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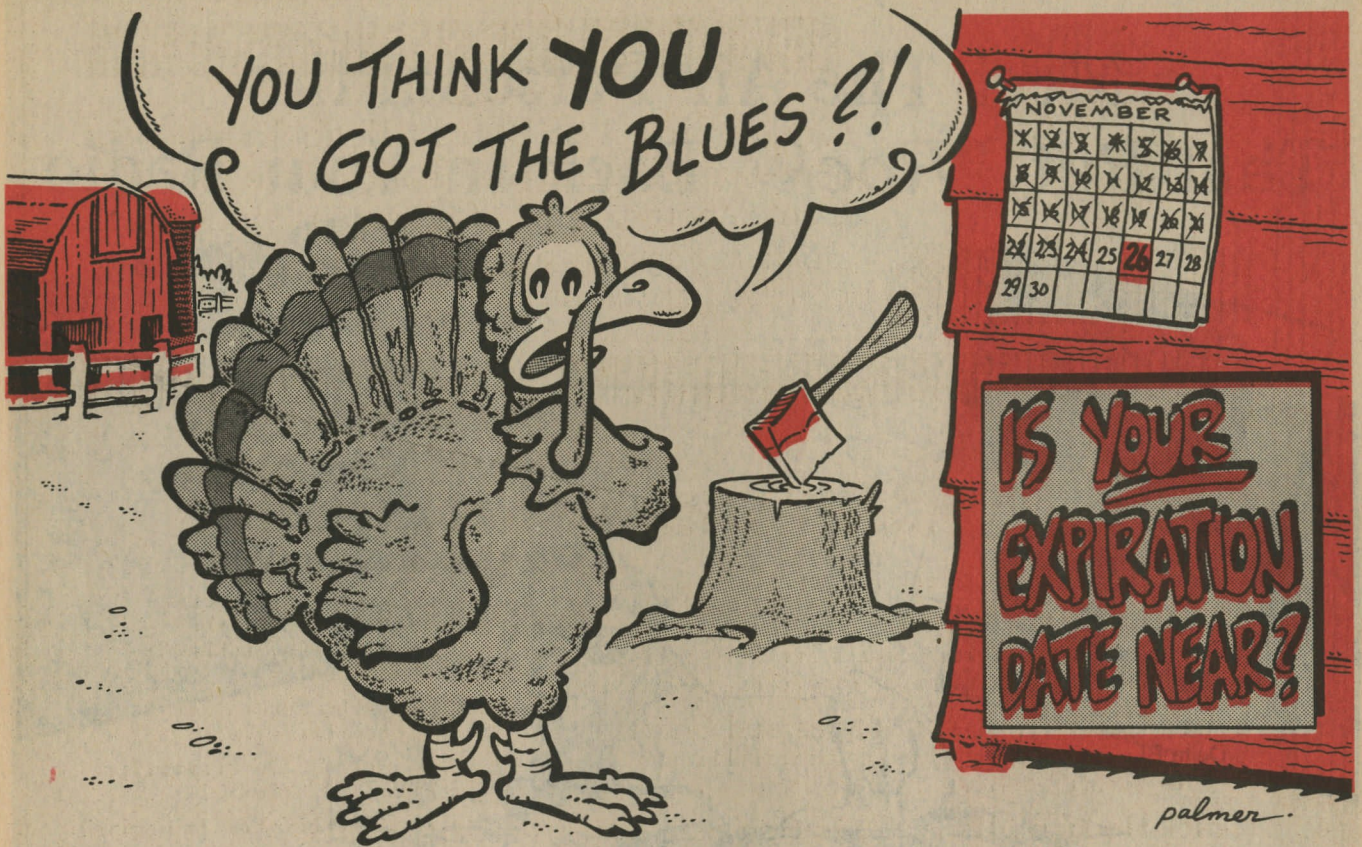
Plus

Bruce Biles ★ Chick Rodgers
JOE SAVARIN Speaks Out



**LARRY
RASPBERRY**
Still Sweating
After All
These Years

November 1987
Vol. VII, No. 5



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our centerfold story

Ladies Sing The Blues. Koko Taylor Sings Traditional Blues While Lynn White Hits The Contemporary Vein. *Our stories by Dawn A. Baldwin begin on page 28. Cover photography courtesy of Alligator Records.*

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Star Tracks

by Anna Cham

In the December issue we are going to sum up the year. We want and need your help. This is not a regulation ballot. If you have more than one answer to a category, put it down. We are looking for the BEST and the WORST, so write whatever you think. You don't have to sign your name unless you want to. But please, let us know. I don't want to pick all these things by myself (I would probably get run out of town).

- Best (Worst) Show (Concert or Club Date)
- Best (Worst) Local Band (Musically)
- Local Band Most Fun To Watch
- Best (Worst) Visiting Club Band
- Best (Worst) Album Recorded In Memphis And Released This Year
- Best Single From Memphis Artist
- Best Local Songwriter
- Best New Act
- Best Celebrity Jam
- Rudest Visiting Celebrity
- Biggest Hair In Memphis Music
- Best Music Industry Party
- Most Outrageous Backstage Event (send photos please)
- Best Live Entertainment Club
- Best Outdoor Music Event
- Best (Worst) Value For The Money (cover charge, drink prices, service)
- Favorite Bartender
- Best (Worst) Restaurant
- Best (Worst) Record Store
- Best Radio Station Overall
- Best Music Programming
- Best (Worst) Disc Jockey
- Best (Worst) Station For Memphis Music Promotion
- Best Station For: Jazz, Country, R & B, Rock, Blues, Alternative Music
- Best Place To Take Out Of Town Guests
- Favorite Memphis Thing To Do
- Most Likely To Get A Record Deal in 1988

Corrections

In October we erroneously reported Medieval Steel was signed with Europe's Noise Records. The band is currently unsigned.

For Musicians Only

- Worst Gig In Town
- Best Place To Play
- Best Studio To Record In
- Best Music Store
- Best Production Company
- Best Booking Agent
- Worst Booking Agent
- Best Live Mix Engineer
- Best Lighting Tech
- Band With The Best Promotion
- Best Local Act

And now, your chance to publicly denounce the biggest detriment to Memphis Music in 1987 --THE JERK OF THE YEAR (for dastardly deeds) and the CAPTAIN OBLIVION SPACE CADET AWARD (for STUPIDITY or LACK OF AWARENESS). Send in your thoughts or drop them off at either office: 643 S. Highland or 203 Beale Street, Suite 301.

Now back to our regularly scheduled column.

DON'T MISS

Local Color, a new television program presented by WKNO Channel 10, features the Memphis arts scene. The show is magazine format with studio interviews, a video segment, an arts calendar, a performance video and a "video



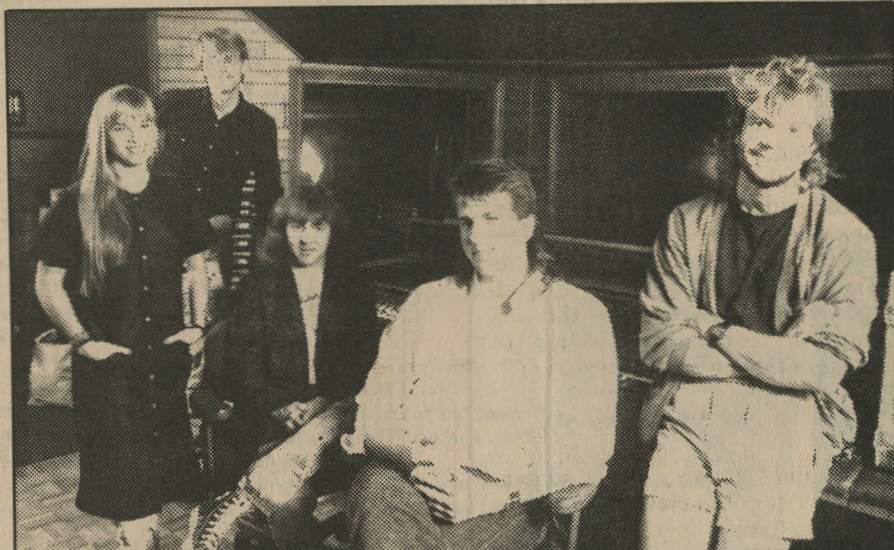
Just in time for Blues month, MCA has re-released *The Best Of Chess-Blues*.

sketch." The 30 minute arts program is shown every Wednesday at 7:30 p.m.

Shannon Gauling's photo exhibit is currently on display at Silent Age Music, a new record store located in the Gilmore at 1865 Madison. Shannon is a regular *Memphis Star* contributing photographer so you might see your favorite local musicians captured on film.

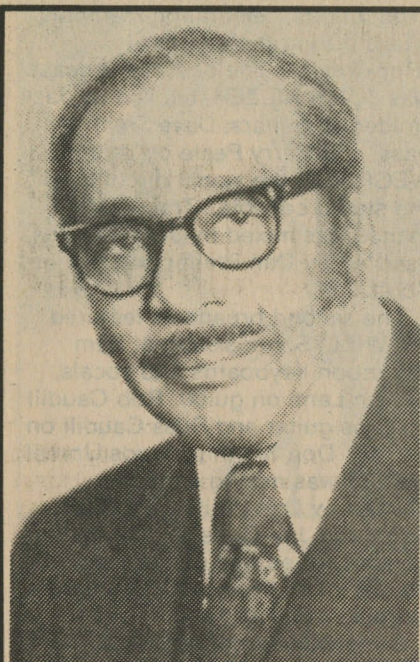
Don't miss your chance to help the less fortunate Memphians during the holiday season. Make plans to donate to the Memphis Food Bank and Toys for Tots, or any of the other worthwhile charities.

cont. page 7



Mitch Easter, third from left, at Ardent with members of Velvet Elvis. Easter has produced R.E.M., Let's Active and the Windbreakers, among others, and has played with the Sneakers and with Chris Stamey of the dBs.

photo by Kelly K. Craig



Dr. William Herbert Brewster

William Herbert Brewster, composer of hundreds of gospel songs, died Wed., Oct. 14, at the age of 90 after a brief illness.

Among Dr. Brewster's most notable compositions are Mahalia Jackson's "Move On Up A Little Higher," "Move Upstairs" and "A Sweeter Tommorrow."

During the 1940s and '50s Dr. Brewster hosted a gospel program on WDIA. Whites as well as blacks tuned in, and even joined congregation members on Sundays at East Trigg Avenue Baptist Church, where he was pastor for over 55 years, to hear his music and preaching. Elvis Presley was among those who attended.

Though his music was popular worldwide, having even been translated into French, Dr. Brewster was modest about his successes. He often refused to pursue unpaid royalties due his compositions, preferring to "create for the sake of creation."

In mid-October country singer/songwriter O.B. McClinton passed away after a protracted battle with cancer. In our next issue *Memphis Star* staff writer Rob Bowman will recall his friendship with Mr. McClinton.

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12, 13, 14

DETAIL

20, 21

JANE, HIS WIFE

27, 28

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Studio News

Space in Studio News is available to *all* studios open to the public recording music or videos in the Memphis area. Submissions must be typed, double-spaced and received no later than the 10th of the month prior to publication. Address material to: The Memphis Star, c/o Ken Houston, 643 S. Highland, Memphis, TN 38111. The Memphis Star reserves the right to edit *all* copy.

by Ken Houston

COTTON ROW RECORDING is pleased to announce the remodeling of their studio facilities, featuring TANNON FSM-U monitors installed and fine tuned by Nashville's Steve Durr.

COVINGTON PIKE TOYOTA commissioned Peter Buck Productions for their new advertising campaign. Vocalists on the project were Jimi Jamison and Phyllis Duncan. Pete Pedersen was producing and Nikos Lyras engineered. JERRY REED was in working on a spot for Kenrick Advertising of St. Louis. Dana Lillick produced. Nikos Lyras engineered, and Eric Patrick assisted.

Local rapper DAVID MAC was in working on a jingle for Ice Center in Lexington, KY. Payton Brown produced with Nikos Lyras engineering. VIVIAN BERRYHILL came in to demo two songs to celebrated producer NARADA MICHAEL WALDEN.

ROADHOUSE RECORDING is presently upgrading to 24 tracks with the recent purchase of a new Sony/MCI JH-24 (transformerless) 24 track recorder. Special discounted rates are being offered for a limited time during the installation of the new equipment.

At **SUN STUDIOS:** TORA TORA was in to cut "To Rock To Roll," Dave Aron produced and engineered. Michael Crain cut "Blue

Moon of Kentucky" for a 45 release. Gary Hardy produced with Dave Aron engineering.

At **ARDENT STUDIOS:** Terry Manning was in A Studio working on the final mix for GEORGE THOROGOOD AND THE DESTROYERS' next EMI/Manhattan LP release. Polygram recording artist JOANNA JACOBS is completing her album project in B Studio, with Eli Ball producing and John Hampton engineering. MYLON LEFEVRE has been in working on a new album with Joe Hardy producing and engineering. Enigma artists VELVET ELVIS were in C Studio working with Mitch Easter with Tom Laune assisting. Kingsley Ward of Rockfield Recording Studios in Wales, England dropped by for a tour and a visit.

At **SOUNDS UNREEL:** ROB JUNGKLAS has been completing the final overdubs for his second album on Manhattan Records, produced by Lenny Kaye. Jack Holder has been playing guitars, keyboards and assorted other instruments, Chad Cromwell on drums, David Cochran on bass and background vocals by Jack, Don Smith, Suzanne Jérôme-Taylor, Debra Hall and Rose Williams.

The WILLYS continue to work on new material, produced and recorded by Don Smith with assistance from Evan Rush.

At **MEMPHIS SOUND PRODUCTIONS:** THE FLYING BURRITO BROTHERS completed the first tunes of an album project produced by the studio and Danny Jones (Star Stage). Featured are Gib Guilbeau's vocals and Sneaky Pete Kleinow's unique pedal steel guitar (see our story in last month's *Star*). The session engineers were John Fleskes, Dan Pfeifer, and Richard Scott.

WEGR (Eagle 103) did the first two of four live Thursday evening broadcasts from Memphis Sound

Productions, celebrating Memphis music during the month of "Rocktober." The debut broadcast was JOHN KILZER, backed by Jack Holder on guitars, Dave Smith on bass, and Harry Peale on drums. WEGR took the signal direct from the studio console. The performance was mixed by John Fleskes, assisted by Dan Pfeifer and Richard Scott.

The second broadcast featured the WILLYS, consisting of Sam Bryant on keyboards and vocals, Shawn Lane on guitar, Rob Caudill on bass guitar and Russ Caudill on drums. Don Smith (Sounds Unreel Studio) was mixing engineer backed by Dan Pfeifer, Richard Scott and Jim Godsey. The radio concert series was conceived by WEGR's Tim Spencer and Sounds Unreel's Jon Hornyak.

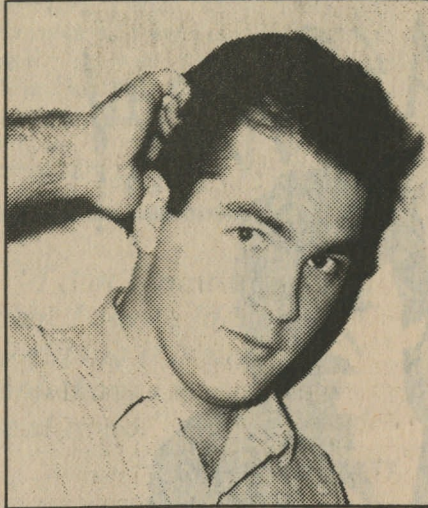
Songwriter/producer TOM JONES III produced two sides on artists represented by his company Mannish Kidd Music. Robert Jackson and Roosevelt Green engineered. LIBRA LEE, vocalist and writer, began a project on her own material with Robert Jackson, William Brown, Dan Pfeifer and John Fleskes engineering.

Producer Paul Zaleski recorded new vocals and mixed four sides on the four man St. Louis gospel group JUST JESUS, with Robert Jackson and John Fleskes engineering. Zaleski also did overdubs and mixes on a demo project with Dan Pfeifer engineering.

MARIUS PENCZNER taped and mixed a rap song to be used in a nationally released video. Mark Blumberg provided the basic tracks with his Fairlight III and the Henro Kids performed the vocals. John Fleskes engineered.

William Brown and Dan Pfeifer finished mixing Three Angel's Records' artist ROBERT CLAYBOURNE'S album *Jesus Is The Light*. Also on the Three Angels label, MURPHY AND COMPANY have started an album project tentatively entitled *Lord, How Long?*

STEVE DURR AND ASSOCIATES, the Nashville studio design firm that drew the studio's present Beale Street facility, has been contracted to design Memphis Sound Productions' second control room. ★



Writers of the Month, Robert Gordon, left, August, for his Sun Rhythm Section story and Deke Rivers, star of grade-B pseudo musicals, for the Flying Burrito Brothers in October.

Star Tracks

from page 4

This announcement courtesy of the Phantom Typesetter - Nov. 9th is Anna Cham's 21st birthday. Presents will be accepted at either office.

APPLAUSE

Standing ovation for Jimmy Davis and Junction for their strong

showing on national charts. Deadline has "Kick The Wall" at #32 in *Billboard's* Album Rock Tracks and at 32 in *Radio And Records'* (the radio tip sheet). The album is *Radio and Records'* #24 in AOR albums. They may be on the road with Outfield through November.

Last month I missed reporting a local artist who was on the national charts -- David Alexander. His

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Letters To The Editor

Dear *Memphis Star*,

I would like to take this opportunity to thank you from the bottom of my heart for the smashing excerpt on Kirby Jackson, keyboard player for the Windows. Everyone was deeply sorrowed by his loss and we were just "blown away" by your magazine's response.

I would also like to commend you on the fine job you are doing to help boost the music business in the Memphis area and the aid you are giving to the area musicians, agencies, managers and so on.

Sincerely,

Kelley F. Emmons
Silverbird Productions

Dear *Memphis Star*,

Ya'll really make the stars shine over Memphis. Any one that has ever been there would know

Memphis is the party town for all the surrounding states.

Your publication keeps me on top of what is happening there. I use your magazine to plan my trips to Memphis, and believe me, I have had many good times there.

Keep up the excellent work. Bring out the big names in entertainment.

Love you,
Sylvia Bryant
Malvern, AR

P.S. Please send me a free T-shirt, medium, sleeveless.

Editor's Note: Thanks for the encouragement, Sylvia. Unfortunately, we cannot comply with your request for a free T-shirt. We wish we were able to give one to all our loyal supporters. Please see our ad on page 53 for the new Memphis Star T-shirts.

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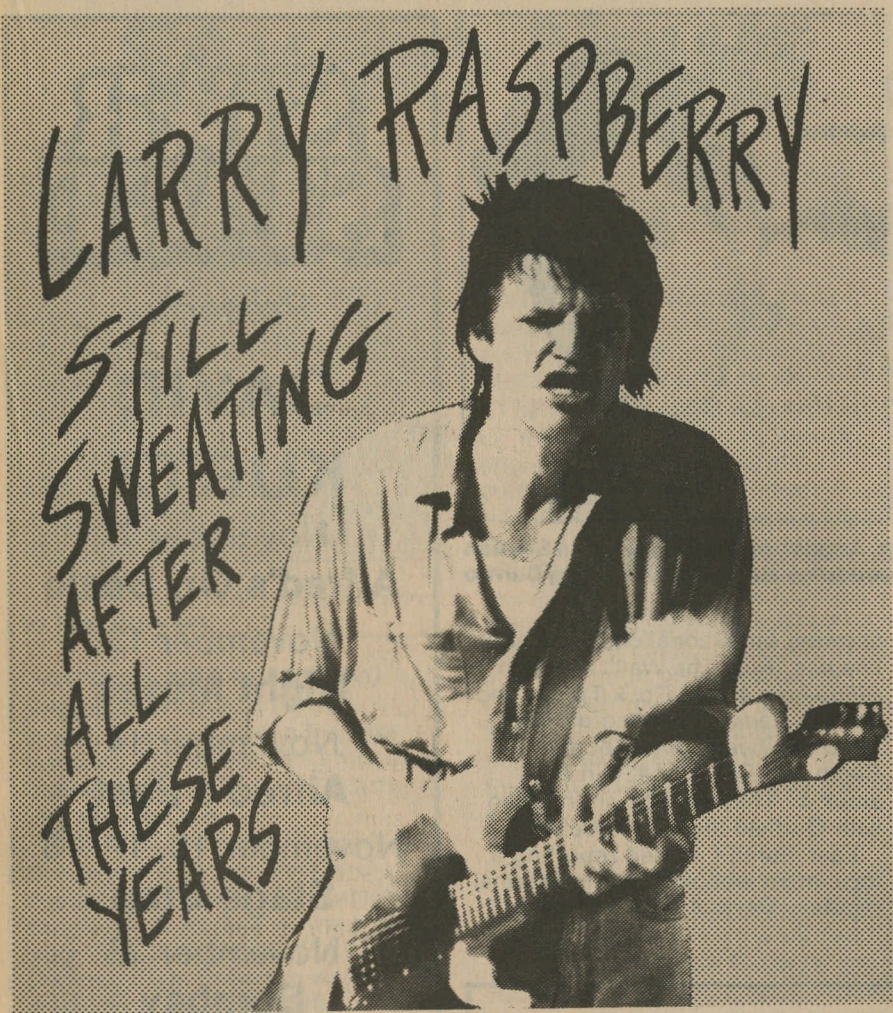


photo by Gary L. Pearson

by Susan Hesson

My own first recollection of the interim choir director of the First Baptist Church of Beverly Hills was a chance encounter in the Highland Heights Post Office in 1980. It probably would not have made much of an impression were it not for his snakeskin boots, the rattail hanging from his hair and his characteristic little-boy-bad grin accented with bright, laughing eyes.

Seven years later, the rattail is gone, the boots are replaced by Nikes and the laugh lines are a tiny bit deeper, but that wide, mischievous grin is the same. Larry Raspberry really hasn't changed that much since he left Memphis in 1983 to pursue an acting career in Los Angeles. And although that career has not materialized in a *big* way, the chops that made him "... by their own

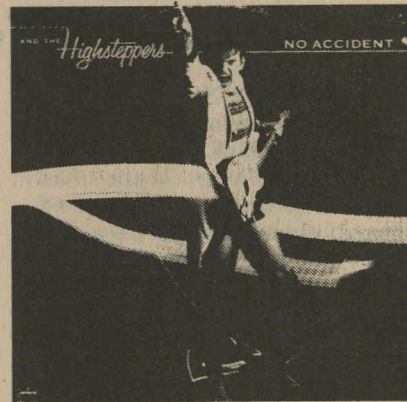
admission, one of Solomon Alfred's top five draws" are still as lean and mean as they were in the late seventies.

Back in town recently for an FM-100 birthday party at Bombay and the Film, Tape & Music Commission's Horror Hop, Raspberry talked about his career, Memphis and music.

"I had real aspirations to be a part of the media capital - and I wanted to do film and TV," he explained regarding his move west. "You can't study much acting and go out on calls here, and that's another thing that attracted me." Raspberry's most memorable role while still in Memphis was Dr. Frank N. Furter in a 1978 production of *The Rocky Horror Show* at the Movie House on Poplar (now the home of Circuit Playhouse). Long-time residents may recall billboards advertising the show displaying a fine set of legs clad in fish-net stockings.

