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In Review

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The Wolfgang  
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December 1987  
Vol. VII, No. 6



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**our centerfold story**

**November Found The Biggest Band In The World Stopping Off In Memphis To Record.** Our *Exclusive* Look Inside the **U2/Sun Studio Session** by Dawn A. Baldwin begins on page 28. Cover Photography by David Aron.

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# Star Tracks

by Anna Cham

Season's Greetings! The *Memphis Star* staff wishes you and yours a very merry!

The names of those faces on the front of this month's issue are: Front row, left to right: Tony Pantuso (writer, drummer, Smurf), Betty Townes (sales manager, Nice girl, rookie), C.P.J. Mooney IV (writer, our pet legacy, great shoes), Sandy McKenna (writer, "tell us about your part-time job").

Second row: Susan Hesson (assistant editor, bitch in residence, the Original Captain Oblivion, Steve Phillips' biggest fan), Anna Cham (Party Chairman, most likely to meet guitar players, columnist, sales staff), Elizabeth Chambliss (rap critic, G movies), Cheryl Wolder (writer, aspiring actress/songwriter), Cara McCastlain (sales/writer, most likely to get giggly on ice water, Journey fan), Dawn Baldwin (writer, "girls with fuscias lips grip their light beers courageously").

Third Row: "Miami" Mike Pendergrast (marketing, sales, whatever no one else will do, "Star Wars"), Harold Quick (editor, Dylan freak, songwriter, "Is my tie showing?"), Jim Santoro (PUBLISHER, genuine nice guy, "Where's the check?"), Ken Walker (contributing photographer, audiophile, single), and Jim Palmer (artist, actor, patience award).

Staff Members Not Pictured (and their excuses): Joe Herin (production coordinator, busy engineering college); Rob Bowman (writer, musicologist, resident of Canada); Ken Houston (writer, rock and roller, Tickled Pink in rehearsal); Bill E. Burk (writer, author, Elvis' friend, gone to

## Corrections

In our November issue we incorrectly referred to Joe Savarin as President of the Blues Foundation. Mr. Savarin is the founder and Executive Director.

Denmark); Tony Jones (writer, resident prodigy, prefers to remain anonymous); Emily A. Dunbar (writer, busy scribbling graffiti on the bathroom wall at Court Square Cafe); Alice Duncan (writer, arrived as the last photo was shot).

Morgan Murrell (staff photographer, model, camera man, busy making money), Kelly Craig (staff photographer, writer, musician, on assignment on the east coast); Shannon Gaulding (photographer, writer, busy feeding valuable film to celluloid-eating chemicals); Skip Howard (writer, photographer, busy buying up copies of *Grammy Pulse* to see his penetrating article on Tipper Gore, reprinted from the *Star*); Al Apodaca (budgeting and sales, busy writing a memo), Debra Paulsen (telemarketing, combing flea markets for those terrific earrings); Harry Duncan (writer, sleeping it off in jail).

## NEWS

In the news this month are the results of the first *Memphis Star* Readers Choice Ballot. Check into it on page 14.

In the national news: Madison, Wis. dedicated a memorial to Memphis son Otis Redding. The tribute is located near the spot where the plane carrying Redding and the Mar Keys crashed in the 60's. Thanks, Madison.

The newest inductees to the Rock and Roll Hall of Fame have been announced. The Beatles, the Beach Boys, the Drifters, Bob Dylan, the Supremes, Woody Guthrie, Leadbelly, Les Paul and Berry Gordy, Jr., will be honored in January. This is the first list without a Memphis related artist. Hey, are any of those people from Cleveland?

In mid-November *Billboard* magazine's Hot 100 Singles has "Kick The Wall" from Jimmy Davis and Junction at #68 with a bullet. The album has a bullet at #136 on the Top 200.

On the local scene: The Windows have a new keyboardist from Waco, TX. Edgar Riley has toured with Ozzy Osbourne, Ratt and Ax, and has played on 3 records for the MCA label. The new album should be out now with the dedication to the late Kirby Jackson.

From Nashville comes word that former Memphian Catesby Jones (see *Memphis Star*, July 1986) is making some inroads in the Nashville industry. The singer/songwriter is writing for a publishing house and performing

## Editor Names Writer And Article Of The Year

As most of you know the *Memphis Star* has for the past few months recognized a Writer of the Month for a particular story appearing in the *Star*.

Since we only began this award mid-year and since some articles were not eligible for Writer of the Month, I felt that in December, as we sum up the year, both Writer of the Year and Article of the Year awards would be appropriate ways to honor our writers.

After reviewing each 1987 issue and recalling just how many excellent articles we received, I have

selected as the Article of the Year, Tony Jones' piece *Earth Tones: Willie Mitchell's Elegant Intense Soul*.

The Writer of the Year award goes to Assistant Editor, Susan Hesson, who wrote, among others, excellent stories on Guadalcanal Diary, the Fabulous Thunderbirds, Jon Butcher, Doug Easley and Larry Raspberry.

Congratulations to Tony, Susan and all the other fine writers who submitted stories to us in the past year. And now... on to '88. HQ



## MMA Demo Derby Winners Announced

The Memphis Music Association has announced its winners whose compositions will be featured on the *1987 Demo Derby Album* set for release in mid-January 1988. Personalities from nine area radio stations served as judges.

The winners and categories are as follows:

Country .....	Ed Brosious, <i>Columbus, MS</i>
Rock & Roll .....	Tim Dills, <i>(DOTZ) Memphis</i>
Open .....	James Cann, <i>Pembroke Pines, FL</i>
Gospel .....	Ricky Watson, <i>Memphis</i>
Folk .....	Jim Finlay, <i>Little Rock, AR</i>
Bluegrass ..	Chester J. Cudak, <i>Memphis</i>
Country .....	Lance Strode, <i>Memphis</i>
R/B Funk .....	Tony Lloyd <i>Memphis</i>
MOR/E'LN .....	Michael G. Strickland, <i>Memphis</i>
Blues .....	L.A. Jones, <i>Woodbury, CT</i>

regularly at the Bluebird Cafe.  
Good luck!!

Stacey Merino was featured in a showcase at Club Royale last month. The New Memphis Music artist has generated much positive response.

Congratulations to Marti and Jimmy Griffin on the birth of their daughter Alexis. Jimmy is the lead singer of 70's superband Bread and has recently returned to Memphis.

### YOU SHOULD HAVE BEEN THERE

Celebrity guests jammin' onstage with local favorites was a frequent occurrence this past year. In one night we had Mickey Curry (drummer for Hall and Oates and Bryan Adams) at Bombay with Good Question, while Stanley Jordan (jazz guitarist extraordinaire) sat in with the Victims of Circumstance at the North End, and

cont. page 50

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# Studio News

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

by Ken Houston

**At SUN STUDIOS:** It's true!! U2 recorded four tracks on Nov. 2 for general upcoming projects including *The U2 Movie* and a Woody Guthrie memorial album. Jimmy Iovine (Springsteen, Lennon, Tom Petty) produced with Jack Clement acting as associate producer. Engineering was David Ferguson of Nashville with Sun Studio engineer David Aron assisting. Local musicians called for the session were Becky Evans, Phyllis and Helen Duncan for backing vocals, and Tony Thomas for piano and B-3 organ. (see our story on page 28.)

**At POWER HOUSE STUDIO:** BILL BEATY was in putting the finishing touches on his debut album with some help from his friends. Don Cook added guitar overdubs and Steve Ebe on percussion. Singer David Kurtz added vocal parts to a cut, along with Danny Jones and Larry McKeehan of Star Stage. Jimi Jamison, lead singer of Survivor, added vocal parts to Bill's song, "Tear It Up."

**At MEMPHIS SOUND PRODUCTIONS:** MCA Records legend B.B. KING returned to Beale Street to record two sides for his next album. The sessions were produced by Frederick Knight and engineered by Robert Jackson and John Fleskes. Assistant engineers were Roosevelt Green, Dan Pfeifer

and Richard Scott. Memphis keyboardist Ernest Williamson also performed on the songs. Jimmy Rout ate all the grapes.

Frederick Knight also produced sides on the group ADVANTAGE and singer KEISA BROWN. Both projects have early 1988 release dates. Robert Jackson and John Fleskes engineered.

California writer/singer BRENDA EAGER recorded three sides for the newly formed production company JAMS (which stands for James Alexander/Memphis Sound). The tracks were produced and arranged by James Alexander and Ernest Williamson. Performers included Williamson on keyboards and sequencers, Wendell Moore and Gary Coins on guitars, Earl Peaks on bass guitar and Lannie McMillan on sax. Phyllis Duncan and Carla Thomas added background vocals. The sessions were engineered by Robert Jackson, assisted by John Fleskes, Dan Pfeifer and Roosevelt Green.

WEGR 102.7 FM concluded its Rocktober concert series with two more live broadcasts from Memphis Sound Productions. The DAVID KURTZ BAND performed October

15th. The mix was done by Danny Jones and Dan Pfeifer. The final broadcast of the series featured GOOD QUESTION, Van Duren on guitar, keys and vocals, Ray Sanders on bass guitar, James Lott on guitar and Bill Lineberry on drums. Don Smith and Dan Pfeifer did the mix. On both broadcasts Richard Scott and Jim Godsey were assistant engineers. A potential sponsor has approached the studio regarding more live concert broadcasts in the future.

New England Digital spent two days demonstrating the synclavier hard disk system known as the "Tapeless Studio." Product specialist Skip Sorrell demonstrated the system's capabilities with the help of Peter Hyrka on violin and mandolin, Rick Steff on keyboards, and Timothy Goodwin on guitars and keyboards. Goodwin reports that the studio will "likely" include the system, or a similar one, in the studio's expansion plans (early 1988).

**At ARDENT STUDIOS:** GEORGE THOROGOOD and the DELAWARE DESTROYERS wrapped up their album project for Rounder/EMI. Terry Manning produced and engineered. MAVIS STAPLES (Staple Singers) was in working on her solo project for Paisley Park/Warner Brothers. Al Bell produced and William Brown engineered.



George Thorogood and the Delaware Destroyers finished their Rounder/EMI project at Ardent. Terry Manning produced. The Rainmakers' new LP, *Tornado*, is out now (see review on page 34). Manning produced that one also at Ardent.



JOHN KILZER began working on his debut album for Geffen Records. Keith Sykes is co-producing with John Hampton. Hampton is also engineering with Tom Laune assisting. MYLON LEFEVRE started his new album for Word Records. Joe Hardy is co-producing and engineering. JOANNA DEAN (Jacobs) was in putting the finishing touches on her debut album for PolyGram Records. Eli Ball produced and John Hampton engineered.

**At COTTON ROW RECORDING:** LARRY "SIR LAWRENCE" NEVILLES was in with producers Homer Couch and Arthur Liggins cutting his original compositions to shop to major labels. Nikos Lyras and Eric Patrick split time behind the board engineering.

PETER BUCK PRODUCTIONS was in the studio completing a jingle project for Withrow Downes. Musicians included Tony Thomas, and Jenny Sheffield was vocalist on the project. Pete Pedersen was producing and Nikos Lyras engineered. STACEY MERINO has been continuing to cut new material for his project. Stacey recently showcased for A&M and Elektra Records. The most recent performance was at Club Royale on Beale Street. ★

## Letters

Dear *Memphis Star*,

As a subscriber to the *Memphis Star*, I would like to find out what is going on with Jimmy Davis and Junction. I have seen them on MTV (far from enough)!

*Kick The Wall* is a hot album and I would love to see this band tour the north. The records are in the stores, but without airplay, how can they sell? These people are hungry for this group. Get this group promoted so ears can hear. They've got talent, looks and style — my kind of feel.

Thanks,  
Robin M. Beebe  
Theresa, NY

*Editor's Note: We agree Robin, we were pushing Jimmy and the boys long before anyone else (see Feb. 86, Feb. 87 & July 87). As for touring, etc., we'll send your note to the powers that be.*

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11, 19, 31

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December  
5, 19

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Good Question wrapped up the first installment of WEGR 102.7's Rocktober live concert series from Memphis Sound Productions.



# The Wolfgang - Wolves On The Horizon

by Tony Pantuso

**T**hey came, seemingly out of nowhere with a polished, professional sound most bands require long months of diligent work to attain. For those who caught their February debut at Court Square Cafe, and those who have since seen them at Bombay, Peabody Alley, Players and the Omni-New Daisy the question has been - where *did* they come from?

Flashback to January: Rico's Yada, one of Memphis' better reggae/island bands was faced with the prospect of having two members reduced to part-time players due to daytime commitments. Bassist Rico Heard, drummer Steve Powell and guitarist Jim Medlin were "... looking to put something else together, something a little more rock and roll." At this point enter - literally - Austrian Klaudia Kroboth. The former lead singer of Vienna walked into the music store where Heard and Medlin work, and the Wolfgang was born.

It's no surprise the band worked so well from the start when one considers the talent involved. As front person, Kroboth shines with a powerful voice which compares favorably with Annie Lennox and Aimee Mann, as well as a mesmerizing stage presence and confidence. Also a fierce guitarist in her own right, she was the final ingredient which made the band really cook.

Instrumentally, the Wolfgang has a solid aura of serious professionalism. Powell is one of the great unsung drummers of the area, laying down a solid groove with metronomic time while displaying a touch anywhere from light and loose to heavy-metal martial. Heard's firm, non-nonsense bass-playing is very open: there when needed, but never heavy or overbearing. They combine to give a sturdy foundation for the lean, supple and searing guitar work of Medlin. Add Klaudia's stage presence and powerful pipes, shake

well ... and you've got a band with the potential to explode into musical overdrive. And explode they did, a bare 2 ½ months after their inception they captured second place at this year's MusicFest competition.

*Watching Rico quietly pogoing in the corner during one of Medlin's glass-shattering solos, and seeing Klaudia rap, mid-song, with a table full of drunk businessmen, their own enjoyment is obvious.*

Just as essential to the sound as the players is engineer Ronnie Kittel, who is considered "... the fifth member of the band, no doubt about it." Kittel is usually the most active at a Wolfgang performance, scurrying from behind his board to different areas of the room to ensure that every patron is getting the best possible sound. The other four are emphatic that Kittel deserves recognition for his contribution. "Ronnie's very important to the band," said Kroboth. "If we sound good onstage, it's Ronnie's fault," agreed Medlin.

**R**ico's Yada fans will find the Wolfgang much harder-edged (Powell jokingly refers to them as "my heavy-metal band"), but still as committed to original material as most other bands are to covers. Their songwriting shows a distinct maturity and subtlety, ranging from the reggae/rock & roll gumbo of Medlin's "Deep Blue Sea" (a Yada holdover), to the straightforward pop of Kroboth's "Nobody's Like You," which could chart respectably on any Top 40 station. These, and Heard/Kroboth collaborations such as "Rose-Colored Windshield" and "From A Distance," written at Heard's small home studio are

increasingly dominating their set lists. A recent L.A. excursion found some interest in their originals from publishing firms, and locally, Rock 98 has shown strong interest in airing their demos.

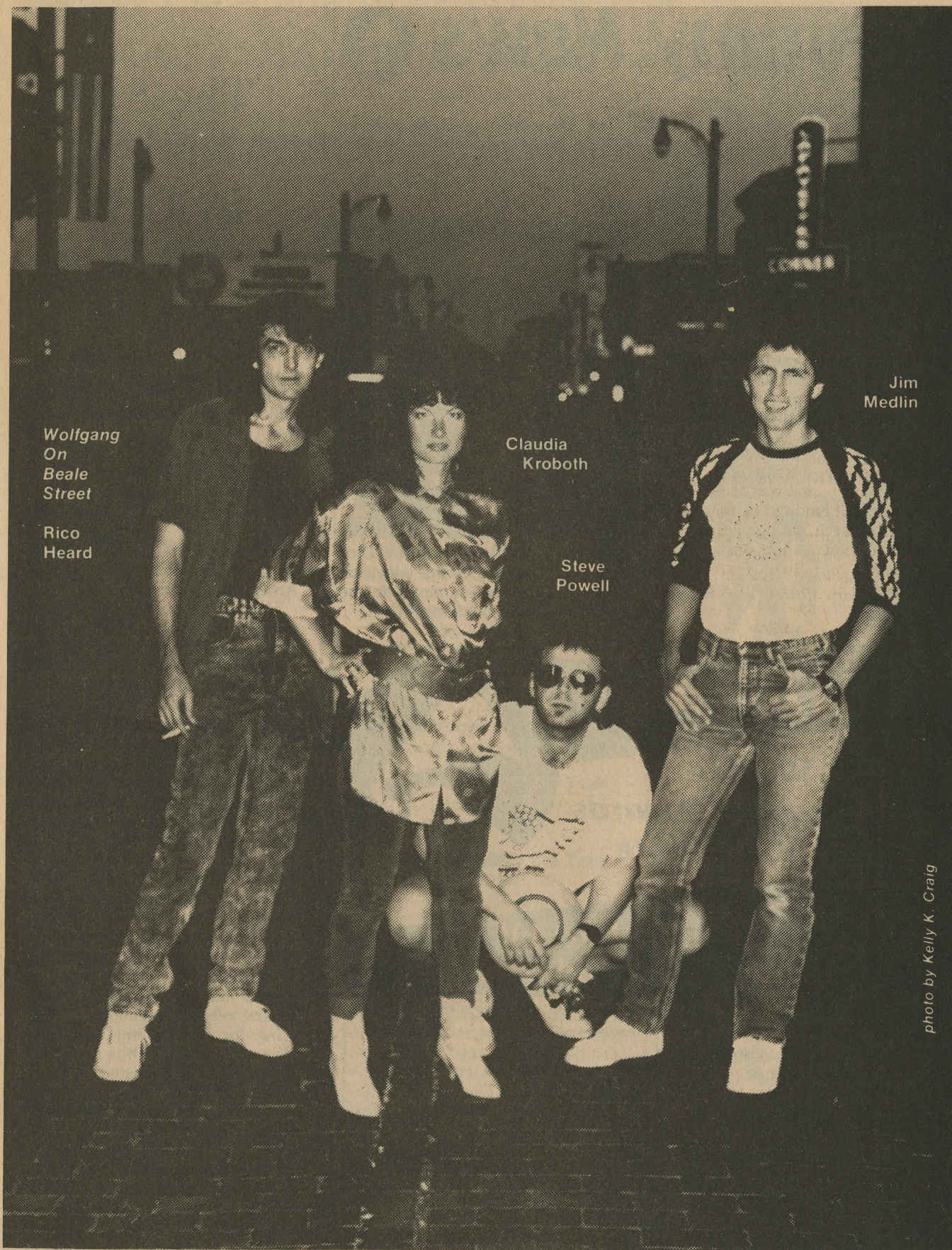
The covers that do find their way into a Wolfgang set are all high-energy, ranging from U2 and the Pretenders, to some smoking versions of tunes by the Talking Heads and Jon Butcher, and a throbbing cover of "Midnight Key" which out-Neville's the Neville Brothers.

Attitude is one of the best things this band has going for it. Each member is aware of the high level of talent, musicianship and expertise the others bring to the band, and it shows every time they go onstage. There's no screwing around between songs, just pure, professional entertainment. Watching Rico quietly pogoing in the corner during one of Medlin's glass-shattering guitar solos, and seeing Klaudia rap, mid-song, with a table full of drunk businessmen, their own enjoyment is obvious.

Rock-star egos are out-of-place in the Wolfgang. Their community involvement is just as important to them as any club gig, having played several "Just Say No" benefits and free performances for St. Jude's (where their set received even better response than ex-Eagle Joe Walsh, who followed) and a Multiple Sclerosis Benefit at Court Square in July. Their willingness to work with people, coupled with their talent is garnering them a lot of support in the community.

The Wolfgang has recently been in Sounds South studio cutting tracks for "From A Distance," "So Surprised," and "Rose Colored Windshield." They plan to return soon, preparing more demos. Hopefully their diligence and craftsmanship will earn them the label support they deserve. With a little luck, wider recognition and acclaim will follow, and these wolves at the forefront of the new Memphis music scene will be the new Wolves on the national horizon. ★





Wolfgang  
On  
Beale  
Street

Rico  
Heard

Claudia  
Kroboth

Steve  
Powell

Jim  
Medlin

photo by Kelly K. Craig



Memphis, TN — Sunday, Nov-ember 15th found a stoic crowd of roughly 1,500 braving high winds and threatening skies to attend the 8th Annual Blues Awards, staged by the Blues Foundation. And while the Foundation has yet to recreate the stunning success and panache of 1985's edition of the Handys, the show was an enjoyable, if somewhat lengthy, showcase for this most unique of American art forms.

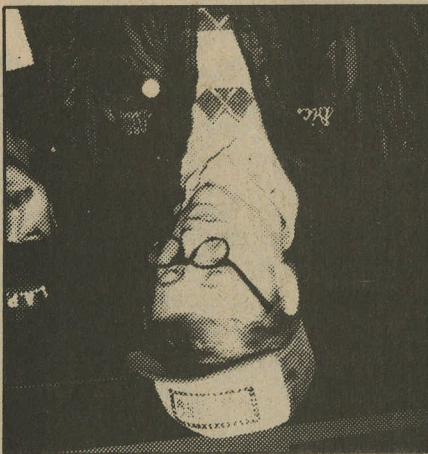
Hosted this year by local news personality Mason Granger and Janice Laffoon, president of the Arkansas Blues Connection, the show featured performances by Duke Robillard, Johnny Copeland, Anson Funderburgh & the Rockets with Sam Myers, and the Rum Boogie Band. Copeland, on hand to collect his Handy for 1986 Contemporary Male Artist of the Year, turned in a show-stopping two-song set of electric Texas blues, but the crowd favorites had to have been Lynn White, Amateur Blues winner DiAnne Price, and Jessie Mae Hemphill, coincidentally all Memphians. Ms. Price recreated her traditional style performance which netted her the coveted "Lucille" award, created and named by B.B. King for the National Amateur Winner, and Ms. White presented a set of full-throated, gospel-tinged contemporary blues. Hemphill, winner of the Traditional Blues Female Artist of the Year, stole the show not only with her performance, but with her astute and concise acceptance speech — "Y'all, I'm so proud!"

Robert Cray repeated his sweep of the Handys, picking up six of

# The 8TH ANNUAL BLUES AWARDS

# Grammy News®

Last month Memphis NARAS President Danny Jones and trustee Ward Archer, Jr. attended the taping of the "Grammy Lifetime Achievement Award Show." National Vice-President Dick Ranta was also there as part of the national television committee. The CBS-TV special will be aired nationally Wednesday, December 9 at 8:00 p.m. December 31 is the last day for new members to join who want to participate in this year's Grammy balloting process. It's also the cut-off date for old members who want to rejoin. Applications for membership can be obtained by calling Deborah Camp, executive director for the Memphis Chapter of NARAS, at (901) 794-8539.



National NARAS Vice-President Dick Ranta is a member of the television committee for the Grammy Lifetime Achievement Award Show.

