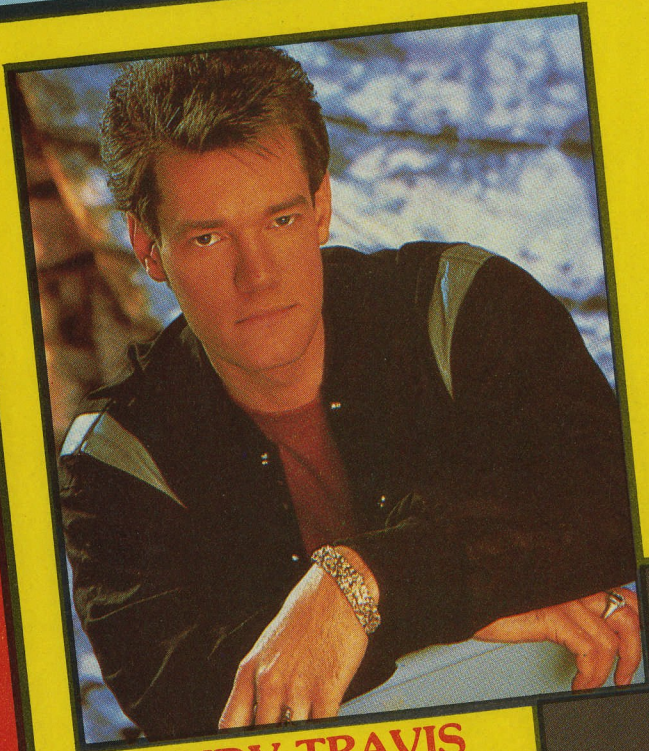


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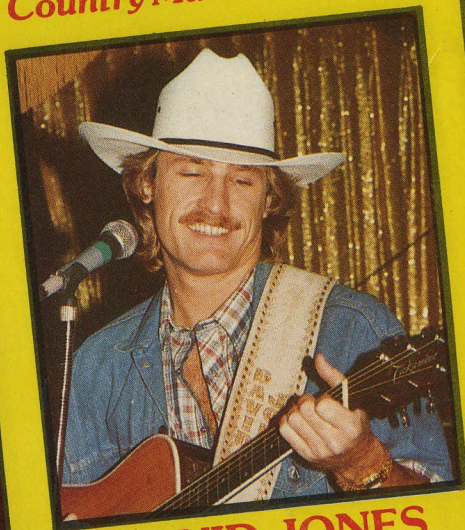
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October 1987
Vol. VII, No. 4

OCTOBER 1987

OCTOBER 1987



Chelsea Street Pub



CALENDAR OF EVENTS

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
MONDAY MONDAY MONDAY DAY MONDAY MONDAY MONDAY MONDAY MONDAY MONDAY	OPEN 12-8pm	HAPPY HOUR 5pm - 9pm MON.-FRI. LIVE ENTERTAINMENT NITELY AT 9:30PM. RICHARD ORANGE		COME.....and meet a girl..... named..... MARGARITA 17oz. BG Margaritas only \$2.50 7-10pm SATURDAYS		
EXTENDED HAPPY HOUR FREE FOOD BUFFET 9pm -12am	OPEN 12-8pm	HAPPY HOUR 5pm - 9pm MON.-FRI. LIVE ENTERTAINMENT NITELY AT 9:30PM. RICHARD ORANGE		\$3 PITCHERS TUESDAY 9pm - 1am BIG ONE LITER PITCHERS FIRE NICE TEXAS ICED TEA LYNCHBURG LEMONADE BEER		
BOTTLED BEER \$1.50 DOMESTIC ONLY 7pm- 10pm every..... FRIDAY	OPEN 12-8pm	HAPPY HOUR 5pm - 9pm MON.-FRI. LIVE ENTERTAINMENT NITELY AT 9:30PM. EVEN STEVEN		HALLOWEEN PARTY FRIDAY & SATURDAY OCT. 30 & OCT. 31 COSTUME CONTEST PRIZES, SURPRISES, FUN AND GAMES.....BOO		
2 for 1 BURGERS WEDNESDAY 11am-9pm GREAT ANYTIME YOU'RE HUNGRY. GIANT 1/2 lb BURGERS. TRY THEM ALL! MUSHROOM-CALIFORNIA-HICKORY-AND CHILI CHEESE.....	OPEN 12-8pm	HAPPY HOUR 5pm - 9pm MON.-FRI. LIVE ENTERTAINMENT NITELY AT 9:30PM. EVEN STEVEN		MARGARITA NITE \$2.50		
LIVE NITELY AT 9:30PM. EVEN STEVEN	OPEN 12-8pm	FREE FOOD BUFFET EXTENDED HAPPY HOUR	\$3 PITCHERS	2 FOR 1 BURGERS	DOUBLE SIZE NIGHT	BOTTLED BEER \$1.50
☆ OCTOBER 12 thru OCTOBER 24 ☆	Chelsea Street Pubs MALL OF MEMPHIS - 362-2835 LOCATED AT SKATING RINK ENTRANCE HOURS MON/THURS. . . . 11 a.m. - 1:00 a.m. FRI./SAT. . . . 11 a.m. - 2 a.m. SUN 12 - 8 p.m. OUTSIDE ENTRANCE FOR AFTER MALL HOURS		APPEARING LIVE RICHARD ORANGE SEPT. 28 thru OCT. 10			

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ON SALE NOVEMBER 1ST



our centerfold story

October Is Country Music Month. Our Centerfold Stories Present The Best In Memphis Country Music by *Sandy McKenna* And The History Of The Grand Ole Opry by *C.P.J. Mooney, IV*. Stories begin on page 28. Cover photography by *Kelly K. Craig*.

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Star Tracks

by Anna Cham

Say goodbye to sweat, swimming pools and summer! It's time for sweaters, snuggling and sweeping (leaves, that is). Is Fall your favorite time of year? I know it's mine - it has my two favorite holidays -- Halloween and a birthday!

And you don't have to be a witch to like Halloween. Just a dash of Peter Pan and Wendy will do.

Remember, October is the last month before the barrage of corporate Christmas assaults your better nature. Only 85 more shopping days...



FM-100's Lisa Brown has been named Promotion Director of the Year by *Billboard*.

Everything always seems to surface at presstime. Especially the really slimy rumors that you're dying to print but don't have time to turn into substantiated news. Oh well, this is a gossip column, right? If I tell you what we've heard you'll know it's not written in stone but we didn't make it up either. Dirt comes from the ground and the life forms at the *Star* all wear shoes. However, there's mudslinging in every town.

It's come to our attention through an issue of the *Rolling Stone* and

the *Memphis Business Journal* that RINGO STARR'S Memphis-cut tracks will not be his entire album. Some of the songs recorded at Three Alarm Studios with Chips Moman producing *may* be included.

Many more rumors have been flying from the purple firehouse. Whispers about staff firings and voided contracts with no one coming forth to say yes or no to the truth. A phone call to the studio didn't get any solid answers, not even to "And *who* am I speaking to?"

Break out the binoculars and the high range listening devices. (Just a joke, ya'll — we don't want to be picketed.)

Also heard, the ANTENNA is in limbo according to owner Steve McGee. He's trying to stay open but the crowds aren't supporting his original venue. It's a shame that we can't support the only punk/new wave/thrash/psychedelic/rock... club in town. What is KARMA anyway?

DONT MISS

Oktoberfest, the Mid South Fair, and James Taylor on Oct. 10.

Halloween (All Hallow's Eve - the ancient Druids' New Years Eve) boasts lots of wicked pleasures from costume parties (live your fantasies) to haunted houses (better than a drive-in scary movie for grabbing your date). If you want to have more than one night to howl, start out with the "HORROR HOP" on Oct. 29 at Parking Can Be Fun, 79 Union Ave., sponsored by the Memphis/Shelby County Film, Tape, and Music Commission. The fundraiser will feature music by Joyce Cobb along with Peter Hyrka and Victims of Circumstance with presstime rumors indicating an appearance by Larry Raspberry. Raspberry's visage will also be on the movie screen at the party as we watch "I Was A Zombie For The FBI."

The Commission is government funded but the fund is small. They work hard to make Memphis a major center in the Film and music industry. Show your support, and

have a ghoulish good time too.

Those masters of the bizarre in 3-D are returning to Stagestop for Halloween. I'm not sure what to expect from a band whose drummer and crew idolize Kiss and Alice Cooper. *Memphis Star* Staff photographer Kelly Craig is in charge of the slide show. I've already bribed him to keep photos out of it.

GOOD FOR YOU

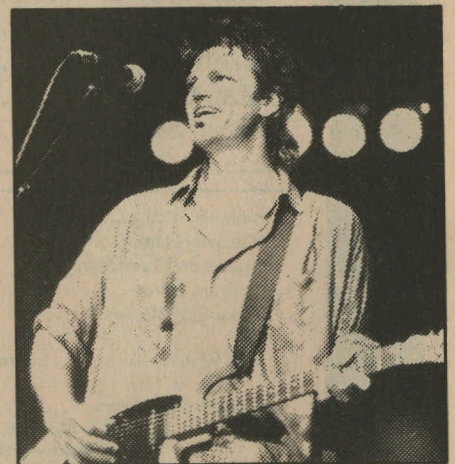
STAGESTOP was head and shoulders above the rest in fundraising for MDA during the Jerry Lewis Telethon Labor Day weekend. The Crime, Even Steven, and Tempest contributed their time and talents toward the \$2,664 raised by the club for Jerry's kids. Good job, Stagestop.

Congratulations to *Memphis Star's* September Writer of the Month TIM SEWELL for his story on the Varsity Inn. He won the award in spite of his failure to bring *any* of us *anything* from his vacation in Cancun.

Thanks to artist CHARMAINE FOOTE for excellence of work beyond the measly amount she was paid for putting *Memphis Star* art on Beale Street. Go to Beale and Third and look southeast.

NATIONAL NOISE

JIMMY DAVIS AND JUNCTION are making a lot of national noise. *Radio and Records* (the national radio tip sheet) debuted "Kick The Wall" at #60 among fierce



Rumor has it Larry Raspberry, shown here at this year's MusicFest, will play the Film, Tape and Music Commission's "Horror Hop" Oct. 29.

photo by Skip Howard

Letters

Dear *Memphis Star*,

I want to thank you for the great Elvis 10th Anniversary Memorial issue which I purchased at Pop Tunes during tribute week. It is very nice and has super great photos. I really enjoyed it and my husband did also. Also I want to thank you for my husband's picture being in your September 1987 issue carrying the torch for the Candlelight Service. What a neat surprise!

I always look forward to my *Memphis Star* issues and am looking forward to more good issues. Keep up the good work. I know you will because you have a good staff and you are all dedicated to good music and Memphis.

June Kline
North Lewisburg, Ohio

Letter to the Editor (well, maybe not the editor):

Just a friend who gets your magazine. I'm one of those people that reads it every month - broke musician type. I suppose an awful lot of people don't know how much you've done for Memphis. Along with being more relevant than *TIME Magazine*, the people who put it out are a hell of a lot sexier.

Keep up the good work.

Vox Populi
Syracuse, NY

Editor's note: Vox: the real bosses want to know what your real name is!

competition from new releases by such legends as Mick Jagger, Pink Floyd, and more. The band appeared at the Volunteer Jam XIII with this response from the Nashville *Tennessean* - "The first of (Charlie) Daniels' new discoveries to take the stage was Memphis singer-songwriter Jimmy Davis and his band Junction. Davis' teen-idol smile and strong, husky voice may well earn him the stardom Daniels predicted for several of his roots-rock proteges."

The Jam drew 16,000 fans and was broadcast live to Nashville radio listeners over WKDF-FM and on a delayed basis. In addition, the

cont. page 48

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Studio News



Kirby Jackson

Our sympathy goes out to family and friends of Kirby Jackson, keyboard player for the Windows.

Jackson was killed in an automobile accident August 26, at 4:30 a.m., while returning to his home in McKenzie, Tenn. from Paducah, Ky.

The Windows' debut album, *Runnin' Alone*, is to be released as soon as the cover artwork is changed to reflect that the album is dedicated to Jackson. The album was recorded at Ardent and produced by John Hampton. Jackson wrote the music to "Big Enuff" which will appear on the album. ★

Memphis Music Publishing. GLORIA ROBINSON sang on a tune for NMMP. PETE PEDERSON was in recording a jingle for the Country Gentlemen of Chevrolet for Peter Buck Productions. Nikos Lyras engineered.

At Power House Studio, CHARLES STEIN is recording a album of acoustic guitar music. A new Memphis band, AAHZ, is recording demos to be shipped to labels later this fall. Work continues on BILL BEATY'S album project, with Don Cook adding some guitar overdubs and Art Johnson adding some keys. Two tracks, "Radio America" and "Me Or Him" have been completed. Release has been pushed back to January to accomodate plans to market and promote the album nationwide.

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



Ex-Allman Brother Chuck Leavell, shown here at a Strings'NThings autograph session has been producing Bill Carter at Ardent.

photo by Susan Hesson

At Ardent Studios: GEORGE THOROGOOD AND THE DESTROYERS were in cutting tracks and mixing their upcoming release on Rounder/EMI. Terry Manning produced and engineered. Manning was also in mixing two songs for Australian rocker JIMMY BARNES. BILL CARTER cut and mixed tracks for his CBS Associated debut LP. Chuck Leavell produced, Clive Taylor engineered with Tom Laune assisting. An all-star lineup of musicians included Stevie Ray Vaughan,

Jimmie Vaughan, Steve Bruton (Kris Kristofferson), drummer Kenny Aronoff (John Cougar Mellencamp) and Memphis' own DUNCAN SISTERS. RIGHT PROFILE were in cutting tracks and mixing their debut effort for Arista. Jim Dickinson produced and Joe Hardy engineered. JOANNA JACOBS worked on vocals for her debut on PolyGram. Eli Ball produced with John Hampton engineering. WAYNE PERKINS was in cutting demos for A & M. Paul Zaleski produced and Paul Ebersold assisted.

At Roadhouse Recording: WILLIAM H. BAILEY cut two funk/rock tunes that he wrote, arranged and produced. The material is part of a 12 song concept project being prepared for label shopping. Ricky Watson completed recording and mixing for the next LP by the TRUE FAITH COMMUNITY CHOIR.

At Cotton Row Recording: STACEY MERINO was in completing work on his demo package with material written and produced through New Memphis Music. Nikos Lyras produced and engineered. NEW MEMPHIS MUSIC PRODUCTIONS was contracted to write and produce the opening theme music for Federal Express' FedEx TV. Nikos Lyras and William Bearden were the co-writers on the project. Nikos produced and engineered. NMMP also wrote and produced the Mid-South Fair jingle for Jan Gardner and Associates. Nikos and William were the writers, with Nikos producing and engineering. Final mixes were finished on DANNY CHILDRESS' demo package with Carl Wise producing and Eric Patrick engineering. FINGER-PRINT worked on a song package written by Nikos Lyras, William Bearden and Angelo Earl for New Memphis Music Publishing. PAUL BROWN was in recording demos of his original material for New

At The Attic: John Scott is busy doing production work for CAMILLE HARRISON. John David was working on an advertising demo package for Captain Bilbo's house band, MVP, with Scooter Hill producing.

At Easley Recording: The COUNTRY ROCKERS, a three-piece combo whose members are known simply as Sam, Durand and Ringo, cut eleven songs which have an authentic "roots flavor. The material includes such classics as "My Bucket's Got A Hole In It," and "Barrooms to Bedrooms." Doug Easley engineered. The SOUL HONKIES, a local comedy team who perform regularly at Sir-



Comedians the Soul Honkies have been cutting at Easley Recording.

Lafs-A-Lot came in to cut a song which will be used in upcoming performances. The guys write all their material, and feature Mike Culp on guitar and bass and Brian Nanny on vocals and drum machine. Singer/songwriter MIKE SCRUGGS returned to record a new song, "The Prisoner," on which he sang all the vocals and played keys. Buddy Spencer of the Crime supplied drums and Doug Easley played guitar and engineered. ★

A quick note to all studios: Please notice that the deadline for all copy involved in Studio News must be received by the 10th of the month prior to publication and must be sent to the Highland Street address. For other information and future reference see the box at the beginning of the column. Thanks again for making Studio News happen.

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Conway Twitty

The Rainmakers: *Music By Faith*



The Rainmakers are: Pat Tomek, Rich Ruth, Bob Walkenhorst and Steve Phillips.

by Susan Hesson

When the Rainmakers (Bob Walkenhorst, Steve Phillips, Pat Tomek and Rich Ruth), long the darlings of Kansas City, Mo., burst upon the national scene last year with their self-titled debut album, a lot of people didn't quite know how to react. This was music that actually *questioned* society and held on with the tenacity of a bulldog. As lead singer and songwriter Walkenhorst once put it, "I hope somebody out there's getting pissed off."

The first record was well-received by critics and audiences alike, and had some varied, but respectable regional success. "Downstream" was the hit of the Mississippi Delta region while N.Y.C. and other big-city

stations wore out "Let My People Go-Go." The band opened up for bands such as Kansas, Big Country and Berlin at arenas both stateside and in Europe. The Rainmakers also participate in the Miller Genuine Draft Band Network, a corporate sponsorship program which fosters bands with promotions and equipment. The more they played, the more comfortable folks became with their edgy, twangy pop/rock that demanded attention and answers.

When the Rainmakers opened for Kansas at the Orpheum back in March, listener reaction was not exactly the norm for a rock concert. There was plenty of *polite* applause, but somehow one got the feeling that not too many in the audience really understood what was happening. Or maybe it was because they *did* understand and were made uncomfortable by the demanding lyrics. Walkenhorst, although somewhat dis-

appointed by the concert, was nonetheless undaunted by it. "Making music has so much to do with faith," he stressed. "You can't judge success by crowd reaction. I've seen audiences cheer for acts that were really bad and sit bored through some that are truly good. You have to depend on some of those people taking the songs home and really listening to them. You just have to believe. And the mail we get from people reflects that they are listening."

So now that they're becoming a recognizable name, what do they do but what any self-respecting, free-thinking band would do. Freak out the masses with a *new* album with a *new* approach to attention-getting. "The first record had some dark humor and was pretty cynical," explained Walkenhorst, during the final days of recording at Ardent. "I just don't feel too cynical these days."

The new album, at press time tentatively called *Tornado* and slated for a November release, represents a big step forward for the band musically. Instead of being "The Rainmakers' Debut Album II" it reflects the growth and perspective a year's worth of world-touring and performing can give a band. "We've traveled and played so much and met with so many listeners of our music who gave us their impressions," continued Walkenhorst. "To me the music process shouldn't just be 'Hi, I'm Bob. I'm the songwriter and here's what I think so you shut up and listen.' I think the artist's position is to absorb the feeling of the country and the world. People in England and France think a little differently than people in Arkansas."

Perspective really can be everything, as Walkenhorst has found. "The first record has such a duality to it," he noted. "We were reviewed in a Republican paper that said 'The Rainmakers are right-wing rock, (they're saying the) country must be strong, tighten down, they're our boys.' A Democrat paper said 'This is an indictment of Reagan politics, this is what American free-thought is about.' Both parties heard the same songs. That's what's good about rock and roll - the last word isn't the singer - it's the listener. And it's the same way all over the world."

As a writer (and as an interviewee), Walkenhorst is creatively opinionated. "I like interviews," he asserts. "I usually just say what I want." That casual, but thoughtful attitude is an integral part of everything that flows from his mind

"Making music has so much to do with faith. You can't judge success by audience reaction."

— Bob Walkenhorst

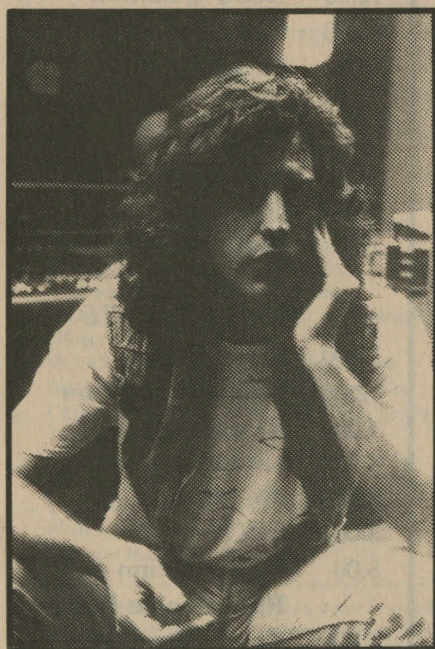
and pen. A border state native (Missouri), Walkenhorst is a living, breathing contradiction of terms. He writes with the caring social awareness and immediacy indigenous to the North, but tempers that mood with the same laid-back, front-porch charm of my grandfather from Alabama.

From the moment the first album was released the band has had to fight being labeled as part of any "movement" or trend in music. Walkenhorst accepts this, with his usual smiling sang-froid, as part of

the territory, although he doesn't really believe in "movements." "It's like all these bands get together and say 'okay, we've got a hundred people, we'll start 20 bands, 5 members each and we're gonna play roots music. Let's do it!'" he explained. "But it just doesn't happen that way. (At first) we kept getting grouped in with the 'Great New American Bands,' but except that we all play guitars I can't see that we're alike. There's so many new sounds on the second album I don't see us being pigeon-holed like that again."

And as if the "roots-rock" moniker wasn't enough, much was made about the "anger" and the "political nature" of the first album. Walkenhorst feels that was a bit overdone and explained "That's one of the biggest changes about the second album — there's no one simple response to this record because the songs aren't about just one simple subject. The titles (from the first album) riled people whether they listened to the songs or not. The new record is more complicated and we're not quite so focused on one subject. I don't think we'll get the same shock reaction from these songs." He added with a big grin, "Well, maybe on just a couple."

