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September, 1987
Vol. VII, No. 3

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our centerfold story

Slam vs. Glam: Shaved Heads, Torn Clothing and Cacophony Vie With Spandex, Eyeliner and Smoke-Effects For The Attention (And Money) of Teen-Aged Crowds. *Our Centerfold Stories by Tony Pantuso and Shannon Gauling begin on page 28.*

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Star Tracks

by Anna Cham

August is history and fall is on the way. Are you ready for cooler temps, school bus etiquette, and FOOTBALL?!

We survived Elvis month and the Harmonic Conversion. If you haven't succumbed to irreverently presented Elvis memorabilia, but you do feel you should have some token of respect to the man who made up the rules for ROCK and ROLL, check into the *Memphis Star* Special Elvis Edition. We featured articles from *Memphis Star* Staff Writer and Elvis' friend Bill E. Burk plus stories on many of the people who surrounded Elvis. Look for your copy wherever you buy your *Memphis Star*. (This month's featured location is Strange Cargo on Beale Street. If you are downtown check out their novelty gifts and souvenirs.)

The commercial break is over — on to the news!

Skip Labor Day at the lake and stay in town this year. The Labor Day weekend happenings are some of the best in September. Beale Street is hosting another wrist ticket festival on Sunday the 6th (\$5 for lots of music). See our Concert Calendar for who's playing where. The annual WMC stations

Family Picnic will happen on Labor Day at Shelby Farms with music all day long. AND . . .

FOOTBALL!! If that gets your attention, you have no excuse for not supporting the hypothetical Memphis NFL team. The "Powers that be," wanting professional football in Memphis, will put the fan test on us September 6 with a meeting between the Kansas City Chiefs and the St. Louis Cardinals here in Mempho. Halftime will be devoted to Memphis music (of course) with entertainment by the likes of Tony Joe White and Rufus Thomas. The Eagle 103 FM is throwing a tailgate party with D. Canale (beer distributors) and live music before the NFL game.

If that's not enough for you football freaks, MEMPHIS STATE kicks off their season September 5 against OLE MISS. No predictions from me (except that the Razorbacks will have a top 10 season). Show your support for the home team at the Friday night pep rally in Handy Park on Beale Street.

With all this why would you want to swelter at the lake and fight for a camping spot? Party *hardy* at home in Memphis.

NATIONAL NOISE

Chicago had a 3-day Bluesfest earlier this summer and 550,000



Stacey Merino, has been signed by New Memphis Music. From left are, Merino's attorney Otis Higgs, Merino, Willie Bearden of N.M.M. and Vernon Johnson, Merino's manager.

photo by Gary Witt



The *Memphis Star's* Special Elvis edition is still available. See order form on page 55.

went to hear the blues. Which entertainers out of all those acts got their pictures in the *Rolling Stone*? Memphis' own Rufus Thomas, Carl Perkins, and the Sun Session Rhythm Section. And I quote, "One of the biggest crowd pleasers was the Sun Session Rhythm Section . . . who knocked off Fifties standards with Eighties showmanship." (See part two of our story on the Sun boys on page 24.)

Wonder what would happen if we hosted our own Bluesfest?

Memphian DAN HOPE was nationwide on the USA Network, August 21. His video for "Change My Luck" was featured around midnight. Dan explained his luck in getting so much exposure and he wants to share it. Vusic Express, a company that specializes in programming independent videos to clubs and low power TV stations, is promoting Hope's video. Also with their help, Hope says, "We were chosen by Glenmore Liquor Distributors to promote 'Hot Shots' Schnapps. In the promotion 400 clubs around the country viewed 6 videos including ours." If you want to know more call Dan at 452-6647. "It really is reasonable," he says, and cost effective.

ELLA BROOKS' first video "It's Easy (When You're On Fire)" premiered on network television (that equals more viewers than cable's MTV). NBC's Friday Night Videos debuted the clip, which was filmed partly at the old brewery here in Memphis. The song moved

Letters

Dear *Memphis Star*

Thank you for the invitation to your Birthday Party, but I must decline. I work the overnight shift at *Magic 105*, so I have to report to work at midnight. Congratulations on your sixth birthday, and I hope you have many more.

I have to thank you for keeping me in touch with Memphis Music, since I moved away from the area about a year ago. I plan my week-ends in Memphis around your monthly club calendar! And your Studio News helps me inform my listeners who's doing what. Once again, congrats on your birthday and have a wonderful time at your birthday party!

Sincerely,
Casey Jones
Magic 105
Little Rock, Ark.

up to #89 in *Billboard's* Hot Black Singles chart.

An ABC television crew filmed Beale Street landmark POPS DAVIS (you can find him at Alfred's frequently) as part of the intros to Dolly Parton's upcoming TV show. They also cornered some Millington based enlisted men and taught them to sing "Hello Dolly" for the cameras.

cont. page 50



Dan Hope's video "Change My Luck" aired on the USA Network in August.

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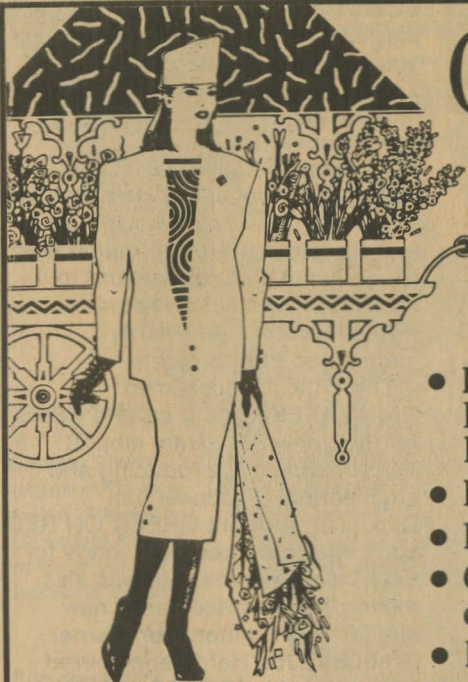
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Studio News

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 10th 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 Sounds Unreel: RICHARD ORANGE has just finished recording six more tracks at Sounds Unreel for Dick James Music. One song has already been put on hold by A & M Records for a "mystery" artist.

THE WILLYS (Sam Bryant, Shawn Lane, Rob and Russ Caudill) have been cutting some new sides for interested labels, produced and recorded by Don Smith with assistance from Evan Rush.

THE GENERICS have been mixing their first studio project, co-produced by Rick Steff and Evan Rush.

At Cotton Row: DANNY CHILDRESS is close to completing his project for London House and New Memphis Music Production companies. Carl Wise and William Bearden will be going to LA to shop the project in late August. Carl Wise is producing, Eric Patrick is engineering.

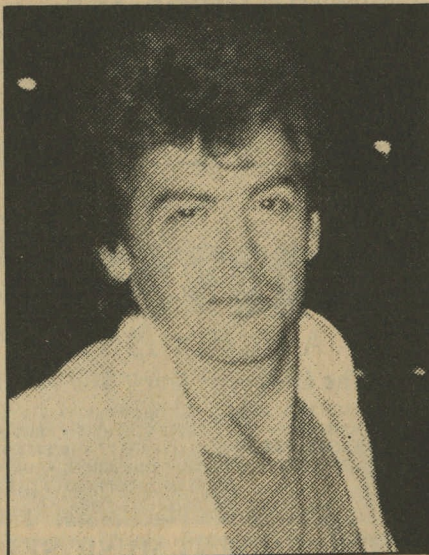
TODD BRADLEY (formerly of MVP) finished his solo project and already has some major labels interested in a possible signing. Ernest Williamson was producer on the project. Doug Nightwine engineered. Hot new R & B artist STACEY MERINO has some label interest started and is in the studio with producer/engineer Nikos Lyras working on new material for presentation to A & R reps.

Meanwhile, at **The Attic:** JOHN DAVID WAGES has finished work on his pop/country demo project with John Scott producing. The project is being shopped to several record labels lucky enough to get a chance to hear it.

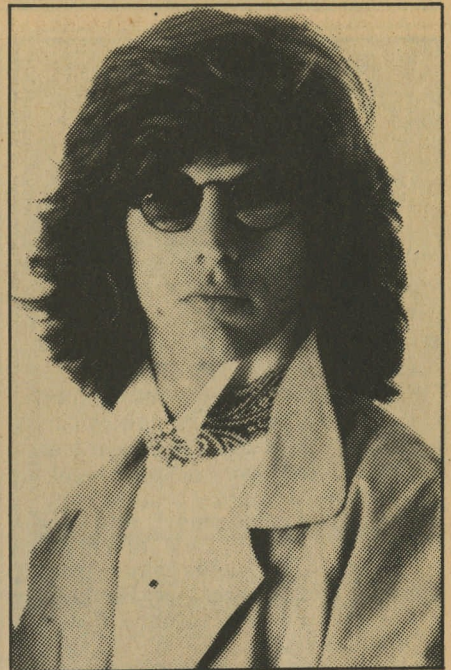
JIMMY DAVIS and JOHN SCOTT have been co-writing new material for consideration on their second album on QMI/MCA. Why not get started early? MAK KAYLOR is starting a new demo project with John Scott producing and engineering.

At Ardent Studios: ZZ TOP's manager/producer Bill Ham was in to transfer ZZ Top's *First Album* and *Rio Grande Mud* to digital tape for compact disc release and to remix ROCKY HILL'S album for Virgin Records. Joe Hardy engineered both projects.

The critically acclaimed RAINMAKERS are in cutting tracks for their new PolyGram album. Terry Manning is producing and engineering. Producer Jim Dickinson brought GREEN ON RED back in to cut three new songs for PolyGram Records. He was also mixing The Replacements' new single "Alex Chilton" for Warner Brothers. Joe Hardy engineered both projects. PETER HIMMEL-



Bill Beaty has been working on overdubs at Power House Studio.



Rainmaker Bob Walkenhorst has been in at Ardent with the rest of the band working on their second album.

MAN was in with producer Don Smith (Tom Petty & the Heartbreakers) to mix his new album for Island Records. Tom Laune assisted. Frederick Knight was in producing an overdub session (horns and background vocals) for the legendary B.B. KING. Robert Jackson engineered.

ALEX CHILTON was in mixing his new album for Big Time Records. Tom Laune was behind the SSL console. The Grammy-nominated DEGARMO & KEY BAND were in cutting tracks and mixing their new album for Power Discs Records. John Hampton was engineering and co-producing. Robert Jackson was behind the board on sessions for LINDA LUCHESSI and LIBRA LEE.

At EASLEY RECORDING: K-9 ARTS, Jim Duckworth on guitars, Craig Shindler on bass and Rich Troser on drums, are working on an album. The high power trio have cut ten songs, all of which are original compositions. Doug Easley is engineering and co-producing with the band. Also, Jim Spake, back in town from touring with Del Fuegos, has contributed sax.

VICTIMS OF CIRCUMSTANCE returned to work on material for release. The material consists of

cont. page 49

Miller Genuine Draft Seeking Bands For Touring Network

The Miller Genuine Draft Band Network, now in its sixth year of supporting the nation's top up-and-coming bands, has started its annual search for the cream of the crop in country, rock, blues, reggae, R&B and Latin music. Several new acts will be added to the Network for the 1988 program.

Called "one of the most successful sponsorship programs in the music industry" by *Billboard*, the Miller Genuine Draft Band Network has supported more than 60 groups since its inception in 1982, including The Fabulous Thunderbirds and the Del Fuegos.

Twenty-one acts are on the current roster, including The Rainmakers, The Neighborhoods, Roomful of Blues and legendary Texas honkytonker Delbert McClinton.

"We're looking for acts from all areas of the country that tour on a semi-national or national basis, have a strong track record and headline a minimum of 120 dates each year at major showcase clubs," said Connie Woolpert, Miller's manager of young adult marketing.

The Miller Genuine Draft Band Network provides the acts with extensive promotional support, including local and national print advertising, radio promotion, tour merchandise, publicity, inclusion on a major label compilation album and musical equipment from several contributing sponsors. Bands on the roster are also considered for national radio and television spots for Miller Genuine Draft.

Interested bands should send biographies, photographs, itineraries, demo tapes and press materials to the Miller Genuine Draft Band Network, c/o Gary M. Reynolds & Associates, 16535 W. Bluemound Rd., Suite 230, Brookfield, WI 53005. ★

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Bobby "Blue" Bland
Neville Bros.
DeGarmo & Key
Blood, Sweat & Tears
Conway Twitty



photo by Ron Goff

DOUG EASLEY: Musician and Engineer

“... Just Going For What I’m Focused On”

“I’m always saying ‘let’s get some kind of accident on tape.’ Now people are going out and taking the accident (spontaneity) out of the music.”

by Susan Hesson

When first called to set up an interview Doug Easley was . . . well, amused. “Why would you want to interview me?” was his reaction. In a city of so many studios, owners, producers and engineers a backyard 16-track studio with a reclusive, soft-spoken owner/engineer may not seem like a top-priority feature.

But if you’ve worked with Doug Easley, or perhaps seen him play, then you know first hand about his dedication to honest music. Easley admits he’s not so much concerned with making hit records - “Documentation is something I do instead . . .” he said. “My market is more of a repeat market because I want them to come back and I want them to keep writing.” Easley’s emphasis is on helping bands develop and grow, rather than strictly to produce commercial product.

It’s that sense of nurturing and personal service that has led bands such as The Crime, Linda Heck & the Train Wreck, the Hellcats, the Eraserheads, Durand Mysterion and a host of other bands and smaller labels to Easley’s backyard where a plain yellow garage opens up into a cool, dark, cave-like studio. He spent 3 years “. . . mostly on weekends . . .” with his father constructing the studio out of a need to do things his own way. “It seemed like if you want

to get a job (at one of the big studios) you could go to Memphis State and go through that course (the Commercial Music Program) and I felt like I’d already had that training,” he explained. “I didn’t want to go there (a larger studio) and be a go-fer. This is close, it’s almost paid for and it’s working.”

Easley’s love affair with music began as a child growing up in the Sherwood Forest area of Memphis where “. . . everyone’s older brother was a Box Top.” His own brother Ron (a former Memphis Symphony Orchestra player and the Mr. Mysterion of Durand Mysterion) led Doug to pick up his first guitar. Easley’s first “band” was The White River Catfish (himself and a friend) and they produced a cassette entitled *Mud* on a Sony open reel recording deck. From there he progressed to various bands playing southeast Memphis clubs during his late teens.

It was partly his experience in these bands that influenced his view towards recording and the industry. “When I was that age I had a real problem with it (studios),” he said. “You walk into, say, Ardent and you’re in a million dollar complex. There you are with your first band, you’re nervous as hell and going ‘why am I here’ and it’s just a big head trip. You’re talking yourself out of doing anything productive.” Easley tries to give the young bands that come to him an idea of the recording process, help them overcome the initial nervousness and most importantly, learn from their recording experience.

“I don’t see how they (bands) can’t grow,” he added. “They’re hustling to get gigs, they’re learning to write songs and when they come in the studio, they may say ‘next time I’ll write this (or do this) this way’ and they’ll have a better idea of what they want to do.”

Watching Doug the engineer talk about *anything* is like watching Doug the musician play. As he speaks, he punctuates his dialog with chords and riffs, and smooths conversational points with piano-like glissandos in the air. And watching Doug the musician play is something else entirely. There’s no question (but I asked anyway), that he prefers playing to engineering. “It’s (playing) is so much more emotional for me,” he explained. The emotion is evident in his face whenever he picks up an instrument, be it guitar or pedal steel or whatever. It also crosses over into the actual sound, making that country song just a *little* more heart-broke or a rocker a little more sincere and raw.

That emotion seems to be an integral part of Easley, as the honesty of his music is the same honesty of his opinions and goals. He prefers music that is raw and alive to heavily produced, synthesized bands. “I like bands that don’t worry about playing too much,” he said. “Some bands get so uptight about getting everything just right - but take the Hellcats for instance. They’re a young band, beginners, trying to get back to the roots of music. That’s

cont. page 22

Grammy® News

Last month the Memphis Chapter of NARAS co-sponsored the ninth Annual Distinguished Achievement Award for the Creative and Performing Arts. This year's recipient was Chet Atkins.

The award was created in 1974 in memory of Elvis Presley by Memphis State University's College of Communication and Fine Arts. Past recipients are Sam Phillips, Charlie Rich, Estelle Axton, B.B. King, Jerry Lee Lewis, Carl Perkins, James Blackwood and Rufus Thomas.

This year's tribute was held at the Peabody Hotel where a reception and banquet was held in honor of Atkins.

Atkins received recognition from the county and city mayors, the governor's office and the Film, Tape and Music Commission. Danny Jones, president of the Memphis Chapter of NARAS, presented Atkins with the NARAS Governor's Award.

Following the awards ceremony, Chet Atkins performed several numbers. NARAS member and classical guitarist John Stover also performed as well as Bob Tucker and his Bill Black Combo. Artist Dickey Lee was also on hand for a few numbers.

Last month the Memphis Chapter of NARAS was honored by a visit from Al Schlessinger, national NARAS president and Chairman of the Board. Schlessinger met with members of the executive committee, the Education Committee and trustees. He spoke to the Board of Governors and the general membership at the monthly NARAS meeting where he was greeted with questions and comments. Earlier he lunched with Mayor Morris along with several NARAS members and representatives of the Film, Tape and Music Commission.

The NARAS Membership Committee urges all members to

participate in the "Bring In New Members" contest. The person who brings in the most new members will win two free tickets to the Grammy Show in March of 1988.

This month Executive Director Deborah Camp will spend a few days in Atlanta for a "mini-forum" with the other six chapter executive directors. Topics will include new events and seminars, membership, recruitment and retention and operational procedures, among others.

This month's NARAS meeting will be held September 1, 5:30 p.m. The meeting will be held in the 5th floor auditorium of the Media General Building on Union Extended. For more information ring (901) 794-8539. ★

King Biscuit Blues Set In Helena, Ark. Oct. 9th & 10th

Helena, Arkansas, the main street of the delta blues, will come alive with the sounds of some of the greatest names in Blues on October 9 - 10 as the King Biscuit Blues Festival opens for the second year.

This year's line-up will feature names like James Cotton, Johnny Copeland, Robert Jr. Lockwood, Pine Top Perkins, Anson Funderburgh & Sam Myers, Dr. Ike Ross, George Jackson and many, many more.

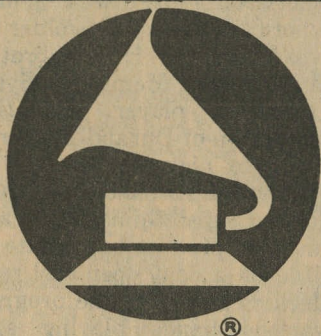
The festivities will be held on Historic Cherry Street in Helena and will include: a Barbeque cooking contest, gospel singing, wrist wrestling, arts & crafts, antiques as well as many other family and children's activities.

Out of the popularity of the blues, a program on Helena's KFFA Radio was created in 1941 with local legends Sonny Boy Williamson and Robert Jr. Lockwood. The broadcast was a live Lunch-time blues show on KFFA called "King Biscuit Time."