But Raspberry was (and still is) popular more for his scorching rock and roll originals, delivered with a sweaty panache and packing a powerful bluesy punch. Aided and abetted by his band, the Highsteppers, he regularly drew capacity crowds at local nightspots such as Trader Dick's (now the Thunderbird, on Madison Ave.), Pogo's (used to be at Lamar & Winchester) and Solomon Alfred's (where the French Quarter Inn now stands). Songs such as "Hurt Me," "Older Woman," "Tonight" and "Highway 61," stomped and rollicked with his hot guitar and down-home honky-tonk piano. The sometimes steamy lyrics and Raspberry's own provocative appearance didn't hurt the mood either.

Unfortunately, there comes a time when the pond just isn't bit enough for all the fish, and so it was with Larry Raspberry and the Highsteppers. "Memphis is a great market, but there's only a million or so people here," he continued. "I had good years, but I wasn't making the kind of money it took to rear a family. I had to do a lot of driving to reach that next million people, and I had to work almost as hard to get recognition there as I did in Memphis. I needed to be where I could play a nightclub every week and not get burnt out on it."



The Highsteppers' 1979 release, *No Accident*.

But the love for Memphis, and the music is still there. It's evident in his voice and expressions as he speaks. "Memphis is changing as a music town," he said. "And I think it's going through a period where they recognize what the world has known for a while, and that's even from a commercial measurement the music that has come out of Memphis (and

hopefully will continue) is a natural resource. That may sound hokey, but that will change as more people buy the records that are made here. There's still a lot of Memphis in what I do."

Those who love his music and followed his career have not forgotten him, as he correctly assumed they wouldn't. Earlier this year at MusicFest, he was one of the top draws, amidst the like of other Memphis favorites such as Alex Chilton and Keith Sykes. Raspberry praised this year's MusicFest committee, especially in light of the festival's strangled budget. And his enduring popularity keeps copies of his albums cut on Stax, Backroom and later, Mercury records, difficult to find and commanding a respectable price at used record stores. (The four Highsteppers albums are also available by mail from Intense Records, P.O. Box 4747, N. Hollywood, CA 91605.)

These days Raspberry is still writing and performing, as well as answering casting calls. One of his tunes, "Always Drive A Cadillac," appeared on the Everly Brothers' *Born Yesterday* album in 1986. And of course he participates in church activities in Beverly Hills. When questioned about the apparent contradiction between this image and the Larry Raspberry that pleaded "hurt me," in the seventies, he answered without missing a beat. "I think there's grounds for it because the lyrical content of my music was not always reflective of the positive side of society. I don't have any regrets about that, yet a part of me, more as a father than as a member of the church - I don't mind reporting what I see in life, but glorifying it is not something I necessarily need to do. He relates sensationalism to a portion of success, and notes that "if you're seen above the throng you'll go somewhere. I can usually do that with a lyric (though I used to do it with a look and a lyric), but I think I have to get where you either say anything to people to get noticed or you want to say something that reinforces what you believe in. I think I'm a little more committed to the latter than I was at one time."

Watching Raspberry onstage, you can't miss the joy and excitement he feels when performing. He laughs

and banters with the audience, and grimaces and sweats. Although at one time he was interested in hosting a television talk show, performing is obviously his first love. Would he ever do anything else? Nothing, except take care of his family, which

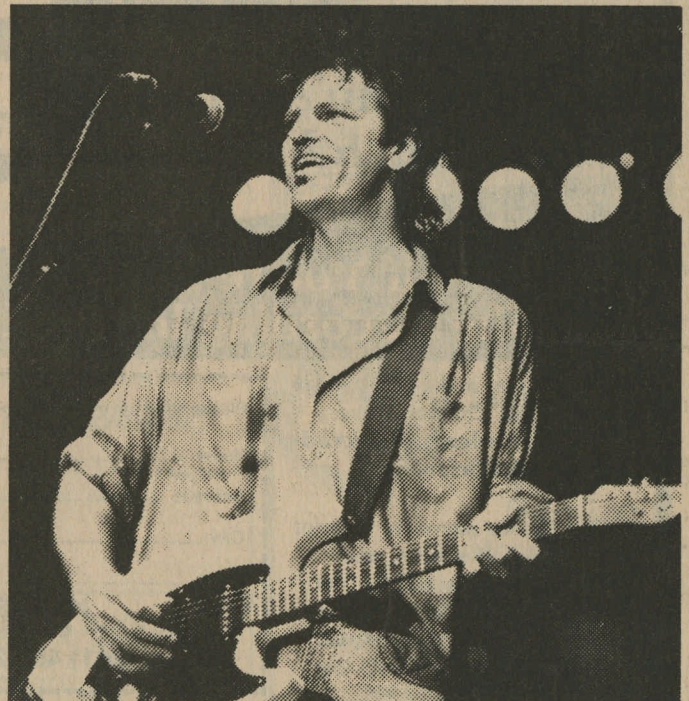
"I don't mind reporting what I see in life, but glorifying it is not something I necessarily need to do."

— Larry Raspberry

plays an important role in his life (his wife, the Carol Sue of one of his best-loved songs, was once a member of the Highsteppers. They have a 6 year-old son, Chance). He laughs, recalling when he was working his way up he was encouraged to have something to fall back on in case his musical career didn't work out. "In my lifetime," he said, "that thing to fall back on (in this case, music) turned into what I'm making a living in. I'm a *blessed* person," he emphasizes.

Raspberry, who attended Treadwell High School, remains close to Memphis, through family and friends. He even allowed as how he might return someday, as "... Memphis is my *home* - that's why I can criticize it. But I don't find the room for criticism that many people in the industry do." Here insert crinkly grin - "Memphis been berry, berry good to me!"

In 1965, a local garage band composed of seven high school boys rode a chance recording to the #4 spot in the country. The band was The Gentrys and the song was "Keep On Dancing." Raspberry modestly refuses any creative credit for the success of that song, and draws a lesson from it 22 years later. "The real measure of a record is how much it sells. I've never had a #1 record. I was on a #4, and I spent a lot of my reckless youth learning the uniqueness of that situation. I get committed to what I do everynight and people remember that longer because of it. They get their money's worth." He stretched and flashed that same old sharp grin. "Maybe I'll be remembered as a money's worth guy." Standing in a pack of happy folks at Bombay Bicycle Club, Raspberry's jubilant motto: "we have not yet begun to sweat," comes to mind. Their money's worth, indeed. ★



**Larry Raspberry
at this year's
MusicFest.**
photo by
Skip Howard

Grammy® News

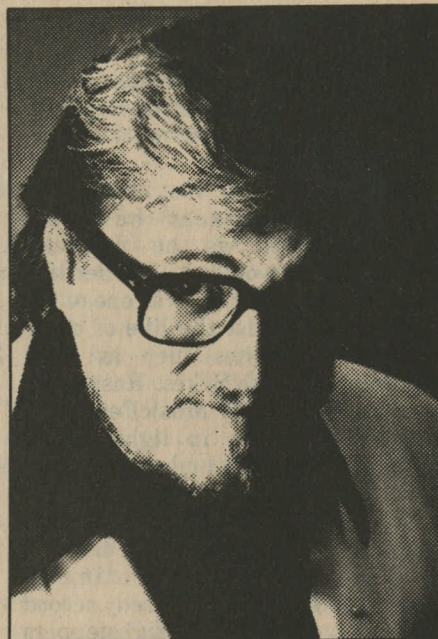
Last month it was announced that the National Academy of Recording Arts and Sciences will present the prestigious Lifetime Achievement Awards to ten legendary artists. In addition, the Trustees Award will be presented to three designees for their non-performing contributions.

Alfred W. Schlesinger, Chairman of the Board of Trustees and National President of the Recording Academy, revealed that Lifetime Achievement Awards will be presented to Roy Acuff, Benny Carter, Enrico Caruso (posthumously), Ray Charles, Fats Domino, Woody Herman, B.B. King, Isaac Stern, Igor Stravinsky (posthumously) and Hank Williams (posthumously).

The Trustees Award recipients are composers Harold Arlen and Jerome Kern and inventor Emile Berliner, who many consider "the father of the recording industry." All three are being presented posthumously.

The Academy's ebony and gold Lifetime Achievement Award plaques are awarded by votes of the National Trustees to those who, during their lifetimes, have made outstanding contributions to the field of recordings. Prior winners have included Louis Armstrong, Irving Berlin, Leonard Bernstein, Chuck Berry, Bing Crosby, Duke Ellington, Ella Fitzgerald, Benny Goodman, Billie Holiday, Mahalia Jackson, Andres Segovia, Frank Sinatra and Arturo Toscanini. The Trustees Awards are special Grammys voted by the National Trustees primarily for non-performing contributions of a wider scope than generally comes within the framework of the Grammy Awards.

The Recording Academy will present "The Grammy Lifetime Achievement Show" as a two-hour special on CBS Television Network the latter part of this month. The presentation will be taped before an



Noted producer Jim Dickinson has joined the Memphis Chapter of NARAS.

invited black-tie audience at the Mark Hellinger Theater in New York on November 5.

The program will feature Roy Acuff, Benny Carter, Ray Charles, Fats Domino, B.B. King and Isaac Stern. Artists who have been influenced by or associated with the various honorees will also appear on the program. An additional segment will feature the music of George and Ira Gershwin, who last year were posthumously awarded the NARAS Trustees Award for their primarily non-performing contributions to recording.

Last month the Board of Governors of the Memphis Chapter of NARAS voted to send President Danny Jones to the taping of the Lifetime Achievement Award Show in New York. National Vice-President Richard Ranta, who is also on the national television committee, will be in attendance as well as National Trustee Ward Archer, Jr.

The Memphis Chapter of NARAS welcomes to the membership Jack Berry, Jim Dickinson, Richard Dolph, David Dupree and David Kurtz.

This month's meeting will be held Tuesday, November 3, in the fifth floor auditorium of the Media General Building on Union Extended. The meeting will begin at 5:30 p.m. For further information call Deborah Camp at (901) 794-8539.

★

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TOP COUNTRY SINGLES*

1. I WON'T NEED YOU ANYMORE (Warner Brothers) *Randy Travis*
2. MAYBE YOUR BABY'S GOT THE BLUES (RCA) *The Judds*
3. RIGHT FROM THE START (RCA) *Earl Thomas Conley*
4. LOVE ME LIKE YOU USED TO (Capitol) *Tanya Tucker*
5. THOSE MEMORIES OF YOU (Warner Brothers) *The Trio*
6. ONLY WHEN I LOVE (MTM) *Holly Dunn*
7. AM I BLUE (MCA) *George Strait*
8. CRAZY FROM THE HEART (MCA) *Bellamy Brothers*
9. THE LAST ONE TO KNOW (MCA) *Reba McEntire*
10. LYNDA (MCA) *Steve Wariner*

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

ALBUM TRACKS*

1. THE ONE I LOVE (IRS) *R.E.M.*
2. ONE SLIP (Columbia) *Pink Floyd*
3. BRILLIANT DISGUISE (Columbia) *Bruce Springsteen*
4. LOVE WILL FIND A WAY (Atco) *Yes*
5. RAG DOLL (Geffen) *Aerosmith*
6. STEEL MONKEY (Chrysalis) *Jethro Tull*
7. IS THIS LOVE (Geffen) *Whitesnake*
8. KICK THE WALL (QMI/MCA) *Jimmy Davis & Junction*
9. TIME STANDS STILL (Mercury) *Rush*
10. STRAP ME (Elektra) *Cars*

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

ALBUM SALES*

1. MICHAEL JACKSON (Epic) *Bad*
2. BRUCE SPRINGSTEEN (Columbia) *Tunnel Of Love*
3. SOUNDTRACK: DIRTY DANCING (RCA) *Various Artists*
4. WHODINI (Jive/Arista) *Open Sesame*
5. WHITESNAKE (Geffen) *Whitesnake*
6. YES (Atco) *Big Generator*
7. O'JAYS (Manhattan) *Let Me Touch You*
8. JIMMY DAVIS & JUNCTION (QMI/MCA) *Kick The Wall*
9. DANA DANE (Profile) *Dana Dane With Fame*
10. RUSH (Mercury) *Hold Your Fire*

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

TOP COLLEGE ALBUMS*

1. VARIOUS ARTISTS (4 A.D. Import) *Lonely Is An Eyesore*
2. THE MISFITS (Plan 9) *Evillive*
3. ALEX CHILTON (Big Time) *High Priest*
4. MIRACLE LEGION (Rough Trade) *Surprise Surprise Surprise*
5. R.E.M. (I.R.S. Import) *It's The End Of The World As We Know It*
6. VARIOUS ARTISTS (Mango) *The Harder They Come*
7. WHITE ANIMALS (Dread Beat) *Ecstasy*
8. THE SMITHS (Rough Trade) *The World Won't Listen*
9. CHRIS AND COSEY (Network) *Exotica*
10. MEMPHIS MINNIE (Travelin' Man) *In My Girlish Days*

Source: Rare Records

TOP FORTY SINGLES*

1. LOST IN EMOTION (Columbia) *Lisa Lisa & Cult Jam*
2. BAD (Epic) *Michael Jackson*
3. CASANOVA (Epic) *Levert*
4. WHO WILL YOU RUN TO (Capitol) *Heart*
5. CAUSING A COMMOTION (Warner Bros.) *Madonna*
6. CARRIE (Epic) *Europe*
7. IT'S A SIN (EMI) *Pet Shop Boys*
8. PAPER IN FIRE (Polygram) *John Cougar Mellencamp*
9. I THINK WE'RE ALONE NOW (MCA) *Tiffany*
10. IN MY DREAMS (Epic) *REO Speedwagon*

*Based on airplay on WMC FM-100

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

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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Nashville News

by Bill E. Burk

After working on three albums together, Kathy Mattea and former Memphian Allen Reynolds have formed a mutual admiration society.

"I consider my LPs (with Reynolds producing) joint projects, a 50-50 relationship so that they are our records, not just mine," said Mattea. "He's kept me from getting caught up in the politics and competitiveness of the business and has allowed me to keep focused on the music."



Kathy Mattea's new album, *Untasted Honey*, was produced by ex-Memphian, Allen Reynolds.

"Allen keeps things uncluttered and has shown me not to be afraid to be sparse. He's been around the business for a long time. He's seen a lot, been through a lot and he's not bitter about any of it."

Reynolds graduated from Central High School and Southwestern at Memphis (now Rhodes College) before going to Nashville with his songwriting Memphis buddy Dickey Lee, in the sixties. He produced most of Crystal Gayle's early LPs.

The Mattea/Reynolds "connection" has just released their latest Mercury Lp, *Untasted Honey*.

Their last LP, *Walk The Way The Wind Blows*, was by far Mattea's best. It produced four Top 10 country singles and won for Mattea Grammy,

Country Music Association and Music City News nominations galore. *Untasted Honey* tests new territory for the West Virginia-born entertainer.

"This album brought me a lot of personal satisfaction," she said. The success of the last one allowed me to step forward on this one, to push myself and try new things. The songs are more romantic in nature than the relationship-oriented songs on the last LP. It was important for the band and me to grow and not become stagnant or play it safe because the last LP worked so well.

"(On this LP) we tried some new musicians and new instrumentations, such as the dulcimer, hammered dulcimer, stand-up bass and harp."

For the past year she has been touring heavily with George Strait.

"That experience has changed my life," said Mattea. "Just the sheer number of people we've played before has given our music tremendous exposure and acceptance. Being able to play so continuously, with such consistently excellent conditions, has allowed us to grow as a band. I'm playing more guitar and feel much more relaxed on stage. I'm able to give more of myself to the audience."

About her music, she says, "The most important thing is to feel honest about my music. I've been able to distill everyone's advice and do what I want to do. My goal is to make records that I would want to buy and listen to."

OK, OK, so I goofed last issue. So Randy Travis didn't walk off with ALL the CMA awards in October in Nashville. So he "only" won all but one of them. Of course, the one that got away was the biggest fish in the pond -- Entertainer of the Year. That went to Hank Williams Jr.

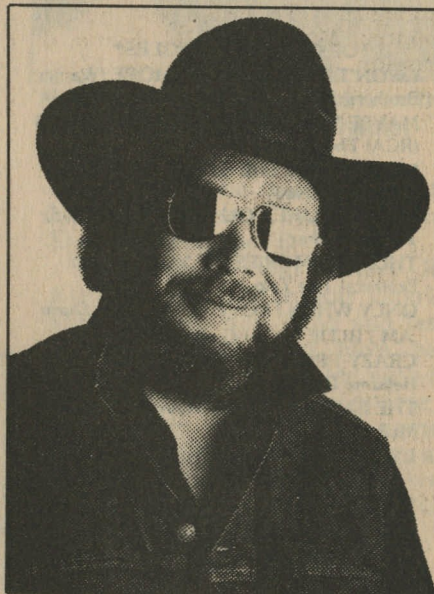
And Hank was so surprised that he almost fumbled the ball right before crossing the goal line. During his acceptance speech, Bocephus thanked, among many others, "the Academy for voting me this award." Oops!

The Academy, Bo? Ain't that the Academy of Country Music, which stages its own rival awards show in May in California? And NOT the Country Music Association, the granddaddy of the two, and the one

that was honoring you as Entertainer of the Year on stage that very moment in Nashville?

Travis had to go home content with "only" the awards of Male Vocalist of the Year, Album of the Year and Single of the Year. So much for failure. Additionally Travis' single "Forever and Ever, Amen" won Song of the Year for songwriters Don Schlitz and Paul Overstreet.

Reba McEntire, now in the throes of a divorce, became the first to win Female Vocalist of the Year four years running. The Judds got Vocal Group of the Year for the third straight year. It was consolation to them since they had had to cancel a tour to China late this past summer because of the logistics involved.



Hank Williams Jr. won the CMA's Entertainer of the Year Award.

photo courtesy of the 1988 Country Calendar

Ricky Skaggs and his wife, Sharon White, won Duo of the Year; Holly Dunn won the Horizon Award as newcomer; and Johnny Gimble, a fiddler, broke Chet Atkins' long-standing lock on instrumentalist of the year.

Except for Hank Jr., there were no really big surprises during the crisply-run telecast from the Grand Ole Opry stage.

Reba McEntire made her debut in New York's Carnegie Hall October 28. It came as part of her New England tour.

Johnny and June Carter Cash and family celebrated the 200th anniversary of the signing of the American Constitution with a loud bell-ringing

at their home in Hendersonville, Tenn. The Cashes rang their own 1500-pound bell 200 times to commemorate the event. The historic bell had once been a part of a railroad drawbridge spanning the Tennessee River.

Gary Morris returns to Broadway Nov. 30, taking over the role of Jean Val Jean in *Les Miserables*. Morris acted opposite Linda Ronstadt in *La Boheme* on Broadway in 1985.

Would you like a private guitar lesson from Chet Atkins? Or a cooking lesson from Dolly Parton? Or one of Hank Williams' earliest compositions, accompanied only by his guitar? These -- and a lot more -- are contained within the pages of the Country Music Hall of Fame and Museum's 1987 holiday gift catalogue. To order one, write: Country Music Hall of Fame & Museum, 4 Music Square East, Nashville, TN 37203. Also available now is the 1988 Country Calendar (\$8.95 plus \$2.00 p. & h. from Country Music Foundation Press, 4 Music Square East, Nashville, TN 37203). Included this year are full color photos of Hank Jr., Randy Travis, Trio and Dwight Yoakam.

Alabama's Randy Owen says he never sits down with the intention of writing a song and he doesn't write just to write. "Every song means something to me," said Owen. "I give a piece of myself with every single one." He said he originally wrote Alabama's current hit single, "Tar Top," as a Christmas gift to the other band members, but they all agreed it should be the group's next single. Shunned by the awards-voters the past three years, Alabama has been inwardly stung bad. Look for the group to return to the basics in 1988, with more songs of the "My Home's In Alabama" flavor.

The Statler Brothers filmed the video for their "Maple Stree Memories" in their hometown of Staunton, Va.

Anne Murray's *Something To Talk About* album of 1986 has just been certified gold; her 11th. Only two female artists have more gold LPs than Murray -- Linda Ronstadt, with 14, and Barbra Streisand, 26.

Country Music Foundation has released a new double album collection of some of the earliest recordings of such artists as the Carter Family, Jimmie Rodgers and the Stoneman Family (see our review on page 35). *

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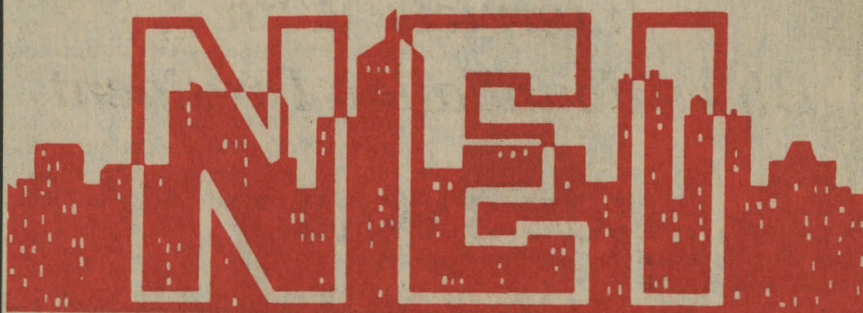
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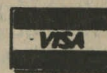


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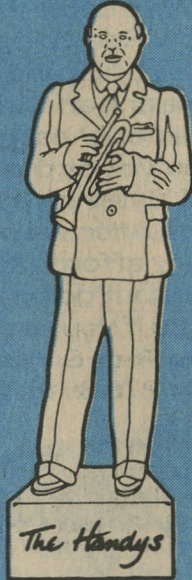
8TH ANNUAL BLUES AWARDS

November 15, 1987
Vincent DeFrank
Music Hall

*At Presstime The Following
Are Scheduled To Perform*

"Son" Thomas
Johnny Copeland
Lynn White
(See Story Page 28)
Frank Frost & The
Jelly Roll Kings
Duke Robillard
Anson & The Rockets
With Sam Myers
Diane Price
(See Story Page 24)

Who
Will
Win
This
Year's
Coveted
Handy
Awards?



twenty members, with an advisory board of twelve. Joe is Zeus; a position and personality he freely acknowledges.

"I don't care what people think of me," he laughs. Though he talks tough, the entire conversation is spoken in an optimistic bright manner peppered with his constant vocal grinning. "I'm like the farmer with the mule. I hit the mule on the head with a two-by-four, then ask him, 'Mr. Mule, what are we going to do about this problem?'"

As indelible to the city of Memphis and the southern delta as the Mississippi River, racism is a major factor in the story of the burying of the past and present history of the blues. After being turned on in the fifties when he accepted a black acquaintance's invitation to a home party juke, Joe Savarin, then an Air Force cadet stationed in Greenville, Miss., gave up the funk to the blues. His enjoyment and interest turned into a quest to give the music a properly respected future.