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## ... And The Envelope Please

### 1987 Handy Award Winners

#### Entertainer of the Year

"Bowling Green" John Cephas and "Harmonica" Phil Wiggins

#### Contemporary Male Artist

Robert Cray

#### Blues Vocalist of the Year

Robert Cray

#### Contemporary Blues Album of the Year

*Strong Persuader*

Robert Cray

#### Blues Song of the Year

"Right Next Door (Because of Me)"

Robert Cray

#### Blues Single of the Year

"Smoking Gun/Fantasized"

Robert Cray

#### (U.S. Blues Band of the Year

Robert Cray Band

#### Contemporary Blues Album of the Year (Foreign)

Magic Slim

(Wolf Label, Austria)

*The Chicago Blues Sessions, Vol. 3*

#### Vintage or Reissue Album of the Year (U.S. or Foreign)

The Late Elmore James

*Let's Cut It*

#### Traditional Blues Album of the Year (U.S. or Foreign)

John Cephas/Phil Wiggins

#### Contemporary Female Artist

Koko Taylor

#### Traditional Female Artists

Jessie Mae Hemphill

#### Traditional Male Artist

John Lee Hooker

#### Instrumentalist of the Year (Harmonica)

James Cotton

#### Instrumentalist of the Year (Guitar)

Albert Collins

the statuettes, but was beat out in the category of Entertainer of the Year by the duo of "Bowling Green" John Cephas and "Harmonica" Phil Wiggins. Cephas and Wiggins also carried home the Handy for Traditional Blues Album of the Year.

All problems from last year were, if not corrected, improved upon. The show lost much of its momentum during intermission, but who could sit through four hours of a show without a break?

The following Blues Jam was in a part of the Auditorium not quite large enough and the Jam stage was blocked by speakers so all side views were virtually obstructed.

But all in all, from the "Old Beale" backdrop to the stellar entertainers, the Blues Foundation has learned much from past years' experience. This edition of the Handys was much nearer to "ideal," and left the enthusiastic crowd looking forward to next year. ★

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# O.B. McClinton *Remembered*



by Robert Bowman

**H**e may have been the funniest person that I ever met. He certainly was among the most open, giving and kind. He was someone who always tried to have something nice to say about everyone. Hell, he was someone who returned phone calls to strangers.

I first met O.B. McClinton when he returned a call to this stranger back in September 1985. I had just started

my research on Stax Records and was on my way to Nashville. I wondered if O.B. could possibly do an interview.

He said he'd be delighted to. Despite his wife being ill that day and despite an appearance on *Nashville Now* a few hours after I arrived in town, O.B. met with me, gave me several hours of his time and insisted that my wife and I come to the taping of the show. There, he fussed over us non-stop. Nothing was too much, everything was too little. It was easy to fall in love with O.B. McClinton.

He was one who had chosen a hard row to hoe as a black man who wanted a career in country music. He started out writing rhythm and blues classics while at Rust College in the '60s with his first success coming in late 1964 when he so impressed Estelle Axton and Jim Stewart that they got the late Otis Redding to record O.B.'s "Keep Your Arms Around Me" (recently reissued on a four LP Otis Redding box set retrospective). O.B. eventually became a house writer (as well as a recording artist) for Memphis' Goldwax Records, where he wrote the apocryphal James Carr hits "You've Got My Mind Messed Up" and "A Man Needs A Woman," and later on he served in the same function for Muscle Shoals' Fame Records operation.

In the '70s, he came back to Memphis signing with Stax and releasing four country LP's on their subsidiary label, Enterprise. He had earlier cut a number of 45's but it was with these albums that he finally enjoyed much deserved chart success with "Don't Let The Green Grass Fool You" in 1971. When Stax folded O.B. cut scattered singles for Mercury and CBS but none of these labels seemed to know what to do with a black country singer. Luckily, he was also a fine country songwriter and a superb live performer as he spent the last twelve years of his life living in Nashville hawking his songs while performing regularly on the road. He kept shooting for a label deal, but no one was interested. After all, Nashville wouldn't have known what to do with a black country singer.

When I met O.B. he was frustrated by all this but in no way had he given up. If no one wanted to sign him, he told me, he was going to market a "sold through TV" double LP. And so he did. Many of you might have seen the ads on the Nashville Network. Typically they were hilarious. Not surprisingly, the two LP's were superb.

Unfortunately, by this time O.B. was ill. Out of nowhere he began to feel sick, and was diagnosed as having terminal cancer in late summer 1986. I couldn't believe it. I had spoken with him a number of times on the phone since we first met. He always seemed fine. If he had any troubles they were well hidden. After hearing of his diagnosis through a



mutual friend I called him again. Every once in awhile during our conversation his voice would reveal a deep-seated fear but every minute he fought to be cheerful, always funny, ever hopeful, and grateful for the life he had had. His attitude and demeanor were heartbreaking and inspiring at the same time. O.B. had more courage than most ordinary people.

A few months later, the Nashville country scene illustrated their love for O.B. with a benefit/tribute night. At \$50 a head, the Stockyards was packed. Entertainment was provided by the likes of Ricky Skaggs, Tom T. Hall, Reba McEntire and Waylon Jennings. O.B. came on at the end of the night looking frail and out of breath. He performed two new songs and ad-libbed a heart-rendering speech. Many were crying, all were silent as they saw the warmth, courage and love of the man that they had come to toast. I don't know if I have honestly been more moved.

Afterwards Epic Records signed him up to record the two new songs he performed that night as well as ten others. Over the phone from Nashville to Toronto he told me, "I told them I knew why they were signing me now. Where were they all for the last ten years? I told them that I would tell them to go to hell if I didn't have a wife and two sons to think about." And think about them he did. O.B. loved his family dearly and spoke of them often.

Those were the only harsh words I ever heard him speak. He was hurt twice over by Epic's cheap and empty offer. But here finally was a chance to record a big league LP the way he wanted to. *The Only One* is a beautiful record made by a beautiful man.

The fight never ended. Each time I spoke with him the facts were worse but the spirit was greater. O.B. McClinton Nights were held in Georgia and Mississippi. He was moved and grateful for the support for him and his family. It is now all over as O.B. passed away just as the autumn season began.

I knew him only for a short while, but I loved him dearly. Although he was born in Senatobia and he died in Nashville, for nearly fifteen years he was a Memphis son, one that we should never forget, one that we should never stop loving. ★

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## Best Of . . . . . . Worst Of

### The 1987 Memphis Star Readers Choice Poll

The results of the 1987 *Memphis Star* Readers Poll are in. Not surprisingly, Jimmy Davis & Junction were the big winners with best album, single and band. It's been their year - just like we predicted last January.

We learned several interesting things while bleary-eyed counting ballots at deadline. Most people have better short term memories. Nominees from the last month or so were much more numerous than, for example, last summer.

We also discovered that the city's two rock stations (the Eagle 103 and Rock 98) have a competitive spirit out the wazoo, plus a serious interest in the state of the Memphis rock scene today. It seems a ballot war and much gnashing of teeth ensued between the two. Except for distorting our admittedly unscientific poll, we feel that kind of competition can only be good for the future. We "cancelled out" the obvious "radio" ballots (we let them vote on everything else). However, the non-radio ballots recognized the interest between the two and voted accordingly. The other stations in town aren't perceived as positive energy in the local music industry.

The discovery that surprised us the most was that Memphis people rarely talk about the "worst" anything.

So, with congratulations to all the winners, runners-up and significant nominees, as well as everyone else who got a vote here are YOUR results.

#### Best Show (Concert)

1. **LYNYRD SKYNYRD**  
2. **REO Speedwagon** and **Richard Marx** at MSU. 3. **Jon Butcher** and the **Fabulous Thunderbirds** on Mud Island. 4. **Jimmy Buffett** with **Steve Winwood** **encore**. Significant others: **The O'Kanes** at Peabody Alley, **Mason Ruffner** and **Robin Trower** on Mud Island in a downpour... "I guess that's why they call it the blues."

#### Worst Concert

##### The Beastly Boys

#### Best Music Industry Party

1. **THE QMI PARTY** to announce the signing of Jimmy Davis and Junction and Ella Brooks at Rum Boogie. Can you imagine wall to wall bodies, MTV's, a Beatle, movie stars, and the mayor... 2. The annual **Grammy Party** at the Orpheum. 3. The annual **Memphis Star Birthday Party** (thanks ya'll) 4. **Memphis Sound Productions Grand Opening** (there's something about trashing a brand new studio).

#### Best Outdoor Music Event

1. Still **MUSICFEST** even though the Fest officials have problems (see Jerk of the Year). **Keith Sykes** and **Larry Raspberry** shows pulled a lot of votes in addition to the generic MusicFest votes. 2. Almost anything on **Mud Island** this past year was nominated so we figure it's the place not the events. 3. **The Overton Park Shell Series of Concerts** -- Congratulations to the volunteers and keep those

## A Note From

1987 has been a big year for the *Memphis Star* and for Memphis Music in general.

The city and its musical heritage were in the national spotlight all summer for the 10th anniversary memorials to Elvis.

Perhaps more important, for the long term health of the industry, were the signings of Jimmy Davis and Junction and Ella Brooks to major label record deals. The nation is recognizing that there is more to Memphis Music than just rock and roll memories.

The re-opening of SUN Studios, the opening of Memphis Sound Productions on Beale Street and smaller studios such as Sounds South point to the continued health of the music infrastructure.

donations coming. 4. Two **Handy Park** events pulled enough votes to be #4 - the **Rocktober Car Jam** with the **Insiders** and the **Radiators** and the **Battle of the Bands**. Significant others: **Memphis In May's Sunset Symphony** and **anything on the Peabody Roof**.

#### Best Club Band Not From Here

Tie between the **TANGENTS** (from Mississippi) and **WEBB WILDER** (from Nashville).



The Willys, from left, Sam Bryant, Shawn Lane, Russ and Rob Caudill won for Best Local (Unsigned) Band, finished second for Most Likely To Sign and Bryant was among the leaders for Songwriter.

photo by Kelly K. Craig



## The Editor

Publishing got a boost with the creation of New Memphis Music.

This industry is about product and in 1987 Memphis produced its share. From nationals such as the Fabulous Thunderbirds, the Replacements, Bobby Womack and the Rainmakers to locals like Jimmy Davis and Junction, Alex Chilton and Tav Falco's Panther Burns, the sounds from Memphis were heard all over. More for local consumption but just as worthy were the Sunset Symphony live album, and Mystress' EP. At year's end, the Windows' album is out and John Kilzer is in the studio.

The list could go on and on. The point is there's something happening here. H.Q.

### 2. **3-D** (from Dallas).

Significant others: **Jane, His Wife** (from Nashville), **Java** (from Madison, Wis.), and **Tony Spinner** (from Jonesboro).

### Best Show (Club Date)

1. **HEAD EAST** at Bombay.
2. **Adrian Belew and the Bears** at Antenna.
3. **Joanna Jacobs and 3-D** at Stage Stop.

### Best Live Entertainment Club

The top 6 were too damn close to call. Since we couldn't decide either, here they are alphabetically with comments from the survey: **Alfred's on Beale**, cited for best value; **Antenna**, also voted by musicians as one of the worst places to play; **Bombay**, noted on several ballots with "best bands but terrible acoustically;" **Night Moves**, many musicians voted this room as best place to play; **Rum Boogie Cafe**, the party of the year; and **Stage Stop**, noted for good value and one of the year's best concerts.

### Best Bartender

1. **CHRIS POWERS**, Zinnie's East.
2. **Kathy Westbrook**, even though she no longer tends bar.

### Best Restaurant

1. **RENDEZVOUS**
2. **Chez Phillippe**.
3. Anything

cont. page 23



It was Jimmy Davis and Junction's year. Chuck Reynolds, from left, Tommy Burroughs, Jimmy Davis, John Scott and David Cochran won Best Local Group, Album and Single of the Year. In addition Cochran was awarded Biggest Hair in Memphis Music.

John Kilzer's career really took off in '87. The former M.S.U. basketballer won Best Local Songwriter, Best New Act of the Year and Most Likely To Get A Record Deal In 1988. That deal may very well come true before the end of the year.

photo by Stacey Kilzer





# WHATEVER VIDEO



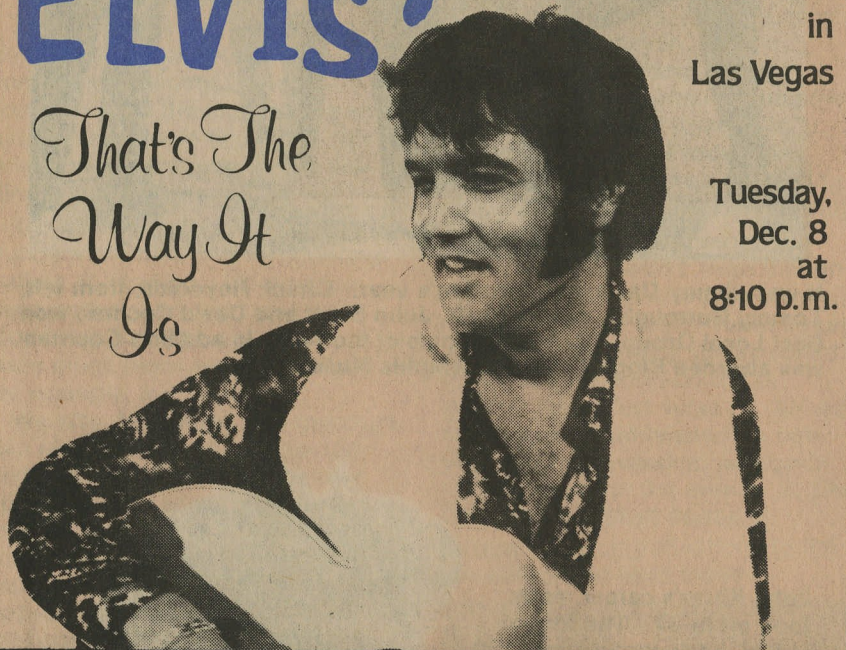
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# Finer Side

by Emily A. Dunbar

'Tis the season to be . . . taking advantage of all the wonderful holiday programs being held during the month of December. If the wear and tear of gift shopping and the crass commercialism of it all has you down, and you need something, *anything*, to jog your holiday spirit, the many musical and fine arts events planned throughout the city are sure to include the right panacea for your problem.

To start the season off, the Opera Guild Holiday Showcase continues through December 4, culminating on the 4th with the annual Opera Ball. The Holiday Showcase, which opens Nov. 29 at the Peabody Hotel is a collection of designer vignettes, featuring holiday table designs, trees, fashion shows and musical performances. The 30 different sponsors of this year's Showcase include Marguerite Piazza and Cybill Shepherd. Daily events include performances by the Suzuki String Players, the ASU Handbell Choir, the Harding Academy A Capella Chorus and many others. Tickets are \$5 in advance and \$6 at the door.

The annual Opera Ball on the 4th of December will also take place at the Peabody, and will feature entertainment by Pia Zadora. The Ball commences at 7:00 p.m., with dinner served at 9:00 p.m. Tickets are \$150, and available through Opera Memphis.

Wednesdays in December are made special for downtowners by Calvary Episcopal Church and the Calvary & the Arts Program. Commencing at 12:05 the Church, located at 2nd and Adams, will sponsor a 30 minute musical program followed by lunch in the Church Refectory. On December 2, internationally acclaimed mezzo-soprano Marguerite Piazza will sing selections from a compelling Christmas carol repertoire, accompanied by pianist



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The Memphis State Camerata Singers will perform at Calvary Episcopal Church in December.

Gary Beard, of Lindenwood Christian Church. On Dec. 9, the Camerata Singers, of MSU will appear dressed in Renaissance costume and will sing, dance and play the instruments of that era.

The final performance before Christmas will be Dec. 16, with a Ceremony of Carols. The program will consist of a collection of medieval Christmas poems set to music by Benjamin Britten. Sung by the women of Calvary Choir, they will be accompanied by harpist Marian Schaffer. All performances are *non-denominational* and free to the general public. The optional lunch following the program is \$2.50.

Comedy, action and the romance of musical drama await the audience of Rossini's *The Barber of Seville*. Offered at the Orpheum Theatre December 3rd and 5th by Opera Memphis, this traditional favorite will be performed in English. Principal singers are mezzo-soprano Estella Zambalis as Rosina, tenor David Eisler as Count Almaviva, and Robert Orth (baritone) in the much-loved role of Figaro, the barber. Ticket information is available by calling 454-2706.

The Rhodes College Singers will present a Christmas Concert in the Catherine Burrow Refectory at 6:00 p.m. on Dec. 6. The Refectory is

located on campus, and the price is right - free. On Wednesday, Dec. 9 at 2:00, the public is invited to join members of the Beethoven Club at 263 S. McLean Blvd. Their Christmas Tea will include Mrs. Anthony Borell, soprano with a program of Christmas music. For more information, please call 274-2504.

The perennial holiday favorite, *The Nutcracker*, will be presented by the Tennessee Ballet Company and the Memphis Symphony Orchestra Dec. 10 - 12 at 7:30 p.m. and Dec. 13 at 2:30 p.m. All performances are at the Orpheum. Leading this year's cast are four young ladies, ranging in age from 8 - 10 dancing the role of Clara. They are Jolene Slothouber, Margaret Crenshaw, Jennifer Pratt and Jennifer Winstock. The ballet will also feature Dina Laska as the Sugar Plum Fairy and Central High graduate Kirby Hade as the Prince. Clara's uncle - the mysterious Drosselmeyer - will be played by Andre Kulyck. Tickets *are* limited, and run from \$8.00 - \$15.50. There will be a select student section with seats for \$5.00.

The Memphis Symphony Pops Orchestra gets in the spirit with their "Festival of Holidays," spotlighting the music of Christmas and Hanukkah. The Festival, part of the

Symphony's "Gospel to Gershwin" series which begins this month and ends in April, will be held Dec. 19th at 7:00 p.m. in Vincent deFrank Music Hall and will feature a guest appearance by a "right jolly old elf!" Bring the kids. Tickets available at the usual locations, or by calling 324-3627.

For those seeking a higher meaning to all the hustle and bustle of the season, try the Christmas Eve Festival of Lessons and Carols, held at Idlewild Presbyterian Church, 1750 Union Ave. Beginning at 4:30 p.m. on Dec. 24th with a 30 minute organ prelude by Dr. Peter Picerno, this moving service includes the traditional Christmas story interspersed with favorite carols. Idlewild welcomes all denominations to this service.

Other events taking place this month are included in our feature on Holiday Benefits on page 21. Please remember these in your entertainment planning for the month. They offer an excellent opportunity to help others while soaking up some cultcha'. Also, check our Concert Calendar for theatre performances, including Theatre Memphis' 10th Anniversary run of Dickens' *A Christmas Carol*. Happy (and safe) Holidays to all our readers!!!! ★



## NRBQ - Rockabilly with a R & B Backbeat



From left, Joey Spampinato, Terry Adams, Tom Ardolino (in hat) and Al Anderson of NRBQ backstage at Antenna.

photo by Kelly K. Craig

by Kelly K. Craig

The dilapidated portable marquee at Antenna is rusted and fire-damaged, but the once-proudly horizontal arrow still cries out for attention against the dark rainy backdrop of a wet Sunday night. Tonight, despite its lack of lettering, it announces the arrival in Memphis of one of the premiere underground bands on the national club circuit - NRBQ.

Inside the beer is flowing freely and I am escorted backstage by the road manager. After snapping off a few shots I corner keyboardist Terry Adams for some quick, impromptu conversation.

NRBQ has been around since 1974 with the current lineup. That fact alone should prepare one for the professional, highly-polished stage show that followed. The band tours about 200 nights a year, traveling all over the world to present their music.

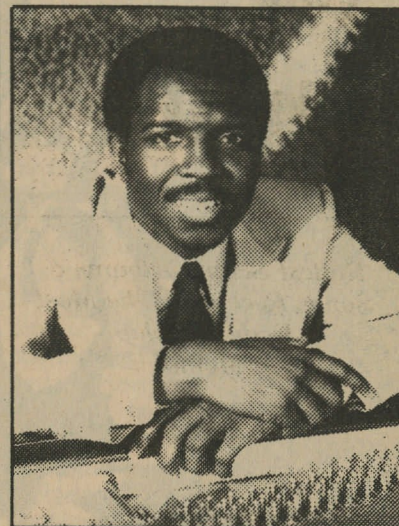
Although their sound is difficult to categorize - sort of a rockabilly style with a heavy R&B flavored backseat - it's unusual enough to have attracted other artists to record their material. For instance, guitarist Al Anderson's "It Comes To Me Naturally" was included on this year's Fabulous Thunderbirds release, and other

tunes by Anderson have been recorded by Dave Edmunds and Bonnie Raitt. Also, bassist Joey Spampinato has just completed a part in the soon-to-be-released Chuck Berry/Keith Richards movie as part of the band. Be sure to catch this movie if you can, 'cause Joey is hot!!!

Before exiting to go on stage, Terry Adams turned and winked as if to say, "Hey, we got this thing covered!" And covered it was as they rocked the packed club with a 1½ hour set. Drummer Tom Ardolino, with his hillbilly hat and beard, played with a heavy downbeat that would have made his mama proud, while Adams' baby grand resonated with the sweet sounds of his confident touch. Spampinato's bass was red hot after the first five songs, and Al Anderson's vocals rang out with a tone sounding like a car wreck involving Buster Poindexter and Dr. John. I'm talking soul, man!

Three days after this show (Nov. 8), NRBQ released a live album entitled *God Bless Us All*. Recorded earlier this year in Providence, RI, it was recorded directly from one show with hardly any edits. I would highly recommend this record to anyone who is a fan of NRBQ, or anyone else who is looking for a new and different way of music. ★

## Holiday Homecoming Jazz Festival



James Williams

photo courtesy IJS

The IJS World Class Jazz Series will present the Second Annual Holiday Homecoming Jazz Festival - A Tribute to Phineas Newborn, Jr. with the Tony Reedus All-Stars on December 27th and 28th at Riverside Grille. The first evening will feature the Piano Greats from Memphis: Old Guard including James Williams, Donald Brown and Mulgrew Mullen. The following night Phineas Newborn, Jr. will be joined by New Guard pianists Charles Thomas and Harold Mabern. The backing band for both nights will include Berklee instructor Bill Mobley on trumpet and internationally acclaimed drummer Tony Reedus, who is the nephew of James Williams.