For more information on the Festival contact Main Street Executive Director, Peggy Sims at (501) 338-9144 or Festival Chairman, George Hays at (501) 338-8361. ★

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Star Charts

TOP FORTY SINGLES*

1. SHAKEDOWN (MCA) *Bob Seger*
2. I STILL HAVEN'T FOUND WHAT I'M LOOKING FOR (Island) *U2*
3. HEART AND SOUL (Virgin) *TPau*
4. ALONE (Capitol) *Heart*
5. BACK IN THE HIGH LIFE (Island/Warner Bros.) *Steve Winwood*
6. RHYTHM IS GONNA GET YOU (Epic) *Miami Sound Machine*
7. CROSS MY BROKEN HEART (MCA) *The Jets*
8. LUKA (A&M) *Suzanne Vega*
9. I WANNA DANCE WITH SOMEBODY (Arista) *Whitney Houston*
10. DON'T MEAN NOTHING (Manhattan) *Richard Marx*

*Based on airplay on WMC FM-100

ALBUM SALES*

1. WHITESNAKE (Geffen) *Whitesnake*
2. LL COOL J (Def Jam) *Bigger and Deffer*
3. DEF LEPPARD (Mercury) *Hysteria*
4. WHITNEY HOUSTON (Arista) *Whitney*
5. PRINCE (Paisley Park) *Sign 'O The Times*
6. GRATEFUL DEAD (Arista) *In The Dark*
7. KENNY G (Arista) *Duotones*
8. SUZANNE VEGA (A&M) *Solitude Standing*
9. HEART (Capitol) *Bad Animals*
10. JONATHAN BUTLER (Jive) *Jonathan Butler*

*Source: Sound Warehouse, Pop Tunes South, Record Bar - Mall of Memphis

ALBUM TRACKS*

1. WOMEN (Mercury) *Def Leppard*
2. HERE I GO AGAIN (Geffen) *Whitesnake*
3. JOHNNY B (Col.) *Hooters*
4. JANE'S GETTING SERIOUS (Atlantic) *Jon Astley*
5. TOUCH OF GREY (Arista) *Grateful Dead*
6. BED OF LIES (Arista) *Cruzsados*
7. ROCK ME (Capitol) *Great White*
8. BACK TO PARADISE (A&M) *38 Special*
9. POUR SOME SUGAR ON ME (Mercury) *Def Leppard*
10. BOYS NIGHT OUT (Geffen) *Sammy Hagar*

*Based on airplay on WEGR FM-103 and KWLN FM-98

The Memphis Star welcomes input from all radio stations and record stores in the Memphis area. Submissions must be typed, and include performer, label, and title of song or album. Submissions must be received by the 15th of the

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

TOP COUNTRY SINGLES*

1. WHISKEY, IF YOU WERE A WOMAN (Warner Bros.) *Highway 101*
2. A LONG LINE OF LOVE (Warner Bros.) *Michael Martin Murphey*
3. BORN TO BOOGIE (Warner Bros.) *Hank Williams, Jr.*
4. WHY DOES IT HAVE TO BE WRONG (RCA) *Restless Heart*
5. LOVE SOMEONE LIKE ME (MTM/Capitol) *Holly Dunn*
6. ONE PROMISE TOO LATE (MCA) *Reba McEntire*
7. YOU AGAIN (Warner Bros.) *Forester Sisters*
8. BRILLIANT CONVERSATIONALIST (Capitol) *T. Graham Brown*
9. MEMPHIS QUEEN (Bandit) *Allen Gray*
10. TRAIN OF MEMORIES (Mercury) *Kathy Mattea*

*Based on airplay on WMC AM-79 and WVEE AM-1170

DANCE SINGLES*

1. CASANOVA (Atlantic) *Levert*
2. TINA CHERRY (Motown) *Georgio*
3. JUMP STREET (Manhattan) *Natalie Cole*
4. MIXED UP WORLD (Danya/Fantasy) *Timex Social Club*
5. ONE HEARTBEAT (Motown) *Smokey Robinson*
6. I REALLY DIDN'T MEAN IT (Epic) *Luther Vandross*
7. I JUST CAN'T STOP LOVING YOU (Epic) *Michael Jackson*
8. WIPE OUT (Tin Pan Apple) *Fat Boys with the Beach Boys*
9. ROCK-A-LOTT (Arista) *Aretha Franklin*
10. LOVE IS A HOUSE (Tommy Boy/Warner Bros.) *Force M.D.'s*

*Based on airplay on WHRK FM-97

TOP COLLEGE ALBUMS*

1. VARIOUS ARTISTS (4 A.M. import) *Lonely Is An Eyesore*
2. BIG MAYBELLE (Savoy) *Blues, Candy, and Big Maybelle*
3. WINDBREAKERS (Db Records) *A Different Sort Of...*
4. DAG NASTY (Dischord) *Wig Out At Denko's*
5. THE EXPLOITED (Relativity) *Death Before Dishonor*
6. SONIC YOUTH (SST) *Sister*
7. JOE ELY (Hightone) *Lord of the Highway*
8. MINOR THREAT (Dischord) *Minor Threat*
9. THIS MORTAL COIL (Homestead) *Filigree and Shadow*
10. VARIOUS ARTISTS (Homestead) *The Wailing Ultimate*

*Source: Rare Records

month prior to publication to guarantee inclusion. Direct information to The Memphis Star, c/o C.P.J. Mooney IV, 643 South Highland, Memphis, TN 38111

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Rockin' On 98 With Michele Stephens

by Sandy McKenna

She's only been a Memphian for a few months, but Michele Stephens calls our Bluff City home and has an exorbitant amount of pride and enthusiasm in our musical heritage and future. As the overnight (12 - 6 a.m.) deejay for Memphis' newest (AOR) radio station, (FM - KWLN, formerly located in Osceola, Ark.), Rock 98, Michele is drawing a loyal listening audience and is fast becoming the toast of the town.

"It's always been a dream of mine to make it in Memphis radio," Michele says. "I grew up in the Mid-South listening to Rick Dees and Maxine Todd. When I came to Memphis, I really felt like I was coming home. I understand the people here because we were raised with similar backgrounds. I am just SOOO HAPPY to be here!"

And many community members are welcoming Michele as a favored newcomer. When Beale Street developer John Elkington walked into the Rum Boogie during my visit with her (you really can't INTERVIEW Michele - she's just too easy to TALK to), he began pouring out ideas as if she were an old friend who had been in on the very beginning of Beale's rebirth. But that's the kind of openness she inspires. Michele has the down-to-earth appeal of her small town upbringing in northeast Arkansas. More than that, she has a real sense of who she is in the big picture and treats others with equal importance. Her nice comes natural.

So how is it that her "one-on-oneness" is broadcast across a faceless radio to the masses? If you listen to Michele, she'll matter-of-factly tell you that projecting her own personality is not her objective. She explains, "I'm there to make a smooth transition from one song to another. People aren't listening to hear me. They listen for the music." Yet

cont. page 22



photo by Mike Malone

Rock 98's
Michele Stephens hosting
"Rude Tuesdays" at Rum Boogie.

Memphis Area Radio Stations

CLASSICAL & DIVERSIFIED

FM 90 WEVL
FM 91 WKNO
FM 89 WLYX
FM 92 WSMS

CONTEMPORARY & AOR

AM 1070 WDIA
AM 1430 WLVS
FM 88 WQOX
FM 94 WEZI
FM 98 KWLN
FM 97 WHRK
FM 100 WMC
FM 101 KRNB
FM 103 WEGR
FM 104 WRVR

COUNTRY

AM 790 WMC
AM 1170 WWEE
FM 106 WGKX

GOSPEL/CHRISTIAN

AM 640 WCRV
AM 730 KSUD
AM 990 KWAM
AM 1030 WXSS
AM 1340 WLOK
AM 1480 WMQM
FM 107 KFTH

NEWS TALK

AM 560 WHBQ
AM 1380 WMPS

OLDIES

AM 600 WREC
AM 680 WRVR
AM 1210 WGSF

Alternatives For The "Truly Hip"

by Tony Pantuso

How can you identify the truly hip? The round glasses, colored hi-tops, over-sized paisley shirts, and asymmetric haircuts are good indicators, but the dead give-away is that these people never, ever listen to commercial radio. Wouldn't be caught dead listening to FM-100. The car radio has never been tuned to 102.7. Have never ever heard of Rock 98.

So, what do these people listen to? Where do they turn for the latest of the latest? To alternative radio stations. Currently there are five non-commercial stations in Memphis. WKNO (91-FM) is the local NPR affiliate, and is geared primarily towards classical programming. WSMS (92-FM, Memphis State) plays for the most part *Billboard* jazz, and X-88 (WQOX), the Memphis City Schools station, plays pretty much straight-forward pop, indistinguishable from the commercial stations. That leaves two stations, WEVL-FM 90 and WLYX-FM 89.3 for those looking for the alternate view in rock music.

WEVL (a volunteer-supported non-profit station) features diversified programming, with lots of blues, public interest, and other programming. Alternative rock can be heard 11 hours a week, Tuesday from 4 to 6 and again from 10 to 12, Fridays from 5 to 6, and Saturdays from 4 to 6 and again from 10 until 2 a.m. It is this last show Saturday evenings which is perhaps the most truly alternative radio show in Memphis. It is hosted by Mike Honeycutt, a long-time Memphis alternative radio and cable TV personality. Honeycutt features scores of imports, cassette-only releases, and electronic improvisations. This show always seems to be a couple of steps ahead and to the side of the "mainstream" of alternative music. Honeycutt was the first D.J. to play "industrial" music in Memphis, and continues to dig up

cont. page 19



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WHERE EVERYBODY

VARSITY INN

by Tim Sewell

Although Memphis State University does not have the same kind of party reputation that made Ole Miss the country club of the South, the students there do know how to have a good time. In fact, they can throw some pretty damn good parties. For many of these partying Tigers, the place to go for the gusto is a small bar located south of the railroad tracks on Highland - a small, unassuming building where Tiger blue bricks are outlined by a darker blue trim. This is the Varsity Inn.

The Varsity Inn, or simply V.I. as it is known among the party crowd, is a friendly neighborhood bar with an English pub appeal. It is famous for some of the best drinks in Tiger territory and for a steak sandwich that can't be beat. Inside, the dark wood paneling is brightened by a blue trim that matches the exterior. From the rustic tables overlooking

Highland in the front to the pool tables and video games in the back, there is an exciting air about this place - the feeling of young people enjoying life and getting all they can out of it. However, there is also a strong feeling of contentment and tradition.

Paul Parker has been the owner of the Varsity Inn since 1981. He is a man of medium height and build with red hair and a ruddy complexion. On this particular night, he is dressed in plaid shorts and an orange t-shirt, casual attire that suggests the comfortable, laid-back atmosphere of the V.I. Parker is very proud of his establishment - its successful present as well as its colorful past.

"I've talked to older people who used to come here every Friday night for the boat races. The management would flood the basement and race boats. It was a big event back then," he said.

After the "boat race" bar closed, the building was converted into an

SAE fraternity house. "I have a picture of the Varsity Inn when it was a frat house. Highland was a two lane street then, and there was nothing but fields behind the house," he said.

During the Viet Nam War, the building housed a popular hangout known as Shelbo's. It was one of the major gathering places for our crazy college counterparts of that turbulent era. Shelbo's became the Varsity Inn in 1974 when it was bought by CJW Enterprises.

In spite of its long affiliation with Memphis State, Parker claims that the Varsity Inn is much more than just a college hangout. "We're more of a crossroad establishment," he said. "People start coming here when they're in college. But once they graduate, they keep coming back."

According to Parker, he promotes the V.I. as a restaurant/grill, not just a bar. He likes to think of the establishment as a chapter in Memphis

cont. page 23

KNOWS
YOU'RE GAME



Caroline Coolidge



Alex's



Owner Rocky



Katie Ferris

photos by
Mike Malone

ALEX'S

by C.P.J. Mooney, IV

Six years ago this month I came to Memphis to start my college career at Rhodes (then still known as Southwestern) College. As any freshman eager to socialize and of legal drinking age would, I immediately began to ask upper-classmen where students went to get away from it all. Nine times out of ten the answer was "to Alex's."

Located just a few blocks from Rhodes College, at 1445 Jackson, Alex's has been a popular watering hole for students from Rhodes, Christian Brothers, and UT Medical School for nearly a decade. On any weeknight the 1400 square foot tavern has a healthy number of patrons from surrounding universities, and on weekends is jam-packed with people enjoying an ice-cold brew with Alex's legendary "Greek burgers." The bar has all the trappings of a popular student

hangout — both domestic and imported brands of beer, shuffleboard and bumper pool tables, a jukebox, plus an assortment of video games. Above the shuffleboard table is both a wide screen color TV and a 19-inch television. Pictures of sports heroes past and present adorn the walls, along with celebrity photos ranging from the Three Stooges to the Beatles.

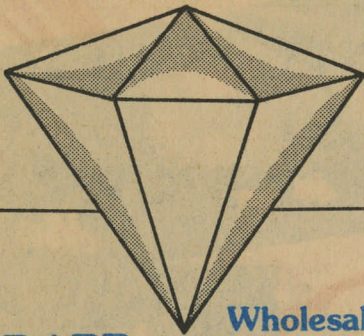
But Alex's was around for twenty years before it became a popular meeting place for the collegiate crowd. Founded in 1956 by Alex Kasafte, the tavern is now run by his son Alex, known to patrons and staff alike as Rocky. Peacefully comingling on any given night are the old men regulars of the past 30 years, smartly suited lawyers and the students, preppy and casual. The jukebox is playing at a comfortable volume, the television sets are tuned to ESPN, and Rocky and the staff (bartender Sonny Wilson has been with Alex's over 25 years, and

Rocky's mother, Eugenia, functions as the bookkeeper and the "backbone" of the place) are chatting with the clientele on a first name basis.

Yet Alex's is perhaps best known for its legendary jukeboxes — that's right, up until recently the bar had *two* jukeboxes packed with 45's ranging from Frank Sinatra to more current rock and roll. Noted for having something for everybody, Alex's was voted reader's choice for best jukebox in Memphis magazine's "Best of 1986" issue. Earlier this year Rocky discarded those two jukeboxes and replaced them with one brand new compact disc jukebox (one of a handful currently in Memphis). He explained that his extensive collection of classic records had become worn from repeated use, or as he joked with one customer, "I got sick of my damn records getting ruined from you guys spilling beer all over the jukebox."

But music aficionados need not weep. The new jukebox continues

cont. page 51



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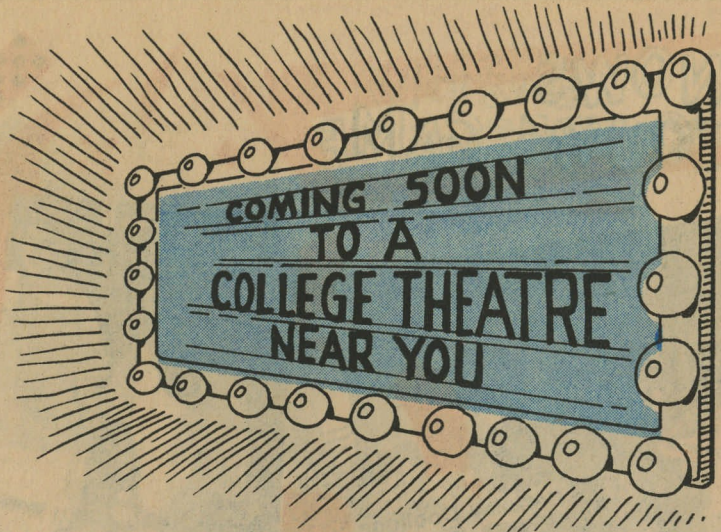
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by Cheryl Denise Wolder

In keeping with the back-to-school spirit — you know, AUGHHHHH! — we offer respite, theatre-style, so take heed.

Rhodes College's McCoy Theatre will be presenting their fall and spring seasons in a repertory fashion. The fall season will be comprised of *The Mound Builders* by Lanford Wilson, *The Miss Firecracker Contest* by Beth Henley, and *On The Razzle* by Tom Stoppard, the last two being the first performances of these plays in Memphis. In the spring, *The Threepenny Opera* by Bertholdt Brecht and Kurt Weill and *The House of Blue Leaves* by Guare will run in repertory. The plays are cast 70% from the student body at Rhodes and, of course, the performances are open to the public. Call Deborah Harrison at 726-3838 for dates and times.

At Memphis State University, the big news is that Larry Riley (of Children's Theatre and *Soldier's Story* fame) will be guest directing the fall production of one of my favorite plays, *Rosencrantz and Guildenstern Are Dead* by Tom Stoppard. Little else is known at this point but auditions will be open. However, the play will be cast mainly with MSU drama students (and why not; that's why they are there). Everyone should see it; call 454-2565 when the semester starts for more information.

Over at Christian Brothers College, auditions will be held in September for their November production of *Grease*. Only on-campus persons can audition but the performances will be open to the

public. This is only the 2nd year CBC is offering its new performing arts major, though officially it is the 117th season. Call Susan Lynn Baker at 722-0200 for specific dates.

A lot of people have the impression college theatre productions do not compare favorably with "professional" ones. While some college efforts do suffer from the necessity of teaching, many are excellent. Rhodes won numerous awards for its production of *Nicholas Nickelby* and MSU won several this year for its production of *West Side Story* and on and on.

Partly due to audience support, colleges can continue to offer performance degrees to their students and to show fine quality plays each season. To that end, many colleges have subscriptions available to help defray the cost of seeing their productions.

A final word to you non-theatre students. Still think college is a drag? Facing yet another semester with trepidation? Keep this warming thought in mind: At least you haven't graduated yet. Then, baby, it's the REAL world out there. Console yourself with the knowledge that theatre is one of the few bastions of sanity left, a place you can go to relieve the stress of day-to-day life. If you start attending shows now, someday you will be a knowledgeable theatre-goer, not an annoyance to fellow-audience members. People will stop glaring at you and you'll finally have a clue as to what the heck is going on.

Besides, you'll have a lot of fun, dude. ★

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Memphis Star To Co-Sponsor Producers' Showcase

The spirit of cooperation prevails between six of the most respected music industry entities in Memphis, as they present the first Memphis Producers September Showcase along with co-sponsors, the Eagle 103 FM radio station and the oldest Voice of Memphis Music, *The Memphis Star*. The event is in cooperation with the Memphis & Shelby County Film, Tape & Music Commission.

An unprecedented plan for the showcasing of local unsigned talent to interested record label A & R people (the ones who can say the first "yes" to a record deal) has been created by these local heavies: Ardent Recording, Groovemakers (a Cato Walker, III, company), New Memphis Music (publishing and production) and sister studio Cotton Row Recording, Star Stage, Inc. (management and production), Memphis Sound Productions studio (and publishing), and Sounds Unreal studio (also management, production and publishing).

This "Memphis Producers' September Showcase" is set for Thursday, September 10, at the New Daisy Theatre on Beale Street. The cooperatives plan to hold 4 showcases per year.

The acts are chosen by a screening committee. Part of the criteria involved in choosing who gets a showcase slot is the quality of material and performance and

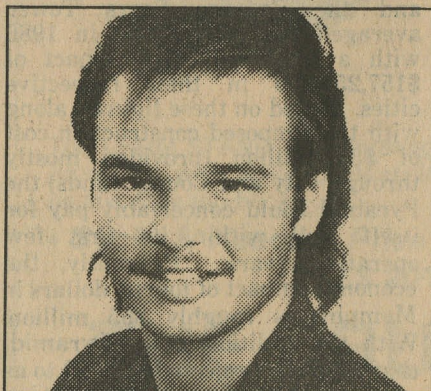
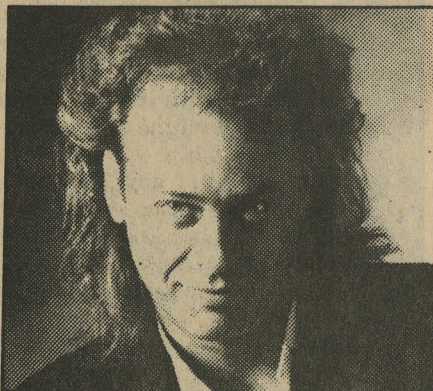
the evidence of label interest. The acts have to be ready for the LIVE step on the road to a deal.

The first two artists chosen are ready — Danny Childress and David Kurtz.

Danny Childress may not be a name familiar to local music followers. Twenty-four year old Childress has spent most of his Memphis time in the studio. The singer/songwriter grew up in Millington, then moved to Oklahoma for several years. He has fronted several local rock-pop groups to hone his singing ability for studio time. Childress was presented to the committee by joint venturers New Memphis Music and Carl Wise Production.

David Kurtz, singer and songwriter, has a reputation as one of the most prolific writers in the city. He and his band have performed for some of the largest crowds in recent Memphis memory, including FM 100's Star Spangled Celebration and the WDIA Stone Soul Picnic (where he SUCCESSFULLY followed Al Green). His stage and songwriting style has garnered a large following that began with the high profile glamour rock he fronted in Looker and is growing with the sophisticated pop rock sound that captured a showcase spot. Star Stage, Inc. presented Kurtz to the committee.

Don't miss your chance to be there when new Memphis music history is created. ★



David Kurtz, left, and Danny Childress are the first two performers chosen for the Producers' Showcase, Sept. 10 at the New Daisy on Beale Street.

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The Shape Of Things To Come

In an effort to present a more progressive and sophisticated image of Memphis a group of citizens headed by local businessman John Tigrett, Marshall Criss and Bronson Van Wyck (of the Pyramid Arena Design Authority), has proposed the construction of a pyramidal arena on the South (or North, depending on who's doing the talking) Bluff of downtown Memphis. The proposed pyramid would house a 20,000 seat basketball arena (with additional live concert seating), a world class Music Museum, an observation deck and a Hard Rock Cafe restaurant.

After much publicity and discussion of the pros and cons of the issue, support was finally garnered from City and County Mayors Dick Hackett and Bill Morris. This followed close on the heels of Isaac Tigrett's announcement of his support for the project and his intention to open a new Hard Rock Cafe in the Pyramid. Along with Graceland, Tigrett, son of John Tigrett, has also agreed to invest up to \$10 million to finish out 60,000 square feet of space in the pyramid to house a music museum, which in addition to rock and roll memorabilia will trace the history of music.

Despite arguments from urbanophobic East Memphians that downtown, particularly the North/South Bluff, locations proposed are unsafe, the Pyramid's unique shape and bright silver exterior would create a striking downtown landmark reminiscent of St. Louis's Arch, New York's Statue of Liberty or Seattle's Space Needle.

Positioned on the South Bluff it would serve to balance downtown by providing a highly visible anchor on the South Bluff much as the Convention Center/Mud Island Complex is for the North. This would encourage growth between the two Bluffs and make the Beale St./Orpheum Theatre/Peabody Plaza area the center of downtown, thus attracting more potential patrons to

this already developed area. Added to the Martin Luther King Memorial (the Lorraine Motel project, already approved and monies appropriated), the Pyramid would help secure the South Bluff as a tourist area and open up that neglected end of downtown for development.

In recent years Memphis has suffered from the realization that, although we are a growing city on the move, our entertainment complexes are of insufficient size to support professional sports teams, and to attract major musical and sports events. A downtown pyramid of the proposed dimensions would be large enough to attract these events (NCAA playoffs, Genesis, David Bowie, U2, etc). Also, Memphis' long-standing hope of professional football might be more easily fulfilled if the city makes this bold commitment to "major league" status to go along with the current expansion of Liberty Bowl Memorial Stadium.