"I just couldn't at the time understand why you could go to any university or library and learn about

Interview With Blues Foundation President JOE SAVARIN

by Tony Jones

Joe Savarin - big blues daddy, egomaniac, butthole, loudmouth, tireless worker, crazy little white man - the president, indeed the very breath, of the Blues Foundation. With the ninth edition of the foundation's Handy Awards for blues performers, promoters and supporters scheduled November 15th at the Vincent de Frank Music Hall, we felt now would

be the perfect time for an interview with Mr. Savarin.

At nine a.m. Savarin is fully cranked and ready to go do his thing. He wanted to talk at 7:30 this morning, but that was impossible. In his "mid-50's," Savarin retired from the Air Force to fight a battle that still goes on everyday. And he loves it.

The Blues Foundation is strictly a volunteer conglomerate. Presently he says there are more than two hundred members involved, with international addresses. The actual working board is comprised of

WXSS AM-1030

*"Because Memphis
Was Built On A
Foundation Of The
BLUES"*

by Tony Pantuso

Blues. All day and all night. Where do you turn to when you've got to have some?

WXSS-AM 1030 is the only all-blues radio station here in the home of the blues. With the exception of a morning gospel program, you can hear the blues on WXSS 24 hours a day, 7 days a week. Recently, the *Memphis Star* spoke with WXSS Program Director T. Smith and General Manager Al Michaels about the station.

Beethoven or Bach and there was not one word about the blues. Not one. No mention of how the music was made and perpetuated right here in people's homes. No mention of W.C. Handy. Nothing.

"Of course, after I started doing research it became clear to me that whatever was happening with blacks was not important enough for the historians to record," he says. The exasperation of his research still colors his voice as he speaks about it. "But what I found out was that everyone was down on the blues but if there was a blues gathering, people went there. What led me to was first: to bring about an awareness of the blues in a certain manner. One of the first things that I put down on paper is that in order to instill some pride in these people that are playing it, enjoying it and keeping it alive, maybe we ought to create something that would recognize them individually for their efforts. Eventually that shaped into the Handy Awards. In the seventies it dawned on me that Mr. Handy would be the most appropriate name for an award to honor the makers of this art form."

When the Handy Awards and the Blues Foundation became serious entities, Joe's education of the social residue surrounding blues music began to deepen. "This is a sick city. Outside this city, the real world," derisive laughter punctuates, "people are supportive of blues activities. There are festivals in Chicago, even San Francisco. It's happening all over except here.

"Here, even those that you would think would be supportive of it are not. They frown upon it because they are not educated. They may have a great formal education, but they lack dearly an understanding of their cultural heritage. You do understand what I'm saying?"

It would be improper for Joe Savarin to refer to those blacks that are as house niggers, so I did it for him and he further elaborated upon a particularly odd glitch in promoting the blues.

"What black leaders? Let me tell you about an early experience with a person I considered a very prominent black leader. I went to this

cont. page 23



Blues Foundation President Joe Savarin at the 1985 Awards Show with Willie Nelson.

photo by Morgan Murrell

Tucked in a mid-town neighborhood in the crook of an elbow formed by I-240 and Lamar Ave., WXSS has been in an all-blues format since the beginning of 1987. Before that, the station played a mixture of oldies and "heart and soul." When asked about the format change, Smith said "(t)his is something we wanted to do a couple of years ago, but everyone kept saying 'No, don't go with it, it's dead, it's gone, you can't make it.' We had to make a believer out of them. So we went ahead and made that step." But why go with *all* blues? Said Smith emphatically, "Because Memphis was built on a foundation of the blues!"

The transition seems to have been a successful one for the station. Since making the change, ratings have gone up appreciably. Other indications of success include the response to their request line as well as an increased general awareness of the station as a place to find the blues.

So what is one likely to hear on WXSS at any given time? The playlist is weighted more towards the traditional blues, such as Muddy Waters and Howlin' Wolf, which is a

little bit removed from the mainstream. However, they incorporate a healthy mix of different blues styles into the programming. According to Smith, there is also the more



WXSS' Program Director T. Smith.

photo by Mike Malone

commercial side, characterized by Robert Cray, Johnny Taylor, Joe Simon, and Bobby Bland. WXSS tries to touch all bases with their playlist.

Another aspect of the blues which WXSS is strongly supporting is Memphis music. Michaels has had them involved for several years now with the Blues Foundation's annual Amateur Blues contest and the Handy Awards, and they try to play as much product from local artists as they can. For instance, said Smith, "J. Blackfoot is more 'urban contemporary' than blues. But other stations won't play him, 'cause they say 'we don't play the blues.' Well, we do. Also, we've got things like this new record from Uncle Ben (on Memphis State's High Water label). This one's in our heavy playlist right now."

WXSS is also actively working to become more involved in the community and especially, more supportive of the black community. One of Michaels' special projects, designed to coincide with President Reagan's declaration of October as AIDS awareness month, is a series of informational programming and public service messages in conjunction with the American Red Cross to

cont. page 22



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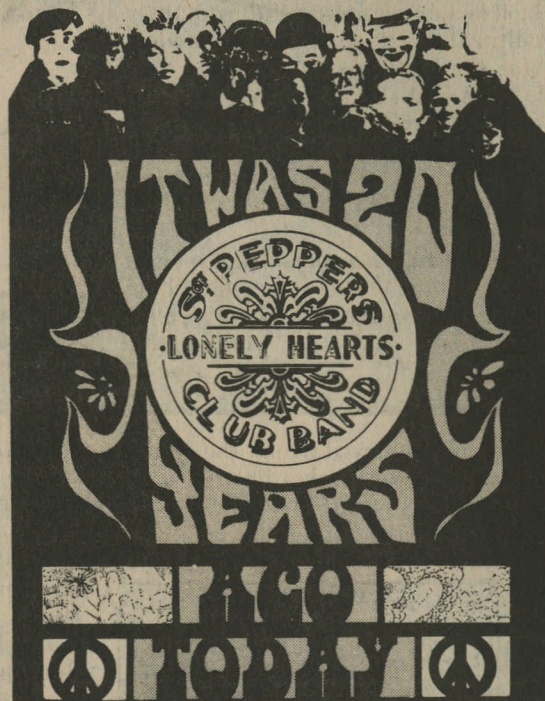
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**Finer
Side**

by Emily A. Dunbar

Autumn has arrived at last, and with it, a month of events sure to appeal to everyone's "finer side."

Kicking off the month of November will be the Second Annual Festival of Music by Black Composers at Memphis State, co-sponsored by Roscoe's Surprise Orchestra. This year's featured guest composer is David Baker, who will perform at 8:00 p.m. at Harris Auditorium. The first Faculty Voice Recital at Rhodes College, scheduled for Monday, November 3rd at 8:00 in Hardie Auditorium, features Dr. Diane Clark. As is with all Faculty Concert Series events, this performance is free. For more information regarding this series, please call 726-3775. Also on the 3rd, SAI Sorority (MSU) will present as a tribute a concert of the music of 20th century composer John Cage.

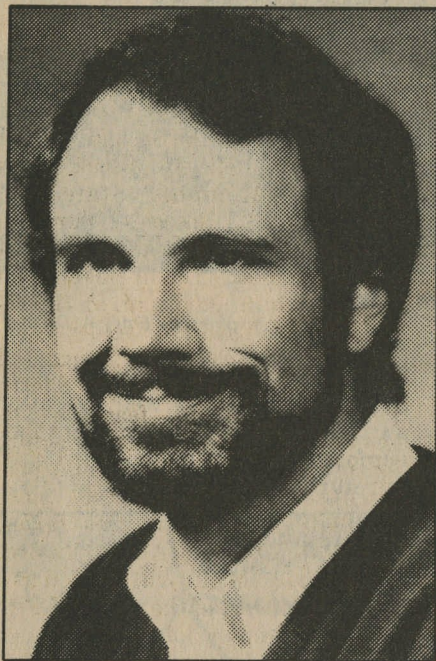
Thursday of the same week, Gene Rush and the Faculty Jazz Quintet will perform at 8:00 p.m. at Harris. Friday and Saturday (November 6th & 7th) pianist Bella Davidovich will perform at Vincent de Frank Music Hall as part of Memphis Symphony Orchestra's MasterWorks Series. Heralded as "an artist of immense power" by the *New York Post*, Ms. Davidovich's program will include Stravinsky's *Le Sacre du Printemps* and Brahms' *Concerto No. 1 in D minor for Piano, Op. 15*. Ticket information is available by calling 324-3627.

Wednesday, the 11th, the duo of violist Debra Moree and violinist Julian Ross will perform at 8:00 p.m. at Harris. Their program was unannounced at press time. November 16th, again at Hardie Auditorium, the Faculty Concert Series will present trumpeter David Duro in a free recital. The next evening, Tuesday the 17th, Memphis State University's Con Anima Concert Series will present Dr.

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Donald Freund in a piano recital at 8:00 p.m. in Harris Music Auditorium. Dr. Freund is the Coordinator of the Composition Division at MSU, and appears frequently as a piano soloist and accompanist. He has also been commissioned to write works ranging from opera to symphony to chamber music. Tickets are available through the University Ticket Office (454-2331).



MSU's Dr. Donald Freund will give a piano recital Nov. 17, as part of the Con Anima Series.

November 20, 21 & 22, the Memphis Symphony Orchestra is honored to welcome Paul Freeman as guest conductor. Maestro Freeman is music director and conductor of the Victoria Symphony Orchestra in British Columbia, and has been a guest conductor with more than 60 orchestras in Europe, the United States, Mexico and Canada. The orchestra will be joined by the Memphis Symphony Chorus, under the direction of Sara Beth Causey, performing Giuseppe Verdi's *Requiem*.

Lastly, on Monday, November 30th, the Memphis String Trio will perform at Harris Auditorium at 8:00 p.m.

That's all for November. Happy Thanksgiving, and see you next month! ★



Larry Riley Comes Home

by Cheryl Denise Wolder

When I drove up to Memphis State for my interview with Larry Riley, I saw a gentleman in a blue sweat-suit and a baseball cap sitting under a tree. Without my glasses I couldn't make out his face, but assumed it wasn't him. But as soon as I was inside the building, the same man came up right behind me and said, "I thought it was you."

What a relaxed guy.

Back home in Memphis to direct Memphis State's October production of Tom Stoppard's *Rosencrantz and Guildenstern Are Dead*, Riley is no stranger to the play, having acted the role of the Player King in Circuit Playhouse's production in the early '70s. The opportunity to act this coveted role again hasn't yet occurred for Riley, but he's just as eager to direct someone else playing it.

Back in the early Playhouse on the Square days, Riley was the first artistic director, directing and performing in such shows as *Godspell*

and *Pippin*, so directing isn't new or daunting to him. For this play, the challenge is, he says, "using the beauty of two characters, their confusion, (along with) the fact (that the) author wrote spoken dialogue, subconscious thought, and sub-plot, and (then directing) all three and making sense out of it." With his priorities in mind, he instructed his cast not to argue his concepts at the beginning, but to do what he said without question. "I don't want to argue *your* concept; that's *your* directing project. This one is mine."

Riley liked the idea of directing at MSU because the budget was there, giving him the opportunity of doing "something else that was totally organized ... I didn't need to ... think about anything else but directing." Coming back to his hometown to director for free may strike some people as awfully cavalier, but, truth be known, he can afford to. Now, He's just signed a three-year deal to appear on *Knot's Landing*, playing an ex-cop. The subsidy, he points out, will enable him to pursue the projects he wants to, without reducing himself to poverty. Though he has expressed the feeling that Los Angeles

cont. page 49

IN SEARCH OF:

"I Went Down To The Crossroads Fell Down On My Knees."

— Robert Johnson



The gin at Dockery Farms as it appears today.

photo by Emily A. Dunbar

by Emily A. Dunbar

Dockery, Miss. — If you look real hard to your right about a hundred yards down the road from where Dockery Road turns south off of Mississippi Highway 8, you can just make out where the Pea Vine Railroad ended at Dockery Plantation. The area is now overgrown by trees and native canebrake, but in the late 1800's when Will Dockery carved himself a plantation out of the Delta wilderness, the Pea Vine, Dockery's private railroad, was an integral link, not only for the plantation but for the entire community, between Cleveland (a few miles north of Dockery's) south to Greenville. The railroad remained in use through the 1930's.

Located near the Sunflower River, Dockery's was known as a place where a man could get a fair wage for a day's work. Whole families moved into tenant houses on the property and worked the land. Dockery provided medical care, burial services, storehouses where the workers could buy goods cheaper than in neighboring towns and even printed his own money.

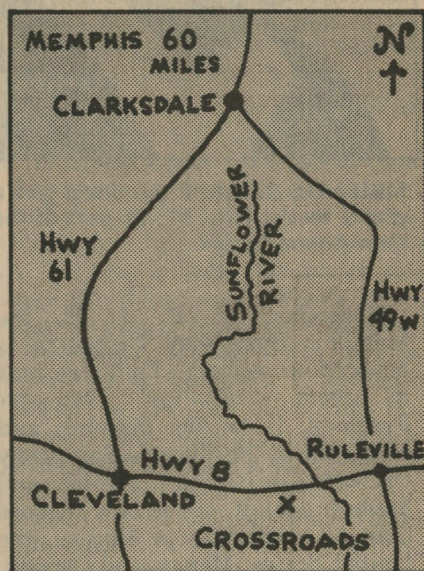
But there were other men, who came, not to work, but to play. Dockery, and the surrounding towns of Cleveland, Drew and Ruleville had a statewide reputation as the place to

learn the blues. These men, among them Robert Johnson, Charley Patton and Henry Sloan, brought their 12-bar blues, based on slave field hollers, African music, church music and rhythmic jump-ups, and were largely responsible for their involvement. These men were content to live fast, and sometimes violent lives (Robert Johnson was allegedly murdered at age 27 by the husband of a woman he was courting.), living off of women they charmed into supporting them.

About a half-mile further south, past the church the plantation blacks built and the attendant graveyard, Dockery Rd. is crossed by a dirt and gravel road — Old Highway 8. While locals and historians disagree about the precise location, this is where according to legend, certain bluesmen would go a little before midnight and wait. Scratch, Papa Legba; the name didn't matter — if the Devil showed up, in the form of a large black man and tuned your guitar, you could play any song you wanted.

The roots of the legend are in the various religions brought over with slaves from Africa and the Caribbean. Legba was a Yoruba god, and was noted as a trickster who "opened the path" for other supernatural powers and is traditionally associated with crossroads. Legba was also reputed to have a sense of humor, compared to the sulphurous and somber Devil of Christian belief.

Bluesmen such as Howlin' Wolf, Tommy Johnson, as well as Patton and Robert Johnson were all rumored to have "made their deals" in return for their musical ability.



To find the Crossroads, head south on Hwy. 61 (carefully) and turn left (east) at Cleveland.

Immortalized in Robert Johnson's song "The Crossroads" (repopularized in the '70s by Eric Clapton) and in a 1985 film of the same name, the legend of the crossroads is widespread among musicians and blues aficionados today. As recent as the late '70s bonfires could be seen at

cont. page 47

FOR THE RECORD: **MEMPHIS BLUES**



Memphis blues artist Furry Lewis in 1972 at his home.

photo by William Leaptrott
courtesy of Beale, Black & Blue, L.S.U. Press

by David Evans

Memphis has a rich blues history and can justly claim to be the "the home of the blues," but this history has an uneven documentation in records and literature. Some important artists are represented on record hardly at all or only by scattered tracks on anthologies. The picture is much the same in print, with some important phases of Memphis blues covered only in articles on old blues, jazz, and rock magazines or on record album notes. Anyone who wants to get a comprehensive view of what has gone on in Memphis blues will have to do a lot of digging.

For the Memphis career of W.C. Handy we have Handy's own autobiography, *Father of the Blues*. His *Blues, An Anthology* contains the words and music to many of his songs as well as some by other Memphis

blues composers. The recordings made by Handy's Orchestra in 1917 and succeeding years are unavailable on LP, however. The only recorded material on Handy is an album of interviews and a few solo performances made in his old age, *W.C. Handy, Father of the Blues* (DRG SL 5192).

Between 1927 and 1930 several of the major record companies in the North set up temporary studios in Memphis and reaped a bountiful harvest of folk blues and jug band music by many of the greatest artists of the city and region. Perhaps the best way to sample these riches is through anthology albums. The best one that I know of is probably the hardest to obtain, a double-LP called *Memphis Blues* on French RCA NL 89276 containing great selections by Frank Stokes, Jim Jackson, "Furry" Lewis, Robert Wilkins, the Memphis Jug Band, Minnie Wallace, Hattie Hart, Cannon's Jug Stompers and Memphis Minnie.

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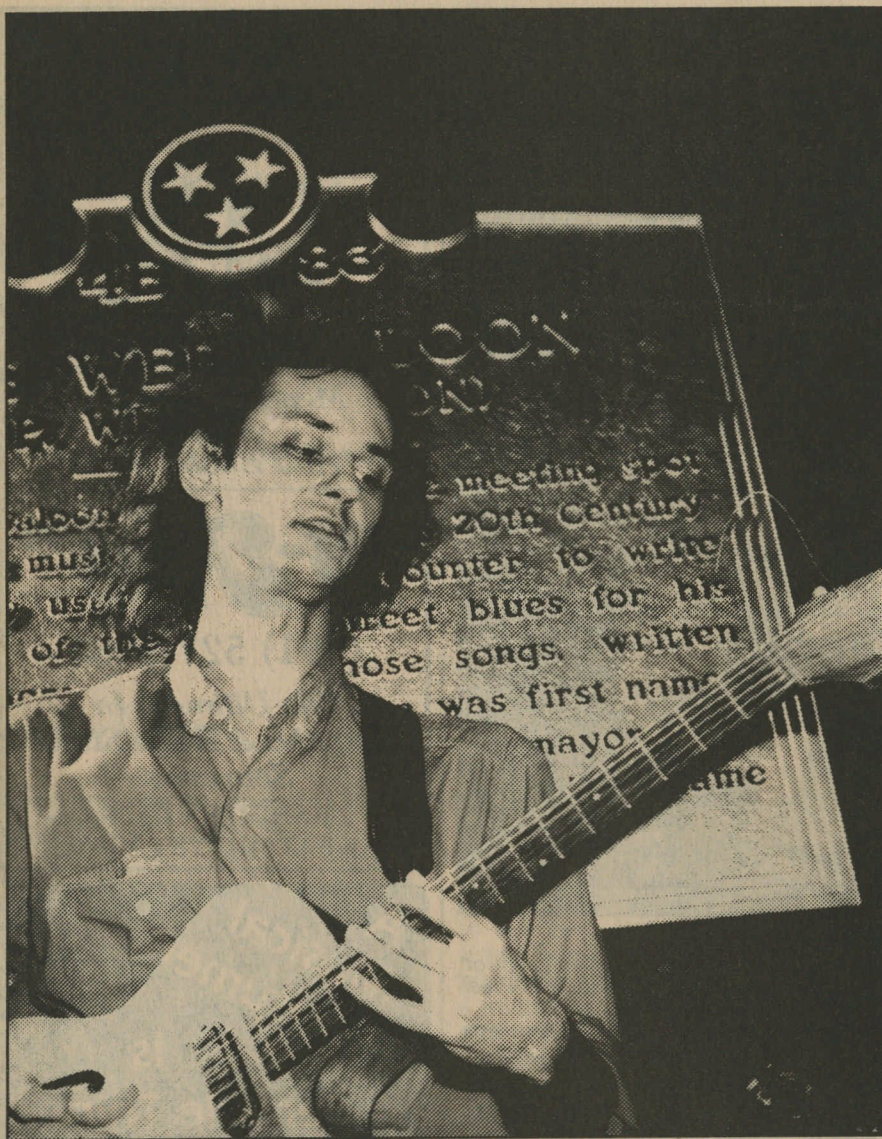


photo by Ronnie Goff

— BRUCE BILES —

Apples, Oranges & Blues

by Kerry Ryan

The evolution of the Blues has progressed so that it becomes necessary to categorize the style of blues in question. In order to categorize, one must make comparisons. The many different Blues styles are exclamation points by regional influences. Memphis Blues musician Bruce Biles is a perfect example. Pinpointing his approach is similar to comparing Furry

Lewis to Stevie Ray Vaughan or Robert Cray. Apples and Oranges.

Biles migrated to Memphis from Cleveland, Mississippi, by way of New Orleans. This unusual combination has left a most noticeable impression on him. As guitarist, his Delta raising provides the steady down-home signature that compliments nifty finger picks, lead fills, and slide. His vocals are reminiscent of the late Little Feat singer, Lowell George, by weaving music into lyrics with an appealing cadence delivered at desired intervals. As a composer,

Biles projects an air of mystery and determination to accent his intricate chord progressions. These gifts are evident in his song "Down in the Neighborhood," while tunes like "A Mad Night's Morning Spin" and "Life Ain't Nice So I Am Rude" jump at the listener with meaning.

Biles' mental approach to performing is just as curious. "I'd like to send a bunch of my tapes to musicians across the city. Then I could use a different band in every neighborhood I play." Bruce said he likes to "leave the interpretations of his songs up to the integrity of the individual musician. This gives the songwriter a better insight to the many ways one song can be done."

Robert Bruce Biles fronts a band called The Waves Of Change who surfaced on the Memphis scene during the summer of 1986. Their first steady gig was playing on Sunday and Monday nights at Lafayette's on Beale Street. Biles credits club owner Jack Schorr with "giving me the opportunity to develop a show I could execute with confidence." Schorr hired Biles as a waiter at Jefferson Square five years earlier, and in spite of all the changes, Bruce on-and-offed his way right up to the stage.

Biles' idea to "front a different band in every neighborhood" is close to becoming reality. The Waves Of Change resemble a flexible troupe that revolves around a nucleus of regular performers. The standard lineup includes drummer Rick McFarland, saxophonist Kirk Smothers, and Rick Ivy who alternates on bass with Roy Brewer. The presence of Kirk gives the band an avant garde style that reflects the days Biles spent in New Orleans. Roy Brewer (The Brewers, Paradoxical Babel, The Memphis Symphony) has been collaborating with Biles since 1982. They began their musical association on open mike nights at the Dailey Planet Tavern, where Biles gained his initial exposure to a live audience.

Biles is definitely not afraid to experiment on stage. He has used practitioners of other art forms to enhance his performances. During a recent show at the Overton Park Shell The Waves of Change featured dancer Diedre Duncan. Ms. Duncan did her own choreography and changed costumes eight times

between routines. "It gave the crowd something different" said Biles. "A tasteful display in verbal, visual, and kinesthetic entertainment."

Bruce's admiration of Salvadore Dali lead to another unusual harnessing of talent. Prominent Memphis artist, Charlie Miller, painted the group in concert last June at Fred's Hideout. While working in sync with the music, Miller did his impression of The Waves Of Change on ten square feet of wall space right beside the stage. The surreal portrait of shadows captures the spirit of the band.

Biles is quick to point out two events that up-lifted him at times when it would have been easy to get discouraged. On Jan. 30, 1987, The Waves Of Change played The Hoka in Oxford, Miss. William

*"I enjoy
being diverse.
But I try not to
let my whims
conflict with
my serious side,
playing music."*

— Bruce Biles

Faulkner's old haunt provide the perfect backdrop for the new brand of Blues that grew out of the delta. "The morale booster," Bruce said, "was a pocket full of Memphis fans who made the ninety mile drive."