Especially unique about the Festival is that all performers, both Old and New Guard, are Memphis native and/or Memphis trained. Their combined credits include stints with the Woody Shaw Quartet, Charles Mingus, Dizzy Gillespie, Miles Davis and Lionel Hampton, in addition to the many albums they have produced. Tickets for the Festival are available through the IJS World Class Jazz Series (725-1528) or Amro Music on Poplar, and are \$13.50. ★



# Star Charts

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

## TOP FORTY SINGLES

1. **I THINK WE'RE ALONE NOW** (MCA) *Tiffany*
2. **LITTLE LIES** (Warner Bros.) *Fleetwood Mac*
3. **CAUSING A COMMOTION** (Virgin Warner Bros.) *Madonna*
4. **TIME OF MY LIFE** (RCA) *Medley & Warnes*
5. **MONEY MONEY** (Chrysalis) *Billy Idol*
6. **IT'S A SIN** (EMI) *Pet Shop Boys*
7. **BAD** (Epic) *Michael Jackson*
8. **HEAVEN IS A PLACE ON EARTH** (MCA) *Belinda Carlisle*
9. **BREAK OUT** (Mercury Polygram) *Swing Out Sister*
10. **I'VE BEEN IN LOVE BEFORE** (Virgin) *Cutting Crew*

\*Based on Airplay on WMC FM 100

## ALBUM SALES

1. **BAD** (Epic) *Michael Jackson*
2. **SOUNDTRACK: DIRTY DANCING** (RCA) *Various Artists*
3. **NOTHING LIKE THE SUN** (A&M) *Sting*
4. **LEARNING TO FLY** (Columbia) *Pink Floyd*
5. **TUNNEL OF LOVE** (Columbia) *Bruce Springsteen*
6. **FAITH** (Columbia) *George Michael*
7. **DOCUMENT** (IRS) *REM*
8. **DANA DANE WITH FAME** (Profile) *Dana Dane*
9. **PAID IN FULL** (Island) *Eric B and Rakim*
10. **TOUCH THE WORLD** (Columbia) *Earth, Wind, and Fire*

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

## TOP COUNTRY SINGLES

1. **LYNDA** (MCA) *Steve Wariner*
2. **THE LAST ONE TO KNOW** (MCA) *Reba McEntire*
3. **ONLY WHEN I LOVE** (MTM) *Holly Dunn*
4. **SHE COULDN'T LOVE ME ANYMORE** (Capitol) *T. Graham Brown*
5. **DO YA?** (RCA) *K.T. Oslin*
6. **SOMEBODY LIED** (Columbia) *Ricky Van Shelton*
7. **ONE FOR THE MONEY** (Columbia) *T.G. Sheppard*
8. **THOSE MEMORIES OF YOU** (Warner Bros.) *The Trio*
9. **BONNIE JEAN** (Little Sister) (Mercury) *David Lynn Jones*
10. **I WON'T NEED YOU ANYMORE** (Warner Bros.) *Randy Travis*

\*Based on Airplay on WMC AM 79, KIX FM 106 and WVEE AM 1170

## ALBUM TRACKS

1. **ONE SLIP** (Columbia) *Pink Floyd*
2. **TUNNEL OF LOVE** (Columbia) *Bruce Springsteen*
3. **RAG DOLL** (Geffen) *Aerosmith*
4. **SHOWDOWN AT BIG SKY** (Geffen) *Robbie Robertson*
5. **ARE WE ROCKIN' YET** (QMI MCA) *Jimmy Davis and Junction*
6. **SHOOT HIGH AIM LOW** (Atco) *Yes*
7. **RHYTHM OF LOVE** (Atco) *Yes*
8. **LITTLE WING** (A&M) *Sting*
9. **CHERRY BOMB** (Mercury) *John Cougar Mellencamp*
10. **CRAZY** (Chrysalis) *Icehouse*

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

## TOP COLLEGE ALBUMS

1. **SID VICIOUS** (Virgin) *Sid Sings*
2. **ALEX CHILTON** (Big Time) *High Priest*
3. **THE MIRACLE LEGION** (Rough Trade) *Surprise, Surprise, Surprise*
4. **VARIOUS ARTISTS** (Varrick) *Christmas Soul Special*
5. **SCRUFFY THE CAT** (Relativity) *Tiny Days*
6. **CIRCLE JERKS** (Relativity) *VI*
7. **FLAMING LIPS** (Restless) *Oh My Gawd!*
8. **THE WOODTOPS** (Rough-Trade) *Hypnobeat Live*
9. **VARIOUS ARTISTS** (4 A.D. Import) *Lonely is an Eyesore*
10. **THE MISFITS** (Plan 9) *Evillive*

\*Source: Rare Records

The Memphis Star welcomes input from all radio stations and record stores in the Memphis area. Submissions must be typed, and include performer, label, and title of song or album. Submissions must be received by the 10th of the

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.

# Christmas Specials!



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# BLESS ME

## Ten Years Of *A Christmas Carol*



David Allen as Bob Crachit and Wit Bond as Tiny Tim in the 1984 Theatre Memphis production of *A Christmas Carol*.

by Cheryl Denise Wolder

**B**ack in the misty memories of time, about 1978, Theatre Memphis began showing the Dickens' tale *A Christmas Carol*, a story about how mean, old stingy Scrooge learns the true meaning of Christmas and, not so subtly, the waste he has made of his life.

Theatre Memphis soon learned that this show was literally Santa Claus, as people from all around flocked into the theatre to be swept

up into this tale of loss and redemption. So, every year for the past ten years this chestnut has been offered to the audience which, happily, hungered for it, becoming a tradition for the many people who come to see it again and again. Yes, this is the tenth anniversary of their production of *A Christmas Carol* and Theatre Memphis wanted to make it special indeed. The production is scheduled to run every night, except Mondays, from Dec. 3 through Dec. 20 with matinees on Sundays.

One way they have chosen to do this is to, for the first time, cast *three*

separate men in the role of Scrooge; those men, who will perform the role in rotation, are Barry Fuller, Sherwood Lohrey, and James Dale Green.

Another offering is the tenth, that is to say every year the show has run at Theatre Memphis, appearance of Jim Ostrander as the Ghost of Christmas Present. Interestingly enough, Ostrander originally took the role because, as his time for rehearsing and performing was very limited by his work in retail during the holiday season, this was a role which entailed an entire *fifteen* minutes on stage. Therefore, it wasn't difficult for the director to work around him. Ostrander could leave work, arrive at the theatre, don his make-up, do his bit, and go home, after curtain calls, of course. In fact, because of his work in retail, it wasn't until leaving that field that, after several years, he was able to see the first act of the show. And every year since his first appearance, Ostrander has been right into the spirit of it, taking Scrooge to remind him "what Christmas is supposed to be and (he isn't) making it."

One particular production of the show ranked highly in Ostrander's estimation, because of its verity to the tale that Dickens wanted to tell. "Best one we've ever done," Ostrander says of the version by Michael Holliday. "It had much more of the original material in it . . . . A lot of people didn't like it, but what they didn't like were the accoutrements - the set was very stark, there wasn't much singing in it." This version of the story, comparable in many ways to the television adaptation with George C. Scott, contrasted, unfavorably to many, with the lighter, more song-filled version previously done. With so much disfavor towards the new, the old version was returned to the next season. Though he enjoys this version, Ostrander would like to see a hybrid production of the two. After all, he says, Dickens was a social reformer and Ostrander feels a new adaptation synthesizing the two versions would give it the same kind of spirit as the stage version of *Nicholas Nickleby*.

Aside from Ostrander, several other cast members repeat their yearly sojourn into Dickens' tale.

cont. page 22



# Partake of the Gifts of Music

## 'Tis The Season

### December 5

6:30 p.m. Christmas Parade

### December 6

10:45 a.m. The Christmas portion of Handel's Messiah performed by the Oratorio choir, Christ United Methodist Church

6:00 p.m. "A Service of Lessons and Carols" featuring the handbell and children's choir, Second Presbyterian Church

7:30 p.m. "The Many Moods of Christmas," a Christmas spectacular featuring choir and orchestra, Lindenwood Christian Church

8:00 p.m. "An Evening of Peace and Joy" with the Mid-South ensemble, Catholic High Auditorium. Donations purchase gifts for the children at St. Peter's Home.

### December 8

8:00 p.m. Christmas concert featuring the Rhodes College singers, St. Mary's Cathedral.

### by Cevantine March

Ho-Ho-Ho and pass the holiday spirit! The time of celebration (and shopping) is upon us. Yet as we busily bustle in preparation of the season, there are reminders on every street corner that peace and joy do not always reign in River City.

Throughout the year artists accept their responsibility as members of the human community generously donating their talents for the betterment of others. From "Band-Aid" to "Farm-Aid" to "Art Against AIDS," the philanthropy of entertainers is

well-known. But December, because it is a special month of merriment, exposes the inequities in our society and entertainers feel compelled to respond by giving just a little more.

Music, itself, is uplifting - a gift to us all. It expresses the season in a language that transcends verbage and syntax. Musicians speak this universal dialect in December to communicate their caring, but also to benefit those in need of a happier, healthier life. Whether it's a church choir raising the human spirit or a professional performer raising

### December 9

7:00 p.m. "Rejoice in Jesus" by the New Covenant Singers, Christ's Methodist Church

### December 11

"Singing Christmas Tree" at Bellevue Baptist Church, runs through the 16th. Week-night performances at 6 and 8:30 p.m. Weekend, 4:30 and 7 p.m. Check your television schedule for airtime on WHBQ.

"Sing Christmas" at Central Church, a three part spectacular with full orchestral accompaniment. Runs thru Dec. 15th with nightly performances at 7:30 p.m.

### December 13

10:55 a.m. J.S. Bach's Contata No. 61 featuring Ralph Vaughn Williams' Fantasia on Christmas Carols, St. John's Methodist Church

7:00 p.m. Memphis Symphony Chamber Orchestra and choirs performing Hodie Vaughn Williams contemporary Christian works, Second Presbyterian Church

7:30 p.m. Second Annual Advent Service of Lessons and Carols" featuring specialty choirs and a candlelight procession, St. John's Episcopal Church

### December 14

7:00 p.m. George Klein's Mile-o-Dimes Christmas Benefit, Bad Bob's Vapors

### December 16

6:45 p.m. "A Gathering at the Manger" featuring the children's choir, Christ Methodist Church

### December 19

7:30 p.m. "Festival of Holidays," one of a four part concert series: "Gospel to Gershwin," Vincent De Frank Music Hall

### December 20

5:00 p.m. Candlelight communion with a special arrangement of carols featuring choir and solos, St. John's Methodist

6:00 p.m. "Glorious Sounds of Christmas" featuring choirs and Memphis Symphony Chamber Orchestra, Second Presbyterian

7:00 p.m. Tom Hackenberger's Christmas Special for MDA, Bombay Bicycle Club

### December 24

11:00 p.m. Candlelight service featuring soprano Kallen Esterian with string, flute and guitar accompaniment, Christ Methodist Church



money for the hungry, this is indeed a special reason, and music bears gifts of many kinds.

Our churches have always been the voice that could reach out to the factions of our community and draw them together. Many have established a tradition of touching people through their extraordinary Christmas productions. Many of these gifts from Memphis churches to all have become very well-known and supported. Bellevue Baptist will once again be trimming its Singing Christmas Tree and Central Church's "Sing Christmas," replete with robes and regalia, will enlighten audiences as it has in the past. The offering collected at Central's production will be used to establish a drug treatment house.

Christ Methodist will hold a candlelight service on Christmas Eve featuring soprano Kallen Esterian. Ms. Esterian, who recently sang the lead opposite Luciano Pavarotti in Brazil, was named one of the rising stars to watch in a summer edition of *Opera News*. Dates and times of these and other church musical events follow this article.

Tom Hackenberger's Fifth Annual Benefit for MD had to leave its old home at the Daily Planet for the wide open spaces of Bombay Bicycle Club on Overton Square. Tickets for the December 20th event are \$6. Slated for guest appearances are Good Question and the Willys, as well as other popular locals. Veterans of Hack's previous Christmas specials can underwrite a fun-filled night without hesitation. Fine entertainment, door prizes, and wacky stunts

abound, and Jerry's Kids get all the proceeds.

The Vapors will host George Klein's Benefit Concert for the Mile-O-Dimes on December -- from 7 p.m. to midnight. The Mile-O-Dimes buys holiday food baskets for needy Memphis families. In its 24th year, Klein's benefit is the longest running charitable event in Memphis. Over \$300,000 has been raised throughout the years to feed the hungry. Billy Joe Royal will be headlining with other well-known musicians who are tentatively scheduled to appear. Jerry Lee Lewis will fly home from his Las Vegas act to add some Memphis zing to the show. Ticket prices and more finalized information is available through the Mayor's office.

Our city's Christmas parade is traditionally the festive beginning for all the seasonal celebrations. On December 5 it will promenade east on Madison from Belvedere to East Parkway. It sets the mood for giving and receiving amid brilliant color and twinkling lights. Bands march to the carol classics and elves and fairies wave to smiling faces.

The festivities make it easy to forget that there is a bleaker side for the homeless or hungry. Each year, especially during the holiday season, Memphis music helps to narrow the gap between poverty and prosperity, happiness and hopelessness. Support the productions that give the gift of music and bring joy and sustenance to those in despair. Their season will be merrier, and so will yours. Shalom!

## Christmas Carol

from page 20

Kim Ford has portrayed Mrs. Fezziwig for nine years and Eda Fain, though this is her eighth year, has acted the role of the Ghost of Christmas Past for seven years.

Everything has not always gone smoothly. One year, according to Ostrander, "the guy who was blind-folded in the blind man's bluff scene fell into the orchestra pit. (Another) year, Bob Crachit caught fire - he struck a match and it broke and he thought it had gone out . . . It went and lodged in (the) armpit of his coat . . . Mrs. Crachit was over (by him) while they were singing a song and it was not her turn to sing. She said (whispering urgently aside), 'Bob, you're on fire.' He didn't notice until he saw the smoke rising from his shoulder . . . it wasn't big flames but it was smoldering . . . He took off his coat and . . . threw it into the wings." Here Ostrander laughs heartily, "They're stomping it out!"

Another special thing that has been done for the past several years has been doing one performance of the show for the deaf. "That's always a lot of fun," says Ostrander, "We do a show and there are three signers out in front of the orchestra pit signing along; it's great . . . They're good actors . . . They have to be to sign. Half of it's their signing and half of it's their facial expression and their body language.

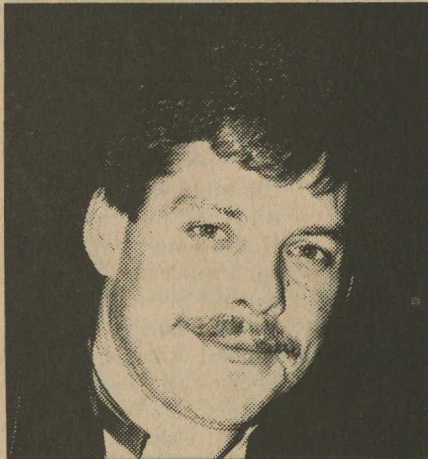
As Tami Hook, publicity representative for the theatre points out, "Sell-outs, especially late in the run, are commonplace. Everyone is encouraged to contact the box office early for tickets." The hours for the box office are 10:00 a.m. until 8:00 p.m. Tuesday through Friday, and 10:00 a.m. until 5:00 p.m. on Saturdays. The phone number for reservations is 682-8323.

So, once again, the fog will roll in and chains will rattle and the spirits of Christmases past, present, and future will be abiding at Theatre Memphis to show Scrooge, and maybe some few people of his ilk that come and witness this play of spiritual rebirth, what lies beneath each lonely soul and how connected and ultimately responsible for each other we all really are.

It's what Dickens would have wanted. ★



Dec. 14 at Bad Bob's Vapors is set for George Klein's Mile-o-Dimes Christmas Benefit.



Tom Hackenberger's annual Christmas Special for MDA is set for Dec. 20 at Bombay Bicycle Club.



## Best/Worst

from page 15

Jake Schorr owns - **North End, South End, and Lafayette's**. Significant others: **Captain Bilbo's, Midway Cafe, and Houston's**.

Thirty-seven restaurants were nominated. Memphis likes to eat.

**Best Value For Your Money**

1. **BEALE STREET MUSIC FESTIVALS**.

2. **the Shell Series**. 3. **Huey's on Sunday Night**. 4. **Stage Stop and Alfred's any night**.

**Best Record Store**

**TIE - POP TUNES DOWNTOWN and SOUND WAREHOUSE**.

**Best Radio Station Overall**

(Note: here's where the radio war went to battle. So, after they cancelled each other out by best vs. worst votes, the general public ballots really counted. Fascinating...)

1. **THE EAGLE WEGR 103 FM**

2. **Rock 98, KWLN FM**. 3. **WEVL**.

Only three other stations even got votes.

**Best Music Programming**

1. **ROCK 98**

2. **The Eagle 103**. 3. **WEVL**.

**Best Disc Jockey**

1. **KELLY CRUISE - EAGLE 103**

2. **Robert Harder - Rock 98**. No one else came close.

**Best Station For Memphis Music Promotion**

Dead heat between 98's Mid-South Showcase and 103's Studio Concert Series.

**Worst Station For Memphis Music Promotion**

1. **FM 100**

2. **WRVR 104**. 3. **KIX 106**.

**Best For**

Blues: **WEVL FM 90**; Jazz: **WLYX**

**FM 89**; Country: **KIX 106**;

Alternative Music: **WEVL FM 90**

**Worst DJ**

1. **DAVID PAGE**. Runners up: **Ron Olson, Tom Prestigiaco** (amazingly all from **FM 100**), **Debbie Montgomery** and the announcers on **WLYX**.

**Best Place To Take Out Of Town Visitors**

Yes, "out of town" won, but we know you were just kidding.

1. **THE PEABODY HOTEL**

2. **Beale Street**. 3. **Overton Square**. 4. **Graceland**.

**Favorite Memphis Thing To Do**

1. **TIE - Listen to Memphis Music and watch the Mississippi River**.

2. **Watch the Peabody Ducks**. 3. **Eat ribs**.

**Best Album Recorded In Memphis**

1. **Jimmy Davis and Junction's KICK THE WALL** ran away with it.

2. **Joe Walsh's Got Any Gum?** 3.

The Replacements' **Pleased To Meet Me**. Significant Others: **Fabulous Thunderbirds, Topper, and the Rainmakers**.

**Worst Album Recorded In Memphis**

1. **MUD-BOY AND THE NEUTRONS**. This will probably please these guys.

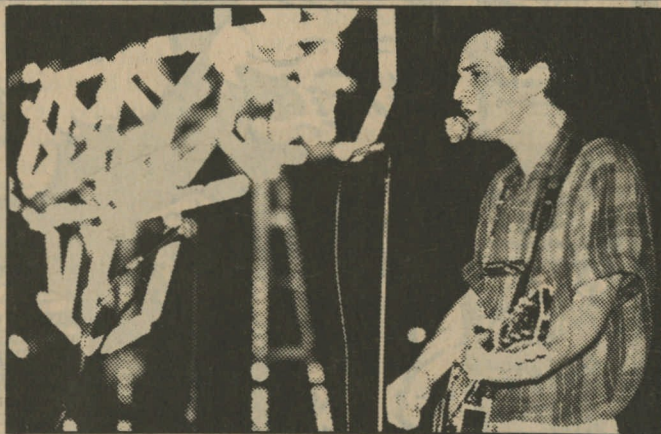
**Best Single From Memphis Artist**

1. **"KICK THE WALL"** by Jimmy

cont. page 48

**MusicFest won Best Outdoor Music Event, but its officials finished strong for both Jerk of the Year and the Captain Oblivion Award. Alex Chilton, above, played at this year's Fest.**

photo by Shannon Gauldin



**The Rhythm Hounds, above, from left, Roger Blanton, John Chambliss, David Grisham, Bill McKee, Frank Morat and Don McGregor virtually tied the Coolers as Band Most Fun To Watch. Below, from left, Cooler saxophonist Jim Spake with sit-ins Ron Wood and Joe Walsh.**

Rhythm Hounds by Gene Scott, Ron Wood by Mike Malone





B

phs is becoming fashionable again. I've heard the phrase "Memphis music"

by Joe Hardy

Editor's Note: Ardent's Joe Hardy continues to entertain and inform us with his erratically mailed prose. Despite his self-proclaimed recent induction into the MENSA Society, this piece makes a hell of a lot of sense. So ignore your holiday cheer momentarily and read and learn.

kicked around for years, primarily by people with only the most tenuous connection to the music industry(i.e., a tour guide at (Ir)aceland, a guy who caught a guitar pick at a Cheap Trick concert, the dreaded and reviled NARAS member, etc. But despite a decade of militant skepticism I see the signs of a recovering music economy. People with lots of dough are hanging out here instead of L.A. or the Bahamas. We, of course, want their dough, and it's much easier to get to when they're close by.

All of this is to encourage those of you who have been thinking about cutting a demo to do so. The climate is the most favorable I've seen in a long time and anyone even slightly



# The Metaphysics Of Demo Recording Songs, Singers and "It"



familiar with the city's history knows how fleeting these opportunities can be. The rest of this article will deal with elusive and arcane aspects of demo recording. It is invaluable information. Try to memorize it, try to live by it. Pass it on to future generations.

First, let me suggest that in recording, as in most things, there are no rules, but there are percentages. For example, "I Was Kaiser Bill's Batman" was a hit in the late sixties that was whistled rather than sung. Therefore, while I can't categorically state that a whistled tune won't make the top ten, I'd be willing to wager my salary to Dancing Jimmy's that it would flop. This is a *reductio ad absurdum* example of a principle that applies to more subtle areas of your project. We'll get to some in a second.

**M**y opinion is that record companies listen for three things, the first being good songs. Of course, this isn't as simple as it sounds: my opinion of a good song won't necessarily coincide with yours or the record companies'.

But the odds are in your favor if the song is under four minutes but over three, fades on a chorus and has a tempo over 100 beats per minute. This isn't my preference you understand, it's the form that most hit records take. (a trivial aside: "Hey Jude" is often cited as the first song over four minutes that received major airplay, but "Bridge Over Troubled Waters" actually deserves the distinction. Things were so formulized then that Columbia listed the time on the label as 3:79.) Again, there are always exceptions: all ZZ Top songs end with a guitar solo, Cyndi Lauper songs never fade, etc. Just remember the percentages we talked about earlier.

The second thing is a good vocalist. If you let the singer in the band because his dad bought the P.A. you're in big trouble. I hate to admit this since I can play lots of stuff and can't sing, but the vocalist is the only member of the band that really matters. Nobody knows or cares who Tom Petty's drummer is except other drummers and they probably don't buy (nor can they afford to) buy records. The harsh reality is that unless the other members of the band are primary writers or are on

an Eddie Van Halen level of musicianship, they are expendable. (If you're Eddie's brother you can also stay in the group.) Often record companies insist on replacing band members they think are marginal. Try to write a lot or suck up to the singer and pretend you like him.

Lastly, I think they're looking for something that is called different things by different people: panache, savoir faire, soul, cool, balls, Q factor, etc. I refer to this intrinsic hipness as "attitude." Lord Byron had it, Einstein had it, Brando used to have it (there is an inverse relationship between obesity and hipness), and, if you've got it, you don't have to ask what "it" is. Mick Jagger has so much of it he's a star despite the fact that he can't sing at all. Primarily, this quality manifests itself as an identity unique to your band. Haircuts, dress, the type of guitar you play, are all symptoms of attitude. But, as those of you familiar with Thomas Aquinas are surely aware, these factors are accidental, not substantive.

**B**efore the record companies come to town for the big showcase (where they can check your leather pants and Marshall stack), they're going to want to hear a tape. I've been in quite a few A & R offices and the decor is mainly early (insert name of your favorite tape). The desk is covered with cassettes, the coffee tables and couches are covered with cassettes, body orifices of office personnel are filled with cassettes. The quality of this material runs from grandmothers humming into ghetto blasters to \$50,000 production extravaganzas.

Be aware that the people in charge of evaluating these tapes are often strange, troll-like vermin, with a strong bureaucratic mind set. They feel that if they say "NO" 100% of the time, they will be right 95% of the time. It's obvious that, between the sheer volume of material and the bourgeois attitude of the record scumsticks, you need not only talent and good material, but an indefinable "something" that sets your project apart.

