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Preview

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WLOK
Then and Now

November 1988
Vol. VIII, No. 5

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centerfold story

The Tall Cool One returns to Memphis in November. Our interview with **Robert Plant** by Susan Hesson begins on page 28. Cover photography by Yves Beauvais, courtesy Atlantic Records.

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STAR TRACKS

by Anna Cham

It's November in a presidential election year. With luck, a sense of humor and a positive attitude, I'll still feel like Thanksgiving at the end of the month.

Exercise your right to vote on the 8th at the official polls. Then come home and make your opinion heard in the **Memphis Star Readers Poll**. We are counting the votes on the 11th so be sure you get your ballot here in time.

We'll announce the results at a **Memphis Star Benefit for LeBonheur Children's Hospital** on Nov. 27th. All our readers are invited since the host club, Night Moves, is set up to serve over 21 upstairs and underage downstairs. Barring unknown schedule conflicts, we'll do our damndest to present at least 2 of YOUR Best Of choices performing live, plus presenting awards to all those musician types.

NATIONAL NOISE

U2 Rattle and Hum, the book version of the recently released U2 movie, has a lot of "Memphis" in it. Discussion of U2's fascination with Memphis, Elvis, and Martin Luther King are emphasized in the pictography. Their relationship with B.B. King and their recording sessions at Sun Studio are documented and include a lengthy excerpt from the December 1987 *Memphis Star* story on the sessions written by **Dawn Baldwin**.

Hometown hero **John Kilzer** has been opening for the Little Feat tour. Kilzer and the reformed Feat hit *Mempho* on Nov. 16 at the Orpheum. I wanna see Kilzer do the encore with them. What better than a Memphian singing "I saw the bright lights of Memphis, and the Commodore Hotel...?"

AND, maybe the biggest noise will come from the **9th Annual Blues Awards** to be held Nov. 13 at the Peabody Hotel (see our preview on page 14). The Blues is one of the most widely embraced styles of



Scuffy the Cat (from left), MacPaul Stanfield, Randall Lee Gibson IV, and Charlie Chesterman during recording of their *Relativity* album *Moons Of Jupiter* at Ardent. They will appear Nov. 5 at the Antenna Club. Guitarist Stephen Fredette, who missed the photo session, will join them.

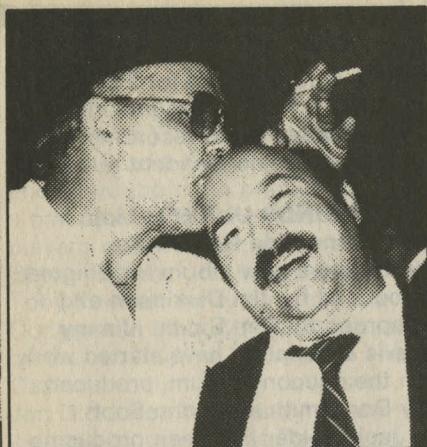
photo by Susan Hesson



The reformed line-up of Little Feat (right) will appear at the Orpheum Theatre Nov. 16. Local Geffen recording artist John Kilzer (above) will open for the band, as he has previously on their tour of America.

John Kilzer photo by Kelly K. Craig





Don McMinn (left) and Memphis Star publisher Jim Santoro exchange pleasantries during unveiling of the 1988 Blues Awards Poster. See related story, page 14.

photo by Sandy Heiss

American music in the world and the awards show is a tiny clap of awe and respect that can only get louder if more hands are added to the audience. Show some respect, it's time we acted like the Home of the Blues (music) and not the blues (apathy).

APPLAUSE

Put your hands together for **Jimmy Davis and Junction!** Chrysalis Records will re-release the **KICK THE WALL** album in mid-November. The first single will be "Catch My Heart." Chrysalis is very excited about the group and should handle the promotion and distribution with the enthusiasm this product deserves (unlike another label who will remain nameless until the Captain Oblivion nominees are revealed). If you don't already have a copy, be sure and get one this time around.

Applause for RCA Records on their signing of **Rob Jungklas**. One of Memphis' finest songwriters and most interesting vocalists is recording in Philadelphia. There is an angel up there taking care of Memphis music. In case you're not familiar with Rob, *Closer To The Flame*, his first album released in 1986, was a critical success and spawned the well-loved "Memphis Thing." His first label, Manhattan, was absorbed by a larger company

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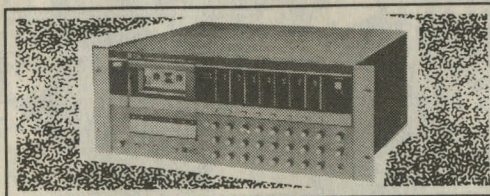
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STUDIO NEWS

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

by Ken Houston

At MEMPHIS SOUND PRODUCTIONS: Virgin Records artist Rocky Hill began work on his next album, with Bill Ham producing. The project engineers were Michael Hutchison and Dan Pfeifer, with assistance from John Fleskes and the Jammer. Production and musical assistance was provided by Robert Jackson.

Producer Jack Holder added overdubs and mixed several sides for the Dick Williams project on Steve Horton. Engineering was by

Dan Pfeifer, Evan Rush and the Jammer.

At EASLEY RECORDING: The Country Rockers are finishing an album for New Rose Records of Paris, France. Ron Easley is producing the record, Doug Easley is engineering, and the album is scheduled for a late fall release. Alex Chilton was in mixing tracks from Zurich, Switzerland, which were recorded on his last European tour, to be released as a live record on New Rose.

Former Memphian James Eddie Campbell has recorded songs for an upcoming Black Biscuit Records release. The cuts featured Benny Carter on drums, David Pound on bass, and Campbell on guitars and vocals. Think As Incas' Palestine One Mile EP has been released on Doink Records. The record is being well received by college radio in the midwest and southeast. They are out on tour promoting it. The Five That Killed Elvis have completed their cassette/CD, and it is due out in November. The Psychedelic Plowboys were in the

studio cutting tracks for a cassette with Steve McCraw engineering. Pazuzu was also in recording four songs for an independent release.

At SOUNDS UNREEL: Mojo Nixon and Skid Roper were recording a new album for Enigma, produced by Jim Dickinson and recorded by Don Smith. Jimmy Davis & Junction have started work on their second album, produced by Don Smith and John Scott.

Jack Holder has been producing Steve Horton with Evan Rush engineering. Richard Orange and Crush have been working on new songs recorded by Evan Rush.

At ARDENT: Australian band Johnny Diesel and the Injectors were in cutting tracks and mixing their debut album for Chrysalis Records. Terry Manning is producing and engineering. Nashville's Royal Court of China were in for a remix of their album for A&M. Joe Hardy handled the remixing and engineering.

R.T. Scott and the Delta Rebels were in tracking for their debut



Showing off their Halloween costumes early at Sounds Unreel are engineer John Hampton, Enigma recording artist Mojo Nixon, producer Jim "the King" Dickinson and Skid Roper. Nixon and Roper recently completed work on their album at Sounds Unreel. Nixon is returning to Memphis this month to appear in *Great Balls of Fire*.

photo by Scott Riley

album for PolyGram. Eli Ball is producing and John Hampton engineering.

At **KIVA STUDIO: Albert King** has been in Studio A laying basic tracks and overdubbing in preparation for a new album. Among session players were Jim Dickinson and Bobby Whitlock on keyboards, Tony Thomas on synthesizer, David Cochran on bass, Melvin Robinson on drums, Andrew Love, Ben Cauley and Jim Spake on horns. Jim Dickinson and **Danny Green** are co-producing. Pat Taylor and Danny Jones are working as engineers for this project. Albert is doing original material by Danny Green, Jim Dickinson and several other Memphis writers.

Bobby Whitlock has returned to the Memphis music scene and has been in the studio the last few weeks doing overdubs and rough mixes for an upcoming album project. Whitlock is noted for his work with Derek and the Dominoes, Delaney and Bonnie and Friends, Leon Russell, and as a solo performer. Danny Jones is engineering this project.

Also in lately were **Billy and the Who Dogs**. They recorded demos of four of their original songs with Jim Dickinson producing. Session engineer was Matthew Kasha from New York, with Pat Taylor and Jim Dickinson overseeing the mixes.

Jason D. Williams has been laying basic tracks for his debut RCA album. RCA staff producer Mark Wright is producing with Warren Peterson, of Nashville, engineering.

Warner Brothers Pictures is working in Studio A on the movie soundtrack for **Great Balls of Fire** with actor **Dennis Quaid** doing vocals and **T. Bone Burnett** producing.

Joe Walsh continues to cut tracks with Pat Taylor engineering for an instrumental album for I.R.S.' No Speak label. Norbert Puttnam is working in Studio A producing tracks on a **Memphis Horns** album. The album will feature guest performers including Jimi Jamison, Bobby Whitlock and Joe Walsh.

Memphis' own **Bar-Kays** will complete the mixing of their new

PolyGram album with Jerry Goldstein, MTUME and Keni Hairston and Trevor Gale producing.

At **COTTON ROW:** Las Vegas manager Joe Fox hired Nikos Lyras to produce six songs on his act, Unity One. They recorded two New Memphis Music songs for their EP, which they plan to release early next year. Memphis keyboardist **Kurt Clayton** assisted on the project. Lyras engineered.

Members of the group **Right Choice** were in the studio working on original material for Money Seekers, Inc. Roosevelt Nickleberry produced. Calvin Thomas sang lead and co-wrote the material with Nickleberry.

Think As Incas



Think As Incas' debut album is showing well in the Midwest and Southeast.

At **THE DAILY PLANET:** Jay **Blackfoot** completed work on the single "Let Me Put You Up For The Night" for Edge Records. Homer Banks and Lester Snell produced. **Shirley Brown** is finishing her album for Black Diamond Productions. The single to be released will be "If This Is Goodbye." Jim Stewart and Winston Stewart produced and William Brown engineered.

The Coolers are starting their new album for Black Diamond, with Jim Stewart and Bobby Manuel producing and Andy Mayhall engineering. **Bertram Brown** is continuing work on his latest LP. Jim Stewart and Bobby Manuel are producing. **Thrust** started work on their demos with Andy Mayhall and Wayne Crook co-producing. ★

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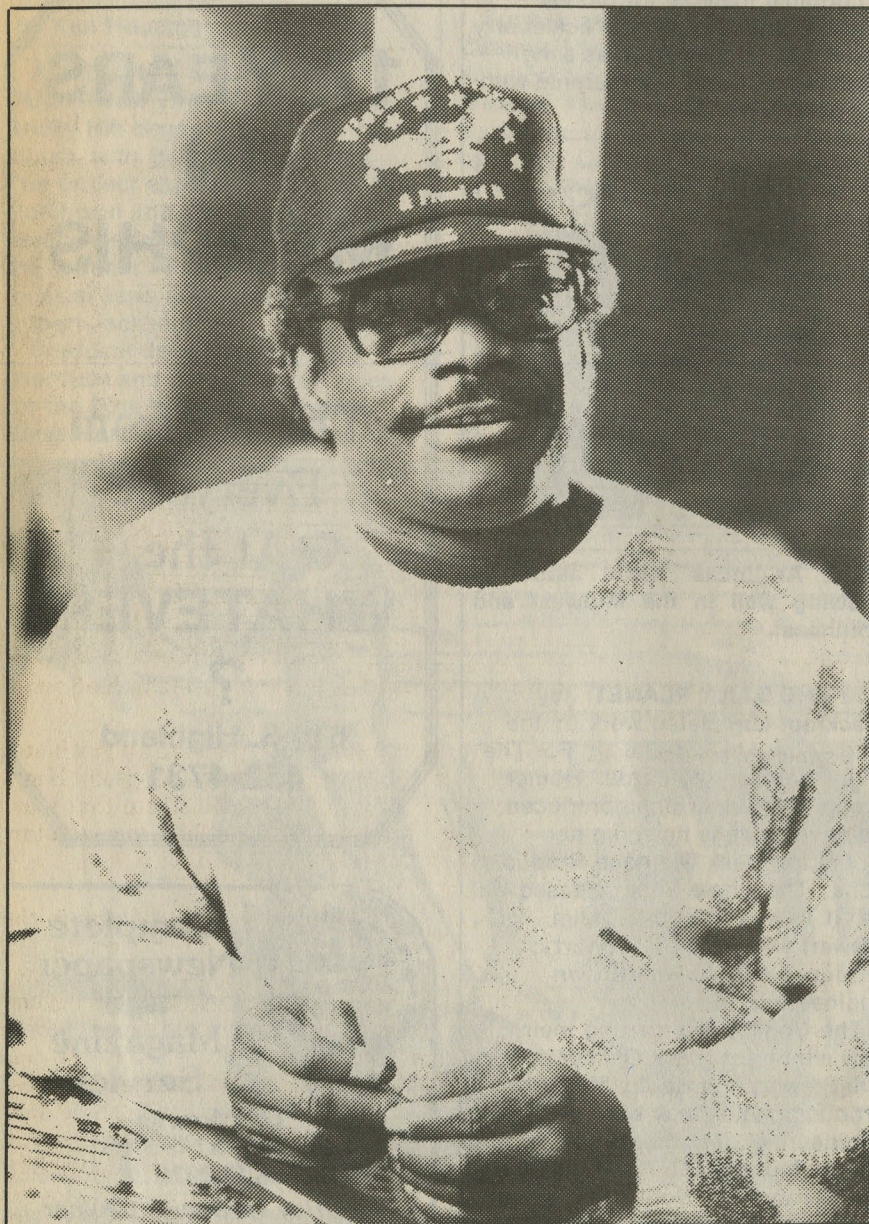
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ROBERT JACKSON