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"To me the music process shouldn't just be 'Hi, I'm Bob. I'm the songwriter and here's what I think so you shut up and listen.' I think the artist's position is to absorb the feeling of the country and the world." - Bob Walkenhorst

photos by Susan Hesson

Grammy® News

Last month the Memphis chapter of NARAS held an Open House at Memphis Sound Productions on Beale Street. The purpose of the event was to introduce the Recording Academy to persons interested in the Grammy Awards process and prospective members. Despite the torrential rains, about 60 people turned up and several became new members. (And at least one "old" member renewed!)

Memphis chapter President Danny Jones will be going to New Orleans the latter part of this month to appear at a meeting of the New Orleans Music and Entertainment Association. NARAS membership in New Orleans has risen significantly in the past year as the Memphis chapter has worked closely with key individuals to keep them informed about the activities of the Recording Academy.

T-shirt time is almost over but the NARAS membership chairman would like to remind you that all new NARAS members, and old ones that renew their membership, will receive a free NARAS T-shirt. Hurry and join while there's still shirts available!

The Memphis Chapter welcomes the following new members: Derrick Crutchfield, Lydia Douglas, Bart Feller, John Fleskes, Amy Gibson, Al Green, Steve Hauth, Ginger Johnson, Jacqueline Jones, Norma Jean Jones, Barbara and Patrick MacDonald, Mike Murphy, Richard Arias, Richard Scott, Rick Steff, and Linn Sittler.

This month's meeting will be held at 5:30 p.m., on Tuesday, October 6, in the 5th floor auditorium of the Media General Building on Union Extended.

For information about NARAS call Deborah L. Camp at (901) 794-8539.

Oktoberfest

Free Open Air Musical Fun Downtown

Oct. 13 - Oct. 16

at RiverCenter Plaza
on the
Mid-America Mall
At Court Square

Tuesday, Oct. 13

- 11:00 Steamboat Strummers
- 12:00 Edelweiss Band
- 1:00 River City Six

Wednesday, Oct. 14

- 11:00 Good Question
- 12:00 Gary Topper Quintet
- 1:00 Exodus

Thursday, Oct. 15

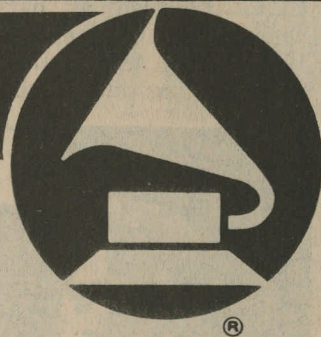
- 11:00 Edelweiss Band
- 12:00 Shylo
- 1:00 Sternwheel Drive

Friday, Oct. 16

- 11:00 Royal Suite
- 12:00 Kenneth Jackson
- 1:00 Victims of Circumstance
- 2:00 My Inc.
- 3:00 FRO
- 5:00 Don McMinn & The Rum Boogie Band
- 7:00 The Drifters with the Champs

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Star Charts

ALBUM SALES*

1. MICHAEL JACKSON (Epic) *Bad*
2. WHITESNAKE (Geffen) *Whitesnake*
3. DEF LEPPARD (Mercury) *Hysteria*
4. WHITNEY HOUSTON (Arista) *Whitney*
5. LEVERT (Atlantic) *The Big Throwdown*
6. GREAT WHITE (Capitol) *Once Bitten*
7. ALEXANDER O'NEAL (Tabu) *Hearsay*
8. PINK FLOYD (Columbia) *Momentary Lapse of Reason*
9. LL COOL J (Def Jam) *Bigger and Deffer*
10. PRINCE (Paisley Park/Warner Bros.) *Sign O' The Times*

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

ALBUM TRACKS*

1. FORCE 10 (Mercury) *Rush*
2. PAPER IN FIRE (Mercury) *John Cougar Mellencamp*
3. DUDE (LOOKS LIKE A LADY) (Geffen) *Aerosmith*
4. LEARNING TO FLY (Columbia) *Pink Floyd*
5. ANIMAL (Mercury) *Def Leppard*
6. HELL IN A BUCKET (Arista) *Grateful Dead*
7. WHERE THE STREETS HAVE NO NAME (Island) *U2*
8. KICK THE WALL (QMI/MCA) *Jimmy Davis and Junction*
9. SHOULD'VE KNOWN BETTER (Manhattan) *Richard Marx*
10. THE ONE I LOVE (IRS) *REM*

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

TOP COLLEGE ALBUMS*

1. ALEX CHILTON (Big Time) *High Priest*
2. AARON NEVILLE (Stateside) *Humdinger*
3. BIG STAR (Big Beat) *Radio City*
4. MUDBOY AND THE NEUTRONS (Peabody) *Known Felons in Drag*
5. SNAKEFINGER (Ralph) *Night of Desirable Objects*
6. MOJO NIXON (Enigma) *Bo-Day-Shush*
7. GOVERNMENT ISSUE (Homestead) *You*
8. CORROSION OF CONFORMITY (Combat Core) *Technocracy*
9. VARIOUS ARTISTS (Homestead) *The Wailing Ultimate*
10. CAPTAIN BEEFHEART (Edsel Import) *Mirror Man*

*Source: Rare Records

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 10th of the

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

TOP FORTY SINGLES*

1. ONLY IN MY DREAMS (Atlantic) *Debbie Gibson*
2. I JUST CAN'T STOP LOVING YOU (Epic) *Michael Jackson*
3. DIDN'T WE ALMOST HAVE IT ALL (Arista) *Whitney Houston*
4. DOING IT ALL FOR MY BABY (Chrysalis) *Huey Lewis and the News*
5. LA BAMBA (Warner Bros.) *Los Lobos*
6. ONE HEARTBEAT (Motown) *Smokey Robinson*
7. WHEN SMOKEY SINGS (Mercury/Polygram) *ABC*
8. CARRIE (Epic) *Europe*
9. DON'T MEAN NOTHING (Manhattan) *Richard Marx*
10. TOUCH OF GREY (Arista) *Grateful Dead*

*Based on Airplay on WMC FM-100

TOP COUNTRY SINGLES*

1. THREE TIME LOSER (EMI) *Dan Seals*
2. LITTLE WAYS (Reprise) *Dwight Yoakum*
3. FISHIN' IN THE DARK (Warner Bros.) *Nitty Gritty Dirt Band*
4. WHISKEY, IF YOU WERE A WOMAN (Warner Bros.) *Highway 101*
5. THE WAY WE MAKE A BROKEN HEART (Columbia) *Rosanne Cash*
6. WHY DOES IT HAVE TO BE (WRONG OR RIGHT) (RCA) *Restless Heart*
7. THIS CRAZY LOVE (MCA) *The Oak Ridge Boys*
8. I'LL BE YOUR BABY TONIGHT (MTM) *Judy Rodman*
9. DADDIES NEED TO GROW UP TOO (Columbia) *O'Kanes*
10. ISLAND IN THE SEA (Columbia) *Willie Nelson*

*Based on Airplay on WMC AM-79 and WWEE AM-1170

DANCE SINGLES*

1. DREAMIN' (Epic) *Will To Power*
2. ONE HEARTBEAT (Motown) *Smokey Robinson*
3. BAD (Epic) *Michael Jackson*
4. ONE LOVER AT A TIME (Warner Bros.) *Atlantic Starr*
5. CASANOVA (Atlantic) *Levert*
6. U GOT THE LOOK (Paisley Park/Warner Bros.) *Prince*
7. HELPLESSLY IN LOVE (MCA) *New Edition*
8. I JUST CAN'T STOP LOVING YOU (Epic) *Michael Jackson*
9. CINDERFELLA (Profile) *Dana Dane*
10. JUST CALL (Warner Bros.) *Sherrick*

*Based on Airplay on WHRK FM-97

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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RANDY TRAVIS

Nashville's Messiah



At this year's Country Music Association Awards, to be held Oct. 12, Randy Travis has been nominated for Entertainer and Male Vocalist of the Year, and Single, Album and Video of the Year.

bottom-line oriented, they went with the flow, but always with one eye on the lookout for some Messiah to take country music back to its roots.

First came Ricky Skaggs, and Ricky opened the doors. And as fast as they opened, Randy Travis came barging in, pushing Ricky to the wings.

I mean, two short years ago this boy was working in the kitchen of the Nashville Palace and listening to his favorites, Merle Haggard, Ernest Tubb and Little Jimmy Dickens, amidst the clatter of pots and pans. And dreaming.

Warner Brothers signed him in 1985 and since hasn't been able to keep up with him. His first LP, *Storms of Life*, sold over 1.3 million copies and spawned such hot singles as "On The Other Hand," "1982" and my all-time favorite belly-rubbin' love song, "Diggin' Up Bones." His new LP, *Always and Forever*, sold half that many in the first two months and will be around as long as the title suggests.

And all of a sudden, this 28-year-old native of Marshville, N.C. was in country music's fast lane.

Randy Travis is the epitome of what Nashville music would like to think it's all about. Boyish looks. Toned muscles. An "aw shucks" appearance. A bushel of country charm. Once moving to Nashville, Travis quickly learned to pay his dues. Work the menial odd jobs. Be content to stay in the background. Remain humble. Don't get pushy, your time will come...look at Willie Nelson, for instance.

And say the right things.

Like, "Boy, when the Academy (of Country Music) announced Male Vocalist of the Year, you're talking about shock. Winning in the same category as George Jones and George Strait."

And "I'll never get to that point where I just record what I write.

by Bill E. Burk

Welcome, folks to the coronation of King Randy Travis as monarch of all he surveys, better known as the Country Music Association Awards.

Anyone who doesn't think twangy Travis will get a hernia toting off all that hardware after the CMA awards show probably thinks Mayor Dickie Boy Hackett has been shakin' all them hands lately just because he's a nice guy and loves people.

At evening's end, Travis is going to add to his laurels such titles as CMA Entertainer of the Year, Male Vocalist of the Year, probably a few

scattered things like Song of the Year and Album of the Year, and the way them Nashville folks are a-takin' to the boy, they'll probably invent a few new awards just to shuck 'em on him.

Randy Travis -- born Randy Trawick, changed that to Randy Ray for half a decade, then became who he is now.

He's got all the makings the Nashville establishment has been clamoring for ever since those upstarts, Alabama, hit town in 1980 and started taking country music away from its roots. The Nashville establishment didn't know what to do with Alabama. They wanted traditional, twangy, Roy Acuff-type music, but they wanted to sell records too, and during the Alabama era, at least, they couldn't have both. So, being

First off, I don't write that much. And there's not that many people that write that good."

And, of course, the standard, "We don't care who writes a song as long as it's great."

This one truly endears him to the Nashville recording moguls. "I don't like to hear a country singer doing crossover. Young people started turning on their radios to hear Alabama and Kenny Rogers and they began to hear George Strait and Ricky Skaggs."

At Travis concerts, it isn't all that unusual to hear him singing songs associated with Roy Rogers and the Sons of the Pioneers.

Travis got started singing and pickin' at the age of 8. By the time he was 15 he was performing regularly in the honky tonks. And once he did that, he started thinking of a career.

"I didn't get serious about my singing until I was about 17," says the ninth grade dropout. "Then I turned real serious. But I'm doing what I always did, just singing the way I always did."

"Growing up, I listened to Hank and Lefty and Ernest and Little Jimmy and Stonewall Jackson and the rest. Some of it rubbed off." A mild understatement.

One of his early producers was Joe Stampley and it was Stampley who told him to be true to his raisin' with these words: "Don't do anything you don't want to do 'cause you might wind up having to do it the rest of your life."

So Travis heard and heeded.

"Do what you love and be what you are," he says. "To me, that's country music. With me, what you see is what I got. The people are always out there, but you just didn't hear much traditional-sounding music for awhile. Now you do, and I don't plan to sing anything else."

When Travis was inducted as the Grand Ole Opry's youngest member, ever, venerable old Roy Acuff moved over to share his dressing room with Travis and told him, one king to another, "We need you."

Just before his coronation as country music's new king, Travis said, "I don't figure I'm a very intelligent person, but I've been around quite a bit."

And the way the awards are coming in, he's going to be around quite a bit longer. ★



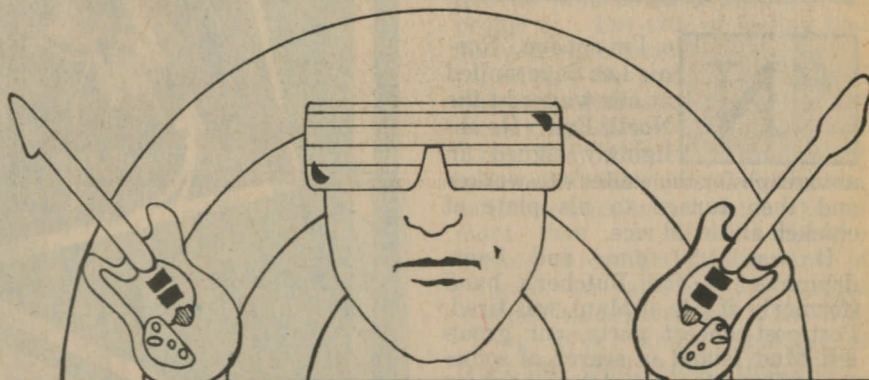
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Jon Butcher Speaks His Mind And Dares To Dream

*"Now I'm lookin' all around me for the answers
And I know you're looking hard, too
And I know what you're thinking,
Maybe wishes come true..."*

*"Wishes" by Jon Butcher ©1987
The Grand Pasha Publisher (BMI)*

by Susan Hesson with Leo Allred

"No, I'm not Jon," Ronnie Lee Sage smiled at our waiter at the North End. He obligingly signed an autograph for the waiter's co-worker and then turned to his plate of chicken and wild rice.

It was 1:30 a.m. and Sage, drummer in Jon Butcher's band (formerly of Isle of Man), was tired. Post-post-concert party, our group left Mud Island in search of something more substantial than the chips and dip provided. As we left, Jon Butcher leaned out the window of the label rep's Ford — "You're going to eat?" he inquired almost wistfully. "Someplace good?" But a T-birds/Jon Butcher jam awaited him at the Radisson so we left him to the mercies of a late-night Memphis crowd. Such is the life of your average rock 'n' roll star.

But Jon Butcher is really not anybody's *average* rock 'n' roll star, as we had discovered earlier that night in the bunker-like dressing room of the Mud Island Amphitheatre. Drawing from the strength of his current chart-climbing album, *Wishes*, Butcher and his band (formerly his



Axis), gave a semi-damp, less-than-capacity crowd a blistering display of musical ability. But their 50 minute set was more than dazzling guitar, killer keyboards and sax with an emotion-laden rhythm section.

Theirs was a set of men and instruments melding into one voice; speaking not only music, but feeling. Butcher revealed through his music that he is a man who believes in many real things. Things such as sincerity, concern for one's fellow man, and the power of wishes, and the hope of their fulfillment.

Butcher's tunes stand on a firm foundation of rhythmic, keening guitar. Not quite typically '80s rock, Butcher draws upon many subtle influences and revitalizes the immortal '70s guitar solo and mixes it with the calm and clarity much of that genre was missing. Aided by Thom Gimbel on keyboards and saxophones, Jamie Carter on bass and Sage on drums, Butcher creates a driving rock sound that is neither black nor white, and successfully avoids the droning buzz of many guitar-based bands.

On a couch in his dressing room Butcher bantered with tall, lean Jamie Carter over possession of a Budweiser and ignored the two jungle-Jane-clad groupettes who were trying to get his attention. The intensity that had grabbed the audience's attention during the concert was still there; modified and mellowed into pure interest in our conversation.

Butcher has been likened to most of the guitar greats of the sixties and seventies, most notably Jimi Hendrix. "That's tough," he said through a wrinkled brow when asked about musical influences. "Because if you name two, you leave off twenty. I grew up in Alaska and the only station we got was a country and western station," he continued. "I don't know where in the amalgam of my music that shows up, but it does.

Jimi Hendrix was an influence, but no more than James Taylor, who was no more an influence than John Lennon. And then there's Sly Stone and Chuck Berry, as well. When you're talking about influences it's very easy to feel them — and very difficult to tell what they are."

But guitar playing is only part of Butcher's persona. His lyrics display a genuine, profound concern for people, and an awareness of the pain and suffering that is the sum total of existence for some. He draws from his own personal relationships in tunes such as "Goodbye Saving Grace" and "Show Me Some Emotion," and from more universal themes for "Long Way Home" and "Wishes," his current single that is brimming with both painful reality and hope. "I think of myself (more) as a guitar player. But it's true that

we're three people — how we see ourselves, how others see us and how we really are," he explained. "There's probably a grey area there, where the songwriter takes precedence, but I don't look at it that way."

"I think you get it from your parents," he mused, crediting his family with the strong social conscience that permeates much of his writing. "It's not like something you develop like doing eighty push-ups or learning to put together model airplanes. If you have a conscience it's because somewhere along in your upbringing your family or someone imbibed you with the spirit of caring for people."

Butcher is not afraid to speak his mind, and uncharacteristically of most '80s men, not afraid to say he cares. "The more I do this," he stresses "the more I realize I want to be around awhile — I don't mean in the rock and roll sense — I mean I want to be on planet Earth a while. And that can't happen, unless people get instilled with a sense of caring. The time for being coy is past — it's almost 1988 and lines are being drawn and I'd like to draw mine as far as caring about people . . . I'm sick of feeling bad about being human."

Probably the strongest examples of Butcher's dedication to caring are the angrily anthemic "Holy War" and "Long Way Home." "Holy War" opens with muzzelin-esque cries and a definitive Persian feel, but touches on more than the Middle Eastern version of conflict in the name of religion, but also on the various evangelistic feuds native to the U.S. "Long Way Home" speaks of freedom, and how, though as Americans we do possess this most vital of rights, many of us still struggle and cannot realize even the most basic tenets of the so-called American dream. Butcher prologued this cut in concert with a dedication of his set "... to Freedom. You all have the freedom to come hang out with us, I have the freedom to play this darn guitar as much as I like and we have the freedom to share our music, which I think is the greatest freedom of all."

Despite the underlying spirituality (which he describes as "... very deliberate") and social overtones of his music, Butcher fights classification as a "message" band. "I think

cont. page 19



Jon Butcher at his Mud Island concert
Sept. 11.
photos by Kelly K. Craig

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**Finer
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by Emily Dunbar

During the month of October a wealth of events are being presented by the Music Departments of Rhodes College and Memphis State University, as well as Fall Season entertainment from the Memphis Symphony Orchestra and Opera Memphis.

Memphis State will kick off its fall programs with "Contact With Creativity," a series of three free workshops aimed at helping artists rediscover their creativity, which will run Friday, October 2nd and Saturday, October 3rd. This event will be conducted by internationally-known composer R. Murray Schafer of Toronto, Canada. The three sessions are as follows:

"Unifying the Arts"

Friday, 9 a.m. - Noon

"Princess of the Stars — Example of an Environmental Co-Opera"

Friday, 1 p.m. - 5 p.m.

"Creative Music Education"

Saturday, 9 a.m. - Noon

All sessions will take place in the Music Building on campus. For more information, please call 454-3766.



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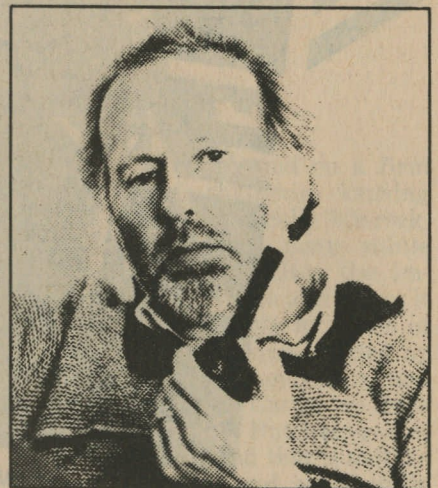
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Canadian R. Murray Schafer will conduct MSU's "Contact With Creativity" workshops Oct. 2 and 3.

Commencing October 9 - 11, the Memphis Symphony Orchestra will present the first of their Masterworks Series at Vincent de Frank Music Hall, featuring pianist Leon Fleisher. Considered by many to be "the pianistic find of the century," Mr. Fleisher will perform works by Berlioz, Prokofiev and Tchaikovsky, including Berlioz' "Overture to *Le Corsaire*." Ticket information is available by calling 324-3627.

On October 11, at 3 p.m., Rhodes College will present a Student Voice Recital featuring Joanna Cotton at the Shirley M. Payne Recital Hall, located in Hassell Hall on Rhodes' campus.

