival. They recorded several of the old Trio's songs at Sam Phillips' studio including "Tear It Up" and "You're Undecided." Johnny would probably have been proud since he never got to record for Phillips' Sun Records (and he and the Trio had originally cut "You're Undecided" in Booneville, Mississippi).

Freedom Train Runs Out Of Steam

by Sandy McKenna

The Freedom Train was scheduled to pull out of Memphis on Memorial Day but plans for the celebration honoring America's Viet Nam Veterans ran off track a few days prior to departure time. A reported twenty-seven tickets were sold for the Mud Island event featuring Johnny Cash, forcing producer Henry Harrison of Jackson, TN, due to lack of interest.

But the highlight of the day was a free concert by Viet Nam vet Britt Small and his band, Festival. "I came here to do a show for the veterans, and that's what I'm going to do!" he vowed. Britt Small and Festival performed for a handful of ex-servicemen and cheering friends. Small, who was a paratrooper for the 173rd Airborne Brigade, believes that the tragedy of Viet Nam is still very much alive in our country. He says the POW/MIA's from the war have been abandoned by the government that ordered them into service and openly challenges the political powers that refuse to make every

effort necessary to bring them home. "It's not a political issue," he says. "It's a HUMAN issue."

Small, who describes himself as an intense patriot, founded his group because he loved music and felt compelled to draw attention to the Viet Nam controversy. All Festival members and their families live on a thirteen acre farm in Skidmore, Missouri in what the IRS terms a "tribunal collective." "Everybody works" to produce the performances throughout the U.S. Everyone must pitch in to make the travelling logistically and financially possible. Also, "nobody is as dedicated as someone within the family."

Small's twelve member band will tentatively be returning in the fall for a Veteran's Day concert, which is currently being organized by Jean DeWese, state chairperson of the "Forget-Me-Nots," a group formed to lobby for the return of the POW's still missing from the war which ended almost fifteen years ago. The "Liberty Train" will be produced and promoted locally, but speculatively will feature nationally recognized headline acts. ★

Johnny's brother Dorsey continued to perform until his death on August 19, 1979. A week before he died, Dorsey and Paul Burlison spent the evening together talking and stargazing at Burlison's north Mississippi ranch. Dorsey's son, Billy, has also kept the family musical tradition together and records in Nashville on CBS.

The history of Johnny Burnette is sketchy at best. George Klein attributes much of the lack of information, or misinformation, to the fact that, "those guys were hustlers. They did everything themselves. They had no publicity agent or manager, so to speak. Most everything was written after the fact. You know, after they made it big."

This story began for me when I was five years old, watching my father cry. The death of Johnny Burnette, however, is not its end. As his music lives on, so do stories of Johnny's deeds outside the music world. Long-

time friend Sambo Barrom, a fighter, fight promoter and roadie, tells how he saw Johnny take off a new coat he had just bought in Paris and give it to a California car wash attendant because "the boy had just arrived and was broke and cold." Johnny once saved Sambo's life while on tour by pulling him from in front of a moving truck.

Despite his international fame and exciting global lifestyle, Johnny Burnette never forgot his Memphis roots. He wrote my father often and his words were sincere and personable. Lost in the shuffle of the Memphis megastars of his day, the true impact of his life's work - his music - is yet to be truly appreciated. As time passes some people are remembered and some people we forget. Like my father, I will never forget Johnny Burnette, even though I only know him through his music and the friends that still speak fondly of him. ★

DAN SEALS To Return To Memphis July 10

by Harry Duncan & Melinda Roberts

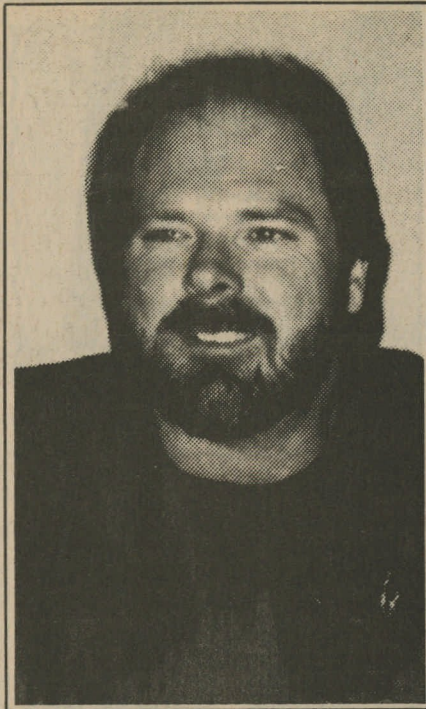
Country star Dan Seals is returning to Memphis to open for the Judds at Mud Island on July 10. Seals was last here in February putting on a stellar show at Peabody Alley where this interview was taped. And he was here to record for Stax in 1968.

Seals is on a roll; his "I Will Be There," recently became his fifth straight number one single. Only Alabama has more consecutive #1's on the country charts. The string began with "Meet Me In Montana," a duet with Marie Osmond. "We're on the same label," he explains to our question of how they came to record together. "Bop," "Everything That Glitters (Is Not Gold)" and "You Still Move Me" are his other chart toppers.

Seals is finally getting some respect for his songwriting which he has been practicing since his teens with Southwest F.O.B. in Dallas. He wrote "You Move Me," and co-wrote "Glitters" with Bob McDill, author of "Good Old Boys Like Me" and a zillion other country hits. That Seals has the utmost respect for McDill is obvious when he says, "there's no better person to write with. I don't pretend to waste his time. I show up with the hook line, the chorus, the verse or something."

"Glitters" is the moving tale of a woman who has left her child with her ex-husband to pursue her rodeo career and was "consciously" written from the man's point of view. Seals and McDill, "two ole Texas boys," wanted to, and did, "make a real strong statement." Of the fact that the song turns the normal domestic situation on its head, Seals says with a wry grin, "We don't live in normal times."

Seals is a family man with four children, including a son Jesse born



Dan Seals' "I Will Be There" is his fifth consecutive number one single.

photo by Harry Duncan

just a month before this interview and for the last seven years has lived in Hendersonville, Tenn. Before that he lived in Los Angeles and, as almost everyone knows, was one-half of England Dan and John Ford Coley. That group had a successful pop career in the '70s. Their biggest hit was "I'd Really Love To See You Tonight," which Seals still performs live. Though critics label their stuff pop and his newer material country, Seals feels only the arrangements are different and says, "I feel close to everything." Besides, the audience for country music has expanded.

Seals' brother Jim is the Seals of Seals and Crofts, one of the longest running and most respected pop-folk duets ever. His cousin Troy has written numerous country hits including "Seven Spanish Angels," and another brother, Chuck, wrote "Crazy Arms." Cousin Tommy Duncan has also written a number of songs. How did so much talent come from one family, we ask. Deadpan answer, "laziness. We didn't want to work a daytime job."

So how did this west Texas native, who began his career as a four year old playing stand-up bass fiddle "on an apple crate" in his older brother's band, come to record in Memphis for

Stax in the late sixties? He and John Ford, then living in Dallas, formed a rock group called Southwest F.O.B. and off their album had one hit, the appropriately entitled (late '60s style) "Smell of Incense." Somehow the Stax people heard it and brought the group in to cut their second album for Stax's Hip label. However, this self-styled "hillbilly white group" playing acid rock didn't listen to the producer, or anyone else in those days, and "they fired us."

Seals speaks a little sadly of those days since he "never saw the good side of Memphis." This was around the time Martin Luther King was assassinated and there was "barbed wire" all around that part of town where the studio was. Also, Stax had peaked and was beginning its long slide down. But Seals overcame that setback and went on to become the successful entertainer we know.

On stage Seals is a subtly energetic, friendly performer. Off-stage he is unpretentious and helpful. He answers questions directly and loves to tell a good story. Unpretentious is a word he uses himself when describing fellow singer and recent phenom Randy Travis, who shares the same producer with Seals, Kyle Lehning. Seals and Lehning's working and personal relationship goes back to L.A. in the mid-seventies when Lehning was the "mop-up" producer for A&M. Lehning is certainly mopping up now with his recent credits. Seals says, "his due is just now starting to come to him."

Perhaps Seals' serenity comes from his faith. He is a member of the Baha'i faith which believes that there is one God, one religion and one mankind. Moses, Jesus and Mohammed were mouthpieces of God and His revelation is progressive. Baha'u'llah, who lived in the mid-1800's, claims to be the great teacher promised in all the Holy Scriptures of the world. Seals says, "though the lamp is different, it's the same light."

The nicest thing about Seals and his faith is that he doesn't push it on anyone the way some of our more popular religious sects are prone to do. "I wait for other people to ask," he says. It is that attitude that has served him well throughout his career and maybe best explains why people are now asking to hear from Dan Seals. ★

Bluer Than Blue:

The Blues Capital Of The World Hosts The Home Of The Blues

by Robert Bowman

The first weekend in June witnessed the fourth annual Chicago Blues Festival. Put on free by the city on Friday, Saturday and Sunday, the festival has become the pre-eminent blues festival on the continent. In overall festival terms this year it ranked right up there with Lafayette, Louisiana's Festival d'Acadiens (Cajun Festival) and the New Orleans Jazz and Heritage Festival.

The event is held on three stages located downtown on Lake Michigan in Grant Park. From 11:30 until 5:00, two smaller stages run concurrently featuring acoustic and lesser known



Rufus Thomas brought Southern Soul to the Chicago Blues Festival.

photos by Patrick Malone

artists. In the evening only the Petrillo Music Shell (named after the famed musicians' union pres James C. Petrillo) is active as five bigger name acts appear. The evening audience, according to Festival estimates, reaches over 200,000 people.

The food and washroom facilities are adequate, but especially in the former area. Chicago has much to learn from the Louisiana festivals. The choices of food were limited to about five items (including Memphian John Wills' Barbecue) and none were exceptional enough to eat twice during the course of the weekend. Also, what fascist chose Pepsi as the Festival drink?



Snooky Pryor and Yank Rachell performing their '30s style blues.

'87 Arkansas River Blues Festival

The Arkansas Blues Connection will present the First Annual Arkansas River Blues Festival on the banks of the Arkansas River in North Little Rock, Arkansas on Saturday, July 25, 1987. The ABC (a chapter of the National Blues Connection in Memphis, Tennessee) has, over the years, endeavored to bring to Arkansas the finest in Blues music. This year's Festival will present the finest lineup in blues entertainment ever seen in Arkansas. Appearing this year will be: Johnny Winter, Koko Taylor, Lonnie Mack, Larry Davis, Steve Pryor and the Mighty King-snakes, The Blues Patrol, John Jeff McVey and the Money-makers, John Shepherd and the Houserockers, Cedell Davis, Cy Perry, and the winner of the 1987

Arkansas Amateur Blues Talent Contest.

In order to ensure that the Festival will be open to everyone who loves the Blues we will keep the ticket prices to a low \$7.00 in advance and \$10.00 the day of the Festival. Tickets will be limited and will be sold on a first come-first serve basis through the mail from the ABC, P.O. Box 1271, Little Rock, AR 72203 or locally at Peaches or Discount Records. The gates will open at 10:00 a.m. and the first act is scheduled to take the stage at 11:00.

Because of the fine calibre of entertainment being presented and the wholehearted support of our sponsors, we expect this year's Festival to draw a large crowd of blues fans not only from Arkansas, but all surrounding states. ★

The presentation of the music was exceptional. Virtually everything was on time and the sound was superb (although the PA did cut out a few times at the Crossroads stage). It was in the area of performance, though, that the festival truly shone. Peak after emotional peak descended upon the audience, virtually wearing one out after three days. Rarely have I seen so many artists outdo themselves in a spirit of communal celebration. I have seen Albert Collins perhaps a dozen times, yet his closing set Saturday left my mouth agape with awe. Likewise for Valerie Wellington's Friday night house wrecking performance. Her renditions of Ray Charles' "A Fool For You" and Lefty Diaz' "Bad Avenue" were incendiary. The list goes on.

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TheatreWorks

from page 19

approached the Downtown Dream Machine in September 1986 about starting a theatre. It was a project the Dream Machine could readily identify with. The Dream Machine, which was founded by Jackie Nichols and Pat Bogan in 1978, had run an outdoor theatre in Confederate Park for several years, up until the Amphitheatre at Mud Island drowned them out, sound-wise. The board of directors had been looking for a space ever since. Lynch, along with with Nichols and others, began anew, looking for suitable, low-rent facilities in a safe area. The South Main and Huling Street location fit the bill. There is street parking and the area is well-lit. Across the street are newly created, and full, apartments, on the street behind is the Lorraine Motel, and four blocks north is the Orpheum Theatre. The Downtown Dream Machine is actively involved in revitalizing the downtown area, so the location was no surprise.

"After an open house on March 22, 1987, TheatreWorks opened for business. Its first play *Hearts of the South*, got good reviews and did good business.

There is still space for rent this summer, but fall of '87 is booking up. It will begin with a five-day festival, the second week in September, which will consist, says Bogan, "of some children's shows, the opening of our fall season of plays, which is not a season sponsored by the Dream Machine but . . . by those people who are putting on the plays" and Lynch will be directing *Hunting Cockroaches*, a play recently praised by a major theatre magazine. Poetry readings are planned, as well as a live remote by WKNO's *Tremewan*, whose show *First Tuesdays*, features discussions with authors about their works. Blues City Cultural will be giving workshops and readings at the theatre.