The other pivotal incident occurred at Lafayette's. "John Fogerty was in Memphis to kick off his first tour since the Creedence Clearwater days. He walked in and sat down to watch us play. I really got off on the role reversal." Along with Fogerty, Bruce lists Lightnin' Hopkins, Frank Lloyd Wright, R. Buckminster Fuller, and Ken Kesey as major influences.

Bruce Biles is in an enviable position to expose his favorite Blues artists through the medium of radio. He hosts a show called The Panama Ltd. that airs every Monday from 4:00 to 6:00 p.m. on the community radio station, WEVL, FM 92. In his

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CHICK RODGERS: *Banty-Sized Soul*

by Alice Duncan

As Club Royale opened its first anniversary celebration, the Just Friends band began to play, while the "little lady of soul," Chick Rodgers, stepped swiftly onto the stage, starting the evening with "Down Home Blues."

She rendered all the fervor and soul that the late Z.Z. Hill ever could and from there it was all downhill. She took her rocking and reeling audience higher and higher.

On her off days, Chick Rodgers is far removed from the kinetic personality she brings onstage. She has one of those no-nonsense dispositions that "little" people usually use as a defense, and because she is quiet too, you will never really know who Chick

Rodgers is or where she has been unless you pose the questions.

But speaking with Rodgers, one discovers that the banty-sized soul singer is really Melvia Denise Rodgers, born to the Reverend and Mrs. Melvin Rodgers and her father is the pastor of New Bethel Missionary Baptist Church. Naturally then (like so many other black entertainers), she started singing in the church, and though she has moved from the gospel to the secular realm of music, her father (who is an accomplished gospel singer in his own right) still remains her greatest inspiration.

As far as categorizing her music, Rodgers feels that saying she is "this type of singer or that type of singer is confining. I do rhythm and blues and pop and jazz." With understatement she adds, "I'm versatile" which enables her to experiment with any type of music that appeals to her. Her

cont. page 23

help educate the black community about AIDS. When asked, Michaels said (we're) targeting the black community because this is where we are. We're working with the American Red Cross to help get this information out there to the public." The highlight of the month-long campaign came on Saturday, October 10th, when Michaels did a live, on-air interview and phone-in with an AIDS victim. Said Michaels, "I know you can't get AIDS from conversation or whatever, but a lot of people don't know these things. We're doing this to help . . . I like what this gentleman is doing. He knows it's fatal, so he's accepted that and is using the time he has left to enjoy his family and help other people learn about AIDS."

Another community service effort, engineered by Smith, involves the monthly sponsorship of an organization. The effort kicked off in October with the sponsorship of the Southern Poison Center. According to Smith, this involved a series of Public Service messages along with the distribution of flyers and general dissemination of information in order to make the public more aware of the dangers of accidental poisoning, especially to children, as well as inform them of the services available to them through the Southern Poison Center. Having this program

coincide with the AIDS awareness program made for a busy month, but that suits both Smith and Michaels. They plan to continue the monthly sponsorship program and get even more involved in serving the needs of the community.

WXSS is a station on the move. Ratings are up, their involvement with the community is up, and the general feeling around the station is upbeat. "Everyone here really supports the station," said Smith. "We want the people to hear us ... (When) somebody calls in on the blues line (WXSS' request line) nine times out of ten, we have it, and we'll play it." They go to a lot of trouble to be able to play the music for their audience. Unlike pop albums, blues albums tend mainly to be on smaller, independent labels with poorer distribution than major labels. As such, they tend to stay in print for a shorter period of time and are usually much harder to find than out-of-print pop albums. The station is constantly on the lookout for new sources of records, and the DJs' personal record collections are frequently "plundered" to give the station an even broader base of music from which to play. As Smith said, "If somebody calls up and really wants to hear something, we'll find a way to get it and play it for them."

So if you have the urge to hear the blues, at any time of the day or night, crank the radio dial over to AM 1030. It's good to know that the blues have a home here in the home of the blues. ★

role as deejay, he operates under the alias of Kid Blue, and features both modern and classic artists. Biles' Panama Ltd. has been a part of the standard format of WEVL for four years, going back to the days when it was a ten watt station. Moving from musician, to radio, to television, Biles carried a daring idea right into the living rooms of citizens across the mid-south. In a true display of courage, he appeared in the buff on Memphis Cablevision. He answered phone calls on channel 7's *Live From Studio B*, clothed in a small table, talking to anyone who wished to speak to a naked man. "I enjoy being diverse," he said. "But I try not to let my whims conflict with my serious side. Playing music."

Biles got the idea for *The Waves Of Change* from the banks of the Mississippi. Former roommate, Dan Talley, said that Bruce "spends hours on the river. He told me that all those swells the tugs and barges throw off are waves of change." Biles feels like his best writing and playing happens when he escapes down to the water's refuge.

Next on the agenda is a tape of the group, something he feels can be accomplished by Christmas. "It would probably be recorded live," said Biles. "I'm still trying to figure a way to hear the dancers and painters" He is going to try the selling-out-of-the-trunk-of-your-car method and hopes to have record stores carry them on consignment. Besides recording it live, he plans to sell the tapes at gigs. As agent and producer, Biles handles all of the bookings. He is now in the process of negotiating a warm up spot for Mudboy and the Neutrons for something in the near future.

Mississippi Delta Blues come from inside the woeful soul, yet the musician derives pleasure from the pain. These artists are famous for not conforming to the accepted norm of record companies. Biles' roots force him in the same direction as the lamenting street player without labeling him. Carry no preconceived notions to see Bruce Biles and *The Waves Of Change*. Make no comparisons, Biles' new brand of Blues is kind of like apples and oranges. ★

**Memphis Area
Radio Stations**

CLASSICAL & DIVERSIFIED

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

CONTEMPORARY & AOR

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

COUNTRY

- AM 790 WMC
- AM 1170 WWEE
- FM 106 WGKX

GOSPEL/CHRISTIAN

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

NEWS TALK

- AM 560 WHBQ
- AM 1380 WMP5

OLDIES

- AM 600 WREC
- AM 680 WRVR
- AM 1210 WGSF

Chick Rodgers

from page 21

show that one night focused on soul and rhythm and blues.

Singing for a living was not Chick's inevitable aspiration. Her mother wanted her to be a nurse, but after three years of working at the hospital and doing gigs on the side she came out of the medical field, to tour Germany with a band called Clockwise.

Thereafter in 1981, she settled down in Houston and found herself touring Germany again, but with a different group called, Spirit and Pizazz. In 1983 she returned to Memphis, thinking it would be an appropriate place to launch her solo career.

Since her return, Chick has worked diligently at changing Memphians' attitudes toward club performers not yet recorded. "Because," she says, "if you are not on the radio, they (Memphians) consider you're just another vocalist," even when your ability indicates that you are more than that.

Chick does not view her stance in the community as "just another vocalist." She says, "I am a singer with a message for people" and she brings that conviction to the stage each time she performs.

Another problem she has with Memphis is its club scene that seemingly wants to hire top performers, but at an amateur's cost. She doesn't see the situation getting better until the city really begins to bloom. As far as the Beale Street area is concerned, Chick has been in the midst of its progress, but feels it too, still has a very "long ways to go."

What can we expect from Melvia "Chick" Rodgers in the future?

Right now, she is in litigation over a deal that folded, but as soon as the business at hand is finished, she hopes to find herself in the studio recording ballads and songs with a strong social message similar to Stevie Wonder's works.

But in the meantime folks, if you're tired of the typical bar and grill scenario and want a entertaining night of good singing, you can find Melvia "Chick" Rodgers at Club Royale on Tuesday and Thursday nights. But beware, she'll have no mercy on your emotions, because she sings from the heart. ★

Joe Savarin

from page 15

person, at the time in charge of the number one radio station in this city. I explained to him in detail what I wanted to accomplish. His reply was that he admired what I was doing, but it should be a black person doing it.

"I said, well since there isn't anyone black doing it, should we stop?," quietly and without laughter he tells. "He said, oh no. He pledged his support, personally, and, of course, he never did anything."

*"When those of us
in Memphis
finally get together
and decide to give
this art form
it's real due,
you can forget
Cleveland."*

— Joe Savarin

Again perking up, he rattles off more of the problems with the blues public life, eventually regaining his bulldog grin. The dual management system strapped onto Beale is the starting point. The Beale Street Development Corporation, which actually has no real power to implement policy, he feels was created to placate the empowered black elite. "We'll take these black people and put them there and we'll do what we want with it. And you know another thing I've noticed, the black leaders of this city that have been selected, that's what I mean, *selected*, are scared to rock the boat. Since they got in the seat of power they don't do anything except in their own interest. Take a look around and see how many young black leaders they are training to take over and then tell me I'm lying."

Of the real power structure he says, "I just have a hard time thinking of *any* of our so-called leaders as leader.

"It all ends up this black and white sickness that we have in this

community," his fun begins again. Bang, bang, bang, he starts shooting at the stumbling blocks that have kept the blues from any prominence as a cultural, commercial entity. "The great leaders of yesteryear decided that they weren't going to write any laws to save Beale. 'It's just for the blacks,' they thought, 'those niggers down there, it isn't important.' There were no rules and laws to protect it, if there were any regulations they weren't enforced. Here's a street with international historical significance. Absolutely.

"Now, didn't that deterioration spread throughout all of downtown? Like a cancer. I don't know how many more Mud Islands they're going to build before they finish Beale Street. See, it's one thing for them to not support this, but to put stumbling blocks in our way -- the revitalization of Beale Street cannot be done in bits and pieces.

"When those of us in Memphis finally get together and decide to give this art form it's real due, you can forget Cleveland," Joe smirks in answer to whether the Foundation's idea to build a blues museum should be incorporated into the Rock and Roll Hall of Fame. "Here we have the blues, Beale Street, W.C. Handy and Elvis Presley. That's the whole story of (modern) American music. So trying to Mickey Mouse it and putting it in Cleveland, or wherever, they may be good people but they're certainly out of line with history. The city of Chicago tried for years to call themselves the home of the blues, and we convinced them that they would be ridiculed if they stuck with that. Now they're calling themselves the *Capital City of the Blues*. And not to put our mayor down, but they say Ramesses drew 500,000 in three months; Chicago held a blues festival and drew 500,000 in three days!

"Can you imagine, (as happened in '85), having Willie Nelson and B.B. King jamming on the same stage! And hardly anything was said about it. In the eyes of the world Memphis is an ignorant city, we bring in foreign art but not one thing to support your own damn art then you've got a problem. It's like last year, all that was going on, the damn newspaper reported about a woman

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NATIONAL
AMATEUR
BLUES AWARD
WINNER

— *Diane Price* —

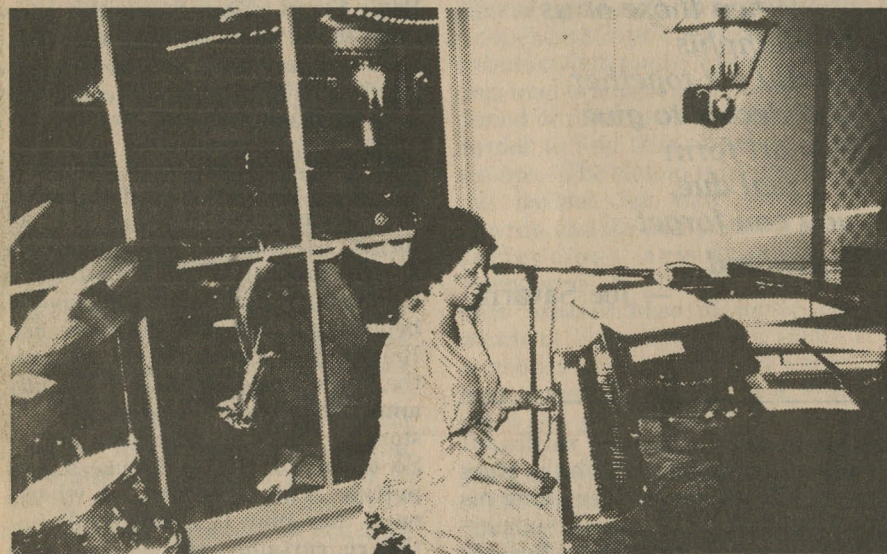
... *When A
Modern Woman
Sings
Old-Time Blues*

by Sandy McKenna

I magine Beale Street - 40 years ago. Hazy shadows of smoke and dust envelop an upright piano. Faces gleam with sweat in the candleglow. Unfiltered Luckies, flasks pass from breast pockets to lips. Even in the dead of winter, the Daisy Theatre simmers with life. It's a mood...it's a feeling...and somewhere in the image, you hear the blues.

When Diane Price sings, your mind conjures all those images. Her voice is husky - and soothing - a paradox typical of the old style blues of Beale in its hey-day. She appears subdued behind the piano, exuding the class and dignity of legendary artists. "There are three kinds of singers (from that era)," Diane explains, "Cooch, torch and blues. What you do physically takes away from the blues. Bessie Smith never cooched."

With only her voice and piano, both emulating a traditional blues sound, Diane captured first place in the National Amateur Blues Awards, keeping it home in Memphis for the second straight year. The competition was keen. Finalists represented many regions of the country. Recalling the competition at the New Daisy, Diane admits that she was less than confident. "They were all *sooo* good.



Diane Price, above, and with, from left, Capt. Phil McGee, Carlton Johnson and Bo Harris at a Hottennazz French Quarter Inn date.

photos by Sandy McKenna

The audience loved them! They were polished - professional. And they all had bands. All I had was me and my piano."

Encouraged by the support of family and friends, and the wisdom of divine guidance in "The Daily Word," she took the stage. "I knew God was with me, and Mama kept reminding me that Minnie (referring to blues great Memphis Minnie who passed away some years ago) was listening." Diane sang one of her mother's original compositions, written as a tribute to Phase I of the redevelopment of Beale Street. "Home of the Blues" was old style blues, and Diane's voice made it seem an anachronism. The crowd went crazy with the first mention of Memphis and the historic street. Sandy McGee, Diane's personal friend and manager of last year's Amateur winner, Arletta Nightingale, explained. "The other acts were wonderful, but they weren't blues. The people came to hear Beale Street blues and Diane gave it to them."

*"Mama said
not to worry.
Do what you do best.
People will know
you are singing
from your heart."*

— Diane Price

Blues has long been a family affair in Diane's household. She has early memories of her mother, Kathryn Price, taking her to Beale. Even then, she was mesmerized by the music and the style. "I was young, real young. I was playing around, as kids will do, but when I heard that music I stopped and listened!"

Diane says her mother has written songs "as long as I've known her, and I'm sure she was writing before then." They still have late night composing sessions in their living room. "Mama writes the lyrics and I work on the music. Usually she'll tell me 'I want it to go like this' and we'll put it together."

Music has always been part of her life, and when, over seven years ago,

UPDATE: *Arletta Nightingale*

photo by Jo Evelyn Grason

Last year at this time Arletta Nightingale was savoring her victory in the National Amateur Blues Awards contest and anxiously awaiting her performance at the Blues Awards Show, which by all accounts was a real show-stopper. Since then she's had a busy year.

She has been regularly appearing at Club Handy performing not just blues but everything from Gladys Knight to Anita Baker to Arletta Nightingale (yes, she's working on originals now). Currently she and manager Sandy McGee, of Sunshine and Love Productions, are auditioning band members. Until the new group is established, she will continue to perform throughout the city as guest vocalist with other acts.

This October found her in Muscle Shoals, Alabama, recording as part of her contract with Malaco, the blues label out of Jackson, Miss. Roger Hawkins, who has worked with the likes of Bob Seger, is producing.



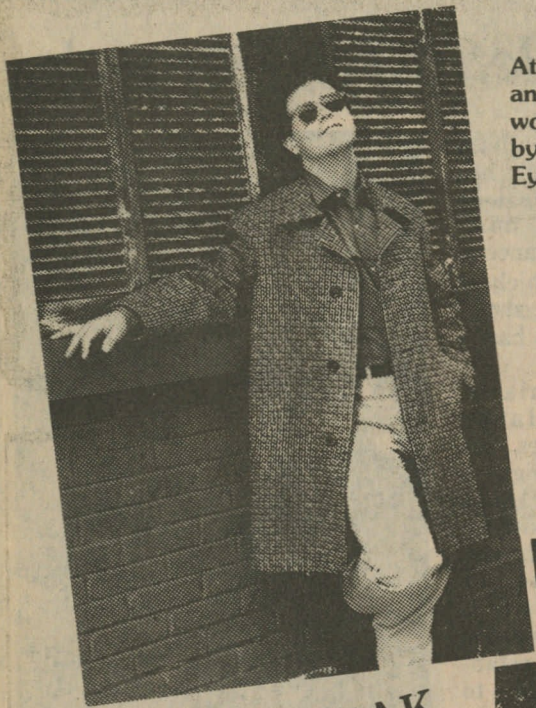
she left a sales job to become Activities Director at Wesley Highland Manor, she built her entire program around music. "I walked in and it was so clean, but so quiet. I said to myself 'I can live in this place up a bit...' I saw a video of elderly people moving to waltz. We take uptempo music and play it loud, loud, loud and really move." Diane also schedules teas, soirees and fashion shows, inviting volunteer entertainers to perform for her older friends.

It was through Wesley Highland last November that Diane landed her current (and first) public gig with Captain Phil McGee's Hottennazz. Her brother-in-law Richard Boyington, the band's trumpet player, had been urging McGee to go hear her sing. Boyington, who has since left Hottennazz to go on the road with the Tommy Dorsey band, finally got McGee over to the Manor for a living room jam "with everybody singing." Even though Diane had no real performing

experience, McGee signed her up as keyboard player/vocalist with the band.

Performing live is still new to her and she relies on McGee's coaching for mic and other stage techniques. Those technical skills will come in handy when she uses the studio time from Malaco that she was awarded for winning the Amateur award. The voice and talent though are hers and the band's audiences at Wellington's (Tuesday through Thursday) and the French Quarter Inn on weekends have not been disappointed. Her biggest audience to date will come when she performs at the 8th Annual Blues Awards show on November 15th.

If Diane Price gets a little overwhelmed by it all, there's the advice her mother gave her before she took the stage for her winning performance at the Amateur Blues Awards. "Mama said not to worry. Do what you do best. People will know you are singing from your heart." ★

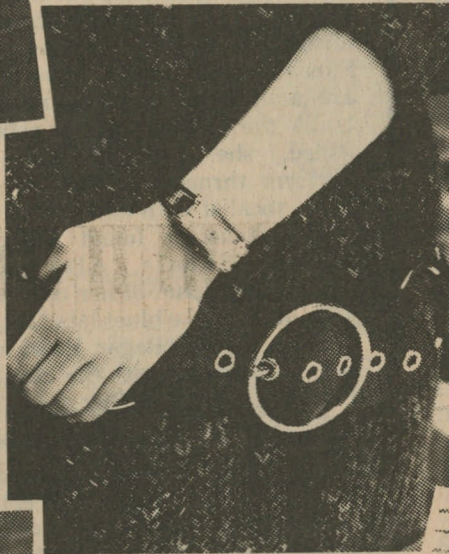


At Left, warm-up in a cool antique wool overcoat. Here worn over shirt and pants by Pepe. Sunglasses by Eye Design.

At right, Demo combines warmth and style in this Royal Blue 2 piece skirt and jacket in washable silk.



FASHION BREAK
Party Clothes To
Fall Into

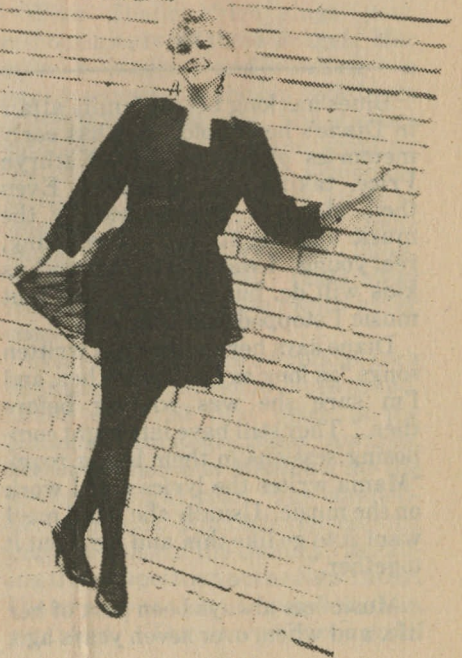


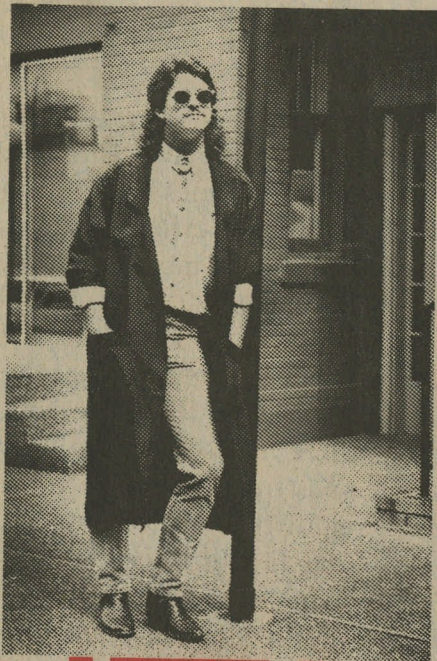
At center, Crystal watch made by Erica Courtney on a black lizard band. Black leather and chain belt by Tripp.



At right, the ultimate little black dress - Betsey Johnson's ruffled mini with a lycra - chiffon skirt.

Sonya's right on time in Pepe's oversized multi-colored sweater, accented by Silver Star earrings by Puma and a unique Pony hair watch by Shannon's Accessories.





Acid washed jeans by Edwin & Bon-Homme's black and white shirt accented by Demo's black washable silk duster. Bolo tie by Movies.



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Fashion Photographer: Morgan Murrell
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Ladies Sing

by Dawn Baldwin



There ain't nothing ladylike about it, but nobody sings the blues like a woman. Especially if she's Koko Taylor. Koko wails and growls and screams and moans. For every note, she goes deep inside, grabs it, and then starts pulling on it like you'd pull on a weed you were trying to free from the ground. Koko pulls on that note like she was pulling on her very soul. And when it finally comes free, hold onto your bar stool. Freight train's a'coming. That note will knock you down. "How do you spell blues?" she hollers from the stage at Rum Boogie. "That's W-O-M-A-N." The Blues Machine, her four-piece band,

... and Lynn White

by Dawn Baldwin

"People call me a lot of things, they give me a lot of names," says Lynn White with a sly smile. "But I know it doesn't really matter what they call me as long as they call me."

Lately the telephone has been ringing off the hook.

From Mississippi to Japan to Detroit to Nice, France, everybody wants to see Lynn, the contemporary blues-jazz-soul singer with a voice soft as rose petals, sweet as honey, sensitive as the back of your neck and powerful as a woman in love.

"I sing about reality, about what's happening in people's lives," she explains as we sit in her manager Ike Darby's office at Showtime Productions. Five albums, *Blues In My Bedroom*, *I Don't Ever Want To See Your Face Again*, *Slow and Easy*,

Sorry, and her latest release, *Love and Happiness*, hang on the walls. "It's all about love. And there's a kind of magic to it," she continues. "I know what's happening in me and I get to find out what's going on with everybody else."