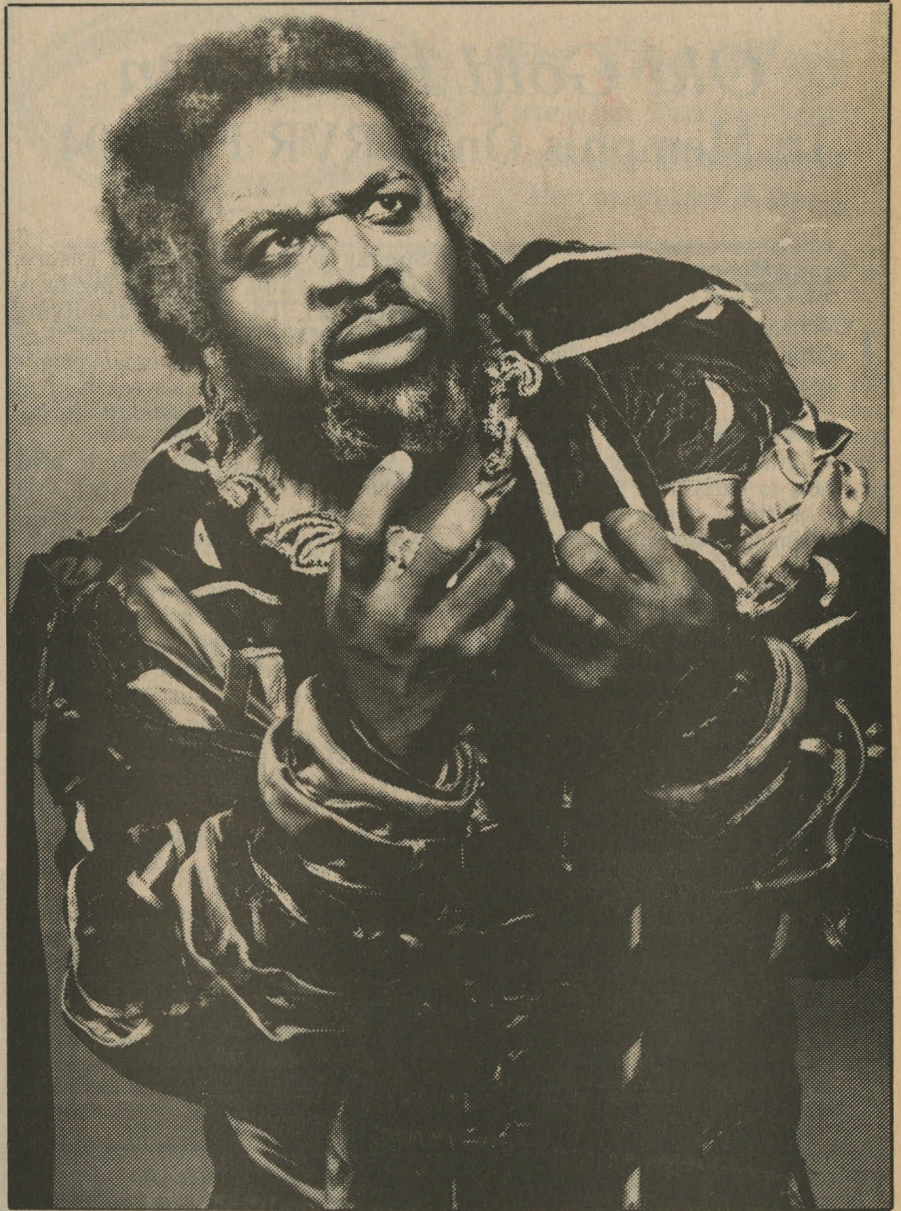
October 13, at 8:00 p.m., MSU's Con Anima Concert Series will continue with guitar works performed by Assistant Professor John Stover. Mr. Stover, besides an extensive performing career including recitals in Rio de Janeiro, Washington State and California, has released an album on High Water and a collection of guitar etudes on Spectrum. Mr. Stover has also won the Premier Player Award for Guitar the past two years.

The 1987 Symphony Ball, to be held October 17th at The Crowne Plaza and The Cook Convention Center Complex, will spotlight Tony Bennett in Concert. Also scheduled to perform are T.O. Earnheart's and Jim Johnson's Orchestras. Dr. and Mrs. Charles White (Marge Thrasher) are Ball chairmen, with Dr. and Mrs. Max Painter (Roseann) as co-chairmen.

Ball-goers will be greeted in the Grand Lobby of the Crowne Plaza beginning at 6:00 p.m. where cocktails will be served. Bids for the wonderful array of auction items including celebrity items, trips, jewelry, art, home furnishings and automobiles will be entered throughout the evening. A gourmet dinner with special wines will be served at 8:00 p.m. followed by the Tony Bennett show. Both of these will be at the Convention Center.

Dancing will be from 10:00 p.m. until 2:00 a.m. The \$150 per person entry fee will include the reception as well as dinner and the Tony Bennett show, and will benefit the Memphis Symphony Orchestra. For more information, please contact Jayne Creson at 274-2708.

October 18th the Memphis Symphony Chamber Orchestra will



Mark Rucker as Rigoletto in the Verdi opera which will open Opera Memphis' 1987 Fall Season at the Orpheum on Oct. 29 and 31.

photo by Martha Swope

present a ChamberWorks concert at St. Luke's United Methodist Church, 480 S. Highland. The second of a series of three, the concert will feature performances of Bach's *Brandenburg Concerto No. 3*, Mozart's *Sinfonia Concertante in E-flat major*, Music for the Theater composed by Aaron Copland and Haydn's *Symphony No. 87*. Tickets for the series are \$20, and seating is by general admission at St. Luke's. For additional information please call 324-3627.

October 22nd, Rhodes College will present the Rhodes College Piano

Trio in concert at Hardie Auditorium at 8:00 p.m. This concert is free.

Lastly, Opera Memphis will open its 1987 Fall Season with Verdi's *Rigoletto*. Starring soprano Maryanne Telese as Gilda, baritone Mark Rucker in the title role and tenor Hans Ashbaker as the Duke, *Rigoletto* will be performed at the Orpheum Theatre at 8:00 p.m. October 29th and 31st. The opera will be performed in Italian with English surtitles. Ticket information is available by calling the Opera Memphis office at 454-3021. ★

Old Gold Rocks On In Memphis On WRVR FM-104

by Sandy McKenna

The head bangers may call it elevator music through the week, but every Sunday 104 FM captures over 30% of the 25-54 listening market (according to Arbitron's latest figures) as it airs hits from the late 50's to early 70's. You can bet some of those young punkers are tuning in, too. Research shows that the Solid Gold Sunday crosses the "sound barrier" and actually bridges the gap between age groups. "People who listen to other stations through the week listen (to 104) on Sunday," says Bob Kaake, program director of the local light-rock station. Kaake elaborated that "Memphis is attuned to rock" because of Elvis and the growth of the whole form of rock and roll. Memphis' musical heritage has helped WRVR establish a "several year" tradition in Sunday oldies. Reportedly, other major markets have similar programming, but listener support hasn't been as strong elsewhere as it has been here in the Bluff City.

Kaake also attributes the popularity of Solid Gold Sunday to the relaxed mood of the day. It "strikes a positive chord" because

Sunday is usually a day of leisure. "Oldies are fun. (They) bring back memories." The music is a unifying factor among the "Big Chill" age group. Oldies are "the music people grew up with. Once a week it gives them a chance to go back and forget about the cares of 1987."

And the youngsters listen to hear the influence of the roots-rock that they hear everyday in new music. "Good music transcends time," explains Kaake.

Of course, all the music played on Solid Gold Sunday was a chartbreaker in its day, so stations don't run the same risk as in typical programming. But there is a drawback to playing oldies. Only a finite group of selections is available. This limited source is narrowed further by period songs that were hits in their day but do not carry the same appeal now. ("The Green Berets" for example.)

To keep the program fresh and still give the audience what they want and expect, WRVR rotates the playlist adding some occasional specialty programming (like their "Songs from the 60's" show.) Kaake credits the personalities on air (Maxine Todd, Bill Bannister and John Carpenter) during the day's 25 hours

(midnight to 1 a.m. Monday) as being experts in the music "they recognize" but is quick to add that, on Sundays the oldies music is the star of the show.

Solid Gold Sunday on 104 is a tradition that, apparently, will not be abandoned anytime soon. "You'd think people would tire of oldies, but it's gotten stronger," Kaake says. When asked about anticipated changes in the program's future, he responds, "Why mess with success?*"

Knight Songs Scheduled For Theatre Memphis And TheatreWorks

Knight Songs, a locally-written play compiled from the life story and works of "prison poet" Etheridge Knight will have performances at two theatres during the month of October.

Theatre Memphis' Little Theatre, located at 630 Perkins Rd. Ext., will host the first performances on October 8 - 10, and 16 - 18. The Blues City Cultural Center will produce the second run at TheatreWorks, 414 South Main. Performances there are October 23 - 25, 30 - 31 and Nov. 1.

The play was written by Deborah Glass-Frazier, who will also direct both productions. It concerns Knight, a black southern poet who draws upon his experiences with incarceration, drug use, and his fight for civil rights for inspiration. Mr. Knight will participate in the rehearsal process and be on hand for the opening at TheatreWorks on the 23rd.

The production by the Blues City Cultural Center marks the first full season of events by the seven year old touring group. It also marks Memphis' first season by a black company in ten years.

For ticket information at Little Theatre please call 682-8323. For ticket information for the Blues City Cultural Center please call 327-9193. *

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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

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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

Jon Butcher

from page 15

the best part about us is that we defy categorization," he said. I think our music and our message is across the board to people — not black people, not white people, not heavy-metal people or blues people; I think there are elements that just appeal to people."

Apparently Butcher's beliefs are shared by the other members of the band, as they punctuate his comments with nodding assent. Upon their arrival in Memphis they journeyed en masse to Graceland, where reportedly "... had our first field trip of our tour." "We've been catching up on some important sitting around," Butcher said, in almost apologetic explanation for the band's not doing more sightseeing while in town. At Graceland, they played the simple role of tourists, posing for pictures in front of the gravesites and chatting with the staff.

Butcher professes that his great love where music is concerned is "... playing in front of people. It's an immediate response — whether you're good or bad. When you make a record you spend three months in a studio, and then three more months before it comes out and then more time until you find out if anybody cares. When I play a concert, a second after I do something I know whether someone liked it — and it's much more gratifying."

In the title track from his new album, Butcher admits the futility of wishing one's life away, but reaffirms the need for dreams in order to survive. His wish is that "... I can leave at least one person in the audience with a sense of concern for the person sitting next to him. If I can do that, then I've done what I came for."

On that rain-ish Friday night, most of the crowd was probably there to rock and rhythm with the Fabulous Thunderbirds. But perhaps surprisingly, they found themselves dancing and singing along to Butcher's gently probing and questing tunes. Maybe they didn't mean to care; but again perhaps, there is a power in osmosis — that property by which things are absorbed unintentionally. That power could make Jon Butcher's wish come true. ★



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Getting A Charge Out Of Singing



by Sandy McKenna

Suzy Bogguss says she gets a "charge out of singing..." and according to *Billboard's* Hot Country Singles Chart, she's giving some, too. Her second single, "Love Will Never Slip Away From You" is #89 at this writing. A Yankee (we'll forgive her) from Aledo, Ill., her small town "genuineness" can be sensed immediately. On moving to Nashville, Suzy says she didn't quite know how to interpret the jokes centered around her region of origin, but she soon fell in love with the "open-armed Southerners" and now calls Music City home.

Influenced by all kinds of music from Buck Owens to Big Band to Folk, ("I'm a hodge-podge," she says) you can hear her background in "Slip Away." It's country-swing flavor, that Suzy says "feels great" and makes you want to "let loose," is proving to be a swift vehicle for a woman who started touring solo around her mid-college days.

Still approachable, Suzy's head hasn't been turned by the attention she's receiving. She hasn't even read her press kit! A very modest person

by nature, keeping herself motivated in the entertainment business has taken some adjusting. "One of the biggest lessons I've recently been able to learn is that I'm one of my favorite singers. What a weird thing to have to go through! That's the hardest thing I've ever had to say because it sounds *so conceited!* But it's something that you definitely have to make yourself aware of. You have to be able to pat yourself on the back to keep yourself going." This positive attitude coupled with a girl-next-door appeal has taken her from singing in the church choir and playing drums in a jazz band to almost overnight acceptance (she got a singing gig her first day in Nashville) in the often fiercely competitive capital of country music.

More recently, Suzy has opened for acts like Asleep at the Wheel (out West) and was a headliner at Dollywood last season. Even though she's put together low-budget records on her own before, her big break came when she signed with Capitol. She admits that her life has changed a great deal since coming South. Her career is flourishing. Her personal life is flowering with a marriage to songwriter Doug ("Take the Long Way Home") Crider. Suzy believes

that, although they each make their own ultimate decisions, their relationship is nurtured by the career interest they share. "When I need a sounding board, he's always there and vice versa. It's nice. He understands because he's in the business."

But Suzy prefers that some parts of her life remain the same. Of course, she doesn't want her career to become static, but she is intentionally including some simpler, acoustic style solo cuts on the LP she's recording (no title or release date at press time). The following that she garnered over the past years of touring some 39 states was built upon her solo act, and she's determined not to abandon her beginnings.

Her manager, Paul Jackson, also returns from a page in her past. Early on back home in Illinois, Suzy produced a basement single and took it to then local DJ Jackson. He taught Suzy about the realities of the music industry at a time when she wasn't quite ready to listen. A few years later, after both had (unbeknownst to the other) moved to Nashville, he passed the marquee at Tony Roma's there and noticed the Bogguss ID. He knew there couldn't be more than one Suzy Bogguss around, so he left his number at the restaurant. They got together again and, subsequently, Jackson grew from friend/advisor to manager.

Of course, the obligatory question to any country artist visiting the Birthplace of the Blues is: "What about country music in Memphis? We sometimes get a bad rap from Nashvillians because they don't find traditional country audiences here." Sitting in the *Memphis Star* office with at least four Memphis music aficionados within earshot intensified the pressure, but Suzy won a spot in my Best Book with the definitive response: "The charm of Memphis (music) is its own entity. I don't think people really want it to be the same. Everyone just wants to work here because of the heritage."

Regardless of where she sings, Suzy believes the thrill of a performance comes from communicating with the crowd, no matter what the size. She is confident in her ability to convey a message. "I've had this rounding that comes from a varied background. I think that people are going to have compassion — they're going to feel what I'm trying to say through my music." ★

Not Just A Typical Nashville Act Burrito Brothers Reform In Memphis



Outside Memphis Sound Productions are, from left, John Fleskes, Terrance Phillips, Dan Pfeifer, Timothy Goodwin, Ray Tapia, Sneaky Pete Kleinow, Dale Shirley, Gib Guilbeau, Danny Jones, John McDowell, Larry McKeehan, and (kneeling) Ronnie Guilbeau.

photo by John Goodwin

by Deke Rivers

First things first — what happened last month at Memphis Sound Productions studio was the beginning of a *re-formation*, not a reunion. Two members of the old Flying Burrito Brothers got back together on Beale Street not for any one-shot nostalgia deal, but to get the seminal country/rock band off the ground again.

That being said, why did they come to Memphis to do it, since one lives in Nashville and the other in southern California? Part of the reason, explains Gib Guilbeau, the Nashville Brother, is that the band has never quite fit any conventional molds.

"Mainly, we didn't want to be a typical Nashville country act, because we're not typical, never have been," he says. "Nothing against the productions or producers out of Nashville, but we want a fresh sound."

Coincidence also had a hand in the band's summons to Memphis. Local attorney Steve Weaver represents the Burrito Brothers' manager, Doc Field, so when Weaver found out the band was starting over, he placed a call to Memphis' Star Stage, Inc.,

another client. A deal was struck linking up Star Stage and the band.

Next, Star Stage president Larry McKeehan got together with Memphis Sound Productions' Tim Goodwin and John Fleskes, and the two companies decided to embark on a joint venture to record and promote the re-formed Flying Burrito Brothers. The end result is that Guilbeau, fellow Burrito Brother Sneaky Pete Kleinow and a handful of other musicians spent a week in Memphis Sound Productions early last month and cut six sides for Star Stage to shop to labels.

The new songs, co-produced by Guilbeau and Star Stage's Danny Jones, with assistance from Kleinow, are "not a hell of a lot different than what we sounded like in 1969," according to Guilbeau.

"We're still doing Flying Burrito Brothers-type material, but the recording technology is a lot better."

Kleinow says the best way to describe the band's sound is "fresh."

"But it's still got that Flying Burrito Brothers sound," he says.

That "sound" has always been tough to peg. "Country-rock" really doesn't do it justice. "Urban country/folk" is another label that has been thrown their way, but although it

captures the band's eclectic influences a little better, it doesn't quite get it either. How do you describe a band that covered everything from Bob Dylan to the Rolling Stones to Chips Moman/Dan Penn and did it all with a southern Californian country/western accent?

The Flying Burrito Brothers began in the late 1960s as a drummerless quartet consisting of Chris Hillman, Gram Parsons, Chris Ethridge and Kleinow on pedal steel. Later, drummer Mike Clarke was added, the first in a long line of personnel changes. The game of musical chairs was only fitting for a group that sprang from the Byrds, another group famous for its changing lineup.

The 1987 version of the band hasn't been finalized, according to Guilbeau.

"Right now it's just Pete and me," he says. "We have some people in mind (whom he declines to name), but it's tough to get five people into the studio at the same time for a week."

Joining the two in the Beale Street studio for the sessions were Guilbeau's son Ronnie of Nashville and Ray Tabia of southern California. Memphis musicians in the studio included Don Singleton on guitar, bassist Robby Turner, Danny Jones on drums and vocals and Mark Blumberg handling the Fairlight. Jones also co-engineered, along with Fleskes and Dan Pfeifer of Memphis Sound Productions.

The sessions went smoothly, according to McKeehan, who also was associate producer.

"After weeks of pre-production work, we had allocated enough time for them to do four sides," he says. "These guys burned so well that (we did) six and part of a seventh."

Guilbeau and Kleinow think the time is right for the band to re-form, citing the resurgence of popularity for other bands from their era.

"Despite the great amount of sales for punk and new wave music, there's a great amount of society that never really caught onto that," says Kleinow. "Now melody is coming back."

Guilbeau agrees that record-buyers' ears are ready for something new, even if that means a revival of something old.

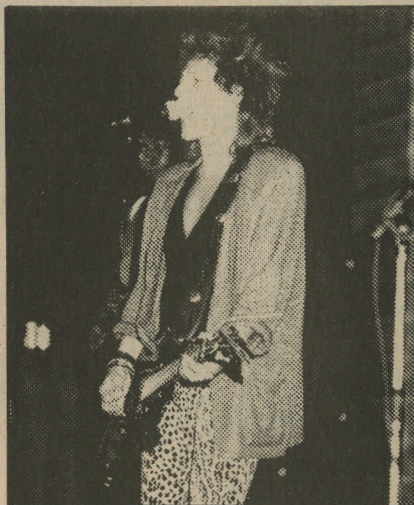
"Two or three years ago, it would not have been the right time," he says. "I think from time to time people get tired of hearing the same things over and over again." ★

Beale Street's MusicFest Held On September 6

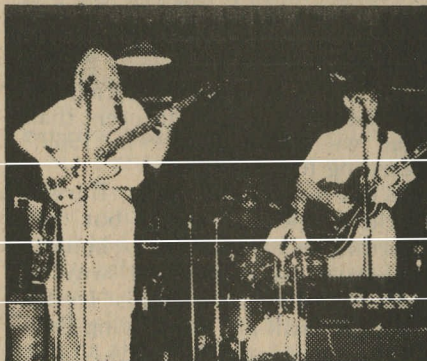
Beale Street presented its annual Fall MusicFest on Sunday, Sept. 6. 22 bands packed the various clubs on Beale Street from 3 p.m. Sunday to 3 a.m. Monday.

photos by Mike Malone

At right, Zeph Paulsen & the Arlingtons at the Omni-Daisy



L-R: Gene Nunez, Steve Spear, Jack Rowell and unidentified drummer of Joyce Cobb & Hot Shott at Club Royale.



The Soul Capitalists rocked the Old Daisy.

The Rainmakers

from page 9

According to Walkenhorst, *Tornado* actually has very little in common with their debut album, except that it follows in the tradition of "Long Gone Long," building on a sensitive, not bombastic, approach to rock and roll. There will be more "relationship" songs on *Tornado*, something that was noticeably missing on *The Rainmakers*, and a tune called "The Wages of Sin," which is reputed to be even more sacreligious than "Let My People Go-Go."

Bob Walkenhorst has also been criticized by some as being "political;" another tag he scoffs at. "Like I sat down and said 'this is my political philosophy — A, B, C & D — and now I'm gonna write some songs about it.' Me or anybody who writes about anything they care about is going to come across like that. You notice this or that and then you write about it," he said.

Unfair and frequently incorrect labelling coupled with touring and recording schedules leave little time to be at home. This is clearly a man who enjoys what he does. Perched like some denim-clad, long-legged bird on a stool at Ardent's Studio A ("... one of the best in the world. No pressure and the showbiz B.S. stops at the door.") he weaves tales about the road, letters from those who have bought the record, and the trials of the 'big time' into the conversation with a natural southern grace.

On stage, he is alive and constantly moving, illustrating the band's songs not only with his voice but with accompanying contortions and facial expressions; a pleasant counterpoint to the rest of the band's calm and seemingly aloof stage posturing. His love for music and songwriting is also clearly expressed in his songs. Well-crafted tunes with clever, yet sensitive, provoking, yet humorous lyrics are his trademark. Backstage, the Rainmakers are just folks and tickled to death that a photographer and reporter are waiting to see them. Success evidently hasn't spoiled them yet. They even take time to see that their guests get "band beer" and help themselves to the backstage deli trays in the dressing room.

Although he "... can't imagine doing anything else, I've been doing this so long (he was trained as an artist and points out a surrealistic drawing of Tav Falco he did taped to the wall of the control room), Walkenhorst admits that "music is not the easiest job in the world. It's a good one, but in many ways the music business can destroy your character. Many talented and sensitive people have turned into jerks or zombies by the music business. Everyday you have to be careful that it doesn't burn you up, 'cause it will."

"I don't think we'll get the same shock reaction from these songs. Well, maybe on just a couple."

— Bob Walkenhorst

Evolving from a local band into international recording artists has its problems apparently. "Suddenly, after years of playing local bars, you're the hottest thing in Kansas City and you realize that it doesn't really mean a thing. There's so much more you need to accomplish and that's not a good feeling. In some ways, we're still little fish in a big pond."

Another problem inherent to being a vision figure is that "... people want to put musicians up on a pedestal like they're prophets or something." Although Walkenhorst suggests that in the eighties that pedestal has been somewhat shortened. "My job is to listen to what people are saying and feeling and to try to encapsulate it in a three or four minute song. It's a good one to have and I love everything about it," he said. "There's nothing like finishing up a song and knowing that you've written something good. Whether it's music, journalism, photography or production that you do, it's still the greatest human satisfaction just knowing that you've done a good job." ★



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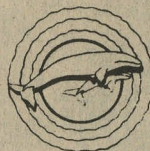
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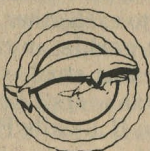
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*"Tennessee Ain't Heaven,"
But This Is
OUR FAVORITE BAND*



Maury O'Rourke, left, and Don Spicer are Our Favorite Band.

by Harold Quick

Phone interviews seldom work out like you thought they would. Don Spicer and Maury O'Rourke, who are Our Favorite Band, were conference calling from Nashville and New York, respectively. No problem. I had remembered the tape and had borrowed the little stick-on gadget that converts the phone call to the cassette. They were ready. I had my list of questions. Go cat go.