For all that's going on, more is possible and Bogan encourages "all new unknown artists" to seek them out. Musicians and singers are encouraged to request space to perform, by calling 761-0512 or 761-0178. Magicians, puppeteers, ANYONE who wants to do a show, the space is there, Bogan emphasizes, and "it's for the arts." ★

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12 Bluebeats 9:30	13 John Kilzer Band 9:30	14 Wolfgang 9:30	15 U.G.L.Y. Bar- tenders Contest Benefit	16 Good Question 9:30	17 Reba & the Portables 10:00	18 The Divorced 10:00
19 Bluebeats 9:30	20 John Kilzer Band 9:30	21 Windows 9:30	22 Good Question 9:30	23 Drama with Suzanne J. Taylor 9:30	24 Willys 10:00	25 Bluebeats 10:00
26 Bluebeats 9:30	27 Encore 9:30	28 Encore 9:30	29 The Crime 9:30	30 Shakers 9:30	31 Good Question 10:00	

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JIMMY DAVIS AND JUNCTION



KICKIN' THE WALL!

photo by Jeff Jacobs API

To live in Memphis and not know *something* about Jimmy Davis and Nexus involves some pretty detailed hiding out — probably means you've been living under a rock for the past year or so. Their fairy-tale trip from one of the most popular club bands in town to one of the first three signees of the industry's newest major label (Quantum Music, Inc./MCA, under the auspices of MTV whiz-kids Les Garland and Bob Pittman) reads like a wish list for any up and coming performer.

Despite his own dynamic personality and talent, Davis is quick to point out that it was the band as a whole that impressed QMI and precipitated their signing. Their first album, *Kick The Wall*, named for a Davis composition which is slated to be the first single, captures the excitement of the band's live performances, honed and gently perfected by producers Jack Holder and Don Smith at Sounds Unreel Studio. It also features a new name for the band.

Nexus and Junction. Two different words, but basically one meaning. So when Jimmy Davis explained the reasoning behind the name change of his band Nexus, it wasn't too hard to understand.

"We didn't want to change it to something that we'd just have to change again," he explained. Recognizing the need for simplicity Davis looked for an amalgam of letters (like QMI or MCA) that would define the band. Doodling with the band members' initials (Jimmy Davis, John Scott, Tommy Burroughs and Chuck Reynolds) he came up with JCT — an abbreviation of Junction. And as Junction is as close as one can get to Nexus, Junction they became.

The Nexus/Junction fairy tale began in late 1985 when the songwriting team of Jimmy Davis and John Scott inked a deal with ASCAP (see *Memphis Star*, Feb. 1986). It was at this time that the band first aligned themselves with the wunderkinds at Sounds Unreel Studio, who helped the band put together and promote their four-song demo.

"This was the first time we *really* pursued getting a deal," Davis said. "All the other times we just sent out a tape, but it really takes getting somebody (in this case, Sounds Unreel owner Jon Hornyak) that can go out to L.A. and knock on doors and get the tape out."

Hornyak's roadwork apparently paid off. In January of 1987, Dick Williams, the general manager of Quantum Music, was in town finalizing a deal for Cotton Row Recording artist Ella Brooks (*MS*, March 1987), attorney Jim Zumwalt suggested that he drop in on Nexus. Williams took his advice and caught a Friday night show at Alfred's on Beale and was surprised by their energy and cohesiveness; enough in fact to call QMI President Bob Pittman immediately. Pittman arrived in Memphis the very next day.

Davis laughingly recalls how the tale almost ended there when the band, failing to recognize the seriousness of Pittman's interest, answered his request to hear them live with a laid-back "It's our night off!" "It was snowing and cold," he continued. "And I really didn't know how important this could be, but I finally started coming around and realizing this could be something big."

The hastily organized showcase ("We didn't even get paid!" he moaned) paid off when the QMI execs went back to New York and immediately agreed that Nexus was to be the next signee to the fledgling label.

Jimmy Davis & Junction
from page 28

Onstage Davis, keyboardist/guitarist John Scott (*MS*, Feb. 1987), guitarist Tommy Burroughs and drummer Chuck Reynolds present a tight, energetic collection of original songs by Davis and Scott, as well as by a myriad of other local songwriters, including Richard Orange (*MS*, Sept. 1986), John Kilzer (*MS*, July 1986) and Susanne Jerome-Taylor (*MS*, March 1986). But the offstage Jimmy Davis is a quieter kind of guy who likes playing golf and is concerned that the Eric Clapton clip playing on MTV might interfere with our interview.

"At the time we cut the deal I was co-producing with John Scott and I really didn't like it," he said. "Cutting this album has been real easy for me - we'd come in and they'd (Smith and Holder) be ready. It's as much their album as it is anybody's. They spent as much time (or more) as we did - and they did a great job!" Cutting the album at Sounds Unreel was a stipulation of the deal with QMI,

"Once this album is out I think people will like it and will want to see what else is here."

— Jimmy Davis

explained Davis. "If the record company had wanted to do it in New York we wouldn't have signed with them."

Davis is fully cognizant of the import of not only one but *two* Memphis bands being the first to sign with the new label. "This label is *different*," he stressed. "They not only started MTV but were actually MCA's promo department, and since it's their first project *they're* got something to prove." He also felt that the success of Manhattan Records artist Rob Jungklas (another Sounds Unreel protege', *MS*, July 1986) helped pave the way for Junction's deal by lending credibility to the studio's reputation. "I think it's going

to open lots of doors (for other Memphis artists)," he said excitedly. "Once this album is out I think people will like it and will want to see what else is here."

The band expresses their faith in Memphis music by using only Memphis writers on the album. The one exception is the rock'n'country treatment Tom T. Hall's "Shoeshine Man" gets. ("I've been doing this song since I was about 20," Davis said. "Tom called my dad's house the other day - he likes the way we do it.") Songs like Richard Orange's "Over The Top" (a typically frenetic piece originally penned for the Sylvester Stallone movie of the same name), "Just A Little Bit" by Jack Holder and Susanne Jerome-Taylor, and John Scott's beautiful tale of lost love, "Just Having Touched," meld together into a brilliant showcase of local talent. But it is the unobtrusive ex-Memphis State basketball player John Kilzer that Davis saves his real praise for.

As work on the album neared completion an empty slot was

cont. page 52

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Stevie Ray Vaughan

from page 21

were you asked to play on Trash, Twang and Thunder (a guitar instrumental LP on Austin's Jungle Records)?

SRV: I didn't know about it until it was done...it's a great record.

MS: Have you ever thought about doing an instrumental LP?

SRV: Yeah, don't know how close I'd ever get to doing it but all those things are interesting to me.

MS: How did you happen to work on the Jennifer Warnes album? (Famous Blue Raincoat - a collection of Leonard Cohen songs sung by Jennifer Warnes.)

SRV: When it was being done, the producer, Roscoe Beck -- we've been friend for years from Austin -- he called me up and asked me to come play on something he was working on and I said sure. I did a Teena Marie session that night and afterwards went to the Record Plant and worked on that. She's (Warnes) great and a great person. I'm not really familiar with Cohen's stuff but to play on that record seemed like the thing to do. At the time they hardly had any rough tracks. It was a lot of fun and we took the time we wanted. They didn't know what style they wanted me to play and I didn't know what style they wanted me to play. I had three or four different ideas so I just played one run-through of each.

MS: Have you ever found it difficult being a white blues player?

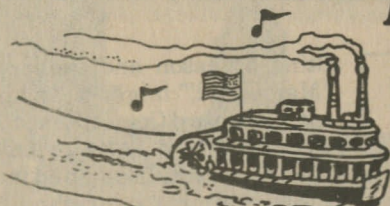
SRV: No. It's just that nowadays especially, as far as I can tell, it's not really so much that a person's audience is this color or that color. It's that what's been popular on radio has been changed for a long time. There was this idea that if you liked the blues you were supposed to be down. Too many labels were put on it and people said 'I don't want to feel that way.' It probably started when Pat Boone started to sing rock and roll. That's probably where white guys can't play the blues came from.

MS: Influences?

SRV: Albert Collins, Jimmy is probably the biggest of them all, W.C. Clark, Denny Freeman, Johnny Copeland. When I first started playing I used to go see these bands, one of them was Johnny G and the G Men and another was the Glorytones. I ran into one of the Glorytones the other day -- he was

cont. page 50

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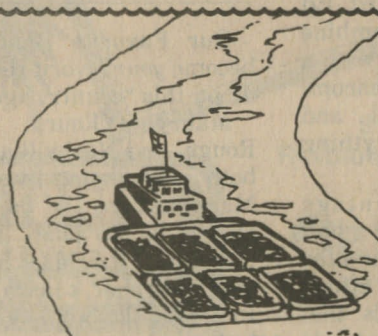
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THE ETHERAL ELMER AND THE RUSSIANS



ELMER AND THE RUSSIANS

Elmer And The Russians *The Eternal Elmer And The Russians* (State Capital Records)

by Emily Dunbar

Don't faint mom, but there are some things that make me want to just fall down on my knees and thank God I'm southern. Things like catfish (*fried*, not blackened; that's Yankee food), little girls with names like Maria (rhymes with "pariah"), afternoons spent chunking rocks into the Mississippi River and this charming cassette by Elmer and the Russians. This is proof positive that southern rock music goes quite beyond the brainless get-drunk-and-behave-like-a-redneck mentality of such upstanding young men like Gregg Allman and Ronnie Van Zant.

Somewhere between the rave-up rockabilly revival and the "new south"/Athens sound is where Elmer and the Russians make their stand (though they're physically based in Mississippi). Buddy Grisham, J. Leland Braddock, Ray Gaillard, Ed Smith and Leopold Bloom combine some serious guitar layering with a fine sense of humor that encompasses all things political and temporal, and just about everything in between.

"St. Elizabeth's," "Vintage Brixton" and the eight-and-a-half minute long (stop when you find the end) "Comet Kohoutek" are effortlessly graceful instrumentals that shows up *everybody* from Clapton to

Sting to Jason and the Scorchers. "Mah Gawd!" might be an appropriate response. "Comet Kohoutek" is a delightfully tongue-in-cheek rejoinder to the hoopla and inevitable disappointment surrounding the discovery of what turned out to be just another flash in the pan. The tune, loaded with quirky stop/start guitar hooks and suspense-laden rhythm guitar repartee is loads more exciting than the astral body for which it was named.

Although their instrumentals are outstanding, the lyrics of Elmer and the Russians are what made me just about roll on the floor. "I Have The Reds" laments the boredom of everyday life with a refreshing sang-froid ("I have the reds so bad/I have the whites so bad/I'm almost on the threshold of euthanasia"). "The Possessed" relates the tale of a would-be Soviet songster performing "... guitar music on the banks of the river Neva" in a "... reedy falsetto" and querying why when he plays he looks away from the river.

Elmer and the Russians are clever in that they manage to be stylistically and mentally light-years away from "Dixie" while standing smack-dab in the middle of it. If you like *good* music (oh, can they ever pick!) and cerebral lyrics, *The Eternal Elmer and the Russians* are yours by sending \$6 to State Capitol Records, P.O. Box 436, Ripley, MS 38663. Gnarly! ★

Our Favorite Band *Saturday Nights ... Sunday Mornings* (Big Time Records)

by Harry Duncan

Our Favorite Band is likely to become *your* favorite band if you pick up on this "country" gem.

Maury O'Rourke, from Baton Rouge, and Nashvillian Don Spicer, both of whom lived briefly in Memphis, are the band. They are joined by a long list of guests including R.E.M.'s Michael Stipe and Scorchers, Jason Ringenberg. In truth, though, the stars provide little that stands out while the core



players, Mark Redding (bass), Jody Mallory (drums) and local favorites Peter Hyrka (fiddle and mandolin) and Doug Easley (steel), flesh out and give spirited direction to Spicer's excellent guitar work and O'Rourke's distinctive, reedy vocals.

Thankfully the term "country" covers just about anything these days. From the riotous dixieland O'Rourke tune, "Woman Needs A Fiddle," to the great country ballad (well, it's sort of a ballad), "Stop Your Fussin'," written by both Spicer and O'Rourke, these guys play it all with style and just a little irreverence. They could pack the VFW Hall or the latest young hipster dive and still send everyone home with a satisfied mind and a sore toe-tapping foot.

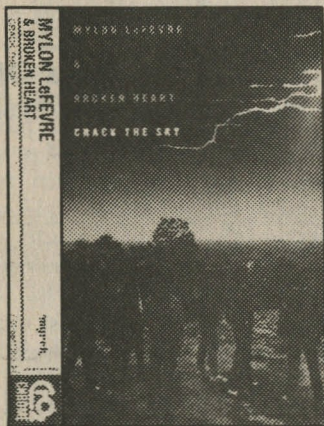
In addition they let loose on a couple of raucous country rockers, "Waste Of A Woman" (O'Rourke) and "Exile On Main Street" (Spicer), and a rockabilly spiritual (?!?), O'Rourke's "Dreamin' Of Eternity."

Slowing it down a little, OFB offers up the Jerry Jeff Walkerish "Lost And Lonely," written by O'Rourke, before lapsing into the melodramatically R&B "Funnel Of Love" and the almost dirge-like Spicer cut "Tennessee Ain't Heaven," which should come as no surprise to most objective Memphians. And on top of all this they give the countryest, tenderest cover of Rodney Crowell's "Leavin' Louisiana In The Broad Daylight."

But if there is one song that sums up the attitude of Our Favorite Band it is Spicer's "My Truck (Drove Me Out Of Your Life);" six minutes and seven seconds of the most heartbroke

country angst you'll ever hear. Everything about the song *and* the performance is *sooooo* serious it just can't be. It is both a giant spoof and a stirring lament at the same time.

If there is any drawback to *Saturday Nights . . . Sunday Mornings*, it is that there is probably no radio single on either side (that just says something bad about radio). So you'll have to spread the word about Our Favorite Band. No matter what style song they play it all comes out sounding uniquely and refreshingly like *my* favorite band. ★



**Mylon Lefevre And
Broken Heart
Crack The Sky**
(Myrrh Records)

by Emily Dunbar

Word association has always been one of my favorite games to play with my mind, so it really came as no surprise that my immediate reaction to *Crack The Sky* was onions. But before you reach for that phone to call for the guys in the white coats, listen.

There is a certain natural beauty and grace in the way an onion is constructed, layered so that peeling brings one closer to the core. And so it is also with the words and music of Mylon LeFevre and Broken Heart. Each layer reveals not only carefully and beautifully constructed music, but lyrics which contrive to be both subtle and attention-grabbing at the same time.