In the time lapsed since the initial proposal over \$500,000 has been invested in researching the project by Tigrett, Criss, Van Wyck and others interested in seeing the Pyramid built. In other words, these people are interested enough in the growth of this city to put their money where their mouth is.

Statistics compiled by the U.S. Travel Data Center show that charges for admission alone to the St. Louis Arch, the Seattle Space Needle and the Chicago Sears Tower averaged over \$3,500,000 in 1986 with a total economic impact of \$157,250,000 in their respective cities. Based on these figures, along with the proposed construction cost of \$39 million (provided mostly through City and County funds) the Pyramid could conceivably pay for itself well within its first few operating years. Currently, the economic impact of tourist dollars in Memphis is roughly \$65 million. With the addition of the Pyramid, that figure is projected to swell to as much as \$110 million dollars annually.

In these days of talk about Memphis' status and rank among other U.S. cities, especially in light of *Fortune Magazine's* recent designation of Memphis as a Boomtown, it seems redundant that an opportunity such as the Pyramid (particularly if located on the South Bluff) which presents itself is pushed around and talked to death instead of being acted upon. The point is reached where the Pyramid itself is no longer the focus of the debate, but whether or not we, the citizens of Memphis are truly committed and ready for growth. All growth involves risks, and without willingness to take risks, Memphis will face an even greater one; that of the continued image of a small backwater river town with small ambitions. ★

World Class Jazz Presents McCoy Tyner

McCoy Tyner, generally regarded as "the most influential jazz pianist of the last 17 years" (Chicago Sun-Times) September 14 is bringing his Trio to the Memphis Cook Convention Center's Grand Lobby for the 16th scheduled concert of IJS World Class Jazz Series and the first in the First Season Ticket series.

The Tyner Trio, with internationally acclaimed drummer, Louis Hayes, and bassist Avery Sharpe, will play two performances at 7:30 p.m. and 9:30 p.m.

A member of the history-making, revolutionary 1960's group containing saxophonist John Coltrane and drummer Elvin Jones, Tyner, critic Leonard Feather has said, dominates today's jazz piano, having expanded the instrument's rhythmic and harmonic language. He is to today's jazz scene what Art Tatum, Bud Powell, Theolonius Monk and Oscar Peterson were to earlier eras.

Tickets, at \$15.00, are on sale at Cook Convention Center, 274-7401; The Music Store, 4466 Elvis Presley Blvd., 345-6161; Amro Music, 2918 Poplar, 323-8888; and by mail by calling IJS, 725-1528.

Freddie Hubbard's appearance at Riverside Grille has been rescheduled for November 23. ★

Truly Hip

from page 13

obscure gems of unsuspected sonic potential.

WLYX presents rock programming 20 hours weekly, Monday through Thursday from 8 to 10, Friday from 8 to midnight, and Saturday from 4 to midnight. These present a varied picture of alternative rock. Because it is a college station, WLYX typifies "college rock" for Memphis. Bands such as Echo and the Bunnymen, the Dead Milkmen, and the Violent Femmes are perennial programming favorites. However, this does not present the whole picture. Weekend nights tend to be more hard-edged, due to the tastes of the weekend D.J.'s. In particular, Peter Louton's "We Are The Weird" show Saturdays from 10 to midnight deserves special notice. As the host of Memphis' longest-running "hard-core" show, Louton is by far the most imaginative and inventive D.J. on WLYX since Honeycutt packed up and moved to WEVL a few years back.

Because WLYX (based at Rhodes College) is mostly student run, there is a frequent turnover among the D.J.'s. And because the programming is "free-form" (no set playlists, no rotation), it's difficult for the station to maintain a consistent identity. The presence of some community volunteers among the D.J.'s (all former Southwestern/Rhodes students) helps present a stabilizing influence. Monday nights have been hosted by the same D.J. for almost five years, Friday 8 to 10 by the same D.J., Vanessa Dawne Robertson, for over three.

One factor which distinguishes the alternative shows on these two stations is the fact that the D.J.'s are constantly soliciting requests and are almost always willing to play them. Of course, this means that in this day of MTV, a lot of listener requests are tied to the current MTV rotation. This sometimes poses a problem, as it is difficult to work "Girls, Girls, Girls" into a set with Laurie Anderson and XTC. One WLYX D.J. has said that he can always tell when MTV drops a song into heavy rotation by looking at his request sheets.

So, if you aspire towards being right out on the vanguard along with all your friends, you know where to turn. Just keep that dial down on the left-hand side while driving down to the Antenna to hear the latest out-of-town wunderkind. ★



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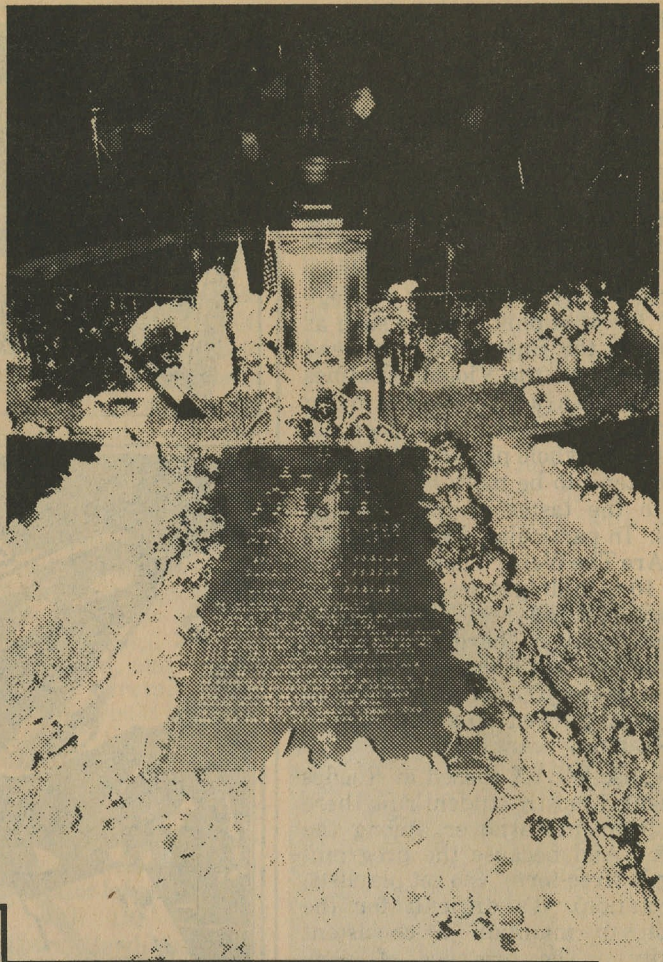
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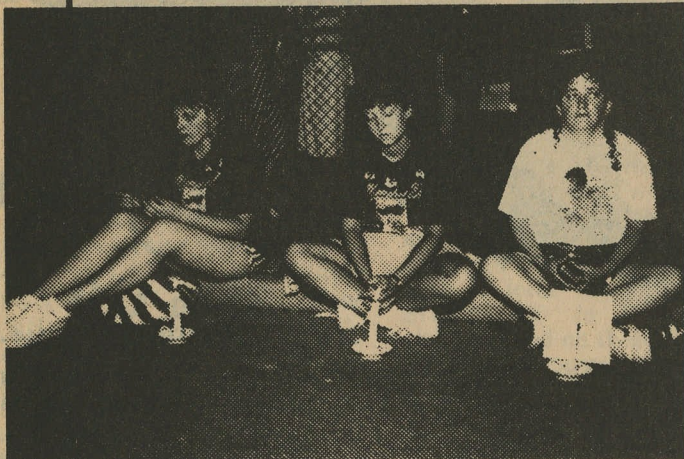
10 Years After

ELVIS AARON PRESLEY

1935 - 1977



photos by Shannon Gaulding



More than 50,000 fans flocked to Memphis for Elvis International Tribute Week.

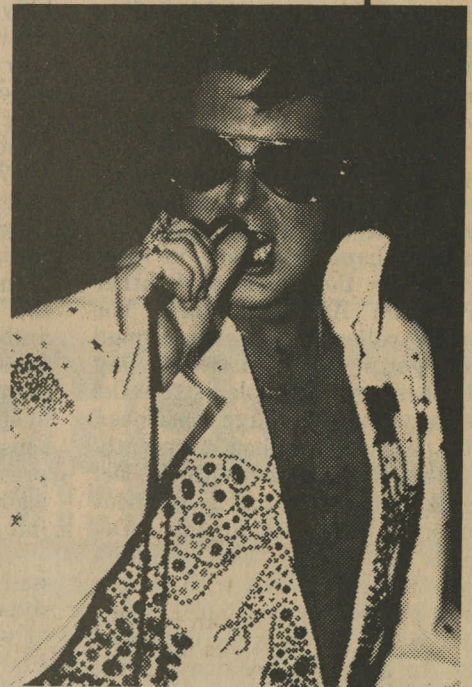




The all night candlelight service on the grounds of Graceland.



Elvis impersonators, Sully Sullivan, top, and Pres Ellis, participated in the First Annual Elvis Impersonators' Contest at Bad Bob's Vapors.



Doug Easley

from page 9

good - they're not a 'lick oriented' band. It's strictly a groove kind of thing," he continued.

That laid-back 'groove kind of thing,' coupled with heavy doses of spontaneity, is something Easley strives for in his productions. "A lot of what happened (with Elvis, Stax, American, et al) was almost by accident," he went on. "I'm always saying 'let's get some kind of accident on tape.' Now people are going out and taking the accidents (spontaneity) out of the music."

He admits he's not really concerned about how other musicians and studios view him and his work, but has definite opinions of his own about them. He lauds both Ardent and Sounds Unreel for producing good music, but in radically different ways. "Ardent is big enough they can do things differently," he said. "If you can afford it, you can bring in your own producer and do whatever. It's like the management is independent of the product. Sounds Unreel only has one studio and the management is real involved with the product because they're trying to route it to success. It's a smooth sounding process. They just all do it a different way."

Easley also believes in Memphis as a strong, regional musical breeding ground, much like Austin, Texas or Athens, Georgia. He relates Memphis' heritage of producing good, honest music and notes that the city is currently producing more of that type music. "I hope everybody gets real sick of synthesized product," he said emphatically. "I think it's happening now to some degree - in the forms of Panther Burns and Alex Chilton. The younger college-ish crowd around here is getting a good dose of feeling and honesty while people like the Del Fuegos are soooooo image conscious."

Jim Spake (saxophonist recently returned from touring with the Del Fuegos) related a tale to Easley about Chilton playing a set during a Del Fuegos concert. "They couldn't believe Alex came out with his big shorts on," Easley continued. Alex didn't worry about what he looked like. In Memphis we don't go for bullshit. And now people are coming here looking for the spontaneity and unformalized way of doing things."

As of late, Doug the musician has taken a back seat to Doug the engineer. In the past he has played with bands such as Moroccan Roll (a band known for their ability to close clubs such as Trader Dick's, Upstairs on the Square and Solomon Alfred's down), Durand Mysterion and, most recently, Our Favorite Band.

Easley laughed as he remembered the OFB days. "It was sometimes a disaster. Back in '81 or '82 Spicer (Don, being one hot, unassuming Nashville guitar picker) came in with about 20 people (REM's Peter Buck and Michael Stripe among them, as well as Jason Ringenberg from the Scorchers). There were few or no rehearsals; Ross Johnson came in with a giant, blue see-thru tom-tom which gave it a real tribal sound. Peter Buck was impressed. He said, 'Wow, I've never played lead guitar before!'"

Earlier this year Our Favorite Band produced an album, *Saturday Nights . . . Sunday Mornings* on bigtime Records partly recorded at Easley's studio. At an "album party" at Antenna, Easley joined core members Spicer and lanky vocalist Maury O'Rourke and various session players including King of the Western Bop's Bobby Saucier, for a raucous run-through of Spicer and O'Rourke's original country/rockabilly sort-of-material. The college crowd waiting on Think As Incas were taken aback by these independent-minded musicians. (For a review of *Saturday Nights . . . Sunday Mornings* see MS, June 1987.)

It was originally the small, independent studios that first initiated the recording industry in Memphis and helped put the city on the map through the talents of ambitious young men like Elvis Presley, Carl Perkins and the Stax stable. Doug Easley is helping to keep that spirit alive. His strong sense of independence and desire to preserve the honesty in music is what leads young bands to find their way into his backyard.

"I got married about a year and a half ago, and the first thing both of us did was quit our jobs," Easley said. "I was still building the studio, but I'm real into positive thinking and just going for what I'm focused on." The focus is on music, and Doug Easley is going for it. ★

Michele Stephens

from page 12

listener reaction, coupled with the overwhelming acceptance and praise she's earned from her coworkers and acquaintances during her brief stint, proves that her "realness" transcends the electronics of the airwaves.

Humility is one of her many admirable qualities. She's also contemplative, intuitive and creative. All these assets work for her - and the station. As well as being an air personality, she is assistant promotions director at 98 and constantly involved with one project or another. Currently she is researching and developing a show for hopeful syndication. And Rude Tuesdays at Rum Boogie just wouldn't be the same without her! There she keeps a rowdy crowd of Memphis music maniacs entertained between sets with outrageous comments and contests.

Michele says that "...98 is the best place I've ever worked" and can't say enough good things about the "skeleton crew" that runs the station. According to their overnight voice, the dozen member team is supportive and works well together toward a common goal: making Rock 98 an even bigger success than it is now.

The lady has a lot of proverbial irons out there stoking. Her life has changed a great deal since her first on air experiences at a small station back in Jonesboro, Arkansas. She feels that she has improved even more since her top-rated days in Paducah, Kentucky. She's a worker, evidenced by her long hours at 98 and her output of ideas. She's attracting attention from some high-powered people. Recently, Joe Walsh spent the entire 6 hours of her shift in the control room with her, adding his on-air comments. She's in demand, but, still, she is herself, doing what she loves and what she's best at.

Michele praises Bill Pollack, station owner, for his foresight. She believes that he understands people well and reacts to their needs. "We'll never forget our listeners at 98," she stated, "or sacrifice their wants for the ratings." Michele adds that Pollack's insight into people has given him an uncanny ability for picking talented and dedicated employees. It never entered her mind that she is among that select group. But, she obviously is, and Memphis rockers, along with their pilot station Rock 98, are reaping the benefits. ★

Varsity Inn

from page 14

society that is steeped in a rich heritage.

"This is the first bar and grill that Bo Jackson came to when he got to Memphis. Our heritage just goes on and on," he said.

The Varsity Inn is patronized by all kinds of Memphis State students, but most especially by the Greeks. "We're in tight with the Greek system. My mother-in-law is the manager and all the guys call her Mom," he said. "We also do a lot of charitable work with the fraternities, probably more than any other bar in Memphis."

Sunday through Thursday, the crowd at the V.I. must be content with music from the jukebox; however, on Friday and Saturday nights, they are treated to the sounds of live entertainment. According to Parker, a wide variety of music is played - everything from rock-n-roll beach music to blues to country. They even used to have classical jazz, he said. Some of the performers that will be appearing at the Varsity Inn during September include The Willys, Indigo Nowhere, Hindsight and Lance Strode.

The Varsity Inn usually serves a fairly large crowd each night of the week, but they are especially busy on Wednesday night - Ladies' Night at the V.I. Women are admitted free of charge and can get beer for a nickel apiece. There is a \$1 cover charge for men; however, they willingly pay it. The V.I. also caters to women on Tuesday night with Ladies' Dollar Drink Night. According to Parker, it's difficult to say whether this brings in more women, or more men who want to meet women.

"There's not too many nights when there aren't plenty of ladies in here," said Parker.

On October 22 of last year, the Varsity Inn was almost destroyed by an arsonist. According to Parker, 300 volunteers were on hand the following day to help clean up the mess and then rebuild. He said that the attitude of the patrons has changed greatly since the fire.

"They realized that it was more than just the Varsity Inn - it was a tradition, a cornerstone of the community," he said. "When it burned a lot of memories burned, but the people didn't want to see their memories completely destroyed." ★

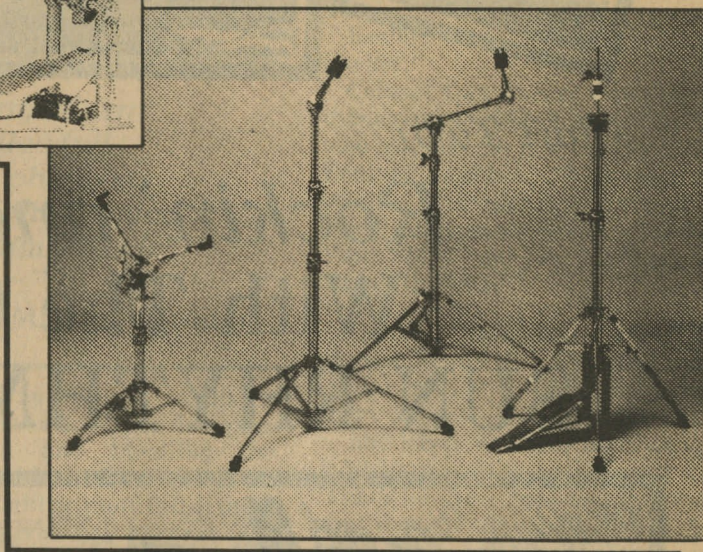
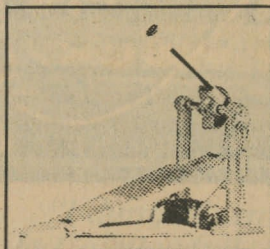
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(Part Two)

Rockin' and Rollin' With The Original SUN RHYTHM SECTION



The Original Sun Rhythm Section at a recent Rum Boogie performance are, top row from left, Marcus Van Story, Smoochy Smith and D.J. Fontana, and, bottom row from left, Paul Burlison, Sonny Burgess and Stan Kesler.

photos by Shannon Gaulding

In the conclusion of our story on the Original Sun Rhythm Section, they remember career mistakes, Elvis, Johnny Burnette and the Rock and Roll Trio and Paul Burlison explains his "invention" of the fuzz guitar.

by Robert Gordon

One of the sounds made most famous by a band member was Paul Burlison's fuzz guitar. When asked about how he discovered the innovation, Burlison drops his head a little and looks down; his smile becomes a laugh and the others join in. He says, softly, "Dropped my amp."

He explains the accident. "I was walking down the hallway to the stage and one side of the amp handle came loose and it dropped to the floor. I picked it up, walked out on stage, plugged it in. The curtain was closed and the guy out in front says, "Now ladies and gentlemen, here they are." I started playing as soon as the curtain opened and Johnny started singing. The thing sounded a little fuzzy and Johnny looked around at me and I looked over and shrugged. It wasn't enough distortion to hurt anything."

After the show, Burlison discovered that a tube had slipped out of its socket and that "you could wiggle it to get it exactly right. I thought it sounded pretty good." Later, when recording in Nashville, he told the band's manager about the sound and then "I messed with it and it got to sound like that. We was fixing to do "Train Kept A-Rolling," and he said 'let's use it on this next song.'" The rest, as they say . . .

Usually the career mistake of the Sun boys was not signing a contract, though Paul Burlison didn't make that mistake. "Guitar players are easy to pick up, you know, and I knew how the Burnette brothers were, arguing all the time." Van Story adds, "They were boxers. If they couldn't fight somebody, they'd fight each other. They'd clean out a bar."

Burlison continues, "Blood is thicker than water, and I had my wife and family. They wanted to call it The Burnette Brothers and I said,

No, let's call it The Burlison Brothers." After a name was agreed on, "I took the contract and had it notarized."

When it became "Johnny Burnette and . . ." Burlison says, "That ripped Dorsey real good. We pulled into Detroit, Michigan and saw it on the marquee up there. Dorsey was in the front seat, I was driving. Johnny was laying down in the back seat. Dorsey turned around and grabbed Johnny by the collar and snatched him up and said, 'Hey John, what's going on up there?' He said, 'I don't know nothing about that.' Our manager came up with that name and we didn't know it." (For a more in-depth look at the Burnettes & the Rock 'n' Roll Trio see the Memphis Star June & July 1987 issues.)

*"I dumped 'em
(a Cadillac full
of Elvis photos)...
If I had them today,
I could have made
a fortune."*

— Marcus Van Story

Marcus Van Story recalls a mistake of his own. "I was doing the emcee work and handling the intermission time for Elvis. I had the back of my Cadillac plum full of these pictures of Elvis, five pictures in a package, and I dumped 'em in the garbage. Boy did I make a mistake. If I had them today, I could have made a fortune."

The members of the Sun Rhythm Section do a lot of laughing. They've got memories about the birth of rock and roll that dumbfound a listener today. First names are tossed off like next-door neighbors: Buddy (Holly), Ricky (Nelson), Jerry Lee, and Elvis.

Everyone in the group has their own memories of the King. When they perform "You're A Heartbreaker," half of their audience is dancing along while the others are staring at something distant off into space. The group generally believes that Elvis got swept away by a group of "bad folks" and that he was genuinely a good person. Their feelings come out in talk about Scotty Moore, Elvis' guitarist. Fontana

says, "I'd like to get Scotty to come down and play one or two songs." Kesler adds, "If he just played three notes —" and Fontana interrupts, "He will not do it."