The most common error is to submit too wide a variety of material. The record company regards you as a commodity: you're soybeans or you're

porkbellies, but you can't be both. The songs you send should, taken together, provide the listener with a clear sense of the direction you intend to take. If you're fortunate enough to have two great singers in your group, one of them needs to bite the bullet for the sake of the deal. Yeah, I know the Beatles had two singers but, no matter what your mom or your manager may say, you are *not* the Beatles.

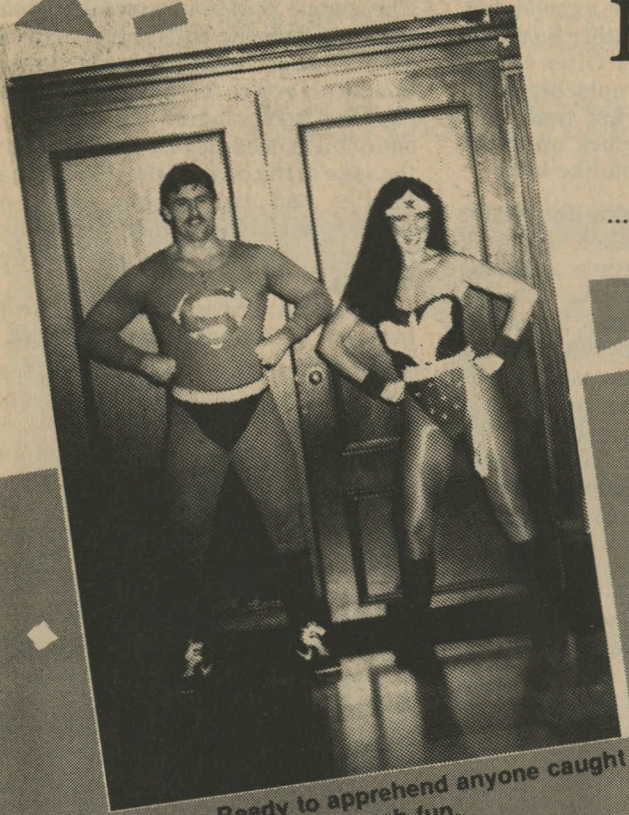
For the Aristotleans in the crowd here are a few more practical tips:

1. Put your best stuff first. If the first thirty second don't hit 'em, they're gonna sail it.
2. Sending more than four songs is a waste of time, and therefore, money. Take the dough you were going to spend on songs 5 and 6 and fix the sharp vocal on song 2. I absolutely hate sharp vocals.
3. No matter what anyone says, believe me: production counts.
4. Yes, you can record demos in your home that are great. It's very, very difficult. I normally use about \$100,000 of outboard equipment to mix and, chances are, I'm mixing a group that is in direct competition with you for Warner Brothers' next budget allotment. (see point 3) And my dad can beat up your dad.
5. If you scrape some money together and decide to record in a studio, shop around. After you find a studio and engineer with whom you feel comfortable, listen to his advice and do what he tells you. If he doesn't know more about record production than you do, you picked the wrong guy and have become a victim of Social Darwinism.
6. At the risk of sounding trite, be prepared. It really doesn't cost that much to have the intonation set on your guitar, but stopping the tape to retune every time you play above the fifth fret can be very costly.
7. If you don't have the funds to record, many studios in town will spec your project in return for some other consideration, most often your publishing or a percentage of the recording budget. Most of these deals are quite legitmate and worth pursuing.
8. There are more crooks in this business than you can possibly imagine. They will break your heart and rape your dog, or vice versa. At least one lives in Memphis. Be careful, seek legal counsel. \*



# Halloween At The Peabody

...and a good time was had by all.



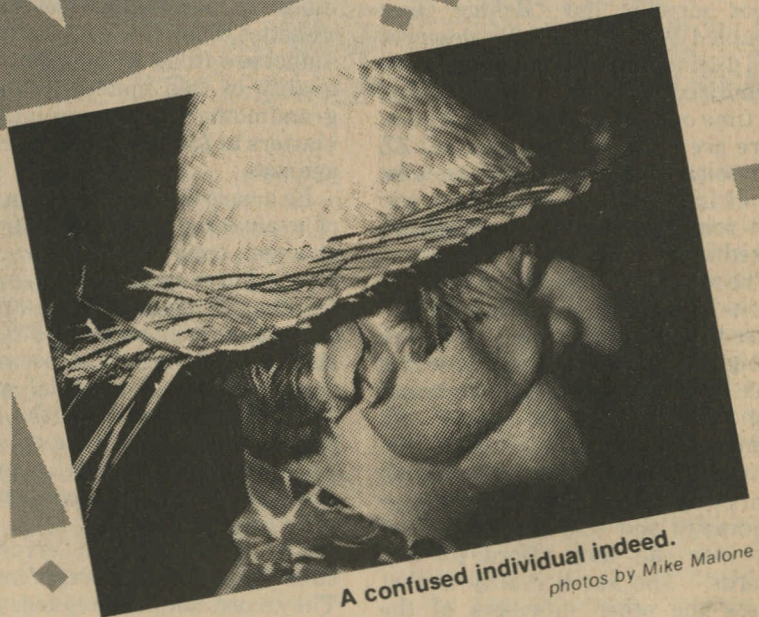
Ready to apprehend anyone caught having too much fun.



"Who let that pigeon in here?"

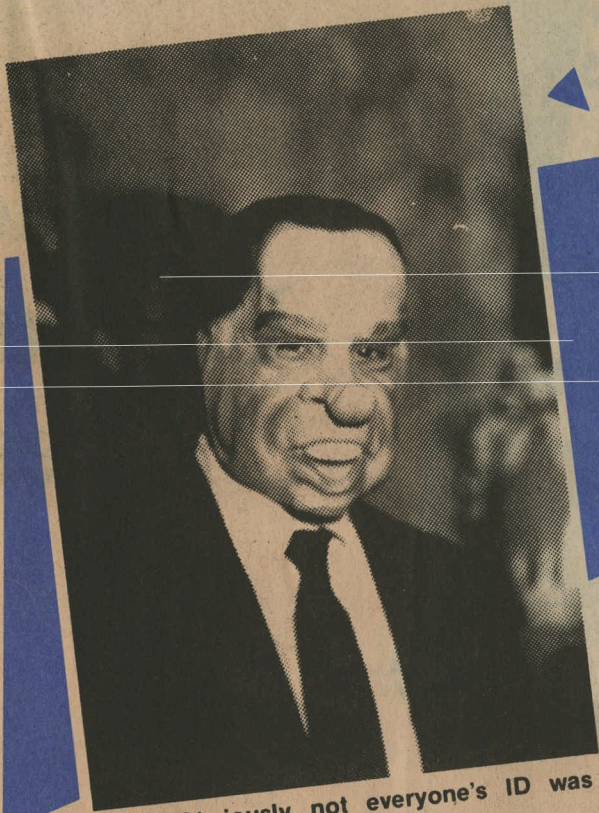


"...paging Nurse Goodbody..."



A confused individual indeed.  
photos by Mike Malone





Obviously not everyone's ID was checked at the door.



Her hair lends new meaning to "purple reign."

**"DON'T DRIVE DRUNK"**

# VETERANS CAB CO.

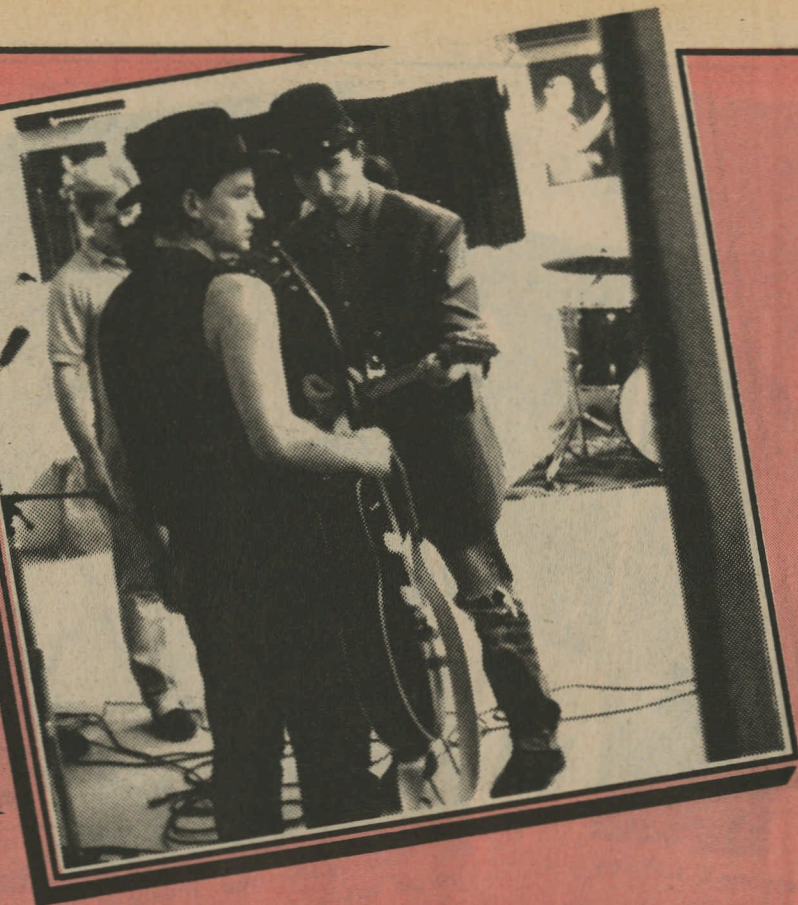


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# Inside U2/Sun Sessi

photos by David Lee



by Dawn Baldwin

# T

he spirits of rock'n' roll past and future gathered at Sun Studio on the night of November 2nd. Elvis was there. And Jerry Lee Lewis. Carl Perkins' voice echoed in

the white tiled walls, mixing here and there with a distinctive Orbison strum and the far off rumble of Johnny Cash.

They were all back in town, hanging out at Sun, but not playing this time, and not singing either. They were offering what you might call your regular spirit-ful advice to the next generation of innovative rock 'n' rollers currently taking the world by storm. Those four guys from Ireland - you've heard of them - Bono, Edge, Larry, and Adam.

It all made for a heckuva jam session. And the studio itself, looking just like it does in the black and white photos, rather

angular and sterile, with none of the padded cell decor of your modern recording rooms, was a bit crowded, what with everyone's vibes bumping up against everyone else's. But then that's just what made it so warm, softening the room's lines and loosening fingers, wrists and vocal chords.

That's just, in fact, what made it *magical* - all that past blending with so eager a present and freeing the new generation to search, experiment, *invent* again. To find a groove that's never been found before . . . and run with it.

So this is what happens when you take the Biggest Band In The World (1987-style), add the emotional and spiritual guidance of some of the Most Influential Artists of the past 30-some-odd years, and mix them all together in the studio where rock 'n' roll was born.

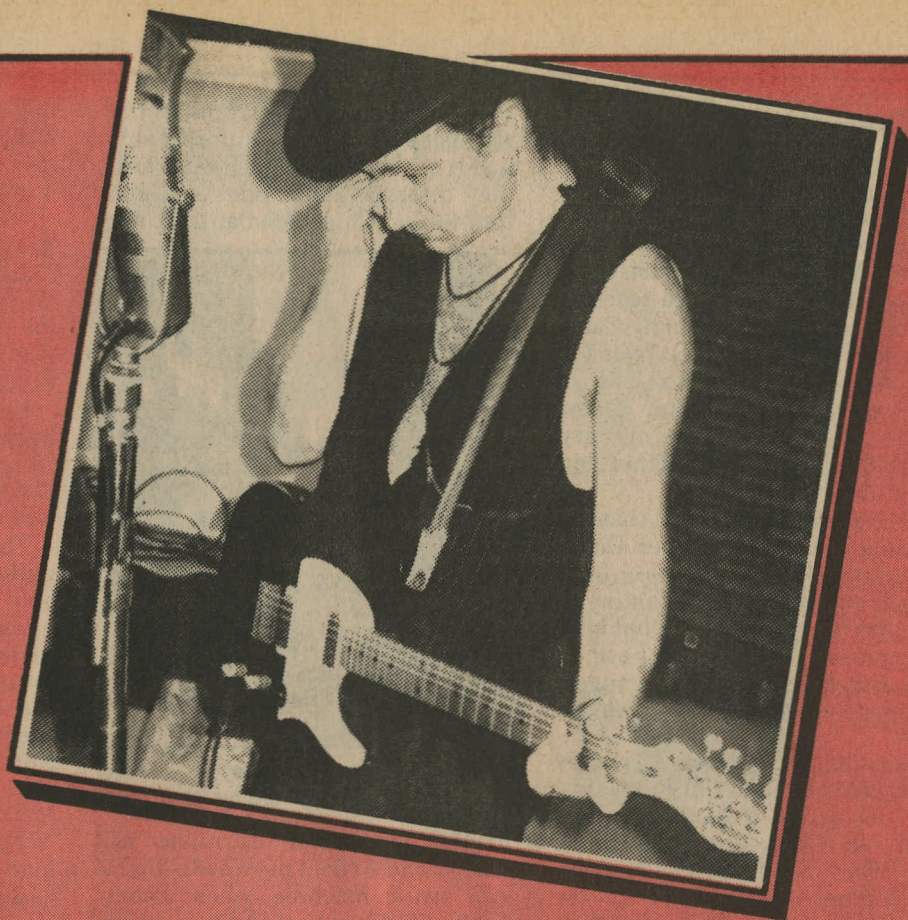
And it happened right here in Memphis, at 706 Union Avenue, just last month.

Impressed?

Gary Hardy, owner of Sun, acknowledges (albeit with no little irritation) that



# e The n Studio sions



Memphians have, in the past, proven themselves somewhat fickle and perhaps even downright difficult to excite about Memphis music. But he insists that this event should bring a light to the eye and a bounce to the step of everyone from teenyboppers to diehard veterans of the Memphis Music Wars. All the talk about the weight the word "Memphis" carries in musician's and music lover's circles throughout the world seems an awful lot like talk (or even wishful thinking) until the hottest, biggest selling band on earth comes here to record, just to soak up the feel of the place.

It simply has to convince even chronic complainers to take another look around . . . and maybe even to stop complaining. Think of it this way: the U2 recording session could, conceivably, herald a time when we truly begin capitalizing on the rock 'n' roll legacy we take for granted and before which others stand in honest awe. Gary Hardy believes this. And if we don't take Bono's word that "the Memphis experience, the Mississippi River, the

music, it's rare, it's exciting," whose legitimizing stamp of approval are we waiting for?

Bono and U2 had never before recorded in the United States. They came to Memphis.

Now I may not be smart, but I know that means something.

## Early October

Gary Hardy receives a call from Greg McCarty, who says he is with A&M records. He asks about studio time for a full day in early November and says he has an artist who wants to get an authentic rockabilly sound.

"I was a little suspicious at first, but I knew that Greg was Jimmy Iovine's assistant," says Gary. "And Jimmy produced *Born To Run* for Springsteen and albums for Fleetwood Mac and John Lennon and *Heroes* for U2. I mean a big, big, big producer. But I didn't make any connection at first. A&M is not U2's label and besides, this was all out of the blue."

cont. page 30



## U2/Sun

from page 29

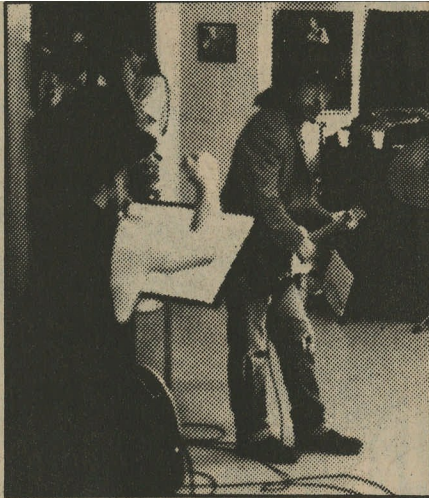
About a week later, he gets a call from Cowboy Jack Clement, who was the engineer at Sun in the late fifties, when the Million Dollar Quartet was at its prime, and has more recently produced material for Johnny Cash. Jack asks, "Have these guys from U2 got ahold of you?" but he isn't exactly sure who they are. For Gary, however, the pieces of the mystery are beginning to come together and his excitement builds.

Once Gary has confirmed that U2 is coming, he, Sun engineer David Aron, and Jack begin doing a little research on the band and talking to Jimmy Iovine, finding out what kind of equipment they need to have on hand. But fancy electronic gadgets and remote recording units aren't on the list.

"Basically, U2 records like they used to record here," Gary explains. "They set up as a band and they record everything live at the same time. They don't use headphones. They wanted to come here for the magic of the room. The only effect

they wanted was that unique tape slap-back echo off the studio floor."

But as the session date draws near, they discover a few odds and ends they need. "Chips (Moman) was very



Bono urges on the Edge.

photo by David Aron

helpful in lending us mikes and baffles and Ardent provided a digital two track machine when Jimmy Iovine finally got around to mention-

ing that they wanted a digital two track live master from the session," says Gary. "There were a lot of last minute phone calls."

### NOVEMBER 1

Jack Clement and his engineer David Ferguson come into town in the early afternoon to check out the studio. They determine that everything is ready to go.

Film crews arrive at the studio and begin setting up to film the session for use in the feature length film, *The U2 Rarities*. Before it is all over, they will shoot 42 reels.

The band arrives that Sunday night under a veil of secrecy. Gary and David, as instructed, have managed to keep the whole event under wraps. Still, the rumor mills are churning as studio hands and musicians throughout the city speculate about what's going on at Sun.

### NOVEMBER 2

The morning of the session, Bono and the boys are out at Graceland, shooting additional film footage.

cont. page 52

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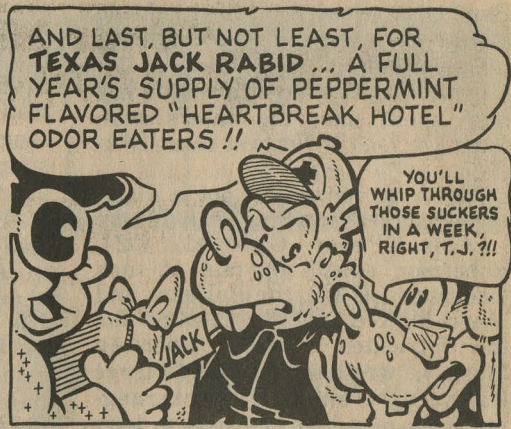
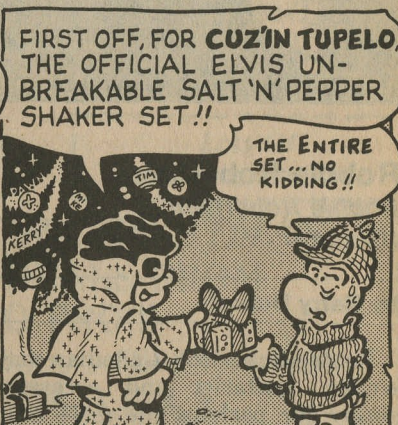
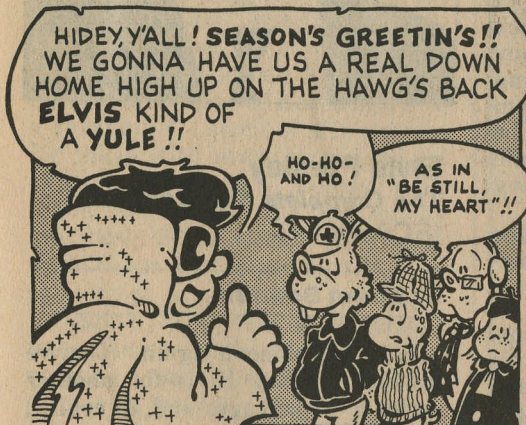
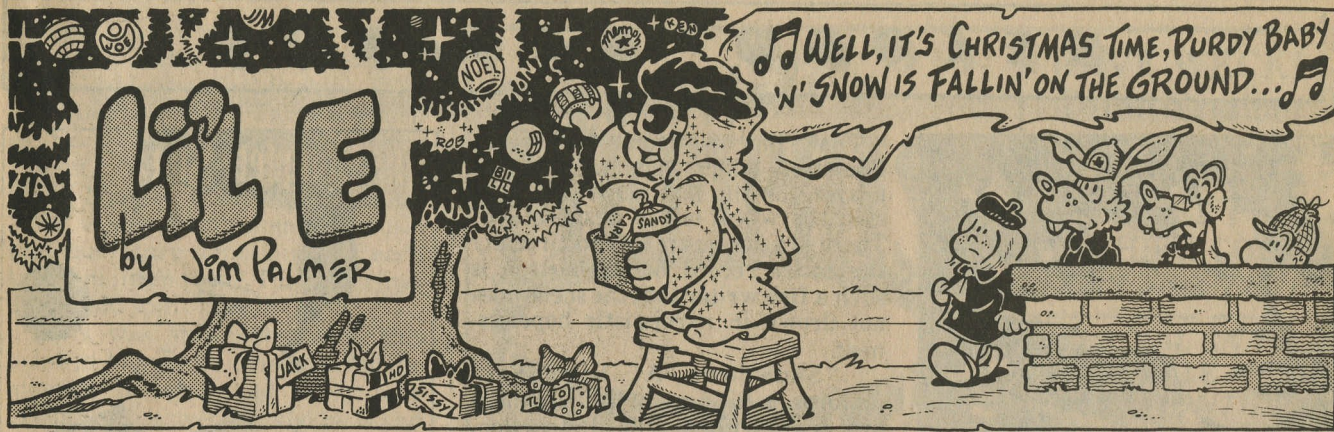
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# RECORD REVIEWS



**Robbie Robertson**  
*Robbie Robertson*  
 (Geffen)

by Harry Duncan

Robbie Robertson, Canadian songwriter, guitarist and occasional singer for perhaps the most influential rock group of the early '70s, the Band, has released a self-titled solo album. Except for soundtrack material (*The Color of Money*, *The King of Comedy*, etc.) Robertson has been silent since the Band's swan song, *The Last Waltz*, was released in 1975.

*Robbie Robertson* is not a Band record. Co-producing with Daniel Lanois (Peter Gabriel, U2), Robertson enlists the aid of such youngsters as U2, the BoDeans and Maria McKee. Nor does it sound like the intricate, eclectic, American music he wrote for the Band's three lead vocalists and instruments ranging from mandolin to organ to jews harp. Robertson plays sneering guitar and this is a guitar album. What frills added are percussion and horn. I, for one, am glad he didn't try to resurrect that lovely old Band ghost; *Rock of Ages* is still the finest live rock album ever.

What we have here is Robertson in the late '80s, in his own mid-'40s, writing for his own voice. And what we get is something superb. Something much harder edged than what the Band produced; and a rather gloomy, if accurate, portrait of the American Dream "... born in the belly of the country over east of Eden."

That line is from "American Roulette," which ends with "say a prayer for the lost generation/who spin the wheel out of desperation." There is a desperate tone to virtually the entire record but Robertson is such a fine writer that the scene does not drown in narcissistic hopelessness.

"Showdown At Big Sky," features a lilting, rhythmic chorus but deals with atomic destruction. "Sonny Got Caught In The Moonlight," with ex-Band mate Rick Danko on harmony, has Sonny caught in life's crossfire and being taken down. The spoken vocal, Tom Waits-ish, "Somewhere Down The Crazy River," ends up in Nick's cafe with the hero "...spellbound - falling in trances."