There is a popular argument these days for the use of "pop" music to spread a Christian message and *Crack The Sky* is as good an example of this as any. Several tunes, including "Closer Than A Heart-

beat," "Give It Up" and "Crack The Sky" (my personal favorite) are exciting, tightly synthesized tracks that could find a home on any dance floor. But the unpretentious lyrics are the simple antithesis of southern soapbox proselytism - and I love it. In "Give It Up," LeFevre states, "I'm gonna make it simple/I must be understood/'Cause what I've got to tell you/is for your own good." None of the sleight-of-hand or gimmicky schmaltz usually to be found in this genre, just a sane, simple offer.

Probably the simplest and loveliest gift of all on *Crack The Sky* is the anthemic duet with Carole Ford, "For My Growing." There is understanding and acceptance of the concept that any growth involves pain in "... Yet like rain to a garden/ When the ground becomes hardened/ I know You're using it all to help me grow." I cannot imagine a line which more neatly sums up so many basic Christian tenets.

Recorded at Ardent, *Crack The Sky* is a powerful album, full and rich with concept and feeling. The music of Mylon LeFevre and Broken Heart runs the gamut from rock-tinged pop to "this is my truth" ballads and Joe Hardy's careful production keeps both from sounding trite or insincere. If this record can make a terminal young hipster like me *listen* over and over, imagine what it could do for you. ★

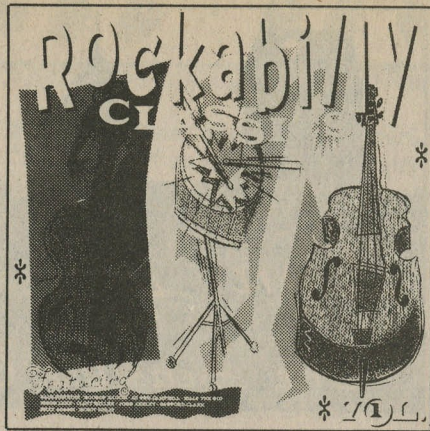
Various Artists

20 Rockabilly Classics, Vol. 1 & 2
(MCA Records)

by Lewis Duckworth

20 Rockabilly Classics is a two record or one compact disc collection of rockabilly gems cut between 1956 and 1961. The music ranges from the very cornerstones of rock music such as Dale Hawkins' original "Susie Q" and Clint Miller's "Bertha Lou" to previously unreleased material.

Both of the unreleased tracks (one per LP) sound like they would have fared well on the charts. Jo Ann Campbell's raucous "Boogie Woogie Country Girl" is the most recent cut on the LP (5/12/61) and well may be the most rocking. Volume 2 opens with Roy Hall's infectious "You Ruined My Blue Suede Shoes," which features background vocals to rival

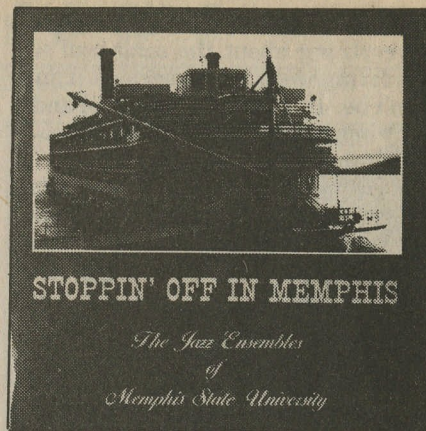


the Jordanares. Why these cuts waited twenty-five years for release is anybody's guess.

Two indispensable classics also on Volume 2 are "Wild, Wild Women" by Johnny Carrol and his Hot Rocks and "Rockabilly Boogie" by Johnny Burnette and his Rock and Roll Trio. Not only is "Wild, Wild Women" hard to find elsewhere, but it also has to be one of the most irrepressible rockabilly numbers to be found anywhere. Ruth Brown sang the original for Atlantic in 1953. The writing credit goes to "Nugetre" (Atlantic's president Ertegun spelled backwards). Relax. This is the only backwards masking on the album. On Burnette's "Rockabilly Boogie," Tav Falco's retroactive influence can only be inferred. The sound quality is clean and brilliant as it is on all 20 remastered cuts.

Everything on both albums is infinitely listenable from the even-keel "Rock It On Down To My House" by Justin Tubb to the unabashed and almost psychotic "This Must Be The Place" by Ronnie Self. Every song is fully exuding personality. As anyone who's seen Steve Allen give a dead pan reading of "Be-bop-a-lula" must realize, it's persona rather than lyrical content (or anything else) that makes good rockabilly.

I must admit being somewhat dismayed at the exclusion of several items. A six pack of Pabst Blue Ribbon and a seventeen year old rockabilly queen would have gone nicely with each album. But, more realistically, any kind of liner notes would have been nice. The C.D. didn't even provide so much as writing credits. But for only four and a half bucks a record if you shop around, you can't complain too much. ★



The Jazz Ensembles Of Memphis State University

Stoppin' Off In Memphis
(High Water Records)

by Mak Kaylor

Jazz is truly one of the last musical art forms that still allows the listener to create his own visual image from the music. Just sit back and let your imagination run rampant as you listen to this brilliantly performed two-album set. *Stoppin' Off In Memphis* includes Memphis State University Southern Comfort 1983 - 1984 and 1985 - 1986, Memphis State University Birdland Repertory Co. (formed by MSU jazz students) and the fabulous Memphis State University Faculty Jazz Quintet. The Quintet is comprised of Richard Steff, Gary Topper, Gene Rush, Tim Goodwin and Brian Fullen. We're talking Supergroup here.

Southern Comfort 83-84 gives a good performance, especially on the Dizzy Gillespie classic "Groovin' High." The walking bass work on this cut is particularly well executed and appropriately keeps the music in the groove. "Speak Like A Child" follows with an entrancing feel that Herbie Hancock's music has a unique way of doing.

Birdland's only cut on this LP is included on the flip side of record one. It's an exceptionally good tune entitled "Cold When You Left Me" and really exemplifies jazz at its very best. Also on this second side, Southern Comfort again strikes hot with "Sambandrea Swing" featuring a sizzling trumpet solo section. The

most impressive track by Southern Comfort 85-86 is "Look At Your Hand." This is a real mood setter (as only *real jazz* can be), and will put you in mind of an old movie mystery complete with trench coats and smoky Chicago nightclubs.

The extremely talented MSU Faculty Quintet displays wonderful bass and guitar work on "I Heard That's Right" and Gary Topper and Tim Goodwin should be commended for excellent instrumental work on "Flak." They glide chromatically back and forth with grace, yet each part is extremely intricate. My only regret about the album is that you're only granted one song to hear fabulous flute playing.

Even if you're not a jazz connoisseur, you have to appreciate the talent involved in *Stoppin' Off In Memphis*. Hats off to the MSU Jazz and Studio Music Department. (High Water Records, c/o MSU Jazz Dept., MSU, Memphis, TN 38152). ★



The Replacements

Pleased To Meet Me

(Sire Records)

by Robert Gordon

As The Replacements become more accomplished musicians, *Pleased To Meet Me* finds them maturing in public (all are of legal drinking age now) and seeking out the challenge of a good melody while unwilling to abandon the power and thrust behind their earlier works. Recording in Memphis and working with producer Jim Dickinson, they have found a means of retaining their force while developing their higher musical skills. The Replacements are one step closer to entering main-

stream pop without sacrificing their integrity.

A hit single is what keeps them from crashing suburban lawn parties, and of the album's eleven great songs none reek of FM hit and only a couple seem to harness the potential. The first single, "The Ledge," is genius incarnate, a pinnacle of songwriting for which every writer strives; however genius never fares well on the radio, and this reflection on suicide with its haunting guitar and frightening accuracy - of the jumper: I smell coffee, I smell donuts - will probably fare the same.

I can see pubescent headbangers and college dudes alike singing along with "Alex Chilton" and "Never Mind." Both songs linger on pop's edge; the former an ode to the naivete captured by the local power pop kid, the latter an anthem of resolution and guitar. The absence of guitarist Bob Stinson, though sometimes noticed, is never really felt - Westerberg ably fills the position as he announces his presence with the album's first chord on "I.O.U."

"Red Red Wine" drives with the force of the band's earlier material and, though a solid song, pales to the equally raucous but finer "Shooting Dirty Pool." I note this because many albums never even achieve a "Wine" caliber.

My pick for summer hit is "Can't Hardly Wait," a soul number complete with guest spots from The Memphis Horns. This song is a finger-snapping melange for which you would have to come to Memphis to understand why including strings on it is so right. Chilton lays down tight and masterful guitar fills that bait us for his forthcoming album. (Note too the presence of Prince Gabe's smooth horn on "Nightclub Jitters," possibly his last recording.)

The Replacements have departed from the raw energy of their earlier material, and in their growth the salvation of commercial radio may ultimately be found. ★

Lonnie Mack

The Wham Of That Memphis Man!

(Alligator Records)

by Lewis Duckworth

Lonnie Mack's first album, "The Wham Of That Memphis Man," finds its third incarnation with its 1987

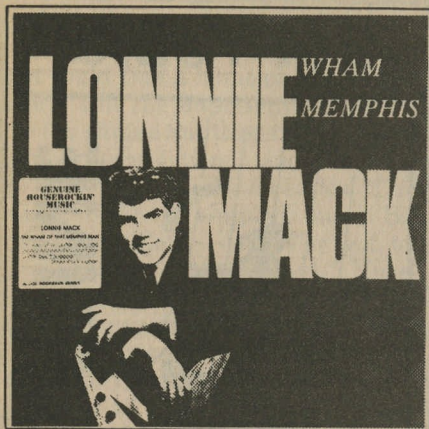
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release on the Alligator Rockback Series. Originally released in 1963 on Fraternity Records, the album produced Lonnie's first hit, "Memphis." This album was first re-released in 1969 on Elektra, and has proven itself to be of enduring popularity.

"Where There's A Will, There's A Way" is Lonnie's gospel number, showing him to be a smooth soul singer. Lonnie's singing, like his guitar work, shows a combination of black and white roots.

"Baby, What's Wrong," a Jimmy Reed song, shows a primal blues influence, while "Chicken Pickin'" is as rowdy an instrumental as Booker T. and the M.G.'s put out in the mid-sixties. I defy anyone to listen to this song without picturing mini-skirted girls suspended in large bird cages doing the jerk.

All songs feature strong guitar sound and most feature a full horn section as well. Though recorded in King Studios in Cincinnati (along side Freddie King and others) the songs maintain a strong Southern connection. "Wham," the opening instrumental, chugs somewhere between "Soulfinger" and surf. The spiritual "Come To Me" demonstrates Mack's convincing country falsetto, while "Bounce" shows a New Orleans R&B feel.

Although the album shows a combination of influences, mostly it's blues all the way through. The influence of Lonnie Mack as a guitar player cannot be over-estimated as he pioneered the Southern blues rock guitar sound later popularized by Eric Clapton, Duane Allman, and Dickie Betts. As Stevie Ray Vaughan says on the front cover, "If you play guitar, buy this record! And even if you don't play guitar, buy this

record!" If it's good enough for Stevie to rave on, then it's good enough for me. ★



**The Damned
Anything**
(MCA Records)

by Biff Whitebread

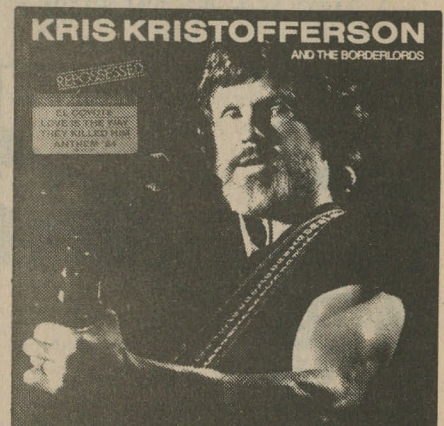
Last year *Phantasmagoria* by the Damned appeared in record bins across the nation. In some cities, songs from that album found their way onto radio station playlists (only one station in Memphis played anything from it). The album cuts were darn and mysterious, exhibiting excellent musicianship and gothic ethereality in equal doses. It was as if Edgar Allan Poe had been loosed in a recording studio. This year the Damned is back with its second album for MCA.

Cleverly titled *Anything*, the album is produced by Jon Kelly, the producer of *Phantasmagoria*. Defying pigeon-hole status, the band lives up to its reputation as rockers with a musical edge, and like the band's gothic compatriots, the Cult, treats its audience to a motley grouping of cuts of varying descriptions. While this album may be a bit more low-key than *Phantasmagoria*, the band has, nonetheless, delivered superior product.

Dave Vanian's vocals are crystal clear in their own special way. And while the band doesn't come across as sounding like it's scoring a Vincent Price movie, *Anything* does boast some interesting cuts. The title cut sounds as if it was produced by a skate rat on bad speed. It's jerky and lively, without being pretentious.

"Alone Again Or" boasts some good trumpet work from Kurt Holm that sounds like a Mexican mariachi band in parts. "The Portrait" features Roman Jugg's adept keyboard stylings that are easily reminiscent of some of Jean-Luc Ponty's work on *Enigmatic Ocean*. The song evokes an image of dusk on the English moors, with the fog just beginning to roll in from the sea.

Side 2 opens with "In Dulce Decorum," which was featured recently on *Miami Vice* in which Vanian's vocals are prefaced by an excerpt from Sir Winston Churchill's "... this was their finest hour" address. Vanian's basso profundo pipes really show forth on "The Girl Goes Down," with accompaniment that could have been borrowed from reruns of "The Munsters". This is an album to have.



**Kris Kristofferson
Repossessed**
(Mercury/Polygram)

by David Allen

We've all heard of Kris — outlaw, poet, songwriter extraordinaire, and staple of our radio-TV-cinema diet since 1969. Has anyone noticed it has been six years since his last solo album? Why the long wait? The answer may be that our staple has been slowly turning to white bread as a songwriter.