Kesler: "I think Scotty is bitter. Scotty and Bill (Black, Elvis' bassist) got done bad. They had the half and half deal (Half of the performance profits were due to Scotty and Bill to split.) and they was making a hundred dollars a week. They had to put on the act. Like staying at big hotels, they had to sneak out and go down the street to a hamburger joint and eat."

Burlison: "And there was guys pillow fighting with Elvis up in his room."

Van Story: "Spongers, we called 'em."

Kesler: "But it wasn't Elvis, it was Parker."

Colonel Tom Parker took over the management of Elvis from Bob Neal who had taken it from Scotty Moore. Fontana explains, "Scotty had the original management contract on Elvis, but he never would enforce it." Van Story concurs, "Scotty just wasn't that way."

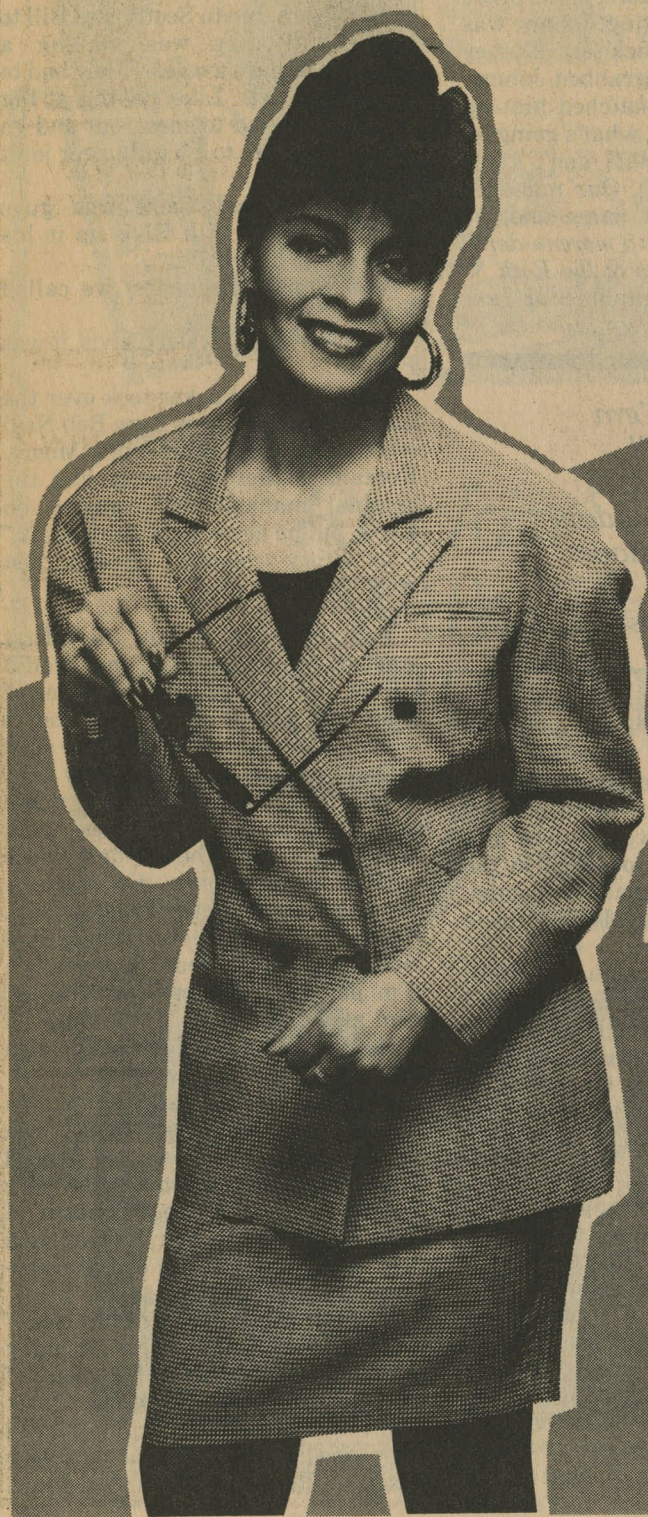
Fontana: "See, when they first started, Scotty and Bill, they would sit out front of Bill's house in one of them projects — Lauderdale Courts — and Elvis said, 'Why don't we split it 50-50 records and all.' Scotty said, 'That's for the artist.' But they made that deal for the show dates. And then Elvis and the Colonel were getting all the money. Or whoever. Whoever else had their hands in it. The Colonel gave everyone a bad time, and Elvis would always say, 'I'm paying you, don't worry about him at all.' I quit in '68 because I'd make more on sessions than with Elvis."

Fontana is still a session man in Nashville, familiar with the technology of this decade. Would Elvis use a drum machine if he were recording today? "No, I doubt it. I doubt it very seriously. He wanted a feel. He wanted a feel out of everybody."

That Original Sun Rhythm "feel." Rock and roll is a business for many people in 1987, but for this group of 1950's all-stars, it is a passion. Rock and roll is a love because it is a child they sired; they understand its very essence. Rock and roll is their baby.

★

FASHION BREAK — Back To School In Style



Melissa Glaze, above, is going back to MSU's Law School wearing a stylish pull-over sweater by Mood's Crizia, available at The Limited. Pants available at Casual Corner.

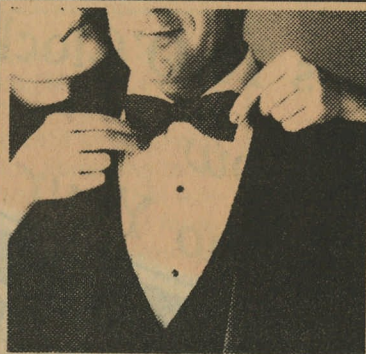
Lenette Johnson is all business in her new mini-skirt design line of skirts. Available at M.M. Cohn.

Ms. Glaze sports a full length denim dress of stonewashed fabric. Available at Dillard's. Guy Tallent wears classic jeans and denim jacket.

Below, Ms. Johnson models this stone-washed denim dress by Eletra that is available at Marshall Fields.



Models: *Melissa Glaze, Lenette Johnson and Guy Tallent*
 Shot on Location at: *Memphis State University*
 Fashion Editor: *Morgan Murrell*



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"Slick And In Tune"

It's 10 O'Clock: Do You Know Who Your Children Are?

Punk-Rockers Play All-Ages Shows at Antenna

by Shannon Gauling

One of the less visible elements of the Memphis music scene is the punk movement. Comprised mainly of young people roughly aged 15 to their early twenties (although there are older and younger extremes), they and their music have found a home at Antenna's Tuesday and Sunday night all-ages shows.

On these nights, a semi-dressed, spike-haired (if they have hair at all) kids can be found either in front of the graffiti-covered Antenna Club or in the Piggly-Wiggly parking lot across the street. They stand, chewing gum, comparing hightops and haircuts and waiting for the shows to begin. The shows, which run from 7 p.m. to 10 p.m. feature high-energy, high-decibel thrash music and no alcohol. Since many of the people who listen to music of this genre are underage, these shows work out beautifully; everyone who wishes to, can attend.

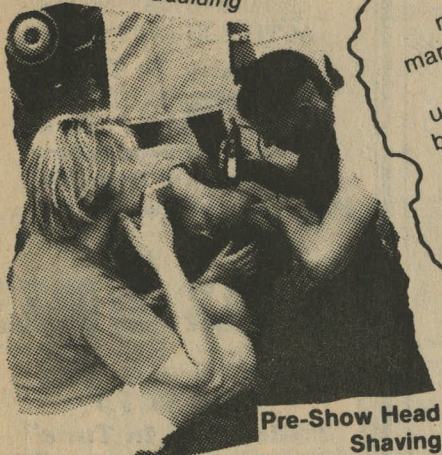
The biggest problems with the all-ages shows to date is numbers, or more specifically, a lack of. When smaller, lesser-known bands play, the audience is often not enough to cover the band's PA rental. But the kids who do attend do support the musicians, often giving them a place to stay for the night and feeding them. Better-known acts, such as Suicidal Tendencies, the Descendants and Corrosion of Conformity come to Memphis and play to a full-house. Their word-of-mouth popularity, record sales and videos (aired on MTV and, more often, on Rock America) guarantee them successful, money-making shows. Popular local acts featured at the all-ages shows include Sobering Consequences, Metro Waste and Sliit Wrists.

Antenna owner Steve McGehee explained that the all-ages shows were born "...basically out of necessity. I was forced into doing something when the beer laws changed (from 19 to 21)," he said. "Some of the kids were still sneaking into the shows and causing a lot of trouble. The law change left a big void for that age group - the kids needed a place to go." He also noted that clubs featuring all-ages shows are quite popular in California, where many of the thrash/metal bands originate. "Maybe it'll die down some when school starts but it's done quite well this summer," he added.

All in all, the Memphis punk scene is fairly active. The die-hards attend every show and try to keep the tenets of punk (protest, anarchy and personal freedom) alive and foremost in their minds. So, the next time you're driving down Madison Avenue, trying to alleviate your boredom and you see that tattered bunch of kids outside Antenna - stop in. Listen to the music and slam-dance a little - who knows, you might like it. ★



photo by
Shannon Gauling



Pre-Show Head Shaving

slam
vs.
glam

The s

Glamorous Rockers by Tony Pantuso

Teenage skankers at an all-age Antenna show.
photo by Shannon Gauling



Todd Dickinson, lead guitarist of
Mystress.
photo by Kelly K. Craig

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am



Spandex and eyeliner of glam rockers Dotz.
photo courtesy of Dotz

Far off the beaten path of mainstream Memphis music, there's a form which is showing a steady increase in popularity. While not necessarily appealing to the "young hipsters" and REM worshippers out there, this style of music definitely appeals to a younger audience. You won't find these people sitting in Bombay listening to the Cafe Racers or talking about blues down at Rum Boogie. You're much more likely to find them giving their all to their music at a Jam at the New Daisy or singing along to Modern Immaturity's infamous "cut off her head" song at an all ages show at the Antenna. So, what is this form that is appealing to more and more of our youth? Heavy Metal, of course.

Nationwide, Heavy Metal is undergoing a dramatic growth in popularity, as evidenced by the success of such acts as Ratt, Iron Maiden, Motley Crue, and Metallica. Memphis is no exception to this trend, and, if you like the style, is actually producing some pretty good bands. Tora Tora, one of the more melodic of the new generation of Memphis Metal, recently won the competition at MusicFest, outpolling such acts as The Wolfgang and the Rhythm Hounds. Mystress has recently released a four-song EP which is garnering quite a bit of acclaim. These successes are spurring on other aspiring "Metal Gods."

Perhaps the deans of this new generation are Quest. Quest originally surfaced in early 1984, and through their desire to get out and "spread the word" soon developed the reputation as the "hardest working band in Arkansas." This first incarnation worked to develop the whole concept of the band, concentrating on the visual aspects of the show (stage, design, clothing, hairstyles) as well as the musical. In the meantime, they applied themselves to writing, led principally by lead singer Glenn Baggett. This led to an EP in early 1986 which received a lot of regional popularity. With that, it looked as if Quest was destined for the proverbial "bigger and better."

cont. page 30

Glam Rock

from page 29

Unfortunately, this was not to be. For various reasons, the band broke up, and Baggett took his songs and went looking for a band. What he found was Sabrah, another Memphis band with similar ideas about the total concept of how a band should appear. After a little juggling around and some time spent woodshedding, they reappeared as Quest at the beginning of this year with a line-up consisting of Baggett, Rick Donaldson on bass, Todd Fox and David Sales on guitars, and Bill Watkins on drums.

The band immediately started up the long road which Quest had traveled before. Since there are few clubs in the area which cater to the metal crowd, they found themselves playing anywhere they could, turning up at Amro Jams and even playing private parties, just to get the word out that Quest had returned. All the while they continued to write, but this time with the added advantage that the entire band writes, giving them much more from which



to draw. They've recently gone into the studio to record some of this new music, and have new vinyl tentatively scheduled for a fall release. After that, they plan on extensive

touring to support the album and expand their "region of notoriety."

But life is never as simple as one might wish, and right now Quest is facing a major complication. According to Baggett, shortly after he re-surfaced with this new version of Quest, two former members of the band appeared with an all-new band, also billing themselves as Quest, and playing Baggett's songs from the first EP. Now everyone's confused, and the fans can never be sure which band it is they're going to see. In order to avoid confusion, they're considering the assumption of Sabrah once again as a name, although the band feels this might be an admission of defeat. So stay tuned. This is definitely a band to watch out for.

Of course, there are other deserving metal bands in the Memphis area. Dotz is enjoying great success, receiving strong backing from Rock 98 and such relative newcomers as the youthful No Limit. These successes show that Memphis Metal has indeed entered a new generation, and is louder and prouder than ever. ★

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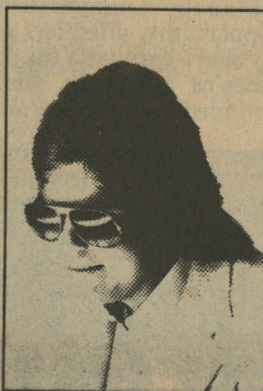
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Ronnie Milsap

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Marie Osmond



Jerry Lee Lewis

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Jerry Lee Lewis	Wed. Sept. 30	8:30 p.m.
Imperials	Thur. Oct. 1	8:30 p.m.
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Arkansas River Blues Festival Attracts 4000 To North Little Rock

The ABC's Arkansas River Blues Festival, headlined by Johnny Winter, Koko Taylor, and Lonnie Mack, drew approximately 4,000 people to the banks of the Arkansas River at North Little Rock, Arkansas on July 25th.

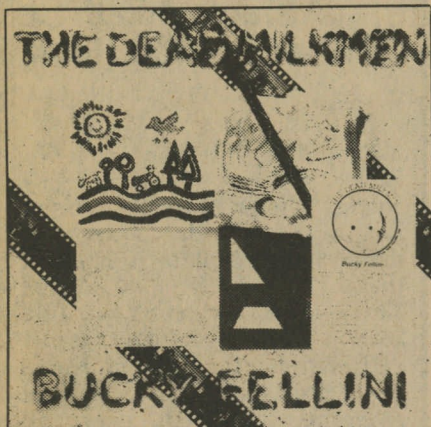
Hosted by the City of North Little Rock and supported by local sponsors, the event drew an appreciative audience from several states, most of whom remained from noon until midnight.

One of the program participants was John Shepherd and the House Rockers, who were winners of the Blues category in the 1986 Memphis Music Association Demo Derby. The Demo Derby Album has been receiving considerable air play in Little Rock.

Organizer and promoter of the River Festival was Janice Laffoon who is President of the Little Rock Chapter of the National Blues Connection, a support group of the Blues Foundation. She credits the success of the event to the support she received from local government, media, and business leaders, and especially to the many volunteer workers. *



Johnny Winter was among those who played the Arkansas River Blues Festival.



The Dead Milkmen
Bucky Fellini
 (Enigma Records)

by Emily Dunbar

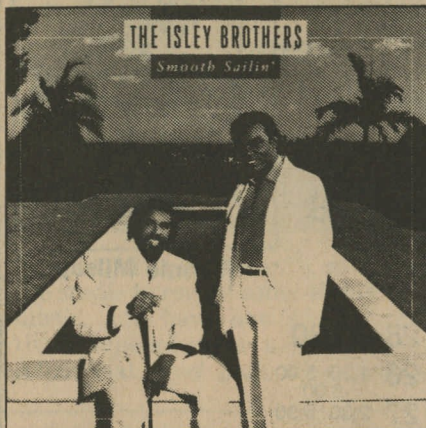
Those irreverent clown princes of Philadelphia scruff rock are back with a new album chock-full of mayhem and madness. The Dead Milkmen's *Bucky Fellini* pokes fun at everything and anything from avant-pop music enthusiasts to the Beatles to the hack-and-slash film genre to the cult world of Elvis Presley.

Mine was only a bare-bones advance copy so I can only assume that guitarist Joe Jack Talcum wrote this stuff. The music is the usual loud, snotty, fast neo-punk jangle fronted by lyrics that leave nothing unscathed. Irreverent as they may be though, I can't help but think that a lot of their sentiments are shared by more people than would admit. For instance, in "Going To Graceland" the approach is a more realistic, and certainly less than flattering look at the life and death of the King of rock and roll ("when my time comes, that's how I want to go/Stoned and fat and wealthy and sick on the floor") and takes a mighty stab at the sick commercialism that continues ("... Elvis might be dead but his cash flow lives on...").

Other stand-outs are the liltingly off-key "Watching Scotty Die" (Velsicol and Union Carbide should take a good long listen) and "Instant Club Hit (You'll Dance to Anything)." If anyone had ever suggested that the Dead Milkmen would be caught using drum machines and sequencers I would have hooted.

This is for all the artfully/casually contrived juvenile pseudo-punks that stand in line at Piggly Wiggly for deli take-out before going to Antenna.

This is not a particularly serious record, but Gad, it's fun! Dean Clean, Joe Jack Talcum, Dave Blood and Rodney Anonymous are equal opportunity offenders and apparently don't care who thinks so. I think they're a scream. For the open-minded and easily amused. ★



The Isley Brothers
Smooth Sallin'
 (Warner Bros.)

by Tony Jones

Last year's death of O'Kelly Isley caused their fans to realize just how long the Isley Brothers have been recording. Since first hitting the big time with "Twist and Shout" in the '50s, the hits they've churned out coalesced in the '70s into a style of glossy funk legendary as it was popular. The group changed to its original incarnation after the departure of the musical end of the family, Chris Jasper, Ernie Isley and Marvin Isley, who moved into a separate unit making their own hits ("Caravan Of Love"). O'Kelly's death made it natural to assume that the career of the original Isley Brothers had come to a close. I was totally surprised to hear that a new album had been released.

And since it has, please let it be some good, you know? Having created some of the finest black pop ever produced, it would be a truly depressing shame if this album

sounded a mediocre end to their career. Whether it sells or not wouldn't be such a pain, if they don't have any money by now somebody's stupid, what matters to a lifelong fan is whether their chops are still fire.

I'm glad to say that they're still righteous. *Smooth Sallin'* defeats any fear that age has withered this sound. It stands up to any of their gilded products. The shocking part is that when it throws down, the funk is close to the incendiary level of the Ernie Isley-driven LP's of their gilded age.

Credit herewith goes to the album's main producer and songwriter Angela A. Winbush. The woman is bad. Having composed totally or in part, all the songs but Raymond Reeder's "I Wish," she arranged, programmed and played keyboards and synth, and directed the mixing, and she elicits from Ronald and Rudolph Isley as fine a performance vocally as you're likely to hear these days.

Dedicated to O'Kelly, the album obliquely speaks to the Isleys of his loss in the chorus and feeling of the intro track, "Everything Is Alright." Immediately hot, the sound is of classic Isley aspiration, masculine, funky, and caring. Driven by their still sweetly youthful vocals, it contains the album's nicest surprise; Rudolph's background vocals pushing the gospel reprise closing the track. Yes. The song that sheds tears for their brother, "Send A Message," shows Ronald Isley can still sing a smile from a tree.

The only near-complaint is that there aren't enough fast songs, but the silk crooning of these rhythms scorch like french kisses, it only occurs as an afterthought. This third incarnation of the Isley Brothers is a solid salute to talent, experience and finesse well and enjoyably at work. Pure as it gets. ★

That Petrol Emotion
Babble
 (Polydor Records)

by Clayton Carpenter

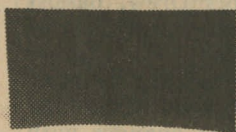
With their lethal Velvet Underground charm and their thoughtful 1980's punk mentality, That Petrol Emotion provided some of the best

cont. page 34

SINGLES

Hottest Singles

CASSETTE



Something New!

Whitney Houston And Madonna Lead Way With CASSETTE SINGLES

Vinyl 45's are no longer the only format on which the public can purchase singles. More than 1,000 stores are now carrying cassette singles, introduced by RCA, A&M Records, Arista, MCA and Warner record companies as part of a "rollout" by the Recording Industry Association of America.

The cassettes, which range in price from \$1.79 - \$1.99 locally (the same price as vinyl singles) are selling "... pretty well," according to Steve Walker of the Record Bar. Record Bar has carried the cassettes for about a month and is selling them to a surprisingly older than expected crowd.

Advantages and disadvantages of the cassettes are varied. Musicians may find them useful in learning cover tunes as it is easier to stop and start a cassette than a 45. A local musician pointed out that "... the first thing most single buyers do anyway is go home and put it on cassette." Also, industry studies indicate the targeted market (teenagers, young adults) are far more likely to own cassette players than turntables and are more likely to play cassettes in their cars.

Cassette singles are currently out on many artists including Whitney Houston ("I Wanna Dance With Somebody" b/w "Moment of Truth"), Suzanne Vega ("Luka" b/w "Night Vision"), Starship ("It's Not Over" b/w "Babylon"), The Jets ("Cross My Broken Heart" b/w "Bad Guys" from the *Beverly Hills Cop II* soundtrack) and Madonna ("Who's That Girl" b/w "White Heat" from the *Who's That Girl* soundtrack, and are available at most local record stores. ★

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LP Reviews

from page 32

alternative music of last year, on their debut LP *Manic Pop Thrill* (released on the independent Demon label). *Babble*, their major label debut, puts them head-and-shoulders above the rest, stomping and churning and droning with more purpose, more real outrage, moral sensibility and less pretension than all of the other bands currently roosting in the college radio charts combined. Their quarry: hypocrisy and contradiction in society. Their attack: nonstop sensory assault, organized cacophony.