Viet Nam vet engineers the future of Memphis Music at Memphis Sound Productions



Robert Jackson's persistence and determination has made him one of the most sought-after engineers in the country.

by Tim O'Shea

“A

reel of recording tape is unfulfilled until an artist makes it priceless by performing...”

This quote is part of the inscription on one of four Ampex Golden Reel awards that hang on Robert Jackson's wall, next to a dozen gold albums, two platinum albums and the prestigious Dove Award.

Robert Jackson is not a musician, but one of the most talented and sought-after studio engineers in the music business. His work at Ardent with the Bar-Kays, including their album *Nightruisin'*, won Jackson gold time and again, while the soundtrack to the movie, *Breakin'* brought him platinum. He also received a platinum record for his work with Anita Ward on her song, "Ring My Bell." The album, *Songs of Love*, went gold, selling over a half million copies.

Jackson has worked in practically every major recording studio in the country, and engineered locally at Stax and at Ardent before moving to Memphis Sound Productions in 1987. Jackson began his distinguished musical career at Stax, and would like to see Memphis go "... back to the basics" with its musical attitude in hopes of regaining its former national appeal. Tumbling headlong in its uncontrolled plunge into technobabble, Memphis has lost the grass roots strength that attracted the droves of headliners in bygone days. Jackson is not anti-technology by any means, but sees the lack of a solid foundation dimming the spotlight on the city's reputation as a musical mecca.

Before becoming an award-winning studio engineer, Robert Jackson earned accolades for his valorous conduct during his four tours of duty in Viet Nam. As part of a Marine Corps Special Forces unit, he took part in some of the bloodiest and most violent battles in the war, including Operation Hastings, a battle for a hill known only as 682. There were 273 men in India Company, of which Jackson's platoon was part. After weeks of battle, only 69 men were left in India Company. To Jackson, the most notable of his unit's accomplishments in the Nam was that all 42 of them numbered

among the battle's survivors. Almost 900 of the enemy that were encountered in that one battle did not.

Jackson became a notorious figure, to both the enemy and allied troops, coming to be known as "Bad Black," and his squad as "Bad Black's Bitches." A new book, inspired by the documented Viet Nam experiences of Sgt. Robert Jackson, has been written by Chuck Bianchi and will appear on bookshelves in May from Zebra Publishing. The book is entitled *One Million Piastres*, the amount of Vietnamese currency offered for the death or capture of "Bad Black and the Bitches" for "crimes against the people of Viet Nam." The enemy would leave rice posters in all the villages, with a picture of Jackson that he said, "... looked like an ink spot wearing a helmet." A screenplay based on the novel is in the works, and if sold will feature a soundtrack by none other than Robert Jackson.

After nearly seven years in the Marine Corps, Jackson began to consider a less hazardous way of making a living. His brother, Ray Jackson, had written the hit song "Who's Making Love (To Your Old Lady)," and was working at Stax in Memphis. Ray sent him a bass guitar, and Robert learned the rudimentary skills in a short time. Journeying to Stax to cut a demo, Jackson was stopped in the studio's hallway by a musician and asked to play on a track they were recording. The track turned out to be for Isaac Hayes, and Robert was suddenly a working studio musician.

Upstairs in the control booth, Jackson became fascinated by the intricacies of mixing the music into a cohesive and palatable track, and with his brother's help began studying firsthand under engineers Tom Nix and Henry Busch. There were no schools or classes that taught recording engineering, so hands-on experience was the only way to learn.

One day during his apprenticeship, he was asked to mix an important rush job for Vita Brown. His "teachers" absent, Jackson had to fill in. Two of the four tracks, including "Shortstoppin'," were hits, and his reputation as a knowledge-

able ear was born. The string of hits continued after that, with Jackson being asked to engineer for the likes of the Commodores, B.B. King, Stevie Wonder, Joe Simon, the Monkees, David Porter, J. Blackfoot, Bobby Bland and dozens of other artists. He's done major projects for MCA, PolyGram, Tamla, Elektra, Capitol, EMI, CBS and virtually every other known record label.

His move to Memphis Sound has been fruitful, with Jackson maintaining his relationship with B.B. King and others. True to Jackson's goal of making Memphis the number one recording center in the world, he and Memphis Sound Productions president Tim Goodwin have moved the state of digital recording in Memphis to 48 channels with the introduction of the NEVE 48

Robert Jackson has engineered the successes of his life like a fine piece of music. He comes from humble origins, one of eight children raised in tough times in a tougher neighborhood. He graduated from Booker T. Washington High in south Memphis, and has vivid memories of life in the projects.

He speaks of this time with the pride that goes along with rising out of the quagmire that so many cannot. On the other hand, he is quick to point out the many that have, and the richness of their accomplishments. Willie Herenton, superintendent of Memphis City Schools, Maurice White (of Earth, Wind and Fire), the Bar-Kays, William Bell, Booker T. Jones (of MG's fame), William Brown



Engineer/Vietnam war hero Robert Jackson at the helm of Memphis Sound Productions' downtown studio.

Channel mixing console. Up to this point Ardent and KIVA had led the way with their 32 channel digital technology.

The NEVE's digital/analog capability produces CD quality masters, and makes Memphis one of only five cities in America with this technology. They feel that the half-million investment will be worthwhile, drawing the bigger labels from their Nashville and L.A. burrows. Jackson first used a NEVE 48 channel console when he engineered for Shirley Caesar, for which he received the Dove Award from the Gospel Music Academy. The new console has only recently been installed, and made its debut last month.

and Herman Green are all graduates of Booker T. Washington High. Their successes illustrate that what is important is not how low you start but how high you aspire.

Jackson credits his success to the desire to always do better, to put himself and his family in a better place than they started, far beyond the chains that hold good people down. In this, Robert Jackson has gone beyond any measure of success he could have foreseen in those days gone by. Be it financial adversity, a hostile enemy, or the downright insanity of the music business, he has overcome the obstacles in his life with a characteristic strength that is the mark of greatness. ★



On Wednesday, Nov. 16, the Memphis Chapter of NARAS will host an Open House for its members and guests at Sounds Unreel Recording Studio. The Grammy Awards process, as well as some of the issues and concerns of the recording industry, will be discussed. The Open House will begin at 7 p.m. The public is cordially invited.

Another Memphis-sponsored Open House will take place in Jackson, Miss. on Nov. 30. Co-sponsored by Malaco Records, the event will take place at 7 p.m. at Primo's Northgate Restaurant on North State Street.

Last month the Recording Academy's National President Mike Greene was in town a few days to discuss membership outreach with the president, executive director and some of its officers.

The November Board of Governors meeting will be held on Tuesday, November 1 at 5:30 p.m. in the 5th floor auditorium of the Media General Building. For further information about the Academy and its activities call Deborah Camp at (901) 794-8539. ★

THE SOUNDS OF SILENCE

Front, Back Announcing

by Mike Greene

Recording and radio share a beautifully symbiotic relationship. It's time tested and strong, a business partnership that has enriched everyone from artist to station group to listener. The evolution of the unique language which is indigenous to recording and radio is often the very dialogue which spawns the revolutionary and innovative ideas that keep our business fresh and vital.

In recent years, though, a rather curious and dubious phenomenon has developed in the world of radio - one

that seriously tests the marriage. Namely the problems of Front and Back Announcing. This issue continues to unravel the unity between recording and radio.

Front and back announcing is an inelegant phrase for an essential function - getting the artist and title information across to the listener immediately preceding or at the end of a song - a time when the listener is most receptive, when the hook, melody, productions and voice are still potent and strong.

A simple enough concept, but one that, nowadays, is meeting with puzzling resistance. I believe the New Gurus of radio are, in large part, responsible for the increasing lack of Front/Back Announcing today. Consultants, focus groups, sweeps analysts, format advisors and playlist preachers must take a great deal of responsibility for this problem. They are misinterpreting the language and in many cases breaching the common goals that both recording and radio have worked so long to establish.

Let's examine the specifics of the problem. It is now standard practice for many radio stations to Back Announce five or six songs later, if at all. It's the age of the Power-Sweep with what seems like hours of uninterrupted music, preceded only by the click of the home taping devices being switched on! "Less talk - more music" is a valid radio format, but it appears in many cases to see identification as part of the talk rather than a vital part of the music.

First, the new artist is hurt. The new blood, which is vital to the overall health of both industries, is finding the way to the marketplace slower, made so in some measure as a result of the lack of proper radio identification. Radio's new attitude could well drain the talent pool that both records and radio rely on for the future.

Secondly, the established artist suffers. Such artists depend on reach and frequency to sell through hits. Catalog is also affected. Perhaps if we wait long enough the Classic Rock format will proliferate to the point where there will be no need to back or front announce because it will be all music from a bygone era anyway!

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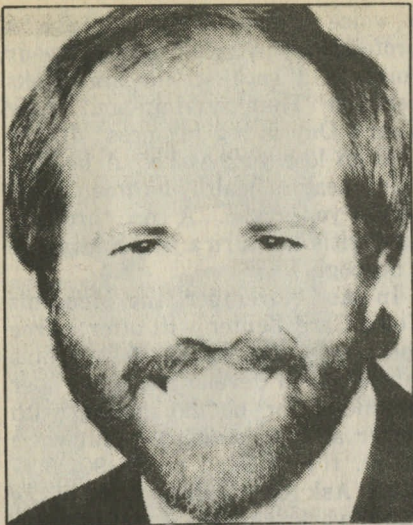
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NARAS Nat'l President Mike Green.

Ask anyone and they will have experienced the following frustrations directly related to the Front/Back Announcing problem:

1. Waiting in a parked car for 20 minutes after hearing a great song by an unknown voice, just hoping to catch the title.

2. Making an idiot out of yourself trying to sing the hook line to a record store clerk - the radio having provided no clues of origin.

3. Calling a radio station at midnight, looking for the title that was played at 11:15 while you were driving home.

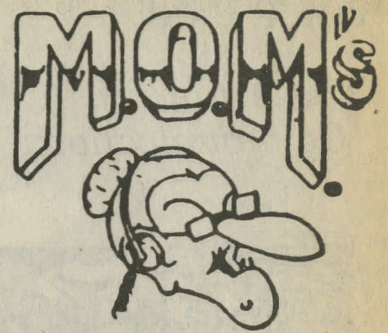
4. Making it home and turning on MTV, hoping that by some miracle TV will reveal what radio tends to conceal. (Music television does a great deal of Front and Back Announcing and, if you believe statistics, almost 40 percent of those who watch music television make their buying decisions from the medium. Surely radio can benefit from these facts.)