At its best this album is introspective and deeply moving. The song "Love is the Way," for instance, is so good it brought tears to my eyes. But there are also TERRIBLE songs

cont. page 48

Star Tracks

from page 7

Although the radio station's listeners are scattered over a large area, the current broadcast area for MSU's WSMS 250 watt station is only a seven-mile radius around the tower. According to McDowell, an application has been made to the Federal Communication Commission for an increase in power and tower height. Even though the application is "still on hold," McDowell hopes that the station's power can be increased to 22,300 watts, giving a broadcast radius of 25 to 30 miles.

CONGRATULATIONS

Our Canadian correspondent and resident musicologist Mr. Rob Bowman is the June Writer of the Month for his coverage of the New Orleans Jazz and Heritage Festival. Yeah, Rob!

Three cheers for the Save Our Shell Committee! Not only have they done a bang-up job of refurbishing the Overton Park Shell, but are currently presenting weekly jazz and classical programs featuring Memphis musicians. These programs are FREE to the public. Donation boxes are set up at the entrances, however, and any contributions will be happily accepted. (Please drop in what you can. You could not afford this kind of quality performances anywhere else.) You can get the schedule by calling 526-7180.

That dynamic duo Diane Carrington and Dave Cochran made a good thing permanent with wedding vows last month. They report great joy and an estimated January arrival of the next greatest bass player (and/or sound person) for the perpetuation of Memphis music.

GOOD GOSSIP

Jim Stewart, a principal STAX force, is back in the music business. He and Bobby Manuel (of Daily Planet studio and the Coolers) are working on a partnership. It's good to have a legend back in the continuing history.



Newlyweds David Cochran and Diane Carrington.

photo by Leslie Hornyak

Bernie Bernil, sound man for Showco (the bigtime concert company), toured Europe in May. After the last of the Genesis stadium shows this summer, Bernie is heading home to take up a position at a local sound company/studio (wonder who that is?). Bernie is monitor engineer on the current Genesis tour. He's also toured with Peter Gabriel, Eric Clapton and New Edition (and yes, he got his friends T-shirts and autographs).

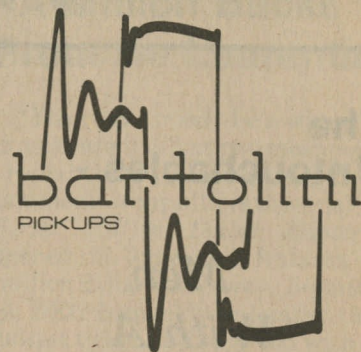
The THUNDERBIRDS are supposedly headed back into town this month. The Rumor (that's capital R) I heard has them reserving two sets at the Radisson for a Jam on July 22. Star tracking!

I can't believe I got to meet Steve Morse. Voted best overall guitarist for 5 years by *Guitar Player* magazine readers, Steve came through town to conduct a seminar for Ernie Ball Strings and String and Things. He answered lots of questions and played a little, too. Manomanoman!! He IS great. As soon as I corner a technical advisor I'll report the clinic.

The Blue Suede Shoes Saloon is history. The management changed the name to Proud Mary's and the format to rock and roll. It fits the feel of Beale much better. Check them out and tell 'em if you like it.

Beale Street Entertainment Director Mike Glenn reports the birth of a Memphis star - Oscar Michael Isaiah Glenn III. Congratulations!!

cont. page 51



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The Untouchables -

*Men
With A
Mission*

(Paramount Pictures)

by Emily Dunbar

1930. Prohibition was the law of the land, but men like Al Capone didn't pay much attention to that. Besides, cops, juries and judges could be bought almost as easily as a drink. Only one man could stand against the tide of corruption that swept Chicago Eliot Ness.

Brian De Palma's *The Untouchables* pits Kevin Costner's stonily determined Eliot Ness against the bulk (literally) and power of Robert De Niro's Al Capone. Not since the *Star Wars* trilogy has there been such a clear-cut confrontation between ultimate good and evil. And not since *The Godfather* has there been such a massive and creative display of blood-letting. During a gangland banquet Capone delivers a lecture on teamwork employing baseball as his metaphor and a Louisville Slugger as a prop. He concludes his lecture by bashing out the brains of a traitor, splattering blood and gore all over the table.

Despite the cut-and-dried good vs. evil storyline, De Palma effectively avoids triteness with one of the most excellent and cohesive casts ever assembled. Costner's Ness is so determined to put Capone away that he would come across as a goody-goody *except* that De Palma allows him to err. True, it only happens once, but Ness obviously is a quick learner. Robert De Niro *is* Capone, from his formidable appearance to his chillingly above-the-law attitude.

But the real star (despite his supporting role) is Sean Connery.

Cast as an Irish cop who had been stuck walking a beat for 20 years, Connery rose above the heavy potential for cliché and delivered his bits of old world wisdom and guidance and made it fresh and real.

Charles Martin Smith (*American Graffiti*) and newcomer Andy Garcia round out Ness' Untouchables splendidly and Billy Drago comes as a viciously cold mob assassin.

Moments do occur when apparently De Palma could not resist taking advantage of the clichés that presented themselves, most notably in a heart-stopping remake of the "Odessa Steps" scene where Ness must choose between snatching Capone's bookkeeper from the mob or saving a woman and her baby who inadvertently got in the way. As a whole, though, *The Untouchables* is a thrillingly larger-than-life American saga.

Rated R for graphic violence and adult language. ★

**The Doors
At The
Hollywood Bowl -**

*Encore From
The 60's*

(MCA Home Video) \$24.95

by Chris J. Thomas

By the summer of 1968, the Doors were America's answer to the Rolling Stones - wild and controversial. Their music and the message of their lyrics hit home hard to the idealistic yet confused youth of the '60s.

On July 5, 1968, the Doors played to a SRO audience at the Hollywood Bowl. They had just returned home from national tour. At their own expense they hired a film crew and

captured the moment for history. The result was the only full length Doors performance ever recorded on color film.

The Doors At The Hollywood Bowl, like the Doors themselves, is "different." And I mean different. By today's standards it is "OK." Not as exciting as a Tina Turner video but not bad at all. But compared with footage of others '60s groups, this video is light years ahead of its time. The sound, the camera angles, the quality of the video is unlike any I have seen that try to capture the spirit of the '60s.

Included are many of the Doors' classics: "When The Music's Over," "5 to 1," "The Unknown Soldier," "The End" and, of course, "Light My Fire" (extended version).

My only complaint is that the cameras concentrate too much on Jim Morrison. Yes, he was the front man and a super-star in his own right. But the Doors were supposed to be equal partners. I would have liked more of the others - Ray Manzarek (keyboards), Robby Krieger (guitars) and especially John Densmore, the drummer extraordinaire, who was too seldom seen.

My 11 year old daughter thought The Doors were a new group (I did not tell her otherwise). In any event, it held her attention for eight minutes. My wife (a child of the '70s) commented, "You used to dress like that?" But she liked the sound of the video, and she could relate to the music and the times. I took it to a pawn broker friend of mine (ALL musicians have friends at a pawn shop). There an amazing thing occurred. The video played in a corner of the shop. As patrons walked in, any and all who were "children of the '60s" were magnetically drawn to the sound of the Doors. Total strangers began talking and exchanging experiences of the time when the Doors ruled the airwaves. Others ignored it, but there in the corner of the pawn shop the power of the Doors lived on.

Late that evening I was unable to sleep. I had to see the video again. To reflect on the '60s. To hear again the haunting bass run and drums. "When the music's over . . ." ★

The Stepfather -

Evil In The Middle Class

(ITC/New Vista)

by Harry Duncan

Jerry Blake just wants the perfect family life; the dotting wife, the beguiling stepdaughter and the older mid-townish home replete with large trees and swirling fall leaves. Jerry even builds bird houses in his basement shop. As he says, "we need a little order here."

But there is something evil lurking under the surface of *The Stepfather*, a horror-suspense film that avoids gratuitous hack and slash (even though there is plenty of blood). Unlike most of the genre, this is an intelligent film.

Unknown Jill Schoelen is excellent as the step-daughter, a slightly mischievous high schooler who is naturally suspicious of mom's new hubby. We would dismiss her resentment as misplaced jealousy, as does her analyst, except that we know from the start the truth about Jerry Blake's obsession with middle class perfection.

Terry O'Quinn is brilliant as the stepfather. A hard working salesman, he is well liked by his co-workers. He is also masterfully cold and diabolical in carrying out his various plots to get what he wants. His inner rage explodes in the work shop and in one great scene where he irrationally assumes Schoelen's boyfriend's good night kiss is a rape attempt. Mom, Shelly Hack, in a good but silly portrayal, is only mildly upset at Jerry's actions. Had she been more perceptive we would have skipped the bloody climax.

Director Joseph Ruben's (most notably known for *Dreamscape*) film has been favorably compared to

Alfred Hitchcock in general and to his *Shadow Of A Doubt* in particular, but a comparison to *Blue Velvet* is more on the mark. Both are relatively low-budget sleepers garnering good reviews and both focus on the evil beneath otherwise serene surroundings. In addition, both use a teenager as the prime detective.

The Stepfather is not perfect but it is genuinely scary in most parts (although unintentionally funny in some). The ending is entirely too predictable but all in all a very satisfying genre film with excellent performances throughout.

Rated R for red (as in blood). ★

The Believers -

Occult Murders Chills, Thrills

(Orion Pictures)

by C.P.J. Mooney IV

If it's been a while since you've been chilled, thrilled, and basically sitting on the edge of your seat at the movies, perhaps you should look into *The Believers*.

Directed by John Schlesinger (*Midnight Cowboy*, *Marathon Man*), *The Believers* is a well-paced thriller containing romance, suspense, and bizarre ritual murders involving occult practices.

Martin Sheen stars as a psychiatrist for troubled policemen. He has recently lost his wife in a tragic accident, and has moved to New York City with his seven year old son. Shortly after settling into a new apartment (with a superstitious, if benevolent nanny) Sheen becomes involved in the investigation of a gruesome ritualistic slaying of a young boy. The prime suspect is a model policeman (Jimmy Smits of "L.A. Law" fame) found next to the young corpse, reduced to a babbling, hysterical mess. It is learned that the

A Million Bucks From De Laurentis

"You may already be a winner" is a phrase that has two meanings around the De Laurentis Entertainment Group offices these days. First, *Million Dollar Mystery* opened in June and features a million dollar give-away. Secondly, DEG is quickly becoming the hottest ticket in Hollywood with a production and release schedule that hasn't been attempted since the fifties. Dino De Laurentis is still a master showman.

Million Dollar Mystery is a comedy adventure reminiscent of *It's A Mad, Mad World*. In it, a large cast pursue clues to a hidden fortune of four million dollars - leaving the undiscovered one million in cash to be awarded to an audience member who gets an entry form, solves the eight clues in the movie and sends in the location of the million bucks.

policeman practices a faith known as Santeria, an actual religion that combines Catholicism with ancient African customs and practices. Surrounding the corpse are many of the trappings of the Santeria faith.

Martin Sheen is superb in his role. Befitting a psychiatrist, his character is low key and even-tempered until things get too out of hand for anyone to remain calm. Yet the real "star" of the film is Malick Bowens as the silent voodoo priest with hypnotic eyes and an icy glare.

However, being a suspense flick, the focus is not on characters as much as on plot development with just enough twists and turns to keep you watching, but not an overload of events. The viewer is wondering what will happen next, but not lost or confused. In the tradition of modern day murder tales, there is a substantial amount of gore and blood - but the film doesn't descend to the level of those drive-in "slasher" movies.

Along with a particularly unattractive scene involving spiders, *The Believers* has the standard surprise ending that will have you walking out of the cinema looking rather pale. ★

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

Wednesday

Ben Cauley/Lou Roberts (T) - Bad Bob's

Chris Lea & the Moonlight Syncopators (N) - Lafayette

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

Entourage (V) - Mallard's

Intimate Acts (N) - Stage Stop***

Jesse Brownfield (V) - Court Square Cafe***

Mark Kitchens (V) - P&H Cafe

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

MVP (V) - Captain Bilbo's

P.J. Turner (V) - Wang's Mandarin House

Steamboat Strummers (T) - Court Square Park

T.T. Burns Band (P) - Miller's Cave

Talley & Steinberg (V) - Mallard's

The Cutouts (P) - Poplar Lounge

The Willys (P) - Bombay Bicycle Club***

Tom Hackenberger (V) - Hilton

Video Night (U) - Antenna

2

Thursday

Ben Cauley/Lou Roberts (T) - Bad Bob's

Coolers (P) - Mallard's

Country Talent Night (C) - Western Steak House

Don McMinn & Rum Boogie Band (T) - Peabody

Good Question (P) - Bombay Bicycle Club***

Intimate Acts (N) - Stage Stop***

"Murder on the Nile" (F) - Circuit Playhouse

MVP (V) - Captain Bilbo's

Peter Hyrka & V.O.C. (N) - North End

Reba & the Portables (T) - Radisson

Ruby Wilson (T) - Lafayette's

Steppenwolf/A.Lee/Roger McGuin (P) - Mud Island***

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

T.T. Burns Band (P) - Miller's Cave

The Settlers (C) - Scruples

The Willys (P) - Alfred's East

Tom Hackenberger (V) - Hilton

Tracey McClure & the Steeler Band (U) - Round I (West Memphis)