AT&T, or whoever it is that runs things these days, let us down. I could hear Don. Maury could hear Don. But to each other, Maury and I were faint garbles in the background and Don was stuck repeating questions and answers like the kid in Seattle when B.J. calls Peg on *M*A*S*H*.

Our Favorite Band (OFB) is one of the unheralded "new" groups to pump some life and irreverence into country music. Their mostly original music features Spicer's virtuoso

guitar work and O'Rourke's exuberant vocals. Their debut album on Bigtime records, *Saturday Nights...Sunday Mornings*, has sold a "respectable 20,000 copies" on the strength of a few performances and reviews (see *Memphis Star*, July 1987), and a list of guest stars on the cover, including REM's Michael Stipe and Jason Ringenberg of the Scorchers.

OFB surprised an Antenna crowd in July, at an "album party," even though the record hadn't been officially released yet. The crowd

*"We didn't sit down
to do a song
to showcase
say Michael Stipe.
None of those songs
were tailored
to those artists -
they were just friends."*

— Don Spicer

was a fairly typical Think As Incas (who were headlining) mix, and were hardly prepared for OFB's eclectic brand of country rock combined with a dash of rhythm and blues. Homeboys Bobby Saucier (percussion, Kings of the Western Bop), drummer Ross Johnson, Doug Easley on pedal steel and lap guitar, along with Mark Redding (Baton Rouge) on bass, backed up Spicer and O'Rourke.

Though the youngish, rock-oriented crowd was not moved to dance, they were appreciative enough to applaud lustily and hang around the stage and dressing room after the show to chat with the players. OFB will be back here around Christmas time 'cause, as Don says Maury says, "Memphis is one of the best places we've played."

There's a Memphis connection that runs through most OFB stuff. Both Spicer and O'Rourke lived here briefly. Peter Hyrka and Doug Easley appear on virtually every cut on the album, not to mention the host of Memphians that back them up live. "Drownin' In Another Pool of Love" was cut live at Easley's studio here, which Spicer says is "a real comfortable place for us with phenomenal players."

Spicer says he moved here back in '82 "to work with Ross Johnson." He had met Johnson in the summer of '80 when Ross was in New Orleans for a Panther Burns gig. Spicer just came up after the show and introduced himself. Through Johnson, Spicer met the rest of the Memphis working crew. His appreciation of the talent in Memphis is obvious when he speaks but he confesses he found the city "odd" and "sometimes a desperate place."

His tune "Tennessee Ain't Heaven" (Memphis ain't even close), chronicles his feelings about the city. He also finds the crowds here "one of the hardest audiences to play to." But he adds with a chuckle, "Maybe once you've had Elvis..." (I suspect it's more that we're just jaded from having so much good music to hear so cheaply that we're not impressed with anything anymore.)

O'Rourke moved into the same building on Willett that Spicer vacated. Located just off Poplar, and somehow appropriately near the Baptist Brotherhood, the neighborhood is "a real Tennessee Williams type of place," according to Johnson. O'Rourke's vision of Memphis is dramatically different from Spicer's. "Memphis is probably my favorite I've ever been. I love the audiences and the players."

Therein lies a special quality of OFB - the welding together of two divergent personalities. Spicer is 34 and currently based in Nashville producing the likes of the Questionnaires and setting up the sound and the road band for ace songwriter John Hiatt (Roseanne Cash's "Pink Bedrooms" and her new "The Way We Make A Broken Heart"). O'Rourke, ten years younger, is living in New York City and, having just completed a book publishing school, is writing a novel which Spicer says is, "about a custodian in Iowa who has led an odd life." Spicer is jeans and frizzed hair while O'Rourke is lithe with iridescent trousers and mirror shades.

They've worked together since founding a punk rock band in hometown Baton Rouge in the early '80s. Spicer says it was, "a leathery sort of band with a 16 year old singer. It was quite a good thing." Almost immediately they began to work on what

has become OFB and released a four song EP in 1981. The first sessions for *Saturday Nights...Sunday Mornings* were held shortly thereafter and major sessions were held around Christmas 1984 in Baton Rouge and Nashville.

The album though was not released until this year mainly because Spicer kept running into delays in the mixing process. For example, he had just finished "Dreamin' of Eternity," when Michael Stipe heard it and

*Memphis is
"One of the
hardest audiences
to play to.
Maybe once
you've had Elvis..."*

— Don Spicer

*"I love the audiences
and the players."*

— Maury O'Rourke

wanted to add some "low harmonies." Spicer obliged but then had to remix again.

Much has been made of the use of guest stars on the record but it was mainly just friends coming by and wanting to contribute. While Spicer is appreciative of the help the "names" give to sales he points out that, "we didn't sit down to do a song to showcase, say Michael Stipe. None of the songs were tailored to those artists - they were just friends." Ross Johnson feels that Spicer "crafted the whole thing (the album) from murky sounding" sessions held under "loose conditions" and it was a real "test of Don's mixing skills."

The songs on the record are just as much an amalgam of sounds as the antithetical personalities of Spicer and O'Rourke would suggest. They do everything from straight country ballads to hard rock screamers and from cajun fiddle songs to dixieland. All of it rests on a firm Southern base, and, not just a little, wry sense of humor. Perhaps the slippery Baton Rouge countryside does that to you.

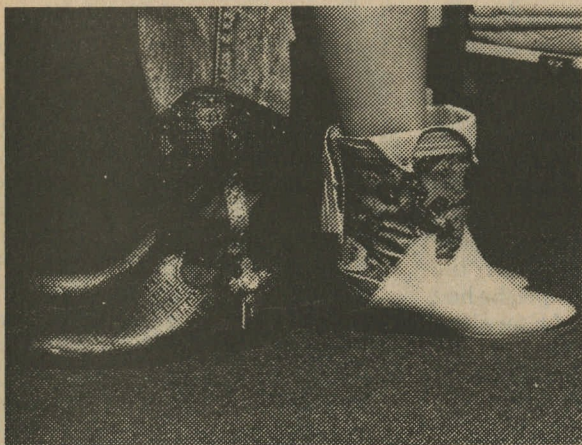
A case in point is Spicer's "My Truck (Drove Me Out Of Your Life)." The song comes across as a deadly serious, lost-your-love, country ballad, but lurking beneath it is the

hint of a grin. O'Rourke sings it straight (thought live his contortions give it away), while Spicer's lyric is chock full of wit. The song-ending truck sounds were recorded on board a semi in a truck stop parking lot while the driver seriously acknowledged that, "Yeah man, your truck can drive you out of town." Spicer finishes the tale by allowing that it is "odd (with our backgrounds) that we'd end up writing songs about being truckers." Odd indeed for a record producer/guitarist and would-be New York City novelist.

Another case study is their cover of the Rodney Crowell/Donivan Cowart classic "Leavin' Louisiana In The Broad Daylight." Most versions of the song have an edge to them and most of OFB's music definitely has an edge to it but here they shift gears. Their version is sweet, almost tender. Spicer says, "Maury did the vocals that way," on a demo years ago. Keeping the cajun feelin' of the song going is, in Spicer's words, Peter Hyrka's "phenomenal fiddle." One assumes O'Rourke's affection for the song comes from the fact that he and Spicer come from one of the many Louisiana towns like that of the song.

A final example of their mix of sounds is "Stop Your Fussin'" which they co-wrote. The simple chorus, "You're/gonna fall/in love with me" is stretched 'till it almost breaks with a Bob Wills yodel on the final syllable of each phrase. It jumps at you off the record. But the song is not rehashed Texas swing trying to sound like Wills or Merle Haggard (O'Rourke's two favorite singers) but rather a song of the eighties. It is this ability to trust the influences of the past but bring them decidedly into the present that is one of the great gifts of Our Favorite Band.

The future for OFB is as elusive as their past. No Top Forty game plan for these guys. They have "quite a bit of material" for their next album which Spicer says will be cut in the next six to 12 months. O'Rourke wants to do it as soon as possible so we may have it in the next couple of weeks. They'll probably cut a track or two here in Memphis. A tour of Europe is sorta in the works but nothing is definitely set yet. Meanwhile Don Spicer stays busy in Nashville, O'Rourke writes about Iowa in New York City and we await further word from Our Favorite Band. ★

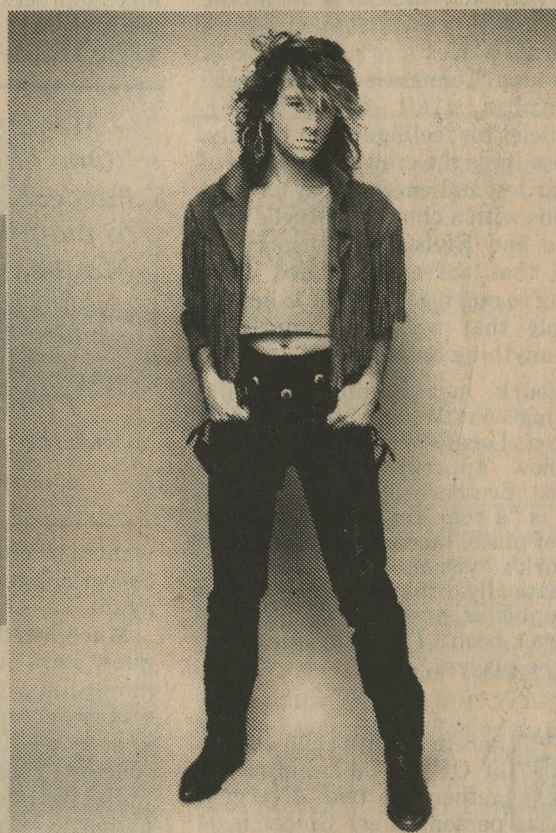


FASHION BREAK

COWPUNK

Kevin's black leather croco-print boots are accented by a cross-shaped rhinestone ornament. Boots by Paolo Fellice, from the Wild Pair. Yvone's taupe cobra print demi-boot is a Wild Pair Exclusive.

Yvone's pink and blue chambray blouse is by Muovo, as is her scarf. Her ruffled peplum ice-washed mini-skirt is by Bongo, Kevin's Blackice jeans are by Code Bleu and the oversized jacket is by Dual Control. All available at County Seat.



Exude attitude with Berman's purple leather fringe jacket. Available at Berman's - Mall of Memphis. Stratege Chaps from Merry-Go-Round and Zodiac Boots are from U.S. Male.



Models: Kevin Paige, Yvone Johnson
 Photographer: Morgan Murrell
 Clothes: Wild Pair, County Seat, Berman's, U.S. Male
 Special Thanks to: Barbara Moore (County Seat, Hickory Ridge Mall) & Moe Mauldin (Wild Pair, Hickory Ridge Mall)



At right, detail of Code Bleu Ice jacket. Silver and onyx bolo tie from the Wild Pair.



Above left, ice wash denim jacket trimmed in pink by Taboo. Washed denim jeans also by Taboo, from the County Seat. White leather croco-studded boots are a Wild Pair exclusive.

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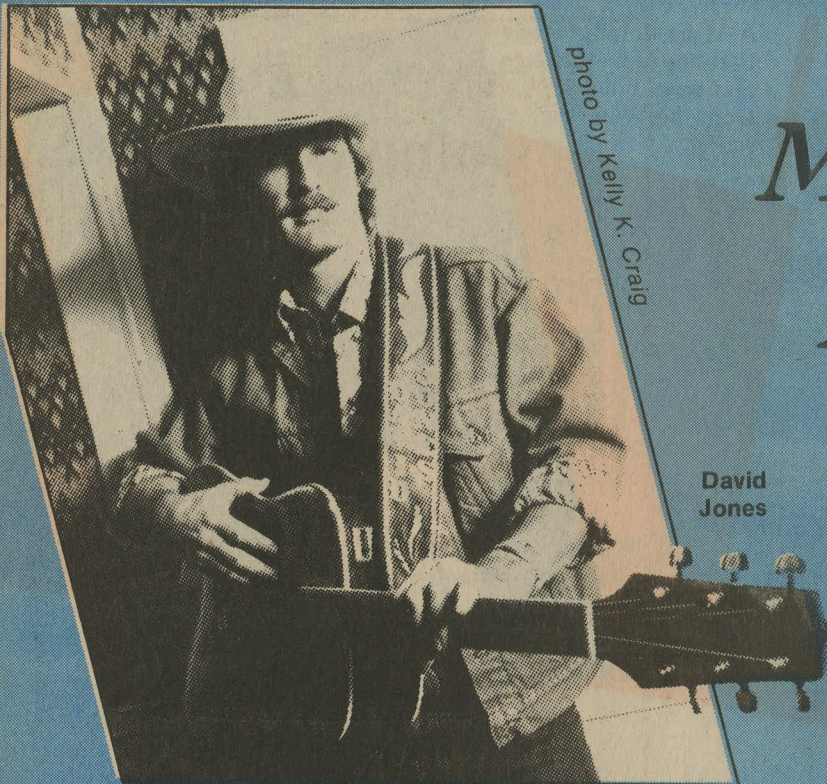


photo by Kelly K. Craig

David Jones

Makin' The Memphis Country Scene

by Sandy McKenna

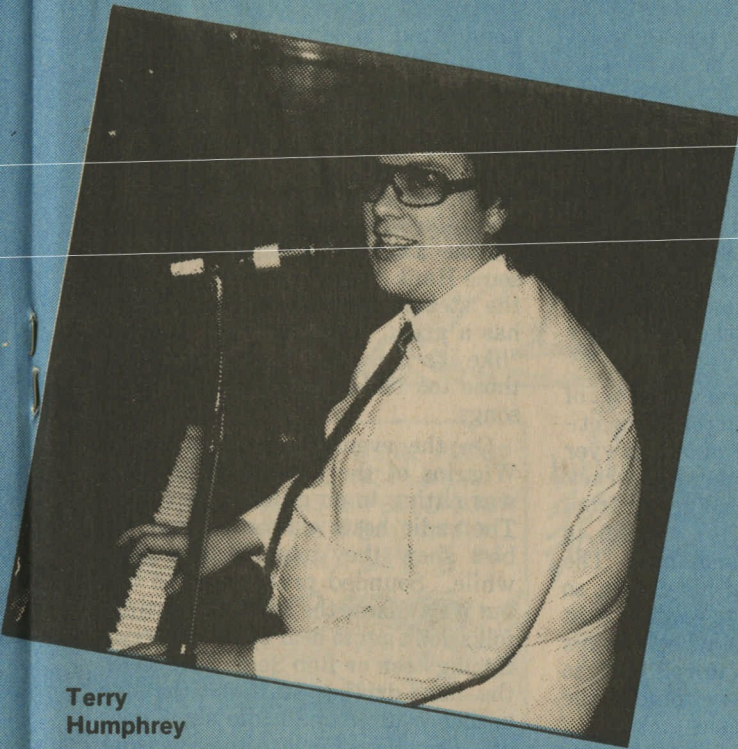
October is country music month. This born-skeptic *Star* writer figured the month was arbitrarily designated by some PR firm hired by Music City - probably the same one that thought up Mother's Day for the florist industry. After some shrewd investigative reporting (okay - one phone call to KIX-106), I learn that October is the birth month of the Grand Ole Opry. That really *is* something to commemorate, but it didn't make me want to run out and FTD a hydrangea to Minnie Pearl.

Nashville artists tell us that there isn't a big audience for country in Memphis. Most of them say they'd like to play here more often; Memphis has an "aura." Still the dollars just don't make sense. Or perhaps it is better to say the dollars do make cents, and on the bottom line, the payoff is just not worth the effort.

Local musicians (who wish to remain anonymous) agree. If you want to have steady gigs in this city, you've got to play more than George Jones and Loretta Lynn. You've got to throw in a Bob Seger or two, along with a familiar ZZ Top, CCR and Otis Redding. That seems to be the taste of country music in Memphis - our own flavor accented with rock, rhythm and blues.

"Explain then, the popularity of Memphis' oft-listened to country FM station!" challenged another musician friend of mine who loves the swish of bluegrass. "KIX plays a lot of crossover country rock," I retorted. "Besides, if you get tired of listening to country radio, all you have got to do is change the dial. If you're heading out for an evening of country music, it isn't quite so easy to engineer variety on stage."

I'm not sure this picker was satisfied, but the tone of the conversation changed to tunes - and where I might find the best country in town. He gave me some leads on finding the twang of America's home-spun music in our River City. So, I



Terry
Humphrey

checked the local taverns for some real, live cryin'-in-your-beer country jam.

Across the city, country contains the ingredients of traditional Memphis music. At every compass point, there are rockabilly blues bands that can roll the pool sharks and shuffleboard hustlers. Some are good, some are even better, but they all have one thing in common - a not-so-easy-to-please Memphis crowd.

If you are on the trek for some *real* country music, hit Bad Bob's Vapors on a Sunday night. Now ole Bob has been trying to attract a bigger cross-section of clientele with the likes of Ben Cauley and the River City Band, but around 9:30 p.m. on the typically "slow" Monday nights, David Jones starts cooking up some twang worthy of a two-step or two. If you like the smooth croon of John Schneider and the swing tempo of George Strait, check him out. (Note to the ladies: he's also 6 foot 4 and gorgeous.)

continued page 30

GRAND OLE OPRY Going Strong At 62

by C.P.J. Mooney, IV.

This fall marks the 62nd anniversary of the birth of an American institution: the *Grand Old Opry*. For over half a century, the *Grand Ole Opry*, for many across the continent and even the globe, has been synonymous with the term "country music."

The phrase 'grand ole opry' was coined by radio personality George D. Hay, who in 1927 hosted a hillbilly radio show on WSM in Nashville called *Barn Dance* (prior to that Hay had been a columnist with *The Commercial Appeal* and worked on Memphis radio). The program was three hours of down-home rural music - fiddlers, banjo players, and guitar pickers. All plied their



Jim Reeves, center, playing the Grand Ole Opry.
photo courtesy Country Music Foundation Records

trade while Hay emceed with a folksy and slightly irreverent brand of humor. *Barn Dance* followed a classical music program, and at the beginning of one of his shows Hay joked that, although they had been listening to some "grand opera," it was now time for "the grand ole opry." Hay's wisecrack stuck, and eventually became the new title of his radio show.

continued page 52

Memphis Country

from page 29

David recently recorded an album at Lyn-Lou entitled *I Won't Be Scared* which should be out by the time this issue hits the stands. A single is also available, "At The Drop Of A Hat," written by Shylo's Ronnie Scaiff, and "You Say You Don't Care," which was co-written by Jones. My favorite cut off the LP is "What In The Name Of Love (Have I Done Wrong)." In my opinion (and, reportedly, the opinion of Loretta Lynn), it will be a hit for David in Nashville (you know good music, Ms. Lynn).

Yep! That's right. The one strict, traditional country singer I found from Memphis hasn't been able to make a living here so he's in the process of pulling up stakes. As David says, he "could play every night in Nashville," but he has trouble getting a gig in his hometown. (David claims that Montgomery, Alabama is home. He was born there and spent the earlier years of his life there, but his folks are Memphians, and he did graduate from high school here, so we're claiming him back.) According to

close sources, when he does local shows, he is sometimes treated as an also ran. This can be a bit disheartening considering David has opened for the likes of Randy Travis and Mel McDaniel and is often booked in the best-known country clubs on the circuit (Gilley's, The Nashville Palace, and Billy Bob's, to name a few.) He also set the folks on their ear at last summer's Fanfair in Music City, and toured with Peggy Lynn (one of Loretta and Dew's famous "Twins.")

David's booking agent works out of Nashville, and he is currently negotiating via his entertainment lawyer for a major management contract. It isn't unusual for A&R people from first one major label or another to drop in on his performance. The wheels are turning in his career, so you better move fast to catch him at the Vapors before the wheels on his pick-up get too busy to roll back to Memphis from his new home in the capital of country music.

The next closest thing to *country* country I found was at the Western Steak House on Madison. Terry Humphrey tickles the ivories (well, I

guess the keys are actually made of some kind of dura-plastic) every Friday and Saturday night and wails out the top tunes. He throws in an Elvis number or two in honor of the tradition the restaurant has as the King's favorite chow house. FM 95 out of Hernando broadcasts the show each Saturday from 9 to 10 p.m. for all the locals who still hanker for some Hank, but who can't make it to the steakhouse themselves. Terry has a great voice that kind of cries "like it's been there" when he sings those too bad-so sad country story-songs.