TPE don't ask you to take notice. They *make* you sit up and take notice, and in a very entertaining manner. "Swamp", "Static" and "Bed Bugs" are manic rockers; "Inside" is a well-paced sonic meltdown; the club single, "Big Decision", is happy, blustery dance music; and "Creeping To The Cross" is timely commentary about good religion gone bad — noble in its intent, biting in its approach.

In these days, when what seemed to be the most promising new rock 'n' roll bands — TSOL and the Cult — have given in to the Aerosmith and Led Zeppelin soundalike trend, *Babble* is especially appealing. ★

10,000 Maniacs

In My Tribe

(Elektra Records)

by Tony Pantuso

Ever since seeing this band open for REM at the Orpheum a couple of years back, I've been keeping an eye out for them. You don't often run across "folk" oriented bands with this kind of poise and a flair for solid, concise songwriting.



Their first major-label album, 1985's *The Wishing Chair*, spotlighted the lyrical gifts of vocalist Natalie Merchant. Merchant once again shows impressive skills with words; writing articulate, precise lyrics about meaningful subjects. Musically, this album shows even more impressive achievements from the ensemble of guitarist/mandolinist Robert Buck, keyboardist/accordionist Dennis Drew, bassist Steven Gustafson and percussionist Jerome Augustyniak. The players seem comfortable playing in many different styles, and move around some fairly complex changes with ease.

The first single from the album is a light, easy remake of Cat Steven's "Peace Train." This shows not only the tight ensemble playing of the band, but also the deft touch of producer Peter Asher. But the real gems here are the haunting "Verdi Cries" which closes out the album, "A Campfire Song," featuring a duet with REM's Michael Stipe, "Hey Jack Kerouac," and especially "Gun Shy."

In My Tribe is an impressive album. It's much more cohesive than most records released these days, perhaps ranking with U2's *The Joshua Tree*. On the whole, 10,000 Maniacs reminds me of another band associated with upstate New York, The Band. Like the Band, they take influences from many "folk" and popular forms and meld them in a way completely their own, creating some memorable music on the way. This album is highly recommended for anyone who likes meaningful lyrics written with a great feeling for the cadence of the words combined with intelligent, tight ensemble playing. Buy this record. ★



The Fabulous Thunderbirds *Hot Number* (CBS Records)

by Emily Dunbar

Since the early days it's been apparent that Memphis product has a visible fingerprint on it. It could be the tight horns or the distinctive guitar licks; it could just be the drinking water, no one seems to know for sure. But it *is* there. On *Hot Number*, the newest release by The Fabulous Thunderbirds, that fingerprint becomes something more like a double handprint.

Closely adhering to the formula that brought them success with *Tuff Enuff*, *Hot Number* presents the familiar T-Bird sound backed up by the mighty Memphis Horns with good-rockin' keyboards added by ex-Sea Level member Chuck Leavell. They've come light years from the raw, barroom blues they used to belt out in Austin clubs.

Which is kind of sad for those of us who still get off on *Girls Go Wild* and *Butt Rockin'*. *Hot Number* is slicker and more commercial-sounding than their previous efforts. Producer Dave Edmunds' influence, perhaps? Fortunately, the songs themselves are still tough enough to compete with the old stuff.

The hard-driving title cut, kicked into gear by Jimmie Vaughan's blistering fuzz guitar (somebody must've hauled monitors into the halls at Ardent to get that echo) gets down and nasty in truest T-Bird style. "It Comes To Me Naturally," "Sofa Circuit" and "Stand Back" (which is as close to Stax as it gets nowadays), are fierce blues rockers, but damn it, they're just so *cleanly* produced it's frustrating. "It Comes To Me Naturally" sounds more like

"Crawling From The Wreckage" (from Edmunds' *Repeat When Necessary* album) than anything else. Maybe the Edmunds influence, I don't know.

I like the Fabulous Thunderbirds a lot. I like the Memphis feel of the record and I like the songs. I miss the gutsy/nasty raw sound of their earlier stuff, but I guess it's all progress. *Hot Number* is still hotter than, say, your average Memphis in July, but it ain't quite August. ★



The Icicle Works
*If You Want To Defeat Your
 Enemy Sing His Song*
 (Beggars Banquet/RCA)

by Clayton Carpenter

In 1983, when the world was exploring synth-pop, Icicle Works' bombastic pop stylings fit in perfectly. Their first and biggest single to date, "Love Is A Wonderful Colour," was sweet, gushy pop drivel that catered to the times. Now, four years later, Icicle Works are finally acquiring an edge. *If You Want To Defeat Your Enemy Sing His Song* is an uneven collection of outright rockers (the first three cuts on the album) and their standard gooey, cumbersome pop. Both the opener, "Evangeline," and the single, "Understanding Jane" (not to be confused with Jon Astley's "Jane's Getting Serious") are excellent in their own rights, rocking-out in fine fashion — still very commercial, but lighter, easier to swallow. And much better suited to Ian McNabb's limited vocal range.

Icicle Works seem to be at a cross-roads, on the verge of a much-needed change of direction. While *If You*

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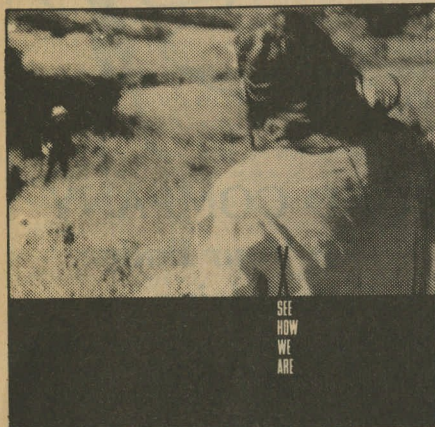
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Want To Defeat Your Enemy Sing His Song doesn't have enough substance to stand on its own, it offers a quick glimpse at a promising pop-rock future. ★



X
See How We Are
(Elektra Records)

by Tony Pantuso

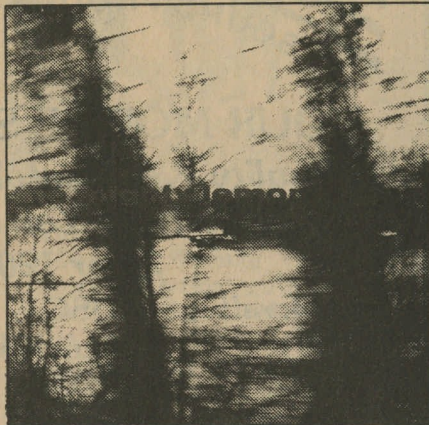
Well, X is back. Following first the departure of Billy Zoom and then replacement Dave Alvin, and the disappointing *Ain't Love Grand*, X definitely has something to prove. They do it pretty well with *See How We Are*.

There are no real surprises here. The album sticks to the basic X sound, with Exene Cervenka and John Doe reeling off discordant harmonies. New guitarist Tony Gilkyson, formerly of Lone Justice, chips in with some very tasteful restrained playing, melding classic rockabilly style with judicious amounts of "dirt", while drummer D.J. Bonebrake kicks the whole thing into overdrive with rock-solid, propulsive drumming.

Since they've solved their personnel problems, the songwriting seems to have tightened up. Economical, straightforward structures underline the bleak, forlorn quality of the lyrics. "I'm Lost," the song which kicks off the album, rushes at breakneck speed through a homeless man's lamentations of sleeping in alleys and losing his family. Other songs maintain this attitude, especially Dave Alvin's "4th of July," a tale of love gone cold.

While I don't think this album rates up there with *More Fun In The New World*, I would have to say that this is the best work X has done in

several years. This is a very solid record, with tight production from Alvin Clark and some good guest work from "alumnus" Dave Alvin and "ringer" Benmont Tench. If you're a fan of roots-oriented, intelligent American music, you might want to check this out. ★



The Mighty Lemon Drops
Out of Hand
(Sire)

by Luann Williams

With Julian Cope on the airwaves and Echo and the Bunnymen on a major tour, maybe The Mighty Lemon Drops stand a chance of finding an audience in the U.S. While the former two artists tend to be sometimes overbearing and self-conscious, the Lemon Drops bleed the same vein from a more jagged edge.

Their music is like their name — sweet pop confections with enough muscle to justify the adjective.

Out of Hand fleshes out the strong foundation they built with their 1986 debut LP, *Happy Head*.

Live versions of "My Biggest Thrill," "Hypnotised," and "The Other Side of You" (their second British single) hold court with the five studio cuts. Worth the price simply for "Going Under," a Hoodoo Gurus-styled romp. ★

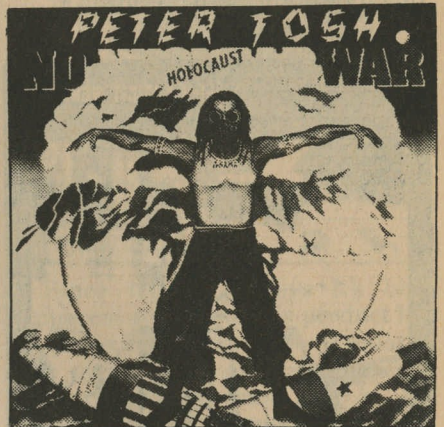
Peter Tosh
No Nuclear War
(EMI America)

by Luann Williams

Few artists can combine music and politics without being ridiculed. U2, Springsteen, and Little Steven have brought their concerns to mass attention and others have sacrificed

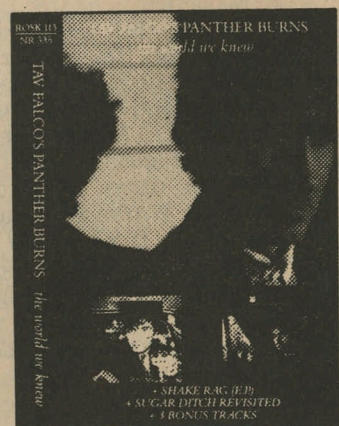
commercial success in order to use their music as a sounding board for world issues. Some of the seedlings for Third World concerns were planted by reggae artists, Bob Marley in particular.

Peter Tosh, an original member of Marley's Wailers, has carried on that consciousness since Marley's death. *No Nuclear War* is the banner he waves with his deceptively joyous sounding tunes.



It is the juxtaposition of the sweet reggae with messages about apartheid, nuclear holocaust and imprisonment that makes the combination palatable and makes the songs hold more weight than repetitions of "Jah love!"

Best cuts: The beautiful reggae hymn "In My Song" and the comic "Vampire." ★



Tav Falco's Panther Burns
The World We Knew
(New Rose Records)

by Luann Williams

There is no middle ground for a relationship with the Panther Burns — you either love them or you hate

them. Lovers of Tav Falco and his revolving carousel of musicians will snatch up this offering with wild abandon. As for the haters, let them wallow in their ignorance and turgidity.

Finally, recordings of the Cordell Jackson/Allen Page classic "Dateless Night," Panther Burns show staple "Do the Robot," the bluesy tango "Drop Your Mask," "Kip Kyler's "She's My Witch" and the rumbling, revving "She's a Bad Motorcycle," complete with sound effects.

The title cut outshines and out-twists any Ray Coniff, uneasy listening that would grace any B-movie soundtrack. But none of the songs rock/groove/funk like the short and snaky "Pass the Hatchet" with Tav hollerin' "Let me chop it! Let me chop it! Let me chop it!" It's my favorite since "Brazil" and "Bertha Lou," from *Behind the Magnolia Curtain* and *Blow Your Top*, respectively.

Alex Chilton produced the LP and plays on the bulk of the cuts, greasing it up with the soulful New Orleans/Memphis funk that haunts most of his recent records. The combination of the obscure soul and rockabilly covers, Tav's neo-beat, world-view readings of the songs, the dirty rhythms and the homespun backing vocals make this the best Panther Burns record to date.

The cassette version includes the *Shake Rag* EP, *Sugar Ditch Revisited* (the first two releases on France's New Rose label, both produced by Jim Dickinson) plus three bonus songs. Listening to these back to back with *The World We Knew* will convince you that Chilton is better at pulling out the stops with Panther Burns, better at delivering that ditch-digging mentality, that Panther Burns live sound, the world they know. ★

The White Animals

In The Last Days
(Dreadbeat)

by C.P.J. Mooney, IV

Rumor has it that the White Animals are about to call it a day. Although there has been no official word of a split from anyone

cont. page 53

MAKING MUSIC HISTORY

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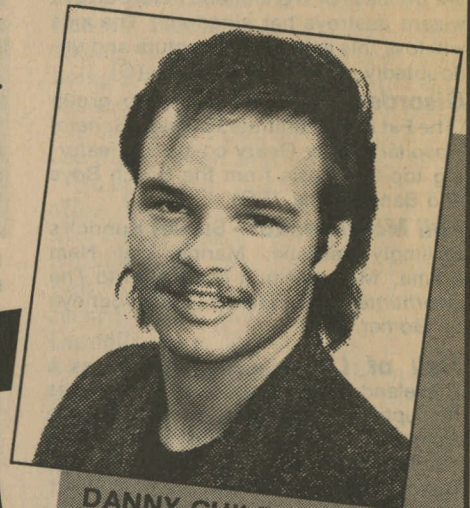
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Back To The Beach - Frankie and Annette on an '80s beach still stuck in the '60s. Bob Denver, Don Adams and Pee-wee Herman appear. Highlight is Dick Dale and Stevie Ray Vaughan jamming on "Pipeline." (PG)

Can't Buy Me Love - Like everyone between the ages of eight and 80, Ronald Miller wants to be popular. Determined to upgrade his social standing, the ever-resourceful Ronald devises a plan to win friends and acceptance. He pays the school's cheerleader-princess, Cindy, to be his girlfriend. His plan works until Cindy falls in love with the *real* Ronald. (PG-13)

The Care Bears Adventure in Wonderland - The Care Bears, the guardians of caring, must find and rescue the princess of Wonderland before an evil wizard destroys her kingdom. The kids will love this animated adventure and undoubtedly, so will some adults. (G)

Disorderlies - "Coolest" rap group (The Fat Boys) infiltrate hospital. *General Hospital's* Tony Geary co-stars. Featuring top-ten music from the Beach Boys and Bananarama. (PG)

Full Metal Jacket - Stanley Kubrick's chillingly realistic, Marine Viet Nam drama. Many claim it is superior to *The Deerhunter* and *Platoon*. Keep your eye on Gomer. (R)

Hall of Fame - John Candy as a Cleveland lawyer and Candice Bergen as his uptight landlady seeking a divorce from Eric Idle. Featuring excellent soundtrack music from Jon Astley, The Dead Milkmen and the Grateful Dead. (PG-13)

Jaws, The Revenge - It has survived virtually unchanged through 63,000,000 years - that is until Hollywood got hold of it. The original *Jaws* was great. Since then, the great white shark has gotten bigger, bolder, bloodier and more boring with each sequel. This time the shark follows Ellen Brody from the shark-infested resort town of Amity to the waters of the Bahamas. Maybe it's her breath. (R)

La Bamba - The short tragic life of '50s rock and roll star Ritchie Valens and a look at Chicano family problems. Los Lobos, Marshall Crenshaw (excellent cameo as Buddy Holly) and ex-Stray Cat Brian Setzer provide excellent music. (PG-13)



From left, Kiefer Sutherland, Jami Gertz and Alexander Winter portray teen-age vampires in *The Lost Boys*.

The Living Daylights - Jeffrey Lyons emerges as the newest super-suave British secret agent, James Bond. This time, agent 007 is out to track down an American arms dealer and a Soviet agent. His adventures take him from the Rock of Gibraltar to the mountains of Eastern Europe to the deserts of North Africa - and of course, into the arms of a beautiful woman. (PG)

The Lost Boys - Michael Emerson moves with his recently divorced mother and younger brother to the quiet seaside community of Santa Carla. He falls for a strikingly beautiful girl known as Star who gets him involved with a wild renegade band of motorcycle juvenile delinquents. Michael is so intrigued with the totally independent lifestyle of his new friends that he is oblivious to the facts that they apparently live in a sunken cavern, demonstrate some unusual powers of will and perk up noticeably at the sight of blood. Needless to say, Michael and his family are in for one very chilling summer. (R)

Maid To Order - Ally Sheedy as a spoiled rich girl in this reverse Cinderella comedy. Sheedy has finally run out of charm but Beverly D'Angelo as the fairy godmother saves the show. (PG)

The Monster Squad - *Ghostbusters* revisited. Our nine-year-old gives it four stars. (PG-13)

Masters of the Universe - Based on the popular animated children's television show, He-Man, Gwildor, Teela and Man-At-Arms come to life on the big screen. They are battling the evil, power

hungry Skeletor and his loyal aid, Evil-Lyn, for control of the planet, Eternia. Their battle takes them to the planet Earth where unsuspecting Earthlings get caught up with the masters of the universe. (PG)

Nadine - Robert Benton's (*Places In The Heart*) effort at marital comedy and divorce. Kim Basinger and Jeff Bridges as the harried couple encountering killers on the road to romance. (PG)

No Way Out - Lt. Commander Tom Farrell, the hero of a daring rescue at sea, has been transferred to the staff of the Secretary of Defense. As a liaison with the C.I.A., he is handed a discreet assignment to investigate the murder of a party girl with powerful friends. He is ordered to find and neutralize a Soviet agent who was seen lurking about the girl's house on the night of the murder. However, Farrell knows that the story is false. He was the dead girl's lover and it was he who had been lurking in the shadows that night. (R)

North Shore - Rick Kane is an 18-year-old surfer from Arizona whose ultimate goal is to ride the waves of Hawaii's legendary North Shore. After winning the state surfing competition on artificial swells at his neighborhood wave pool, Rick feels ready for the real ocean. He spends his prize money on airfare instead of college and boards the next flight to Hawaii, where he begins an exciting rite-of-passage adventure into the select club of wave warriors on Hawaii's North Shore. (PG)

Robocop - It is the near future. The world is still rocking along on its unsteady course and a crime wave is sweeping America. Scientists come up with the answer to America's crime epidemic - a totally new breed of cop. They create a cyborg, half-human, part-machine, and program him to patrol an urban combat zone (Detroit). (R)

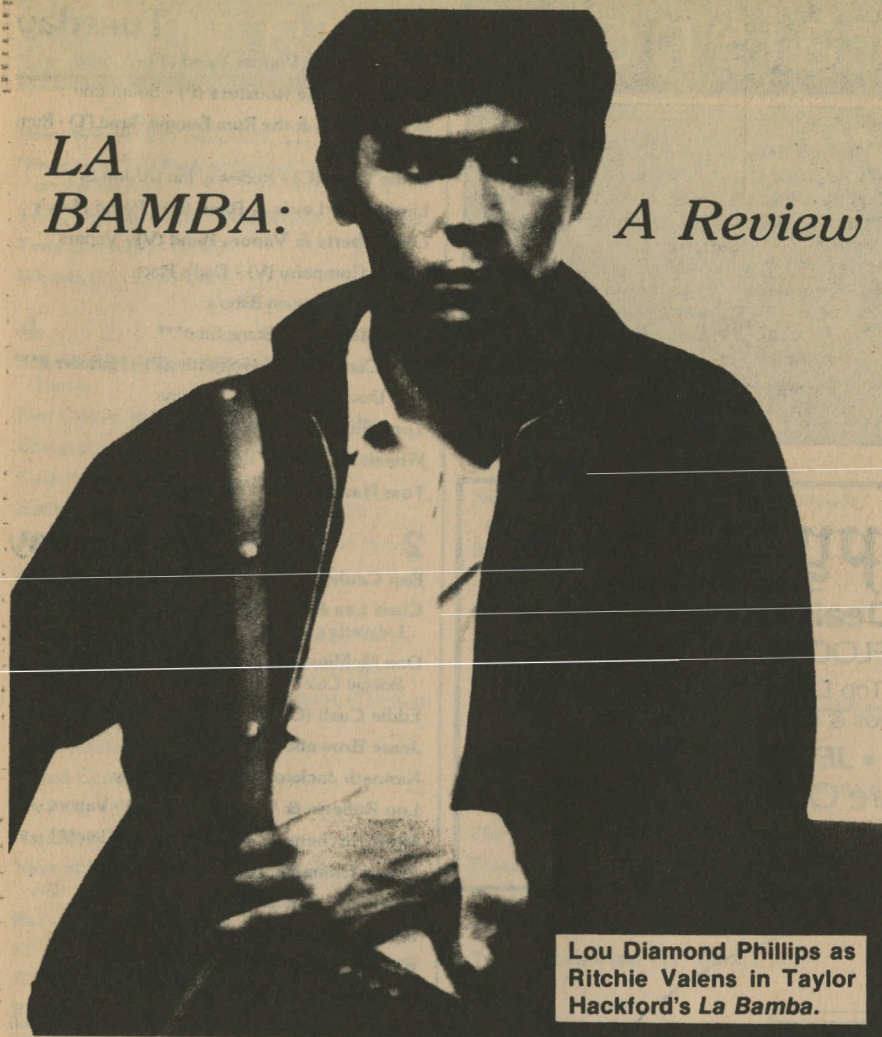
Snow White - Classic Walt Disney favorite complete with wicked queen, damsel in distress and handsome prince. Still as good as it was when released 50 years ago. Fun for the whole family. (G)

Stakeout - Seattle detectives Chris Lecee and Bill Reimers, are assigned to stakeout the apartment of an escaped con's ex-girlfriend. Chris becomes involved in a high-risk romance with the girl that threatens the lives of both partners. The routine boring stakeout quickly becomes a past-paced dangerous adventure for these two cops. (R)

Summer School - Mark Harmon as a partying teacher every illiterate student would love to have. (PG-13)

Who's That Girl - Why, it's Madonna. (PG)

LA BAMBA: A Review



Lou Diamond Phillips as Ritchie Valens in Taylor Hackford's *La Bamba*.

by Skip Howard

When a small passenger plane crashed in a snowstorm near Clear Lake, Iowa, on Feb. 3, 1959, killing its four passengers, it was, in the words of Don McLean's song "American Pie," "... the day the music died ...". The plane's passengers included the pilot, 21-year-old Buddy Holly, 28-year-old J.P. "The Big Bopper" Richardson and 17-year-old Ritchie Valens. At their death, all three were enjoying phenomenal success, none moreso than Valens, whose eight-month rise to musical stardom yielded three Top Ten chartbusters: "Come On Let's Go," "Donna" and "La Bamba."