3

Friday

Ben Cauley & the River City Band (T) - Proud Mary's***

Ben Cauley/Lou Roberts (T) - Bad Bob's

Bluegrass Night (T) - Harvester Lane

Coolers (P) - Mallard's

Dan Fogelberg (P) - Mud Island***

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

Embroy (P) - Club Unique

Generics (P) - Antenna

Good Question (P) - Bombay Bicycle Club***

concert calendar

Intimate Acts (N) - Stage Stop***
 Kaya & the Weldors (N) - Lafayette's
 "Murder on the Nile" (F) - Circuit Playhouse
 MVP (V) - Captain Bilbo's
 Reba & the Portables (P) - Radisson
 Sid Selvidge (N) - North End
 T.T. Burns Band (P) - Miller's Cave
 Teresa Pate (T) - Lobster Louie's
 Terry Humphrey (V) - Western Steak House
 The Big Chill (P) - Hilton
 The Crime (N) - Hi Roller II***
 The Generics (N) - Antenna
 Tom Hackenberger (V) - Hilton
 Touchtones (T) - Court Square Cafe***
 Tracey McClure & the Steeler Band (U) -
 Round I (West Memphis)

4 Saturday

Ben Cauley & the River City Band (T) - Proud
 Mary's***
 Ben Cauley/Lou Roberts (T) - Bad Bob's
 Coolers (P) - Mallard's
 Country Music Night (C) - Harvester Lane
 Intimate Acts (N) - Stage Stop***
 Jimmy Davis & Junction (P) - Bombay Bicycle
 Club***
 Just Us (V) - Patio Lounge
 Kaya & the Weldors (N) - Lafayette's
 Mike Crews Band (P) - Hi Roller II***
 "Murder on the Nile" (F) - Circuit Playhouse
 MVP (V) - Captain Bilbo's
 Panther Burns & Hellcats (N) - Antenna
 Reba & the Portables (T) - Radisson
 Scarlett (P) - Old Daisy Theatre
 Sid Selvidge (N) - North End
 T.T. Burns Band (P) - Miller's Cave
 Terry Humphrey (V) - Western Steak House
 The Generics (N) - Mud Island***
 The Settlers (C) - Peabody Plantation Roof
 Tom Hackenberger (V) - Crowne Plaza
 Tony Joe White (T) - Rum Boogie Cafe***
 Tracey McClure & the Steeler Band (U) -
 Round I (West Memphis)
 Wolfgang (P) - Court Square Cafe***

5 Sunday

Ben Cauley/Lou Roberts (T) - Bad Bob's
 Bluebeats (N) - Bombay Bicycle Club***
 Bobby Lawson Trio (T) - Rum Boogie Club***
 Coon Elder Band (C) - Peabody
 Fred Ford & Honeymoon Gardner (V) -
 Mallard's

Good Question (P) - Midway Cafe
 Jazz Countdown Reinstated (T) - Belmont Grill
 Jazz (T) - North End
 Joe Norman (V) - Poplar Lounge
 Lee Miller/Rick Wilson (P) - Hi Roller II***
 Memphis Jam Band (V) - Country Store (Shake
 Rag, TN)
 Motley Crue/Whitesnake (P) - Mid South
 Coliseum***
 MS Benefit (V) - Court Square Cafe***
 "Murder on the Nile" (F) - Circuit Playhouse
 Rhythm Hounds (V) - Court Square Cafe***
 Rick Harvey & Beale St. Blues (T) - Proud
 Mary's***
 The Settlers (C) - Midway Cafe

6 Monday

Bobby Lawson Trio (T) - Rum Boogie Cafe***
 Butch Baker (U) - Bad Bob's
 Fred Ford & Honeymoon Gardner (V) -
 Mallard's
 Jesse Brownfield (V) - Poplar Lounge
 John Kilzer Band (N) - Bombay Bicycle Club***
 Legend (U) - Bad Bob's
 P.J. Turner (V) - Wang's Mandarin House
 Rick Harvey & Beale St. Blues (T) - Proud
 Mary's***
 Rick Steff (N) - Court Square Cafe***
 Secret Fantasee (P) - Court Square Park
 The Marvells (V) - Captain Bilbo's
 Vanity Fair (P) - Stage Stop***

7 Tuesday

Ben Cauley/Lou Roberts (T) - Bad Bob's
 The Coolers (P) - Peabody Plantation Roof
 Don McMinn & the Rum Boogie Band (T) - Rum
 Boogie Cafe***
 Entourage (V) - Mallard's
 Memphis Blues Jam (T) - Murphy's Oyster Bar
 P.J. Turner (V) - Wang's Mandarin House
 Sam Williams (V) - High Roller II***
 Talley & Steinberg (V) - Mallard's
 The Marvells (V) - Captain Bilbo's
 The Willys (P) - Bombay Bicycle Club***
 Tom Hackenberger (V) - Crowne Plaza
 Tracey McClure & the Steeler Band (U) - Round
 One (W. Memphis, AR)
 Vanity Fair (P) - Stage Stop***

8 Wednesday

Ben Cauley/Lou Roberts (T) - Bad Bob's

cont. next page

*Rum
 Boogie
 Cafe*

JULY

1 - 4, 7 - 9, 14 - 18, 21 - 23, 28 - 31

DON McMINN & THE
 RUM BOOGIE BAND

July 4

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5 - 6

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10 - 11

BON-TON SOUL
 ACCORDIAN BAND

12 - 13

DUSTERS

19 - 20

BOBBY LAWSON TRIO

24 - 25

ANSON & THE ROCKETS
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26 - 27

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from previous page

Chris Lea & the Moonlight Syncopators (N) - Lafayette's
 Don McMinn & the Rum Boogie Band (T) - Rum Boogie Cafe***
 Entourage (V) - Mallard's
 Good Question (P) - Bombay Bicycle Club***
 Jesse Brownfield (V) - Court Square Cafe***
 Mark Kitchens (V) - P&H Cafe
 Mike Crews (P) - High Roller II***
 P.J. Turner (V) - Wang's Mandarin House
 Rick Harvey & Beale St. Blues Band (T) - Proud Mary's ***
 Royal Suite (P) - Court Square Park
 T.T. Burns Band (P) - Miller's Cave
 Talley & Steinberg (V) - Mallard's
 The CutOuts (P) - Poplar Lounge
 The Marvells (V) - Captain Bilbo's
 Tom Hackenberger (V) - Hilton Hotel
 Vanity Fair (P) - Stage Stop***

9

Thursday

3-D (P) - Stage Stop***
 The Coolers (P) - Mallard's
 Country Talent Night (C) - Western Steak House
 Don McMinn & the Rum Boogie Band (T) - Rum Boogie Cafe***

Good Question (P) - Peabody Plantation Roof
 Peter Hyrka & V.O.C. (N) - North End
 Rick Harvey & Beale St. Blues Band (T) - Proud Mary's ***
 Ruby Wilson (T) - Lafayette's
 Steve Reid (P) - High Roller II***
 Suzanne Jerome-Taylor & Drama (P) - Radisson
 T.T. Burns Band (P) - Miller's Cave
 The Marvells (V) - Captain Bilbo's
 Tom Hackenberger (V) - Hilton Hotel
 Tracey McClure & the Steeler Band (U) - Round One (West Memphis, AR)

10

Friday

3-D (P) - Stage Stop***
 Ben Cauley & the River City Band (T) - Proud Mary's
 Ben Cauley/Lou Roberts (T) - Bad Bob's
 Bluegrass Night (T) - Harvester Lane
 Bon-Ton Soul Accordion Band (T) - Rum Boogie Cafe***
 Cafe Racers (P) - Dr. Don's (Millington)
 The Coolers (P) - Mallard's
 "Cotton Patch Gospel" (F) - Playhouse on the Square
 David Jones (C) - Queen of Clubs (W. Helena, AR)

Embroy (P) - Club Unique
 Even Steven (P) - High Roller II***
 Good Question (P) - Breeze's
 Kaya & the Weldors (N) - Lafayette's
 "Murder on the Nile" (F) - Circuit Playhouse
 Rhythm Hounds (V) - Court Square Cafe***
 Sid Selvidge (N) - North End
 SRO (V) - Court Square Park
 Suzanne Jerome-Taylor & Drama (P) - Radisson
 T.T. Burns Band (P) - Miller's Cave
 Teresa Pate (T) - Lobster Louie's***
 Terry Humphrey (V) - Western Steak House
 The Coasters (U) - Proud Mary's***
 The Divorced (P) - Hilton Hotel
 The Judds/Dan Seals (C) - Mud Island***
 The Marvells (V) - Captain Bilbo's
 The Scam (N) - Antenna
 Tom Hackenberger (V) - Hilton Hotel
 Touchtones (N) - Daily Planet
 Tracey McClure & the Steeler Band (U) - Round One (W. Mphs., AR)
 Wolfgang (N) - Bombay Bicycle Club***

11

Saturday

3-D (P) - Stage Stop***
 A # Band (V) - Overton Park Shell
 Ben Cauley & the River City Band (T) - Proud Mary's***

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Ben Cauley/Lou Roberts (T) - Bad Bob's
 Bon-Ton Soul Accordion Band (T) - Rum Boogie Cafe***
 Cafe Racers (N) - Dr. Don's (Millington)
 The Coolers (P) - Mallard's
 "Cotton Patch Gospel" (F) - Playhouse on the Square
 Country Music Night (C) - Harvester Lane
 David Jones (C) - Queen of Clubs (W. Helena)
 Even Steven (P) - High Roller II***
 Good Question (P) - Breeze's
 Just Us (V) - Patio Lounge
 Kaya & the Weldors (N) - Lafayette's
 "Murder on the Nile" (F) - Circuit Playhouse
 Natchez (V) - Bombay Bicycle Club***
 Rhythm Hounds (V) - Court Square Cafe***
 Sid Selvidge (N) - North End
 Suzanne Jerome-Taylor & Drama (P) - Radisson
 T.T. Burns Band (P) - Miller's Cave
 Teresa Pate (V) - Lobster Louie's
 Terry Humphrey (V) - Western Steak House
 The Marvells (V) - Captain Bilbo's
 Think As Incas (N) - Antenna
 Touchtones (V) - Daily Planet
 Tracey McClure & the Steeler Band (U) - Round One (W. Mphs.)

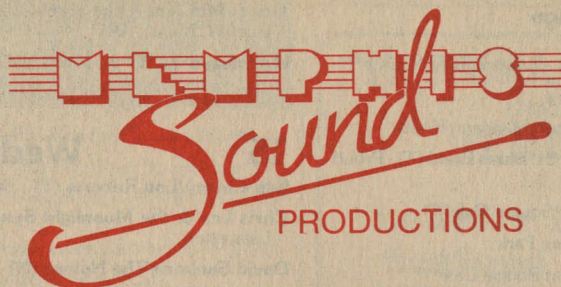
12 Sunday

Ben Cauley/Lou Roberts (T) - Bad Bob's
 The Bluebeats (N) - Bombay Bicycle Club***
 "Cotton Patch Gospel" (F) - Playhouse on the Square
 Fred Ford & Honeymoon Garner (V) - Mallard's
 Good Question (P) - Midway Cafe
 Jazz Countdown Reinstated (T) - Belmont Grill
 Jazz (T) - North End
 Joe Norman (V) - Poplar Lounge
 Kix 106 Flatbed Band (C) - Peabody
 Lee Miller/Rick Wilson (P) - High Roller II***
 Memphis Jamm Band (V) - Country Store (Shake Rag, TN)
 "Murder on the Nile" (F) - Circuit Playhouse
 Rick Harvey & Beale St. Blues Band (T) - Proud Mary's***
 The Dusters (T) - Rum Boogie Cafe***
 The Five That Killed Elvis (N) - Court Square Cafe***
 The Marvells (V) - Captain Bilbo's
 The Settlers (C) - Midway Cafe

13 Monday

Butch Baker (U) - Bad Bob's
 Fred Ford & Honeymoon Garner (T) - Mallard's
 Jesse Brownfield (V) - Poplar Lounge
 Hollywood (P) - Stage Stop***

cont. next page



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from previous page

John Kilzer Band (N) - Bombay Bicycle Club***
Legend (U) - Bad Bob's
P.J. Turner (V) - Wang's Mandarin House
Rick Harvey & Beale St. Blues Band (T) - Proud Mary's***
Rick Steff (V) - Court Square Cafe***
TBA (U) - Court Square Park
The Dusters (T) - Rum Boogie Cafe***
The Marvells (V) - Captain Bilbo's

14 Tuesday

Ben Cauley/Lou Roberts (T) - Bad Bob's
The Coolers (P) - Peabody Plantation Roof
Don McMinn & the Rum Boogie Band (T) - Rum Boogie Cafe***
Entourage (V) - Mallard's
Hollywood (P) - Stage Stop***
Memphis Blues Jam (T) - Murphy's Oyster Bar
P.J. Turner (V) - Wang's Mandarin House
Rick Harvey & Beale St. Blues Band (T) - Proud Mary's***
Sam Williams (V) - High Roller II***
Talley & Steinberg (V) - Mallard's
The Marvells (V) - Captain Bilbo's
Tom Hackenberger (V) - Crowne Plaza

Tracey McClure & the Steeler Band (U) - Round One (W. Mphs., AR)
Wolfgang (N) - Bombay Bicycle Club***

15 Wednesday

Ben Cauley/Lou Roberts (T) - Bad Bob's
Chris Lea & the Moonlight Syncopators (N) - Lafayette's
David Sanborn/The Nylons (N) - Mud Island***
Don McMinn & the Rum Boogie Band (T) - Rum Boogie Cafe***
Entourage (V) - Mallard's
Hollywood (P) - Stage Stop***
Jesse Brownfield (V) - Court Square Cafe***
Mark Kitchens (V) - P & H Cafe
Multiple Sclerosis Benefit (V) - Bombay Bicycle Club***
Multiple Sclerosis Benefit (V) - High Roller II***
P.J. Turner (V) - Wang's Mandarin House
Rick Harvey & Beale St. Blues Band (T) - Proud Mary's***
T.T. Burns Band (P) - Miller's Cave
Talley & Steinberg (V) - Mallard's
TBA (U) - Court Square Park
The CutOuts (P) - Poplar Lounge
The Marvells (V) - Captain Bilbo's
Tom Hackenberger (V) - Hilton Hotel
Video Night (N) - Antenna