On the evening I was in, Lynn Wiggins of the Desert Wine Band was sitting in on guitar and vocals. The radio hosts claimed it was the best show they'd aired in a good while. Sounded pretty good to me, but it's a shame the north Mississippi folks don't get to hear some of Terry's Springsteen or Bob Seger. He saves the hard-driving stuff for the live audience after the radio show goes off. They'll just have to imagine what a hard-hitter he is by his Steve Earle and Dwight Yoakum covers.

cont. page 52

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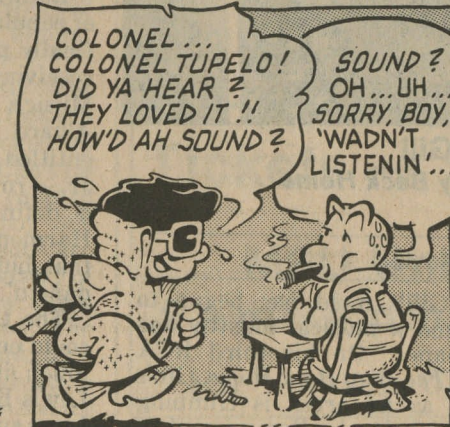
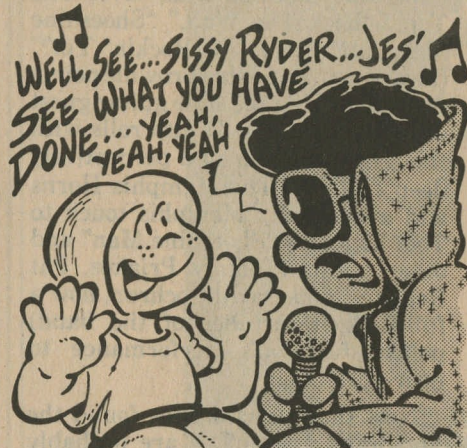
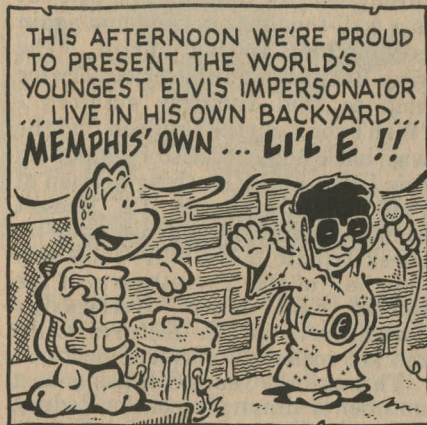
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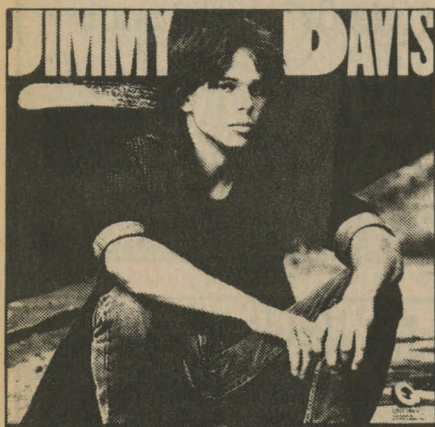
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Jimmy Davis & Junction
Kick The Wall
 (QMI Records)

by Emily Dunbar

The moment everyone has been waiting for has finally arrived. Hometown heroes Jimmy Davis & Junction (formerly Nexus) and Quantum Media, Inc. prove with *Kick The Wall* that there really is something to shout about in Memphis music.

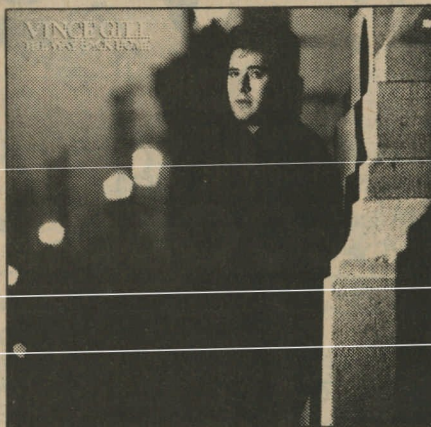
Originally a country band, Nexus successfully crossed over to pop-rock as their club popularity grew. They hold true to that style on the album. Recorded at Sounds Unreel Studios under the guiding hand of Don Smith and Jack Holder, *Kick The Wall* showcases not only the clear, strong vocals of Davis and the cohesiveness of the band as a whole, but also some of Memphis' finest young songwriters. Songs by John Kilzer, Suzanne Jerome Taylor, Chris Rapp, Richard Ford and Richard Orange round out the album along with originals by Jimmy Davis & John Scott.

I was surprised at the intensity and depth displayed by the band on the album, both in composition and performance. One actually *feels* the love and wondrous admiration in "Labor of Love" (co-written by Davis, Scott and Richard Ford) when the chorus echos "... with these hands ..." to the lead vocals' amazement at the lengths a lover might go to make a relationship work. John Scott's simple ode to letting go, "Just Having

Touched," exudes acceptance and pain without becoming trite or selfish. But the real surprise came in the title track/single, "Kick The Wall." This Davis composition describes in rocking anguish the frustration and doubts resulting from unrequited love.

The album rocks with fast-paced danceable tunes such as "Over The Top," "Kick The Wall," "Shoeshine Man" and "Are We Rockin' Yet?" (award yourself extra brownie points for recognizing the slide guitar guest on that last one.) It also rolls with thoughtful ballads and perceptively deep feeling. The Memphis Horns add a decidedly Memphis touch to Tom T. Hall's "Shoeshine Man" and other guests (Tommy Priakos, Pat Register, and David Cochran, now a full-fledged member of the band) polish Junction's performance to near-perfection.

Now that Junction has found the big break a lot of us are probably going to have to find something else to replace those Friday night club dates. But that's okay. With *Kick The Wall* Junction is going for the elusive big kahuna and are sure to bring it back home. ★



Vince Gill
The Way Back Home
 (RCA)

by Mak Kaylor

Vince Gill's mold has begun to harden and a musical identity has taken shape. On his third RCA offering, *The Way Back Home*, Gill's maturity as an artist is climbing toward peak level. Reminiscent of

Gill's former group, Pure Prairie League, this LP combines his strong bluegrass roots with a progressive pop influence.

One particularly hot cut is "Cinderella." Already in the top ten on country charts, the song is unique for Gill because he plays banjo, dobro and mandolin on it. His musical ability shines as brightly as his crystal clear, youthful vocals throughout the album. The title cut is a well-thought out song and again is something unusual to Gill. "The Way Back Home" is a serious cry for help to find runaway children - "Won't you help the children find the way back home?" Also included on this LP is a nice soothing version of Paul Anka's classic "It Doesn't Matter Anymore" and a tongue-in-cheek tribute to his wife, Janis Gill (one half of the "Sweethearts of the Rodeo" duo), called "Everybody's Sweetheart" which features Gill's red hot rockabilly flavored pickin'.

Through the years Gill has done a number of album projects for Rodney Crowell, Roseanne Cash, Bonnie Raitt, Sweethearts of the Rodeo, and Emylou Harris. On *The Way Back Home*, they all return the favor with extremely good background vocals.

Vince Gill has found his musical identity with this excellent venture. If Gill continues to put out material as good as this, he will be at the top of the charts for a long time. ★

Hank Williams, Jr.
Born To Boogie
 (Warner Bros. Records)

by Lewis Duckworth

Riding on an ever increasing wave of popularity, Hank Williams, Jr. has finally put out his first record since receiving the Academy of Country Music's Entertainer of the Year Award last year. The exuberantly entitled *Born To Boogie* is pure Hank, Jr. — rowdy and rockin'. This album is definitely country music for the Harmonic Convergence. Not only that, but it is as appropriate for belly-dancin' as it is for a tractor pull.

The title cut sounds as though it could be Hank, Jr.'s personal anthem much in the same way that "The Lewis Boogie" is to Jerry Lee Lewis. Lines such as, "My name is Bocephus;

I drink whisky by the gallon." show homage to two of Hank, Jr.'s most enduring influences — whisky and Jerry Lee. Quality production including horns (such as the Memphis Horns' own Wayne Jackson) makes interesting listening in a country context. If this don't shuck your corn, what will?



The album features seven originals and three cover songs including a truly extroverted version of the Rolling Stones' "Honky Tonk Women" with Bonnie Bramlett belting out background vocals, Don Session's "Thanks A Lot," and the Ga. Satellites' "Keep Your Hands to Yourself." Hank, Jr. does a satisfying job on each one.

"Young Country" is a theme song for the new face of Nashville and includes appearances by many of country music's hottest acts; Steve Earle, Butch Baker, T. Graham Brown, Highway 101, and Keith Whitley. One line in this modern country song sounds as though it could have been transplanted from "Okie From Muskogee." "Our hair is not orange, We don't wear chains and spikes, But we know how to have fun on Saturday nights."

"Young Country" also features my favorite rhyme on the album, "Waylon" and "Van Halen."

"Shadowface" is a beautiful slow song which incorporates modern synthesizer sounds. "(I've Looked All Over Hell and) My Heaven Can't Be Found" is a classic little country number. The lonesome cowboy tone and simple accompaniment are reminiscent of the classic country of his father. It's perfect country: tough and sensitive at the same time. The use of profanity shows Hank, Jr.'s uncompromising tone, while a certain vulnerable waver in his voice

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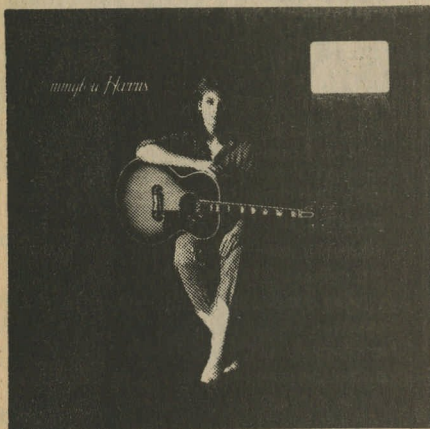
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shows Hank, Jr. can sing classic country in the George Jones vein. It shows one thing Hank, Sr. was wrong about, however. His son does not call another man Daddy.

The album runs the full gamut of country music, showing what 30 years in the music business has taught him stet hard livin', good timin' Hank, Jr. at his best — mixing country music with "big city blues."

★



Emmylou Harris
Angel Band
(Warner Bros. Records)

by Harry Duncan

Emmylou Harris has come to occupy a unique place in country music. From her early days singing back-up for Gram Parsons, through her introduction of "country rock," to her status now as virtual elder statesperson, she commands as much respect as anyone on the Nashville scene. Curiously, her influence far outstrips her record sales; something that apparently has never bothered Warner Brothers.

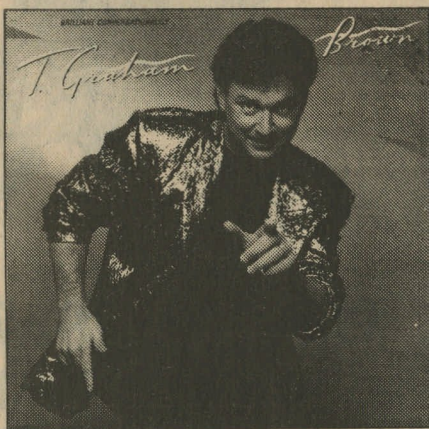
The "new traditional" country music phenomenon of the past few years can, in many ways, be traced to her Hot Band days beginning in the mid-70s, both in musical arrangement and in song selection. I'm still haunted by her version of "Sweet Dreams," with Rodney Crowell singing harmony back when he was just a singer and a struggling songwriter.

Earlier this year, amid much hoopla, Harris, Dolly Parton and Linda Ronstadt released *Trio*, which sold millions, and brought their sound to countless new listeners via the TV talk shows. One remembers, I suppose, the publicity and seeming

lushness of the project. However, a close listening to the album reveals, not the beautiful but overproduced hit "Telling Me Lies," but rather the starkness and simplicity of the other cuts on the LP. Whether this was Harris' direct influence is unknown but coupled with the recent release of *Angel Band*, one can make that case very strongly.

Angel Band is the simplest, most compelling country gospel you'll ever want. Harris' pure spring water voice is as strong as ever and the arrangements sparse as an oak after first frost. Seven of the 12 tunes are traditional and arranged by Ms. Harris. Standouts include "Someday My Ship Will Sail" (by Allen Reynolds), "Angel Band," "Precious Memories" and "When They Ring Those Golden Bells."

Whether Ms. Harris is, like the rest of us, getting older and more concerned with mortality, or whether *Angel Band* is mere counter-punch to the airbrushed cover of *Trio*, the work is excellent. If your mind can wander, this is one that will take you back to small town Sunday School and singings in the pines, and remind you why they used to feel so peaceful in the first place.★



T. Graham Brown
Brilliant Conversationalist
(Capitol/EMI)

by Mak Kaylor

His T-ness, as he is commonly referred to, knows how to strike while the iron is hot. His last album boasted three Top Ten Country hits including his signature song "I Tell It Like It Used To Be." *Brilliant Conversationalist* is keeping T. Graham Brown's soulful voice ever present on country radio stations.

Brown's music is perhaps best described as country soul or "Otis Redding meets George Jones" and is clearly evident on the title track, recently released as the first single. Cleverly written, this song brilliantly describes body communication as seen through the eyes of T. — "She lets her walkin' do the talkin'/she's a brilliant conversationalist." This cut, as well as most of the songs on the LP, is accentuated by former Memphian Carl Marsh on the Fairlight synthesizer which appropriately gives them powerful horn sounds and adds a little Memphis soul. Brown's songwriting abilities are tapped on five tracks — "The Last Resort," "RFD 30529," "Talkin' To It," and "The Past Ain't What It Used To Be." One of the hottest tracks included, in my unbiased Memphian opinion, is a remake of "Sittin' On The Dock Of The Bay," originally penned by Steve Cropper and Otis Redding. One other tune worth listening to is "Save That Dress" which almost sounds like Huey Lewis material.

All in all, *Brilliant Conversationalist* is worth taking a listen to. It's definitely out of the ordinary for country format which may limit airplay for T. Graham, but this is good stuff! ★



John Cougar Mellencamp
The Lonesome Jubilee
(Poiygram)

by Amy Hall

John Cougar Mellencamp's ninth album, *The Lonesome Jubilee*, continues his pre-occupation of the past few years with common everyday people and their problems and dreams. He has come a long way since his early "Hurts So Good" days.

From teen-age romantic he has moved to the forefront of Americana rock and injected Mid-America politics into rock and roll.

While the music on *Jubilee* hasn't changed much, except for the addition of the prominent fiddle of Lisa Germano, the tone of his thoughts has turned slightly bitter. In "Down And Out In Paradise" an unemployed family man, a former dancer and a fourth grade school kid write the President that it "looks like the land of milk and honey done left me..." In another tune Suzanne and Jackson Jackson are bored with their lives and tired of doing the same thing day after day. They want to make something of themselves — to live "The Real Life." Mellencamp's disappointment in the reality of the American dream that began with "Little Pink Houses" is almost complete.

Other songs include "Cherry Bomb," good-time nostalgia about growing up and "We Are The People" (my personal favorite), a hymn for the scared or alone, "... may my thoughts be with you."

As usual, Mellencamp's band is superb, particularly the fantastic drumming of Kenny Aronoff. With his more mature lyrics, the traditional guitar sound and his raspy, honest voice *The Lonesome Jubilee* is John Cougar Mellencamp at his best. ★

Joe Walsh

Got Any Gum?

(Warner Bros. Records)

by Sandy McKenna

The former Eagle landed in Memphis to record this album at Ardent. *Got Any Gum* is a chronicle of rock's finer periods and a testimony to the diversity of styles that influenced Walsh. Making allowances for the distortion in my woofers and tweeters, I feel it is a worthy effort. That's saying something; it isn't easy to live up to the legend of the Eagles.

Part of the album's appeal is the distinctiveness of each cut. It opens with "The Radio Song" zinging Beach Boys-tight harmony and the uptempo pop of "beach music." Next up is "Fun," a Van Halen-hard rocker (for lack of a better comparison). "In My Car" will have you singing in

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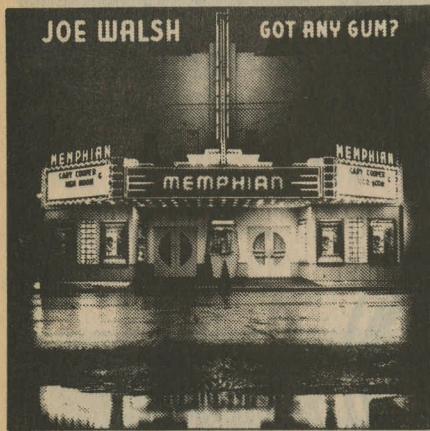
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yours. Walsh's vocals really have that recognizable Eagle-ish quality on this single currently receiving airplay, and the video deserves a gander.

"Malibu" follows that track on the LP. A bluesy jab at the jet-setters, its blatant irony (hot tubs/back rubs/... Malibu will get ya/) is accentuated by the blues lick. After all, blues is real life; beaches are not. The instrumental title track "Got Any Gum?" conjurs the feeling of the "opium den" sound of the '70s with an electronic 2001 effect and slides into the Jimi Hendrix style guitar of "Up To Me."

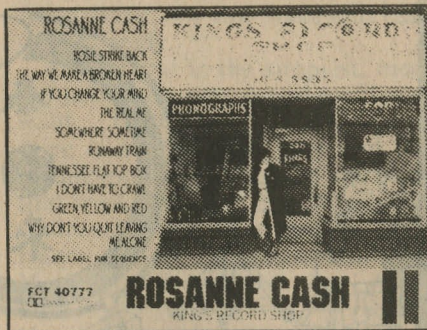
It is this cut that zaps you with the realization that Walsh's album is more than just ten very different songs strung together; it is a truism about life in the fast lane of rock and roll (I was this/I was that/... Now I feel/... It's all up to me.)

The last three selections substantiate the theory. "No Peace in the Jungle" is, quite obviously, not about the Amazon at all. And in the Beatles-type "Memory Lane," if you haven't figured it out already Walsh clues you in that he's been taking a stroll down the rock-y roads that influenced his life and music. Topping the album off with a selection called "Time" fits like a period at the end of a sentence.

If you listen musically, *Got Any Gum?* is enjoyable and well-produced. However, it's probably not "commercial" because its diversity can't be pounded into a niche and tends to leave you wondering what Walsh was trying to achieve.

But if you listen aesthetically, this album's symbolism is thought-provoking. The selection and arrangement of songs, especially on side two, provides an insight into the artist, himself. The music of *Got Any*

Gum? takes a backseat to its commentary. As an old-time rocker hungering for the meaningful strains of the '70s, I have to say I ain't got any gum, but I'm stuck on this album. I find myself listening again and again. ★



Rosanne Cash
King's Record Shop
(CBS Records)

by Harry Duncan

Rosanne Cash's follow-up to last year's mega-successful *Rhythm and Romance* is the understated *King's Record Shop*.

While no single cut is as strong as, say, "I Don't Know Why You Don't Want Me," the LP is in some ways more satisfying. The production flourishes have been toned down a notch by producer/husband Rodney Crowell though the basic sound remains the same. Some fans will surely be disappointed because the record is not as intensely personal as *Romance*. Cash seems at ease with herself and able to take more of a third person perspective with her music.

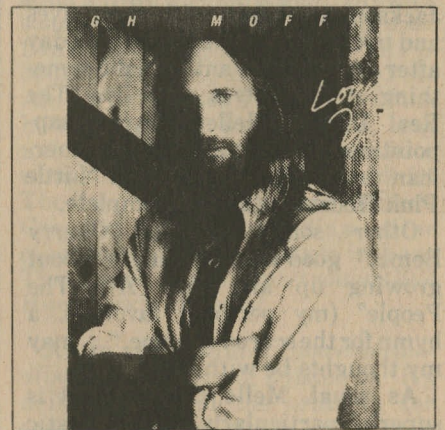
The opening cut, "Rosie Strike Back," written by Eliza Gilkyson, is likely to become an anthem for abused women. Cash pleads for Rosie to leave, take the kid, don't be his victim, don't carry the blame — just leave, knowing there are people out there who will help. It's a powerful piece of music.

In the current single, John Hiatt's cantina ballad, "The Way We Make A Broken Heart," Cash portrays the other woman and recognizes the pain inflicted on others by the relationship. Perhaps a clue to Cash's shift in perspective lies in her own tune, "The Real Me." Echoing the strains of "Second To No One" off *Romance*, Cash says she's got no answers but

finally it's "the real me/crawling out of my past."

Of special local interest is Cash's version of John Kilzer's hard driving, nightmarish "Green, Yellow And Red." As a bonus, the flip side of the single is another Kilzer song, "707."

King's Record Shop probably won't be the seller that *Rhythm And Romance* was. It may, however, garner Cash even more respect as a maturing artist capable of producing stirring music from a variety of viewpoints. ★



Hugh Moffatt
Loving You
(Philo)

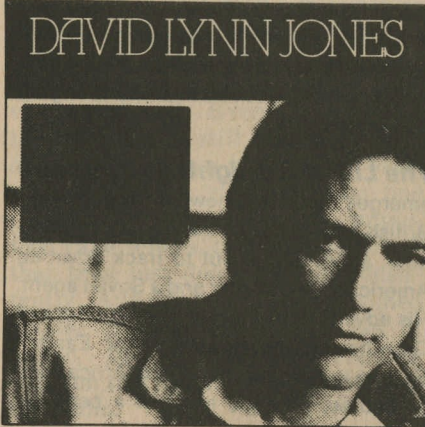
by Alice Duncan

Hugh Moffatt is not a household name, he is a behind the scenes man, a "songwriter's songwriter," who for several years now has composed hits for such artists as Alabama, Dolly Parton, Lacy J. Dalton and Earl Scruggs. Philo Records has given him the chance to now shine by himself with his latest release, *Loving You*.

Most of the lyrics contained on the *Loving You* project are sensitive poetic verses which reveal a story of love and despair. For instance, the gently sung "Mama Rita" tells of a Mexican woman who refuses to return to her native home with her young son and lover, and, "Words at Twenty Paces" involves the cold-blooded duals from the old southwest.

Moffatt's whispering baritone voice only heightens the tranquility of his music and enables the listener to visualize the scenes in technicolor. He is a powerful performer no doubt,

and it is the listener's good fortune that he was allowed to produce this project. Moffatt's efforts have conceived an elegant storybook in song that is enjoyable to listen to, whether you like country music or not. ★



David Lynn Jones
Hard Times On Easy Street
(Mercury/PolyGram)

by Cheryl Denise Wolder

"Living in the Promiseland/Our dreams are made of steel/The prayer of every man/Is to know how freedom feels." ©1985 Bluewater Music Corp. and David Lynn Jones.

I'm not really up on country, so I've never heard Willie Nelson's hit version of Jones' song "Living In The Promiseland." Forgive me, but I don't think I'll miss it because Jones' version of his own song is good enough for me. Jones' voice and his lyrics are solid and strong, not only on "Promiseland," but on virtually every song on *Hard Times On Easy Street*.

He wrote all the songs (except one which he co-wrote) and his lyrics are some of the best I've seen in a long while; he sets them in rock, country, rhythm and blues, whatever type of music he thinks the songs need. There's humor, sensitivity, and heart in his music. He just doesn't rattle off his lyrics but instead imbues his performances with thought, using his resonant and expressive voice to convey not just a song, but a person we can identify with. In an age where most LPs make you run screaming from the room, Jones has come up with an album of thoughtful songs that are through before you want

them to be. And this is a DEBUT album?! Every singer/songwriter dreams of one like this.