The life story of Richard Valenzuela has been turned into a feature length motion picture, *La Bamba*. Producer Taylor Hackford (*An Officer and a Gentleman*, *White*

Nights) and associate producer Daniel Valdez, conspired together 14 years ago to bring the idea for a Valens biopic to fruition. Their collaborative effort successfully transcends the typical melodramatic about a poor boy who dreams of being a rock star. The film is more about the people - and the heart of the people - than it is just about the music. Hackford and Valdez secured the cooperation of the Valenzuela family in making the film, and the personal touch this brought to the film is quite evident throughout.

Ritchie Valens was as much Mexican as he was American. Despite the fact that he spoke no Spanish, as the film points out, and felt entirely alien in the bright lights and decadence of Tijuana, Mexico, Valens was a product of the environment in which he was raised, which probably led to his decision to record the old Mexican folk song "La Bamba" as a rock single. Valens was, at once,

bewildered and fascinated with his Mexican heritage, but, whether intentional or not, it showed through in his recordings.

Undertaking the demanding title role is relative newcomer Lou Diamond Phillips, who portrays Valens with an everhandedness usually absent from the biopic genre. He handles his role with such ease that it's hard to remember he isn't Ritchie Valens. And the adeptness with which he handles the lip-synching necessary for the film makes it difficult to remember he isn't actually singing the songs himself.

Esai Morales (*Bad Boys*) portrays Valens' stepbrother, Bob, who felt he was constantly forced to live in the shadow of his stepbrother's dreams and successes and was never able to realize his own success prior to Ritchie's death. The film points out the love the two siblings had for one another, while at the same time showing Bob's unreconciled feelings, so eloquently dramatized by Morales.

Rosana De Soto (*The Ballad of Gregorio Cortez*) is excellent as Connie Valenzuela, Ritchie's headstrong, feisty mother, who goes from being a farm laborer to a waitress to the mother of an American rock and roll star, only to see her dreams die in the plane crash that killed her son.

Supporting performances are offered by Elizabeth Pena as Rosie Morales, Bob's girlfriend and Ritchie's first love; Joe Pantoliano as Bob Keane, owner of the Del-Fi record label that signed Valens; Danielle von Zerneck as Donna, Ritchie's girlfriend and the namesake of one of his singles; former Memphian Rick Dees as Ted Quillin, the disc jockey who gives Ritchie his first radio exposure; former Stray Cat Brian Setzer as Eddie "Summertime Blues" Cochran; Marshall Crenshaw as Buddy Holly and Howard Huntsberry as Jackie Wilson.

Valens' original song masters were deemed unusable for the film, and it was necessary to record new versions of his songs. Los Angeles-based Los Lobos, made up of Hispanic Americans, was charged with bringing new life to Valens' old songs. Setzer, Crenshaw and Huntsberry also perform the classics of Cochran, Holly and Wilson, respectively. With the addition of a few other '50s classics, the film's soundtrack is very good. ★

concert calendar

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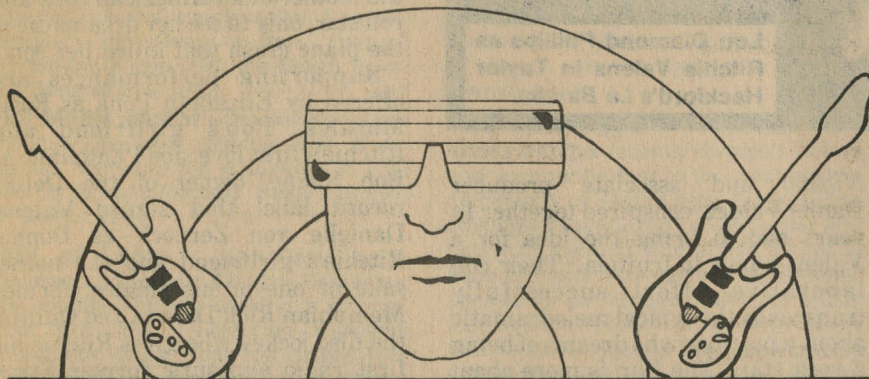
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1 Tuesday

- Ben Cauley & Vapors Band (T) - Vapors
- Brandon & the Roosters (P) - South End
- Don McMinn & the Rum Boogie Band (T) - Rum Boogie Cafe***
- Eddie Cash (C) - Rodeway Inn (Alston St.)
- Linda Gale Lewis & Band (U) - Proud Mary's
- Lou Roberts & Vapors Band (V) - Vapors
- Mixed Company (V) - Dad's Place
- MVP (V) - Captain Bilbo's
- Rat's Magic (P) - Stage Stop***
- Rick Camp & Jeff Golightly (P) - Hi Roller II***
- The Downsiders (N) - Antenna
- Tony Sloan (V) - Leon's
- Wheels (V) - Dad's Place
- Tom Hackenberger (V) - Crowne Plaza

2 Wednesday

- Ben Cauley & Vapors Band (T) - Vapors
- Chris Lea & the Moonlight Syncopators (P) - Lafayette's
- Don McMinn & the Rum Boogie Band (T) - Rum Boogie Cafe***
- Eddie Cash (C) - Rodeway Inn (Alston St.)
- Jesse Brownfield (V) - Cruel Shoe
- Kenneth Jackson (T) - Club Handy
- Lou Roberts & Vapors Band (V) - Vapors
- Mark Kitchens (V) - Court Square Cafe***
- Mixed Company (V) - Dad's Place
- MVP (V) - Captain Bilbo's
- Rat's Magic (P) - Stage Stop***
- Rick Harvey (U) - Proud Mary's
- Teresa Pate (T) - Lobster Louie's
- Terry Humphrey (V) - Best Western River Bluff
- Tony Sloan (V) - Leon's
- Wheels (V) - Dad's Place

3 Thursday

- Ben Cauley & Vapors Band (T) - Vapors
- Cafe Racers (P) - Alfred's East
- Don McMinn & the Rum Boogie Band (T) - Rum Boogie Cafe***
- Eddie Cash (C) - Rodeway Inn (Alston St.)
- Exodus (N) - Antenna
- Good Question (P) - Player's (Radisson Hotel)
- Jeff Black (V) - Court Square Cafe***
- John Kilzer (P) - Cruel Shoe
- Kenneth Jackson (T) - Club Handy
- Linda Gale Lewis & Band (U) - Proud Mary's
- Lou Roberts & Vapors Band (V) - Vapors
- Mark Kitchens (V) - Starlight
- Mixed Company (V) - Dad's Place
- MVP (V) - Captain Bilbo's
- Natural Blend (V) - Leon's
- Peter Hyrka & V.O.C. (N) - North End
- Rat's Magic (P) - Stage Stop***
- Rick Harvey (J) - Proud Mary's

concert calendar

Ruby Wilson (T) - Lafayette's

"Sunday In The Park w/George" (F) - Playhouse on the Square

Terry Humphrey (V) - Best Western River Bluff

Tony Sloan (V) - Leon's

Wheels (V) - Dad's Place

4

Friday

Arletta Nightingale & Helen Duncan (T) - Club Handy

Ben Cauley & Vapors Band (T) - Vapors

Bluegrass Night (C) - Harvester Lane

Cafe Racers (P) - Memphis State

Eddie Cash (C) - Rodeway Inn (Alston St.)

Good Question (P) - Player's (Radisson Hotel)

Kaya & the Weldors (N) - Lafayette's

Kenneth Jackson (T) - Club Handy

Linda Gale Lewis & Band (U) - Proud Mary's

Lou Roberts & Vapors Band (V) - Vapors

Mark Hummel & the Blue Survivors (T) - Rum Boogie Cafe***

Mark Kitchens (V) - Starlight

Mixed Company (V) - Dad's Place

MVP (V) - Captain Bilbo's

Natural Blend (V) - Leon's

Next of Kin (V) - Entertainer Club (Blytheville, AR)

Rat's Magic (P) - Stage Stop***

RB & the Gang (U) - Proud Mary's

Rhythm Hounds (V) - South End

Rick Harvey (U) - Proud Mary's

Riverdust (C) - Drift Inn (Blytheville, AR)

Sid Selvidge (N) - North End

"Sunday in the Park w/George" (F) - Playhouse on the Square

Teresa Pate (T) - Lobster Louie's

Terry Humphrey (V) - Western Steak House & Lounge

The Arlingtons (P) - Court Square Cafe***

The Boilers (N) - Antenna

The Cut Outs (V) - Cruel Shoe

Tony Sloan (V) - Leon's

Traxion (P) - Hi Roller II***

Wheels (V) - Dad's Place

Wilbanks And Wall (C) - Montana's

Wolfgang (P) - Pep Rally in Handy Park on Beale Street

Captain Phil/Hottennazz (V) - French Quarter Inn

Tom Hackenberger (V) - Crowne Plaza

5

Saturday

86 (N) - Antenna

Arletta Nightingale & Helen Duncan (T) - Club Handy

Ben Cauley & Vapors Band (T) - Vapors

Brandon & the Roosters (P) - South End

Captain Phil/Hottennazz (V) - French Quarter Inn

Country Music Night (C) - Harvester Lane

Eddie Cash (C) - Rodeway Inn (Alston St.)

Good Question (P) - Player's (Radisson Hotel)

Kaya & the Weldors (N) - Lafayette's

Kenneth Jackson (T) - Club Handy

Lou Roberts & Vapors Band (V) - Vapors

Mark Hummel & the Blues Survivors (T) - Rum Boogie Cafe***

Natural Blend (V) - Leon's

Ned Davis (C) - Dad's Place

Next of Kin (V) - Entertainer Club (Blytheville, AR)

Rat's Magic (P) - Stage Stop***

RB & the Gang (U) - Proud Mary's

Rick Harvey (U) - Proud Mary's

Riverdust (C) - Drift Inn (Blytheville, AR)

Sid Selvidge (N) - North End

"Sunday in the Park w/George" (F) - Playhouse on the Square

Teresa Pate (J) - Lobster Louie's

Terry Humphrey (V) - Western Steak House & Lounge

The Cut Outs (V) - Cruel Shoe

Traxion (P) - Hi Roller II***

Wheels (V) - Dad's Place

Wilbanks And Wall (C) - Montana's

Tom Hackenberger (V) - Crowne Plaza

6

Sunday

Brandon & the Roosters (P) - Lafayette's

Ben Cauley & Vapors Band (T) - Vapors

Captain Phil/Hottennazz (T) - French Quarter Inn

Doug Garrison & Argot (T) - North End

Good Question (P) - Midway Cafe

Jazz Countdown Reinstated (T) - Belmont Grill

Larry Garrett (V) - Dad's Place

Lou Roberts & Vapors Band (T) - Vapors

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

Memphis Music (U) - Captain Bilbo's

Next of Kin (V) - Entertainer Club (Blytheville, AR)

Pastimes (V) - Cruel Shoe

"Sunday in the Park w/George" (F) - Playhouse on the Square

The Settlers (C) - Midway Cafe

Memphis Music Festival

Don McMinn & the Rum Boogie Band/Tony Joe White (T) - Memphis Music Festival (Rum Boogie Cafe***)

cont. next page


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concert calendar

from previous page

Memphis Music Festival

- Sam & Dave Review (T) - Memphis Music Festival (Omni-New Daisy)
- RB & the Gang (U) - Memphis Music Festival (Proud Mary's)
- Rick Harvey (U) - Memphis Music Festival (Proud Mary's)
- Reba & the Portables (T) - Memphis Music Festival (Rum Boogie Cafe****)
- The Willys (P) - Memphis Music Festival (Alfred's)
- The Shakers (P) - Memphis Music Festival (Alfred's)
- Cafe Racers (P) - Memphis Music Festival (Alfred's)
- Chick Rogers (T) - Memphis Music Festival (Club Handy)
- Kenneth Jackson (T) - Memphis Music Festival (Club Handy)
- The Cut Outs (P) - Memphis Music Festival (Club Handy)
- Rufus Thomas/Ben Cauley (T) - Memphis Music Festival (Club Royale)
- Joyce Cobb (T) - Memphis Music Festival (Club Royale)
- Peter Hyrka (N) - Memphis Music Festival (Lafayette's)
- Mike Crews (N) - Memphis Music Festival (Lafayette's)
- Kaya & the Weldors (N) - Memphis Music Festival (Lafayette's)
- Jimmy Davis & Junction (P) - Memphis Music Festival (Omni-New Daisy)
- Alex Chilton (N) - Memphis Music Festival (Proud Mary's)
- Good Question (P) - Memphis Music Festival (Proud Mary's)
- The Relaxations (P) - Memphis Music Festival (Old Daisy)

7

- Arch Rival (P) - Stage Stop***
- Danny Joe Bryan (C) - Vapors
- David Jones Band (C) - Vapors
- Don McMinn & the Rum Boogie Band (T) - Rum Boogie Cafe***
- Duren & Lott (P) - Captain Bilbo's
- Laddie Hutcherson/Joe Norman (V) - Cruel Shoe
- Linda Gale Lewis & Band (U) - Proud Mary's
- Mixed Company (V) - Dad's Place
- Wheels (V) - Dad's Place

Monday

8

- Amro/Rock 98 Jam (N) - New Daisy Theatre***
- Arch Rival (P) - Stage Stop***

Tuesday

- Art Academy Party (N) - Antenna
- Ben Cauley & Vapors Band (T) - Vapors
- Brandon & the Roosters (P) - South End
- Don McMinn & the Rum Boogie Band (T) - Rum Boogie Cafe***
- Eddie Cash (C) - Rodeway Inn (Alston St.)
- Linda Gale Lewis & Band (U) - Proud Mary's
- Lou Roberts & Vapors Band (V) - Vapors
- Mixed Company (V) - Dad's Place
- MVP (V) - Captain Bilbo's
- Rick Camp & Jeff Golightly (P) - Hi Roller II***
- Tony Sloan (V) - Leon's
- Wheels (V) - Dad's Place
- Tom Hackenberger (V) - Crowne Plaza

9

Wednesday

- Arch Rival (P) - Stage Stop***
- Chris Lea & the Moonlight Syncopators (P) - Lafayette's
- Don McMinn & the Rum Boogie Band (T) - Rum Boogie Cafe***
- Eddie Cash (C) - Rodeway Inn (Alston St.)
- Jesse Brownfield (V) - Cruel Shoe
- Kenneth Jackson (T) - Club Handy
- Mark Kitchens (V) - Court Square Cafe***
- Mixed Company (V) - Dad's Place
- MVP (V) - Captain Bilbo's
- Rick Harvey (U) - Proud Mary's
- Teresa Pate (T) - Lobster Louie's
- Terry Humphrey (V) - Best Western River Bluff
- The Doors - Wild Child (N) - Antenna
- Tony Sloan (V) - Leon's
- Wheels (V) - Dad's Place

10

Thursday

- Arch Rival (P) - Stage Stop***
- Ben Cauley & Vapors Band (T) - Vapors
- Don McMinn & the Rum Boogie Band (T) - Rum Boogie Cafe***
- Eddie Cash (C) - Rodeway Inn (Alston St.)
- Good Question (P) - Peabody Plantation Roof
- Jeff Black (V) - Court Square Cafe***
- John Kilzer (P) - Cruel Shoe
- Kenneth Jackson (T) - Club Handy
- Linda Gale Lewis & Band (U) - Proud Mary's
- Lou Roberts & Vapors Band (V) - Vapors
- Mark Kitchens (V) - Starlight
- Mixed Company (V) - Dad's Place
- MVP (V) - Captain Bilbo's
- Natural Blend (V) - Leon's
- Peter Hyrka & V.O.C. (N) - North End
- Rick Harvey (U) - Proud Mary's
- Ruby Wilson (T) - Lafayette's

"Sunday in the Park w/George" (F) - Playhouse on the Square

Terry Humphrey (V) - Best Western River Bluff

The Outline (N) - Antenna

Tony Sloan (V) - Leon's

Wheels (V) - Dad's Place

Xavion (P) - Varsity (Helena, AR)

11 Friday

Arch Rival (P) - Stage Stop***

Arletta Nightingale & Helen Duncan (T) - Club Handy

Ben Cauley & Vapors Band (T) - Vapors

Bluegrass Night (C) - Harvester Lane

Captain Phil/Hottennazz (V) - French Quarter Inn

Close Quarters (U) - American Tap

Cold Cash (U) - Court Square Cafe***

Eddie Cash (C) - Rodeway Inn (Alston St.)

Even Steven (P) - Hi Roller II***

Fabulous Thunderbirds/Jon Butcher (P) - Mud Island***

Good Question (P) - Bombay Bicycle Club

Government Cheese (N) - Antenna

Kaya & the Weldors (N) - Lafayette's

Kenneth Jackson (T) - Club Handy

Linda Gale Lewis & Band (U) - Proud Mary's

Lou Roberts & Vapors Band (V) - Vapors

Mixed Company (V) - Dad's Place

MVP (V) - Captain Bilbo's

Natural Blend (V) - Leon's

RB & the Gang (U) - Proud Mary's

Reckless (V) - Entertainer Club (Blytheville, AR)

Rhythm Hounds (V) - South End

Rick Harvey (U) - Proud Mary's

Riverdust (C) - Drift Inn (Blytheville, AR)

Sid Selvidge (N) - North End

"Sunday in the Park w/George" (F) - Playhouse on the Square

Teresa Pate (T) - Lobster Louie's

Terry Humphrey (V) - Western Steak House & Lounge

The Bel-Airs (T) - Rum Boogie Cafe***

The Hurricanes (V) - Parking Can Be Fun

The Willys (P) - Cruel Shoe

Tony Sloan (V) - Leon's

Wheels (V) - Dad's Place

Xavion (P) - Varsity (Helena, AR)

Tom Hackenberger (V) - Crowne Plaza

12 Saturday

Arch Rival (P) - Stage Stop***

Arletta Nightingale & Helen Duncan (T) - Club Handy

Ben Cauley & Vapors Band (T) - Vapors

Bill Black Combo (P) - Germantown Festival

Brandon & the Roosters (P) - South End

cont. next page

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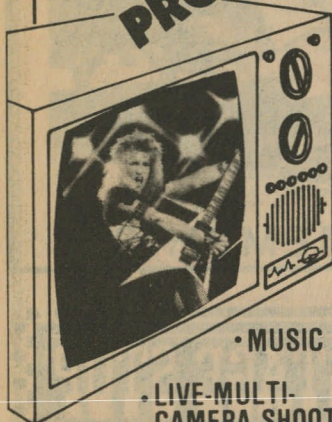
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concert calendar

from previous page

Captain Phil/Hottennazz (V) - French Quarter Inn
Close Quarters (U) - American Tap
Country Music Night (C) - Harvester Lane
Eddie Cash (C) - Rodeway Inn (Alston St.)
Even Steven (P) - Hi Roller II***
John Prine/Arlo Guthrie (T) - Mud Island***
Kaya & the Weldors (N) - Lafayette's
Kenneth Jackson (T) - Club Handy
Lou Roberts & Vapors Band (V) - Vapors
M-Slider (P) - Old Daisy Theatre
Natural Blend (V) - Leon's
Ned Davis (C) - Dad's Place
RB & the Gang (U) - Proud Mary's
Reckless (V) - Entertainer Club (Blytheville, AR)
Rhythm Hounds (V) - Court Square Cafe***
Rick Harvey (U) - Proud Mary's
Riverdust (C) - Drift Inn (Blytheville, AR)
Sid Selvidge (N) - North End
"Sunday in the Park w/George" (F) - Playhouse on the Square
Teresa Pate (T) - Lobster Louie's
Terry Humphrey (V) - Western Steak House & Lounge
The Bel-Airs (T) - Rum Boogie Cafe***
The Willys (P) - Cruel Shoe
Wheels (V) - Dad's Place
Xavion (P) - Varsity (Helena, AR)
Tom Hackenberger (V) - Crowne Plaza