16 Thursday

Ben Cauley/Lou Roberts (T) - Bad Bob's
"Cotton Patch Gospel" (F) - Playhouse on the Square
Country Talent Night (C) - Western Steak House
Don McMinn & the Rum Boogie Band (T) - Rum Boogie Cafe***
Hollywood (P) - Stage Stop***
Mike Crews Band (P) - Radisson
Peter Hyrka & V.O.C. (N) - North End
Rick Harvey & Beale St. Blues Band (T) - Proud Mary's***
Ruby Wilson (T) - Lafayette's
Steve Reid (P) - High Roller II***
Suzanne Jerome-Taylor (P) - Peabody
T.T. Burns Band (P) - Miller's Cave
The Marvells (V) - Captain Bilbo's
The Willys (P) - Alfred's East
Tom Hackenberger (V) - Hilton Hotel
Tracey McClure & the Steeler Band (U) - Round One (West Memphis)

17 Friday

Ben Cauley & the River City Band (T) - Proud Mary's***
Ben Cauley/Lou Roberts (T) - Bad Bob's
Bluegrass Night (T) - Harvester Lane

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concert calendar

"Cotton Patch Gospel" (F) - Playhouse on the Square

Embroy (U) - Club Unique

Good Question (P) - Radisson

Hollywood (P) - Stage Stop***

Kaya & the Weldors (N) - Lafayette's

"Murder on the Nile" (F) - Circuit Playhouse

Reba & the Portables (T) - Bombay Bicycle Club***

Reckless (P) - High Roller II***

Sid Selvidge (N) - North End

Soul Capitalists (N) - Court Square Cafe***

Soul Capitalists (N) - Court Square Park

T.T. Burns Band (P) - Miller's Cave

Teresa Pate (T) - Lobster Louie's

Terry Humphrey (V) - Western Steak House

The Long Ryders (N) - Antenna

The Marvells (V) - Captain Bilbo's

The Willys (P) - Hilton Hotel

Tom Hackenberger (V) - Hilton Hotel

Touchtones/WEVL Benefit (V) - Parking Can Be Fun

Tracey McClure & the Steeler Band (U) - Round One (W. Mphs., AR)

18 Saturday

Ben Cauley & the River City Band (T) - Proud Mary's***

"Cotton Patch Gospel" (F) - Playhouse on the Square

Country Music Night (C) - Harvester Lane

Divorced (N) - Bombay Bicycle Club***

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

Good Question (P) - Radisson

Hollywood (P) - Stage Stop***

Just Us (V) - Patio Lounge

Kaya & the Weldors (N) - Lafayette's

Keith Sykes (P) - Peabody Alley

"Murder on the Nile" (F) - Circuit Playhouse

Reba & the Portables (T) - Breeze's

Reckless (P) - High Roller II***

Rock Music Jam (P) - Beale Street***

Sid Selvidge (N) - North End

T.T. Burns Band (P) - Miller's Cave

Teresa Pate (V) - Lobster Louie's

Terry Humphrey (V) - Western Steak House

The Marvells (V) - Captain Bilbo's

The Willys (P) - Poplar Lounge

Think As Incas (N) - Court Square Cafe***

Tom Hackenberger (V) - Crowne Plaza

Tracey McClure & the Stealers Band (U) - Round One (W. Mphs., AR)

19 Sunday

Arlingtons (N) - Court Square Cafe***

Ben Cauley/Lou Roberts (T) - Bad Bob's

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

Bobby Lawson Trio (T) - Rum Boogie Cafe***

"Cotton Patch Gospel" (F) - Playhouse on the Square

Fred Ford & Honeymoon Garner (V) - Mallard's

Good Question (P) - Midway Cafe

Horizon (V) - Peabody Hotel

Jazz Countdown Reinstated (T) - Belmont Grill

Jazz (T) - North End

Joe Norman (V) - Poplar Lounge

Lee Miller/Rick Wilson (P) - High Roller II***

Memphis Jamm Band (V) - Country Store (Shake Rag, TN)

"Murder on the Nile" (F) - Circuit Playhouse

Rick Harvey & the Beale Street Blues Band (T) - Proud Mary's***

The Settlers (C) - Midway Cafe

20 Monday

Bobby Lawson Trio (T) - Rum Boogie Cafe***

Butch Baker (U) - Bad Bob's

Fred Ford & Honeymoon Garner (T) - Mallard's

Jesse Brownfield (V) - Poplar Lounge

John Kilzer Band (N) - Bombay Bicycle Club***

Legend (U) - Bad Bob's

My Inc. (N) - Court Square Park

P.J. Turner (V) - Wang's Mandarin House

Rick Harvey & Beale St. Blues Band (T) - Proud Mary's***

Rick Steff (V) - Court Square Cafe***

TBA (P) - Stage Stop***

21 Tuesday

Ben Cauley/Lou Roberts (T) - Bad Bob's

The Coolers (P) - Peabody Plantation Roof

Crosby, Stills & Nash (P) - Mud Island***

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

Entourage (V) - Mallard's

Government Issue (N) - Antenna

Memphis Blues Jam (T) - Murphy's Oyster Bar

MVP (V) - Captain Bilbo's

P.J. Turner (V) - Wang's Mandarin House

Rick Harvey & Beale St. Blues (T) - Proud Mary's***

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

Talley & Steinberg (V) - Mallard's

TBA (P) - Stage Stop***

The Windows (N) - Bombay Bicycle Club***

Tom Hackenberger (V) - Crowne Plaza

Tracey McClure & the Steeler Band (U) - Round One (W. Mphs., AR)

22 Wednesday

Ben Cauley/Lou Roberts (T) - Bad Bob's

cont. next page

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concert calendar

from previous page

Chris Lea & the Moonlight Syncopators (N) - Lafayette's
Entourage (V) - Mallard's
Good Question (P) - Bombay Bicycle Club***
Ky. Fried Chicken Gospel Contest Winners (G) - Court Square Park
Mark Kitchens (V) - P & H Cafe
Mike Crews (P) - High Roller II***
MVP (V) - Captain Bilbo's
P.J. Turner (V) - Wang's Mandarin House
Rick Harvey & Beale St. Blues Band (T) - Proud Mary's***
T.T. Burns Band (P) - Miller's Cave
Talley & Steinberg (V) - Mallard's
TBA (P) - Stage Stop***
The CutOuts (P) - Poplar Lounge
Tom Hackenberger (V) - Hilton Hotel
Various Artists (U) - Court Square Park
Video Night (N) - Antenna
Don McMinn & the Rum Boogie Band (T) - Rum Boogie Cafe***

23

Ben Cauley/Lou Roberts (T) - Bad Bob's
The Coolers (P) - Mallard's
"Cotton Patch Gospel" (F) - Playhouse on the Square
Countr Talent Night (C) - Western Steak House
Don McMinn & the Rum Boogie Band (T) - Rum Boogie Cafe***
Drama (V) - Bombay Bicycle Club***
Good Question (P) - Peabody Alley
M-Slider (P) - Stage Stop***
MVP (V) - Captain Bilbo's
Peter Hyrka & V.O.C. (N) - North End
Rick Harvey & Beale St. Blues Band (T) - Proud Mary's***
Ruby Wilson (T) - Lafayette's
Shakers (V) - Radisson
Steve Reid (P) - High Roller II***
T.T. Burns Band (P) - Miller's Cave
The Willys (P) - Peabody Plantation Roof
Tom Hackenberger (V) - Hilton Hotel
Tracey McClure & the Steeler Band (U) - Round One (W. Mphs., AR)

24

Anson & the Rockets (T) - Rum Boogie Cafe***
Ben Cauley & the River City Band (T) - Proud Mary's***
Ben Cauley/Lou Roberts (T) - Bad Bob's
Bluegrass Night (T) - Harvester Lane
The Coolers (P) - Mallard's
"Cotton Patch Gospel" (F) - Playhouse on the Square

Thursday

David Jones (C) - Mallard's (Brownsville, TN)
Detail (P) - High Roller II***
Eddie Harrison & the Shortcuts (V) - Breeze's
Embroy (U) - Club Unique
Good Question (P) - Peabody Alley
Joyce Cobb & Hot Fun (T) - Hilton Hotel
Kaya & the Weldors (N) - Lafayette's
Ky. Fried Chicken Gospel Contest Winners (G) - Court Square Park
M-Slider (P) - Stage Stop***
"Murder on the Nile" (F) - Circuit Playhouse
MVP (V) - Captain Bilbo's
Richard Orange (N) - Court Square Cafe***
Shakers (P) - Radisson
Sid Selvidge (N) - North End
T.T. Burns Band (P) - Miller's Cave
Teresa Pate (T) - Lobster Louie's
Terry Humphrey (V) - Western Steak House
The Willys (P) - Bombay Bicycle Club***
Tracey McClure & the Steeler Band (U) - Round One (W. Mphs., AR)
Various Artists (U) - Court Square Park
Webb Wilder & the Beatnecks (N) - Antenna

25

Saturday

Anson & the Rockets (T) - Rum Boogie Cafe***
Ben Cauley & the River City Band (T) - Proud Mary's***
Ben Cauley/Lou Roberts (T) - Bad Bob's
The Bluebeats (N) - Bombay Bicycle Club***
Cafe Racers (N) - Court Square Cafe***
Cafe Racers (N) - Memphis Queen Benefit
The Coolers (P) - Mallard's
"Cotton Patch Gospel" (F) - Playhouse on the Square
Country Music Night (C) - Harvester Lane
David Jones (C) - Mallard's (Brownsville, TN)
Detail (P) - High Roller II***
Eddie Harrison & the Shortcuts (V) - Breeze's
Fetchin' Bones (N) - Antenna
Flew The Coop (P) - Court Square Cafe***
Good Question (P) - Peabody Alley
Just Us (V) - Patio Lounge
Kaya & the Weldors (N) - Lafayette's
M-Slider (P) - Stage Stop***
"Murder on the Nile" (F) - Circuit Playhouse
MVP (V) - Captain Bilbo's
The Shakers (P) - Radisson
Sid Selvidge (N) - North End
T.T. Burns Band (P) - Miller's Cave
Teresa Pate (T) - Lobster Louie's
Terry Humphrey (V) - Western Steak House
The Willys (P) - Poplar Lounge
Tracey McClure & the Steeler Band (U) - Round One (W. Mphs., AR)

Friday

26

Sunday

Ben Cauley/Lou Roberts (T) - Bad Bob's
 The Bluebeats (N) - Bombay Bicycle Club***
 "Cotton Patch Gospel"(F) - Playhouse on the Square
 Fred Ford & Honeymoon Garner (T) - Mallard's
 Good Question (P) - Midway Cafe
 Jazz Countdown Reinstated (T) - Belmont Grill
 Jazz (T) - North End
 Joe Norman (V) - Poplar Lounge
 Lance Strode & Southern Station (V) - Peabody
 Lee Miller/Rick Wilson (P) - High Roller II***
 Memphis Jamm Band (T) - Country Store (Shake Rag, TN)
 MS Benefit & Auction (V) - Court Square Cafe***
 "Murder on the Nile" (F) - Circuit Playhouse
 MVP (V) - Captain Bilbo's
 Rick Harvey & Beale St. Blues Band (T) - Proud Mary's***
 Shylo (C) - Rum Boogie Cafe***
 The Settlers (C) - Midway Cafe

27

Monday

Butch Baker (U) - Bad Bob's
 Cafe Racers (P) - Court Square Park
 Encore (N) - Bombay***
 Fred Ford & Honeymoon Gardner (V) - Mallard's
 Jesse Brownfield (V) - Court Square Cafe***
 Jesse Brownfield (V) - Poplar Lounge
 Legend (U) - Bad Bob's
 MVP (V) - Captain Bilbo's
 ONYX (P) - Stage Stop***
 P.J. Turner (V) - Wang's Mandarin House
 Rick Harvey & Beale St. Blues (T) - Proud Mary's***
 Rick Steff (N) - Court Square Cafe***
 Shylo (C) - Rum Boogie Cafe***

28

Tuesday

Ben Cauley/Lou Roberts (T) - Bad Bob's
 Coolers (P) - Peabody (Roof)
 Don McMinn & the Rum Boogie Band (T) - Rum Boogie Cafe***
 Encore (N) - Bombay***
 Entourage (V) - Mallard's
 Memphis Blues Jam (T) - Murphy's Oyster Bar
 MVP (V) - Captain Bilbo's
 ONYX (P) - Stage Stop***
 P.J. Turner (V) - Wang's Mandarin House
 Rick Harvey & Beale St. Blues (T) - Proud Mary's***
 Sam Williams (V) - Hi Roller II***
 Talley & Steinberg (V) - Mallard's
 Tom Hackenberger (V) - Crown Plaza
 Tracey McClure & the Steeler Band (U) - Round I (West Memphis)

cont. next page

Court Square Cafe

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|-----------------------|-----------------------|-----------------------|
| 3 - Touchtones | 17 - Soul Capitalists | 26 - MS Auction |
| 4 - Wolfgang | 18 - Incas | 30 - Generics |
| 5 - MS Benefit | 19 - Arlingtons | 31 - Cafe Racers |
| 10-11 - Rhythm Hounds | 24 - Richard Orange | 1 - Happy In The Dark |
| 12 - 5 Killed Elvis | 25 - Flew the Coop | 2 - Girlfriend |

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concert calendar

from previous page

29 Wednesday

Ben Cauley/Lou Roberts (T) - Bad Bob's
Cafe Racers (P) - Peabody Alley
Chris Lea & the Moonlight Syncopators (N) -
Lafayette's
Don McMinn & the Rum Boogie Band (T) - Rum
Boogie Cafe***
Entourage (V) - Mallard's
Jesse Brownfield (V) - Court Square Cafe***
Mark Kitchens (V) - P&H Cafe
MEMPHIS STAR BIRTHDAY PARTY -
Peabody Alley
Mike Crews (P) - Hi Roller II***
ONYX (P) - Stage Stop***
P.J. Turner (V) - Wang's Mandarin House
Rick Harvey & Beale St. Blues (T) - Proud
Mary's***
T.T. Burns Band (P) - Miller's Cave
Talley & Steinberg (V) - Mallard's
TBA (U) - Court Square Park
The Crime (N) - Bombay***
The CutOuts (P) - Poplar Lounge
Tom Hackenberger (V) - Hilton
Video Night (U) - Antenna