Robertson's strength, and his value to us as poet/journalist, is that somehow, while recognizing, even accepting, that which he sees all around him, he finds hope - perhaps even salvation. "Fallen Angel," his beautiful ode to the late Richard Manuel (co-written by Martin Page) pleads for "a flower in the snow." The scorching rocker conclusion, "Testimony" gets to it. "In My Soul I'm howling at the moon/Testimony, Testimony/Speak the truth, I will testify." In his one truly romantic song, "Broken Arrow," Robertson's simple faith shines: "who else is gonna bring you a broken arrow?"

Much will be made of the use of U2 and the other young hipsters. This misses the point. Robertson is in charge and they are not prominent. His musical excesses, the long intro to "Fallen Angel" for example, may come more from his movie mood-music projects than this album's personnel. Another drawback is that he is not writing real harmonies but rather alternating voices for different parts of the song. And, let's face it, Robertson's high-whisper voice, compelling though it can be, is simply not strong enough to carry an entire album. But, God, can the man write.

With those rather minor criticisms aside, Robbie Robertson has created a piece worthy of his past and the luggage he carries. We once again marvel at the complex Americana portraits he is still capable of producing. Lest we forget, he said it years ago, "... and, you put the load right on me." \*



**Elvis Presley**  
*The Complete Sun Sessions*  
 (RCA Victor)

by Robert Bowman

RCA has done it again. They've milked our boy Elvis for another series of repackages and, of course, they've managed to botch at least one of the sets, somehow leaving the horns and the coda off of "Suspicious Minds" from the Memphis LP. Fortunately here they've managed to include all the instruments as well as the ending of each song. Hard to believe...

The revelation on this two LP set is the inclusion of three new takes of "I Love You Because" and six new takes of "I'm Left, You're Right, She's Gone" written by Memphis' own Stan Kesler. How RCA keeps finding more Sun outtakes we'll never know. But, rest assured, in a year or two there'll be a new "Complete Sun Sessions" replete with "newly discovered" gems.

For fanatics such as myself, though, any scrap from Elvis' Sun period is interesting. I delight in hearing Scotty Moore play a slightly different guitar lick on an unreleased take. I enjoy hearing how a song took shape and ruminating on unheard possibilities. This, though, is not necessarily for everyone. Many would be content with the ten originally released and finished cuts.

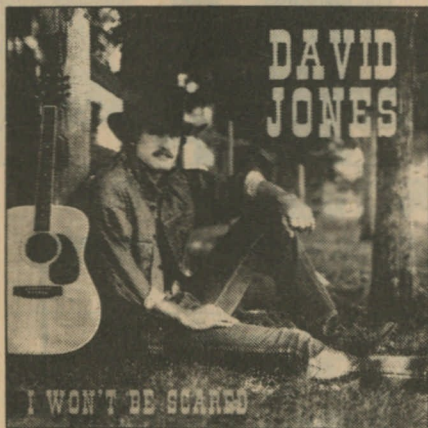
That said, it needs to be reaffirmed, these may be the most important sessions in rock 'n' roll



history. This is certainly where rockabilly began and people such as Jerry Lee Lewis, Carl Perkins, Billy Lee Riley and even a Texas boy such as Buddy Holly heard the news: "There's Good Rockin' Tonight." Greil Marcus wrote in 1975 that "This is emotionally complex music that can return something new each time you listen to it." That still rings true 2,000 spins later.

Elvis was still innocent at this point in his career. He goes for the moment on each and every take gradually discovering who he is and what he is capable of. He exaggerates and redefines everything he touches. For example, he changes Bill Monroe's 3/4 waltz of regret "Blue Moon of Kentucky" into a charging 4/4 shout of affirmation. He plays with every word and he extends the song's melody both higher and lower. The first sounds are those of his voice. He simply could never wait to get started. The excitement is palpable.

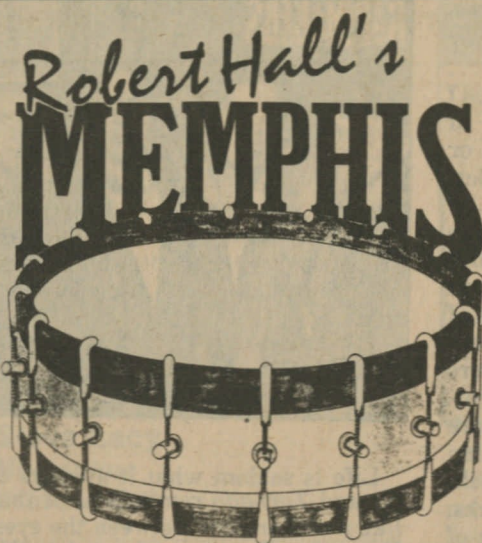
Despite RCA this is important music and to their credit, I should mention that they hired Peter Guralnick to write a fine set of heart-felt and sensitive liner notes. They do manage to screw CD buyers, though, as a number of the outtakes are omitted from the compact disc version. Amazing . . . ★



**David Jones**  
*I Won't Be Scared*  
(Half Hour Glass)

by **Cara McCastlain**

As a consumer whose country music collection consists of a single tape by Sawyer Brown, I was hesitant to review a country music



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# The Rainmakers



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and "Tornado of Love")

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album (although I can name *two* songs by Randy Travis!). But they say you never know until you try . . .

David Jones' debut album, *I Won't Be Scared*, marks the efforts of another Memphian (adopted or otherwise, see *Memphis Star*, October '87 issue) making inroads on the national music scene. Of the nine songs included on the album, all but two focus on the love lost/love found dilemma, a theme many listeners of "other" music automatically equate with country music. Jones delivers them all in a simple, straightforward manner and gives more emphasis to his strong vocals than any production frills in the background. The remaining tracks, "Workin' Man Blues," easily one of the most energetic on the entire album, and "Nashville Scene," an accurate portrayal of many entertainment capitals ("It's a long way to the top/Even further when you drop"), provide some nice variety.

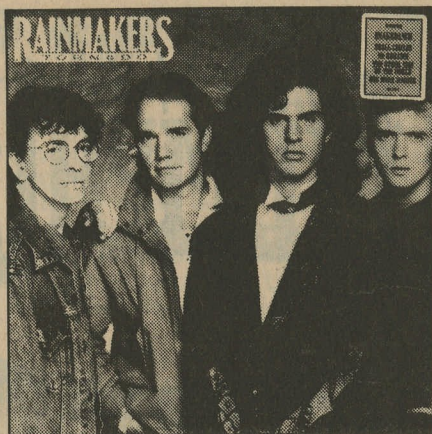
Several songs on the album did penetrate this rock-fogged consciousness, including "You Say You Don't Care," co-written by Jones, and "What in the Name of Love," my choice for a single (*my choice? Okay, okay, I do have friends who listen to country music, and this sounds like it's right up their alley.*) Jones' fans will probably find this first album (or "hopefully many" as his credits suggest) a positive step. ★

## The Rainmakers

*Tornado*  
(PolyGram)

by Emily A. Dunbar

With Terry Manning once more at the helm, the Rainmakers return after a year of world-touring in support of their critically acclaimed debut album with a much tougher sound musically, and a slightly less cocky, but no less demanding look at life and the world we live in. It's sort of funny the Rainmakers should release this new album during the height of the bad weather season. While the midwest is being rocked and rolled by tornadoes, the world is twisting and shouting to "Snake-dance," the opening cut and the first single from the album.



Life is seldom what it appears to be, and *Tornado* reminds us of that like a cinderblock between the eyes. From the album's opening cut, to "No Romance" and "Rainmaker," the songs get in that little place between your wisdom teeth and the side of your mouth and work on you like grit for your attention. Songwriter Bob Walkenhorst examines everything from nuclear war, the disillusionment of growing up, relationships that grow up and apart and the difference between needs and wants through that microscopic perspective that made their first album interesting.

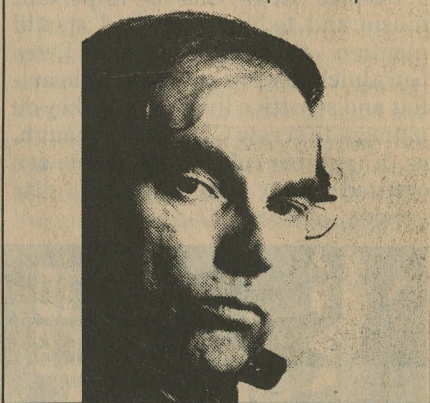
The sentiments stirred in "Long Gone Long" (from *The Rainmakers*) are continued in the haunting "Small Circles." A tender look at the development of a relationship and its gradual growing apart, the tune speaks to that sad voice in all of us that realizes how "Now we make money, and we're alright/...We make love to people we don't even like/as we move in small circles." "No Romance" appears on the surface to be a bleak, cynical commentary on love. A closer examination reveals fear and caution - this is a *sad* realization that life is more than roses and happy-ever-afters. But the piano breaks are lovely, and Walkenhorst handles his subject with gentle hands that perhaps remember a touch of flame themselves.

But amidst all the up-close and personal, the Rainmakers remember to have a little fun. "One More Summer" has a goofy, Beach Boys-ish backing "ooh" vocal that only enhances the wish for lasting youth. "The Wages of Sin," sure to rattle more than a few cages, carries organized religion to the ropes again, while "Rainmaker" warns us all to be careful what we wish for, lest we get it.

Throughout the entire album, the band looks at the whole with the clarity of a small-town perspective. It's that feel that saves *Tornado* from sinking into a sea of cynicism. The album closes with "The Other Side of the World," which shows the world through the wondering eyes of a touring band. Selected vignettes from all-over are tied together with the thread of universality Walkenhorst picks out in "... young people falling in love" and the hope hiding in the eyes he sees. It's a nice touch, and a fitting close on this chapter of the Rainmakers.

The album is honest, even when it's painful, but honesty is derived from a genuine concern for this planet and those who live on it. That's becoming a trademark for this band, one which, hopefully, will not become trite on future releases. *Tornado* is genuine, it's happy, tragic and thoughtful all at the same time. And - it's good rock and roll. ★

Van Morrison - Poetic Champions Compose



Van Morrison  
*Poetic Champions Compose*  
(Mercury)

by Robert Bowman

*Poetic Champions Compose* is Van Morrison's 17th solo odyssey in search of the muse. The quest has not abated but these days Morrison is a calmer artist relatively at peace with his music, muse and life. His sources of strength continue to increasingly reflect an amalgam of traditional Irish dance music and urban rhythm and blues.

As with the last few albums (*No Guru, No Method, No Teacher, A Sense Of Wonder, Inarticulate Speech Of The Heart*) the textures are lush,



the melodies are achingly beautiful and the heartfelt lyrics are sung in one of the most impassioned voices of the 20th century. Yet, a bit of sameness has crept in. "Alan Watts Blues" sounds suspiciously close to 1982's "Cleaning Windows," while the instrumental "Spanish Steps" on the surface is very reminiscent of 1985's "Evening Meditation." On a casual listen one does not hear much that makes *Poetic Champions Compose* unique in the face of most of Van's work in the '80s. More concentrated listening reveals wondrous new details of beauty by many listeners simply won't get beyond the surface.

Perhaps due to this sameness, the set's one cover song, the traditional "Sometimes I Feel Like A Motherless Child" is the disc's unquestionable highlight. Morrison's interpretation is not based specifically on any particular earlier model. Rather his performance is a mature integrated collection of snippets and snatches of several dozen musical greats' ghosts fused into one pure vision. Van hesitates, stammers, rails and twists his tongue and vocal chords going after the essence of the song's well-spring

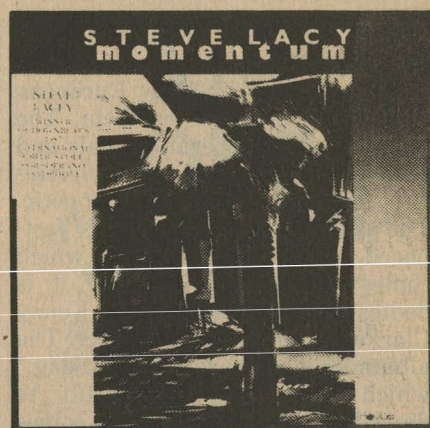
of emotion. Framing this vocal epiphany are rapturous flutes, harp and congas. Birth of the Cool indeed. There is little music more sublime than this.

Moments like the one described above have made every Van Morrison disc worth buying. *Poetic Champions Compose* is no different. Despite the superficial sameness mentioned earlier the disc stands up to repeated playings revealing more and more each time through. ★

**Steve Lacy  
Momentum**  
(Novus/RCA)

by Ed Selph

For the first time in a quarter-century, Steve Lacy has produced some vinyl under an American label. The saxophonist (winner of *Downbeat's* 1987 International Critics Poll Award for Soprano Saxophone) has returned to the land of opportunity on Novus/RCA records with *Momentum* (no pun intended).



This four song album (no, it's not an EP) was *completely* digitally recorded and is available on compact disc. Contained therein is approximately forty-five minutes of some of the tightest, most versatile jazz you will ever feast your ears upon.

Beginning with "The Bath," Lacy's cohesive sextet displays a big band style which sounds as if it could have come directly from the Big Band era, the playing is very tight. In addition to the excellent sax work of Lacy and co-saxophonist Steve Potts, there is a tasteful piano solo by Bobby Few.

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"Art" could be described as a meshing of opera and jazz. The vocals are performed by European cellist and violinist Irene Aebi. The blending of the operatic vocals and saxophone gives this cut a surrealistic feel that is somewhat hypnotic. The title track is a sporadic, fast-paced, drum-oriented piece which comes as no surprise since it is dedicated to the memory of Kenny Clarke, a prolific jazz drummer. The album concludes with "The Song," which is somewhat difficult to describe. The main word that comes to mind is "unusual."

Lacy's music has a lot to offer. It's original, provocative, kaleidoscopic in its textures and moods, and indisputably, it's jazz. ★

## Flying Colors

### *Flying Colors*

(Frontier/Grifter)

## Happy Flowers

### *My Skin Covers My Body*

(Homestead)

by Robert Gordon

The moral of this article is, You just don't hear a Pylon everyday. The new music chain that brought us into this decade, Television to Pere Ubu to Pylon — what has become of it? More bands get their crack at vinyl now, but is that what the indie explosion was all about?

Such was I wondering one day when new records by Flying Color and The Happy Flowers appeared at my doorstep. Before you get your hopes up, neither of these is the next great band. Both of these records are, however, the direct result of the open doors created by the post-punk years.

Flying Color's eponymously-titled debut (Frontier/Grifter) is a near- quintessential pop record, more middle-of-the-road than the slew of Mitch Easter-related bands (REM, Let's Active, Windbreakers, etc.). Another direct descendant of the Byrds, San Francisco's Flying Color plays melodic, mid to slow tempo country-tinged songs, combining electric and acoustic guitars; they never travel any new ground but their way across the old path does not seem too worn.

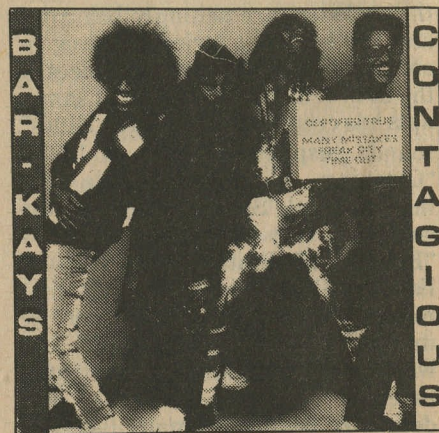
A song like "Tumble" recalls the myriad of requisite mediocre slow songs from 70's pop albums. The same goes for "Bring Back the Rain." However, "Believe Believe," strikes some chords, opening with a vocal that recalls the N.Y. Dolls' David Johansen's intro to "Puss 'n' Boots." "Believe," of course, moves in a different direction entirely, never approaching the grit, sounding instead like an 80's-wise Monkees. "I'm Your Shadow" also rocks like easy rockers do, bouncing through my head during otherwise vacant times like busrides.

Essentially what we've got is a non-descript pop band, generic, but of the better sort. They'll win no awards for their lyrics, writing about people giving love or not giving love, but the record is the sort that in actuality stays on the turntable for a longer time than most, the innocuous disc to play when you don't feel like really choosing something; like basic commercial pop.

The Happy Flowers, on the other hand, blow music to bits. Their album gets pulled only when one is in the mood — after a day on the jackhammer, in a subway car or baby-sitting. The Happy Flowers, one Mr. Anus and one Mr. Horribly-Charred-Infant, record their songs live in the studio with no mixing, dubbing or synths. Nor are their songs written, the compositions flowing from the impromptu title: "Mom, I Gave The Cat Some Acid," "Jenny Tried To Kiss Me At Recess," "I'm Bored."

There is a lot to be said for the varying tempos on this record, as well as their cover of "Not Fade Away" ("I'm gonna tell you how it's gonna be/ you're gonna give some ice cream to me.") When Mom hears this album, she'll say, Rock music is horrible. She'll be right, but that's not the point. I liked this album just as much as usual when a twig got caught in my needle and I didn't realize it for a whole side. It's conceptual, if the word turns you on. *My Skin Covers My Body* is a chronicle of results, something for your sister who's into Wham.

And so the two extremes, leaving vacant the middle ground of rock bands that push their limits to create new melodies. And leaving me to hope that when the grooves on my Pylon records get too worn, an adventure will be spotted. ★



## Bar-Kays

### *Contagious*

(Mercury)

by Tony Jones

Having taken them through three decades of hits, turmoil both sad and wonderful, a zillion costume changes, etc., their chosen road has now brought the Bar-Kays to a tenacious curve.

Frankly, the band needs a hit. Under the tutelage of their producer and collaborator Allen Jones, the powerhouse they became during the seventies became progressively weaker with each year of this decade. Jones' death in April, and before then, the defection of James Alexander to create Focus ("Zero In July"), seemed the final blows to their long history. Even before then the decline was terribly visible. Most telling was a headline appearance in Memphis at the Budweiser Superfest. Following an acid hot performance by Lakeside, the Bar-Kays stepped on stage to their hometown crowd, who could not muster the slightest excitement for their dated presentation.

All the while though, the music had flames. The problem seemed to be weak promotion. For instance, their previous LP *Dangerous* exhibited some of their fire qualities, but was loaded with commercial dreck. "Freakshow" was a good single, followed by "Sex-O-Matic," but even with stout radio airplay (an excellent track record they've established), neither offered fresh incentive to purchase the LP.

Into this compacted fire comes *Contagious*. Time has whittled the legacy into the hands of just four, and



my friends, it's the Bar-Kays. Pared to a minimum, and it's said unshackled, "Contagious" exhibits the Bar-Kays' melodic strength in primary limelight. Even the nutty "Freak City USA" exudes calm confidence, though personally it hits me like wet bread.

Presently in the top ten on *Billboard's* Black Singles chart, "Certified True" is that snot-poppin', low-down funk folks call to Memphis for. Always underrated, Larry Dodson's classic sinister vocals pull you into the tune without hesitation, and they work with you. On your A, baby, un-huh. If it's a long term hit, we could have a new chapter going here.

Largely produced by Allen Jones before his death, with three tracks by R.J. Rice of "Shackles" fame, especially on Jones' tracks, the influence of Cameo's recent success can be heard, but it's a trade-off, as opposed to a rip-off. No one is beyond another's influence, though in the past they've been guilty of Xerox action, here it's within understandable, and pleasant limits. Never do you doubt whose sound this is.

If "Certified True" has legs, there may be several hits here. The liquid "Many Mistakes" carries the turntable with solid commercial clarity, standing out amid the party sound of side one.

Side two bores not from end to end. Kicking in with "Something In The Air," kicking out with "Touch," glued by "This Could Be The Night" and "Time Out," when side two winds up, the only thing missed is a fierce stomp like "She Talks To Me With Her Body," but you know that's automatic for the Bar-Kays, don't you. Now, where Larry got those steel toed clod-hoppers from that he's wearing on the back cover anyone knows, but you need some good shoes to kick some ass. ★

### Various Artists

**MCA's Chess Reissue Series**  
(MCA/Chess)

by Robert Bowman

At long last many of the treasures of Chicago's Chess label are being made available to the American public at domestic prices. As important as our own Sun Records, for years the only way of adequately obtaining this material was through



Japanese, British or French reissues which were hard to find and costly when they were located.

The artists that Chess had represent a veritable cornucopia of Chicago blues from the 1950s and 1960s including Muddy Waters, Howlin' Wolf, Sonny Boy Williamson, Buddy Guy, Little Milton and Koko Taylor as well as two of the seminal rock and rollers in Chuck Berry and Bo Diddley.

Rather than assemble new packages, MCA has chosen to reissue original albums. Packaged with their original front covers, on the back MCA has included both the original liner notes as well as newly written notes contextualizing the LP. The latter are brief but they do give dates of recording and, where possible, sidemen for each cut. As well, an attempt is made to locate the particular album and the artist's Chess recordings in the grand scheme of his or her career.

This is a good start. Anyone who doesn't own most of this material in one form or another is simply missing out on an essential part of the twentieth century. Now is the time for MCA to develop intelligently conceived packages which collect non LP tracks, alternate takes and the like and present them with in-depth and insightful liner notes. Here's praying... ★

### The Smiths

**"Strangeways, Here We Come"**  
(Sire)

by Cat Branham

At first listen, this album seems to have little direction, but as it plays on, it gathers speed and intensity.

cont. page 39

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## *Stormy Monday* — The T-Bone Walker Story

by Helen Oakley Dance  
(L.S.U. Press \$24.95)

by Robert Bowman

T-Bone Walker was a giant of American music. One of the first to experiment with the electric guitar in the late '30s, he was also one of the few bluesmen who was equally adept in the world of jazz. The original influence on everyone from B.B. King to Chuck Berry, to quote Pete Welding, "T-Bone Walker is the fundamental source of the modern urban style of playing and singing blues."

Born in Dallas in 1910, and like so many others transplanted to the West Coast, T-Bone's art has been overlooked over the years due to the distorted emphasis that the initial blues researchers put on blues from the Delta and their urban manifestations in Memphis and Chicago. Everyone knows of T-Bone's classic "Call It Stormy Monday" and little else.

Upon hearing of the publication of Helen Dance's T-Bone biography, I was most excited and quite curious as Dance and her husband Stanley have spent most of their lives researching and writing on jazz. The results are mixed. There is very little of significance about T-Bone's music or career. Instead what emerges is a warm portrait of a kind man who struggled most of his life to support a family and raise kids as he thought best, to help other musicians whenever he could and to maintain his dignity while struggling with alcoholism and a ravaged body. It's a revealing insight into the life of a middle class blues musician trying to survive after the glory days.

Dance's technique was to hang out with T-Bone on the road and at his home observing him in a variety of contexts and speaking with many of his friends, three generations of his family and a number of musicians. T-Bone, notoriously interview shy, frustratingly barely speaks. We

learn a lot from others of the outer man and next to nothing of his inner self.