13 Sunday

Ben Cauley & Vapors Band (T) - Vapors
Brandon & the Roosters (P) - Lafayette's
Captain Phil/Hottennazz (V) - French Quarter Inn
Don McMinn & the Rum Boogie Band (T) - Rum Boogie Cafe***
Doug Garrison & Argot (T) - North End
Good Question (P) - Midway Cafe
Jazz Countdown Reinstated (T) - Belmont Grill
Kenneth Jackson (T) - Club Handy
Larry Garrett (V) - Dad's Place
Lou Roberts & Vapors Band (V) - Vapors
Memphis Jamm Band (V) - Country Store (Shake Rag, TN)
Memphis Music (U) - Captain Bilbo's
Pastimes (V) - Cruel Shoe
Reckless (V) - Entertainer Club (Blytheville, AR)
Rick Harvey (U) - Proud Mary's
Sacred Denial (N) - Antenna
"Sunday in the Park w/George" (F) - Playhouse on the Square
The Settlers (C) - Midway Cafe

14 Monday

Danny Joe Bryan (C) - Vapors
David Jones Band (C) - Vapors
Don McMinn & the Rum Boogie Band (T) - Rum Boogie Cafe***
Duren & Lott (P) - Captain Bilbo's
Glider (P) - Stage Stop***
Laddie Hutcherson/Joe Norman (V) - Cruel Shoe
Linda Gale Lewis & Band (U) - Proud Mary's
McCoy Tyner (T) - Cook Convention Center
Mixed Company (V) - Dad's Place
Wheels (V) - Dad's Place

15 Tuesday

Ben Cauley & Vapors Band (T) - Vapors
Brandon & the Roosters (P) - South End
Don McMinn & the Rum Boogie Band (T) - Rum Boogie Cafe***
Eddie Cash (C) - Rodeway Inn (Alston St.)
Glider (P) - Stage Stop***
Lou Roberts & Vapors Band (V) - Vapors
Mixed Company (V) - Dad's Place
MVP (V) - Captain Bilbo's
Rick Camp & Jeff Golightly (P) - Hi Roller II***
Tony Sloan (V) - Leon's
Wheels (V) - Dad's Place
Tom Hackenberger (V) - Crowne Plaza

16 Wednesday

Ben Cauley & Vapors Band (T) - Vapors
Chris Lea & the Moonlight Syncopators (P) - Lafayette's
Don McMinn & the Rum Boogie Band (T) - Rum Boogie Cafe***
Eddie Cash (C) - Rodeway Inn (Alston St.)
Glider (P) - Stage Stop***
Jesse Brownfield (V) - Cruel Shoe
Kenneth Jackson (T) - Club Handy
Linda Gale Lewis & Band (U) - Proud Mary's
Lou Roberts & Vapors Band (V) - Vapors
Mixed Company (V) - Dad's Place
MVP (V) - Captain Bilbo's
Rick Harvey (U) - Proud Mary's
Teresa Pate (T) - Lobster Louie's
Terry Humphrey (V) - Best Western River Bluff
The Generics (V) - Court Square Cafe***
Tony Sloan (V) - Leon's
Wheels (V) - Dad's Place

17

Thursday

Ben Cauley & Vapors Band (T) - Vapors
Cafe Racers (P) - Alfred's East
Eddie Cash (C) - Rodeway Inn (Alston St.)
Glider (P) - Stage Stop***
Jeff Black (V) - Court Square Cafe***
John Kilzer (P) - Cruel Shoe
Kenneth Jackson (T) - Club Handy
Koko Taylor (T) - Rum Boogie Cafe***
Linda Gale Lewis & Band (U) - Proud Mary's
Lou Roberts & Vapors Band (V) - Vapors
Mark Kitchens (V) - Starlight
Mixed Company (V) - Dad's Place
MVP (V) - Captain Bilbo's
Natural Blend (V) - Leon's
Peter Hyrka & V.O.C. (N) - North End
Rick Harvey (U) - Proud Mary's
Ruby Wilson (T) - Lafayette's
"Sunday in the Park w/George" (F) - Playhouse on the Square
Terry Humphrey (V) - Best Western River Bluff
Tony Sloan (V) - Leon's
Wheels (V) - Dad's Place

18

Friday

Arletta Nightingale & Helen Duncan (T) - club Handy
Ben Cauley & Vapors Band (T) - Vapors
Bluegrass Night (C) - Harvester Lane
Cafe Racers (P) - Varsity Inn
Captain Phil/Hottennazz (V) - French Quarter Inn
Detail (P) - Hi Roller II***
Eddie Cash (C) - Rodeway Inn (Alston St.)
Glider (P) - Stage Stop***
Good Times Orchestra (V) - Rum Boogie Cafe***
Kaya & the Weldors (N) - Lafayette's
Kenneth Jackson (T) - Club Handy
Linda Gale Lewis & Band (U) - Proud Mary's
Lisa Lisa & Cult Jam/Expose' (P) - Mud Island***
Lou Roberts & Vapors Band (V) - Vapors
Mixed Company (V) - Dad's Place
MVP (V) - Captain Bilbo's
Natural Blend (V) - Leon's
RB & the Gang (U) - Proud Mary's
Reckless (V) - Entertainer Club (Blytheville, AR)
Rhythm Hounds (V) - South End
Richard Orange (N) - Court Square Cafe***
Rick Harvey (U) - Proud Mary's
Shotgun (C) - Drift Inn (Blytheville, AR)
Sid Selvidge (N) - North End
"Sunday in the Park w/George" (F) - Playhouse on the Square
Teresa Pate (T) - Lobster Louie's

cont. next page

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concert calendar

from previous page

Terry Humphrey (V) - Western Steak House & Lounge
The Cut Outs (V) - Cruel Shoe
The Questionnaires (N) - Antenna
Tony Sloan (V) - Leon's
Touchtones (V) - Daily Planet
Wheels (V) - Dad's Place
Tom Hackenberger (V) - Crowne Plaza

19

Saturday

Arletta Nightingale & Helen Duncan (T) - Club Handy
Ben Cauley & Vapors Band (T) - Vapors
Brandon & the Roosters (P) - South End
Cafe Racers (P) - Alfred's on Beale
Captain Phil/Hottennazz (V) - French Quarter Inn
Country Music Night (C) - Harvester Lane
Detail (P) - Hi Roller II***
Eddie Cash (C) - Rodeway Inn (Alston St.)
Glider (P) - Stage Stop***
Good Question (P) - Bombay Bicycle Club***
Good Times Orchestra (V) - Rum Boogie Cafe***
Kaya & the Weldors (N) - Lafayette's
Kenneth Jackson (T) - Club Handy
Lou Roberts & Vapors Band (V) - Vapors
Natural Blend (V) - Leon's
Ned Davis (C) - Dad's Place
RB & the Gang (U) - Proud Mary's
Reckless (V) - Entertainer Club (Blytheville, AR)
Richard Orange (N) - Court Square Cafe***
Rick Harvey (U) - Proud Mary's
Shotgun (C) - Drift Inn (Blytheville, AR)
Sid Selvidge (N) - North End
"Sunday in the Park w/George" (F) - Playhouse on the Square
Teresa Pate (T) - Lobster Louie's
Terry Humphrey (V) - Western Steak House & Lounge
The Cut Outs (V) - Cruel Shoe
Touchtones (V) - Dad's Place

20

Sunday

Ben Cauley & Vapors Band (T) - Vapors
Brandon & the Roosters (P) - Lafayette's
Captain Phil/Hottennazz (V) - French Quarter Inn
Doug Garrison & Argot (T) - North End
Good Question (P) - Midway Cafe
Jazz Countdown Reinstated (T) - Belmont Grill
Kenneth Jackson (T) - Club Handy
Larry Garrett (V) - Dad's Place

Lou Roberts & Vapors Band (V) - Vapors
Memphis Jamm Band (V) - Country Store (Shake Rag, TN)
Memphis Music (U) - Captain Bilbo's
Naked Ray-Gun/Acid Bath (N) - Antenna
Pastimes (V) - Cruel Shoe
Reckless (V) - Entertainer Club (Blytheville, AR)
Rick Harvey (U) - Proud Mary's
"Sunday in the Park w/George" (F) - Playhouse on the Square
The Settlers (C) - Midway Cafe

21

Monday

Danny Joe Bryan (C) - Vapors
David Jones Band (C) - Vapors
Duren & Lott (P) - Captain Bilbo's
Journey's End (P) - Stage Stop***
Laddie Hutcherson/Joe Norman (V) - Cruel Shoe
Linda Gale Lewis & Band (U) - Proud Mary's
Mixed Company (V) - Dad's Place
Wheels (V) - Dad's Place

22

Tuesday

Ben Cauley & Vapors Band (T) - Vapors
Brandon & the Roosters (P) - South End
Don McMinn & the Rum Boogie Band (T) - Rum Boogie Cafe***
Eddie Cash (C) - Rodeway Inn (Alston St.)
Jerry Dean (P) - Hi Roller II***
Journey's End (P) - Stage Stop***
Lou Roberts & Vapors Band (V) - Vapors
Mixed Company (V) - Dad's Place
MVP (V) - Captain Bilbo's
Tom Hackenberger (V) - Crown Plaza
Tony Sloan (V) - Leon's
Wheels (V) - Dad's Place

23

Wednesday

Ben Cauley & Vapors Band (T) - Vapors
Chris Lea & the Moonlight Syncopators (P) - Lafayette's
Eddie Cash (C) - Rodeway Inn (Alston St.)
Good Question (P) - Bombay Bicycle Club***
Jesse Brownfield (V) - Cruel Shoe
Journey's End (P) - Stage Stop***
Kenneth Jackson (T) - Club Handy
Linda Gale Lewis & Band (U) - Proud Mary's
Lou Roberts & Vapors Band (V) - Vapors
Mark Kitchens (V) - Court Square Cafe***
Mixed Company (V) - Dad's Place

MVP (V) - Captain Bilbo's
 Rick Harvey (U) - Proud Mary's
 Teresa Pate (T) - Lobster Louie's
 Terry Humphrey (V) - Best Western River Bluff
 Tony Sloan (V) - Leon's
 Wheels (V) - Dad's Place

24 Thursday

Ben Cauley & Vapors Band (T) - Vapors
 Cafe Racers (P) - Alfred's East
 Eddie Cash (C) - Rodeway Inn (Alston St.)
 Jeff Black (V) - Court Square Cafe***
 John Kiizer (P) - Cruel Shoe
 Journey's End (P) - Stage Stop***
 Kenneth Jackson (T) - Club Handy
 Linda Gale Lewis & Band (U) - Proud Mary's
 Lou Roberts & Vapors Band (V) - Vapors
 Mark Kitchens (V) - Starlight
 Mixed Company (V) - Dad's Place
 MVP (V) - Captain Bilbo's
 Natural Blend (V) - Leon's
 Peter Hyrka & V.O.C. (N) - North End
 Rick Harvey (U) - Proud Mary's
 Ruby Wilson (T) - Lafayette's
 "Snapshots" (F) - Circuit Playhouse
 Terry Humphrey (V) - Best Western River Bluff
 "Sunday in the Park w/George" (F) - Playhouse on the Square

The Paladins (N) - Antenna
 Tony Sloan (V) - Leon's
 Wheels (V) - Dad's Place

25 Friday

901 (P) - Hi Roller II***
 Arletta Nightingale & Helen Duncan (T) - Club Handy
 Ben Cauley & Vapors Band (T) - Vapors
 Bluegrass Night (C) - Harvester Lane
 Captain Phil/Hottennazz (V) - French Quarter Inn
 Contender (V) - Entertainer Club (Blytheville, AR)
 Eddie Cash (C) - Rodeway Inn (Alston St.)
 Even Steven (P) - Drift Inn (Blytheville, AR)
 Good Question (P) - Cruel Shoe
 Journey's End (P) - Stage Stop***
 Kaya & the Weldors (N) - Lafayette's
 Kenneth Jackson (T) - Club Handy
 Linda Gale Lewis & Band (U) - Proud Mary's
 Lou Roberts & Vapors Band (V) - Vapors
 Mixed Company (V) - Dad's Place
 MVP (V) - Captain Bilbo's
 Natural Blend (V) - Leon's
 RB & the Gang (U) - Proud Mary's
 Rhythm Hounds (V) - South End
 Rick Harvey (U) - Proud Mary's

Shylo (C) - Rum Boogie Cafe***
 Sid Selvidge (N) - North End
 "Snapshots" (F) - Circuit Playhouse
 "Sunday in the Park w/George" (F) - Playhouse on the Square
 Teresa Pate (T) - Lobster Louie's
 Tom Hackenberger (V) - Crowne Plaza
 Tony Sloan (V) - Leon's
 Touchtones (V) - Court Square Cafe***

26 Saturday

901 (P) - Hi Roller II***
 Alex Chilton (N) - Antenna
 Arletta Nightingale & Helen Duncan (T) - Club Handy
 Ben Cauley & Vapors Band (T) - Vapors
 Brandon & the Roosters (P) - South End
 Cafe Racers (P) - Mississippi St. Univ.
 Captain Phil/Hottennazz (V) - French Quarter Inn
 Contender (V) - Entertainer Club (Blytheville, AR)
 Country Music Night (C) - Harvester Lane
 Eddie Cash (C) - Rodeway Inn (Alston St.)
 Even Steven (P) - Drift Inn (Blytheville, AR)
 Good Question (P) - Cruel Shoe

cont. next page

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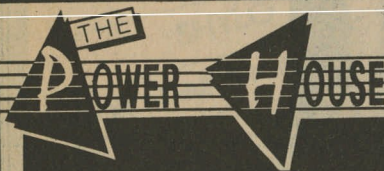
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concert calendar

from previous page

Journey's End (P) - Stage Stop***
Kaya & the Weldors (N) - Lafayette's
Kenneth Jackson (T) - Club Handy
Natural Blend (V) - Leon's
Ned Davis (C) - Dad's Place
RB & the Gang (U) - Proud Mary's
Rick Harvey (U) - Proud Mary's
Shylo (C) - Rum Boogie Cafe***
Sid Selvidge (N) - North End
"Snapshots" (F) - Circuit Playhouse
"Sunday in the Park w/George" (F) - Playhouse on the Square
Teresa Pate (T) - Lobster Louie's***
Terry Humphrey (V) - Western Steak House & Lounge
Think As Incas (N) - Court Square Cafe***
Wheels (V) - Dad's Place

27

Sunday

Ben Cauley & Vapors Band (T) - Vapors
Brandon & the Roosters (P) - Lafayette's
Captain Phil/Hottennazz (V) - French Quarter Inn
Contender (V) - Entertainer Club (Blytheville, AR)
Doug Garrison & Argot (T) - North End
Good Question (P) - Midway Cafe
Jazz Countdown Reinstated (T) - Belmont Grill
Kenneth Jackson (T) - Club Handy
Larry Garrett (V) - Dad's Place
Lou Roberts & Vapors Band (V) - Vapors
Memphis Jamm Band (V) - Country Store (Shake Rag, TN)
Memphis Music (U) - Captain Bilbo's
Pastimes (V) - Cruel Shoe
Rick Harvey (U) - Proud Mary's
"Snapshots" (F) - Circuit Playhouse
"Sunday in the Park w/George" (F) - Playhouse on the Square
The Settlers (C) - Midway Cafe

28

Monday

Danny Joe Bryan (C) - Vapors
David Jones Band (C) - Vapors
Duren & Lott (P) - Captain Bilbo's
Laddie Hutcherson/Joe Norman (V) - Cruel Shoe
Linda Gale Lewis & Band (U) - Proud Mary's
Lyxx (P) - Stage Stop***
Mixed Company (V) - Dad's Place
Wheels (V) - Dad's Place

29

Tuesday

Ben Cauley & Vapors Band (T) - Vapors
Brandon & the Roosters (P) - South End
Eddie Cash (C) - Rodeway Inn (Alston St.)
Lou Roberts & Vapors Band (V) - Vapors
Lyxx (P) - Stage Stop***
Mixed Company (V) - Dad's Place
MVP (V) - Captain Bilbo's
Rick Camp & Jeff Golightly (P) - Hi Roller II***
Tony Sloan (V) - Leon's
Wheels (V) - Dad's Place
Tom Hackenberger (V) - Crowne Plaza

30

Wednesday

Ben Cauley & Vapors Band (T) - Vapors
Chris Lea & the Moonlight Syncopators (P) - Lafayette's
Eddie Cash (C) - Rodeway Inn (Alston St.)
Jesse Brownfield (V) - Cruel Shoe
Kenneth Jackson (T) - Club Handy
Linda Gale Lewis & Band (U) - Proud Mary's
Lou Roberts & Vapors Band (V) - Vapors
Lyxx (P) - Stage Stop***
Mark Kitchens (V) - Court Square Cafe***
Mixed Company (V) - Dad's Place
MVP (V) - Captain Bilbo's
Rick Harvey (U) - Proud Mary's
Teresa Pate (T) - Lobster Louie's
Terry Humphrey (V) - Best Western River Bluff
Tony Sloan (V) - Leon's
Wheels (V) - Dad's Place

★



Lisa Lisa and Cult Jam are playing
Mud Island September 18.

Studio News

from page 6

old classic and original numbers.

ROY BREWER completed 5 songs by his hillbilly rock group the Brewers. The tracks had Roy on fiddle and guitars, Brenda Brewer on drums, Kirk Smothers on vocals and John McClure on bass. The songs are due out on cassette soon.

At Memphis Sound Productions: producer/engineer Robert Jackson has been working on two projects.

Performer ERIC JOHNSON has completed several sides produced by Jackson and songwriter Bobby "Zulu" Blackman. Jackson engineered with John Fleskes and Roosevelt Green assisting. The project has already attracted strong label interest. Musicians contributing their talents to the project included Ben Flint on keyboards.

Also Jackson finished SoundTown Records artist DAVID ALEXANDER'S album *This Is Not A Fantasy*, which follows his already released single "Ms. X." Assistant engineers were Roosevelt Green, John Fleskes, and Dan Pfeifer.

CELIA MCREE overdubbed new vocals and remixed three previously recorded sides. She'll be shopping the material, which she wrote, from her home base in New York. Joe Dixon and Richard Scott were behind the console.

MICHELLE SOMERS overdubbed vocals on material written by Rick Steff. Richard Scott and Tim Goodwin engineered.

At Roadhouse Recording: Mark Patrick and Ronnie Vandiver recorded the TRUE FAITH COMMUNITY CHOIR in concert at the West Memphis Municipal Auditorium for the Choir's next LP. The performance was directed by Ricky Watson as part of the Gospel Academy Awards.

At Power House Studio: BILL BEATY has been working on overdubs for his album project, with Steve Hauth and Chet Leonard at the console. The album is to be called *Billy and the Who Dogs Rock the House Down Tonight!* Other current projects at the facility include Panorama, The Shakers, Cross Phyer and Tora Tora. ★



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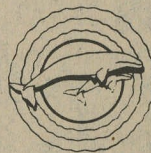
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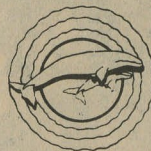
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Star Tracks

from page 5

RADIO NOTES

MEMPHIS MUSIC LOVERS of the ROCK genre, your ears can hear the absolute newest music every Monday night at 9:00. Rock 98 is featuring a MID-SOUTH MUSIC SHOWCASE and the Musicians' Swap Shop. You can call in before or during the show if you are looking for a gig or if your band is looking for a member. Equipment and instruments wanted or for sale are also mentioned on the air. What a great idea!

The Eagle 103 FM sent Steve Williams of Bartlett to London in August. He attended the Monsters of Rock Concert featuring Dio, Bon Jovi, and others. The Eagle will start on another Rock Around The World contest in mid-September.

Eagle morning man Tommy Smith is leaving the home of the blues. He'll be gone by the time you read this but there is no name yet for his replacement.

September 15 is the day all you single people have been waiting on — SINGLES NIGHT at Seessel's on Winchester. FM 100 is hosting another meet and eat party. Pick up a hot date and dinner for two.

WDIA is looking for volunteers to help listeners with problems. Training is provided for their

VOLUNTEER CALL FOR ACTION Program. Be a good samaritan and call 529-4300.