Our industry has enough problems. The absence of a national showcase club circuit to break new artists, playlists moving to Classic Rock formats denying new artists access, the devastating blow on labels and artists delivered by home taping and censorship . . . and on and on. The time is now for NARAS Program Directors, G.M.'s, NARM, RIAA consultants, music directors and all others who care about the vitality of our artists and their recordings to confront this problem and work together to institute the solution. We don't need an interpreter to consult us on this problem. We just need to face up to the fact that Less Talk has NOTHING to do with Front and Back Announcing of artists. ★

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The Del-Tones
(from left) Gary Wimberly, Jim Umlauf, Mike Cleveland, Richard Scott, Bobby Edwards, Don Ashton, Doug Green and Jim Wheeler play fun '50s-'60s R&B. Catch them at Proud Mary's and elsewhere.



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VOICE CARE:

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by William Hinkle, Ph.D.; Joel Kahane, Ph.D.; Jerold Teachey, D.M.A.; Neal Beckford, M.D.

As days grow shorter, mornings become colder, the World Series becomes a distant memory, and the task of raking leaves seems to never end, there's no doubt about it: November is here! Merchants begin displaying Christmas decorations in October. Thanksgiving is only a few days off, and before you can say Jack Frost, we will be hearing "Sleigh Ride," "Jingle Bell Rock" and the jolly "Ho Ho Ho" on every corner.

You might ask, what all this has to do with "voice care, the art of communication, the science of medicine?" Well, I think we've just answered that question. "The art of communication:" who do you know who is a greater communicator than jolly old St. Nick? Between turkey day and Christmas Day, who do you

know who uses his voice more than Santa and under such adverse conditions?

Santa must brave the elements: the rain, the sleet, the snow. Santa has little control over his environment: cold, wind-swept street corners, with noisy traffic and honking horns; heated department stores with low humidity and lines of noisy, excited children with pushy parents. All the while, Santa is perspiring in a suit designed for subfreezing temperatures at the North Pole. With a smile on his face and a twinkle in his eyes, Santa repeatedly sings out "Ho, ho, ho, Merry Christmas!"

Yes, Santa is a professional voice user with working conditions creating a situation where he is at high risk for vocal abuse. As the holiday season approaches, filled with noisy parties and smoke filled rooms, don't let the buzz of alcohol and the excitement of music dull your senses to the point where you become

a voice abuser. If you are a professional musician and use your voice as a vocalist, the six weeks between Thanksgiving and New Year's Day is big business. It's no time to lose your voice. A healthy voice means a healthy income. Think before you abuse. A sore throat or laryngitis can turn a jolly Santa into a Scrooge.

In late November, the Memphis Voice Care Center will offer a free voice care workshop for Santas interested in developing the proper technique for ho, ho, ho-ing with power and projection without voice abuse. If interested, phone (901)526-1541. Ask for information about the Santa workshop.

Following are a few tips for Santas, singers, and others who are frequent voice users:

1. When possible, control your environment. Humidify, open the windows and let fresh air circulate. When speaking or singing, keep ambient noise levels down to a minimum: don't try to project over noisy machines, fans, blowers, etc. Use amplification when appropriate, don't try to project over amplified instruments or in a room with poor acoustics.

2. When keeping a busy professional schedule, minimize voice use at other times.

3. Keep in good physical condition; your body is your best instrument.

4. Drink plenty of water.

5. Avoid caffeine, diuretics, and alcohol, all of which cause you to lose water and have a drying effect.

6. If you have allergies or chronic nasal congestion or have been hoarse for as long as three weeks, see an ear, nose and throat specialist, an otolaryngologist. ★

The Memphis Voice Care Center is a specialty clinic that specializes in voice care for the serious vocalist. It is staffed with medical voice specialists, speech pathologists, and professional voice coaches who are able to give vocalists a multifaceted approach to their particular voice problem. Everyone at the Memphis Voice Care Center hopes that these suggestions help you to avoid a serious voice problem. The Voice Care column invites your questions and/or comments. Please address inquiries to Voice Care, 643 S. Highland, Memphis, TN 38111)



Memphis' own Mudboy and the Neutrons appeared at the Third Annual King Biscuit Blues Festival in Helena, Arkansas Oct. 7. photo by Scott Riley

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THE HOME OF THE
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9th Annual Blues Awards
*Handys to be given Nov. 13 at
 Peabody to close Blues Week*

by Avis E. Smith

The Blues Foundation recently announced dates, times and events associated with the 9th Annual Blues Awards, familiarly known as the Handys. Hosted this year by blues legend B.B. King at the Peabody Hotel on Sunday, Nov. 13, the Awards will feature performances and presentations by Bobby "Blue" Bland, Little Milton, Lattimore, Chris Cane,

Anson and the Rockets with Sam Myers, and 1987 Blues Entertainers of the Year "Bowling Green" John Cephas and "Harmonica" Phil Wiggins.

Festivities will begin with Blues Music Week, commencing Nov. 7, culminating Sunday with the awards program. Plans are in the works for the BBC to broadcast live to England Nov. 9 from Beale Street, capturing many fine blues performers for overseas audiences. The 1988 Blues Awards poster was unveiled Oct. 18 at a reception at Handy's home, with

B.B. King as master of ceremonies. Designed by Eddie Tucker of Ward Archer and Associates, the poster will be available for \$15.00 during all Blues Music Week events, and for \$25.00 afterwards.

The Old Daisy Theatre will play host along with the Blues Foundation and the National Blues Connection Association for the International Blues Music Industry Conference Nov. 11 - 13. Conference attendees will have an opportunity to learn from Blues Music Industry leaders, share experiences and network with people who influence the future of Blues Music.



The 9th Annual Blues Awards Poster was unveiled Oct. 18 at the Old Daisy Theatre.

photo by Sandy Heiss

And the nominees are. . .

BLUES SONG OF THE YEAR

"Changin' Neighborhoods" - Sam Myers and Anson Funderburgh
 "Room With A View" - Lowell Fulson, Billy Vera, Johnny Adams
 "A Soul That's Been Around" - Ronnie Earl
 (awarded to songwriter)

CONTEMPORARY BLUES ARTIST OF THE YEAR - FEMALE

Etta James
 Koko Taylor
 Katie Webster

CONTEMPORARY BLUES ARTIST OF THE YEAR - MALE

Albert Collins
 Robert Cray
 Joe Louis Walker

BLUES VOCALIST OF THE YEAR

Johnny Adams
 Robert Cray
 Sam Myers

BLUES INSTRUMENTALIST OF THE YEAR

Little Charlie Baty
 Buddy Guy
 Albert Collins/Ronnie Earl (tie)

BLUES BAND OF THE YEAR

Chris Cain Band
 Anson Funderburgh & the Rockets with Sam Myers
 The Kinsey Report

TRADITIONAL BLUES ARTIST OF THE YEAR - MALE

John Lee Hooker
 Robert Jr. Lockwood
 Moses Rascal/Lowell Fulson (tie)

TRADITIONAL BLUES ARTIST OF THE YEAR - FEMALE

Jean Cheatham
 Queen Ida
 Jessie Mae Hemphill

benefit the Blues Foundation. For information on the auction or to reserve exhibit space, call the National Blues Connection Association at (901) 527-BLUE.

Conference registration is \$150.00, and includes all sessions, the Blues Industry Awards Banquet, the Blues Foundation Board of Directors lunch and the N.B.C.A. State of the Blues Report, reserved seating at the 9th Annual Blues Music Awards Show and admittance to the Handy Awards Winner's Jam. Reservations can be made by calling the above number or by writing to the N.B.C.A., 352 Beale Street, Memphis, TN 38103.

Nominees for the prestigious Handy Awards, named for Blues pioneer W.C. Handy, were selected by international balloting earlier this year, according to Blues Foundation executive director Joe Savarin. Final balloting and selection of winners was completed in the last few weeks prior to Blues Music Week.

Winners of this year's coveted "Lucille" award are Larry Garner and the Bugaloo Blues Band from Baton Rouge, LA. This special award, designed and presented by B.B. King (and named for his famous guitar) is presented to the winner of the National Blues Foundation's Amateur Blues Contest, held during the summer at the Omni-New Daisy Theatre. Acts from around the world perform and are judged by music industry leaders. This year marks the first time a non-Memphian has won the award. Garner and band will also perform during the awards program.

MTV will be among the media covering the Awards show and following Awards Winners' Jam. Last year's program was hosted by Arkansas Blues Connection president Janice Laffoon and Channel 5 news personality Mason Granger. Tickets to this year's extravaganza are \$20.00, reserved; \$10.00, general admission; and \$30.00, reserved seating in the Blues Booster section and admission to the Awards Winners' Jam.

For additional information on the Blues Awards and Blues Music Week activities, please contact the Blues Foundation at (901) 527-BLUE. ★

Cajuns capture 1988 Amateur Blues crown; to perform at Blues Awards Show



1988 Amateur Blues Award winners are (standing, left to right), Larry Garner, Terry Dockery, Ken Maye and Bill Humphreys (seated).

photo by J.M. Wells

by Tim O'Shea

M

emphis finally gave up her amateur Blues crown this Labor Day weekend when Larry Garner and the Boogaloo Blues Band, from Baton Rouge, La. walked away with first place at the National Blues Amateur Talent Contest Sept. 4. This marks the first time a band from another city has won the contest since its inception five years ago. The locally based Blues Foundation has come under attack in the past for the uninterrupted string of Memphis champions, with some accusing them of showing favoritism to the hometown contestants.

Garner, a 36-year-old chemical plant worker and avid bluesman, put the band together with musicians he met playing the Thursday night jam

at Phil Brady's, a popular Baton Rouge nightclub. The band features Ken Maye on drums, Bill Humphreys on bass, Terry Dockery on harmonica, and Larry Garner on lead guitar and vocals. They performed three of Garner's original songs, "Sporty," "Dog House Blues," and "Kleptomaniac" in the competition.

Because some of the original Boogaloo Blues Band had done professional studio work (the studio is open only to amateurs), Garner wanted to avoid any chance of disqualification so the new band was assembled only recently. The newcomers were eager, though, and mastered their prize-winning performance in about three rehearsals, according to Garner.


The band was awarded the coveted Blue Note Trophy and \$500 for

cont. page 22

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FINER SIDE

by Emily A. Dunbar

Is it really November already? Where does the time go? The holidays are coming fast, and the Finer Side is full of events you won't want to leave out of your holiday plans.

ABOUT TOWN

Calvary Episcopal Church's Arts Program continues in November, beginning on the 2nd, with the Professional Puppet Theatre: A World Tour In Puppetry. Co-sponsored by the Tennessee Arts Commission Touring Program, the show is a sampling of Japanese, Northwest American Indian, British and Indonesian puppetry. The 9th will feature a program by the Memphis Composers' Alliance, with some of the finest in 20th Century composition, written right here in the Bluff City. This presentation is part of the national celebration of American Music Week.

Memphian Terry Mitchell will perform works for the acoustic guitar Nov. 16 as part of the Touring Artists Program. Mr. Mitchell is a long-time favorite with Calvary Arts patrons. There will be no performance on the 23rd, which is the day before Thanksgiving, but look for a new schedule in the December issue.

All Calvary and the Arts Programs are held at Calvary Episcopal Church, Second and Adams.

Opera Memphis is taking a respite during November in order to prepare for their Dec. 1 & 3 performances of *Hansel and Gretel*. Performed in German with English surtitles, the appealing family classic is a folkloric delight featuring a clumsy witch named Rosina Daintymouth. Tickets are available by calling the Opera Memphis office at 678-2706.

If it's November, then it must be time to start queueing up to buy your *Nutcracker* tickets. The hottest ballet presentation of the year is scheduled for Dec. 9-11, with two shows on the 10th. This year's program features Pittsburgh Ballet Theatre principal dancers Janet Popeleski as the Sugar Plum Fairy

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and Miguel Campaneria as the Cavalier. Memphis' own Barry Fuller will portray Herr Drosselmeyer and the role of Clara has not yet been announced. Tickets will be available at Ticket Hub outlets and from Memphis Concert Ballet. Call (901) 763-0139 for additional information.