30 Thursday

Ben Cauley/Lou Roberts (T) - Bad Bob's
Coolers (P) - Mallard's
"Cotton Patch Gospel" (F) - Playhouse on the
Square
Country Talent Night (C) - Western Steak House
Don McMinn & the Rum Boogie Band (T) - Rum
Boogie Cafe***
Flew The Coop (N) - Court Square Cafe***
MVP (V) - Captain Bilbo's
ONYX (P) - Stage Stop***
Peter Hyrka & V.O.C. (N) - North End
Rick Harvey & Beale St. Blues (T) - Proud
Mary's***
Ruby Wilson (T) - Lafayette's
Steve Reid (P) - Hi Roller II***
T.T. Burns Band (P) - Miller's Cave
The Bluebeats (N) - Peabody
The Generics (N) - Court Square Cafe***
The Shakers (V) - Bombay***
The Willys (P) - Radisson
Tom Hackenberger (V) - Hilton
Tracey McClure & the Steeler Band (U) -
Round I (West Memphis)

31 Friday

Ben Cauley/Lou Roberts (T) - Bad Bob's

Bluegrass Night (T) - Harvester Lane
Cafe Racers (P) - Court Square Cafe***
Coolers (P) - Mallard's
"Cotton Patch Gospel" (F) - Playhouse on the
Square
Don McMinn & the Rum Boogie Band (T) - Rum
Boogie Cafe***
Eddie Harrison & the Shortcuts (V) - Breeze's
Embroy (P) - Club Unique
Good Question (P) - Bombay Bicycle Club***
John Kilzer Band (N) - Hi Roller II***
Kaya & the Weldors (N) - Lafayette's
"Murder on the Nile" (F) - Circuit Playhouse
MVP (V) - Captain Bilbo's
Sid Selvidge (N) - North End
Soul Capitalists (P) - Hilton
T.T. Burns Band (P) - Miller's Cave
TBA (U) - Court Square Park
Teresa Pate (T) - Lobster Louie's***
Terry Humphrey (V) - Western Steak House
The Willys (P) - Radisson
Tom Hackenberger (V) - Hilton
Tracey McClure & the Steeler Band (U) -
Round I (West Memphis)
Walk The West (N) - Antenna

LP Reviews

from page 36

on this album. "They Killed Him," for instance, lumps Mahatma Ghandi, Jesus, Martin Luther King, and the Kennedys into one Holy (?) group and proceeds to make the astounding observation — "My God, they killed Him" as if it were news. Sure, this is the song that Bob Dylan covered, but if JC himself covered it the song would still be a turkey. It might have been relevant the day after King's assassination, but now?

This album has enough great material to make me love it. It also has enough dead weight to make me wonder. Maybe it's just easier to make movies. ★

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Bluer Than Blue

from page 26

One particularly enjoyable aspect of this year's festival was the variety presented within the one genre. Styles from the thirties to the eighties and from Louisiana to Chicago were showcased. Representing the earliest styles of blues on record were mandolinist Yank Rachell, guitarist Homesick James and harp wizard Snooky Pryor. The jump style of California post-World War II was illustrated by Joe Higgins and the Honey Drippers; Katie Webster played her swamp boogie; fife and drum music opened each day as played by Senatobia's Jesse Mae Hemphill and Napoleon Strickland; while our own beloved Rufus and Carla Thomas along with Clarence Carter demonstrated Southern Soul.

Needless to say, Chicago styles were more than adequately highlighted, especially on the Friday (subtitled "Sweet Home Chicago") where the day opened with a tribute to Howlin' Wolf (during which the Blues Foundation made a presentation to the Wolf's widow and Jesse Mae Hemphill did a guest set) and closed with a shockingly scorching set by the next superstar of Chicago blues, Dion Payton and the 43rd St. Blues Band.

Sunday was designed as a tribute to Memphis and subtitled "The Blues Capital of the World Hosts The Home of the Blues." Representing the River City in addition to those already mentioned were pianist Mose Vinson, ex Hi Recording star Syl Johnson, Rosco Gordon, Denise La Salle, Little Milton and the only non-blues artists of the weekend, Carl Perkins and the Sun Session Rhythm Section. The latter two performed both separately and in tandem and received a tremendous response in both cases. Highlights were numerous and sundry. Carla Thomas' version of Sam Cooke's "A Change Is Gonna Come" was particularly impassioned, the Sun Rhythm Section burned through "Tear It Up" and Rosco Gordon, backed by Ben Branch, was utterly triumphant in an extremely rare appearance.

One could go on and on. I came away satiated and drained with a radiant smile. What more could one ask from a Festival? *

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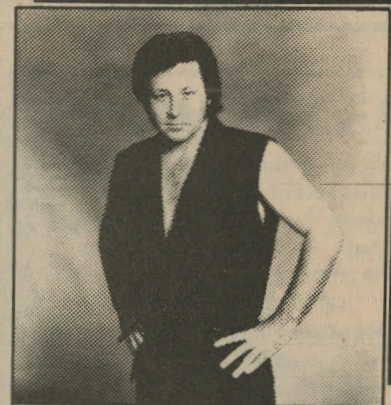
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Stevie Ray Vaughan

from page 31

driving a cab in Austin. He'd gone through some hard times and was getting ready to start a band again.

MS: Tell me about Texas blues versus Memphis blues.

SRV: (Matter of factly) I don't know. There probably used to be a difference. People are trying to learn from each other. All these influences are intertwined. Hah, intertwined, is that it? To me it's all blues. That's like asking the difference between rock and roll and blues... it all came from the same thing. I haven't lost my roots from Texas, it's just that I end up being exposed to so many different cultures and going to so many different places. I like the fact that all these influences are there as opposed to someone saying, "Well, you can't do that because you're from a different state."

MS: So it has to do with travel?

SRV: Audiences used to be more regional. There used to be regional hits all the time. Now everybody's shooting for the national media and it ends up where everybody's got the same radios blaring the same thing.

MS: Have you ever thought about having a harp player in the band?

SRV: I love playing with a harp player, but it's not right for us now.

MS: At what point did you decide to get a keyboard player?

SRV: It hasn't always been trios. The first band I ever played in clubs with was an 11-piece horn band. But I always loved being three and a piano. A lot. We'd been talking to Reese (Wynans) before and I'd wanted to have a keyboard player on *Couldn't Stand the Weather*. I had old phone numbers on Reese and he had old phone numbers on me. We couldn't find each other. Then he showed up for a session on *Soul to Soul* and it was like, "Oh, wow, Reese is here!"

MS: What do you listen to on the road?

SRV: I listen to different kinds of things than you'd expect. A lot of things besides music. I've been listening to these program tapes that help you stay clean and sober because that's the single most important thing in my life right now, not getting high.

Just playing is enough of a high for Stevie Ray these days. The thrill ain't gone. ★

Star Tracks

from page 37

BAND NEWS

Let's think about Cotton Carnival MUSICFEST. I hear from the long-term Memphis residents that it used to be a big deal. On the days I attended (opening day, a mid-week show and the final day) there were too many times when you could have put all the people in front of the stage in a mini van. This is not good. What was the problem? The price was right, the bands were good (well, most of them), the rides were fun. We think that other than the weather, the problem was promotion. Many music fans didn't realize there was a midway until they walked up. Which probably means many midway maniacs didn't know it was there either. And there was a lot of whining about the lack of major acts and the timing of the shows

(6 p.m. is too early to start and 10:30 is too early to stop).

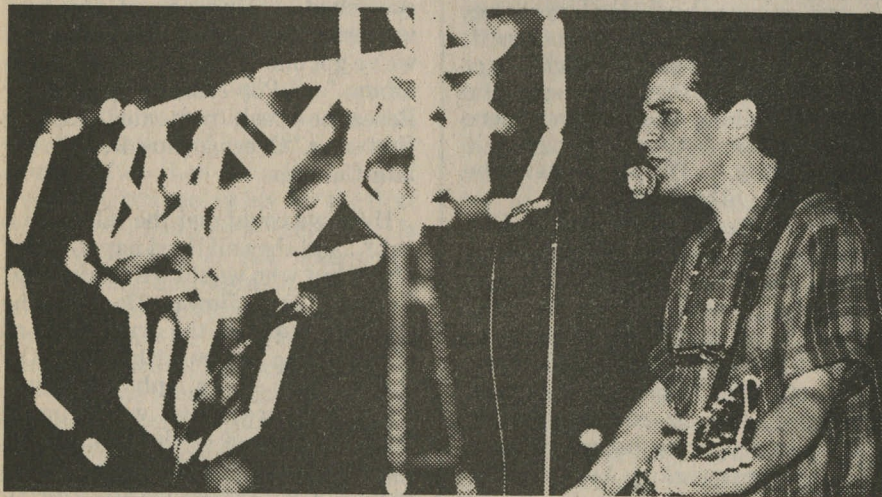
However, I picked up some band news while I was there. The original CUTOUTS are planning reunion dates around town this summer, including dates at the Poplar Lounge, the original home. The originals are Jesse Brownfield, Rick Clark, Steve Ebe, and George Bradfute. Those last three guys are also booking as the Divorced with Kent Agee (a Nashville import) on lead vocals.

The Arlingtons opened for Alex Chilton at MusicFest with a line-up that lists Dan Tinsley, Harrell Otis, Case Cooper and Zeph. Guitarist Chuck Jones (from Vienna, Avenue, 901) joined Detail to replace Steve Ingle who is playing with Joanna Jacobs. Before Private Spector played MusicFest, two members were married on stage. Congratulations to Fred Alexander and Anita Winter.

See ya. ★

The MusicFest Band winner Competition was Tora Tora. Wolfgang and the Rhythm Hounds finished second and third.

photo by Ken Walker



Alex Chilton's (above) performance was one of the highlights of this year's rain-scarred MusicFest. Tickled Pink (top) was one of the many up and coming bands given an opportunity to perform. "Pink" consists of, from left, Paul Morean, Danny Cummings, Kevin Dougher and the Memphis Star's own Ken Houston and Kelly K. Craig.

photo by Shannon Gaulding

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Willie Mitchell

from page 22

"That hole up there is so the studio can breathe," he said, pointing to the ceiling. The recording room is large and austere, a drum set enclosed in a shallow booth and a free-standing wooden pillar, ("a baffle"), are the only things permanently anchored in the completely carpeted interior. All the machinery is in the control booth upstairs. Mitchell is still actively

sheets, to writing arrangements, to writing songs, to producing, to selling records, to distributor, and now I own my own label.

"There have been disappointments along the way - a lot of them - but I'm not a disappointed guy. I don't like to look back, I don't even care about what I did two minutes ago; it's now that I'm concerned with."

Last fall Waylo signed agreements with Chapel Music to handle European distribution of Waylo's

"There have been disappointments along the way — a lot of them — but I'm not a disappointed guy. I don't like to look back, I don't even care about what I did two minutes ago; it's now that I'm concerned with."

— Willie Mitchell

sought as a creative pilot. When working with paying clients he likes them to come prepared. "Know what you're going to do makes it simple. I ask them what they got coming, you know, drums, five voices, whatever. I spend a couple of hours setting up the session, and I can do it better if I know what they got coming. I'll tell them whether I like it or not.

"I work mostly with keyboards now," he said as he started illustrating a new song line, which gets him to discussing what is going on now with the company. "We finally disbanded Hi Records this year. The studio is mine now, I bought it from my partners in Hi about a year ago. I started my own company, Waylo Records in '82 with Billy Always and a label called Peter Pan Records. They made kiddie records, but they had a pressing plant. After a year I reorganized everything. That's when I got my partner in the company, Julian Hohenberg (of Hohenberg Brothers Cotton Company). We met at a basketball game my grandson and his son were both playing in."

All the details you have to be careful of in order to run a solvent company are multiplied by the eccentricities of the record industry, but it causes him little tense sweat. His office technique is as smooth as his studio verve. He can field lies, swat nerves, knuckleheads' bloopers, "all of it. I came up in this business setting up mikes, to writing lead

product as well as soliciting his songs to various artists and overseeing collection and the payment of royalties. Soul music is a prevalent commodity there. "We've been doing a lot of releasing in Europe and Japan," he said. "There (Japan), they're just getting hot onto what was hot around here 15 years ago." Panarecord International is representing the company's catalog to interested artists and producers.

"Yeah, you can say that I'm cranked up again - no question. We're getting some new toys in: drum machines, synthesizers, this and that. This is going to be a very interesting year; we've been cutting a lot of stuff, a lot of different stuff." Technology isn't crippling to the natural sound he likes. If nothing else he knows there is a difference between selling music and creating it. Waylo will never be successful without both.

The younger talents around him want to create songs fed of today, a notion he's not bothered by, apparently, because over and over again "new" and "surprising" crop into his statements about their work. The studio's assistant producer, Michael Allen, is constantly mentioned as preparing hot material, as is in-progress work by Always. "Myself, I'm interested in producing more artists, making the label strong. I believe if you've been number one, get number one again. I don't intend to rest on what I've done." ★

Jimmy Davis & Junction

from page 30

causing the band and producers a lot of grief. Davis was listening to "millions" of songs from various publishers while in the back of his mind Kilzer's "Why The West Was Won" kept coming back to him. "It wasn't really in the running at first," he said. "But I liked it and it just seemed to fit the spot on the album well." The song ended up being Davis' personal favorite, not only because it fit so well but because of its thematic portrayal of the white man's exploitation of the American Indians.