T-Bone died in March, 1975, while Dance was working on this book (curiously she never lets on why she waited 12 years to publish her work). The old adage that "something is better than nothing" indeed will have to apply here. As insufficient as this is, it will probably be the best we'll ever get. ★

## *Good Morning Blues* — The Autobiography Of Count Basie

By Count Basie  
As Told To Albert Murray  
(Donald I. Fine \$10.95)

by Robert Bowman

Written in the Count's final years, *Good Morning Blues*, suffers from the pitfalls of many autobiographies. The Count was a nice person who had little directly bad to say about anyone. This means that he often has little to say period. There are the odd intimations that all was not right but names are never given, dates are not revealed. I am not necessarily after dirt but I would like a little substance.

Much of this book is a travelogue through one tour after another over fifty plus years. At every stop along the way, Basie, always the gentleman, thanks someone who helped the band or him personally in one way or another. In and around all this there are the odd flashes of how the man thought, indicating a well grounded, frank, self-effacing person who felt very fortunate to be able to earn a living in such a fashion.

The most interesting sections of the book cover Basie's tenure with the Oklahoma Blue Devils and Bennie Moten's band from 1927-1935. One gets a bit of insight into wide open Kansas City during the Pendergast regime but even here the reader is frustrated as Basie and Murray are so indirect. What really went on will have to be left to another writer.

This book, then, is for Basie fanatics only. ★

## Memphis At The Movies

**Amazon Women on the Moon** - A series of vignettes attacking the major and minor annoyances of contemporary life together with the lunacy of the mass media. Memphians Steve Cropper, Willard Pugh, and B.B. King are among the "cast of many." (R)

**Baby Boom** - Diane Keaton as a corporate "tiger lady" bachelorette (who, unfortunately becomes cloyingly inane in the presence of men) who inherits a baby and moves to Vermont. Sam Wanamaker and Sam Shephard co-star. See *Three Men and A Baby*. (PG)

**Cinderella** - Walt Disney's classic fairy tale replete with evil stepmother, handsome prince and fairy godmother. (G)

**Cry Freedom** - Richard Attenborough directs this look at apartheid in South Africa and Bantu Steve Biko, a black who died as a result of brutal interrogation methods at the hands of white police in 1977. Based on the books of white South African journalist Donald Woods. Kevin Kline and Denzel Washington star. (R)

**Death Wish 4** - Architect turned vigilante attempts to destroy L.A. drug rings after the death of his girlfriend's daughter. Charles Bronson. Kay Lenz. (R)

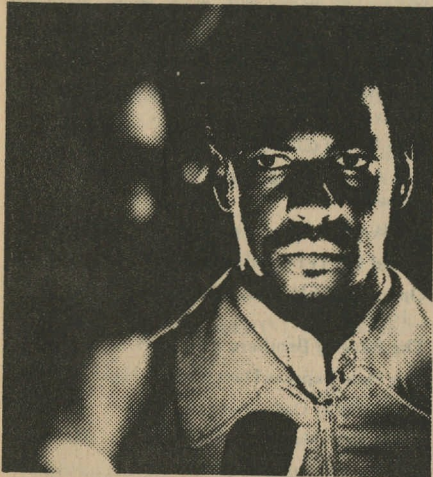
**Fatal Attraction** - On the other side of dinner, drinks and a one-night stand lies a terrifying love story. (R)

**Fatal Beauty** - Whoopi Goldberg as a Hollywood cop. (R)



The Disney classic *Cinderella* is back in time for the holidays.





**Stephen Biko (Denzel Washington) is stopped by South African police in *Cry Freedom*.**

**Fire and Ice** - John Denver narrates ski adventure. Described as "... a transposition of "Flashdance" from the ballet stage to the open air arena." Suzy Chaffee and John Eaves star. (PG)

**Hello Again** - "Deathly dull" housewife is brought back to life by her zany sister's magic, much to the chagrin of her husband and successor. Shelly Long, Corbin Bernsen (*L.A. Law*) and Judith Ivey. (PG)

**Less Than Zero** - Tale of three, spoiled L.A. teenagers, two of whom are seduced by drugs, and the third who tries to save them. Jami Gertz, Robert Downey, Jr. and Andrew McCarthy. (R)

**Made In Heaven** - Timothy Hutton and Kelly McGillis as two souls who meet in heaven and are given 30 years on earth to find one another. (PG)

**No Man's Land** - Benjy Taylor is a rookie policeman who tinkers with high performance cars. Ted Varrick is a wealthy young auto buff who steals them. Charlie Sheen, D.B. Sweeney and Randy Quaid star. (R)

**Personal Services** - Dark comedy inspired by the story of Cynthia Payne - a British "Mayflower Madam." (R)

**Russkies** - Young boys encounter shipwrecked Russian sailor on an island and help him escape. (PG)

**Teen Wolf, Too** - Teenager's life is complicated by "unusual" genetic pattern. Jason Bateman and Kim Darby. (PG)

**The Running Man** - Deadly TV game show set in the year 2019. Arnold Schwarzenegger. (R)

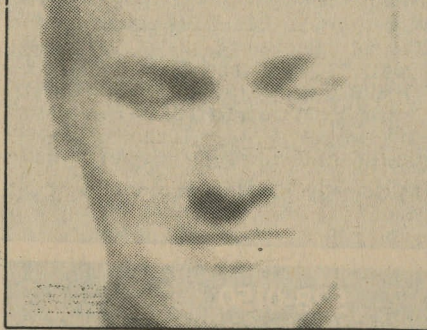
**Three Men & A Baby** - Ted Danson, Steve Guttenberg and Tom Selleck as three corporate bachelors stuck with a baby. See *Baby Boom*.

## LPs

from page 37

# THE SMITHS

"STRANGWAYS, HERE WE COME"



Morrisey and his definitive vocals are, as always, the main attraction. However, on "Death of a Disco Dancer," the Smiths seem to break away from a heavy Morrisey influence by ending the song with a '60s buildup similar to that of "She's So Heavy" by the Beatles - guitar, piano and drums all coming to an intense crescendo and then abruptly cutting off.

Overall possessing a very British, bouncing sound, reminiscent of Madness and the English Beat, the Smiths have retained their individualistic blend of avant-garde and pop. As pleasant as this sound is,

it would be nice for them to take it someplace new. After three albums, I expect a band to grow, to create new sounds. But, even if slightly repetitive and over-produced, it is still beautiful, still strong and well worth listening to. ★



**Joanna Dean's (Jacobs) debut for PolyGram has been finished by producer Eli Ball.**

## Memphis Area Radio Stations

### Alternative

FM - WLYX 89.3  
FM - WEVL 90.0

### Rock/AOR

#### Contemporary Hits

FM - WQOX 88.5  
FM - KWLN 98.1  
FM - WMC 99.7  
FM - WEGR 102.7

### Urban/R & B

AM - WDIA 1070  
FM - WHRK 97.1  
FM - KRNB 101.1

### Country

AM - WMC 790 (TALK)  
AM - WKBL 1250  
FM - WKBL 93.5  
FM - WVIM 95.3  
FM - WGKK 105.9

### Christian/Gospel

AM - WCRU 640 (TALK)  
AM - KSUD 730 (COUNTRY)  
AM - KWAM 990  
AM - WXSS 1030 (BLUES)  
AM - WLOK 1340 (R & B)  
AM - WMQM 1480  
FM - KFTH 107.1

### Adult Contemporary Easy Listening

FM - WEZI 94.3  
FM - WRVR 104.5

### Oldies/Past Hits

AM - WRVR 680  
AM - WGSF 1210  
AM - WEZI 1430

### Classical

FM - WKNO 91.9  
FM - WSMS 91.7 (JAZZ)

### News Talk/Full Service

AM - WHBQ 560  
AM - WREC 600  
AM - WMPS 1380



# concert calendar

The **Memphis Star 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; just send us a self-addressed stamped envelope.

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

Times, dates, acts and venues are subject to change. For more information please check with individual 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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11-Close — L.I. Teas \$2

**THURS:** Ladies ½ Price  
Night; Free Draft til 12

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**1**

**Tuesday**

**Buffalo Steel Band (C)** - September Place\*\*\*  
**Don McMinn & the Rum Boogie Band (T)** - Rum Boogie Cafe\*\*\*  
**Free World (U)** - South End  
**"It's A Wonderful Life" (F)** - Gaslight Dinner Theatre  
**Jan Walker (V)** - Zack's (Hilton)  
**Mixed Co. (V)** - Dad's Place  
**Opera Guild Holiday Showcase (F)** - Peabody Hotel  
**The Beverly Brothers (N)** - Hi Roller II\*\*\*  
**The Male Express Dancers (V)** - Night Moves\*\*\*  
**Wheels (P)** - Dad's Place  
**Willys (P)** - Midway Cafe  
**WURX (P)** - Stage Stop\*\*\*

**2**

**Wednesday**

**Buffalo Steel Band (C)** - September Place\*\*\*  
**Change of Pace (C)** - A.W.O.L. Cafe\*\*\*  
**Don McMinn & the Rum Boogie Band (T)** - Rum Boogie Cafe\*\*\*  
**"It's A Wonderful Life" (F)** - Gaslight Dinner Theatre  
**Jeff Jena/Carl Strong (K)** - Sir Lafs A Lot  
**Marguerite Piazza/Gary Beard (F)** - Calvary Episcopal Church  
**Mike Crews (N)** - Hi Roller II\*\*\*  
**Mixed Co. (V)** - Dad's Place  
**Opera Guild Holiday Showcase (F)** - Peabody Hotel  
**S. Hudson/J. Busby & Buddy Church Band (C)** - American Club  
**The Moonlight Syncopators (T)** - Lafayette's  
**Wheels (P)** - Dad's Place  
**Willys (P)** - Wall St. Deli  
**Wolfgang (N)** - Bombay  
**WURX (P)** - Stage Stop\*\*\*

**3**

**Thursday**

**"A Christmas Carol" (F)** - Theatre Memphis  
**Buffalo Steel Band (C)** - September Place\*\*\*  
**Don McMinn & the Rum Boogie Band (T)** - Rum Boogie Cafe\*\*\*  
**Drama (P)** - Bombay  
**Good Question (P)** - Thunderbird Club  
**"It's A Wonderful Life" (F)** - Gaslight Dinner Theatre  
**Jeff Black (N)** - Court Square Cafe\*\*\*  
**Jeff Jena/Carl Strong (K)** - Sir Lafs A Lot  
**Mike Crews (N)** - Hi Roller II\*\*\*  
**Mixed Co. (V)** - Dad's Place  
**Modern Logic (P)** - A.W.O.L. Cafe\*\*\*  
**Opera Guild Holiday Showcase (F)** - Peabody Hotel  
**Peter Hyrka & V.O.C. (N)** - North End  
**Richard Orange & Crush (N)** - Midway Cafe



# concert calendar

S. Hudson/J. Busby & Buddy Church Band (C) - American Club  
 "The Barber Of Seville" (F) - Orpheum Theatre  
 "The Lion, The Witch & The Wardrobe" (F) - Circuit Playhouse  
 The Moonlight Syncopators (T) - Lafayette's  
 Wheels (P) - Dad's Place  
 WURX (P) - Stage Stop\*\*\*  
 You Got The Legs Contest (V) - Night Moves\*\*\*

"It's A Wonderful Life" (F) - Gaslight Dinner Theatre  
 Jan Walker (V) - Zack's (Hilton)  
 Jeff Jena/Carl Strong (K) - Sir Lafs A Lot  
 Joe Norman (P) - Wall St. Deli  
 Kaya & the Weldors (N) - Lafayette's  
 Ned Davis Band (C) - Dad's Place  
 "Peter Pan" (F) - Playhouse on the Square  
 S. Hudson/J. Busby & Buddy Church Band (C) - American Club  
 Shotgun (C) - A.W.O.L. Cafe\*\*\*  
 Sid Selvidge & Delta Blues (T) - North End  
 Terry Humphrey (C) - Western Steak House & Lounge  
 "The Barber Of Seville" (F) - Orpheum Theatre  
 "The Lion, The Witch & The Wardrobe" (F) - Circuit Playhouse  
 Trio (V) - Wellington's  
 Wheels (P) - Dad's Place  
 WURX (P) - Stage Stop\*\*\*

4

Friday

"901" (P) - Hi Roller II\*\*\*  
 "A Christmas Carol" (F) - Theatre Memphis  
 Bluebeats (N) - Bombay  
 Buffalo Steel Band (C) - September Place\*\*\*  
 Don McMinn & the Rum Boogie Band (T) - Rum Boogie Cafe\*\*\*  
 Eagle 103 Live R&R (P) - Night Moves\*\*\*  
 "It's A Wonderful Life" (F) - Gaslight Dinner Theatre  
 Jan Walker (V) - Zack's (Hilton)  
 Jeff Jena/Carl Strong (K) - Sir Lafs A Lot  
 Joe Norman (P) - Wall St. Deli  
 Kaya & the Weldors (N) - Lafayette's  
 Mixed Co. (V) - Dad's Place  
 Modern Logic (P) - A.W.O.L. Cafe\*\*\*  
 Opera Guild Holiday Showcase (F) - Peabody Hotel  
 "Peter Pan" (F) - Playhouse on the Square  
 Pia Zadora/Opera Ball (F) - Hotel Peabody  
 Rhythm Hounds (V) - South End  
 S. Hudson/J. Busby & Buddy Church Band (C) - American Club  
 Sid Selvidge & Delta Blues (T) - North End  
 Soul Capitalists (N) - Court Square Cafe\*\*\*  
 Terry Humphrey (C) - Western Steak House & Lounge  
 "The Barber Of Seville" (F) - Orpheum Theatre  
 "The Lion, The Witch & The Wardrobe" (F) - Circuit Playhouse  
 Trio (V) - Wellington's  
 Wheels (P) - Dad's Place  
 WURX (P) - Stage Stop\*\*\*  
 Christmas Tree Lighting (U) - Court Square Cafe\*\*\*

6

Sunday

"A Christmas Carol" (F) - Theatre Memphis  
 "An Evening Of Peace & Joy" (F) - Catholic High School Auditorium  
 Bluebeats (N) - Bombay  
 Don McMinn & the Rum Boogie Band (T) - Rum Boogie Cafe\*\*\*  
 Even Steven (P) - Stage Stop\*\*\*  
 Exodus (N) - Daiquiri Works  
 George Klein's 50's Review (V) - Alfred's On Beale  
 Good Question (P) - Midway Cafe  
 Greg Todd Band (C) - A.W.O.L. Cafe\*\*\*  
 "It's A Wonderful Life" (F) - Gaslight Dinner Theatre  
 Jeff Jena/Carl Strong (K) - Sir Lafs A Lot  
 "Messiah" (F) - Christ. United Methodist Church  
 "Peter Pan" (F) - Playhouse on the Square  
 Rhodes College Singers (F) - Burrow Refectory (Rhodes)  
 Rock 98 Live R&R (P) - Night Moves\*\*\*  
 S. Hudson J. Busby & Buddy Church Band (C) - American Club  
 Settlers (C) - Midway Cafe  
 Shakedown (V) - Dad's Place  
 "The Lion, The Witch & The Wardrobe" (F) - Circuit Playhouse  
 "The Many Moods of Christmas" (F) - Lindenwood Christian Church

5

Saturday

"901" (P) - Hi Roller II\*\*\*  
 "A Christmas Carol" (F) - Theatre Memphis  
 Beanland (T) - South End  
 Bluebirds (U) - Bombay  
 Buffalo Steel Band (C) - September Place\*\*\*  
 Cafe Racers (P) - Alfred's East\*\*\*  
 Christmas Parade (V) - Overton Square  
 Don McMinn & the Rum Boogie Band (T) - Rum Boogie Cafe\*\*\*

7

Monday

Christmas In Song (T) - Harrell Performing Arts Center  
 Cut Outs (P) - Midway Cafe


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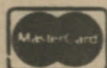
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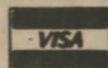


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### from previous page

**Fire Choir (P)** - Stage Stop\*\*\*  
**Mixed Co. (V)** - Dad's Place  
**Shakers (V)** - Rum Boogie Cafe\*\*\*  
**TBA (U)** - Bombay  
**Wheels (P)** - Dad's Place

## 8 Tuesday

**"A Christmas Carol" (F)** - Theatre Memphis  
**Buffalo Steel Band (C)** - September Place\*\*\*  
**Don McMinn & the Rum Boogie Band (T)** - Rum Boogie Cafe\*\*\*  
**Free World (U)** - South End  
**"It's A Wonderful Life" (F)** - Gaslight Dinner Theatre  
**Jan Walker (V)** - Zack's (Hilton)  
**Mixed Co. (V)** - Dad's Place  
**Rhodes College Singers (F)** - St. Mary's Episcopal Cathedral  
**Roxanne (P)** - Stage Stop\*\*\*  
**TBA (U)** - Bombay  
**The Beverly Brothers (N)** - Hi Roller II\*\*\*  
**The Male Express Dancers (V)** - Night Moves\*\*\*  
**Wheels (P)** - Dad's Place  
**Willys (P)** - Midway Cafe

## 9 Wednesday

**"A Christmas Carol" (F)** - Theatre Memphis  
**Buffalo Steel Band (C)** - September Place\*\*\*  
**Don McMinn & the Rum Boogie Band (T)** - Rum Boogie Cafe\*\*\*  
**"It's A Wonderful Life" (F)** - Gaslight Dinner Theatre  
**Mike Crews (N)** - Hi Roller II\*\*\*  
**Mike Vance/Robert York (K)** - Sir Lais A Lot  
**Mixed Co. (V)** - Dad's Place  
**MSU Camerata Singers (F)** - Calvary Episcopal Church  
**"Rejoice In Jesus" (F)** - Christ's Methodist Church  
**Roxanne (P)** - Stage Stop\*\*\*  
**S. Hudson/J. Busby & Buddy Church Band (C)** - American Club  
**Shotgun (C)** - A.W.O.L. Cafe\*\*\*  
**The Cars/The Brandos (P)** - Auditorium North Hall  
**The Moonlight Syncopators (T)** - Lafayette's  
**Wheels (P)** - Dad's Place  
**Willys (P)** - Wall St. Deli  
**Wolfgang (N)** - Bombay  
**Christmas Tea with Mrs. Anthony Borell (F)** - Beethoven Club  
**Upsetting The Mothers (N)** - Bombay

## 10 Thursday

**"A Christmas Carol" (F)** - Theatre Memphis  
**Buffalo Steel Band (C)** - September Place\*\*\*  
**Detail (P)** - Hi Roller II\*\*\*



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

"It's A Wonderful Life" (F) - Gaslight Dinner Theatre

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

Mike Vance/Robert York (K) - Sir Lafs A Lot

Mixed Co. (V) - Dad's Place

Modern Logic (P) - A.W.O.L. Cafe\*\*\*

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

Relaxations (T) - Bombay

Richard Orange & Crush (N) - Midway Cafe

Roxanne (P) - Stage Stop\*\*\*

S. Hudson/J. Busby & Buddy Church Band (C) - American Club

Sounds of the Season (T) - Harrell Performing Arts Center

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

The Moonlight Syncopators (T) - Lafayette's

"The Nutcracker" (F) - Orpheum Theatre

Wheels (P) - Dad's Place

You Got The Legs Contest (V) - Night Moves\*\*\*

11

Friday

"A Christmas Carol" (F) - Theatre Memphis

Amro Jam (P) - Omni-New Daisy Theatre

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

Change of Pace (C) - A.W.O.L. Cafe\*\*\*

David Kurtz (P) - Cruel Shoe\*\*\*

Detail (P) - Hi Roller !\*\*\*

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

Good Question (P) - Bombay

"It's A Wonderful Life" (F) - Gaslight Dinner Theatre

Jan Walker (V) - Zack's (Hilton)

Joe Norman/Jesse Brownfield (P) - Wall St. Deli

Kaya & the Weldors (N) - Lafayette's

Mike Vance/Robert York (K) - Sir Lafs A Lot

Mixed Company (V) - Dad's Place

Panorama (P) - Night Moves\*\*\*

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

Rhythm Hounds (V) - South End

Roxanne (P) - Stage Stop\*\*\*

S. Hudson/J. Busby & Buddy Church Band (C) - American Club

Sid Selvidge & Delta Blues (T) - North End

"Sing Christmas" (F) - Central Church

Singing Christmas Tree (F) - Bellevue Baptist Church

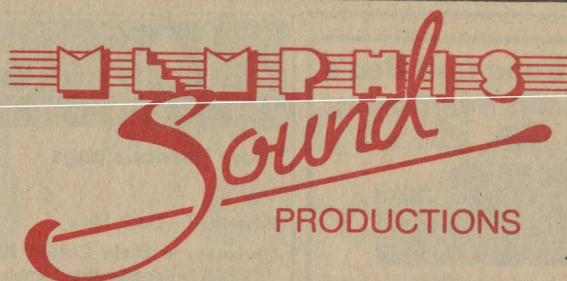
Terry Humphrey (C) - Western Steak House & Lounge

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

"The Nutcracker" (F) - Orpheum Theatre

Trio (V) - Wellington's

cont. next page



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901

10, 11, 12, 13

DETAIL

17, 18, 19, 20

RECKLESS

25, 26, 27

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DETAIL



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# concert calendar

from previous page

**Wheels (P)** - Dad's Place  
**Christmas w/Dixie Cotton Boll Chorus (T)** - Harrell Performing Arts Center

## 12 Saturday

**"A Christmas Carol" (F)** - Theatre Memphis  
**Beanland (T)** - South End  
**Buffalo Steel Band (C)** - September Place\*\*\*  
**Change of Pace (C)** - A.W.O.L. Cafe\*\*\*  
**David Kurtz (P)** - Alfred's East\*\*\*  
**Don McMinn & Rum Boogie Band (T)** - Rum Boogie Cafe\*\*\*  
**Good Question (P)** - Alfred's On Beale  
**"It's A Wonderful Life" (F)** - Gaslight Dinner Theatre  
**Jan Walker (V)** - Zack's (Hilton)  
**Joe Norman/Jesse Brownfield (P)** - Wall St. Deli  
**Kaya & the Weldors (N)** - Lafayette's  
**Mike Vance/Robert York (K)** - Sir Lafs A Lot  
**Ned Davis Band (C)** - Dad's Place  
**"Peter Pan" (F)** - Playhouse on the Square  
**Roxanne (P)** - Stage Stop\*\*\*  
**S. Hudson/J. Busby & Buddy Church Band (C)** - American Club  
**Sid Selvidge & Delta Blues (T)** - North End  
**"Sing Christmas" (F)** - Central Church  
**Singing Christmas Tree (F)** - Bellevue Baptist Church  
**Terry Humphrey (C)** - Western Steak House  
**"The Lion, the Witch & the Wardrobe" (F)** - Circuit Playhouse  
**"The Nutcracker" (F)** - Orpheum Theatre  
**Trio (V)** - Wellington's  
**Wheels (P)** - Dad's Place  
**Windows (P)** - Bombay  
**Wolfgang (P)** - The Zoo (Tupelo, MS)

## 13 Sunday

**"A Christmas Carol" (F)** - Theatre Memphis  
**Bach's Christmas Cantata #61 (F)** - St. John's Methodist Church  
**Bluebeats (N)** - Bombay  
**Detail (P)** - Hi Roller II\*\*\*  
**Don McMinn & Rum Boogie Band (T)** - Rum Boogie Cafe\*\*\*  
**Even Steven (P)** - Stage Stop\*\*\*  
**Exodus (N)** - Daiquiri Works  
**George Klein's 50's Review (V)** - Alfred's on Beale  
**Good Question (P)** - Midway Cafe  
**Greg Todd Band (C)** - A.W.O.L. Cafe\*\*\*