Harrell Performing Arts Center in Collierville will play host to the Greater Memphis Chorus of Sweet Adelines Nov. 5. The program, entitled "23 Skidoo and Harmony Too" is a 1920's musical revue featuring production numbers such as "Roarin' Twenties," "Jazz Baby," and "Sweet Georgia Brown." There will be a 3 p.m. matinee for senior citizens and families, and an evening performance at 8 p.m., which will include the Harmony Highlights, a guest regional championship quartet from Louisville. Matinee tickets are \$5 and evening tickets are \$10. Harrell is located at 440 Powell Rd. in Collierville.

SYMPHONY NOTES

MasterWorks will present two concerts in November by the Symphony. The first will feature violinist Maurice Sklar in a program of works by Rachmaninoff, Tchaikovsky and Glazunov. James Houlik and his saxophone will join the Symphony Nov. 18-20 performing *Symphonic Dances from West Side Story* and Copland's *Dances from Rodeo*. There will be no ChamberWorks performances in November or December, and MasterWorks will resume its series in January as well.

MSU/RHODES

Memphis State University will be abuzz with activity this month. Despite the cancellation of guitarist John Stover's *Con Anima* concert, there will be plenty of other events to keep you diverted. All concerts are in Harris Auditorium and are free, unless otherwise noted.

- MSU Faculty Jazz Quintet - 11/3, 8 p.m., \$3.
- MSU Opera Theatre - 11/11, 8 p.m., \$2.
- MSU Contemporary Chamber Players - 11/12, 8 p.m.
- MSU Brass Quartet - 11/13, 8 p.m.
- Piano Students of Sam Viviano - 11/13, 3 p.m.
- MSU Faculty Woodwind Quintet - 11/14, 8 p.m., \$3
- MSU Percussion Ensemble - 11/14, (CCFA, Rm. 137) 8 p.m.
- MSU Jazz Combo - 11/17, 7:30 p.m.
- Piano Students of Joan Gilbert - 11/19, 3 p.m.
- MSU Jazz Singers and Blue Ascendance Band - 11/20, 3 p.m.
- MSU University Orchestra - 11/22, 8 p.m., \$2.
- MSU Faculty Chamber Ensemble - 11/28, 8 p.m., \$3.
- MSU Southern Comfort Jazz Band - 11/29, 7:30 p.m.

Also appearing at MSU will be pianist Menahem Pressler with the Emerson String Quartet on Nov. 7, at 8 p.m. in Harris Auditorium. Mr. Pressler is a Distinguished Professor of Music at Indiana State Univ. School of Music, and was a co-founder of the Beaux Arts Trio.

Events at Rhodes College during November are also free (unless otherwise noted) and are held at the Shirley M. Payne Recital Hall in Hassell Hall.

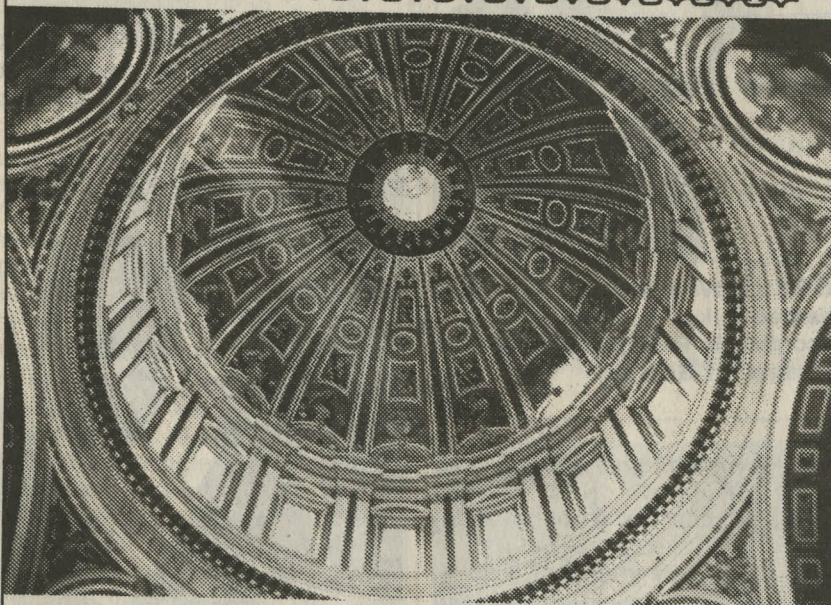
- Faculty Concert Series - 11/01, 8 p.m.
 - Mphs. Voice Care Center Lecture and Concert - 11/07, 8 p.m.
 - Vocal Workshop w/Voice Care Center - 11/08, 8 p.m.
 - Trombone Ensemble Concert - 11/09, 8 p.m.
 - Piano Recital with Willis Doloney - 11/10, 8 p.m.
 - Rhodes College Singers - 11/13-14, 17, 8 p.m.
 - Rhodes Piano Trio - 11/21, 8 p.m.
- For more information on Rhodes activities, please call 726-3775.

THEATRE

November's Theatre Schedule includes two workshops held at Playhouse on the Square - an audition workshop which commences the 14th and a tap dance workshop starting

cont. page 47

CARNEGIE HALL DEBUT



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The Overton High School Choirs recently made their Carnegie Hall Debut. The resultant album is available by mail.

WLOK: *Then and Now* Historic AM station now serves Gospel to community

by Sandy Heiss

Under one guise or another, WLOK-AM 1340 has been an integral part of Memphis radio since December 1954. Changes over its 30-plus years have ensured the station's survival, but not at the expense of community service. These days at WLOK, change continues, but a philosophy of responsible broadcasting remains a constant.

Back in 1954, WLOK was known as WCBR and transmitted on frequency 1480. Described by *Radio Rates and Data* as Independent-Negro, it was the only station in the Memphis area founded as such. Its original glass-front Beale Street location captured the fascination of passers-by in the early days. Home folks would stop to watch broadcasts or catch the news as it came off the teletype. Because of its format and venue, WLOK had (and has) particular impact on the minority community.

In the late '50s, WLOK was sold to the OK Group which held stations from Mobile to New Orleans. All the company's station call letters ended with "ok." It was at this time that the metamorphosis from WCBR 1480 to WLOK 1340 occurred. During the same period, the station moved to its current location on South Third. Until three years ago, the R&B/Gospel format remained basically unchanged.

Currently, WLOK is owned by Gilliam Communications, Inc. Under the direction of President and General Manager Art Gilliam, the station evolved to its present all-Gospel format. The change to all-Gospel was a response to impressive ratings for the evening Gospel hours and an answer to ever-increasing FM competition. Radio is, after all, also a commercial enterprise.

Although Gospel stations lend themselves to a family-oriented broadcast, Gilliam said that since his company first acquired WLOK in 1977, there has been a written policy in place outlining a philosophy of high standards and community service in broadcasting. Locally, it was "the first station to give scrutiny to lyrical content."



WLOK's move to including recording seemed like a "natural step" according to President and General Manager Art Gilliam.

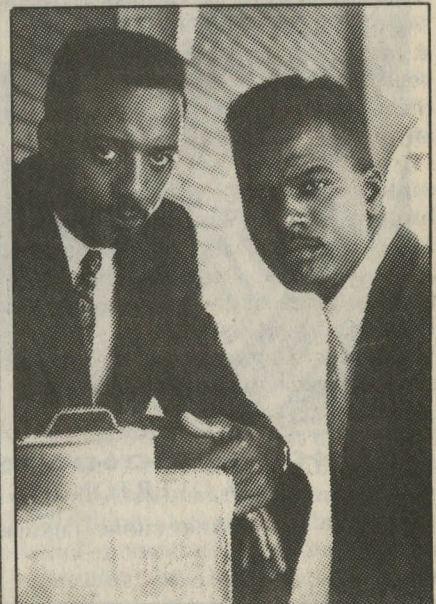
According to former news director Rick Taylor, many local broadcast professionals cut their teeth at WLOK. Many are well-known, especially throughout the local market. Some have garnered national infamy.

One such individual is former WLOK operations manager Chris Turner. Turner recently received notoriety for alleged links to a national payola scam. Having long since bid adieu to WLOK, Turner was implicated for activities at a

Florida station he managed. Locally, Turner is fondly remembered by Taylor as the best man at his wedding in 1972 - and a "militant" and "quite controversial" disc jockey at WDIA.

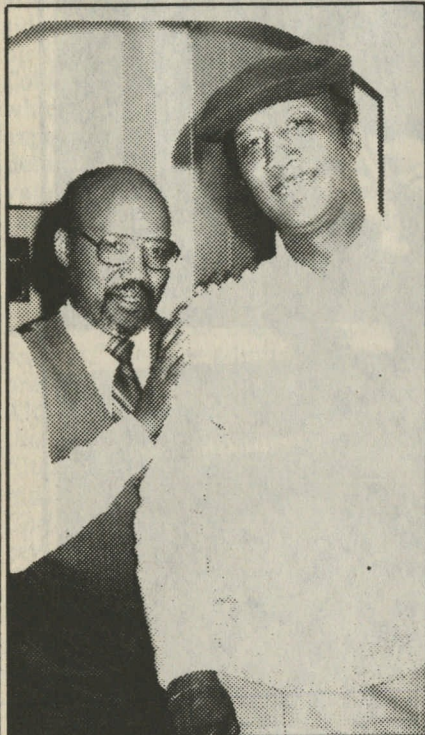
Like Taylor and many other Black broadcast professionals in Memphis, Turner worked at both WDIA and WLOK at different periods of his career. As a jock with WDIA in '69, he caught heat from local government officials for openly criticizing Mayor Henry Loeb. During a broadcast, he told his audience that he had been forbidden to be negative toward the mayor. Said Taylor, "Chris told his listeners, 'I'm going to tell you everything good about Henry Loeb.' What followed was 20 seconds of total silence."

From Turner's political stabs in the turbulent '70s to recent morning jabs by C.J. Morgan on K97 (WHRK-FM) . . . from the Channel 3 (WREG-TV) evening news with Pam Crittendon to Magic 101's (KRNB-FM) award-winning DJ Melvin Jones . . . from "Don't Mess With Bill" Atkins on the sorely missed TALK 56 (WHBQ-AM) to responsible new reporting by KIX's (WGKX-FM 106) Regina Gilmore, all have cut their broadcast teeth, stopped through, started over, or at times, returned to WLOK. It has been and continues to be a training ground for some of the best.



The Ellisons, (above), a brother act from Brownsville, Tenn. are WLOK's first recording project.

In another way, Gilliam Communications is still perpetuating WLOK's tradition of nurturing professionalism. The corporation is "branching out" into music production. According to Gilliam, a



WLOK news director Rick Taylor (left) and Brother James Chambers.

move to recording seemed like a "natural step" from radio. Unlike WLOK, which has only a few hours of non-Gospel programming per week, the recording arm is not restricted to any musical style. So far the two acts signed happen to perform contemporary music. The Ellisons, a brother duo from Brownsville, Tenn., are currently working with Danny Jones at KIVA. Jones is producing their original single. The other act, U-Turn, is next up.

The recording arm of Gilliam was also formed in response to the "tremendous talent" in the Memphis listening area. Art Gilliam speaks of scouting for promising locals, and possibly getting the station involved with on-air talent contests. By recognizing unknown talent and providing an opportunity for its development, the parent company of WLOK answers a community need of a different vein. Change, synonymous with progress, continues. ★

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CAPTAIN PHIL MCGHEE

MUSIC MAN
OF
MANY HATS



by Cara McCastlain

In a South Memphis apartment complex there is a search underway. A solitary figure works diligently in his personal "laboratory," an electronics dreamland, seeking to express infinite inspirations and ideas through that one perfect sound. At his disposal is not only the equipment at his fingertips, but years of experience in the music business.