All I can say is ALL RIGHT. ★



Def Leppard
Hysteria
(Mercury/PolyGram)

by Tony Jones

Because of the circumstances leading to its recording, *Hysteria* will be marked as Def Leppard's most important album and a milestone recording in pop history. Whereas the usual everyday historic inclusion of pop's protagonists is usually an underlining of negative life: excess, money, social constriction, *Hysteria* will serve archivists as a human achievement over grinding adversity.

When drummer Rick Allen's right arm was surgically removed after a vicious auto kiss-off, the announcement of the young man's imminent retirement was an expected anticipation among rock fans. In this callous business, dumping personnel, for whatever reason or sad personal drawback an individual has, barely elicits a small sigh. Needing a strong follow-up to the success of *Pyromania*, the band chose not to hurry up the green-back trail by immediately replacing Allen and throwing this junk out. Their humanitarian act is a beautiful thing to add to the annals of rock and roll.

Allen comports himself very well. Always a beat-conscious slammer, he has developed a new, multi-pedaled trap technique that doesn't back down from any of the sanitized grunge Def Leppard purveys. In some places you can hear his handi-

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Memphis At The Movies

Appointment With Fear - Moustapha Akkad, the man who brought us *Halloween*, puts another crazed killer on the big screen. The bloody action and suspense of this film should satisfy even the most gory appetites of those who enjoy fright flicks. (R)

Best Seller - James Woods and Brian Dennehy co-star as the career killer and the literary cop who trace a corporation to its criminal roots. The unholy alliance between these two sets the stage for an action-packed, suspense-filled thriller that mystery buffs will be sure to enjoy. (R)

The Big Easy - Dennis Quaid as a rakish, New Orleans police lieutenant and Ellen Barkin as a by-the-book assistant DA investigating corruption within the ranks. Plenty of NOLA nightlife scenes, some violence and some very original bedroom scenes. (R)

Big Shots - Obie is a protected white kid from suburbia grappling with the recent loss of his father. Scam is a street-smart black kid also struggling to get along without his dad. *Big Shots* is about the unlikely, touching friendship of 2 boys from opposite sides of the tracks. (PG)

Born In East L.A. - This film is Richard "Cheech" Marin's first solo effort after 15 years as half of the comedy team Cheech and Chong. He is the writer, director and star of this movie about a third-generation American of Mexican descent who is inadvertently deported to Tijuana. Cheech's character, Rudy Robles, provides the audience with some great laughs as he desperately tries to get back across the border. (R)

Can't Buy Me Love - Like everyone else 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)

Dirty Dancing - The name says it all. 1987's answer to *Flashdance* and *Footloose*. This movie has some heavy-duty footwork and great music. (PG-13)



Obie, (Ricky Busker), left, and Scam (Darius McCrary) star in *Big Shots*.

End Of The Line - A "railroad hobo" type film set and filmed just across the river in Arkansas. Written and produced by homegrown talent, this movie displays a feel for the people of Arkansas and showcases some of the extraordinary scenery of the state. (PG)

The Fourth Protocol - A tidy little package smuggled into England from the Eastern Bloc that would go unnoticed in any basement on your street. But this atomic bomb has potentially untidy consequences for a U.S. Air Force base and two square miles of Britain. If the bomb is detonated, the outcry will force the U.S. military out of Europe and NATO will crumble. At least that is the plan in this all too real thriller written by Frederick Forsyth. (R)

Hamburger Hill - Yet another film about the least popular war in American history. This is really a very good movie that compared favorably to *Full Metal Jacket* and *Platoon*. However, the Vietnam War theme is beginning to get old - and boring. (R)

Hellraiser - This has got to be one of the ugliest ghouls to ever come up on the big screen. Even Stephen King admits to being spooked by this film (R)

In The Mood - 1944 - the world is at war; and in Southern California 15-year-

old Ellsworth "Sonny" Wisecarver is stumbling from the arms of one older woman to another - and moving the entire U.S. population to a frenzy of outrage and titillation. Based on true events. Excellent period soundtrack music from Eubie Blake, Benny Goodman, Duke Ellington and others. (R)

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)

No Way Out - Lt. Commander Tom Farrell, the hero of a daring rescue at sea, as a liason with the C.I.A., 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 was the dead girl's lover and it was he who had been lurking in the shadows that night. (R)

Orphans - Tale of 2 orphaned brothers holed up in a decaying house in Newark. The older periodically darts into civilization to mug and steal, while the younger, convinced he will have violent allergic reactions and die if he ventures out, remains behind. (R)

The Pick-Up Artist - Jack Jericho is a master in the art of meeting women, but the master is about to meet his match. Molly Ringwald and Robert Downey, Jr. star. (PG)

The Princess Bride - A sick young boy's grandfather weaves an exciting tale of fencing, fighting, torture, revenge, giants, monsters, chases, escapes, true loves and miracles as he relates the adventures of Buttercup, the most beautiful woman in the world, and Wesley, the man she loves. (PG)

The Sicilian - Based on the life of Sicilian bandit Salvatore Guiliano. Guiliano took on the united power of the Church, the State and the Mafia in his attempt to lead Sicily to secede from Italy. Produced and directed by Michael Cimino. (R)

LP Reviews

from page 37

cap, but only with a critical ear, never does it throw a wrench in the tunes.

And yes, I said junk. *Hysteria* is aptly titled because somebody needs to pull the producer's coattails to the fact that a control board has various vistas within it. Even though I like this LP a lot, it still comes off more often than not as junk. The band sounds like it's running from one image, that of heavy metal's angel-food cake sellers, to a tougher sound that they just don't pull off consistently. And don't forget the attached sticker trumpeting 63 minutes of music, there's enough electronic filler on this album to impersonate a CB radio.

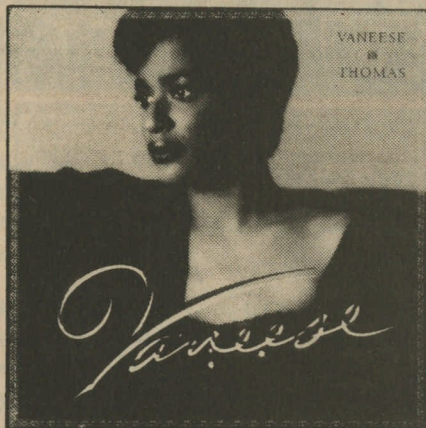
But still I like it for some damnable reason. Def Leppard moves this slop pretty well, so that makes the good songs real tail shakers. Someone here knows how to dance. "Animal" begs for a hall full of crazy people. The title tune somehow finds their best trait, a cohesive song structure, and presents it from a different world from most of the rest of this stuff. The last track, "Love and Affection," likewise gets it together. What we have here may be the Raspberries of heavy metal, a band that works best in the singles mode but given too much time stutters upon itself. In the process of hammering through the turmoil that led to this LP, the band has produced a book, *Animal Instinct* authored by *Rolling Stone's* David Fricke that may bring a better empathy for this uneven set. ★

Vaneese Thomas

Vaneese
(Geffen)

by Tony Jones

After "I Wanna Get Close To You" introduces Vaneese Thomas as a musician of craft and depth, each subsequent tune on her debut LP reinforces the impression that this is a long overdue debut. Before reading the liner notes, where you discover that she co-wrote all of the tunes, and co-produced all but one, your ears are struck by the perfectly melded dynamic of voice, tune and music which these performances present.



No wonder Rufus Thomas was at the Patti Labelle show grinning like a dawg with new teeth. His daughter is definitely a funky chick.

Miss Thomas sings in an alto voice that reminds you of someone, you think, but then you eventually realize that your wanted recollection is a salute to the way she commands her vocals. She knows her range and uses it supremely. On "Let's Talk It Over," she bears down deep into the emotion of the first refrain, then as the tune builds she pushes with its rise, but stops on the edge before she overdoes it. Stretching directly from the tune's uptempo exit, she steps into "Keep It Up" with an assurance that turns the tune into a better song than the material it's built upon. The tune she didn't write, "Heading In The Right Direction," was meant for her and the production, especially the blended background vocals, creates one of the better moments on the entire package.

Side two begins with "Rockin' & Lovin'," a nice fast groover that doesn't quite jell somehow, though maybe it's because that so much of the material here comes off as something special in composition and total production that the song just doesn't seem to hang. The stellar, "New Love" follows with Miss Thomas throwing down within a mid-tempo, piano-fed sashaying r & b arrangement. "Ultimate Love" finds her singing, I believe, for herself and about God. Try it. Try this album. Vaneese Thomas is wonderful. ★

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concert calendar

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

Deadline for listings is the 10th of the month prior to publication.

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

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

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



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1

Thursday

- Ben Cauley & Vapor Band (T)** - Vapors
- Cafe Racers (P)** - Ole Miss (Oxford, MS)
- Don McMinn & Rum Boogie Band (T)** - Rum Boogie Cafe***
- Exodus (N)** - Antenna
- Jeff Allen/Ken Evans (K)** - Sir Lafs A Lot
- Jeff Black (U)** - Court Square Cafe***
- Jeese Brownfield (V)** - Poplar Lounge
- Kaya & the Weldors (N)** - South End
- Linda Lewis & Hot Shot (T)** - Proud Mary's
- Lonely St. Duo (V)** - Candy's Cavern (Clarksdale)
- Mixed Company (V)** - Dad's Place
- MVP (V)** - Captain Bilbo's
- Peter Hyrka & V.O.C. (N)** - North End
- R.T. Scott Band (C)** - September Place
- Reckless (P)** - Hi Roller II***
- Richard Orange & Crush (N)** - Chelsea St. Pub
- Sam Williams (V)** - Rib Rack
- Terry Humphrey (V)** - Best Western/Riverbluff
- The Coolers (N)** - Mallard's
- The Crime (N)** - Bombay
- The Moonlight Syncopators (N)** - Lafayette's
- The Willys (P)** - Peabody Plantation Roof
- The Wolfgang (P)** - Player's

2

Friday

- Ben Cauley & Vapors Band (T)** - Vapors
- Billy Marquis & the Motions (T)** - Rum Boogie Cafe***
- Bluegrass Night (C)** - Harvester Lane
- Cold Cash (T)** - Court Square Cafe***
- Dolan Wilson (V)** - Dos Amigos
- Even Steven (P)** - Hi Roller II***
- Firefall/Shakers (V)** - Bombay
- Jeff Allen/Ken Evans (K)** - Sir Lafs A Lot
- Kaya & the Weldors (N)** - Lafayette's
- Lonely St. Duo (V)** - Candy's Cavern (Clarksdale)
- Mixed Company (V)** - Dad's Place
- MVP (V)** - Captain Bilbo's
- R.T. Scott Band (C)** - September Place
- RB & the Gang (V)** - Proud Mary's
- Richard Orange & Crush (N)** - Chelsea St. Pub
- Rick Harvey (T)** - Proud Mary's
- Rob Donovan (V)** - Vapors
- Sam Williams (V)** - River Bluff Inn
- Sid Selvidge & Delta Blues (T)** - North End
- "Scrapbooks" (F)** - Circuit Playhouse
- Teresa Pate & Trio (T)** - Lobster Louie's
- Terry Humphrey (V)** - Western Steakhouse & Lounge
- The Coolers (N)** - Mallard's
- The Dusters/Brian & the Nightmares (N)** - Antenna
- The Rhythm Hound (V)** - South End
- The Willys (P)** - Cruel Shoe
- Wheels (P)** - Dad's Place

concert calendar

3

Saturday

Ben Cauley & Vapors Band (T) - Vapors
 Billy Marquis & the Motions (T) - Rum Boogie Cafe***
 Cafe Racers (P) - Ole Miss (Oxford, MS)
 Country Music Night (C) - Harvester Lane
 Exodus (N) - Court Square Cafe***
 Jane, His Wife (N) - Hi Roller II***
 Jeff Allen/Ken Evans (K) - Sir Lafs A Lot Cafe***
 Kaya & the Weldors (N) - Lafayette's
 Lonely St. Duo (V) - Candy's Cavern (Clarksdale)
 MVP (V) - Captain Bilbo's
 Ned Davis Band (C) - Dad's Place
 R.T. Scott Band (C) - September Place
 RB & the Gang (T) - Proud Mary's
 Reba & the Portables (T) - Bombay
 Richard Orange & Crush (N) - Chelsea St. Pub
 Rick Harvey (T) - Proud Mary's
 Rob Donovan (C) - Vapors
 Sam Williams (V) - River Bluff Inn
 Sex Clark Five (N) - Antenna
 "Scrapbooks" (F) - Circuit Playhouse
 Teresa Pate & Trio (T) - Lobster Louie's***
 Terry Humphrey (V) - Western Steakhouse & Lounge
 The Coolers (N) - Mallard's
 The Shakers (P) - Cruel Shoe
 Wheels (P) - Dad's Place

4

Sunday

Argot (T) - South End
 Backswing (T) - Captain Bilbo's
 Don McMinn & Rum Boogie Band (T) - Rum Boogie Cafe***
 Eleventh Day Dream (N) - Antenna
 Good Question (P) - Midway
 Jazz Countdown Reinstated (T) - Belmont Grill
 Jeff Allen/Ken Evans (K) - Sir Lafs A Lot
 Jimmy Winssett & River City Rebels (T) - A.W.O.L. Cafe
 Joe Norman (T) - Poplar Lounge
 Larry Garrett (V) - Dad's Place
 Linda Lewis & Hot Shot (V) - Proud Mary's
 Lonely St. Duo (V) - Candy's Cavern (Clarksdale)
 Memphis Icebreakers (T) - Willie Moffatt's
 Richard Orange & Crush (N) - Chelsea St. Pub
 Rick Harvey (T) - Proud Mary's
 David Jones (C) - Vapors
 "Scrapbooks" (F) - Circuit Playhouse
 Talley & Steinberg (U) - Mallard's
 The Bluebeats (N) - Bombay
 The Heat (P) - Hi Roller II***

5

Monday

Ben Cauley & Vapors (T) - Vapors
 David Jones (C) - Vapors
 David Windham (N) - Court Square Cafe***
 Don McMinn & Rum Boogie Band (T) - Rum Boogie Cafe***
 Duren & Lott (V) - Captain Bilbo's
 Linda Lewis & Hot Shot (T) - Proud Mary's
 Mixed Company (V) - Dad's Place
 Richard Orange & Crush (N) - Chelsea St. Pub
 Shawn Lane & Chuck Reynolds (T) - Bombay
 Shear Threat (P) - Stage Stop***
 Talley & Steinberg (V) - Mallard's
 Wheels (P) - Dad's Place

6

Tuesday

Ben Cauley & Vapors Band (T) - Vapors
 Brandon & the Roosters (T) - South End
 Fred Ford & Honeymoon Garner (T) - Mallard's
 Jesse Brownfield (V) - Court Square Cafe***
 Little Charlie & the Nitecaps (T) - Rum Boogie Cafe***
 Lonely St. Duo (V) - Holiday Inn (Clarksdale, MS)
 Mixed Company (V) - Dad's Place
 MVP (V) - Captain Bilbo's
 R.T. Scott Band (C) - September Place
 Richard Orange & Crush (N) - Chelsea St. Pub
 Rick Harvey (T) - Proud Mary's
 Sam Williams (V) - Rib Rack
 Shear Threat (P) - Stage Stop***
 Southern Station (V) - Bombay
 The Beverly Brothers (N) - Hi Roller II***
 Wheels (P) - Dad's Place

7

Wednesday

Ben Cauley & Vapors Band (T) - Vapors
 Don McMinn & Rum Boogie Band (T) - Rum Boogie Cafe***
 Fred Ford & Honeymoon Garner (T) - Mallard's
 Kelly Monteith/Lowell Sanders (K) - Sir Lafs A Lot
 Linda Lewis & Hot Shot (V) - Proud Mary's
 Lonely St. Duo (V) - Holiday Inn (Clarksdale, MS)
 Mike Crews (P) - Hi Roller II***
 Mixed Company (V) - Dad's Place
 MVP (V) - Captain Bilbo's
 R.T. Scott Band (C) - September Place
 Richard Orange & Crush (N) - Chelsea St. Pub
 Rick Harvey (T) - Proud Mary's
 Shear Threat (P) - Stage Stop***
 Teresa Pate & Trio (T) - Lobster Louie's***
 Terry Humphrey (V) - Best Western

cont. next page


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concert calendar

from previous page

The CutOuts (P) - Poplar Lounge
The Moonlight Syncopators (N) - Lafayette's
The Shakers (P) - Bombay
Video Night (N) - Antenna
Wheels (P) - Dad's Place

8

Thursday

Anson & the Rockets (T) - Rum Boogie Cafe***
Ben Cauley & Vapors Band (V) - Vapors
Good Question (P) - Bombay
Jeff Black (U) - Court Square Cafe***
Jesse Brownfield (V) - Poplar Lounge
Jimmy Davis & Junction (P) - Night Moves
Kaya & the Weldors (N) - South End
Kelly Monteith/Lowell Sanders (K) - Sir Lafs A Lot
Linda Lewis & Hot Shot (P) - Proud Mary's
Lonely St. Duo (V) - Holiday Inn (Clarksdale, MS)
Mixed Company (V) - Dad's Place
MVP (V) - Captain Bilbo's
Peter Hyrka & V.O.C. (N) - North End
R.T. Scott Band (C) - September Place
Reckless (P) - Hi Roller II***
Hi-Tops (N) - Antenna
Richard Orange & Crush (N) - Chelsea St. Pub
Sam Williams (V) - Rib Rack
Shear Threat (P) - Stage Stop***
Terry Humphrey (V) - Best Western
The Bluebeats (N) - Peabody Plantation Roof
The Coolers (N) - Mallard's
The Moonlight Syncopators (N) - Lafayette's
The Willys (P) - Cruel Shoe
Wheels (P) - Dad's Place

9

Friday

Anson & the Rockets (T) - Rum Boogie Cafe***
Ben Cauley & Vapors Band (T) - Vapors
Bluegrass Night (C) - Harvester Lane
Close Quarters (V) - American Tap
Detail (P) - Hi Roller II***
Dolan Wilson (V) - Dos Amigos
Good Question (P) - Cruel Shoe
Kaya & the Weldors (N) - Lafayette's
Kelly Monteith/Lowell Sanders (K) - Sir Lafs A Lot
Leon Fleisher (F) - de Frank Music Hall
Lonely St. Duo (V) - Holiday Inn (Clarksdale, MS)
Mixed Company (V) - Dad's Place
MVP (V) - Captain Bilbo's
R.T. Scott Band (C) - September Place
RB & the Gang (V) - Proud Mary's

Richard Orange & Crush (N) - Chelsea St. Pub
Rick Harvey (T) - Proud Mary's
Rin Tin Horn/Wino Head (N) - Antenna
Rob Donovan (C) - Vapors
Sam Williams (V) - River Bluff Inn
Shear Threat (P) - Stage Stop***
Sid Selvidge & Delta Blues (T) - North End
"Scrapbooks" (F) - Circuit Playhouse
Stone Country (C) - A.W.O.L. Cafe
Teresa Pate & Trio (T) - Lobster Louie's***
Terry Humphrey (V) - Western Steakhouse
The Coolers (N) - Mallard's
"The Member of the Wedding" (F) - Playhouse on the Square
The Rhythm Hounds (V) - South End
The Wampus Cats (T) - Court Square Cafe***
The Willys (P) - Bombay
Wheels (P) - Dad's Place

10

Saturday

Ben Cauley & Vapors Band (V) - Vapors
Close Quarters (V) - American Tap
Country Music Night (C) - Harvester Lane
Detail (P) - Hi Roller II***
Good Question (P) - Cruel Shoe
James Taylor (P) - Mud Island
Jimmy Davis & Junction (P) - Bombay
Kaya & the Weldors (N) - Lafayette's
Kelly Monteith/Lowell Sanders (K) - Sir Lafs A Lot
Leon Fleisher (F) - deFrank Music Hall
Lonely St. Duo (V) - Holiday Inn (Clarksdale, MS)
MVP (V) - Captain Bilbo's
The Little Saints (N) - Antenna
Ned Davis Band (C) - Dad's Place
R.T. Scott Band (C) - September Place
RB & the Gang (V) - Proud Mary's
Richard Orange & Crush (N) - Chelsea St. Pub
Rick Harvey (T) - Proud Mary's
Rob Donovan (C) - Vapors
Sam Williams (V) - River Bluff Inn
Sammy D. & the Zone (V) - South End
Shear Threat (P) - Stage Stop***
"Scrapbooks" (F) - Circuit Playhouse
Stone Country (C) - A.W.O.L. Cafe
Teresa Pate & Trio (T) - Lobster Louie's***
Terry Humphrey (V) - Western Steakhouse
The Coolers (N) - Mallard's
"The Member of the Wedding" (F) - Playhouse on the Square
"The Mound Builders" (F) - McCoy Theatre (Rhodes)
The Wampus Cats (T) - Court Square Cafe***
Wheels (P) - Dad's Place

11

Sunday

Alliance (P) - Stage Stop***
Argot (T) - South End
Backswing (T) - Captain Bilbo's
Don McMinn & Rum Boogie Band (T) - Rum Boogie Cafe***
Good Question (P) - Midway
Jazz Countdown Reinstated (T) - Belmont Grill
Jimmy Winssett & River City Rebels (C) - A.W.O.L. Cafe
Joe Norman (T) - Poplar Lounge
Kelly Monteith/Lowell Sanders (K) - Sir Lafs A Lot
Larry Garrett (V) - Dad's Place
Leon Fleisher (F) - deFrank Music Hall
Linda Lewis & Hot Shots (P) - Proud Mary's
Memphis Icebreakers (T) - Willie Moffatt's
Rick Harvey (T) - Proud Mary's
David Jones (C) - Vapors
"Scrapbooks" (F) - Circuit Playhouse
Talley & Steinberg (U) - Mallard's
The Bluebeats (N) - Bombay
"The Member of the Wedding" (F) - Playhouse on the Square
"The Mound Builders" (F) - McCoy Theatre (Rhodes)
Thin Line (P) - Hi Roller II***