**"It's A Wonderful Life" (F)** - Gaslight Dinner Theatre

**Lessons & Carols (F)** - St. John's Episcopal Church

**Mike Vance/Robert York (K)** - Sir Lafs A Lot  
**MSO Chamber Orchestra (F)** - Second Presbyterian Church

**"Peter Pan" (F)** - Playhouse on the Square  
**Rock 98 Live Rock & Roll (P)** - Night Moves\*\*\*  
**S. Hudson/J. Busby & Buddy Church Band (C)** - American Club

**Settlers (C)** - Midway Cafe  
**Shakedown (V)** - Dad's Place

**"Sing Christmas" (F)** - Central Church  
**Singing Christmas Tree (F)** - Bellevue Baptist Church

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

**"The Nutcracker" (F)** - Orpheum Theatre  
**"The Stranger Star" (F)** - Harrell Performing Arts Center

## 14 Monday

**Cut Outs (P)** - Midway Cafe  
**Lonely St. Duo (V)** - Chelsea St. Pub  
**George Klein's Mile-O-Dimes Benefit (V)** - Vapors  
**Mixed Company (V)** - Dad's Place  
**Naked Zoo (P)** - Stage Stop\*\*\*  
**Shakers (V)** - Rum Boogie Cafe\*\*\*  
**"Sing Christmas" (F)** - Central Church  
**Singing Christmas Tree (F)** - Bellevue Baptist Church  
**TBA (U)** - Bombay  
**Wheels (P)** - Dad's Place

## 15 Tuesday

**"A Christmas Carol" (F)** - Theatre Memphis  
**Buffalo Steel Band (C)** - September Place\*\*\*  
**Dave Weckl Drum Clinic (N)** - Harris Auditorium  
**Don McMinn & Rum Boogie Band (T)** - Rum Boogie Cafe\*\*\*  
**Free World (U)** - South End  
**"It's A Wonderful Life" (F)** - Gaslight Dinner Theatre  
**Jan Walker (V)** - Zack's (Hilton)  
**Lonely St. Duo (V)** - Chelsea St. Pub  
**Mixed Company (V)** - Dad's Place  
**Naked Zoo (P)** - Stage Stop\*\*\*  
**"Sing Christmas" (F)** - Central Church  
**Singing Christmas Tree (F)** - Bellevue Baptist Church  
**TBA (U)** - Bombay  
**The Beverly Brothers (N)** - Hi Roller II\*\*\*



The Male Express Dancers (V) - Night Moves\*\*\*

Wheels (P) - Dad's Place

Willys (P) - Midway Cafe

## 16 Wednesday

"A Christmas Carol" (F) - Theatre Memphis

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

Ceremony of Carols (F) - Calvary Episcopal Church

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

"Gathering at the Manger" (F) - Christ Methodist

"It's A Wonderful Life" (F) - Gaslight Dinner Theatre

Lonely St. Duo (V) - Chelsea St. Pub

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

Mixed Company (V) - Dad's Place

Naked Zoo (P) - Stage Stop\*\*\*

S. Hudson/J. Busby & Buddy Church Band (C) - American Club

Shotgun (C) - A.W.O.L. Cafe\*\*\*

Singing Christmas Tree (F) - Bellevue Baptist Church

The Moonlight Syncopators (T) - Lafayette's

Wheels (P) - Dad's Place

Willys (P) - Wall St. Deli

Wolfgang (N) - Bombay

## 17 Thursday

"A Christmas Carol" (F) - Theatre Memphis

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

Crime (N) - Bombay

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

"It's A Wonderful Life" (F) - Gaslight Dinner Theatre

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

Lonely St. Duo (V) - Chelsea St. Pub

Mixed Company (V) - Dad's Place

Naked Zoo (P) - Stage Stop\*\*\*

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

Reckless (P) - Hi Roller II\*\*\*

Richard Orange & Crush (N) - Midway Cafe

S. Hudson/J. Busby & Buddy Church Band (C) - American Club

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

The Moonlight Syncopators (N) - North End

Wheels (P) - Dad's Place

You Got The Legs Contest (V) - Night Moves\*\*\*

## 18 Friday

"A Christmas Carol" (F) - Theatre Memphis

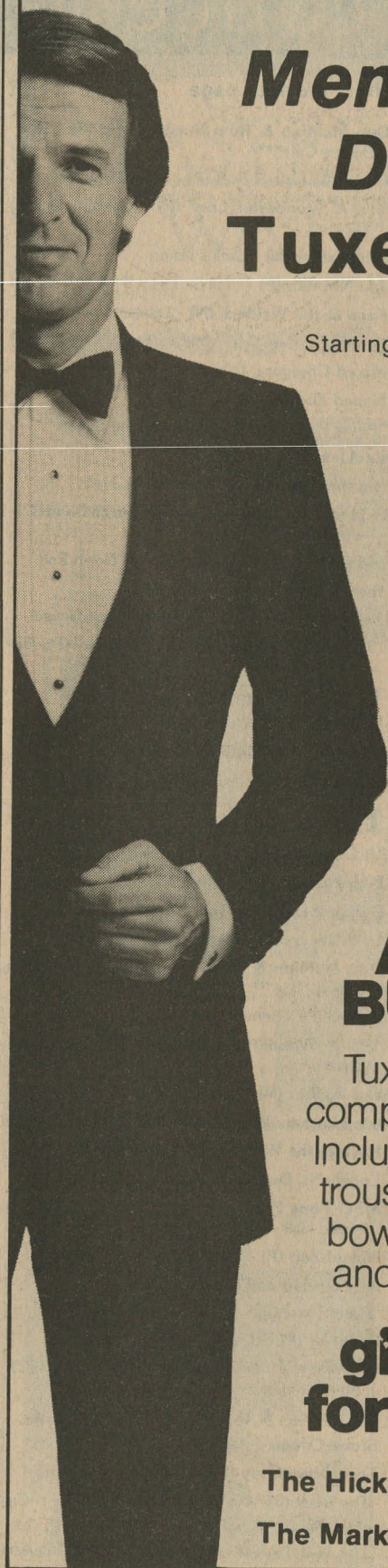
Buffalo Steel Band (C) - September Place\*\*\*

Cafe Racers (P) - Varsity Inn \*\*\*

cont. next page

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# concert calendar

from previous page

Don McMinn & Rum Boogie Band (T) - Rum Boogie Cafe\*\*\*  
Eagle 103 Live R & R (P) - Night Moves\*\*\*  
"It's A Wonderful Life" (F) - Gaslight Dinner Theatre  
Jan Walker (V) - Zack's Hilton  
Joe Norman (P) - Wall St. Deli  
Kaya & the Weldors (N) - Lafayette's  
Lonely St. Duo (V) - Chelsea St. Pub  
Mixed Company (V) - Dad's Place  
Naked Zoo (P) - Stage Stop\*\*\*  
"Peter Pan" (F) - Playhouse on the Square  
Reckless (P) - Hi Roller II\*\*\*  
Rhythm Hounds (V) - South End  
S. Hudson/J. Busby & Buddy Church Band (C) - American Club  
Sid Selvidge & Delta Blues (T) - North End  
Steve Azar Band (U) - Bombay  
Terry Humphrey (C) - Western Steak House  
"The Lion, the Witch & the Wardrobe" (F) - Circuit Playhouse  
Trio (V) - Wellington's  
Wheels (P) - Dad's Place  
Upsetting The Mothers (N) - Antenna

19

Saturday

"A Christmas Carol" (F) - Theatre Memphis  
Beanland (T) - South End  
Buffalo Steel Band (C) - September Place\*\*\*  
Cafe Racers (P) - Alfred's East\*\*\*  
Don McMinn & Rum Boogie Band (T) - Rum Boogie Cafe\*\*\*  
Drama (P) - Bombay  
"It's A Wonderful Life" (F) - Gaslight Dinner Theatre  
Jan Walker (V) - Zack's (Hilton)  
Joe Norman/Jesse Brownfield (P) - Wall St. Deli  
Kaya & the Weldors (N) - Lafayette's  
Lonely St. Duo (V) - Chelsea St. Pub  
MSO Pops Festival of Holidays (F) - DeFrank Music Hall  
Naked Zoo (P) - Stage Stop\*\*\*  
Ned Davis Band (C) - Dad's Place  
"Peter Pan" (F) - Playhouse on the Square  
Reckless (P) - Hi Roller II\*\*\*  
S. Hudson/J. Busby & Buddy Church Band (C) - American Club  
Sid Selvidge & Delta Blues (T) - North End  
Stone Country Band (C) - A.W.O.L. Cafe\*\*\*  
Terry Humphrey (C) - Western Steak House  
"The Lion, the Witch & the Wardrobe" (F) - Circuit Playhouse  
"The Nutcracker" (F) - Harrell Performing Arts Center

Trio (V) - Wellington's  
Wheels (P) - Dad's Place  
Upsetting The Mothers (N) - Varsity Inn

20

Sunday

"A Christmas Carol" (F) - Theatre Memphis  
Don McMinn & Rum Boogie Band (T) - Rum Boogie Cafe\*\*\*  
Even Steven (P) - Stage Stop\*\*\*  
George Klein's 50's Review (V) - Alfred's on Beale  
"Glorious Sounds of Christmas" (F) - Second Presbyterian  
Good Question (P) - Midway Cafe  
Greg Todd Band (C) - A.W.O.L. Cafe\*\*\*  
"It's A Wonderful Life" (C) - Gaslight Dinner Theatre  
Kallen Esterian (F) - Christ Methodist Church  
"Peter Pan" (F) - Playhouse on the Square  
Reckless (P) - Hi Roller II\*\*\*  
Rock 98 Live R & R (P) - Night Moves\*\*\*  
S. Hudson/J. Busby & Buddy Church Band (C) - American Club  
Settlers (C) - Midway Cafe  
Shakedown (V) - Dad's Place  
"The Lion, the Witch & the Wardrobe" (F) - Circuit Playhouse  
Tom Hackenberger's MD Benefit (V) - Bombay

21

Monday

Cut Outs (P) - Midway Cafe  
Fire Choir (P) - Stage Stop\*\*\*  
Lonely St. Duo (V) - Chelsea St. Pub  
Mixed Company (V) - Dad's Place  
Shakers (V) - Rum Boogie Cafe  
TBA (U) - Bombay  
Wheels (P) - Dad's Place

22

Tuesday

Buffalo Steel Band (C) - September Place\*\*\*  
Don McMinn & Rum Boogie Band (T) - Rum Boogie Cafe\*\*\*  
Fire Choir (P) - Stage Stop\*\*\*  
Free World (U) - South End  
"It's A Wonderful Life" (F) - Gaslight Dinner Theatre  
Jan Walker (V) - Zack's (Hilton)  
Lonely St. Duo (V) - Chelsea St. Pub  
Mixed Company (V) - Dad's Place  
TBA (U) - Bombay  
The Beverly Brothers (N) - Hi Roller II\*\*\*  
The Male Express Dancers (V) - Night Moves\*\*\*  
Wheels (P) - Dad's Place  
Wilys (P) - Midway Cafe



## 23 Wednesday

**Buffalo Steel Band (C)** - September Place\*\*\*  
**Don McMinn & Rum Boogie Band (T)** - Rum Boogie Cafe\*\*\*  
**Fire Choir (P)** - Stage Stop\*\*\*  
**Good Question (P)** - Bombay  
**"It's A Wonderful Life" (F)** - Gaslight Dinner Theatre  
**Joe Norman (P)** - Wall St. Deli  
**Lonely St. Duo (V)** - Chelsea St. Pub  
**Mike Crews (N)** - Hi Roller II\*\*\*  
**Mixed Company (V)** - Dad's Place  
**S. Hudson J. Busby & Buddy Church Band (C)** - American Club  
**The Convertibles (P)** - A.W.O.L. Cafe\*\*\*  
**The Moonlight Syncopators (T)** - Lafayette's  
**Wheels (P)** - Dad's Place

## 24 Thursday

**Buffalo Steel Band (C)** - September Place\*\*\*  
**Don McMinn & Rum Boogie Band (T)** - Rum Boogie Cafe\*\*\*  
**"It's A Wonderful Life" (F)** - Gaslight Dinner Theatre  
**Jeff Black (N)** - Court Square Cafe\*\*\*  
**Mixed Company (V)** - Dad's Place  
**Modern Logic (P)** - A.W.O.L. Cafe\*\*\*  
**Peter Hyrka & V.O.C. (N)** - ZNorth End  
**Richard Orange & Crush (N)** - Midway Cafe  
**S. Hudson/J. Busby & Buddy Church Band (C)** - American Club  
**The Moonlight Syncopators (T)** - Lafayette's  
**Wheels (P)** - Dad's Place  
**Christmas Eve Festival of Lessons & Carols (F)** - Idlewild Presbyterian Church  
**You Got the Legs Contest (V)** - Night Moves\*\*\*

## 25 Friday

**Buffalo Steel Band (C)** - September Place\*\*\*  
**Crime (N)** - Bombay  
**Detail (P)** - Night Moves  
**Don McMinn & Rum Boogie Band (T)** - Rum Boogie Cafe\*\*\*  
**Even Steven (P)** - Hi Roller II\*\*\*  
**Fire Choir (P)** - Stage Stop\*\*\*  
**Good Question (P)** - Cruel Shoe  
**"It's A Wonderful Life" (F)** - Gaslight Dinner Theatre  
**Jan Walker (V)** - Zack's (Hilton)  
**Kaya & the Weldors (N)** - Lafayette's  
**Mixed Company (V)** - Dad's Place  
**Modern Logic (P)** - A.W.O.L. Cafe\*\*\*  
**Rhythm Hounds (V)** - South End  
**S. Hudson/J. Busby & Buddy Church Band (C)** - American Club  
**Sid Selvidge & Delta Blues (T)** - North End

cont. next page

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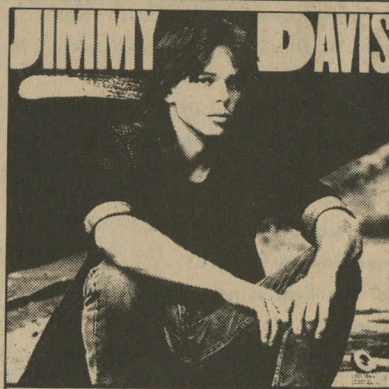
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**Congratulations To  
JIMMY DAVIS  
& JUNCTION  
The Memphis Star  
Readers Choice  
Best Local Band & Single  
Best Album**

Available NOW  
At Your Favorite Record Store



from previous page

Terry Humphrey (C) - Western Steak House  
Trio (V) - Wellington's  
Wheels (P) - Dad's Place

## 26 Saturday

Beanland (T) - South End  
Buffalo Steel Band (C) - September Place\*\*\*  
Crime (N) - Bombay  
David Kurtz (N) - Alfred's East\*\*\*  
Don McMinn & Rum Boogie Band (T) - Rum Boogie Cafe\*\*\*  
Even Steven (P) - Hi Roller II\*\*\*  
Fire Choir (P) - Stage Stop\*\*\*  
Good Question (P) - Cruel Shoe  
"It's A Wonderful Life" (F) - Gaslight Dinner Theatre  
Jan Walker (V) - Zack's (Hilton)  
Kaya & the Weldors (N) - Lafayette's  
Lonely St. Duo (V) - Chelsea St. Pub  
Ned Davis Band (C) - Dad's Place  
"Peter Pan" (F) - Playhouse on the Square  
S. Hudson/J. Busby & Buddy Church Band (C) - American Club  
Sid Selvidge & Delta Blues (T) - North End  
Terry Humphrey (C) - Western Steak House  
Trio (V) - Wellington's  
Wheels (P) - Dad's Place

## 27 Sunday

Bluebeats (N) - Bombay  
Don McMinn & Rum Boogie Band (T) - Rum Boogie Cafe\*\*\*  
Even Steven (P) - Hi Roller II\*\*\*  
Exodus (N) - Daquiri Works  
George Klein's 50's Review (V) - Alfred's on Beale  
Good Question (P) - Midway Cafe  
Greg Todd Band (C) - A.W.O.L. Cafe\*\*\*  
"It's A Wonderful Life" (F) - Gaslight Dinner Theatre  
"Peter Pan" (F) - Playhouse on the Square  
Rock 98 Live R & R (P) - Night Moves\*\*\*  
S. Hudson/J. Busby & Buddy Church Band (C) - American Club  
Settlers (C) - Midway Cafe  
Shakedown (V) - Dad's Place

## 28 Monday

Cut Outs (P) - Midway Cafe  
Mixed Company (V) - Dad's Place  
Shakers (V) - Rum Boogie Cafe\*\*\*  
Wheels (P) - Dad's Place  
Windows (P) - Bombay

## 29 Tuesday

Buffalo Steel Band (C) - September Place\*\*\*  
Don McMinn & Rum Boogie Band (T) - Rum Boogie Cafe\*\*\*  
Free World (U) - South End  
"It's A Wonderful Life" (F) - Gaslight Dinner Theatre  
Jan Walker (V) - Zack's (Hilton)  
Lonely St. Duo (V) - Holiday Inn (Cleveland, MS)  
Mixed Company (V) - Dad's Place  
The Beverly Brothers (N) - Hi Roller II\*\*\*  
The Male Express Dancers (V) - Night Moves\*\*\*  
Wheels (P) - Dad's Place  
Willys (P) - Midway Cafe  
Windows (P) - Bombay

## 30 Wednesday

Buffalo Steel Band (C) - September Place\*\*\*  
Don McMinn & Rum Boogie Band (T) - Rum Boogie Cafe\*\*\*  
"It's A Wonderful Life" (F) - Gaslight Dinner Theatre  
Lonely St. Duo (V) - Holiday Inn, (Cleveland, MS)  
Mike Crews (N) - Hi Roller II\*\*\*  
Mixed Company (V) - Dad's Place  
S. Hudson/J. Busby & Buddy Church Band (C) - American Club  
The Moonlight Syncopators (T) - Lafayette's  
Wheels (P) - Dad's Place  
Willys (P) - Wall St. Deli  
Wolfgang (N) - Bombay

## 31 Thursday

Buffalo Steel Band (C) - September Place\*\*\*  
Detail (P) - Hi Roller II\*\*\*  
Don McMinn & the Rum Boogie Band (T) - Rum Boogie Cafe\*\*\*  
Good Question (P) - Garden Plaza Hotel  
"It's A Wonderful Life" (F) - Gaslight Dinner Theatre  
Jeff Black (N) - Court Square Cafe\*\*\*  
Joe Norman/Jesse Brownfield (P) - Wall St. Deli  
Lonely St. Duo (V) - Holiday Inn (Cleveland, MS)  
Mixed Company (V) - Dad's Place  
Peter Hyrkä & V.O.C. (N) - North End  
Richard Orange & Crush (N) - Midway Cafe  
S. Hudson/J. Busby & Buddy Church Band (C) - American Club  
Steve Azar Band (U) - Bombay  
Stone Country Band (C) - A.W.O.L. Cafe\*\*\*  
The Moonlight Syncopators (T) - Lafayette's  
Wheels (P) - Dad's Place  
You Got The Legs Contest (V) - Night Moves\*\*\*

★

## Best/Worst from page 23

Davis and Junction, written by Jimmy Davis.  
2. "It's Easy When You're On Fire," by Ella Brooks, written by Nikos Lyras, Dwayne Thomas and Christina Louise. 3. "In My Car" by Joe Walsh. 4. "Why The West Was Won" by Jimmy Davis and Junction, written by John Kilzer.

### Best Local Songwriter

1. JOHN KILZER  
2. (tie) David Kurtz and Jimmy Davis. 3. Richard Orange. Other strong candidates: Sam Bryant, Van Duren, Rob Jungklas, Keith Sykes.

### Best Local Band

JIMMY DAVIS AND JUNCTION (since we really meant unsigned we added...)

### Best Local Band (Unsigned)

1. THE WILLYS  
2. The Cafe Racers. 3. The Coolers. Others real close: Good Question, John Kilzer, David Kurtz and Xavion.

### Worst Local Band

KIX 106 FLATBED BAND. Sorry guys, it's just not a country town.

### Most Fun To Watch

1. The Coolers and the Rhythm Hounds (separated by 2 votes). Girlfriend, The Bluebeats, and the Crime are fun votes too.

### Biggest Hair In Memphis Music

1. DAVID COCHRAN  
2. Lee Miller. 3. Norma Jean Watts. Also nominated: Michael Donahue, Malcolm Ryker, Jon Hornyak and Lance Daniels.

### Best New Act

1. JOHN KILZER  
2. Danny Childress. 3. David Kurtz. 4. Tora Tora. Also notable: Orange Crush, the new Detail, Linda Heck and the Train Wreck, No Exit and Wolfgang.

### Most Likely To Get A Record Deal In 1988

1. JOHN KILZER  
2. The Willys. 3. The Cafe Racers. 4. David Kurtz. Then Tora Tora, The Generics, 3-D, M-Slider.

### Jerk Of The Year (for dastardly deeds)

1. CHIPS MOMAN  
2. Tipper Gore. 3. David Page - for his on-air comment during the

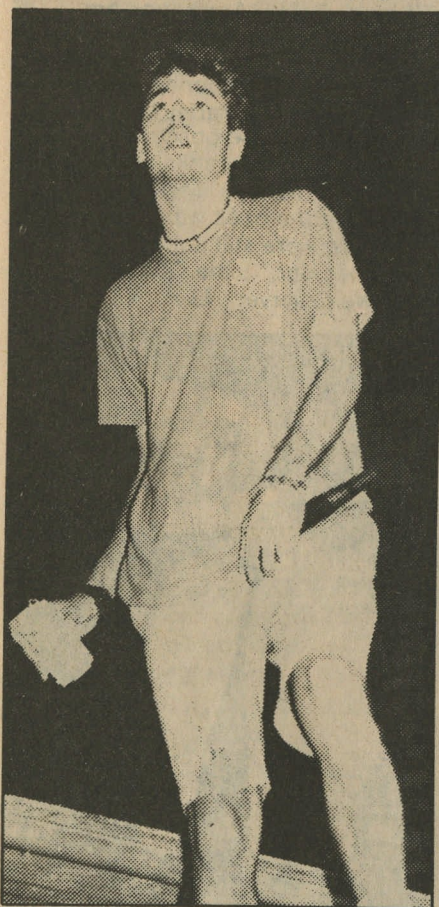


Jerry Lewis Labor Day Telethon for Muscular Dystrophy exhorting listeners to purchase a certain brand of yogurt that benefited another charity so "...you won't have to mess with that Jerry guy this weekend." Pretty tacky. Also nominated: **MusicFest Officials** for not knowing what they are doing; **the City Council** for the longest running comedy show. 4. **Jim Santoro**, for not reading his own magazine.

*The Captain Oblivion Space Cadet Award (for stupidity and lack of awareness)*

1. **THE COMMERCIAL APPEAL** (various staffers noted).
2. (tie) **Chips Moman and Gary Belz**.
3. **MusicFest Officials** (see above).
4. **the Chamber of Commerce** for their clever press releases that begin with "...are you aware Memphis has a thriving music industry?"

cont. page 51



**The Beastly (oops, Beastie) Boys concert was voted Worst of the Year. Lynrd Skynyrd was voted Best.**

photo by Kelly K. Craig

## The NEW Memphis Star T-Shirt

- Red, Black & Blue On  
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Ladies Enjoy Food  
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Steak Dinners \$6.95

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All You Can Eat

Peel 'Em & Eat 'Em

Shrimp \$6.95

7 - 10 p.m.