His name is Phil McGhee, but most know him affectionately as Captain Phil. The Captain boasts a long history in the Memphis music scene. He's worked with such diverse local performers as Blues singer Arletta Nightingale, rockabilly piano wizard

Jason D. Williams, and the pop, crazy man Tom Hackenberger. McGhee's outlets extend far beyond that. Recording, songwriting, performing, and generally "helping out" other artists provide plenty of opportunity for expression and collaboration.

McGhee, 37, came to Memphis in 1975 from Arkansas as part of the 1932 Ballroom Blues Band, one of a number of groups of which he has been part. But his musical experience extends back much farther, to age 13 when he got his first alto saxophone. In the years since he has expanded his arsenal to include tenor sax, flutes (C and alto), B flat clarinet, keyboards and harmonica. After more than 20 years work, Captain Phil thinks he is closing in on that "secret formula" that will yield a sound "uniquely different, but southern" and has coined one

description - "delta reggae" - to describe some of it.

"I think the music has to be indigenous to this area, you know, the Delta. You can't get away from the Blues if you're from this area," and cites it as some of his favorite music.

Of the many hats he wears (literally and figuratively), McGhee most prefers the time spent creating his own music. Incorporating tones of gospel, rock, Blues, and funk, he says he accepts creating songs like blessings from God. "Whether it's meant for anything to happen with it or not. That part I don't even think about."

It's no wonder. Standing in a room surrounded by Yamaha keyboards, an analog synthesizer, Roland digital delay reverb system, and other pieces

of supporting equipment, one hardly has time to speculate on the future of a song. His dream of working with one band, six to eight hours every day, has never materialized. So, he's created his own, investing in equipment that allows him to simulate almost any sound he needs. Long considered an integral part of any lineup (Eclipse, The Lotions and Joyce Cobb & Hot Fun are among the bands which have benefitted from his experience), Captain Phil recently debuted his one-man band at a private party. It was an experience he expects to continue in the coming months.

"My dream is to play my way around the world and have people enjoy it," McGhee admits, and would prefer a major stop at Carnegie Hall. Although he hasn't made it around the world yet, his music is certainly filtering outside Memphis. With music credits on the TV shows *All My Children* and *Loving*, a *Billboard* review of his 1985 semi-rap song "Get The Monkey Off My Back," and of course shopping his material around,

the man in the Captain's hat is laying the groundwork for that important contact which would bring his music to new audiences.

When I leave Memphis, I want to fly out of here because someone asked me to play," he says, and he's had good luck in his career so far without even having to leave. "I've always been told, and I have the foresight to know, that if you have something that works here in Memphis, it'll work any place in the world," he says. "Memphis is just a great place for creativity."

One thing Memphis did create was the Blues Foundation. McGhee has participated in it "from its very conception. That's been fun, too, to be associated with it. And see it grow, and see people trying year after year to make it happen, you know, in all aspects."

Captain Phil helped make it happen for both the 1986 National Amateur Blues Contest winner Arletta Nightingale and for '87 winner DiAnne Price, who has also been a part of his group Hottennazz. He helped them both by putting

bands together, and says in both cases they felt like the talent was strong enough so that "we knew they would (win)."

Hottennazz, or Hot Tennessee Jazz, was originally McGhee's moniker for the type of music he felt was representative of the Tennessee/Delta area. "When you break it down, 'tennazz' in Spanish means 'tenacious!'" he says, "and I think music should be tenacious." The jazz ensemble was previously broadcast weekly on WSMS/FM 92 for some time.

McGhee himself has been nominated for Premier Player awards (sponsored by the Memphis Chapter of NARAS) in 1986 and 1987 for woodwinds, principally his more well-known saxophone work. He considered both nominations quite an honor, but awards don't seem to be the goal for Phil McGhee.

As he talks (and talks) about his music, *any* music, his face lights up with a quiet enthusiasm that comes from the total enjoyment of the work. As he enters his laboratory for the hundredth time that day, he chooses an instrument from the rack, warms up his "band," and embarks on his search once more, not intending to end it, but relishing the journey instead. ★

"When I leave Memphis, I want to fly out of here because someone asked me to play."

— Phil McGhee



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Boogaloo Blues

from page 15

winning the contest and will return to Memphis Nov. 13 to perform during the 9th Annual Blues Music Awards Show at the Peabody, where they will receive the B.B. King "Lucille" Award from the man himself. Recording and mixing time at Malaco Records in Jackson, Miss. is also included in the prize package.

Garner learned to play the blues at a young age, tutored by his paraplegic uncle. In addition to his uncle's influence, Garner was fascinated by the double-neck guitar he saw played on the *Porter Wagoner Show*. Although he has never learned to play one, it was the awe of the instrument that sparked his intrigue. In Garner's words, "That's what kicked it off, the *Porter Wagoner Show* and my Uncle George."

Garner served in Korea with an Army artillery company, playing with the Miles Burton Band when he wasn't firing howitzers. Returning stateside, he played with the Chosen Few while stationed at Fort Hood, Texas. He put the original Boogaloo Blues Band a few years ago, and has never stopped dreaming of hitting the big time. Even now, at 36, Garner plans on shopping the Malaco demo to the major labels, and intends on cutting an album. His straightforward optimism is a breath of fresh air in an industry looking for the next Jon Bon Jovi. Despite being a devout bluesman, Garner is no musical snob, and has the attitude of a true working musician.

"I play it all," he said in a recent interview. "If I'm riding down the road and they got a sign sittin' out in front of the place, 'Musicians Invited - Jam Night Tonight,' I'm gonna stop. I'm gonna go in there, and whatever they're playin' if I can play it, I'm gonna play it. If I can't, I'm gonna sit there and try to pick up on a few licks of it, 'cause, hey, you can't just draw a line, y'know. You have to keep playing music."

This is the kind of attitude that makes dreams into reality, and embodies all that music stands for at its finest. It's not about making a name for yourself on the same screaming lick, but about having

enough confidence in yourself to be willing to try something new, even if you bite the first time. Success is more attitude than aptitude, and Garner demonstrates both.

When asked what he thought distinguishes the Blues from other types of music, Garner responded, "Well, you know, mostly it's a 12-bar arrangement, and mostly it's three chords. That's a hard question - there's rock'n'roll that sounds alot like the blues. Mostly it's here," he said, tapping his heart. "It's the feeling. There's a lot of music that's the Blues, in my opinion. . . .Beethoven was the Blues - because it's the feeling."

The Amateur Blues Contest is held to help promote the growth and national recognition of the Blues. During the past five years, the Blues has noticed a tremendous upswing in recognition and appreciation. To a great extent, this national recognition has occurred due to the efforts of a network of Blues Societies throughout the world, and because of the efforts of the individual artists, such as the artists represented in the contest, on the local level. Currently, there are approximately 65 Blues Societies located worldwide, including France, Canada, Australia, Austria, Sweden, England, Germany, Finland, Belgium, and the United States. 43 of the societies are located in the United States, and festivals are held throughout the year.

The contestants in the Amateur Blues Music competition were judged on talent, content, presentation, originality, appearance, audience response, and their use of stage time. Further, each act was strictly limited to ten minutes, with the contestants who exceeded the time limit being disqualified. The contestants were instructed to walk onto the stage and plug in their instruments and begin playing, since the time began from the first note struck, whether it was tuning up or the first note of the song.

Second place in the competition went to Sable, from Little Rock, Ark., with third going to Jimmy Ellis and the Ice Blues '88 from Tulsa, Okla. The Home of the Blues doffs its hat to the reigning Blues Amateur Act of 1988, Larry Garner and the Boogaloo Blues Band. ★

Official Ballot — 1988 Memphis Star Readers Poll

The 1988 Memphis Star Readers Poll covers Nov. 1, 1987 through Oct. 31, 1988. Deadline for receipt of ballots is Nov. 10, 1988. You MUST use an official ballot, although photocopies are acceptable. "Local" includes West Memphis, Ark., Millington, Tenn., etc., but not Nashville (ie, Memphis and the immediate surrounding area). VOTE ON!

Please fill out and return to:
The Memphis Star
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643 S. Highland
Memphis, TN 38111

NATIONAL ARTISTS

1. Best Concert

2. Worst Concert

REGIONAL ARTISTS

1. Best Club Show (Non-local performer)

LOCAL - MUSIC

1. Best Live Entertainment Club

2. Best Club for Original Memphis Music

3. Best Outdoor Music Event

4. Best Multi-Band Show

5. Best Album Recorded In Memphis

6. Worst Album Recorded In Memphis

7. Best Single From Memphis Artist

8. Best Local Songwriter

9. Best Local Band (Open to anybody)

10. Best Local Band (Not signed to a major label)

11. Worst Local Band (Signed or unsigned)

12. Band Most Fun To Watch

13. Best New Act

14. Most Likely To Get A Record Deal In 1989 (Nov. 1, 1988 - Oct. 31, 1989)

15. Biggest Hair In Memphis

16. Jerk Of The Year (For dastardly deeds)

17. Captain Oblivion Space Cadet Award (For stupidity and lack of awareness)

LOCAL - RADIO

1. Best Overall

2. Best Music Programming

3. Best Disc Jockey

4. Worst Disc Jockey

5. Best Station (or Program) for Memphis Music Promotion

6. Worst Station for Memphis Music Promotion

7. Best for Blues

8. Best for Jazz

9. Best for Country

10. Best for Alternative

11. Best for Classical

12. Best for Rock'n'Roll

LOCAL - GENERAL

1. Best Bartender

2. Best Restaurant

3. Best Value For Your Money

4. Best Record Store

5. Best Place To Take Tourists

6. Favorite Memphis Thing To Do

7. Best Movie

8. Best Music Video

MUSICIANS ONLY

1. Best Place To Play

2. Worst Place To Play

3. Best Studio

4. Best Music Store

5. Best Live Engineer

6. Best Studio Engineer

7. Best Lighting Tech

8. Best Booking Agent

9. Worst Booking Agent

10. Band With Best Promotion

11. Best Local Entertainer(s) (You CANNOT Vote For Yourself or Your Group)

12. Best Producer

13. Best Music Industry Party

Memphis Star Reader Survey

In order to better serve you and give you a magazine that's in tune with your lifestyle, we ask that you fill out this reader survey. Your input is valuable, so won't you take two minutes now to help us? Fill in the blanks or circle your answer as appropriate. Thank You!!

Please fill out and return to:
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 Memphis, TN 38111

IN THE INDUSTRY?

- Are you involved in the music and entertainment industry?
 Yes No
- If yes, as:
 Musician/Singer Writer
 Engineer/Technician Radio/TV
 Record Co./Publishing Other

PERSONAL DATA

- How many times a week do you dine out?
 0 1-3 4-6 7 or more
- Do you own or rent your home?
 Own Rent
- Do you own your car? Yes No
 How many? _____
 Make(s) & Year(s) _____
- How many credit cards do you use? (list most frequently used)

- Within the next 12 months, which of the following major expenditures do you plan to make?
 musical instruments or equipment
 stereo equipment furniture auto
 house or condo vacation
- Over a 1 month period, how much money do you spend on:
 records/tapes _____ dining out _____
 concerts/shows _____ clothes _____
 other entertainment _____
 magazine/books _____
 beauty/hair care _____
 self improvement classes
 (physical/mental) _____
 home maintenance _____
 auto maintenance _____

- Annual income:
 \$5-10,000 \$10-15,000
 \$15-20,000 \$20-30,000
 over \$30,000
- Do you take advantage of banking services? Yes No
- Gender: Male Female
- Do you have children?
 Age(s) _____
- Your age:
 under 18 18-26 27-34
 36-44 45-54 over 55
- Education
 H.S. Student H.S. Grad.
 College Student College Grad.
 Some College Post Graduate
- Are you currently attending school?
 Yes No
 Where? _____
- Job status:
 student clerical
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READING DATA

- Where do you read the *Memphis Star*?
 Office Home Other
- Time spent with each issue.
 0-30 min. 31-59 min.
 1-2 hr. over 2 hr.
- Besides yourself, how many others read your copy of the *Memphis Star*?
 1 2 3 4 or more
- Do you subscribe to the *Star*?
 Yes No

- What publications do you subscribe to?
 A. National (Rolling Stone, Time, Nat. Geographic, etc.)