When you listen to Lynn's bittersweet songs about love, you get the strong impression that this is one lady who doesn't take any crap. And then when you listen some more, you notice that she is so strong *not* because she's been down the wrong road and learned from it, but because she's always known she deserved better. Another word for her brand of strength is *class*.

Lynn sings from the heart to the heart. She has a message in mind and she won't quit 'til you understand it.

"You know, I've had people come up to me after a show and tell me things like,

g The Blues: *Koko Taylor*

kicks in as she lets loose with a gravelly "Oh, yeaaaaah" guaranteed to give your goose bumps
goose bumps.

"I'm a woman," she sings, nasty-slow to the relentless bass. "I'm a love maker. I'm a woman. You know I'm an earth shaker.

Hold back lightning with the palm of my hand. Talk to the devil, make him crawl in the sand. I'm a woman. I can sing the blues."

When Koko's onstage testifying, you don't just listen to her music, you live it.

Born and raised in Memphis singing gospel and blues from the time she could talk, Koko moved to Chicago when she was 18. She

soon won an impressive following on the city's blues scene, with blues masters like Muddy Waters, Junior Wells, and Howlin' Wolf asking her to join them onstage.

"Now that was a dream come true. For me Chicago meant dying and going to heaven,"

she says, chuckling softly as we talked between sets. She dabs at her face with a towel and sips water. "I can't talk long, now. I've got to rest my voice." Then she goes on anyway. "See, when I was growing

up and you listened to the radio, a black station, they played nothing but blues. It wasn't no James Brown, no Diana Ross, no Temptations. It was Howlin' Wolf, Muddy Waters, Sippy Wallace, Bessie Smith. And here I was, off a sharecropper farm, right up there with 'em."

Her big professional break came in 1965 when Willie Dixon signed Koko to Chess Records and produced the 1966 million-

cont. page 30

"When you sang "Blues in My Bedroom" it was like you were singing to me. I was having problems with my boyfriend and I know how to deal with him now," she laughs and shakes her head. "It happens all the time. But, you know, I'm just singing from the heart and from the mind, I'm not telling them anything they don't already know."

(Note: For these reasons I think all of Lynn White's material should come with a WARNING: Listening to this album may be dangerous to the status quo. If you are putting up with less than you deserve in your love life, Kleenex, a reusable shirtsleeve, or a strong desire to change is recommended. Thanks.)

Born and raised in Mobile, AL, Lynn began singing gospel at age six with her family's group,

cont. page 52



Koko Taylor

from page 29

seller, "Wang Dang Doodle." Around the globe, critics heralded her as the world's premier blues vocalist. And "The Queen of The Blues" has reigned ever since. She has recorded 10 albums, won a Grammy for Best Traditional Blues Recording, and carried home a total of eight W.C. Handy Awards, including Entertainer of the Year in 1985. Her latest album, *Live From Chicago - An Audience With The Queen*, was released in 1986 on Alligator Records, her label since 1972, and has already sold over 30,000 copies, a small number by *Billboard* standards, but a resounding success in traditional blues.

Inspiration enough to keep Koko partying down in nightclubs and music fests 10 months out of the year. It's hard work, lettin' the good times roll every night. But Koko insists it's still worth it.

"Just wanting to be out there gives me strength," she explains, looking out at the lights on Beale Street. "You see, if somebody told you I want

you to go out there and sweep that sidewalk and you don't want to do it, you don't like doing it, but you've got to do it because somebody's giving you orders. That's different. But see, if you *want* to do it, it automatically gives you strength. It isn't a struggle anymore because it's a part of you."

*"If I was a rock singer
I couldn't work
no harder up there.
But blues people
get less recognition,
less airplay, less money.
It's better than it was
10 years ago, but it's not
where it should be."*

— Koko Taylor

She turns back to me and smiles. "And you know, crazy as this blues business is, it would be more of a sacrifice for me if I stayed home."

Koko is a born performer, no doubt about it. She loves to have a rompin', stompin' good time. She loves to

make you happy, to groove with you, to make you dance. And through those satin and burlap vocals of hers she loves to tell you just how she feels.

That's not hard, she insists. But then that's not the whole story.

"You know, sometimes I stand up there and I think about how much energy and strength from the heart that I put into what I'm doing and yet the blues of not getting the recognition I deserve," she says. "If I was a rock singer I couldn't work no harder up there. But blues people get less recognition, less airplay, less money. It's better than it was 10 years ago, but it's not where it should be."

"And that's the hard part, 'cause you know nothin's perfect," she adds. "It's hard striving for somethingn for 25 years and knowing you're still on the bottom of the totem pole. But my fans keep me hanging in there and my love of singing. I'm not giving up. I guess I'm just stubborn enough to keep thinking it's gonna change."

Minutes later, Koko was back downstairs and spitting fire. The crowd hushed and all eyes looked toward the stage as The Queen, once again, started speaking her mind. ★

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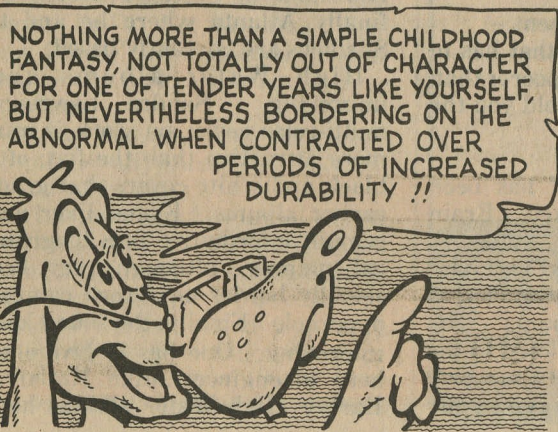
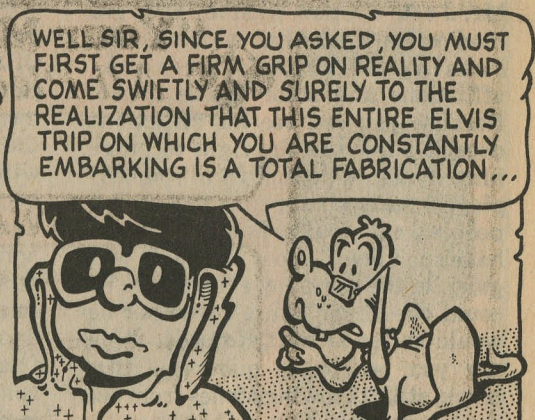
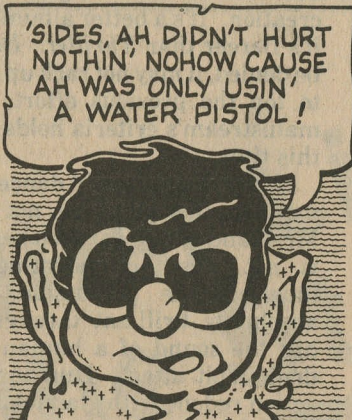
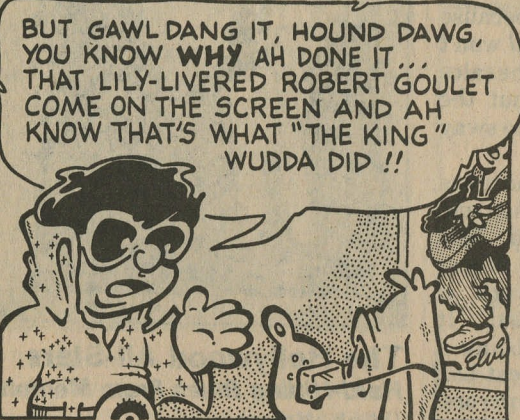
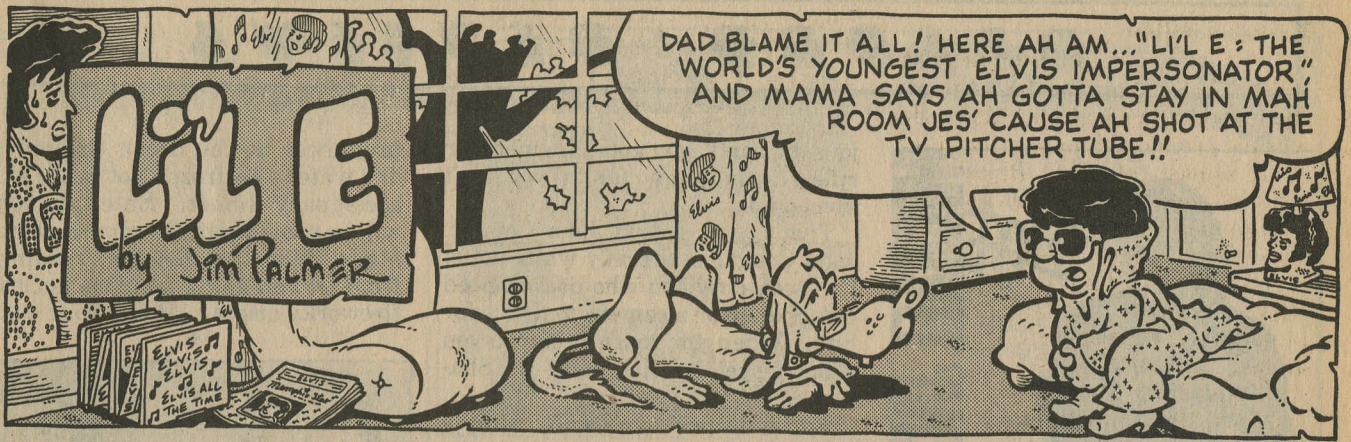
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Michael Jackson

Bad
(Epic)

by Tony Jones

And the whole world has to answer right now --

Everytime one of my friends calls me to discuss pop music, which begins and ends with Mr. J whenever Mr. J sets out new product, they get mad when I ask that we cease discussing Michael's personal afflictions and stick to the music. Because you can see his afflictions doesn't allow you the right to judge him. His face doesn't fit in your CD player! After all this time you'd think people would realize how hard it is to have such blood. Poor Michael's was given to the company even before he could choose for himself whether he would suffer as Stax Records. Why are you people, to quote the title track, still "throwing stones from out your hands?"

And now for a pause from our sponsor ----

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Back to our program --

Michael Jackson was the king of MTV light years before Marconi electrified smoke signals, the Hotel California was built to house and/or trap Los Angeles and Alex (I Got Soul) Chilton's image died a wet death. Die, cry or moan as you will, *Bad* is a hard hammer. If you want to

join the party, you gots to remember rule #1, you gets no funk if you don't give it up.

That's why I love John Cougar. John Cougar is the only white artist I've seen on video who doesn't need camoflaug or a camera to dance for him. When you learn to dance you won't forget it. You know it. Sh-mone.

Bad is deeper than *Thriller* simply because of the weight upon its creation. It's a better album because it's fiercer than *Thriller*. *Bad* won't be denied, it may not rack up the sales to top the previous effort, but the mainstream's criteria holds no sway this time.

If you cannot easily dance in some manner, this album is not for you. Mr. J and Quincy are too hard. This is not nice, accomodating Mikey music. The percussion work is absolutely brilliant throughout. It has the sound of a human being a drum, spit intact. Human beat box action redone with glassless mirrors.

My brother has played this album everyday since he bought it. I have to go to his house to listen to it because CBS hasn't shipped mine yet, and I can't tape it because his cassette module is broken and he won't allow the album to leave the house. His wife got mad at us the other day because "I'm sick of y'all and that damn album everyday when I come home at lunchtime." She'll be eating at school more often until CBS ships mine, or until after this is printed. I don't have the patience for a rich girlfriend right now and my record store contact will only swap me one for my only backstage pass to the Ronnie Van Zandt Seance.

We'll be back in a moment --

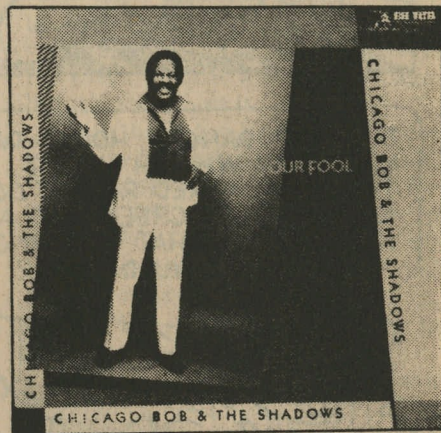
"How tough is anyone that has to rob an old man who looks poorer than himself? Don Corleone told you the score."

Back to the show --

"Man In The Mirror" has been nominated for a Maggot Brain award; literal singles category. "Liberian Girl" and "Bad" are also nominated in different categories, as well as the entire album. The program will again be closed to the public. B.Y.O.Z. (bring your own ozone); L.Y.P.D. (leave your

prejudices at the door); Grammys, dry water and frozen hot sauce will accompany dinner. Entertainment will be provided by the comedy trio of Marx, Mao and Reagan, readings from Orwell and a fabulous nuclear fireworks display. Bring your eyes.

★



The Hollywood All-Stars
Hard-Hitting Blues From Memphis
(High Water)

Chicago Bob & The Shadows
Just Your Fool
(High Water)

by Robert Lockwood

This past year has seen the ninth and tenth albums issued by David Evans on Memphis State University's High Water label. The Hollywood All-Stars have been a Memphis institution for over ten years while Chicago Bob has a varied past that has taken him from Bogalusa, Louisiana to Chicago, Boston and finally Atlanta where he and the Shadows are currently based.

High Water albums keep improving. Sandra Lawrence's multi-color cover art work is much more attractive than the flat, often black and white covers that graced earlier albums. Evans' liner notes remain informative in a biographical manner, although they occasionally border on record company hyperbole. Finally, the sound keeps improving. One has to give credit here to engineer Mike McCarroll. Earlier High Water albums had a

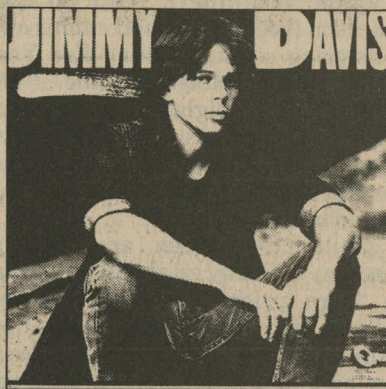
tendency to sound dry and at points a bit sterile. The All-Stars album, recorded over three years with four different engineers, still has this problem but it is largely absent on the Chicago Bob release, where one has a relaxed, but full and true stereo image.

As for the material, both have their strengths, but I prefer the Hollywood All-Stars' release. Anyone who has ever caught the All-Stars at



Brittenum's Corner Lounge just north of Park on Airways or at one of the city's annual festivals knows just how exciting guitarist and singer Ben Wilson's band can be. The most Chicago sounding of all of Memphis' blues bands, Wilson's biting, trebly guitar pops non-stop, evincing memories of a younger B.B. King and a whole host of King-influenced Chicago guitarists. This is perhaps best in evidence on the "Ben Wilson Shuffle." The highlight, though, is Wilson's solo country blues performance of "Going 'Cross The Bottom." One can only hope that there is more of this type of material on the next album. Also worth citing are the two songs sung by the late saxophonist Gilmore Daniel. Both Johnny Temple's "Big Leg Women" and Tampa Red's "Let Me Play With Your Poodle" are humorous, risqué sendups that add variety and spice to the album.

Chicago Bob, real name Robert Lee Wilson, is an exceedingly accomplished harp player in the style of Slim Harpo (whom he worked with at one point) and an adequate, if not overly individualistic, vocalist. He is backed by a four piece piano, guitar, bass and drums ensemble over a number of covers of songs originally recorded by Jimmy Reed, Lazy Lester, Jimmy Rogers, J.B. Lenoir,



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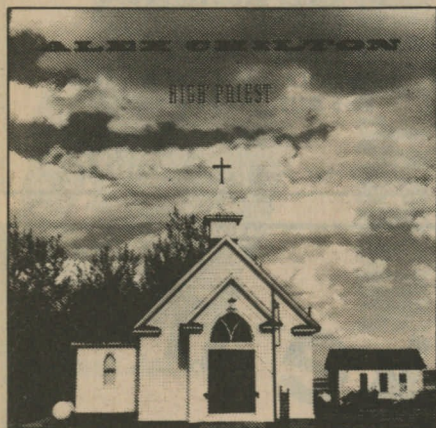
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Little Walter and J.B. Hutto, plus a handful of originals. The highlights are his own true story "Call My Landlady" and his cover of Hutto's explosive "Too Much Alcohol."

Coming up from High Water are albums by Jesse Mae Hemphill and the Harps of Melody. ★



Alex Chilton
High Priest
(Bigtime Records)

by Jack Johnson

Remember the last time you and your favorite girl were at a party dancing the night away to real, good-times Memphis music? *High Priest* is the record that probably was playing that night. Chilton sounds fresher than ever and displays a versatility that hasn't been seen in awhile. Listening to *High Priest* is like going to a film festival of all your favorites.

The album opens with a crazy little number called "Take It Off," in which Chilton admonishes the listener to take off the masks and artificiality created by a modern world. Backed by Rene' Coman's (of Tav Falco's Panther Burns) teasing "take it off, baby" vocal, the cut is a real bump and grind look at society.

Chilton covers several older tunes on the album including Carole King's "Let Me Get Close To You" (originally recorded by Skeeter Davis). He also covers "Volare" (quite respectably in *Italian*, no less), a rockingly soulful version of "Come By Here" and "Make A Little Love." The latter is a nasty little white-boy soul stew originally cut in the sixties. Quite possibly the best cut on the record.

Major high points of *High Priest* include "Things For You." Chilton employs Jim Spake (sax), Nokie

Taylor (trumpet), and Wayne Jackson (vocals) to round out his own blistering sound. "Thing For You" could conceivably become "The Letter" of the eighties. Dan Penn's (the Box Tops' producer) "Nobody's Fool" and Chilton's own pseudo-psychedelic "Dalai Lama" are also standouts.

Chilton has been around long enough to firmly establish himself as a "high priest" of sorts, and this album lives up to that reputation. Running the gamut from Texas swing to blues, ballads to gospel, and everything soulful in between. *High Priest* will guarantee good rockin' tonight and everynight. ★



Echo And The Bunnymen
Echo And The Bunnymen
(Sire Records)

by Tony Pantuso

For their fifth album, Liverpool's biggest thing since Frankie Goes To Hollywood has released a self-titled LP. I find this kind of odd, since the first half of the album sounds less like the band than anything they've previously recorded, while the second half is most like their previous output.

Echo and the Bunnymen have always had a way of imbuing their songs with a certain atmospheric quality which I've liked. On side one of this album, that quality is almost non-existent. What we are left with is a collection of straightforward, uninspired pop songs. Nothing really new or different here, and certainly nothing to write home about.

However, starting with "Bomber's Bay," the last song on side one, they return to form. Perhaps *too* much to form. The rest of the album sounds like out-takes from the *Ocean Rain*

sessions. One would expect a certain amount of change for their first album in three years, but it appears that they chose to play it very safe instead.

This album is not without its charms. It's very pleasant, straightforward music. But Echo and the Bunnymen have always been one of the more literate British bands of the early eighties invasion, and I guess I just have higher expectations for them. ★



Guadalcanal Diary
2 x 4
(Elektra)

by Avis E. Smith

2 x 4 is an apt name for an album by a band who is frequently about as subtle as... Guadalcanal Diary offers with their latest Elektra release a mixed bag of treats ranging from the somewhat fluffy "Get Over It" to the dark and foreboding "Winds of Change."

Following on the heels of last year's *Jamboree* (a decidedly tough act to follow), *2 x 4* opens with the bang-and-crash jubilation of "Litany (Life Goes On)." The thunderous rhythm section provides a firm foundation for Murray Attaway's joyous vocal and the soaring, keening guitar of Jeff Walls. This is probably the best single material the band has ever released.

The balance of side one also has some really good moments. "Things Fall Apart," "Little Birds" (as in "...God watches us through the eyes of...") and "Under the Yoke" all flow from the same spiritual vein opened by "Litany." "Let The Big Wheel Roll" is a glorious examination of the pleasures of being a redneck, and

may remind some listeners of the feelings "Cattle Prod" awakened.

But for a return to the dire, seductive imagery inherent in Attaway's songwriting, "Where Angels Fear To Tread," "Newborn" and "Winds of Change" are best bets. In his usual casually frightening manner Attaway takes apparently harmless themes (growth, adolescence, etc.) and seeks out the darkest possible manner of presenting them. Scary, isn't it?

As a whole, *2 x 4* represents a maturation for the band. The strength and energy of their previous material is still very much in evidence, though it is tempered and evened. Attaway is finally allowed to explore his vocal range to its fullest extent. "Under The Yoke" and "Little Birds" showcase a deeper, edgier sound, both vocally and instrumentally. Some of this can probably be accredited to the influence of a rigorous tour schedule, and some to producer Don Dixon, although there are moments when Dixon becomes overly preoccupied with the use of backing vocals and

mixing effects, which occasionally muddles the Diary's trademark raw, tribal rhythms.

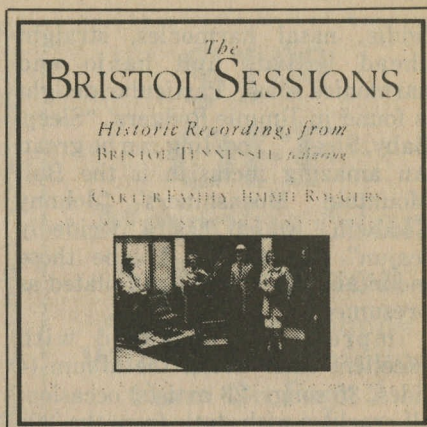
Despite the sometimes too-smooth production, *2 x 4* is a good step for the band. Guadalcanal Diary has earned a sterling reputation as one of the most creative and innovative college bands around. With this album, they're sure to make some long-overdue waves in the commercial market as well. Press on. ★

Various Artists *The Bristol Sessions* (CMF Records)

by Harry Duncan

What did "mountain" music sound like in late summer 1927, the same year the term "Grand Old Opry" was coined? Judging by *The Bristol Sessions*, the Country Music Foundation's latest historic offering, it sounded like the birth of "country" music.

Recorded in two weeks by Ralph Peer, of Victor Records, in a makeshift studio in Bristol, Tenn./Va. (it's



on the state line), the album features the first recordings by the Carter Family and Jimmie Rodgers. Just as important are cuts by such groups as the Tennesse Ramblers, the West Virginia Coon Hunters, Dad Blackard's Moonshiners and the Alcoa Quartet as well as solo artists such as Blind Alfred Reed and Alfred G. Karnes.

With a heavy emphasis on mountain gospel, *The Bristol Sessions* displays all the basics of the modern country sound: bluegrass

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fiddle, nasal harmonies, straight ahead ballads and banjo and harmonica solos. Particular delight is found in Jimmie Rodgers', "Sleep, Baby, Sleep." Yodeling can be great. An amazing inclusion is the Bull Mountain Moonshiners' "Johnny Goodwin," which has a decidedly "cajun" feel to it. Maybe those mountain folk weren't as isolated as presumed.