Jack Daniels Specials

Band 8 - 12

### THUR - SHOOTER NIGHT

Different Shooter  
Specials Each Set

Band 9 - 1

Oysters on the  
Half-Shell - \$2.95 doz.

### FRIDAY/SATURDAY

**BAND**

9 - 1

**Plate Lunch**

**Specials Daily**

### SUNDAY

Dance To The '50s & '60s  
with the Greg Todd Band

\$25.00 Prize to the  
Best Dance Couple

Peel 'Em & Eat 'Em

Shrimp \$6.95

All You Can Eat 7 - 10 p.m.

**HAPPY HOUR — Noon - 7 p.m. Daily — \$1.00 Longnecks**



## Star Tracks

from page 5

The Coolers backed George Thorogood and his Destroyers, Bryan Adams and Joe Walsh at the Peabody. (I caught that show and watched those guys tear up some Elvis classics. However, when they started singing some Stax, Bryan got unexpected help from a smooth black crooner. Bryan thanked him for helping with the words, obviously believing him to be just another guy in the crowd. When the singer said, "I'm with the Memphis Bar-Kays," Bryan appeared to be very embarrassed. That's when the Stax tribute ended.) And that was all in one night!

We've had Dan Ackroyd onstage at the Barbecue Festival doing Blues Brothers gems with Duck Dunn and the Coolers. Paul Schaffer and Ron Wood in Mallard's with the Coolers, Ron Wood and Joe Walsh in the Skyway with the Coolers, Ron Wood in Peabody Alley with Albert King, Jason D. Williams and Jerry Lee Lewis. Billy Joel with Albert King. B.B. King with Don McMinn at the Rum Boogie on Beale Street, not to mention the massive jam the night before the Blues Awards including Duke Robillard, Richard Cousins (bassist for Robert Cray), Johnny Copeland and Sam Myers. Joe Walsh has turned up with Jimmy Davis and Junction, the Bluebeats and John Kilzer. Ringo Starr sat in with Reba and the Portables... more?

All in all, it's been a good year for Star Tracking. The RUDEST visiting celebrity voted by Star Tracks readers was only here for a few hours. Don Johnson, Joe Walsh and George Thorogood received equal votes, but Walsh was here for months, Thorogood for weeks, and Don Johnson was only here for about 12 hours. Come on Don, 6 uniformed officers and two squad cars to walk 20 yards? Nobody likes you that much. Not even me, and I stay home for *Miami Vice*.

The most outrageous backstage event was a tie. No one would provide photos but there was something about Motley Crue and girls, girls, girls. The other nomination was an event at an Amro

Jam concerning teenage couples and the stairs at the New Daisy. That's it. My daughter is gonna have to double date with me until she's 40.

And now, for Anna and Susan's Very Special Awards:

**Best Elvis Song:** "Elvis Is Everywhere" by Mojo Nixon and Skid Roper.

**Most Hilarious Memphis Star Office Visitors:** The two skate rats that cruised into the Highland office, were overawed by name-dropping and the birthday party invitation list, and left a surprise on our doorknob as they skated into adolescent heaven. The surprise? A prophylactic blown into absolutely scary dimensions.

**Nastiest Bathroom In Midtown Award:** Tie between Antenna and Bombay Bicycle Club. Figure that one out.

**Best Bathroom Grafitti:** The stuff on the ladies' room wall at Huey's concerning a certain music store heir apparent.

**OK, We Give Up Award:** Vox Populi keeps sending postcards featuring Syracuse Univ. in New York, but the postmark is Memphis. Your handwriting is familiar and we admire your command of Latin (by the way, the phrase is PAX, not POX Vobiscum, unless you wish a plague on both our houses.) Who are you??

**Most Meaningful Lyrics & Most Irritating Bass Line:** Screaming Blue Messiahs for "I Wanna Be A Flintstone."

**For General Principles Award:** To Memphis Magazine for giving Anna Cham a KUDZU Award for a headline she didn't write. You're welcome.

**I Reeeeeeally Want To Be On The Cover O; The Memphis Star Award:** ...how do all these weirdos get our phone number anyway??!!

**Best Elvis Impersonator:** Susan did this one, owing to her experience at a South Memphis club during Dead Elvis Week - and the winner is - an anonymous Memphis Star staff writer.

**Much Ado About Nothing:** Chips, Rheta and Ringo.

**Truly Original Party Animals:** Hugh "I don't wanna babysit" Foote, Tony "where are your socks?" Pantuso, Susan "where are your shoes?" Hesson, Richard "are you okay?" Thompson, Hal "you can call me Jimmy" Quick, Anna "you are gonna help me clean this up, aren't you?" Cham, Charles "think he's got a camera?" Mooney, David "wanna ride my Harley?" Kurtz, Mike "keep those obscene phone calls coming" Eubanks and Sandy "I'll bring the toys" McKenna. And these are the ones we came up with while we were still sober.

Remember, "...the Christmas we get, we deserve." ELP. ★



Channel 5's Nancy Hart and Denise DuBois were among the celebrity models at the Memphis Symphony Fashion Show in November. photos by Mike Malone



## Best/Worst

from page 49

### WHAT MUSICIANS THINK

#### Worst Gig In Town

99% say "There are no worse gigs." (This is unclear if this means there are no worse gigs than Memphis, or any gig is good.)

#### Best Place To Play

1. NIGHT MOVES
2. The New Daisy.
3. (tie) The Peabody or Stage Stop.

#### Best Studio

1. ARDENT. The rest of the votes are split between Sounds Unreel, Memphis Sound Productions and Cotton Row.

#### Best Music Store

Amro and Strings and Things got all the votes except one for a store in Maryland.

#### Best Live Mix Engineer

TIM LAWRENCE, Doug Nightwine, John Fleskes or Bernie Bernil.

#### Best Lighting Tech

BILLY MCGOLDRICK or Randy Riddley.

#### Best Booking Agent

1. NONE
2. Mike Glenn.
3. "You're kidding."

#### Worst Booking Agent

Every agency in town was nominated.

#### Band With The Best Promotion

1. DAVID KURTZ
2. The Generics.
- 3 Jimmy Davis and Junctions.

#### Best Local Act

Voted for by musicians only had to be thrown out because they all voted for themselves. Except this one crew and here are their nominees for the best local act: MINERVA JOHNICAN; Mud Island Management; Media General saying "There will be no more layoffs," and Chips, Rheta and Ringo.

—fini—



Mississippi Delta boys The Tangents (from left), Steve Vines, Charlie Jacobs, Duff Dorrrough, Bob Barbee (drums), and Fish Michie tied with Nashville's Webb Wilder and the Beatnecks for Best Club Band Not From Here.

photo by Kelly K. Craig



from page 30

According to Gary, as Bono walks through the trophy room, he stops in front of a gold Sun record and says, "There would be no U2, there would have been no Elvis, if there hadn't been a Sun."

"I really don't know if they were more excited to be here or if we were more excited to have them," says Gary. "It was close."

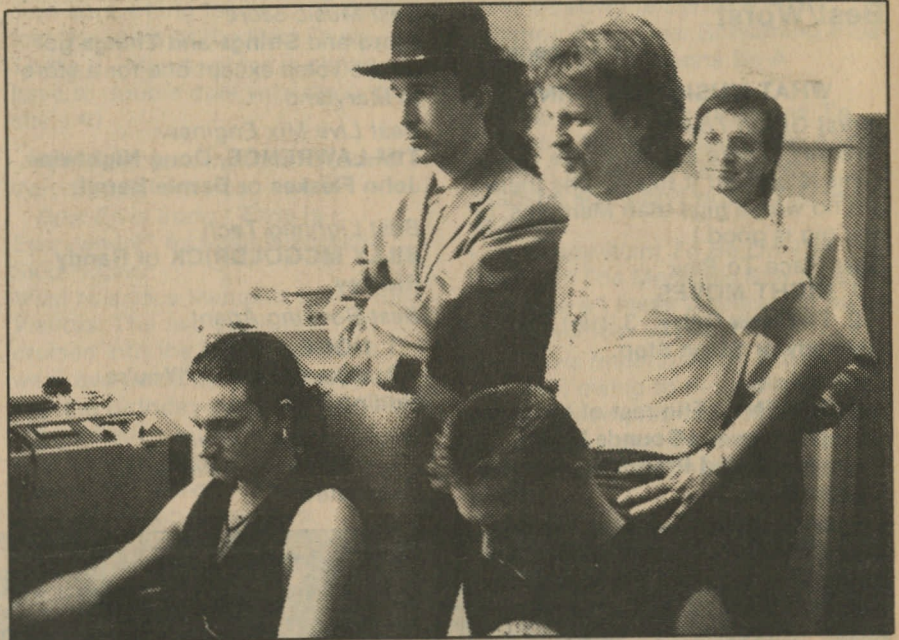
Then, at 12:00, while the band is still at Graceland, Jimmy Iovine calls from New York and says he needs three female backup singers. Can Gary get them by that afternoon at 3:00? "I tell him sure, no problem and call up Phyllis and Helen Duncan and Becky Evans (of Reba and the Portables) and have them on stand-by although they have no idea what it's for."

Three o'clock comes, then four, then five. Jimmy Iovine arrives. The film crew is ready. All preproduction has been taken care of. Everyone sits and waits for the band. Then the phone rings. None of the band members have instruments.

"So Dennis Shehan, the production manager, gives me a list of everything they need and I start calling Charlie Lawing at Strings and Things and different studios trying to find all the best equipment," says Gary. "And in the end there were a few things I couldn't find that I was especially concerned about. One of them was a snare for Larry. But when the band got here about 7:30, it turned out it didn't matter anyway."

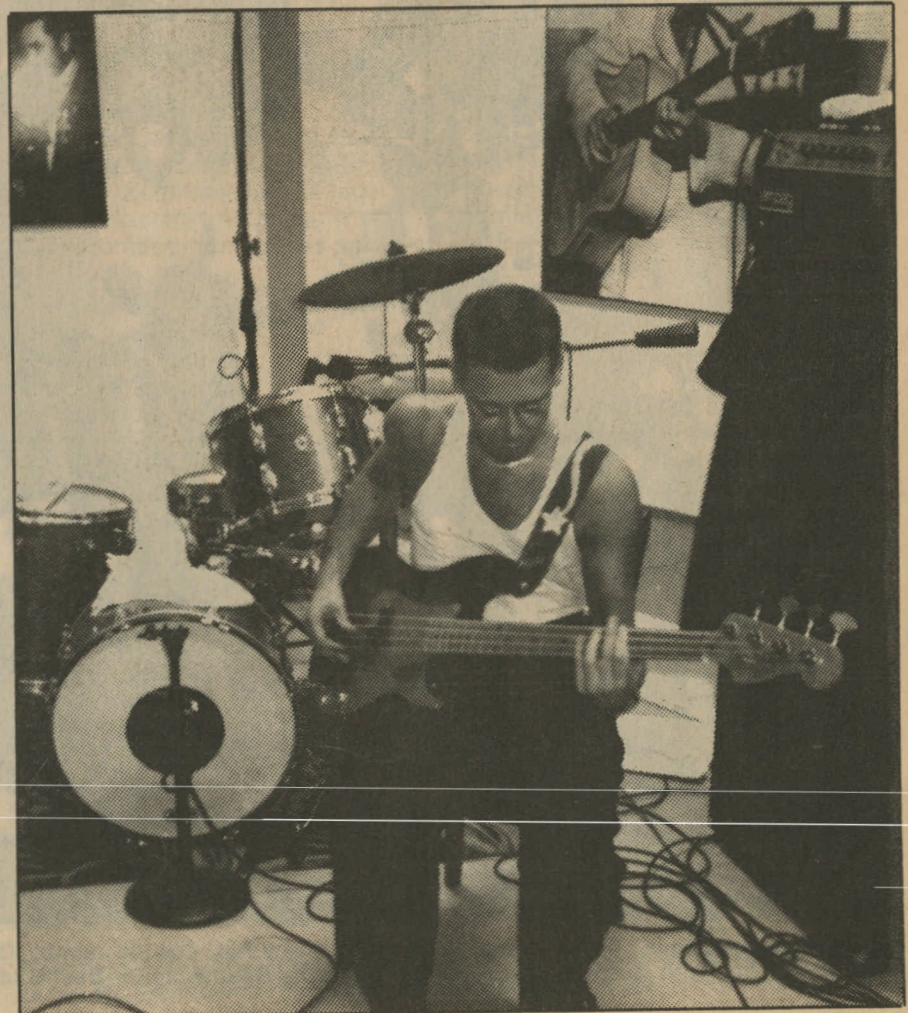
**T**hey stopped outside and read the plaque and then came in, made introductions, and immediately began running to the vintage instruments that I have bought to go with the studio. The drum kit, a '53 Telecaster and a '54 Gibson ES295 and an old Fender amp. We had all these thousand dollar microphones in here and Bono used the old WHBQ microphone that Dewey Phillips used in his broadcasts," Gary laughs, obviously incredulous. "Larry even used Sun Studio souvenir drum sticks."

It isn't until U2 actually arrives, that Gary and David find out that they have come to Sun specifically for the purpose of recording "When They Lay Jesus Christ In His Grave" for a Woody Guthrie memorial album collaboration with several other



Listening to the playback are, clockwise from left, Bono, The Edge, Sun owner Gary Hardy, Strings and Things' Charlie Lawing, and drummer Larry Mullen, Jr. Below bassist Adam Clayton.

photos by David Aron







"There would be no U2, there would have been no Elvis, if there hadn't been a Sun." — Bono. U2 records in the shadow of the King.

artists. They plan to use proceeds from that album to purchase the Guthrie catalog.

But once the band gets into the groove of *being in Sun Studio* with the vintage instruments, and the pictures of Elvis and Jerry Lee on the



Sun engineer David Aron with The Edge.

walls, and all those spirits floating around the room, the Guthrie song turns into a spine tingling, foot stomping, hair-raising spiritual they like so much they decide to record three more songs and end up staying until 3:00 a.m. Well over an hour of mastered material is produced at the session.

On one rockabilly song they decide they need someone to play piano, so Gary calls around for Tony Thomas of the Bluebeats. "I found him over at Cotton Row in the middle of a session, but he, well, acquiesced to join us and played the old Wurlitzer and a B3 organ," says Gary. "And the Duncan Sisters and Becky were really an absolute inspiration."

Gary smiles as he strolls around the studio, breathing deeply, as if to soak up a little more of the magic energy only Sun can create.

"These guys loved it. They loved everything. I mean they are very,

very real people, no pretensions about themselves or others. They're artists. And for them and for all of us, this was a true historic happening. This room brings it out in people. No one can take credit for it. It's just here."

"And I'm really not exaggerating," he adds, "when I tell you they didn't want to leave."

\*The footnote to this story that should not be overlooked is that it could not have taken place without the willing cooperation of many, many members of the Memphis music community, from musicians, to studio owners, engineers and even retail store owners. The fact that the Biggest Band In The World came to Memphis to record is a triumph, but the fact that the Memphis music community pulled together to pull it off is, in this writer's opinion, an even bigger one. ★



# classifieds

## MUSICIANS AVAILABLE

Experienced Guitarist wants to join or form Blues/Rock band (SRV, ZZ, etc.) **Serious Inquiries Only. No kids, no "Heavy Metal."** Call Miles at 682-6735 or leave message at 767-6940. 1/11/87

Doug Harrison and Scater Crack available for bookings. Private parties, lodges & clubs. Easy Rock & Roll, Country and R&B. Reasonable rates call Doug, 735-6973 or Terry, 682-8425. 1/11/87

**Uncle Charles Band.** Versatile band featuring the best in 60s/70s/80s. Top 40 and Country. Available for bookings. Call Darrell at (901) 274-7892. 1/11/87

## FOR SALE

**Brand New Stereo System.** Clarion AM/FM Cassette, 4 Kenwood Speakers, Sony amplifier. List \$1200, asking \$700, includes Alpine amplifier and 2 Alpine speakers. Warranty. Call Lisa at 366-9574 or 526-8700. 1/11/88

**Yamaha PF-70.** Electric Piano, full MIDI, weighted keys, touch sens., like new. \$750. 735-3755 or 757-9655. 1/11/87

**Organ - Lowrey C 500 25.** Foot pedals, bench, music books. Excellent condition. Call 342-4446 or 393-9815



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## HELP WANTED

Help Wanted: *Memphis Star* is seeking musicians (and others) with a few daytime hours per month to help with our expanding distribution. Must be reliable and have own transportation. Call Mike at (901) 452-7827.

**WANTED -** Back-up guitarist, background vocals preferred. Call 274-6625. 1/11/87

Wanted: Lead guitarist that I jammed with on Halloween. Mr. Roosevelt said your name is Manuel. Call Bobby Pizzazz in Nashville for session work, possible album deal. Also need bass, drums, keyboard for that "new blues" sound. 1-615-331-6736. 1/11/87

**Part-time help needed in West Memphis for distribution department. Commission PLUS. Must be reliable and have reliable transportation. Call Jim at 452-7827.**

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## BASS PLAYER

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Bass Equipment Provided

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725-0966

(or 525-4003 after 5:00)

ASK FOR: FARRIS EVANS, JR.

**Wanted -** 118 Int'l Peavy PA cabinet. Call (901) 683-5999. Need Immediately! 1/11/87

**Major Label** LA based act looking for male singer and guitarist, both with grit & dirt (INXS meets Stones). Real rockers only. No glam or metal. Send tape/photo/bio to MFC Management 1463 Stearns Dr. Los Angeles, CA 90035. 1/11/87

**Agent** needs R & B and dance bands for shows. Call (901) 726-6458. 1/11/87

**KEYBOARD AND/OR LEAD GUITAR PLAYER** needed for group doing mostly originals (many styles) - singing preferred. Call Dan (901) 274-5385 or Darrell (901) 274-7892. 1/11/87

**THE MEMPHIS STAR** is seeking entry level writers in all fields of music. Must be coherent and responsible. Nominal compensation but many other rewards. Interested? Call Susan Hesson at 452-7827 M-F, 9-5. IH

The *Memphis Star* has an opening for a **career oriented professional advertising representative.** Call 452-7827 for appointment. IH

## SERVICE

**Practice Space Available.** Private practice space for small instrumental group or ensemble in exchange for Sunday music help. Highland Heights area. Contact pastor. 324-7321. 1/11/87

**Sarcas-O-Grams!** Tell that loved one, friend, or neighbor how you feel about them, but with a touch of Sarcasm thrown in. Send name of victim, their address, anything else you want us to know about the person. Check or money order for \$5.00 to M2 Productions, 6445 Winchester #242. Memphis, TN 38115. 1/11/87

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

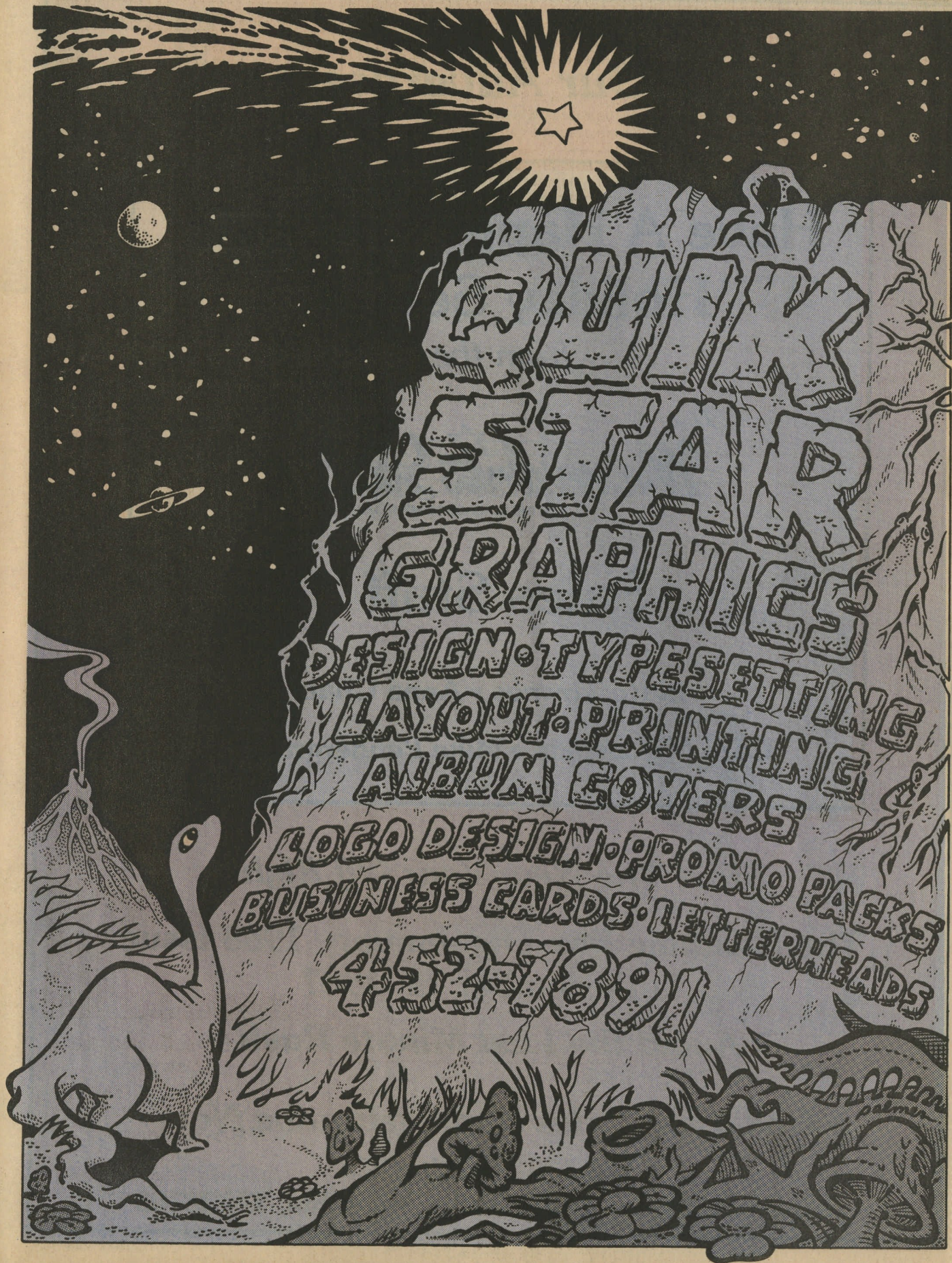
**Two uncommon chord studies** by guitarist Bill Stamey. Sheet and Tab. Send \$3.00 check or money order to: Bill Stamey Music, P.O. Box 41645, Memphis, TN 38174. 1/11/87

## ANNOUNCEMENTS

A reunion of the C.P.J. Mooney IV Slumber Party will be held December 31st. Refreshments and photos will be supplied by thick-necked guys named Gunther. For more information, please contact the original parties involved. You know who you are.

**Guitar Work Shop** every Thursday starting October 8th, 5:30-6:30 p.m. Stoltz Music East. Call for details. 360-1777.





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