12

Monday

Ben Cauley & Vapors Band (T) - Vapors
David Jones (C) - Vapors
David Windham (N) - Court Square Cafe***
Don McMinn & the Rum Boogie Band (T) - Rum Boogie Cafe***
Drama (P) - Stage Stop***
Duren & Lott (V) - Captain Bilbo's
Even Steven (P) - Chelsea St. Pub
Linda Lewis & Hot Shot (V) - Proud Mary's
Mixed Company (V) - Dad's Place
Rick Harvey (T) - Proud Mary's
Shawn Lane & Chuck Reynolds (T) - Bombay
Talley & Steinberg (U) - Mallard's
Wheels (P) - Dad's Place

13

Tuesday

Ben Cauley & Vapors Band (T) - Vapors
Brandon & the Roosters (T) - South End
Don McMinn & the Rum Boogie Band (T) - Rum Boogie Cafe***
Drama (P) - Stage Stop***
Edelweiss Band (T) - Oktoberfest/River City Plaza
Even Steven (P) - Chelsea St. Pub
Jesse Brownfield (V) - Court Square Cafe***

Lance Strode & Southern Station (V) - Bombay
 Lonely St. Duo (V) - Holiday Inn (Clarksdale, MS)
 Mixed Company (V) - Dad's Place
 MVP (V) - Captain Bilbo's
 R.T.Scott Band (C) - September Place
 Rick Harvey (T) - Proud Mary's
 River City Six (T) - Oktoberfest/River City Plaza
 Sam Williams (V) - Rib Rack
 Steamboat Strummers (T) - Oktoberfest River City Plaza
 The Beverly Brothers (P) - Hi Roller II***
 Wheels (P) - Dad's Place

14 Wednesday

Ben Cauley & Vapors Band (V) - Vapors
 Big Twist & the Mellow Fellows (T) - Rum Boogie Cafe***
 Drama (P) - Stage Stop***
 Even Steven (P) - Chelsea St. Pub
 Exodus (N) - Oktoberfest/River City Plaza
 Fred Ford & Honeymoon Garner (T) - Mallard's
 Gary Topper Quintet (T) - Oktoberfest/River City Plaza
 Good Question (P) - Oktoberfest/River City Plaza
 Linda Lewis & Hot Shots (V) - Vapors
 Lonely St. Duo (V) - Holiday Inn (Clarksdale, MS)
 Mark Klein/Greg Hosfeld (K) - Sir Lafs A Lot
 Mike Crews (P) - Hi Roller II***
 Mixed Company (V) - Dad's Place
 MVP (V) - Captain Bilbo's
 R.T.Scott Band (C) - September Place
 Rick Harvey (T) - Proud Mary's
 Teresa Pate & Trio (T) - Lobster Louie's
 Terry Humphrey (V) - Best Western/Riverbluff
 The CutOuts (P) - Poplar Lounge
 The Moonlight Syncopators (P) - Lafayette's
 The Wolfgang (N) - Bombay
 Video Night (N) - Antenna
 Wheels (P) - Dad's Place

15 Thursday

Ben Cauley & Vapors Band (T) - Vapors
 Chris Daniels & Kings (U) - Bombay
 Don McMinn & Rum Boogie band (T) - Rum Boogie Cafe***
 Drama (P) - Stage Stop***
 Edelweiss Band (T) - Oktoberfest/River City Plaza
 Even Steven (P) - Chelsea St. Pub
 Good Question (P) - Player's
 Jeff Black (U) - Court Square Cafe***
 Jesse Brownfield (V) - Poplar Lounge
 Kaya & the Weldors (N) - South End
 Linda Lewis & Hot Shot (P) - Proud Mary's

cont. next page

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9, 10

DETAIL

16, 17

901

23, 24

RECKLESS

30, 31

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concert calendar

from previous page

Lonely St. Duo (V) - Holiday Inn (Clarksdale, MS)
Mark Klein/Greg Hosfeld (K) - Sir Lafs A Lot
Mixed Company (V) - Dad's Place
MVP (V) - Captain Bilbo's
P.J. & the Magic Bus (N) - Antenna
Peter Hyrka & V.O.C. (N) - North End
R.T. Scott Band (C) - September Place
Reba & the Portables (T) - Peabody Plantation
Roof
Reckless (P) - Hi Roller II***
Sam Williams (V) - Rib Rack
Shylo (C) - Oktoberfest/River City Plaza
Sternwheel Drive (T) - Oktoberfest/River City
Plaza
Terry Humphrey (V) - Best Western/Riverbluff
The Coolers (N) - Mallard's
The Moonlight Syncopators (N) - Lafayette's
The Willys (P) - Cruel Shoe
Wheels (P) - Dad's Place

16

"901" (P) - Hi Roller II***
Bears featuring Adrian Belew (N) - Antenna
Ben Cauley & Vapors Band (V) - Vapors
Bluegrass Night (C) - Harvester Lane
Cafe Racers (P) - Univ. of Ark. (Fayetteville)
Chris Daniels & Kings (U) - Bombay
Dolan Wilson (V) - Dos Amigos
Don McMinn & the Rum Boogie Band (T) - Rum
Boogie Cafe***
Drama (P) - Stage Stop***
Even Steven (P) - Chelsea St. Pub
FRO (U) - Oktoberfest/River City Plaza
Good Question (P) - Player's
Kaya & the Weldors (N) - Lafayette's
Kenneth Jackson (T) - Oktoberfest/River City
Plaza
Lonely St. Duo (V) - Holiday Inn (Clarksdale, MS)
Mark Klein/Greg Hosfeld (K) - Sir Lafs A Lot
MVP (V) - Captain Bilbo's
My Inc (T) - Oktoberfest/River City Plaza
R.T. Scott Band (C) - September Place
RB & the Gang (V) - Proud Mary's
Richard Orange & Crush (N) - Court Square
Cafe***
Rick Harvey (T) - Proud Mary's
Rob Donovan (C) - Vapors
Royal Suite (V) - Oktoberfest/River City Plaza
Sam Williams (V) - River Bluff Inn
Sid Selvidge & Delta Blues (T) - North End
"Scrapbooks" (F) - Circuit Playhouse
Stone Country (C) - A.W.O.L. Cafe***
Sun Rhythm Section (T) - Rum Boogie Cafe***
Teresa Pate & Trio (T) - Lobster Louie's
Terry Humphrey (V) - Western Steakhouse

Friday

The Coolers (N) - Mallard's
The CutOuts (P) - Cruel Shoe
The Drifters (V) - Oktoberfest/River City Plaza
"Member of the Wedding" (F) - Playhouse on the
Square
"The Mound Builders" (F) - McCoy Theatre
(Rhodes)
The Rhythm Hounds (V) - South End
Victims of Circumstance (N) - Oktoberfest/River
City Plaza
Wheels (P) - Dad's Place

17

"901" (P) - Hi Roller II***
Ben Cauley & Vapors Band (V) - Vapors
Cafe Racers (P) - Univ. of Ark. (Fayetteville)
Country Music Night (C) - Harvester Lane
Drama (P) - Stage Stop***
Even Steven (P) - Chelsea St. Pub
Good Question (P) - Player's
Kaya & the Weldors (N) - Lafayette's
Lonely St. Duo (V) - Holiday Inn (Clarksdale, MS)
Mark Klein/Greg Hosfeld (K) - Sir Lafs A Lot
MVP (V) - Captain Bilbo's
Ned Davis Band (C) - Dad's Place
R.T. Scott Band (C) - September Place
RB & the Gang (V) - Proud Mary's
Reba & the Portables (T) - Bombay
Rick Harvey (T) - Proud Mary's
Rob Donovan (C) - Vapors
Sam Williams (V) - River Bluff Inn
Sammy D. & the Zone (V) - South End
"Scrapbooks" (F) - Circuit Playhouse
Southern Touch (C) - A.W.O.L. Cafe***
Sun Rhythm Section (T) - Rum Boogie Cafe***
Teresa Pate & Trio (T) - Lobster Louie's
Terry Humphrey (C) - Western Steakhouse
The Coolers (N) - Mallard's
The CutOuts (P) - Cruel Shoe
"The Member of the Wedding" (F) - Playhouse on
the Square
"The Mound Builders" (F) - McCoy Theatre
(Rhodes)
The Rhythm Hounds (V) - Court Square Cafe***
Wheels (P) - Dad's Place

Saturday

18

Alliance (P) - Stage Stop***
Argot (T) - South End
Backswing (T) - Captain Bilbo's
Don McMinn & the Rum Boogie Band (T) - Rum
Boogie Cafe***
Even Steven (P) - Chelsea St. Pub
Good Question (P) - Midway Cafe
Jazz Countdown Reinstated (T) - Belmont Grill
Joe Norman (P) - Poplar Lounge

Sunday

Larry Garrett (V) - Dad's Place
 Legend (C) - A.W.O.L. Cafe
 Linda Lewis & Hot Shot (V) - Proud Mary's
 Mark Klein/Greg Hosfeld (K) - Sir Lafs A Lot
 Memphis Icebreakers (T) - Willie Moffatt's
 Rick Harvey (T) - Proud Mary's
 David Jones (C) - Vapors
 "Scrapbooks" (F) - Circuit Playhouse
 Talley & Steinberg (U) - Mallard's
 The Bluebeats (N) - Bombay
 "The Member of the Wedding" (F) - Playhouse on the Square
 "The Mound Builders" (F) - McCoy Theatre (Rhodes)
 Thin Line (P) - Hi Roller II***

19 Monday

Ben Cauley & Vapors Band (T) - Vapors
 David Jones (C) - Vapors
 David Windham (N) - Court Square Cafe***
 Duran & Lott (V) - Captain Bilbo's
 Even Steven (P) - Chelsea St Pub
 Linda Lewis & Hot Stuff (P) - Proud Mary's
 Mixed Company (V) - Dad's Place
 Rick Harvey (T) - Proud Mary's
 Shawn Lane & Chuck Reynolds (T) - Bombay
 Talley & Steinberg (U) - Mallard's
 The Assassins w/Jim Thackery (T) - Rum Boogie Cafe***
 The Girls (P) - Stage Stop***
 Wheels (P) - Dad's Place

20 Tuesday

Ben Cauley & Vapors Band (V) - Vapors
 Brandon & the Roosters (T) - South End
 Even Steven (P) - Chelsea St. Pub
 Fred Ford & Honeymoon Garner (T) - Mallard's
 Jesse Brownfield (V) - Court Square Cafe***
 Lance Strode & Southern Station (V) - Bombay
 Mixed Company (V) - Dad's Place
 MVP (V) - Captain Bilbo's
 R.T. Scott Band (C) - September Place
 Rick Harvey (T) - Proud Mary's
 Sam Williams (V) - Rib Rack
 The Assassins w/Jim Thackery (T) - Rum Boogie Cafe***
 The Beverly Brothers (P) - Hi Roller II***
 The Girls (P) - Stage Stop***
 Wheels (P) - Dad's Place

21 Wednesday

Ben Cauley & Vapors Band (T) - Vapors
 Don McMinn & Rum Boogie Band (T) - Rum Boogie Cafe***
 Even Steven (P) - Stage Stop***
 Fred Ford & Honeymoon Garner (T) - Mallard's
 Linda Lewis & Hot Shot (V) - Proud Mary's
 Mike Crews (P) - Hi Roller II***

cont. next page

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from previous page

MVP (V) - Captain Bilbo's
R.T. Scott Band (C) - September Place
Rick Harvey (T) - Proud Mary's
Teresa Pate & Trio (T) - Lobster Louie's
Terry Humphrey (V) - Best Western/Riverbluff
The CutOuts (P) - Poplar Lounge
The Girls (P) - Stage Stop***
The Moonlight Syncopators (N) - Lafayette's
The Willys (P) - Bombay
Video Night (N) - Antenna

22

Ben Cauley & Vapors Band (V) - Vapors
Don McMinn & the Rum Boogie Band (T) - Rum Boogie Cafe***
Even Steven (P) - Chelsea St. Pub
Jeff Black (U) - Court Square Cafe***
Jesse Brownfield (V) - Poplar Lounge
Kaya & the Weldors (N) - South End
Linda Lewis & Hot Shot (V) - Proud Mary's
Mike Crews (P) - Bombay
Mixed Company (V) - Dad's Place
MVP (V) - Captain Bilbo's
Peter Hyrka & V.O.C. (N) - North End
R.T. Scott Band (C) - September Place
Reckless (P) - Hi Roller II***
Sam Williams (V) - Rib Rack
Terry Humphrey (V) - Best Western/Riverbluff
The 5 That Killed Elvis (N) - Antenna
The Coolers (N) - Mallard's
The Girls (P) - Stage Stop***
The Moonlight Syncopators (N) - Lafayette's
The Resisters (N) - Antenna
The Shakers (P) - Peabody Plantation Roof
Wheels (P) - Dad's Place

23

Ben Cauley & Vapors Band (T) - Vapors
Bluegrass Night (C) - Harvester Lane
Don McMinn & the Rum Boogie Band (T) - Rum Boogie Cafe***
Drama (P) - Bombay
Even Steven (P) - Chelsea St. Pub
Good Question (P) - Cruel Shoe
Kaya & the Weldors (N) - Lafayette's
Mixed Company (V) - Dad's Place
MVP (V) - Captain Bilbo's
R.T. Scott Band (C) - September Place
RB & the Gang (V) - Proud Mary's
Reckless (P) - Hi Roller II***
Rick Harvey (T) - Proud Mary's

Thursday

Rob Donovan (C) - Vapors
Sam Williams (V) - River Bluff Inn
Shot Gun (C) - A.W.O.L. Cafe***
Sid Selvidge (N) - North End
"Scrapbooks" (F) - Circuit Playhouse
Soul Capitalists (N) - Court Square Cafe***
Teresa Pate & Trio (T) - Lobster Louie's
Terry Humphrey (V) - Western Steakhouse
The Coolers (N) - Mallard's
The Girls (P) - Stage Stop***
"The Member of the Wedding" (F) - Playhouse on the Square
The Rhythm Hounds (V) - South End
Wheels (P) - Dad's Place

24

Ben Cauley & Vapors Band (T) - Vapors
Country Music Night (C) - Harvester Lane
Don McMinn & the Rum Boogie Band (T) - Rum Boogie Cafe***
Even Steven (P) - Chelsea St. Pub
Good Question (P) - Cruel Shoe
Kaya & the Weldors (N) - Lafayette's
MVP (V) - Captain Bilbo's
Ned Davis Band (C) - Dad's Place
R.T. Scott Band (C) - September Place
RB & the Gang (T) - Proud Mary's
Reckless (P) - Hi Roller II***
Rick Harvey (T) - Proud Mary's
Rob Donovan (C) - Vapors
Sam Williams (V) - Riverbluff Inn
Shot Gun (C) - A.W.O.L. Cafe***
"Scrapbooks" (F) - Circuit Playhouse
Soul Capitalists (N) - Court Square Cafe***
Teresa Pate & Trio (T) - Lobster Louie's
Terry Humphrey (C) - Western Steakhouse
The Coolers (N) - Mallard's
The Girls (P) - Stage Stop***
"The Member of the Wedding" (F) - Playhouse on the Square
Wheels (P) - Dad's Place

Saturday

Friday

25

Argot (T) - South End
Backswing (T) - Captain Bilbo's
Bluebeats (N) - Bombay
Eddie Harrision (T) - Rum Boogie Cafe***
Good Question (P) - Midway
Jazz Countdown Reinstated (T) - Belmont Grill
Joe Norman (T) - Poplar Lounge
Larry Garrett (V) - Dad's Place
Legend (C) - A.W.O.L. Cafe***
Linda Lewis & Hot Shots (T) - Proud Mary's

Sunday

Memphis Icebreakers (T) - Willie Moffatt's
 Rick Harvey (T) - Proud Mary's
 David Jones (C) - Vapors
 "Scrapbooks" (F) - Circuit Playhouse
 Talley & Steinberg (U) - Mallard's
 The Heat (P) - Hi Roller II***
 "The Member of the Wedding" (F) - Playhouse on the Square

26

Monday

"901" (P) - Stage Stop***
 Ben Cauley & Vapors Band (V) - Vapors
 David Jones (C) - Vapors
 David Windham (N) - Court Square Cafe***
 Duren & Lott (P) - Captain Bilbo's
 Eddie Harrison (T) - Rum Boogie Cafe***
 Linda Lewis & Hot Shot (T) - Proud Mary's
 Mixed Company (V) - Proud Mary's
 Shawn Lane & Chuck Reynolds (T) - Bombay
 Talley & Steinberg (U) - Mallard's
 Wheels (P) - Dad's Place

27

Tuesday

"901" (P) - Stage Stop***
 Ben Cauley & Vapors Band (T) - Vapors
 Brandon & the Roosters (N) - South End
 Fred Ford & Honeymoon Garner (T) - Mallard's
 Jesse Brownfield (V) - Court Square Cafe***

Mixed Company (V) - Dad's Place
 MVP (V) - Captain Bilbo's
 R.T. Scott Band (C) - September Place
 Rick Harvey (T) - Proud Mary's
 Sam Williams (V) - Rib Rack
 The Beverly Brothers (N) - Hi Roller II***
 The Silencers (N) - Antenna
 Wheels (P) - Dad's Place

28

Wednesday

"901" (P) - Stage Stop***
 Ben Cauley & Vapors Band (V) - Vapors
 Fred Ford & Honeymoon Garner (T) - Mallard's
 Fred Greenlee/Matt Graham (K) - Sir Lafs A Lot
 Linda Lewis & Hot Stuff (V) - Proud Mary's
 Mike Crews (P) - Hi Roller II***
 Mixed Company (V) - Dad's Place
 MVP (V) - Captain Bilbo's
 R.T. Scott Band (C) - September Place
 Richard Orange & Crush (N) - Player's
 Rick Harvey (T) - Proud Mary's
 Teresa Pate & Trio (T) - Lobster Louie's
 Terry Humphrey (C) - Best Western/Riverbluff
 The CutOuts (P) - Poplar Lounge
 The Moonlight Syncopators (N) - Lafayette's

The Willys (P) - Bombay
 Video Night (N) - Antenna
 Wheels (P) - Dad's Place

29

Thursday

3-D/Madison Ave. Ltd. Fashion Show (P) - Stage Stop***
 Ben Cauley & Vapors Band (T) - Vapors
 Fred Greenlee/Matt Graham (K) - Sir Lafs A Lot
 Good Question (P) - Peabody Plantation Roof
 Jeff Black (U) - Court Square Cafe***
 Jesse Brownfield (N) - Poplar Lounge
 Kaya & the Weldors (N) - Lafayette's
 Linda Lewis & Hot Shot (T) - Proud Mary's
 Lynyrd Skynyrd (P) - Mid-South Coliseum
 Mixed Company (V) - Dad's Place
 Peter Hyrka & V.O.C. (N) - North End
 R.T. Scott Band (C) - September Place
 Reckless (P) - Hi Roller II***
 "Rigoletto" (F) - Orpheum Theatre
 Sam Williams (V) - Rib Rack
 Terry Humphrey (V) - Best Western/Riverbluff
 The Coolers (N) - Mallard's
 The Crime (N) - Bombay

cont. next page

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concert calendar

from previous page

The Moonlight Syncopators (N) - Lafayette's
The Willys (P) - Cruel Shoe
Wheels (P) - Stage Stop***

30

3-D (P) - Stage Stop***
Ben Cauley & Vapors Band (T) - Vapors
Bluegrass Night (C) - Harvester Lane
Corn For Texture (N) - Antenna
Dolan Wilson (V) - Dos Amigos
Don McMinn & Rum Boogie Band (T) - Rum Boogie Cafe***
Fred Greenlee/Matt Graham (K) - Sir Lafs A Lot
John Kilzer (N) - Bombay
Kaya & the Weldors (N) - Lafayette's
Lonely St. Duo (V) - Daily Planet
Mike Crews Band (P) - Hi Roller II***
Mixed Company (V) - Dad's Place
MVP (V) - Captain Bilbo's
R.T. Scott Band (C) - September Place
RB & the Gang (T) - Proud Mary's
Rick Harvey (T) - Proud Mary's
Rob Donovan (C) - Vapors
Sam Williams (V) - River Bluff Inn
Shot Gun (C) - A.W.O.L. Cafe***
Sid Selvidge (T) - North End
Teresa Pate & Trio (T) - Lobster Louie's
Terry Humphrey (V) - Western Steakhouse
The Coolers (N) - Mallard's
The CutOuts (P) - Cruel Shoe
"The Member of the Wedding" (F) - Playhouse on the Square
The Rhythm Hounds (V) - South End
Touchtones (V) - Court Square Cafe***
Wheels (P) - Stage Stop***

31

3-D (P) - Stage Stop***
Ben Cauley & Vapors Band (T) - Vapors
Country Music Night (C) - Harvester Lane
Don McMinn & the Rum Boogie Band (T) - Rum Boogie Cafe***
Fred Greenlee/Matt Graham (K) - Sir Lafs A Lot
Girlfriend (N) - Court Square Cafe***
Good Question (P) - Bombay
Halloween Party (K) - Sir Lafs A Lot
Kaya & the Weldors (N) - Lafayette's
Lonely St. Duo (V) - Daily Planet
Mike Crews Band (P) - Hi Roller II***
MVP (V) - Captain Bilbo's

Friday

Ned Davis Band (C) - Dad's Place
R.T. Scott Band (C) - September Place
RB & the Gang (T) - Proud Mary's
Reba & the Portables (T) - Peabody Mphs. Ballroom
Rick Harvey (T) - Proud Mary's
"Rigoletto" (F) - Orpheum Theatre
Rob Donovan (C) - Vapors
Sammy D. & the Zone (V) - South End
Shot Gun (C) - A.W.O.L. Cafe***
Teresa Pate & Trio (T) - Lobster Louie's
Terry Humphrey (C) - Western Steakhouse
The Bluebeats (N) - Peabody Skyway
The Coolers (N) - Mallard's
The CutOuts (P) - Cruel Shoe
"The Member of the Wedding" (F) - Playhouse on the Square
Wheels (P) - Dad's Place

★

Star Tracks

from page 5

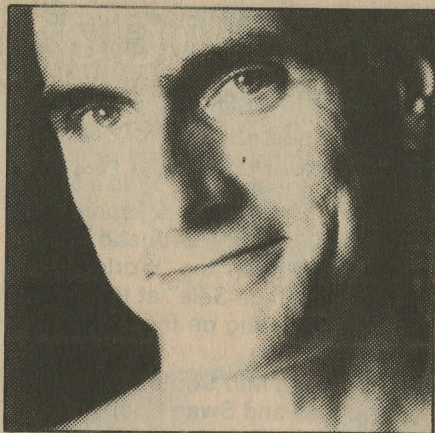
Jam's entertainment will turn up again on the *Nashville Network* as a November 17 special and will be broadcast worldwide via *Voice of America*.