Impressively packaged with excellent liner notes, the album (4 sides, 35 songs, 23 artists) occasionally crackles with static from the '20s wax-master recording style, but, Oh, it is so worth it. *The Bristol Sessions* is like stepping back in time and discovering that the old Victrola found in granny's barn still lovingly harbors its ghosts from the past. (CMF, 4 Music Sq. E., Nashville, TN 37203) ★



Cruzados
After Dark
(Arista)

by D.R. Spencer

After receiving respectable praise and success with their first release, the Cruzados are on their second time out with *After Dark*.

This album has "it" . . . clean, invigorating guitar work, crisp production and powerful lyrics with understated clarity. It's "tex-mex" rock 'n' roll with a sharp cutting edge. And that's not even mentioning the bevy of heavy-hitting guest artists they've used to compliment, not dominate, the music. We're talking guitar great Waddy Wachtel (who also helped produce most of the songs), Pat Benetar, Don Henley, J.D. Souther and E.G. Dailey on

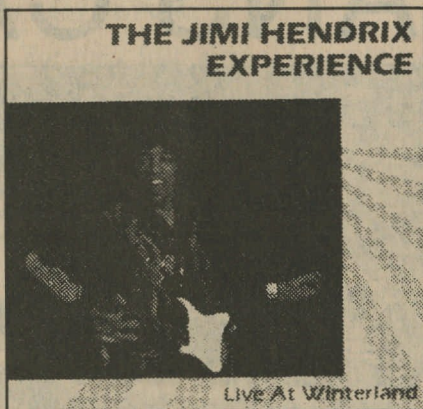
background vocals, and the late Paul Butterfield on harmonica. Whew!

The lead guitar and main writer for the band, Tito Larriva, says he writes "from images that are created by my experiences." Let me tell you, the guy obviously had a few relationships with married women since their first album . . . it's amazing. But that's not the only lyrical content of the album . . . no, this common man isn't just out for some beers and a lay, he also wants to find a little meaning in his life, get rid of that knot in his gut, and deep, lasting relationships. The lyrics are only part of the feeling being created here—the pain and understanding expressed is effectively heightened by the music.

With one exception, ("Young and On Fire" - sounds like it really belongs on a Blue Oyster Cult album), each of the songs on *After Dark* are great. My favorite, far and away, is "Road of Truth." Paul Butterfield's killer harmonica sets off this south-of-the-border version of "My Hometown" and makes it a real anthem. "The road of truth is hard to find/ make the choice inside your heart/ and see clear road 'til the end of time."

Heavy stuff. Other gems on this album are "Small Town Love," "Summer's Come, Summer's Gone" and "Chains of Freedom."

This is a very satisfying album . . . it's all here. If you even remotely liked "Bed of Lies," buy *After Dark*. ★



The Jimi Hendrix Experience
Live At Winterland
(Rykodisc CD)

by Robert Bowman

It is rapidly becoming a CD world. Apparently five-inch compact discs now account for more dollar volume

than twelve-inch vinyl albums. It is not surprising then that companies that only release CD's are beginning to come into their own. Easily the most important of these is Rykodisc. The company has released a number of impressive discs including seminal material by the Residents, Frank Zappa and John McLaughlin but the *Jimi Hendrix Experience: Live At Winterland* is their ultimate coup. It far surpasses in all dimensions WEA's scattered post-mortem Hendrix releases.

Recorded in the fall of 1968 in San Francisco the seventy-one minute disc captures the Experience after two solid years on the road before drugs, egos and financial matters had sapped their collective spirit. The band is unbelievably tight, romping through eleven numbers; six from their first album *Are You Experienced?*, as well as "Spanish Castle Magic" from their second album *Axis: Bold As Love*, covers of Howlin' Wolf's "Killing Floor," the Trogg's "Wild Thing," Cream's "Sunshine of Your Love," and the obscure instrumental "Tax Free."

Highlights abound, most notably Airplane bassist Jack Casady's guest appearance on a double bass version of "Killing Floor," the strutting instrumental "Tax Free" and an eleven minute "Red House." This music is timeless. The collective power, imagination and emotional force is as potent now as it was in 1968.

Rykodisc has taken pains to make this a quality package complete with liner notes that fold out into a 14" x 9 1/4" reproduction of the exceedingly psychedelic poster created by Rick Griffin to originally advertise the show. As well, the sound is superlative. ★

Ornette Coleman
In All Languages
(Caravan Of Dreams)

by Robert Bowman

In All Languages is the most exciting release in what has been a virtual spate of recordings by one of the two or three most important and individualistic jazz musicians of the last thirty years. In fact, this double LP is somewhat of a celebration of Ornette's system of harmolodic music.

The first album features a reunion of the original Quartet from 1957 featuring Don Cherry on trumpet, Charlie Haden on bass and Billy Higgins on drums. While the second album showcases his outfit of the last several years, Prime Time, featuring Bern Nix and Charlie Ellerbe on electric guitars, Al MacDowell and Jamaaladeen Tacuma on electric bass, and Calvin Weston and Ornette's son Denardo Coleman on drums. Ornette plays alto and tenor with the Quartet and a variety of saxophones and trumpet with Prime Time.

The results, spread over sixteen new compositions, are nearly too much to be hoped for. Coleman's distinctive tone, impossible though it may seem, has grown richer over the years. His horn sings, it cries, it evokes the gamut of human emotions. His writing has never been catchier. A composition such as "Feet Music" played by both the Quartet and Prime Time is nearly hit single material. The relentless riffing jumps out, grabs your cranium and simply won't let go. Likewise for the salsa antics of "Latin Genetics," also played by both ensembles.

Instructive are the versions by both groups of seven of the pieces included here. Far from being cheap filler, the different performances nearly constitute wholly new songs as the electric double quartet Prime Time, has a radically different approach than the earlier Quartet. Both, though, are explosive groupings comprised of some of the best players of their era.

This is the third Ornette Coleman release on the Caravan of Dreams label. A fourth, *Skies of America* is on its way. All so far have had pristine sound and all capture a master at his peak. Do not miss out on these recordings. Buy them now! ★

Various Artists

Steal This Disc
(Rykodisc CD)

by Tony Pantuso

Rykodisc is a CD-only label which boasts a varied list of titles. This particular release is what's known as a "loss leader" . . . a title which is offered at a very low price (in this case only \$6.98) in order to introduce the consumer to the line.

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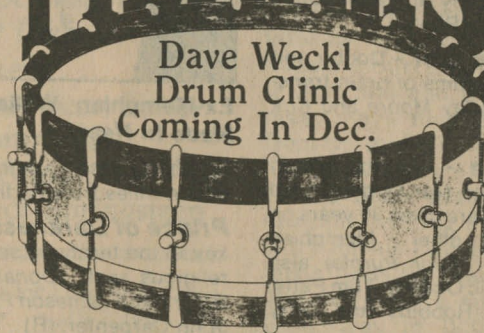
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Memphis At The Movies

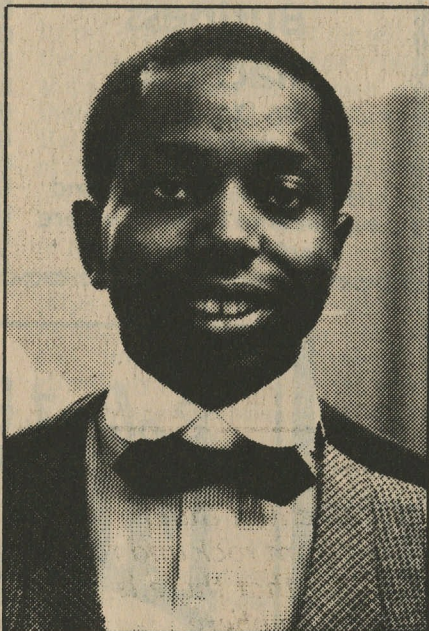
Fatal Attraction - On the other side of dinner, drinks and a one-night stand, lies a terrifying love story. *Glenn Close, Anne Archer and Michael Douglas* in a romantic thriller. (R)

Garbage Pail Kids - Billed as live action heap of fun. Based on dolls of same name. (PG)

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. Based on true events. *Patrick Dempsey and Beverly D'Angelo* star. Excellent period soundtrack music from Eubie Blake, Benny Goodman, Duke Ellington and others. (PG-13)

Like Father, Like Son - Doctor and teen-aged son are victims of brain transference serum. *Dudley Moore and Kirk Cameron*. (PG-13)

Made In Heaven - *Timothy Hutton and Kelly McGillis* co-star as souls who meet in Heaven who are given 30 years on earth to find each other. *Memphian Willard Pugh (The Color Purple)* also stars. Cameos by *Ric Ocasek, Tom Petty, Neil Young, Tom Robbins and Gary Larson*. (PG)



Ex-Memphian Willard Pugh is in Made In Heaven.

Nightflyers - Outerspace horror set six billion miles from earth. (R)

Prince of Darkness - Priest holds the key to the terrifying secret of a forgotten religious sect. *Donald Pleasence, Lisa Blount and Jameson Parker*. Directed by *John Carpenter*. (R)

Someone To Watch Over Me - *Tom Berenger* as a streetwise cop who just made lieutenant. *Mimi Rogers* as a sophisticated murder witness. A classic thriller with a twist of romance. (R)

Surrender - *Michael Caine, Sally Field and Steve Guttenberg* in love-triangle comedy. (PG)

Suspect - *Cher* as a lawyer who breaks two laws of her profession - looking for clues in dangerous places and getting involved with a juror. *Dennis Quaid* co-stars. (R)

The Hidden - It killed 37 people, robbed 6 banks, 2 liquor stores, a record shop and stole 2 Ferraris. And now it just took over a police station. (R)

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 Principal - *James Belushi and Lou Gossett, Jr.* take over an inner-city school plagued by delinquency. (R)

Three O'Clock High - High-school nice guy is challenged to a fight by campus bully. (PG-13)

Steal This Disc

JOHNNY ADAMS
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ERIC FRISSELL &
VERNON NOVIK
BARACK OBAMA
BOB DYLAN
THE JAZZ MENNON
EXPERIENCE
MARGARET ROSS JOHN
McLAUGHLIN
SUGAR BROTHERS
MARK O'CONNOR
OLD & IN THE WAY
THE RED CLAY
RAMBLERS
THE RESIDENTS
SCHOOLLY-D
DAVE STEWART &
BARBARA GASKIN
GEORGE THOROGOOD
& THE DESTROYERS
GUY VAN DUSER
BILLY NOVIK
DOC & MERLE WATSON
JOHN WHITE, JR. WITH
ROBIN BATTEAU
PHIL WOODS &
CHRIS SWANSEN
FRANK ZAPPA

RYKO

Unlike many compilations, there is no unifying theme beyond the music on this disc. What you have here is a broad spectrum of music. Everything from be-bop to folk to reggae to muzak is represented here. What can you say about a release which sandwiches Devo's own Muzak version of "Jerkin' Back And Forth" between

an acoustic rendering of Duke Ellington's "Jubilee Stomp" by Guy Van Duser and Billy Novick and the out-of-left-field experimental jazz guitar of Bill Frisell and Vernon Reid? There are other sequencing anomalies on this disc guaranteed to induce schizophrenia, including the mind-numbing progression of George Thorogood ("Madison Blues"), The Residents ("Serenade For Missy," "Hello Skinny"), Schoolly-D ("B-Boy Rhyme And Riddle") and the Red Clay Rambling ("Home Is Where The Heart Is").

This disc is like listening to free-form radio. You can never be sure of what will come next. For those whose tastes run to the eclectic, this disc offers a good listen to what Rykodisc has to offer. Go ahead, *Steal This Disc* . . . then go out and buy those presented here which appeal to you.

★



Whitney Houston will play the Coliseum Nov. 25. Jonathan Butler, South African singer/guitarist will open.

**Written In
My Soul**

By Bill Flanagan
(Contemporary Books, \$11.95)

by Rob Bowman

Reviewed originally in its hardcover edition last April, *Musician* writer and executive editor Bill Flanagan's *Written In My Soul* has recently appeared in paperback form. The new edition warrants a second review due to the addition of a rare interview with Bruce Springsteen.

Apparently the Boss had initially turned down Flanagan's interview requests but upon seeing the quality of the author's work, Springsteen reconsidered, phoning to say that he "regretted he'd been too busy to be part of the book." Flanagan said that it wasn't too late to be a part of the paperback edition and Springsteen jumped at the chance.

The Springsteen chapter spans 24 pages. Only two songwriters are accorded more space; those being Bob Dylan and Elvis Costello. Yet the Springsteen interview is so rich that it seems far too short. Most revealing is a long discussion of Springsteen's changed view of rock and roll over the last ten years. Fifteen years ago he treated it as a religion and thought that it could save souls. Today he sees that viewpoint as somewhat empty.

"I realized that you can't live within that rock and roll dream that I had in my head. If you do then you're really betraying its very promise. You're bullshitting. If you try to, then you become some self-indulgent decadent asshole. And it's not worth it. It's not a worthwhile thing for a man to be involved in."

True to the above, Springsteen has married this new outlook to a sense of what still makes rock and roll important. "To me a song begins when you create the living human being. And that goes for whether it's "Papa-Oom-Mow-Mow" or some-

thing else. That's its sense of aliveness. That is the essential thing I got from rock and roll -- a sense of aliveness, a sense of vitality, a sense that there is life somewhere...And to do it you don't have to write fancily or intellectually. It's in 'Twist and Shout,' it's in anything that has impact. I think it has impact because some sense of life, sense of being, and sense of the possibilities of life and living has been communicated. And it's never been better than in a song like 'Twist and Shout.' ...Very difficult to write!"

*"That is
the essential thing
I got from rock and roll —
a sense that there is
life somewhere . . .
And it's never been better
than in a song like
'Twist and Shout.' "*

— Bruce Springsteen

In my April review I lamented that Flanagan never really tries to connect the lyric content of rock's great writers to their musical settings. This is still a problem but as I also wrote six months ago, taking that as a given, *Written In My Soul* is the best work extant on songwriting in rock and roll. ★

**Top Pop Singles
1955 - 1986**

By Joel Whitburn
(Record Research, Inc., \$50.00)

by Rob Bowman

Delayed for quite some time, the newly updated fifth edition of Joel Whitburn's *Top Pop Singles* has finally seen the light of day. A treasure trove for any record collector or pop music fan, it is the definitive *Billboard* pop chart book.

For each record, as always, the debut date it hit the charts, its peak

position and number of weeks on the chart is given as well as its catalogue number. New with this edition is the listing, for many songs that charted between 1955 and 1958, of their activity on a variety of charts that *Billboard* used in that period. Referring to the listings for Elvis Presley, "Hound Dog" found its way onto the Juke Box, Best Seller, Top 100 and Disk Jockey charts. For each, its peak position and number of weeks that it charted is given.

Recordings by over 4,000 artists are given. For most of the top artists a biographical paragraph is included and nearly every artist is given at least one line. For example, Jane Powell had one chart hit when her recording of "True Love" went to 15 in 1956. The citation under her name informs one that her real name is Suzanne Burce, she was born 4/1/29 in Portland and that she starred in many movie musicals and romances from the mid-40's through the 1950's.

Whitburn has also included a host of facts under many song titles. For example, looking at Elvis again, the entry for his 1956 recording of "Blue Moon" tells the reader that the song was originally a number one hit for Glen Gray in 1935. Similarly, "I Don't Care If The Sun Don't Shine" was a number eight hit for Patti Page in 1950. Although both charted as RCA 45's, it is also mentioned that they were originally recorded for Sun in 1954.

All records are listed alphabetically, first under the artist's name who recorded them, then by song title. Appendices include a ranking of the Top 200 artists, the Top 20 artists by decade, artists with 45 or more charted records, four or more #1 hits, 12 or more weeks at the #1 position, records with 30 or more total weeks charted, and all number one records are listed chronologically.

Artists with Memphis associations that made the Top 200 artists in terms of chart positions were Elvis Presley, Aretha Franklin, Maurice White's Earth, Wind and Fire, Al Green, Otis Redding, Bobby "Blue" Bland and Johnny Taylor.

In summation, immeasurably valuable, entertaining and recommended. ★

concert calendar

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

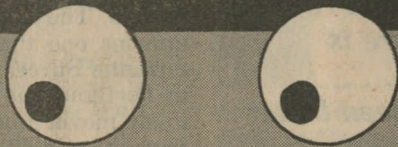
Deadline for listings is the 10th of the month prior to publication.

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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Sunday

- 1**
 Argot (T) - South End
 Blue Movie (N) - Antenna
 Fred Greenley (K) - Sir Lafs A Lot
 Good Question (P) - Midway Cafe
 Jazz Countdown Reinstated (T) - Belmont Grill
 Larry Garrett (V) - Dad's Place
 Mark Peebles (T) - Rum Boogie Cafe***
 Sam Williams (V) - Bottom Line
 Suzanne Jerome-Taylor & Drama (P) - Night Moves***
 The Bluebeats (N) - Bombay
 The Greg Todd Band (U) - A.W.O.L. Cafe***
 The Heat (N) - Hi Roller II***
 The Settlers (C) - Midway Cafe
 Tom Hackenberger (V) - Crowne Plaza
 "Witness for the Prosecution" (F) - Theatre Memphis

Monday

- 2**
 David Windham (N) - Court Square Cafe***
 Funderburk Bros. (V) - Chelsea St. Pub***
 Mark Peebles (T) - Rum Boogie Cafe***
 Mixed Company (V) - Dad's Place
 The Cut Outs (P) - Midway Cafe
 Wheels (P) - Dad's Place
 "Witness for the Prosecution" (F) - Theatre Memphis

Tuesday

- 3**
 Beanland Band (V) - Bombay
 Brandon & the Roosters (T) - South End
 Don McMinn & the Rum Boogie Band (T) - Rum Boogie Band***
 Faculty Concert Series (F) - Hardie Aud. (Rhodes)
 Funderburk Bros. (V) - Chelsea St. Pub***
 Hottennazz (V) - Wellington's
 Hudson & Saleeby (V) - Hastings Place
 Mixed Company (V) - Dad's Place
 Sam Williams (V) - Circle Cafe
 The Beverly Brothers (N) - Hi Roller II***
 The Buffalo Steel Band (C) - September Place
 The Shakers (P) - Midway Cafe
 Tom Hackenberger (V) - Crowne Plaza
 Wheels (P) - Dad's Place
 "Witness for the Prosecution" (F) - Theatre Memphis

Wednesday

- 4**
 Cafe Racers (P) - Lambda Chi Alpha (Fayetteville, AR)
 Cut Outs (P) - Poplar Lounge
 Don McMinn & the Rum Boogie Band (T) - Rum Boogie Cafe***

concert calendar

Funderburk Bros. (V) - Chelsea St. Pub***
 Hottennazz (V) - Wellington's
 Hudson & Saleeby (V) - Hastings Place
 Jim Galice (K) - Sir Lafs A Lot
 Mike Crews (N) - Hi Roller II***
 Mixed Company (V) - Dad's Place
 Restless (P) - Desperado
 Shotgun (V) - A.W.O.L. Cafe***
 The Buffalo Steel Band (C) - September Place***
 The Moonlight Syncopators (N) - Lafayette's
 The Wolfgang (N) - Bombay
 Video Night (N) - Antenna
 Wheels (P) - Dad's Place
 "Witness for the Prosecution" (F) - Theatre Memphis

5 Thursday

"901" (P) - Hi Roller II***
 Cafe Racers (P) - Delta Epsilon (Fayetteville, AR)
 Don McMinn & the Rum Boogie Band (T) - Rum Boogie Cafe***
 Funderburk Bros. (V) - Chelsea St. Pub***
 Hottennazz (V) - Wellington's
 Hudson & Saleeby (V) - Hastings Place
 Jeff Black (N) - Court Square Cafe***
 Jim Galice (K) - Sir Lafs A Lot
 Judson Spents w/Dez Dickerson (N) - Antenna
 Kaya & the Weldors (N) - North End
 M-Slider (P) - Stage Stop***
 Mixed Company (V) - Dad's Place
 "On The Razzle" (F) - McCoy Theatre
 Peter Hyrka & V.O.C. (T) - North End
 Sam Williams (V) - Rib Rack
 Shotgun (V) - A.W.O.L. Cafe***
 The Bluebeats (N) - Thunderbird Club
 The Buffalo Steel Band (C) - September Place***
 "The Lion, The Witch & the Wardrobe" (F) - Circuit Playhouse
 The Moonlight Syncopators (N) - Lafayette's
 The Shakers (V) - Bombay
 The Tangents (T) - George St. (Jackson, MS)
 The Whup Brothers (V) - Rivers Lounge
 Wheels (P) - Dad's Place
 "Witness for the Prosecution" (F) - Theatre Memphis

6 Friday

"901" (P) - Hi Roller II***
 Amro/Rock 98 Jam (P) - Omni New Daisy Theatre
 Bluegrass Night (C) - Harvester Lane
 Funderburk Bros. (V) - Chelsea St. Pub***
 Head East Good Question (P) - Bombay

Heart (P) - Barton Coliseum (Little Rock, AR)
 Hottennazz (T) - French Quarter Inn
 Jim Galice (K) - Sir Lafs A Lot
 Kaya & the Weldors (N) - Lafayette's
 Live Rock (P) - Night Moves***
 M-Slider (P) - Stage Stop***
 Mixed Company (V) - Dad's Place
 "On The Razzle" (F) - McCoy Theatre (Rhodes)
 Pat Travers/Tony Spinner Project (P) - Night Moves***
 Ron Reed (V) - Proud Mary's
 Sid Selvidge & the Delta Blues (T) - North End
 Stone Country (C) - A.W.O.L. Cafe***
 The Bluebeats (N) - Thunderbird
 The Buffalo Steel Band (C) - September Place***
 The Crawl (T) - Rum Boogie Cafe***
 The LeRoi Brothers (N) - Antenna
 "The Lion, The Witch & the Wardrobe" (F) - Circuit Playhouse
 The Rhythm Hounds (V) - South End
 The Tangents (T) - George St. (Jackson, MS)
 Wampus Cats (T) - Court Square Cafe***
 Wheels (P) - Dad's Place
 "Witness for the Prosecution" (F) - Theatre Memphis