 B. Local (Commercial Appeal, Memphis Business Journal, etc.)

- What national or local publication do you read on a regular basis that you do NOT subscribe to?

- How many times do you look at a typical issue of the *Memphis Star*?
 1-2 3-5
 6-10 11 or more
- Of the last six issues of the *Star*, how many have you read?
 6 5 4
 3 2 1
- What percentage of the time do you use the *Memphis Star* for reference for Dining, Entertainment and personal retail decisions?
 100% 75-99% 50-74%
 25-49% less than 25%
- What articles or types of articles would you like to see in the *Memphis Star*? (Use extra sheet if necessary.)

- Comments or Suggestions. (Use extra sheet if necessary.)

Almost 6 Live
Entertainment Listings

Memphis Scar

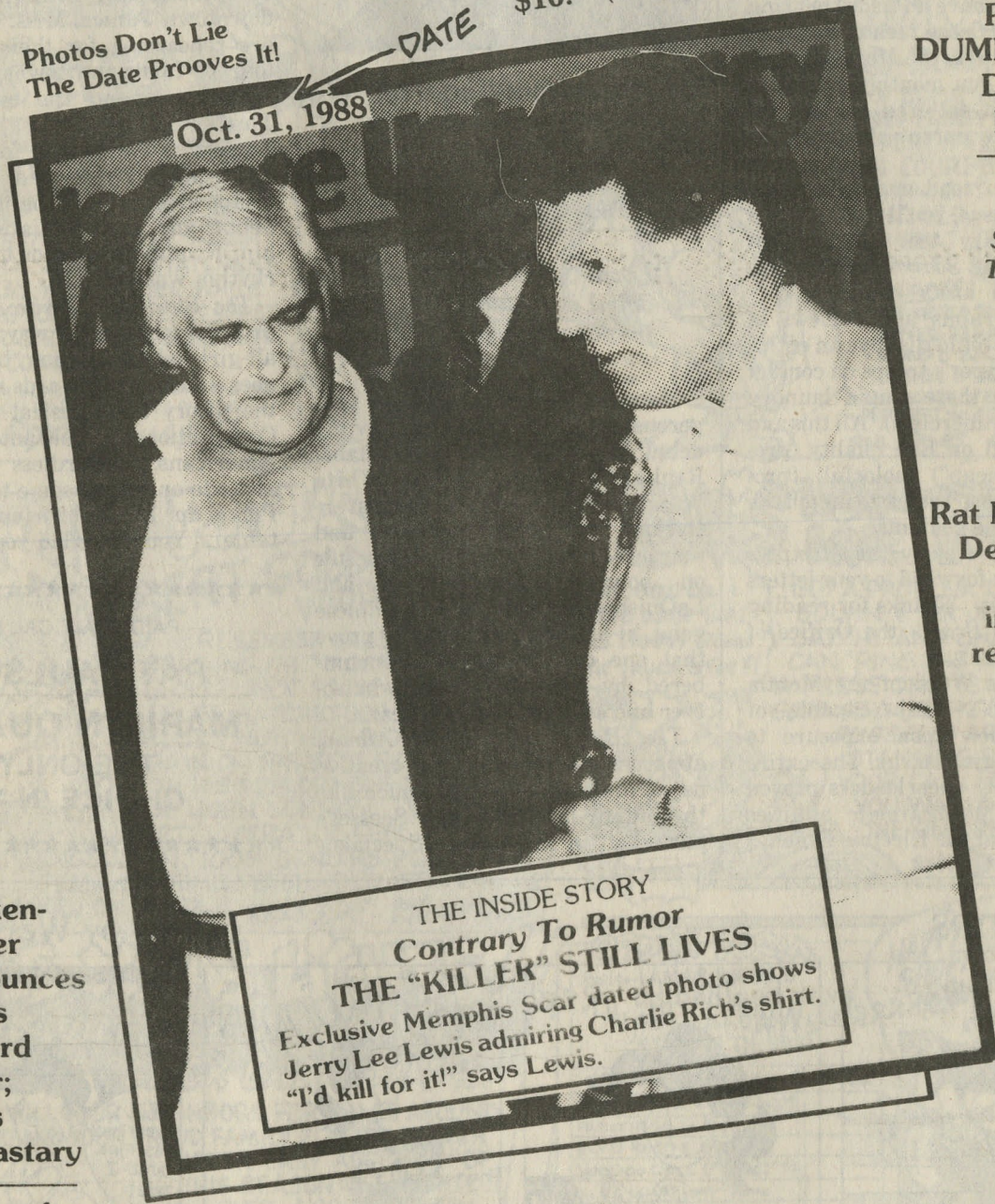
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The Date Prooves It!

DATE

Oct. 31, 1988



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to replace
Liza for
Rat Pack tour;
Dean Martin
denies
influencing
relationship

November, 1988
Vol. 1, No. 1

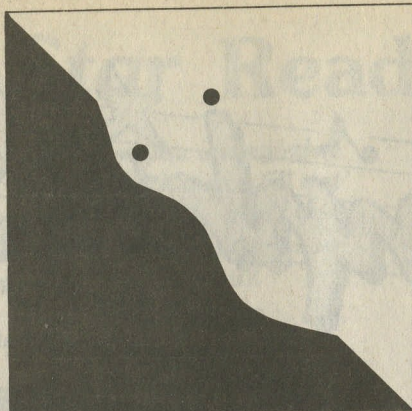
**Upscale magazine
confidently enters
locally crowded
publishing field**

Welcome to the inaugural issue of the *Memphis Scar* mini-mag! A publication dedicated to the belief that it's possible to have an issue honoring the Blues that doesn't feature a white man on the cover, the *Memphis Scar* will come to you monthly riding on the somewhat tattered coattails of this surrogate parent of a rag (the *Memphis Star*).

But, as you read and enjoy each subsequent issue, you'll find that this is no ordinary test-tube mutant offspring. The *Scar* will bring you the finest in nasty rumours, doctored photographs and reviews of records that would dissolve an entire platoon of Tipper's troops on contact (kind of like those stupid laundry detergent commercials). All this and more, printed on fine quality (pronounced "cheap") colorful (pronounced "yellow") stock to match the integrity of the contents.

We hope you enjoy the *Memphis Scar* and look forward to your letters and comments. Thanks for reading the *Memphis Scar* - the Orifice of Memphis Muzak.

This issue's Word of the Month: Photochromic - adj. capable of changing color upon exposure to radiant energy. As in: The entire squad of MSU cheerleaders proved their super *photochromic* abilities after a week at the Electric Beach. ‡



**Uppity White Wenches
The Black and White Album
(Rtphagg Records)**

by Evinrude Outboard

*Local "girls"
debut indie label;
prepare for tour.*

Memphis' newest all-girl, all-percussion band makes their vinyl debut on brash new indie label Rtphagg. The Uppity White Wenches - Neely Winchester-Overton on primal screams and maracas, Mindy "Muffy" Rochester on bongos and mandrax, and LaQuisha Marquette on Chinese gong, hi-hat and snare drum - prove that one *can* be totally unencumbered by cranial activity whatever and still get a record deal.

The Black and White Album, apparently named for their creative use of multicolored vinyl (much like that funny-looking bread Seessel's pawns off in its "Bakery Specials -

Today 79¢" cart), features 16 cuts, each one dealing with a different and yet equally esoteric theme. Highlights here include "I Was A Teen-age Love Slave For Elvis," "Mediaese Newspeak Revolution" and "Malthusian Birth Control For Beginners."

Since recording *The Black and White Album* here in town at Easling's Drive-In Studio and Grill, the band has taken refuge in an unoccupied mobile home in beautiful downtown Tunica, Miss. where they are rehearsing for their upcoming tour of Louisiana towns, including Thibodeaux and the ever-popular Tickfaw Truck Stop. The band considers themselves fortunate to have had renowned producer Chapped Mormon at the helm of their debut, and are negotiating to have him accompany them on tour playing rhythm washtub.

The Black and White Album will probably change the way you look at all-girl, all-percussion bands, and goes a long way towards reinforcing the theory that musical freedom is Constitutionally guaranteed to all Americans, regardless of race, attitude or chromosome test results. Pick it up. Put it down (on your turntable).. You'll be glad you did. ‡

★★★★★★★★★★★★★★★★★★★★

— PAID POLITICAL AD —

PAT PAULSON

MARILYN QUAYLE

**THE ONLY
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HIGHTOPS

by Wes Brewer



Lil E

by Jim PALMER

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- C. John Kennedy, Elvis, Jesus.
- D. Leadbelly, Elvis, Jean-Paul Sartre.
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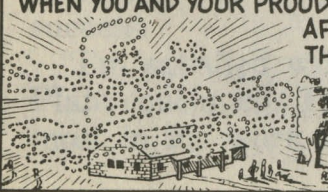
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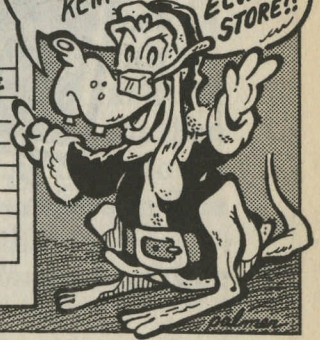
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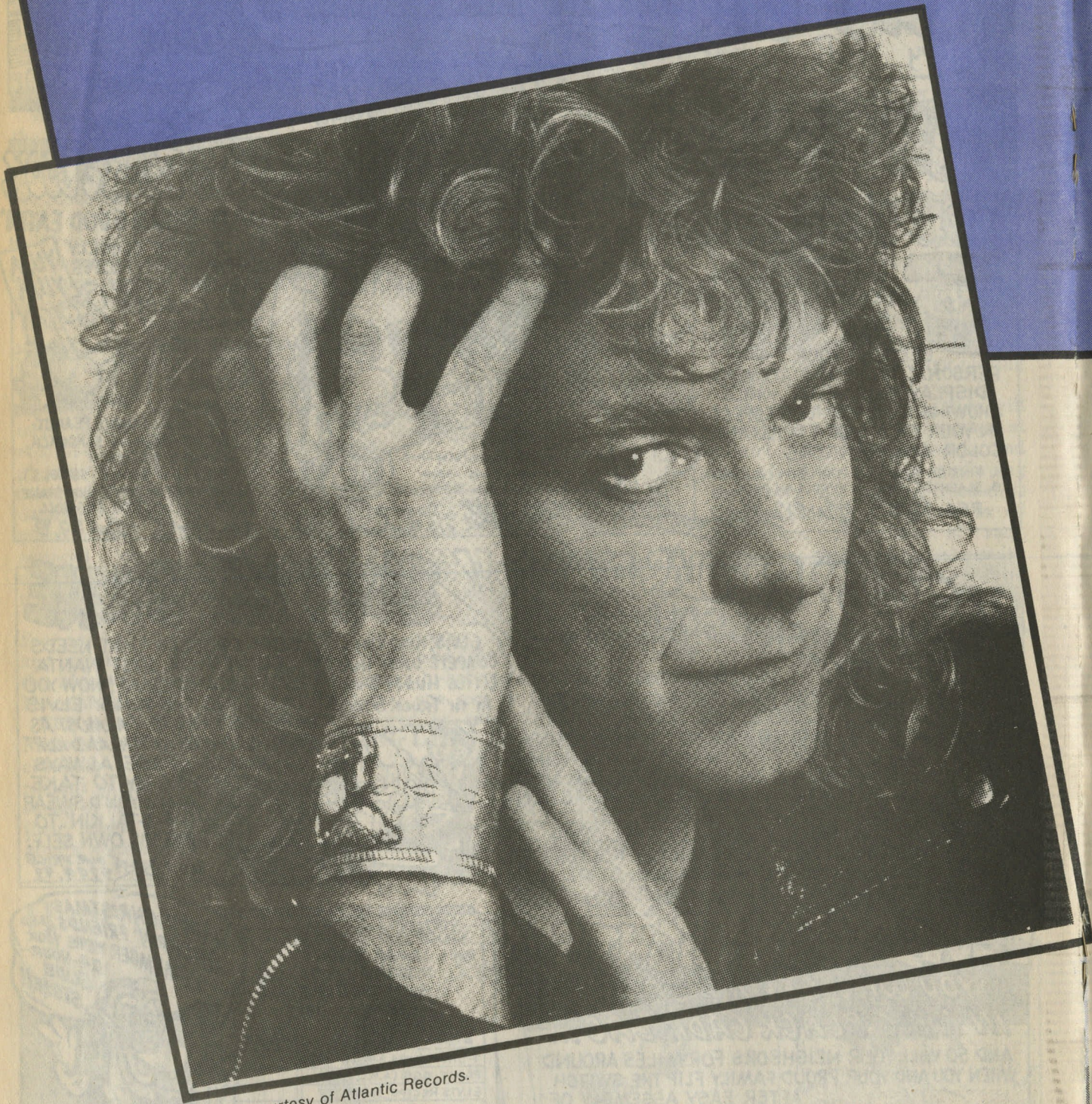
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T-SHIRT (LIVES, R.I.P.) (L-XL) ^{AB}	<input type="checkbox"/>	
PAINTINGS (A,B,C,D,E)	<input type="checkbox"/>	
ELVIS RECIPE BOOK	<input type="checkbox"/>	
VOODOO DOLL (ELVIS, JOHN, LENNY)	<input type="checkbox"/>	
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photos courtesy of Atlantic Records.