The modern plight of the American Indian is obviously a cause dear to Davis' heart. His face lights up and his hands fly about as he describes the feelings books such as *Bury My Heart At Wounded Knee* awakened in him. "Why The West Was Won" questions the right of those who "civilized" America at the expense of countless natives who were slaughtered, whole villages at a time, while survivors were herded onto poor reservations and made into welfare dependents. "Hopefully we can get the band involved in this (the fight for American Indian rights) within the next year," Davis said.

Kilzer's talents as a songwriter and performer have made a deep impression on Davis. "I think a lot is going to happen for him," Jimmy continued. "He's one of the best writers in town and I feel proud that we've got one of his first songs on our album." Pop-country performer Roseanne Cash presented Kilzer's first song, "Green Yellow Red" on her latest album.

Here we could end the tale with a pat "...and they all lived happily ever after" but who would we be kidding? Certainly not Jimmy Davis. The album completed, the grueling work of promotion begins with a 160 AOR station tour ("...in only 30 days!" Davis grimaced) that will coincide with the release of the first single. But hard work is the name of the game and has served already to bring Nexus to this Junction. Davis lolls in his big leather armchair and grins his "what, me worry?" grin. "It's a great record," he said. "People are gonna love it." ★

J.P. Netters

from page 8

recorded in Brownsville, Tennessee. Expressing dismay at the news of Nixon's death, she recounts that she knows she isn't the first black country artist, though she is the first black woman country artist this writer has encountered, except for one weekend artist met in Tucumcari, New Mexico.

By August, J.P. (as she likes to be called) should be "practically living in a studio in Nashville. You have to go if you want to make it in the country field. I cannot wait! I've been so lucky. Jim Zumwalt, a friend who's a music attorney, called Danny Simms, a friend of his who's a producer, and told him to come see me. He liked me, so he called his friend Tom Collins (Barbara Mandrell, Ronnie Milsap, Sylvia). They saw me play in New York, liked me and we began working. What we've done so far has been in New York and we're going to continue in Nashville."

A single on Camus Records is to be released as she finishes material for an album. Recording experience is a point in J.P.'s favor, laboring as a backing vocalist gave her an understanding of the working process. She can play sheet music on piano, passable guitar "and a little accordion. Tell anyone that's serious about their music that you must learn how to work in a studio. Producers nowadays don't really have time to groom artists for three or four years, that's *some* money."

Having played all the major country clubs in this area, she says that her "tropicana pecan" skin color is more often than not a hook than a weight. Upon seeing her for the first time her audiences' interest is quickly riveted, so she pops them with a song and gains a few more fans. "I must tell you about this one time when I thought I'd die laughing," which she begins to do as she explains what happened. "This guy, now I couldn't fault him because he's about sixty and he didn't know any better, he came out and introduced me, real happy and loud (jumping into a cartoon twang) 'I'm telling y'all this girl is the singinest colored girl, . . .'" which is about all she could repeat before exploding with the humor of it. "This lady came

up to me afterwards just totally upset that he'd said that, but why get upset? My grandmother does the same thing all the time until she catches herself. Almost all the people I know their age do it. I know there are racists out there but *I don't have time to be bothered with that,*" pours out vehemently, "that's other people's problems, not mine. If they can't deal with me because I'm black or somebody black can't deal with someone because they're white. I've got music to play."

*"I know there are
racists out there
but I don't have time
to be bothered
with that . . .
I've got music to play."*

— Janet Netters

Becoming a twang diva has often been a ball. "You know they never get credit for it, but country folks can *dance*. Come down to the Vapors sometimes; best floor dancing in town. Two step, Cotton-Eyed-Joe, they have a ball!"

She constantly refers to Carla Thomas when talking about tunes. "She's a good friend for one thing, and she wrote the single. My repertoire includes all the different styles that people generally want to hear. Myself, I like what most people call pop-country, Janie Fricke is probably my favorite right now. And Barbara Mandrell because she's so classy with her live performance. My own on-stage persona is sophisticated, but down to earth. I don't play my audience cheap, anybody that works with me, backup singers and all, I like them to carefully pay attention to their stage appearance, the audience deserves it.

"I also keep the traditional songs well rehearsed, a lot of people are always requesting Patsy Cline, Loretta Lynn and artists like that. I like to do it because they are artists that I respect a lot and some of those songs make me very happy. What I want to do now is add some J.P. Netters songs to country music history." ★

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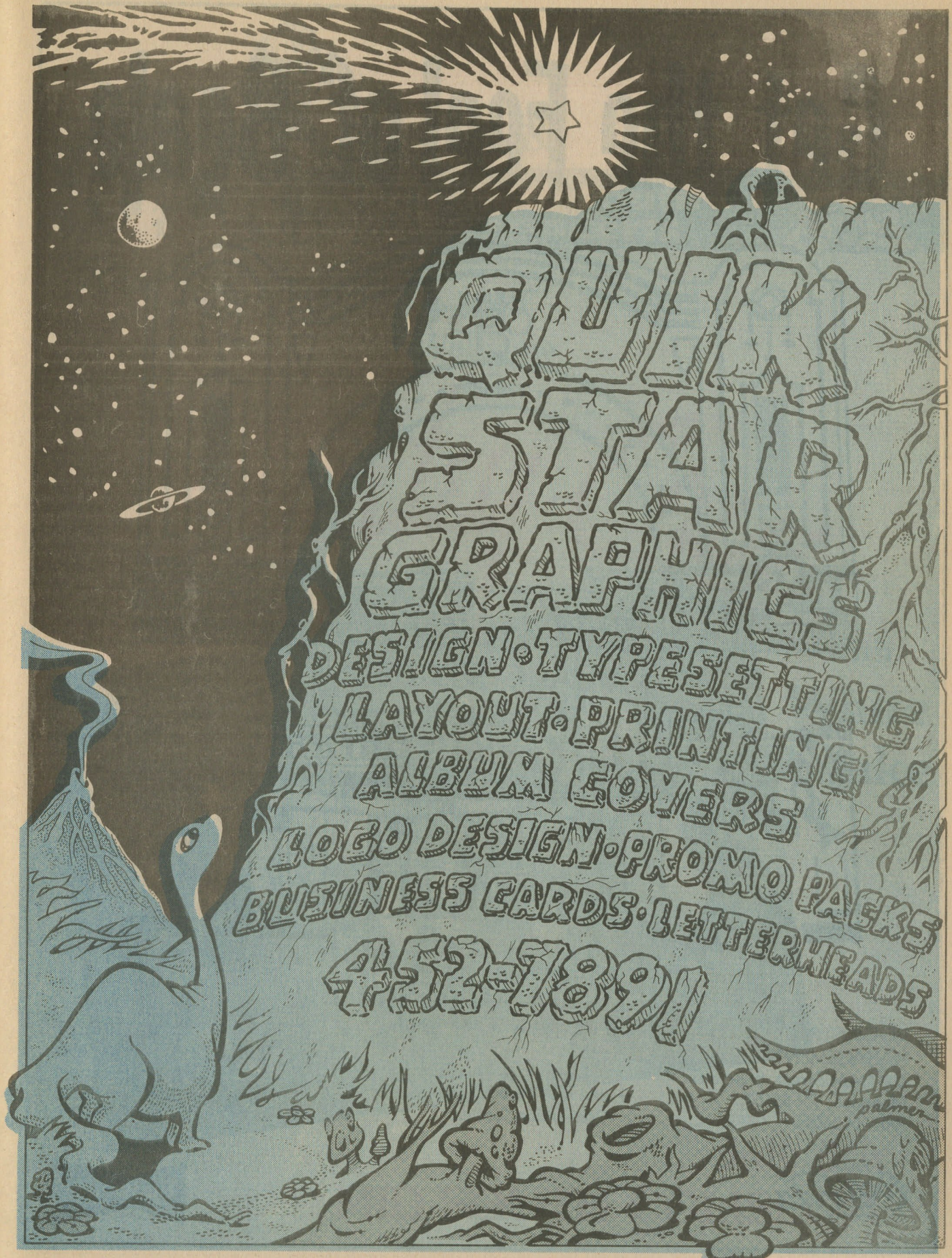
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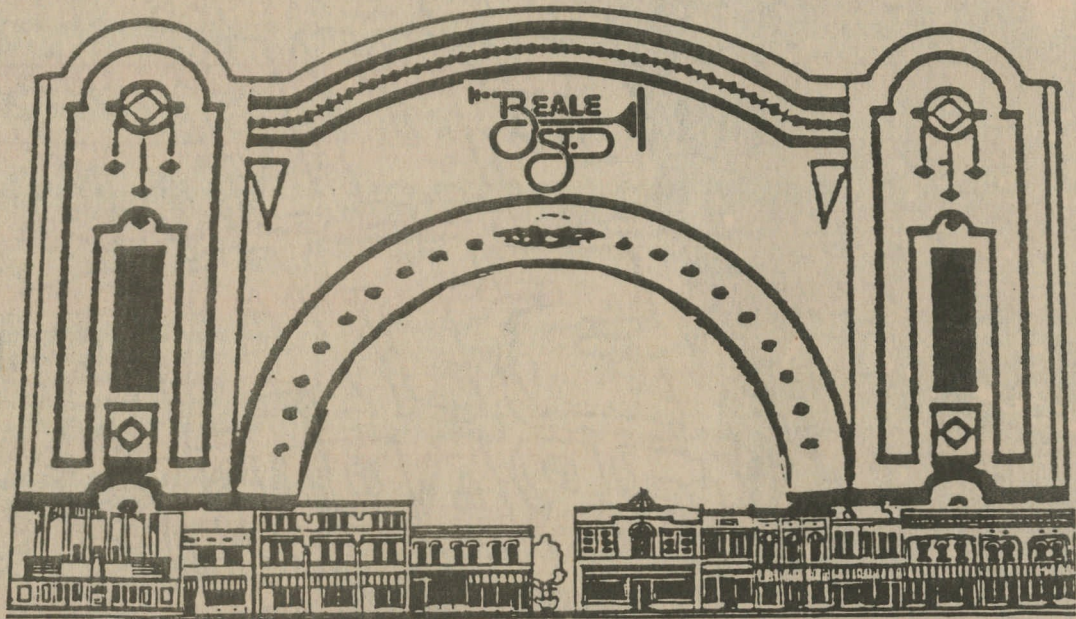
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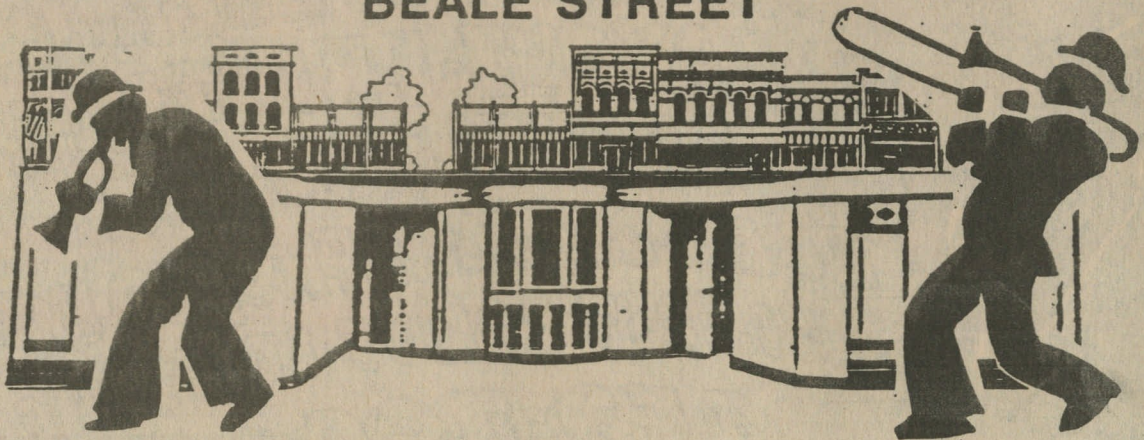


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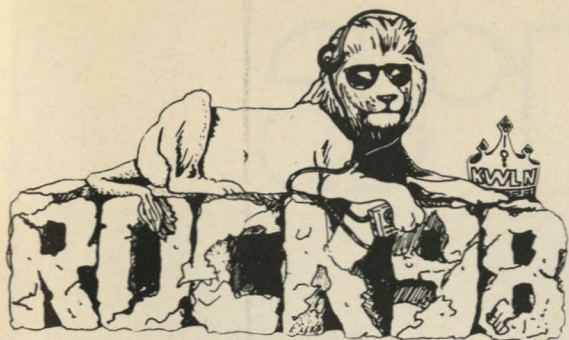
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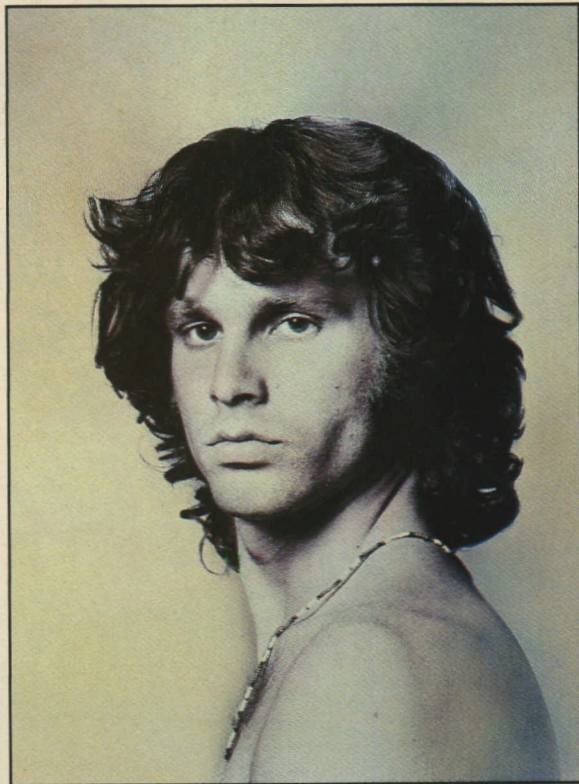
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