7 Saturday

"901" (P) - Hi Roller II***
 Cafe Racers (P) - Pi Kappa Alpha (Fayetteville, AR)
 Country Music Night (C) - Harvester Lane
 David Kurtz Band (P) - Alfred's on Beale
 Funderburk Bros. (V) - Chelsea St. Pub***
 Head East Good Question (P) - Bombay
 Hottennazz (T) - French Quarter Inn
 Jim Galice (K) - Sir Lafs A Lot
 Kaya & the Weldors (N) - Lafayette's
 M-Slider (P) - Stage Stop***
 Ned Davis Band (C) - Dad's Place
 Rin Tin Horn (N) - Antenna
 Ron Reed (V) - Proud Mary's
 Sammy D. & the Zone (V) - South End
 Sid Selvidge & the Delta Blues (T) - North End
 Stone Country (C) - A.W.O.L. Cafe***
 Suzanne Jerome-Taylor & Drama (P) - Thunderbird Club
 The Buffalo Steel Band (C) - September Place***
 The Crawl (T) - Rum Boogie Cafe***
 "The Lion, the Witch & the Wardrobe" (F) - Circuit Playhouse
 "The Miss Firecracker Contest" (F) - McCoy Theatre
 The Tangents (T) - George St. (Jackson, MS)

cont. next page

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from previous page

The Whup Brothers (V) - Rivers Lounge

Wheels (P) - Dad's Place

"Witness for the Prosecution" (F) - Theatre Memphis

8

Sunday

Argot (T) - South End

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

Good Question (P) - Midway Cafe

Jazz Countdown Reinstated (T) - Belmont Grill

Jim Galice (K) - Sir Lafs A Lot

Larry Garrett (V) - Dad's Place

Motley Crue (P) - Jackson, MS Coliseum

NRBQ/Linda Heck & the Train Wreck (over-21 show, 10:00 p.m.) (N) - Antenna

Strange Flesh (all-age show, 7:00 p.m.) (N) - Antenna

Sam Williams (V) - Bottom Line

The Bluebeats (N) - Bombay

The Greg Todd Band (U) - A.W.O.L. Cafe***

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

"The Lion, The Witch & the Wardrobe" (F) - Circuit Playhouse

"The Miss Firecracker Contest" (F) - McCoy Theatre

The Settlers (C) - Midway Cafe

"Witness for the Prosecution" (F) - Theatre Memphis

ZAO (P) - Night Moves***

9

David Windham (N) - Court Square Cafe***

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

Funderburk Bros. (V) - Chelsea St. Pub***

Mixed Company (V) - Dad's Place

Talon (P) - Stage Stop***

The Cut Outs (P) - Midway Cafe

Wheels (P) - Dad's Place

10

Brandon & the Roosters (T) - South End

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

Funderburk Bros. (V) - Chelsea St. Pub***

Hottennazz (V) - Wellington's

Hudson & Saleeby (V) - Hastings Place

Mixed Company (V) - Dad's Place

Richard Orange & Crush (N) - Bombay

Sam Williams (V) - Circle Cafe

Talon (P) - Stage Stop***

The Beverly Brothers (N) - Hi Roller II***

The Buffalo Steel Band (C) - September Place***

The Shakers (V) - Midway Cafe

Tom Hackenberger (V) - Crowne Plaza

Wheels (P) - Dad's Place

Monday

11

Cut Outs (P) - Poplar Lounge

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

Drama (P) - Bombay

Funderburk Bros. (V) - Chelsea St. Pub***

Hottennazz (V) - Wellington's

Hudson & Saleeby (V) - Hastings Place

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

Mixed Company (V) - IDad's Place

Pam Stone Louis Nixon (K) - Sir Lafs A Lot

Restless (P) - Desperado

Shotgun (V) - A.W.O.L. Cafe***

Talon (P) - Stage Stop***

The Buffalo Steel Band (C) - September Place***

The Moonlight Syncopators (N) - Lafayette's

Video Night (N) - Antenna

Wheels (P) - Dad's Place

Wednesday

Tuesday

12

Thursday

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

Funderburk Bros. (V) - Chelsea St. Pub***

Good Question (P) - Bombay

Hottennazz (V) - Wellington's

Hudson & Saleeby (V) - Hastings Place

Jeff Black (N) - Court Square Cafe***

NOVEMBER 1987
NOVEMBER 1987

Chelsea Street Pub

CALENDAR OF EVENTS

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
1 OPEN 12-8pm SPECIAL NIGHT-TIME HAPPY HOUR 9pm -12am BOTTLED BEER \$1.50 DOMESTIC ONLY 7pm- 10pm every..... FRIDAY 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.LIVE ENTERTAINMENT AT 9:30PM. FUNDERBURK BROS.	2 HAPPY HOUR 5pm -9pm MON.-FRI. LIVE ENTERTAINMENT AT 9:30PM. FUNDERBURK BROS.	3 HAPPY HOUR 5pm -9pm MON.-FRI. LIVE ENTERTAINMENT AT 9:30PM. FUNDERBURK BROS.	4 HAPPY HOUR 5pm -9pm MON.-FRI. LIVE ENTERTAINMENT AT 9:30PM. THE MUSICAL COMEDY OF REED BOYD	5 HAPPY HOUR 5pm -9pm MON.-FRI. LIVE ENTERTAINMENT AT 9:30PM. THE MUSICAL COMEDY OF REED BOYD	6 HAPPY HOUR 5pm -9pm MON.-WED. LIVE ENTERTAINMENT AT 9:30PM. THE MUSICAL COMEDY OF REED BOYD	7 HAPPY HOUR 5pm -9pm MON.-FRI. SPECIAL NIGHTTIME HAPPY HOUR \$3 PITCHERS 2 FOR 1 BURGERS FIESTA NIGHT BOTTLED BEER \$1.50 MARGARITA NITE \$2.50 LIVE ENTERTAINMENT AT 9:30PM.

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TEQUILA SHOTS.....1.00
FIESTA BASKETS.....2.00

EVERY THURSDAY 9PM - 1AM

concert calendar

Judson Spents/Scruffy the Cat (N) - Antenna
 Kaya & the Weldors (N) - North End
 Mixed Company (V) - Dad's Place
 Pam Stone/Louis Nixon (K) - Sir Lafs A Lot
 Peter Hyrka & V.O.C. (N) - North End
 Sam Williams (V) - Rib Rack
 Shotgun (V) - A.W.O.L. Cafe***
 Talon (P) - Stage Stop***
 The Buffalo Steel Band (C) - September Place***
 "The Miss Firecracker Contest" (F) - McCoy Theatre
 The Moonlight Syncopators (N) - Lafayette's
 The Shakers (P) - Thunderbird Club
 The Whup Brothers (V) - Rivers Lounge
 Wheels (P) - Dad's Place

13

Friday

Anson & the Rockets w/Sam Myers (T) - Rum Boogie Cafe***
 B Flats (V) - American Tap
 Bluegrass Night (C) - Harvester Lane
 David Kurtz Band (P) - Night Moves***
 Detail (P) - Hi Roller II***
 Funderburk Bros. (V) - Chelsea St. Pub***
 Hottennazz (T) - French Quarter Inn
 Kaya & the Weldors (N) - Lafayette's
 Kiss/White Lion (P) - Jackson, MS Coliseum
 Live Rock (P) - Night Moves***
 Mixed Company (V) - Dad's Place
 One Drop Plus (N) - Court Square Cafe***
 Pam Stone/Louis Nixon (K) - Sir Lafs A Lot
 "Peter Pan" (F) - Playhouse on the Square
 Ron Reed (V) - Proud Mary's
 Sid Selvidge & the Delta Blues (T) - North End
 Stone Country (C) - A.W.O.L. Cafe***
 Talon (P) - Stage Stop***
 The Brewers (N) - Antenna
 The Buffalo Steel Band (C) - September Place***
 "The Lion, the Witch & the Wardrobe" (F) - Circuit Playhouse
 "The Miss Firecracker Contest" (F) - McCoy Theatre
 The Rhythm Hounds (V) - South End
 The Shakers (P) - Thunderbird Club
 The Tangents (T) - Michelle's (Hattiesburg, MS)
 The Willys (N) - Bombay

14

Saturday

Anson & the Rockets w/Sam Myers (T) - Rum Boogie Cafe***
 B Flats (V) - American Tap
 Cold Cash (U) - Court Square Cafe***
 Country Music Night (C) - Harvester Lane
 David Kurtz Band (P) - Alfred's East

Detail (P) - Hi Roller II***
 Funderburk Bros. (V) - Chelsea St. Pub***
 Good Question (P) - Varsity Inn
 Hottennazz (V) - French Quarter Inn
 Kaya & the Weldors (N) - Lafayette's
 Ned Davis Band (C) - Dad's Place
 Pam Stone/Louis Nixon (K) - Sir Lafs A Lot
 "Peter Pan" (F) - Playhouse on the Square
 Ron Reed (V) - Proud Mary's
 Sammy D. & the Zone (V) - South End
 Sid Selvidge & the Delta Blues (T) - North End
 Stone Country (C) - A.W.O.L. Cafe***
 Talon (P) - Stage Stop***
 The Buffalo Steel Band (C) - September Place***
 "The Lion, the Witch & the Wardrobe" (F) - Circuit Playhouse
 "The Mound Builders" (F) - McCoy Theatre
 The Shakers (P) - Thunderbird Club
 The Tangents (T) - Michelle's (Hattiesburg, MS)
 The Whup Brothers (V) - Rivers Lounge
 The Willys (N) - Bombay
 The Windbreakers (N) - Antenna
 Tom Hackenberger (V) - Crowne Plaza
 Wheels (P) - Dad's Place

15

Sunday

"901" (P) - Dad's Place
 Argot (T) - South End
 Don McMinn & the Rum Boogie Band (T) - Rum Boogie Cafe***
 Good Question (P) - Midway Cafe
 Jazz Countdown Reinstated (T) - Belmont Grill
 Kiss/White Lion (P) - Mid-South Coliseum
 Larry Garrett (V) - Dad's Place
 Live Rock (P) - Night Moves***
 Pam Stone/Louis Nixon (K) - Sir Lafs A Lot
 "Peter Pan" (F) - Playhouse on the Square
 Sam Williams (V) - Bottom Line
 Talon (P) - Stage Stop***
 The Bluebeats (N) - Bombay
 The Greg Todd Band (U) - A.W.O.L. Cafe***
 The Heat (N) - Hi Roller II***
 "The Lion, the Witch & the Wardrobe" (F) - Circuit Playhouse
 "The Mound Builders" (F) - McCoy Theatre
 The Service (N) - Antenna
 The Settlers (C) - Midway Cafe
 Tom Hackenberger (V) - Crowne Plaza

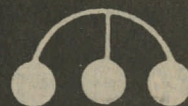
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6,7

THE CRAWL

13,14

ANSON & THE ROCKETS

15,16

EDDIE HARRISON

20

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16

Monday

David Duro (trumpet) (F) - Hardie Aud. (Rhodes)

David Kurtz (P) - Stage Stop***

David Windham (N) - Court Square Cafe***

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

Mixed Company (V) - Dad's Place

Reed Boyd (V) - Chelsea St. Pub***

Richard Orange & Crush (N) - Player's

The Cut Outs (P) - Midway Cafe

The Shakers (T) - Rum Boogie Cafe***

Wheels (P) - Dad's Place

17

Tuesday

Brandon & the Roosters (T) - South End

David Kurtz (N) - Stage Stop***

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

Hottennazz (V) - Wellington's

Hudson & Saleeby (V) - Hastings Place

Mixed Company (V) - Dad's Place

Reed Boyd (V) - Chelsea St. Pub***

Sam Williams (V) - Circle Cafe

The Beverly Brothers (N) - Hi Roller II***

The Buffalo Steel Band (C) - September Place***

The Shakers (P) - Midway Cafe

The Wolfgang (N) - Bombay

Tom Hackenberger (V) - Crowne Plaza

Wheels (P) - Dad's Place

18

Wednesday

Cut Outs (P) - Poplar Lounge

David Kurtz (P) - Stage Stop***

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

Hottennazz (V) - Wellington's

Hudson & Saleeby (V) - Hastings Place

Joyce Cobb & Hot Shot (T) - Bombay

Larry Gene Frye (U) - A.W.O.L. Cafe***

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

Mixed Company (V) - Dad's Place

O'Brien & Baldez (K) - Sir Lafs A Lot

Paiste Cymbal Clinic (U) - Amro Music (Poplar)

Reed Boyd (V) - Chelsea St. Pub***

Restless (P) - Desperado

The Buffalo Steel Band (C) - September Place***

The Moonlight Syncopators (N) - Lafayette's

Video Night (N) - Antenna

Wheels (P) - Dad's Place

19

Thursday

Chips Band (P) - Stage Stop***

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

Hottennazz (V) - Wellington's

concert calendar

Jeff Black (N) - Court Square Cafe***
 Judson Spents w/Dez Dickerson (N) - Antenna
 Kaya & the Weldors (N) - North End
 Larry Gene Frye (U) - A.W.O.L. Cafe***
 Mike Crews (P) - Hi Roller II***
 Mixed Company (V) - Dad's Place
 O'Brien & Baldez (K) - Sir Lafs A Lot
 "On The Razzle" (F) - McCoy Theatre
 Peter Hyrka & V.O.C. (T) - North End
 Reed Boyd (V) - Chelsea St. Pub***
 Relaxations Album Party (V) - Bombay
 Sam Williams (V) - Rib Rack
 TBA (U) - Antenna
 The Buffalo Steel Band (C) - September Place***
 The Moonlight Syncopators (N) - Lafayette's
 The Whup Brothers (V) - Rivers Lounge
 The Willys (P) - Thunderbird Club
 Wheels (P) - Dad's Place

20

Friday

Bluegrass Night (C) - Harvester Lane
 Chips Band (P) - Stage Stop***
 Good Question (P) - Cruel Shoe
 Hottennazz (T) - French Quarter Inn
 Jane, His Wife (N) - Hi Roller II***
 Jay & the Move (U) - Court Square Cafe***
 Kaya & the Weldors (N) - Lafayette's
 Live Rock (U) - Night Moves***
 Mixed Company (V) - Dad's Place
 Molly Hatchet (P) - Night Moves***
 O'Brien & Baldez (K) - Sir Lafs A Lot
 "On The Razzle" (F) - McCoy Theatre
 "Peter Pan" (F) - Playhouse on the Square
 Reba & the Portables (T) - Bombay
 Reed Boyd (V) - Chelsea St. Pub***
 Ron Reed (V) - Proud Mary's
 Sid Selvidge & the Delta Blues (T) - North End
 TBA (N) - Antenna
 TBA (U) - A.W.O.L. Cafe***
 The Buffalo Steel Band (C) - September Place***
 "The Lion, The Witch & the Wardrobe" (F) - Circuit Playhouse
 The Rhythm Hounds (V) - South End
 The Tangents (T) - Hal & Mal's (Jackson, MS)
 The Willys (P) - Thunderbird Club
 Think As Incas (N) - Antenna
 Tom Hackenberger (V) - Crowne Plaza
 Wheels (P) - Dad's Place

21

Saturday

Chips Band (P) - Stage Stop***
 Country Music Night (C) - Harvester Lane

Don McMinn & the Rum Boogie Band (T) - Rum Boogie Cafe***
 Good Question (P) - Cruel Shoe
 Hottennazz (T) - French Quarter Inn
 Jane, His Wife (N) - Hi Roller II***
 Kaya & the Weldors (N) - Lafayette's
 Ned Davis Band (C) - Dad's Place
 O'Brien & Baldez (K) - Sir Lafs A Lot
 "Peter Pan" (F) - Playhouse on the Square
 Reba & the Portables (T) - Bombay
 Reed Boyd (V) - Chelsea St. Pub***
 Ron Reed (V) - Proud Mary's
 Chuck Rager Drum Clinic (V) - Memphis Drum Shop
 Sammy D. & the Zone (V) - South End
 Sid Selvidge & the Delta Blues (T) - North End
 TBA (N) - Antenna
 TBA (U) - A.W.O.L. Cafe***
 The Buffalo Steel Band (C) - September Place***
 "The Lion, The Witch & the Wardrobe" (F) - Circuit Playhouse
 "The Miss Firecracker Contest" (F) - McCoy Theatre
 The Tangents (T) - Hal & Mal's (Jackson, MS)
 The Whup Brothers (V) - Rovers Lounge
 The Willys (P) - Thunderbird Club
 Tom Hackenberger (V) - Crowne Plaza
 Touchtones (T) - Court Square Cafe***
 Wheels (P) - Dad's Place

22

Sunday

Argot (T) - South End
 Don McMinn & the Rum Boogie Band (T) - Rum Boogie Cafe***
 Good Question (P) - Midway Cafe
 Jazz Countdown Reinstated (T) - Belmont Grill
 Larry Garrett (V) - Dad's Place
 Live Rock (U) - Night Moves***
 O'Brien & Baldez (K) - Sir Lafs A Lot
 "Peter Pan" (F) - Playhouse on the Square
 R.E.M./dBs (N) - Ole Miss (Oxford, MS)
 Sam Williams (V) - Bottom Line
 The Bluebeats (T) - Bombay
 The Greg Todd Band (U) - A.W.O.L. Cafe***
 The Heat (P) - Hi Roller II***
 "The Lion, The Witch & the Wardrobe" (F) - Circuit Playhouse
 "The Miss Firecracker Contest" (F) - McCoy Theatre
 The Settlers (C) - Midway Cafe
 Tom Hackenberger (V) - Crowne Plaza

cont. next page

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concert calendar

from previous page

23 Monday

David Windham (N) - Court Square Cafe***
Intimate Acts (P) - Stage Stop***
Mixed Company (V) - Dad's Place
The Cut Outs (P) - Midway Cafe
The Shakers (T) - Rum Boogie Cafe***
Wheels (P) - Dad's Place

Exodus (N) - Antenna
Hottennazz (V) - Wellington's
Intimate Acts (P) - Stage Stop***
Kaya & the Weldors (N) - North End

Mixed Company (V) - Dad's Place
Peter Hyrka & V.O.C. (T) - North End
Reed Boyd (V) - Chelsea St. Pub***
Shotgun (C) - A.W.O.L. Cafe***

The Moonlight Syncopators (N) - Lafayette's
"The Mound Builders" (F) - McCoy Theatre
The Shortcuts (V) - Thunderbird Club
The Tangents (T) - Steven's (Clarksdale, MS)
Tom Hackenberger (V) - Crowne Plaza
Wheels (P) - Dad's Place

24 Tuesday

Brandon & the Roosters (T) - South End
Don McMinn & the Rum Boogie Band (T) - Rum Boogie Cafe***
Hottennazz (V) - Wellington's
Intimate Acts (P) - Stage Stop***
Joyce Cobb & Hot Shot (T) - Bombay
Mixed Company (V) - Dad's Place
Reed Boyd (V) - Chelsea St. Pub***
Sam Williams (V) - Circle Cafe
The Beverly Brothers (N) - Hi Roller II***
The Buffalo Steel Band (C) - September Place***
The Shakers (P) - Midway Cafe
Tom Hackenberger (V) - Crowne Plaza
Wheels (P) - Dad's Place

27 Friday

Bluegrass Night (C) - Harvester Lane
Don McMinn & the Rum Boogie Band (T) - Rum Boogie Cafe***
Good Question (P) - Bombay
Hottennazz (T) - French Quarter Inn
Intimate Acts (P) - Stage Stop***
Kaya & the Weldors (N) - Lafayette's
Live Rock (U) - Night Moves***
Mixed Company (V) - Dad's Place
"Peter Pan" (F) - Playhouse on the Square
Reed Boyd (V) - Chelsea St. Pub***
Ron Reed (V) - Proud Mary's
Sid Selvidge & the Delta Blues (T) - North End

25 Wednesday

Cut Outs (P) - Poplar Lounge
Don McMinn & the Rum Boogie Band (T) - Rum Boogie Cafe***
Girlfriend (V) - Court Square Cafe***
Hottennazz (V) - Wellington's
Intimate Acts (P) - Stage Stop***
Mike Crews (P) - Hi Roller II***
Mixed Company (V) - Dad's Place
Reed Boyd (V) - Chelsea St. Pub***
Restless (P) - Desperado
Richard Orange & Crush (N) - Bombay
Shotgun (V) - A.W.O.L. Cafe***
The Buffalo Steel Band (C) - September Place***
The Moonlight Syncopators (N) - Lafayette's
Video Night (N) - Antenna
Wheels (P) - Dad's Place
Whitney Houston w/Jonathan Butler (P) - Mid-South Coliseum

Stone Country (C) - A.W.O.L. Cafe***
TBA (N) - Antenna
The Buffalo Steel Band (C) - September Place***
The Crime (N) - Hi Roller II***

"The Lion, The Witch & the Wardrobe" (F) - Cuit Playhouse
"The Mound Builders" (F) - McCoy Theatre
The Rhythm Hounds (V) - South End
The Shortcuts (V) - Thunderbird Club
The Tangents (T) - Abby's (Cleveland, MS)
Think As Incas (N) - Court Square Cafe***
Tom Hackenberger (V) - Crowne Plaza
Wheels (P) - Dad's Place

26 Thursday

David Kurtz Band (N) - Bombay
Drama (P) - Night Moves***

28 Saturday

Country Music Night (C) - Harvester Lane
Don McMinn & the Rum Boogie Band (T) - Rum Boogie Cafe***

Good Question (P) - Bombay
 Heart (P) - Mid-South Coliseum
 Hottennazz (V) - French Quarter Inn
 Intimate Acts (P) - Stage Stop***
 Kaya & the Weldors (N) - Lafayette's
 Ned Davis Band (C) - Dad's Place
 "On The Razzle" (F) - McCoy Theatre
 "Peter Pan" (F) - Playhouse on the Square
 Reed Boyd (V) - Chelsea St. Pub***
 Richard Orange & Crush (N) - Player's
 Ron Reed (V) - Proud Mary's
 Sammy D. & the Zone (V) - South End
 Sid Selvidge & the Delta Blues (T) - North End
 Stone Country (C) - A.W.O.I. Cafe***
 The Buffalo Steel Band (C) - September Place***
 The Crime (N) - Hi Roller II***
 "The Lion, The Witch & the Wardrobe" (F) - Cut
 out Playhouse
 The Scam (N) - Court Square Cafe***
 The Shortcuts (V) - Thunderbird Club
 The Tangents (T) - Miller's Still (Vicksburg, MS)
 The Whup Brothers (V) - Rivers Lounge
 Tom Hackenberger (V) - Crown Plaza
 Webb Wilder & the Beatnecks (N) - Antenna
 Wheels (P) - Dad's Place
 Whitesnake (P) - Jackson, MS Coliseum

29

Argot (T) - South End
 Don McMinn & the Rum Boogie Band (T) - Rum
 Boogie Cafe***
 Good Question (P) - Midway Cafe
 Jazz Countdown Reinstated (T) - Belmont Grill
 Larry Garrett (V) - Dad's Place
 Live Rock (U) - Night Moves***
 "On The Razzle" (F) - McCoy Theatre
 The Buffalo Steel Band (C) - September Place***
 Sam Williams (V) - Bottom Line
 The Bluebeats (N) - Bombay
 The Greg Todd Band (U) - A.W.O.I. Cafe***
 The Heat (N) - Hi Roller II***
 "The Lion, The Witch & the Wardrobe" (F) - Cut
 out Playhouse
 The Paralyzers (N) - Antenna
 The Settlers (C) - Midway Cafe

Sunday

Crossroads

from page 18

night in the vicinity of Old Hwy. 8 and Dockery, or up the road about a quarter mile at Hwy. 8 and Reynolds Rd., also a possible location of the crossroads.

Just south of Dockery, near the Sunflower River in Ruleville, the Old Hwy. 8 bridge is still visible through the weeds and trees from an overgrown graveyard. The graveyard (though we could only find one stone left standing, the rest having been stolen and broken up) is on the site of the ferry landing below where those waiting to cross the river and catch the Pea Vine would gamble, drink and play, and inevitably kill off a few in the ensuing gun and knife fights. The original house built by Will Dockery still stands, as does the gin which proudly proclaims it's history.

★

Sources for the above article include: Deep Blues, by Robert Palmer, The Rolling Stone Encyclopedia of Rock and Roll, ed. Jon Pareles & Patricia Romanowski. Leo Allred, Jr. and Duff Dorrough, Ruleville, Miss. also contributed.