OPENINGS

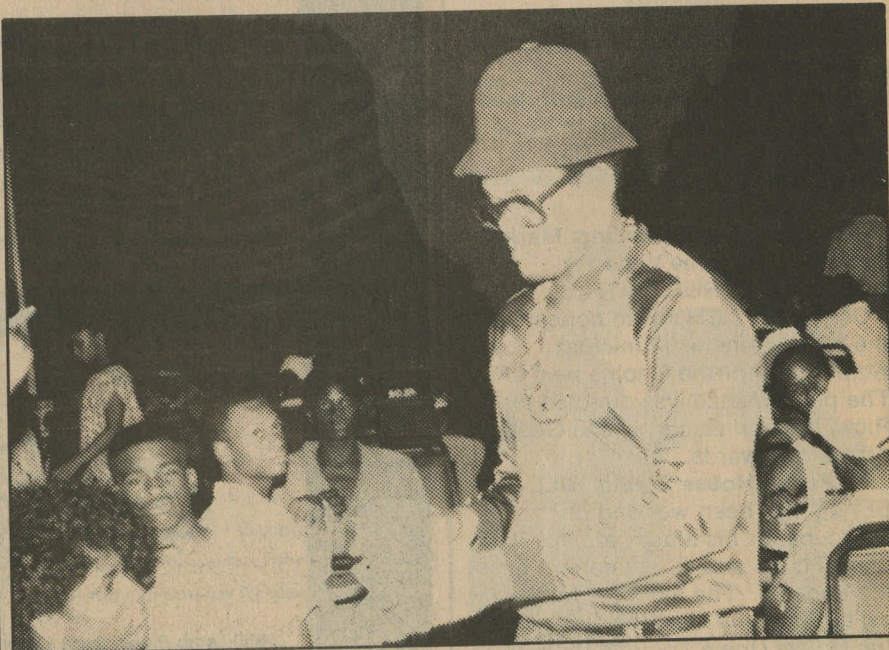
Beale Street Landing will have a new restaurant and lounge this month. Wellington's on Wagner will open in the location that was known as Armadillo Jack's. They will feature small combos performing Dixieland jazz (like Shakey's pizza places had).

THE SEPTEMBER PLACE has reopened under new ownership for all you late night types. The club features music from 1 a.m. to 6 a.m. The house band is Finders Keepers featuring Tony Steele, J.J. Barnett, Andy "Lightning" McCullough, and Nika Vann.

By mid-September we should have a new rock club open. The old Flanagan's building at Winchester and Mendenhall will house NIGHT MOVES, billed as a rock-n-roll music hall with live bands 4 nights a week and those infamous Cool Brothers DJs, Jackie Stringfellow and Brett Hamilton. I, for one, always liked that room. There's lots of nooks to hide in.

BEALE STREET management is negotiating with several potential club owners for spots on the Beale Street strip. Among those future club possibilities is a room for B.B.

cont. page 52



Run-DMC's Darryl McDaniels signed autographs at one of the last public events at J.Mac's.

photo by Tony Jones

Alex's

from page 15

the tradition of holding a wide variety of songs: Ella Fitzgerald and Louis Armstrong rest comfortably alongside R.E.M., Elvis, and numerous anthologies of sixties hits. Rocky also revealed that the new player, because of its compact disc format, holds twice as much music as both of the old jukeboxes (with superior sound quality to boot).

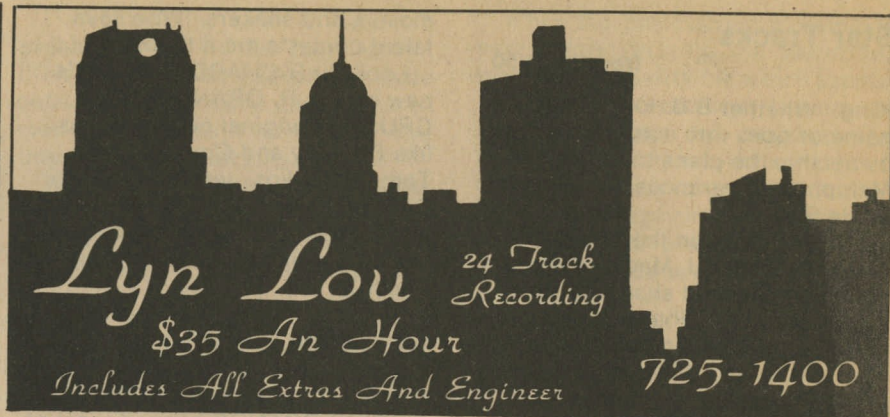
The new jukebox has been the most significant change at Alex's in the last few years -- not because the owner isn't progressive, but because the customers love things just the way they are now. The only food served consists of burgers and chips (unless you count the cashews in the vending machines), because "although in the past I kept adding something new...I tried deli sandwiches but no matter what everybody wanted a burger."

The tavern opens every day at 10:00 a.m., and at that time its clientele consists of many long-time patrons who have been around for decades. "I thank my father's customers for continuing to come by (after Alex Sr. passed away)...a lot of second and third generation people are coming here now-- their parents drank here, Rocky explained. Lex Bonner, a local writer and frequent visitor to Alex's confirmed this: "I used to drink here with my grandfather!"

Because of its close proximity to Rhodes College, the bar is often misconstrued as just a student hangout. Rocky, describing his clientele, says, "you've got a great cross-section of people who come here. Sometimes we get stereotyped and people think its just Rhodes College...UT is real big here, SCO (Southern College of Optometry), nursing school, pharmacy school, dental school...and on the weekends we get lawyers, doctors, businessmen, the softball teams."

So although it's still a popular meeting place for the college crowd (diminished somewhat by the change in the minimum drinking age), Alex's is more than that. My undergraduate days are over, but this writer still manages to amble in for an occasional visit. Or as Rocky puts it, Alex's is a great place for anyone seeking "cold beer, great burgers, good music and a good atmosphere."

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Star Tracks

from page 50

King. Whether B.B. loans his name or goes into actual ownership, he plans to increase his Memphis appearances with gigs on Beale Street.

One sad note on the Beale scene is the demise of J. Mac's. Rumours are numerous and shady on the circumstances. Whatever the "true" story, we're sorry to see it go. That's at least 7 different management groups in the last 5 years in and out of that building. It's hard to make elephants fly.

MUSICIAN NEWS

JIMMY DAVIS AND JUNCTION will have their album *Kick The Wall* on the stands by the end of September. The group's label, QMI/MCA, hosted a party at the New Daisy on Beale, August 20 for program directors from all over. They have also taken Jimmy on a pre-release promotion tour for the first single, "Kick The Wall." By the time the album is released, Jimmy will have visited most of the top AOR and CHR stations in America. Are you having fun yet?

J.D. and Jct. filmed their first video in various Memphis locations in late July. Watch for it on MTV and other video shows.

DAVE COCHRAN has joined the band as the official bass player. (John Scott was playing bass parts on keyboards.)

Fingerprint had a showcase for Virgin Records at Mr. B's and have been opening for Club Nouveau, details next month.

BILL BEATY (from The Rave and The Shakes) has assembled his band, The Who Dogs. Bassist Scott Ruleman formerly with Nashville's The Damned Rulemans, drummer Rob Hurston, and guitarist Russell Baum (both from H2O) round out the line-up of this band whose name is borrowed from a local street gang.

New Memphis Music recently signed 18-year-old STACEY MERINO to their production company. The finished project on this hot singer will be shopped to major labels. They found the young man at the Sunday Night Showcase Contest held at Club Royale. He won 3 times and in the process hooked up with some

movers and shakers. Who says talent contests are a hoax?

Look for RICHARD ORANGE's new group, R. ORANGE AND CRUSH at original music venues like Bombay and Court Square. Tommy Priakos, Jeff Rust (Soul Capitalist and Keith Sykes alum) and Unseen Guest are the band. Are they doing a cover of "Invisible Touch?"

Richard of Orange also announces the publishing of his stepson's first song for Dick James Music. Thirteen-year-old PAUL TAYLOR ORANGE penned most of "Tired Of Being Treated Like This" in collaboration with Richard. The tune was sung on demo by Suzanne Jerome-Taylor (Paul's stepmom) for a successful family effort. (Congrats PAUL and mom Cindy and dad Pat.)

JOE DIXON has opened his own production company called, what else, Joe Dixon Production Services. Joe was formerly with Media General.

The "Full Moon Frolick" at Overton Park's Shell is the songwriters night held on the Monday closest to the full moon. THE A#BAND (that's "A Sharp") with Nichols Wall and Ron Reed on guitar, Tom Wilson on bass, David Williams on keyboards and John Burgess on drums, debuted there.

The Shell Committee is bringing us all types of Memphis sounds in

The Memphis Star's 6th Birthday Party was a smashing success (we say modestly). Over 600 people turned out for the annual extravaganza, held this year at the Peabody Alley on July 29.

We at the Star are especially proud of the fact that over \$1,000 was raised to benefit the LeBonheur Children's Medical Center.

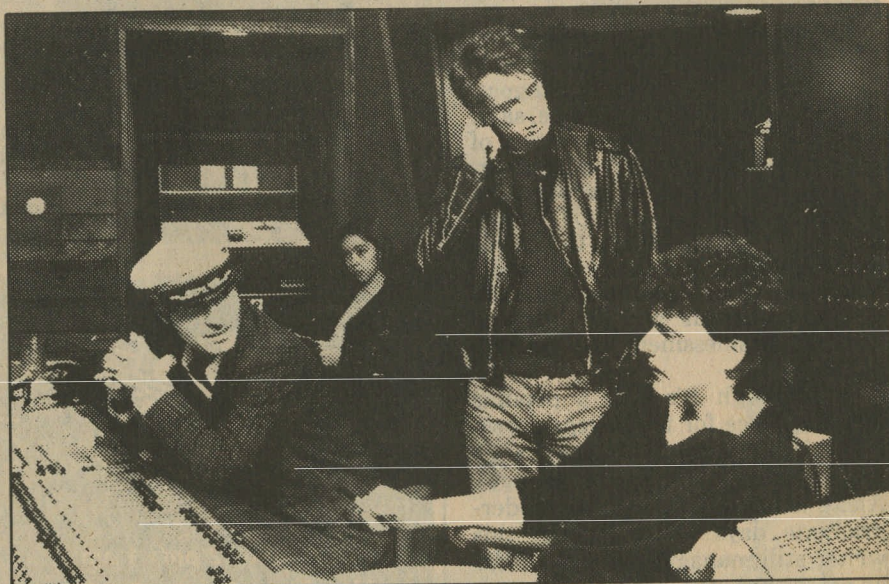
one of the acoustically and esthetically best places around. BUT they need volunteers for construction, to collect money, answer phones, and run errands. Give 'em a call at 274-6046.

The MDA Jerry Lewis Telethon also needs volunteers to work the Labor Day Show. The Memphis broadcast originates from Libertyland. Call 756-1221 if you've got the time to help needy kids.

Studio owners owe a big round of thanks to *Star* staffer Charles Mooney for his work on the extremely popular studio guide.

And last, but not least, CONGRATULATIONS to ROBERT GORDON, *Memphis Star's* Writer of the Month for August. Tune in for the 2nd part of his award-winning story on the Sun Session Rhythm Section.

That's all I know (that I can print)! ★



Alex Chilton (third from left), shown here producing Tav Falco (left) at Ardent, will be among the halftime performers at the Kansas City/St. Louis football game here Sept. 6. Also pictured are Lorette Velvette and engineer Mark Culp.

photo by Kelly K. Craig

LP Reviews

from page 37

connected with the band, one *could* read something into the title and cover of the band's latest effort.

In the Last Days is the fifth album from this Nashville based combo. The cover depicts a cartoon drawing of five figures riding away from a group of onlookers, one of whom says "I can't believe it's over." Another spectator is seen clutching one of the group's album covers. Could this be a hint from the Animals, or just a case of reading too much into things a-la the old "Paul is dead" Beatles hoax?



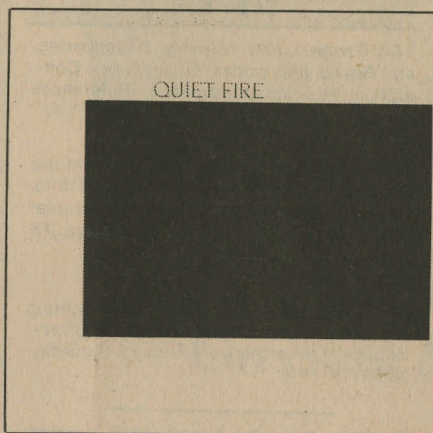
Whether or not this is a last gasp from their remains to be seen. "In the Last Days" is, however, another solid effort from the band that showcases their strong songwriting talents and also highlights some weaknesses that may be preventing them from breaking into major-label style success.

The record's opener "Don't Treat Me Like A Dog" starts things off with an ominous bass riff reminiscent of the Talking Heads' "Psycho Killer." Like many of the songs on this album, this track has a fatalistic view towards relationships, but contains some great 'dog' imagery in the lyrics. The group proudly acknowledges their musical debt to the Beatles this time around with "She's Gonna Break It" and "You Bring Out the Best in Me."

Anyone who has experienced a White Animal show can attest to their incendiary performances before a devoted following. But in light of their success in front of a crowd, the White Animals on vinyl have always been a tad disappointing: the demo-like recordings don't do justice to the songs.

Unfortunately, this is again a problem with "In the Last Days" - lifeless production that hinders some outstanding moments and might be costing them both new fans and important radio airplay.

Whether or not this record is the White Animals' swan song remains to be seen. Rumors and hearsay in the world of rock and roll frequently pan out to be nothing but rumors and hearsay. (Although one band member in the past has made some cryptic "nothing lasts forever" comments to the press). But if these are the last days of the White Animals, they will be missed. ★



Ancient Future *Quiet Fire* (Narada Records)

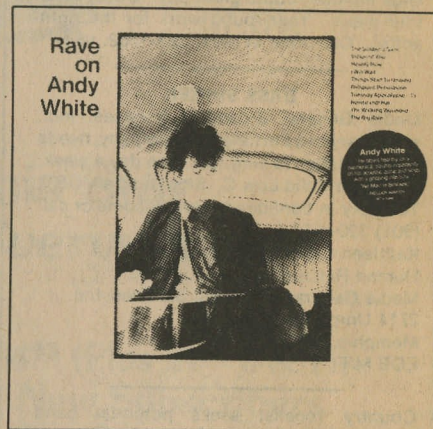
by Tony Pantuso

This, the third album from Ancient Future, is being touted as reflecting a more multi-ethnic direction for the band. Matthew Monfort, the main force behind this group, has long been heavily influenced by Northern Indian music. That's why I was mildly surprised to hear this album, where the melodies, progressions, and rhythms are much more firmly embedded in European tradition than such earlier works as their second album, *Natural Rhythms* (Philo Records).

The first things you notice about this record are the melodies. Very smooth and flowing, and above all, very pretty without being cloying. The instrumentation tends towards combinations such as flute, guitar, harp, and cello, with a dash of synthesized sound thrown in for flavor.

While the music is very pleasing, it never quite attains the haunting, memorably quality for which I sense the group was reaching. It seems to stop just short of making the transcendent break-through. I realize that criticizing something for not being exceptional might seem to be picky, but pieces such as the acoustic "Mountain Song" or the semi-minimalist piano phasings underneath the improvisational musings of "Cascade" just don't quite make it.

As with all Narada releases, the recording quality and pressing are top-notch. While I'm sure this album will make great background music, I find it somewhat disappointing. Not a bad album by any means, but not the good album it could have been. ★



Andy White *Rave On Andy White* (MCA Records)

by Emily Dunbar

Well, Lee, thanks anyway for trying to warn me. I wish I'd listened. The debut album by Andy White really is nothing at all to rave about.

The record company bio describes White as "... a bard from Ireland's new generation" and he strives diligently to live up to that description. Much too diligently. Andy White's "poetry" is so fraught with (Irish) civil war angst and forced rhyme that any emotion or meaning gets smothered in the unnatural meter. What's really tragic about this is the themes he chose to illustrate are important.

cont. page 55

classifieds

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ANNOUNCEMENTS



Internationally known Linda Gail Lewis (Jerry Lee's sister) — for future bookings catch her at "Proud Mary's" Aug. 24 - 28. 326 Beale St. or call (901) 586-2423. 1/8/87

David Kurtz, LaChardonnay, 7:30 p.m., Sept. 31. Be there. Elisabeth. 1/8/87

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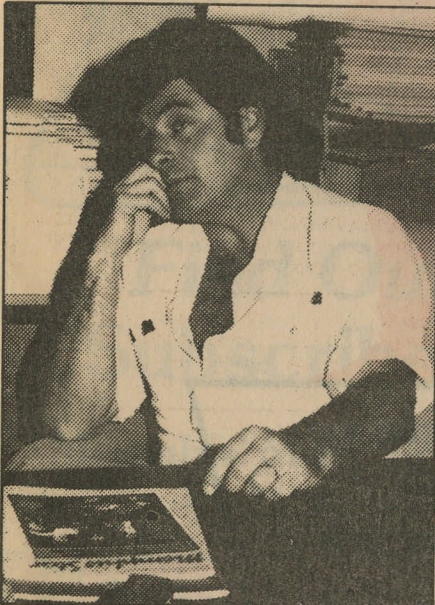
LP Reviews

from page 53

Unfortunately, they become incomprehensible when presented in such lines as "Emma said she didn't love him/but she never was too sure/she'd work all day building celebrity rifles/which fitted in with the wishes of all the poor." Please. What does this mean?

Except for the obtuseness of his lyrics this would be an album that Dylan fans should snatch up quickly. Not only does the album cover look *very* familiar, but Andy White plays *beautiful* acoustic guitar and harmonica. The music he writes is lovely, mellow Irish-folk type, but straining through White's adenoidal voice and tiresome lyrics wears thin quickly.

The bio also promised "... a collection of songs guaranteed to enthrall and provoke." Sorry guys, the only thing *Rave On Andy White* provoked me into doing was shutting it off. ★



Austin songwriter Bill Carter, shown here at Ardent with his favorite magazine, has signed with Mark Proct who also manages the Fabulous Thunderbirds. While working on his solo debut album for CBS at Ardent, Carter brought together Jimmy and Stevie Ray Vaughan who played together for the first time in four years. Also working on the project were Kenny Aronoff, John Cougar Mellancamp's drummer.



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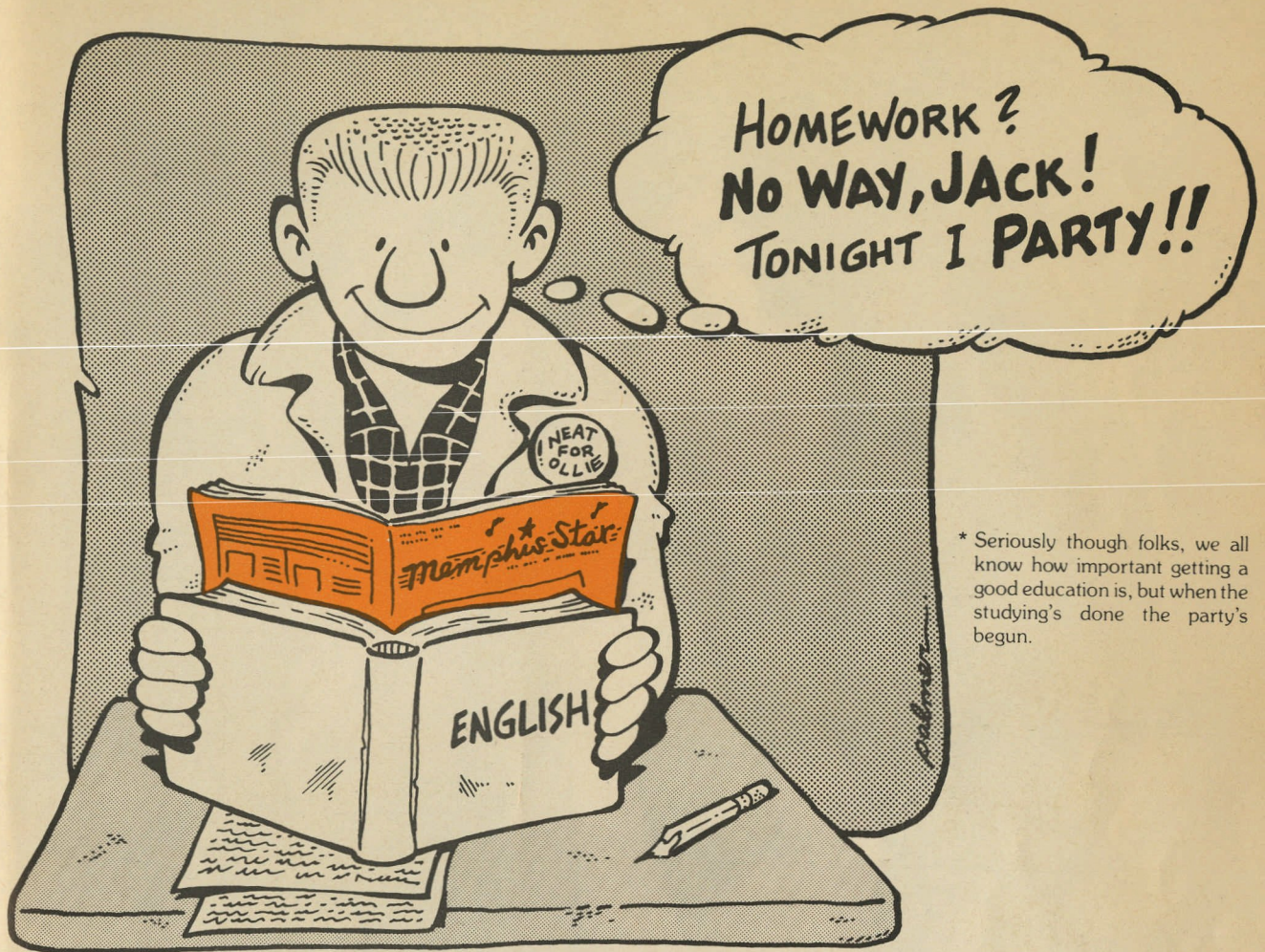
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