ROBERT PLANT:

The Return of the Tall Cool One

by Susan Hesson



He face that looks out of the cover of *Now and Zen* is searching and expectant: as if waiting and watching for the future. This gaze though, is calm and clear - the look of a man who at forty is sure of who he is, where he's been and where he's going. This is Robert Plant - now.

He mused a bit over the question regarding satisfaction. "What am I most satisfied with? I guess it would be with getting up every day and saying 'I'm *really* glad I'm doing this. It's the *right* thing to do!'" he stressed. At an age where real satisfaction is often sacrificed in favor of mere contentment, such a modest statement may appear as non sequitur. Yet Plant, who has enjoyed worldwide adulation and fortune as the vocalist of one of the most influential bands *ever*, and from a successful solo career of his own, has reached a point in his life where attitude takes precedence over success.

"I'm satisfied with being positive," Plant continued. That attitude is foremost in his work these days - in his

recent Atlantic release and in his extensive tour, which in spite of recent calamity involving drummer Chris Blackwell, is embarking on a third sweep of North America, stopping in Memphis, Nov. 9 at the Mid-South Coliseum.

NOW

Plant conversed animatedly from Chicago about his record, his new band and about his future. He has every reason to feel enthusiastic, and is generous in heaping praise on his new group.

It was keyboardist Phil Johnstone who had penned a little song called "Heaven Knows." Upon hearing a demo of the song, Plant not only chose to record it, but to entrust Johnstone, along with himself and Tim Palmer, with the monumental task of producing his new record. Plant then added Johnstone and Doug Boyle to the band. The two were partners in *The Rest Is History* before that.

continued next page

Robert Plant

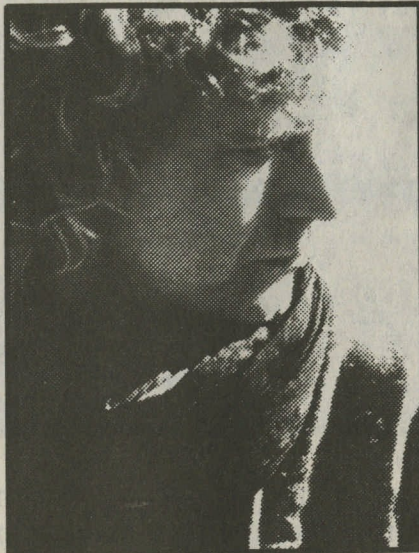
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Working closely together, Plant and Johnstone co-wrote all of the tunes, except the above-mentioned and "The Way I Feel," and formed a new, younger band to record and showcase the new material.

Plant is effusive in his praise for Johnstone, Blackwell, guitarist Boyle and bassist Charlie Jones. "I didn't want anyone who had to bow and scrape and went 'Oh wow, 'Stairway to Heaven' is the only song that ever was!'" he explained. "I like people who were aware of what Zep did, and what my solo career was. A lot of young guys come through and the ones I've got right now are the best of the bunch."

In fact, it was their youth and inevitable exposure to his previous career which impressed Plant. Johnstone, whom Plant allows might've made "... a good statesman ... with ulterior motives!" holds two British university degrees, yet still retains the integrity to work along with

others and hang onto his own individual identity. "He's from that kind of Angry Brigade of the English post-punk musicians," Plant elaborated. "He's very stimulating to know and very alert."



"I'm very lucky to have the kind of support I've gotten, and it's very encouraging." — Robert Plant

That description is validated in the result of the collaboration. The progressive sound of *Now and Zen* is bolstered by Johnstone's inventive use of modern creative technology (including artful sampling of Led Zeppelin material), to update Plant's classic rock lyrics.

And Plant's carefully crafted lyrics themselves show a new, more hopeful side to Robert Plant. In "Ship of Fools," Plant could conceivably be singing about his own career, and accepts responsibility for its foibles, yet still ponders the future with excitement and anticipation. "White Clean and Neat" is an indictment of his own restless youth, struggling against post-World War II British social mores and his father's insistence that he abandon music in favor of a career in accountancy.

"Tall Cool One," an innovative track which features Plant's former cohort Jimmy Page (as did "Heaven Knows") on guitars is a tough rocker which harkens back to the days of the Golden God of the Riot House. Its

cont. page 50

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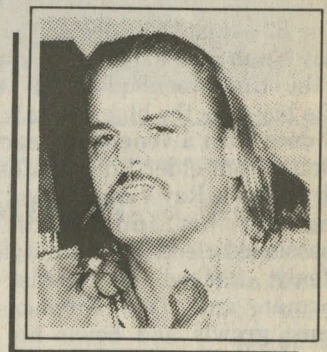
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Lafayette's Returns to Beale Street

Songwriters showcased on opening night; new format created



Re-opening night (Oct. 5) featured acoustic sets by some of the city's best. The new format will present different songwriters in an intimate setting. Above, Rico Heard and Klaudia Kroboth on opening night. At right, Jesse Brownfield.



Above, The Arlingtons' Dan Tinsley (left) and Zeph Paulsen. Right, producer Eli Ball was among the music-industry audience.

photos by
Kim Elliot Paulsen



Canadian guitarist carries on Blues tradition with own unique style; heralded by greats as next big thing.

The Jeff Healey Band
See The Light
 (Arista Records)

by Emily A. Dunbar

The 22-year-old leader of the Jeff Healey Band lays to rest once and for all the time-worn question: can a white boy play the blues? Healey can, and does with a vengeance, earning acclaim from elder blues statesmen such as Stevie Ray Vaughan and B.B. King for his innovative and impassioned electric guitar style.

Healey, backed by bassist Joe Rockman and Tom Stephens on drums, growls and howls his way through a collection of twelve tunes, some of his own composition, others by Freddie King, ZZ Top and John Hiatt, with all the authenticity of Howlin' Wolf and Johnny Copeland. He remains faithful to the blues genre throughout the album, displaying a soul-deep feel for the music

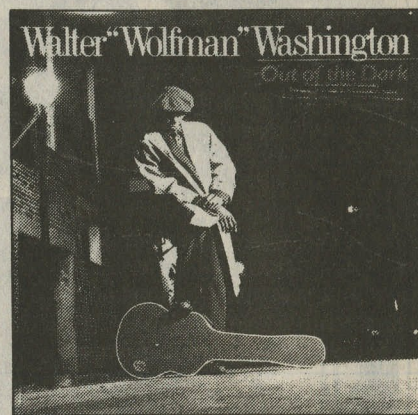
he's making, both in his singing and playing.

On Hiatt's "Angel Eyes," Healey evokes a wrenching image of a man desperately and wonderfully in love, and showcases his voice at its absolute best - from the whiskey-gravelly high end to the full and mellow low end. Healey's cover of another Hiatt tune, "Confidence Man" is the album's first single and is showing up on AOR radio and is in moderate rotation on MTV - surprise, surprise.

"Nice Problem To Have," "Don't Let Your Chance Go By," and "Confidence Man" bring his guitar work back to the forefront. "Nice Problem" wraps up the sum total of Healey's talent in an electrified Delta blues instrumental with a traditional rhythm and a laid-back but turned-on scorcher of a melody.

Arista's confidence in the Toronto native led them to put no less than Greg Ladanyi and Thom Panunzio at the helm of his debut album. Jimmy Iovine also produced a cut, ZZ Top's

"Blue Jean Blues," for an upcoming blues film called *Road House* that features Healey in a cameo. Not too shabby for a boy who's never seen a guitar, a page of music or the bluesmen he pays tribute to with his music. Jeff Healey lost his sight at the age of one to eye cancer, plays his Strat flat across his lap using all five fingers on the neck (unless he's showing off and playing behind his head or picking with his teeth). It's something you should see, and *See The Light* is something you need to hear. ★



Walter "Wolfman" Washington
Out Of The Dark
 (Rounder Records)

by Leo Allred

New Orleans' howling Wolf hits hard with latest release.

Rounder Records does it again with *Out of the Dark* by Walter "Wolfman" Washington. This album could put Washington in the same league as Robert Cray and Stevie Ray Vaughan. Washington and his band, the Roadmasters, are one of the tightest rhythm and blues bands to come out of New Orleans in a long time, and here they deliver eight cuts of soulful Blues that hit *hard*.

The album opens with "You Can Stay But The Noise Must Go." From the Wolfman's opening guitar bites to Wilbert Arnold's inspired drumming, this song is a get-up-and-have-fun type that gets the listener in

gear for the rest of the album. "On The Prowl" is an instrumental that feels like a nasty cross between James Brown and Tower of Power. Washington's thrilling guitar picking is interrupted only by his trademark wolf howl. The title cut is an old New Orleans-type ballad with a Blues feel that will have you pulling out the crying towel. Washington here, most of all, showcases his ability to get the most out of a song, whether it is happy or sad.

The B side begins with "Ain't That Loving You," a Ray Charles-ish number with hot guitar work where you'd imagine Charles putting his notes. Next the band falls into a funky rendition of Chuck Willis' "Feel So Bad" that will have you opening the windows to let some of it out. With guitar picking like that, it's kind of hard to keep it all in one house.

The album wraps up with an Otis Redding cover, "Nobody's Fault But Mine," and Buddy Johnson's "Save Your Love For Me." On the latter, Washington shows off his amazing vocal range by giving us an Al Green style delivery that makes you sorry it's all over. He milks the song for all it's worth, much like Green did with "Let's Stay Together."

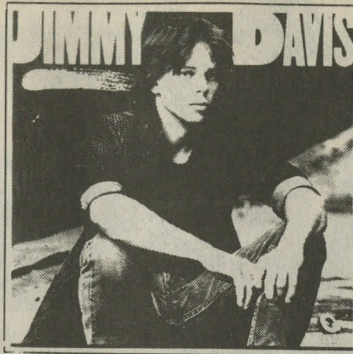
Out of the Dark is a funky, soulful Blues album by a very talented young man. There is a little something for everyone here, and hopefully, it will be the one to get Walter "Wolfman" Washington and the Roadmasters "out of the dark" and into the spotlight. ★

UB40
UB40
 (A&M Records)

by Rick Steff

New release
 boosts reggae-pop genre
 with consistency and grooves.

I'm not going to start this review by retelling the story about how this album does not contain a certain song that all of the sudden is on the pop charts even though it was originally released by this band almost four years ago and was written by a man who has now taken to writing songs about E.T. and all the really groovy



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 363-2100

people who are "coming to America" because I'm sure everyone knows that story by now and if you don't, it gave me a chance to make an extra five bucks for the review by making the first sentence have more than 100 words.