30

Monday

David Windham (N) - Court Square Cafe***
 Mixed Company (V) - Dad's Place
 Richard Orange & Crush (N) - Player's
 The Cut Outs (P) - Midway Cafe
 The Shakers (T) - Rum Boogie Cafe***
 Wheels (P) - Dad's Place

★

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Star Tracks

from page 7

single, "Ms. X," hit *Billboard's* Hot Black charts at 91 with a bullet and was climbing into the 70's at last report. The Soundtown record was cut at Memphis Sound Productions.

Congratulations to *Memphis Star* Writer of the Month for October -- Deke Rivers. He wrote the story on the Flying Burrito Brothers. I don't know much about this guy but rumor has it that he was in a series of grade B pseudo-musical movies in the early 60s.

Also congrats to: Pat Mobley, new promotion director for Maruki, Inc. (Bombay, Friday's, Louie's, Studebaker's, G & G's). Her duties include planning and promoting Overton Square parties and special events. Pat was formerly Executive Director for the Beale Street Tenants Association.

And, Rock 98 named Scott Hanover as promotion director.

GOOD NEWS

The Great Wine Race was reinstated in October at Overton Square. First place winners were the Captain Bilbo's team with Gonzales and Gertrude's and Houston's taking 2nd and 3rd. The event was a fundraiser for Le Bonheur Children's Hospital with \$1000 going to that worthy cause.

A new club is open in Midtown. Thunderbird's opened on Madison west of the Square. If any readers remember the old Thunderbird's, you'll be happy to know this is the same owner. Couple that with the club has been Key Largo, Mermaid's, High Cotton and Trader Dick's and you get strong vibrations for a great little music hall.

This month's news is short, but don't despair! We're saving it all for your holiday issue! Well, maybe January, if Santa Claus is on our subscription list. ★



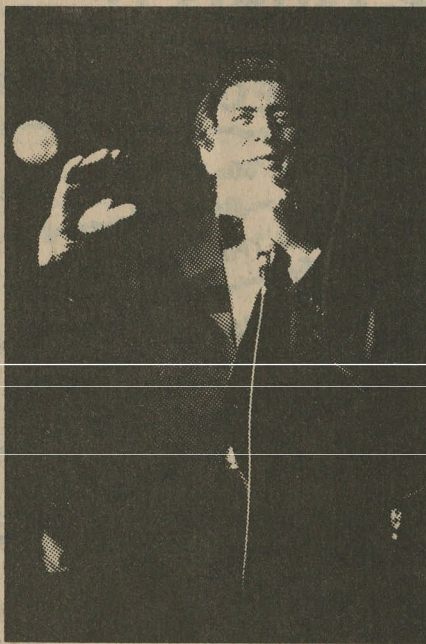
Noted traveler Pat Mobley is Overton Square's new Promotion Director.



NRBQ - Al Anderson, Terry Adams, Joey Spampantino and Tom Ardolino - will play the Antenna, Nov. 8.



KISS is coming Nov. 15.



Tony Bennett performing Oct. 17 at the Cook Convention Center for the Memphis Symphony Ball and Auction. The T.O. Earnheart and Jim Johnson Orchestras also performed.

photos by Mike Malone

Larry Riley

from page 17

is "a place they send you when you're bad," he faces his three years of duty there, philosophically. "I have accepted my nomad ... style of life ... as being exactly what I have to do," he says, explaining that though he'd "love to settle down . . . that's not possible and keep doing what I want to do (which is) MORE of what I do."

The burning desire to act began early, in his Melrose High School days. For a while, he had been interested in becoming an astronomer, that is, until about the ninth grade, when algebra reared its ugly head. Abandoning astronomy, the next step was football, playing half-back, but a propensity for running away from tacklers as opposed to OVER them, astounded his coaches and pointed out Riley's dislike for, in his words, putting his "butt into the meat grinder and there's a fool turning it. No way." The only option left was speech and drama, which in high school involved putting up sound equipment for speakers, building sets, writing and rehearsing, etc. Easily bored, Riley found the never-ending always changing world of entertainment interesting, especially in that performing never got stale, a performance was never "finished," so the challenge was ever-present. "The next step," he says "was to do something for myself, something fulfilling." And that, he decided, was performing, a "beautiful sanctuary I could put total energy into."

As his interest in performing grew, Riley expanded his involvement to include Memphis Children's Theatre and the Red Balloon Players. "I look at it," he says seriously, "as some of the most important work that I've done in my life."

And he's done a lot of work since then, from Playhouse on the Square's artistic director to making the rounds of regional theatre, with a goal in mind. Regional theatre, especially was important to him because he felt it was a way to get into New York with "some respect from people who were in New York, ... some credits," and most importantly, an Equity card. He reasoned, "you cannot vie for top-paying jobs until you are union."

cont. page 55

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Beale Street in 1968 during its decline.

photo courtesy of Beale, Black & Blue, L.S.U. Press

Memphis Blues

from page 19

Other fine anthologies, containing some duplication, are *Ten Years in Memphis, 1927-1937* (Yazoo L 1002), *Frank Stokes' Dream* (Yazoo L 1008), *Memphis Jamboree, 1927-1936* (Yazoo L 1021), *Low Down Memphis Barrelhouse Blues* (Mamlish S 3803), and *The Blues In Memphis, 1927-1939* (Origin Jazz Library OJL-21). Two jug band anthologies on Origin Jazz Library (OJL 4 and 19) have the majority of their tracks devoted to Memphis groups. Several of the artists from this period are represented on entire LP's. Two of the best, because of their extensive annotation, are the double albums by Cannon's Jug Stompers (Herwin 208) and the Memphis Jug Band (Yazoo L 1067). Printed information on this great period of Memphis blues can be found in Bengt Olsson's *Memphis Blues and Jug Bands* and Samuel B. Charter's *The Country Blues and Sweet As The Showers Of Rain*.

There was little blues recording done in Memphis in the 1930's and

none at all in the 1940's, though some Memphis artists did leave town to record. There is also little literature on this period except in the books by Olsson and Charters cited above. The extensive recordings of Memphis Minnie can be sampled on three readily available albums devoted to her work (MCA-1370, Blues Classics 1 and 13). Sleepy John Estes was from Brownsville, Tenn., but he performed a lot in Memphis during this period. His early recordings can be heard on MCA-1339 and RBF 8. Memphis Slim's more recent work can be heard on many albums, but I believe his early recordings from 1940-41 are available only on French RCA 730.581.

Thanks largely to Sam Phillips, we have considerable recorded documentation of the exciting Memphis blues scene of the early and mid-1950's. By far the best way to hear this music is the well-annotated nine-LP set, *Sun Records, The Blues Years* (Sun Box 105). A few of the many great artists you can hear on this set are John Hill Louis, Howlin'

Wolf, B.B. King, Jackie Brenston, Rosco Gordon, Rufus Thomas, Little Junior Parker, Doctor Ross, Willie Nix, Mose Vinson, Memphis Ma Rainey, James Cotton, Little Milton and Billy "The Kid" Emerson. Some more material from this period is swept up in another nice anthology, *Lowdown Memphis Harmonica Jam, 1950-1955* (Nighthawk 103). B.B. King's early work from the 1950's is covered on several albums on the Kent label, while Bobby "Blue" Bland's recordings from the 1950's and 1960's have been kept in print on albums on the MCA label. The literature from this period is rather scattered, but one can gain some insight to what went on by reading the appropriate chapters in Colin Escott and Martin Hawkin's *Sun Records*, Robert Palmer's *Deep Blues*, and Charles Sawyer's *The Arrival of B.B. King*.

During the 1960's and 1970's there were three types of blues activity in Memphis: the rediscovery of veteran folk blues performers who had been active in the 1920's and 1930's, the studio produced blues at Stax and Hi, and the contemporary blues scene in Memphis clubs. Many of the great rediscoveries, such as "Furry" Lewis, Bukka White, and Sleepy John Estes, can be heard on entire albums, although these are rapidly going out of print and smart collectors should snap them up. Anthologies are also a nice way to sample this material, though some of these are also out of print. Among the best are *Tennessee Legends* (Southland SLP-14), *Beale Street Mess-Around* (Rounder 2006), *The 1968 Memphis Country Blues Festival* (Sire SES 97003), *Memphis Swamp Jam* (Blue Thumb BTS 6000, double LP), *On The Road Again* (Adelphi AD 1007 S), and two double LP's entitled *The Memphis Blues Again* (Adelphi AD 1009 and 1010 S). The Stax catalogue goes in and out of print, but one should definitely seek out any of the several Rufus Thomas LP's from this label. Stax' two most popular blues artists, Albert King and Little Milton, came from out of town, but their albums prominently feature the work of the Memphis session musicians and songwriters and can certainly be viewed as an aspect of the Memphis blues tradition.

Although it represents a studio creation, *River Town Blues* (Hi SHL 32063) contains some excellent re-

cordings by Memphis artists Big Amos and Big Lucky backed up by local studio musicians. The sound of working Memphis club bands from this period is unfortunately virtually absent on record except for some scarce 45's. We must thus be satisfied with reflections of the contemporary Memphis blues scene from the Stax and Hi studios and survivals of older styles from rediscovered bluesmen of the past. Literature on the blues of this period is correspondingly thin. Some sense of the role of the blues in soul music can be gotten from Peter Guralnick's recent *Sweet Soul Music*, while Margaret McKee and Fred Chisenhall's *Beale Black & Blue* covers some aspects of the blues revival scene.

Over the last ten years recording activity has focused on the last gasps of the old blues scene and the more contemporary blues performed in the black clubs of Memphis. Three albums documenting the remnants of the past, produced respectively by the late Harry Godwin, Jim Dickinson, and Paul and Marti Savarin, are *Tennessee: The Folk Heritage, Volume I - The Delta* (Tennessee Folklore Society TFS-102), *Beale Street Saturday Night* (Memphis Development Foundation-101), and *Beale Street Blues "Alive and Well" at Blues Alley* (Blues Alley BAR-978). Also worth noting is the late Hammie Nixon's *Tappin' That Thing* (Highwater LP 1003), containing some of the last jug band recordings from Memphis.

The more contemporary side of recent Memphis blues can be heard on two albums by the late Big Sam Clark on his own Big Sam label, two albums by the late Prince Gabe with his band, The Millionaires (Four Ace TOAD 001 and 002), and albums on the High Water label by the Fieldstones (LP 1001), the Blues Busters (LP 1006), the Jubirt Sisters (LP 1008), and the Hollywood All Stars (LP 1009). Literature on contemporary Memphis blues is very thin with the exception of Edward "Prince Gabe" Kirby's highly personal *From Africa to Beale Street*. ★

Dr. David Evans is professor of music at Memphis St. Univ. and Director of the Graduate Degree Program in Ethnomusicology. He is also producer for the University's Highwater Record Label.



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Lynn White

from page 29

The White Singers. A lifelong lover of gospel, she believes the roots of blues can be found in gospel songs.

It wasn't until she was enrolled at Bishop College in Mobile and singing in the choir that she attracted the attention of Ike Darby, a local independent record producer and radio personality. He gave her a job at the record store he owned and operated and began "teaching her the music business."

"I taught her everything she knows today," he says, his face serious under a baseball cap with MANAGER emblazoned across the front. "And I taught her the right way. She had access to all the music, Aretha Franklin, B.B. King, Stevie Wonder,

sultry, classy best. The album is as versatile as the artist herself, showcasing her various singing styles, from downhome blues to contemporary crossover pop, as well as her vocal range, control, and polish.

"*Sorry* took us out of the southeast and made us national and international," explains Ike, "but *Love and Happiness* is already taking us places we've never been before. We're booked solid to next year. We've got airplay on 270 stations. We've been to Europe once over the summer and we're going back next month and then we're going to Japan. We're real hot in Japan."

"It's busy right now, but that's good. I'm not complaining," says Lynn. "And I can't wait to go back to Europe. When we were there before, people would be lined up at a record

Joe Savarin

from page 23

wearing a see-through dress. It's sick! Look at what Dr. Herenton had to do to wake this city up. Why is a person forced to go to this degree?! Of course it's racism, why can't we just confront it point blank?"

As the Handys gained steam with each edition, Ward Archer Advertising's poster series for the presentations had won international acclaim, the Foundation's work gained vitamins from the shine. The sixth edition of the Handy Awards, presented in November '85, was a spectacular and energizing cohesion of what the Blues Foundation could achieve. Everything, publicly, worked that year. The achievement painted by Joe Savarin's rhetoric then became very evident.

As he ponders this year's show, Joe capsulizes the momentum he's seen in the marketplace the past year. "Our national awareness program is working very well indeed. If you turn on television today, you're apt to see blues in it. Last year we gave Levi Strauss an award for keeping the blues alive in advertising for the 501 jeans campaign. We just found out recently that the Grammys have finally voted to honor the blues; in two categories, traditional and contemporary. I don't know if you saw this past year's Grammy Awards, but they copied our blues jam closing number exactly as we do it. And that was the only part of the show that got a standing ovation. It saved the show."

Saving his own show is one of Joe's great talents. The Blues Foundation finances every penny. Elkington and Keltner's renovation and relocation on Beale Street of W.C. Handy's home is the only financial-type support that has been chronicled. "We just paid for last year's show this September. I have to go around and beg for whatever people would give us, then we put on the show and come up three or four thousand dollars short. We've been fortunate in the respect that people will wait on payment."

Last year's show was not very smooth, but one positive aspect was First Tennessee's misunderstood support. A banner above the stage



"I always pick out the person (who) isn't into it and I sing to that person. I know if I can get to that person, I've got everybody in the house." — Lynn White

Thelma Houston, so she could study technique and style. She learned that no one can promote you better than you can promote yourself. And she learned the most important thing, the harder you work in this business, the luckier you get."

Soon Lynn was singing on her first 45, "Blues In My Bedroom," a song written and produced by Ike. Together they recorded two albums at Darby Studios in Mobile before signing with Willie Mitchell's Waylo Records here in Memphis five years ago.

But on *Love and Happiness*, Lynn's latest release, she is at her strong,

store before it opened to get my autograph, they know who I was. And over there it's 26 or 27 dollars for an album. Can you believe that?"

Ike shakes his head slowly. "She's an entertainer, see. There aren't a lot of those left."

And how does she keep up the energy? "Well, you know, each show is new, whether it's a club or a coliseum," she says. "And I always pick out the person out there who isn't responding, who's sitting there all sophisticated and isn't into it and I sing to that person. I see them in my mind and I sing to them because I know if I can get to that person, I've got everybody in the house." ★

heralded the institution's involvement, but actually it was a tie-in that luckily coincided with the Handy Awards. First Tennessee had commissioned an artist to do a statue of W.C. Handy, and its unveiling fell in sync with the Handys.

*"You don't
lick up the blues,
these people know
what they're doing . . .
If it's not
from the heart,
it's not
worth listening to."*
— Joe Savarin

Along with the unveiling of this year's poster, an International Blues Conference, Nov. 14 and 15 at the Crowne Plaza will bolster this year's show. "We will have a report from the blues societies in various parts of America and Canada about the state of the blues in their areas. Blues festivals are setting records all over, bringing new fans to the music. Rounder Records reported a two and one-half million dollar gross last year. Malaco Records, which is more rhythm and blues oriented, is steady coming on, so you can see we won't be denied. You can't stop the blues, people ought to know that by now.

"And you know why, because everything is coming back to basics in the music industry. Nothing is new anymore, so people are becoming educated to the blues. They're buying more of it, people are going out to see more of it, and it's receiving more and more important exposure everyday. And you're damn straight the Blues Foundation has had a hand in it.

"So you can imagine if we had some support in this city that is the home of this art form? The worst thing that could happen is if whoever came in after me came in and tried to slick the thing up. You don't slick-up the blues, these people know what they're doing. Except for the order of appearance, and the orchestra, the musicians just get up and play. That's the blues. If it's not from the heart, it's not worth listening to. ★



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Larry Riley

from page 49

One particular project Riley got involved in really spurred his rise in respectability -- his work in *A Soldier's Play*, which eventually evolved into movie form as *A Soldier's Story*. At the inception of *A Soldier's Play*, original music by Riley was simply an attempt on his part to "give dimension to the character C.J. Memphis. I was sitting around picking on the guitar and it led into two more verses on a (single) line that I had (in the script) ... author Charles Fuller and Douglas Turner said, 'Hey, look, that's really great stuff. Why don't you add something else a little later on?' One thing led to another and BOOM! I was sitting at the theatre and I got a letter from ASCAP that I'd won (an ASCAP award for) Best Incidental Music in a Play and Best Composer."

That surprised him, for he'd never even considered copyrighting his music, considering it instead as part of Fuller's work. In fact, the first inkling he had that he'd better do so was when the Pulitzer committee

called him to tell him they were considering "his play" for an award for the play and its music. "I went," he recalls, laughing, "Wait a minute...that's Charles Fuller's play...I ain't got nothing to do with that." In shock, he then called Fuller who finally convinced Riley to "take what you can do with your music. Look man, you wrote it." The copyright came in two days before the Pulitzer prize did.

According to Riley, when Norman Jewison decided to make the play into a film, he had a difficult time, especially in his adamant stance against putting Eddie Murphy or any jocks into the leads. Jewison "wanted to use ACTORS who could do those role, not TYPES."

Eventually, he got his way and work began on the project. Because the music is so integral to the story, Jewison wanted it for the film. But, whereas the music had been the "heartbeat of the play," Riley found that in the movie "everything became presentational." So Riley had to rewrite everything "so all the music

then had to deal with lyrics and stuff that was happening in beer joints in that period as opposed to being plot-progressing ... dialogue."

He wasn't upset by that turn of events because he "was intrigued, number one, by the (possibility) of working with ... Jewison, and, number two, them being crazy enough to allow me to do the music." His awe, however, did not mean he would do anything they asked. "I knew," he says, "I would not stand by and watch that piece be misinterpreted. I really love the piece and wanted to see it done in a different medium."

Riley has strong feelings about his profession and advice for people interested in it. "Everybody comes into the world with the need to survive," he says. "That's ambition." The pressure of working a 9 to 5 job can become too much when "you know that there's something else you want to do. I was lucky; I got hooked into something that took my energies completely." In choosing a career, the best thing to do, he feels, is to look realistically at what you want from it. So many actors go to New York thinking "I love this business ... the art ... I'm so cute ... I wanna pass out some pictures and resume's -- you'll end up in somebody's harem in the Middle East." If people hate their own hometown, Riley maintains that "everywhere you go, you're going to run into the same kind of set-ups, the same weak people, short-sighted horizons, no horizons. It's the way you are: your individual attitude about breaking through shit is what makes or breaks you."

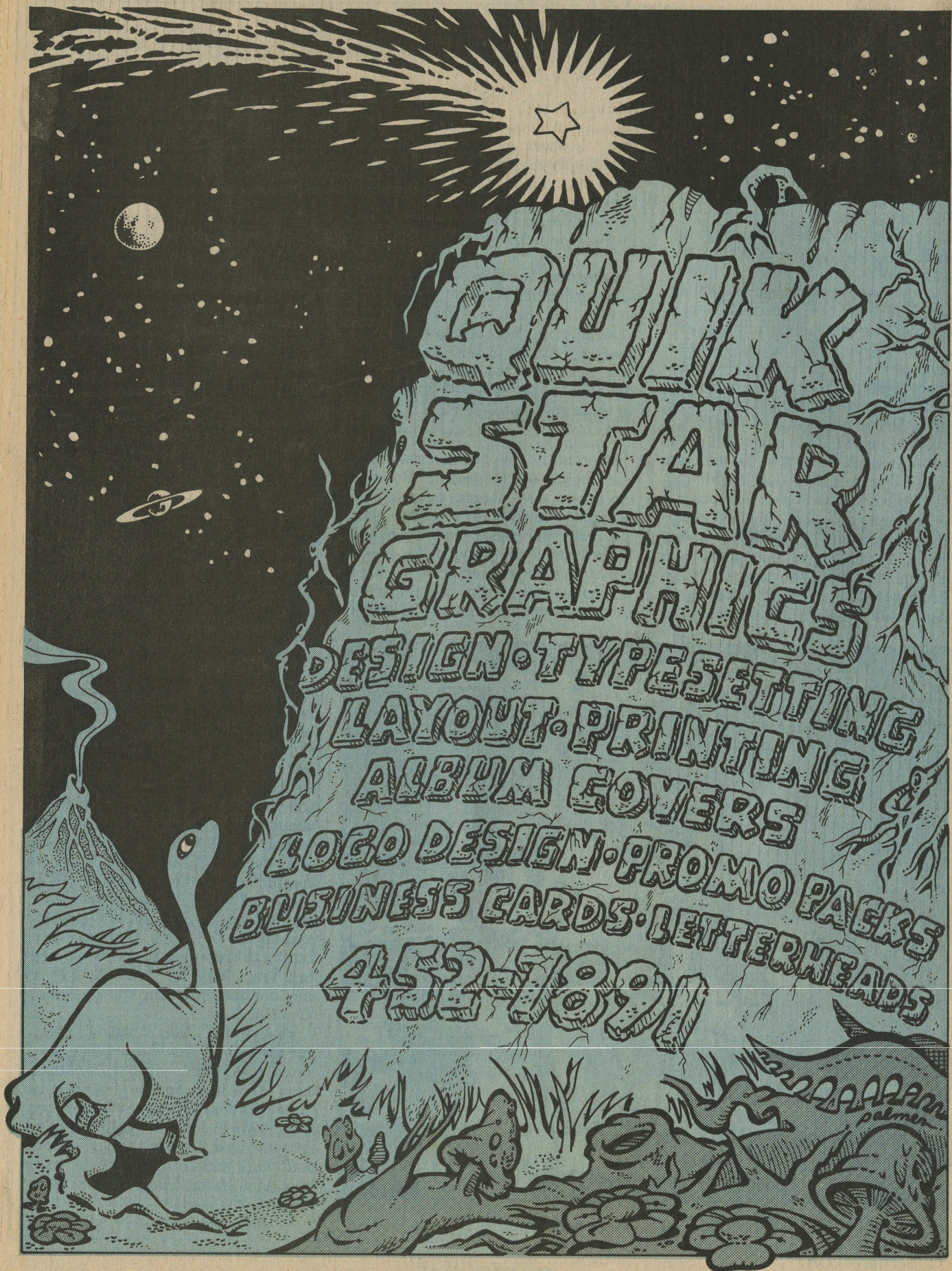
As for the future, Riley has just completed a movie called *From Father To Son*, *Rosencrantz and Guildenstern Are Dead* will be open, and for the first time, he'll be contributing the complete score (as opposed to a few songs) for a movie. Not to mention his upcoming role on *Knot's Landing*.

Meanwhile, Riley's back in town, for awhile. "I really like this town," he says happily. "I like the weather, how quiet it is, and how clean it is. You'll find me sitting under trees all over town. I'll just do it. I'll be driving, and I'll stop the car, get out and walk and sit up under the trees and just hang, 'cause I miss it so much."

Is that a testimonial or what? ★



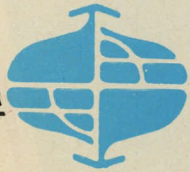
Larry Riley, center, as C.J. Memphis in *A Soldiers Story*.



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