The Davis/Junction album, *Kick The Wall*, was released Sept. 21, with an album party the next time at N'Cahoots. The video was "Hip Clip of the Week" on MTV that same week. The band also opened for the Georgia Satellites and BTO in Bald Knob, AR in late September.

PRODUCERS' SHOWCASE RESULTS

In spite of a nasty thunderstorm (the only one for weeks) the first Memphis Producers' Showcase filled the New Daisy Theatre and brought music industry ears to Memphis. Three publishing company representatives (two from really big names) and at least one record label plus representatives from ASCAP and BMI attended.

DAVID KURTZ' brand of pop rock was presented with a new backing band including veterans Steve Ebe (Cut-Outs, Coolers and session player), Steve Ingle (Joanna Jacobs, Detail, Creed), Rick Steff (Richard Orange, and too many to list), Steve Arnold (Happy



James Taylor will close out Mud Island's concert series Oct. 10.

In The Dark), and Amy Gibson from David's former band.

Kurtz was in high gear as he ripped their way through more than an album's worth of originals. StarStage staffers, Kurtz' management and production team, report meetings that went on until the wee hours of the morning and all the next day. More news when it's revealed.

DANNY CHILDRESS immediately followed Kurtz with his hot brand of dance rock originals pumped out by Cotton Row session masters Nikos Lyras and Dewayne Thomas plus Kevin Paige and Steve Ebe, again. The audience, most of whom had never seen Danny perform, was bowled over and dancing in their seats.

Childress is managed by Carl Wise and was presented to the Showcase committee by New Memphis Music and Cotton Row.

The showcase format will be held 4 times a year with the next slated for sometime near Christmas. Endorsed by the Film, Tape, and Music Commission and co-sponsored by the *Memphis Star* and the Eagle 103 FM, the music makers involved are Star Stage, Memphis Sound Productions, Cotton Row Recording, New Memphis Music, Groovemakers, Sounds Unreel and Ardent. (P.S. to the Eagle — We're not *real* mad at you for not mentioning us but . . .)

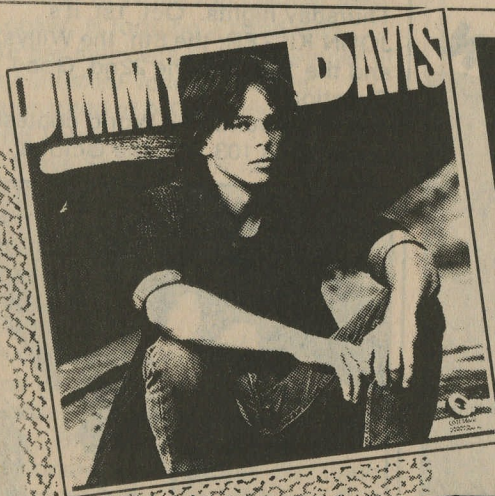
RADIO NOTES

WHRK K-97 is one of only five stations in the country to win more than one award in *Billboard* magazine's radio awards. The Sept. 19



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issue revealed the top stations and personnel subdivided by format and market size. In the Medium Size Market for Black/Urban format, K-97 won Station of the Year. K'97's PAM WELLS won Program Director Of The Year; LISA LIPPS won Personality Of The Year; and JIMMY SMITH (who is now program director at WLUM in Milwaukee) won Music Director Of The Year.

In Top 40/CHR (Contemporary Hit Radio), Medium Size Markets, FM 100's LISA BROWN won Promotion Director Of The Year. The winners are chosen through a nominating process and voted on by *Billboard* readers.

The Eagle WEGR 103-FM introduced a new morning jock on Sept. 28. JOHN BRADLEY is headed to Memphis from KRQ in Tucson, where he was #1 morning person. The word is - expect a crazy character who's warm and human 50% of the time.

The Eagle is kicking off Rocktober with the first Studio Concert Series. Live from Memphis Sound Production recording studio, the Eagle will broadcast local artists Thursday nights. Oct. 1st, it's JOHN KILZER; the 8th, the Willys; and the 15th and the 22nd, Good Question.

Rock Around The World contests continue at 103 with the October

callers getting a shot at going to a U2 concert somewhere other than here.

Tuning in on FM-100 events for October: the 2nd is FM-100's 40th Birthday Party to be held at Overton Square; Oct. 16 is a 5K run at night, "Night Moves," sponsored by FM-100; on the 24th and 25th the station hosts the "World's Largest Garage Sale" at the Shelby County Building on the Fairgrounds.

Rock 98's Mid South Music Showcase and Swap Shop, hosted by Malcolm Ryker, will bring us new tunes from Medieval Steel, Dotz, M-Slider, and 901 plus others over the next few weeks. If you have quality demo tapes (no home tapes please) send them to 98 for your shot at radio time and on-air interviews.

Also, listen to 98 for details on the opening of a new 800 capacity club in East Memphis; how to enter Stupid People Tricks at Overton Square and why you should go to Capt. Bilbo's on Halloween.

K-97, the station that sent a listener to Dracula's Castle in Transylvania last year, is sponsoring the Jaycee's Haunted House at Overton Square. (It's the little white house behind the Public Eye if you've ever noticed it.) And they are giving away a trip on Halloween Night to England which



Danny Childress, left, and David Kurtz at the first Memphis Producers' Showcase, Sept. 10. No deals to report as yet, but negotiations go on.

photos by Kelly K. Craig



Bryan Adams aglow at his Coliseum concert Aug. 27.

photo by Kelly K. Craig

includes tours of documented haunted castles, a meeting with a noted clairvoyant, round trip airfare, and 6 nights at a 1st class hotel. I want to win!

MUSICAL CHAIRS (BAND NEWS)

FINGERPRINT'S showcase for a record label elicited positive response and a request for MORE! The band is working on demos in Kevin Paige's studio. (Paige is currently keyboardist for Xavien and also appeared with Danny Childress at the Producers' Showcase.)

The one-time kings of Memphis Metal, MEDIEVAL STEEL, are back in action with a new incarnation: Bobby Franklin on vocals, Michael Neil (imported from Ohio) on bass and vocals, Scott Jones on guitar, and Eddie Matlock on drums. They've been recording in Memphis. They are under contract to Noise Records (European label) and are still one of the most popular metal bands in Germany.

Some original Steel-ers are gearing up to break out with a new metal rock band. With Black Oak Arkansas, Creed, Turning Point,

and Medieval Steel veterans, it promises to be interesting. Jeff Adams (bass and vocals), John Roth (guitar and vocals), Chip Thomas (drums and vocals), and Chuck Jones (the blonde one, there are two excellent local guitarists with the same name) are the core but I haven't heard a band name mentioned yet.

The Terry Mike Humphreys Band, known to many Memphians as Flight 602 from the late 70s, is returning to Memphis with their R&B/rock originals. The band plans to cut songs this fall with Terry Manning producing. Look for their new album, slated for a late November release, on their own Team J label, as well as appearances at Oktoberfest.

Darrell Pogue and Rick Grogan, formerly of David Jones and Double Shott have formed a new band called Uncle Charles. Drummer Pogue and guitarist Grogan are joined by Gary Crowell, also on guitar and bassist Dave Richardson. They've been playing out of town but expect them in Memphis soon.

Mike Hutchison, a longtime member of White Kid Leather and Looker, is forming a band with Amber members plus the winner of the ultimate vocalist contest sponsored at N'Cahoots by Strings and Things.

Steve Spears is the new face in Don McMinn's Rum Boogie Band. Formerly with Joyce Cobb, Spears replaces Robby Turner. And Robby is playing with Joyce Cobb and Hot Shot. How's that for musical chairs?

A guitarist with Memphis ties is one of two players replacing Lindsey Buckingham in Fleetwood Mac. BILLY BURNETTE (the son of Dorsey, see *Memphis Star* June through September 1987) and Rick Vito join the band for a fall tour. Burnette has 7 solo albums to his credit and co-wrote "So Excited" with Christine McVie for her '84 solo album.

Very interesting duos are popping up for weeknight gigs around midtown. Ricks Nethery and Camp appear without fellow Criminals as the Beverly Brothers on Tuesday nights at the High Roller II. Guitarist extraordinaire of the

cont. page 55



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Memphis Country

from page 30

Update: Desert Wine has changed their look and sound a bit to accommodate Terry's leaving. They added female keyboard/vocalist Maria Spence, formerly of the Big Chill. They do more rock now than they did when they were featured in the October 1986 *Star*. In fact, as Kenny Hamilton of the Daily Planet says, "They are the closest thing to country we book, and they aren't really country!"

Well, Kenny summed it up. That's about the size of it elsewhere in Memphis, too. I looked in on Miller's Cave to see if they's sprouted any more country roots since last fall. Rick Harvey now has his own blues band playing regularly on Beale. Dave Miller is still kicking in his club, but the sound is even a little less country than it was 12 moons ago.

Every once in a while, the crowd in Montana's on Hwy. 51 North starts bellowing for the Bellamys and the like, but usually the sailors and cowboys opt for a mix of ZZ and Willie.

Other "country" acts playing Memphis regularly are Shylo, the Settlers and occasionally Coon Elder and his varying ensemble. At press-time it was reported that the R.T. Scott Band, one of the city's best known groups, had broken up, though R.T. and guitarist "Buffalo Bill" Sanders are reforming the group. Also Mak Kaylor (a *Star* writer) is recording a demo with John Scott at the attic above Cotton Row and opened for Dickey Lee

during a local country stint. Dixee has made some in-roads on the local scene but has suffered from line-up shuffles.

Shylo revolves around guitarist and studio owner Don Singleton. The band does "classic Memphis country" by covering ZZ Top and other more rock oriented groups. Several Shylos appear with the Settlers, one of the longest running bluegrass shows in Memphis. Both bands are currently working on albums at Singleton's Delta Sound for early 1988 release. Coon Elder covers just about everything from "Slop Jar Blues" to a delightful version of Neil Diamond's "Sweet Caroline."

Lest we forget, there is the Desperado and the KIX Flat Bed Show on Wednesday night. Go for the free buffet, if nothing else.

Randy Nations, who has been David Jones' in-town lead guitarist, tells it like it is in Memphis country music. He's in the process of working on a three-piece. When asked if he'll do country, he answers "some." "But you'll starve to death playing only country music in Memphis." He went on to say that his group will do "a little rock, a little country, some blues..."

That seems to be the groove of "country music" in Memphis, *Home of the Blues and the town where rock 'n' roll was born*. But make note of one sure thing (especially K.B. of Nashville keyboards). No matter what the twist, it's the finest of music, played by the finest of musicians anywhere. That's what gives Memphis its "aura" and world renowned reputation for music beyond compare. ★

Grand Ole Opry

from page 29

At the start, the *Grand Ole Opry* was just a radio show. But its popularity began to grow, and listeners began to drop by the studio in order to watch as well as listen. In order to accommodate this demand, the management at WSM first constructed a studio that had space for an audience of approximately 50 spectators. When the studio became too crowded, a 500 seat capacity auditorium was built; and when that proved too small for the enlarging crowds, the *Grand Ole Opry* was moved to various venues around Nashville, settling into a converted tabernacle called the Ryman Auditorium.

One reason for the expansion of the *Opry* from an initially small and local following was WSM's increase in broadcast power in 1932 to 50,000 clear watts. This enabled the station to reach all the southeast states, no longer restricted to primarily the Middle Tennessee area. And in 1939, NBC Radio began broadcasting a thirty minute portion of the *Opry*, giving its performers nationwide exposure.

Yet exposure means little without talent to back it up, and as the Depression came to a close and war loomed on the horizon, an incredible array of gifted entertainers were showcased on the *Opry*. In 1939, Bill Monroe began appearances on the program, the same year that Roy Acuff joined and began hosting the show. Minnie Pearl also became a regular on the *Grand Ole Opry*. By the 1940's the *Opry* was firmly established as the showcase for country talent, and a surefire launching pad to fame, and occasionally fortune.

Bill C. Malone, in his definitive book, *Country Music USA*, articulates how important the *Grand Ole Opry* was becoming to country music "...from a localized barn dance to a national barn dance to a national program featuring star talent. Regardless of their commercial origins, most hillbilly performers dreamed of someday being invited to become members of the *Opry* cast...membership on its roster lent prestige to an individual and was an indispensable aid in obtaining bookings everywhere."

During World War II and the postwar era, the performers appearing on the *Grand Ole Opry*



The Settlers are one of Memphis' longest running bluegrass acts.

photo by Shannon Gauling

read like a Who's Who in the history of country music: legends like Bob Wills, Eddy Arnold and Roy Acuff. In 1949 country music's first "superstar" (before the term was even being used), Hank Williams, joined the *Opry* - and was fired three years later when his self-destructive drinking habits took their toll on him.

But never let it be said that the *Opry* never made any blunders. In 1954 a nineteen year old performer who had grown up listening to the *Grand Ole Opry* made an appearance to promote his first single. The singer and his combo bombed, and after the performance *Opry* manager Jim Denny told Elvis Presley to forget a career in music and go back to driving a truck.

With the gradual decentralization of country music in the late sixties and early seventies, the prestige of the *Grand Ole Opry* began to wane. While still a vital center of the country music industry, Nashville was no longer the only place a performer could record, there were also scenes in Texas and Los Angeles. The rise of television also provided new outlets for performers. IN 1974 the *Opry* was moved from the deteriorating Ryman Auditorium to a brand new facility on the grounds of Opryland amusement park. Some saw this move as symbolic of the change in status of the *Grand Ole Opry*. However, a part of the original Ryman stage was built into the new Opry House, and that is symbolic of the fact that regardless of its future, the *Grand Ole Opry* will always be an important part of the heritage of American music. ★



Roy Acuff, left, and Mac Wiseman, celebrating the birthday shared by Wiseman and the *Grand Ole Opry*.

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Star Tracks

from page 51

Willys, Shawn Lane and Junction drummer Chuck Reynolds are booked as a JAZZ duo every Monday night at Bombay.

Nikos Lyras and some other Groove MDs are putting together a band to play for the general public and pleasure. Seen mostly as a backing band for showcase and concert situations, they've decided to gig more often. The funk rock sound associated with the performers will be sliding toward the rock with plans to cover some Paul Brown (formerly with Amber) tunes.

New Memphis Music reports that they are shopping demo tapes on Stacy Merino in England with good response. Merino is an 18-year-old vocalist discovered at a Beale St. talent contest.

In addition to duties in his band CRUSH, Richard Orange has been producing tapes on Claudia Kroboth and Wolfgang. Working at Sounds Unreel and "Secret Sound" with engineers Glen MacDaniel and Evan Rush, they've recorded a couple of Richard's, a couple of Claudia's and one co-written with bassist Rico Heard.

MOVES AND CHANGES

PHILLIP RAULS, a former Memphian who headed a promotion/publicity company, reports a change of locale in his employ-

ment by EMI. He is now Pacific North West Promotion Manager for EMI/Manhattan label. To contact Phillip: 1818 Westlake Avenue North, Suite 228C, Seattle, Washington 98109, phone (206) 284-3928.

Good Vibrations Music store has relocated to 2136 Stateline Road, Suite 1, Southaven, MS. Same phone number they've had for years, just a few blocks further west.

Proud Mary's on Beale Street has expanded their stage area. It is 3 times the size it was, with lots of room for show out bands. That's entertainment.

A grand opening is planned in October for Robert Hall's MEMPHIS DRUM SHOP. Hall hinted, "We're looking to bring in some 'celebrity drums' for display." Since Hall has worked with Ringo Starr, the Fabulous Thunderbirds and the drummers for Bruce Springsteen, John Cougar Mellencamp and Phil Collins there's a good chance he'll do it.

The city's newest major club will open this month in East Memphis. Night Moves is revamping the old Flannagan's spot at Winchester and Mendenhall with amenities such as a shooters bar, a redesigned stage area, an upstairs pool room and a video room. Look for them to kick it off with Jimmy Davis and Junction Oct. 8. They also plan to bring in national acts like Pat Travers in the near future.

Susan's latest fortune cookie say "Time Wounds All Heels." ★



After their Sept. 11 Mud Island shows are, from left, Fabulous Thunderbirds and Jon Butcher Band members, Kim Wilson, Ronnie Lee Sage, Jon Butcher, Fran Christina, Jamie Carter, Preston Hubbard, Thom Gimbel, Bob Kelley of Mid-South Concerts and Jeff Blalock of Capitol Records.

photo by Kelly K. Craig



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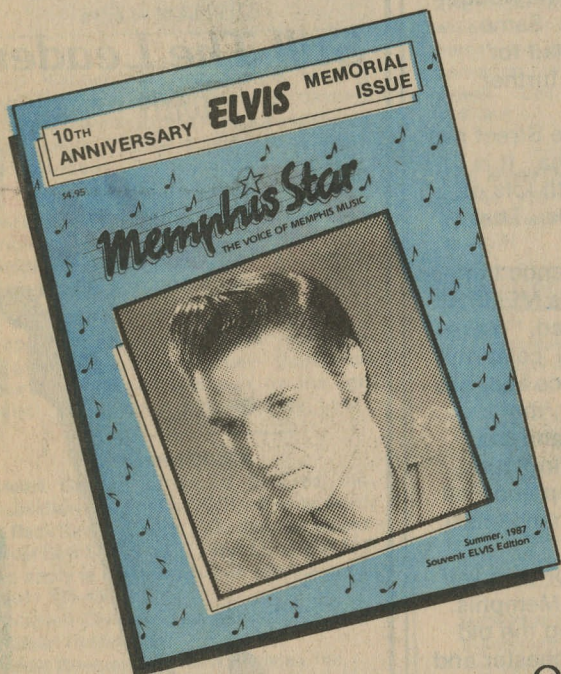
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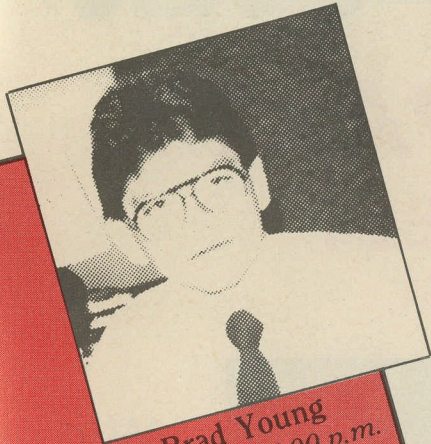
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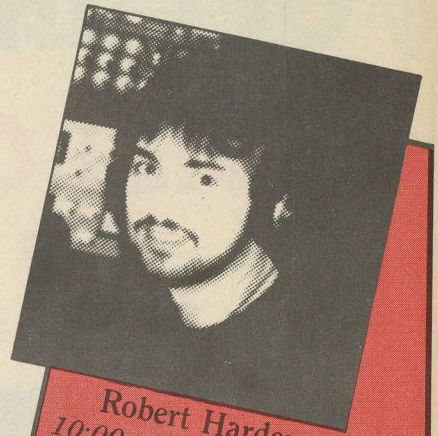
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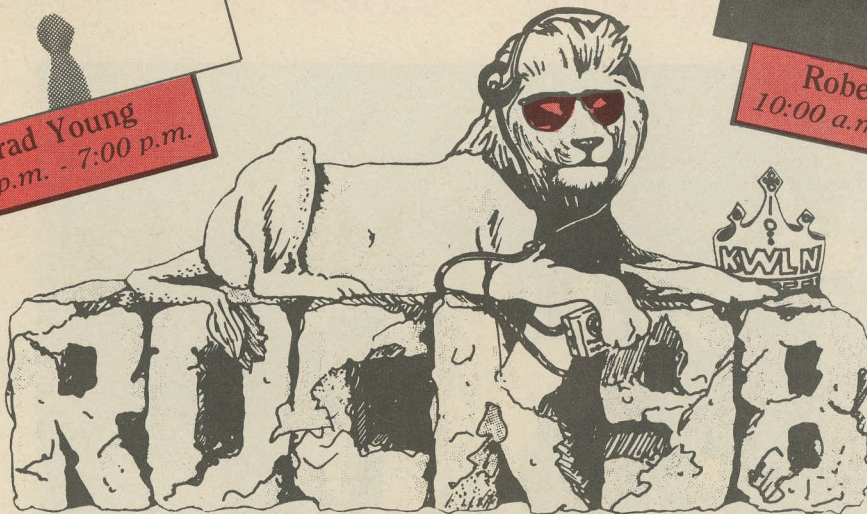
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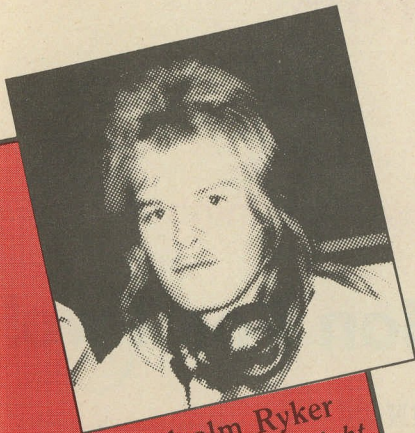
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