Soooo . . . I'll just say that this is without a doubt the best album UB40 have done in years. The duet with Chrissie Hynde on "Breakfast In Bed" is worth the price of admission alone. The grooves on "I Would Do It For You" and "Dance With The Devil" are some of the band's finest work so far. All in all, one of the most consistently listenable albums in a genre that seems to be rapidly wimping out. A three star go and get it record.

Aren't you glad I was brief? ★

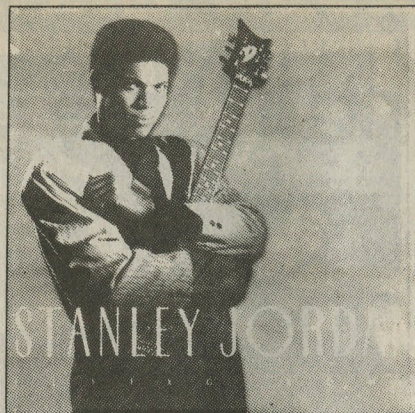
Stanley Jordan
Flying Home
Tropical Storm
 (EMI-Manhattan Records)

by Ed Selph

Jazz guitarist's vinyl breaks ground; showcases previous best.

Jazz guitar extraordinaire Stanley Jordan has made his debut on EMI records with a new album and a concurrent EP. With *Flying Home*, the Grammy-nominated instrumentalist has deviated from the non-commercialism of his previous releases with a more mainstream approach, exhibiting more of a jazz-funk style.

The prime mover behind the contemporary reemergence (besides money) is Jordan's new producer,



Preston Glass, whose credits include successful work with such artists as Aretha Franklin and Whitney Houston. In addition, guest musicians include funk bass legend Larry Graham and renowned session player Anthony Jackson. The alterations are evident on the tracks "Street Talk," "Tropical Storm," and "Brooklyn at Midnight."

Although the album was designed to generate wider audience acceptance, the artist retains some diversity in *Flying Home*. An exemplification is his tasteful, instrumental version of Led Zeppelin's "Stairway To Heaven." The only cover tune on the album, it could understandably be deemed the finest cut.

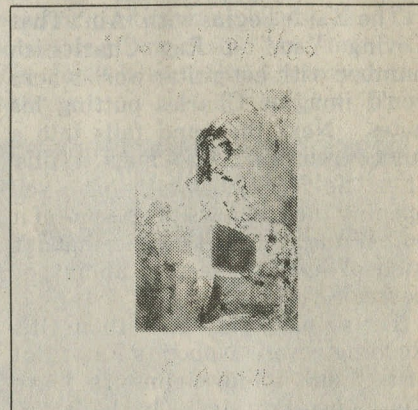
However, the title track offers some stiff competition as the jazz wizard of the six-string utilizes that unique Stanley Jordan "magic touch" creating the audio illusion of two guitars playing simultaneously. The song is a fusion of classical and jazz and should appeal to fans of Jordan's earlier works. "The Time Is Now" is an interesting composition also because of its coalescing of hard rock, funk and classical movements.

In spite of the commercial overtones, *Flying Home* is a worthy instrumental album laden with excellent guitar work from one of the world's premier players. "This is my favorite album to date," Jordan states, "because it combines the fun of rock, pop, jazz and R&B with the serious discipline of classical music."

Tropical Storm is a four-song EP that includes the radio version of the title track and the LP version of "Flying Home." Additionally, two songs from previous Blue Note releases are included in the set. "The

Lady In My Life" is an attractive, mellow ballad originally released on the *Magic Touch* LP with producer Al DiMeola. "Sunny" is a cover of the Bobby Hebb soul classic from *Standards, Volume One*.

Tropical Storm is an ideal introduction to one unfamiliar with Jordan's material, primarily because the EP is a representation of the guitarist from contrasting jazz structures. ★



Toni Childs
Union
 (A&M Records)

by Rick Steff

Rich songs and sounds, stellar support mark vocalist's debut.

I was prepared to really slag this album. Anytime an artist emerges amid a barrage of hypey-press-propaganda I immediately put on wading boots.

The truth of the matter is, though, this is pretty damn close to being a perfect album. Childs' voice sounds like Al Green one moment, Joan Armatrading the next, on this collection of rich songs and sounds. There are some marked similarities to the Fine Young Cannibals on a number of songs, most notably "Zimbabwe" and "Dreamer." At other times, she proves to be a woman in possession of a gifted bluesy instrument as well, especially on the almost Maggie Bell-ish stomp, "Don't Walk Away."

This album is pretty much a stunner through and through, full of brilliant songs sung by a woman who definitely can sing her heart out at

the drop of a hat. The instrumentation is performed by a group of musicians (Alex Acuna, David Ricketts and Waddy Wachtel) that most singers don't get to work with in a lifetime, much less on their debut album.

All things considered, a killer album at any standard and a five star gem. ★

The Robert Cray Band

Don't Be Afraid

Of The Dark

(Mercury/Hightone)

by Leo Allred

Cray serves up soul stew with a little help from the Memphis Horns.

Has success spoiled Robert Cray? No way. It's given him a bigger recording budget. *Don't Be Afraid of the Dark* proves that with the addi-



Don't be afraid of the dark

tion of David Sanborn and our own Memphis Horns - Wayne Jackson and Andrew Love. Cray has found a contemporary Blues groove that seems to be right on track.

The album kicks off with the title cut and gets you into that secure feel that only Cray can deliver. He seems to have successfully captured the sound and feel that Stax left as its legacy. On "Gotta Change The Rules," you can almost picture Otis there in the control room pushing Cray into a frenzy. "Across The Line"

is a blistering guitar/piano/horns piece that is guaranteed to get even the most lame out on the dance floor. One of the best things about the album is the '60s soul stew that the addition of the horns helps bring out.

The Robert Cray Band's direct and honest sound is winning new Blues converts right and left. Cray and the band, Richard Cousins on bass; Peter Boe on keys; and David Olson on drums, have laid new ground rules for up and coming bands. They are writing music about real feelings and real situations, and what's more, they're selling records. "Your Secret's Safe With Me" is a real-life theme brought to life by Cray's soulful voice and driving guitar work. The Horns also add a steady rhythm that flashes back to "Because of Me" from 1986's *Strong Persuader*.

So what's next for Robert Cray? He sets his own goals modestly - come up with new material, rehearse, record and hope people like it. So far, people like it just fine, and there is no reason this album won't outshine *Strong Persuader*. ★

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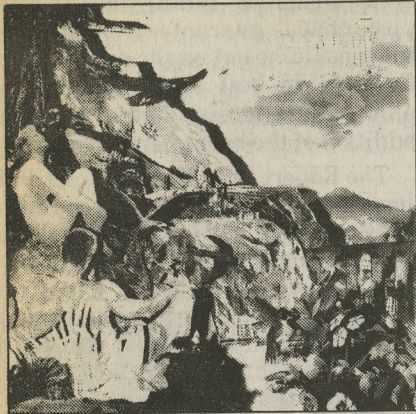
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Big Country
Peace In Our Time
 (Warner/Reprise Records)

by Emily A. Dunbar

Scots-rock passion diluted by commercialized production.

For the first time since 1983's "In A Big Country" (from their debut album, *The Crossing*), Big Country has a bona fide single that's actually earning significant airplay in "King Of Emotion," from their first Reprise release *Peace In Our Time*. Unfortunately, that success is dear, as "King of Emotion's" hollow verses and J. Geils-ish chorus has about as much in common with "In A Big Country's" spontaneous passion as apples and oranges. It's amazing that the same man (Stuart Adamson) composed and performs both.

However, credit where it is due, and likewise with the blame. Adamson has lost none of his touch, as his songs are still carefully crafted with strong melodies and compelling lyrics dealing with primarily Celtic social/moral themes. Bruce Watson's support on guitars and E-bow are still technically precise, as is Mark Brzezicki's drumming. And Tony Butler (who breathed life into albums by Pete Townshend and the Pretenders) is still one of the best bassists in the world. It is the dull and lifeless production of the album, thoughtfully provided by Peter Wolf, that is its downfall. Big Country's once fiery and passionate Scots-rock is diluted into a tawdry Top-40 blend. Only on the title track is the band allowed the freedom of their

trademark thunderous drums, wildly ringing guitars and anthemic vocals.

Wolf overlooks the sound and feel of the band's previous works with Steve Lillywhite, and the result is formulaic overproduction that, when placed side by side with Adamson's lofty concerns about an inflation-burdened modern Great Britain, tales of traditional conflicts and his unique perspective on love, makes it all seem trivial and destined for a speedy one-way trip to Top 40 hell.

The only cuts beside the title track that show any real promise production-wise are "River of Hope" and "In This Place." The latter, particularly, is a beautifully heart-rending comment on progress wherein the singer's ancestral home is "... coming down stone by stone.../ breaking up home by home..." because "... a supermarket needs the land and I have no rights." They must've recorded it while Wolf was at lunch or something.

I'm all for progress by a band, but *Peace In Our Time* does not necessarily fit that description. Big Country deserves a place in rock annals for their creativity and persistence, but Peter Wolf deserves a place in the doghouse for his contribution to the album. ★

Hugo Largo
The Drum

Roger Eno
Between Tides

Harold Budd
The White Arcade

Various Artists
Music For Films III
 (Opal Records)

by Rick Steff

New label attracts diverse artists; bonds with credibility and quality.

It seems as if everytime you turn around there's some new looney starting another "New Age" record label that supports a roster of wimpy crystal-wearing synthesizer players who love to make albums that sound like "a quiet walk on a long beach of



coll white sand." Oooooo yum! It's about as exciting as finding out there's a new horror film coming out starring Michael Moriarty. However, when the label is being put together by Brian Eno (who was doing what's been stripped down and called "New Age" over ten years ago) and Daniel Lanois (who has become THE producer of late), it's well worth looking into.

If this record label's first four releases are any indication of its future plans, Opal Records may well become the Elektra of the '80s.

Roger Eno's *Between The Tides* is the first album he's done that breaks out of his brother's shadow and propels him into his own share of the light. While some of the sensibilities on this record are definitely in the tradition of Brian's work, the songs herein are definitely more melodious and rich than either Eno's recent works. Three stars.

Hugo Largo's *The Drum* is like a cross between a New Age *Never Mind the Bollocks* (Sex Pistols) and the soundtrack to a Fellini film about Kate Bush. To say more than that would be vague (ha-ha). Four stars.

Harold Budd's record is in the Eno/Eno vein with loads of spacy meanderings by a true master of the genre. Listenable and enjoyable, if not as original as the other releases on the label, and a solid album in the rich old "ambient" tradition. Two stars.

Music For Films III is by far the most diverse record of the lot, with a collection of artists such as Eno/Eno, Daniel Lanois (producer of U2, Gabriel, etc.), and John Paul Jones (!). A sampler of some of the finest this label has to offer, and probably the best introduction to the label's selection. Five stars.

All of the music on these records, diverse as the individual artists are, are held together by a bond of credibility and quality that is thoroughly un-wimpy and worth seeking out. ★

Glenn Frey
Soul Searchin'
(MCA Records)

by Robert Bravender

Solo effort features
'60s pop with computers;
result dull

There's something to be said for a solo career after a long stint with a major band. It frees the individual members to expand upon their ideas, to experiment with new sounds and sharpen their musical talents. Or, without the input of their former partners, they stagnate.

Here, sadly, is a case in point. Glenn Frey has nearly total creative control over this album with a major studio backing him up. The results are dull, dull, dull.

This effort is different from his *Miami Vice* sound and image; light listening, inoffensive, with two kinds of songs on the album: fast and slow dance. "On My Way To #1" (yes, that's right) is a solid, energetic early Friday night jam with all the expectations of the weekend ahead of you. But Sunday comes too early as stale drum programs, silly, forgettable lyrics, and commercial jingles take their toll on the ears.

Soul Searchin' is commercial, yes; but also a personal album. Frey has background notes on each song, even though the songs aren't remarkable enough to warrant them. Apparently Frey feels so good about his life he simply bubbles over with enthusiasm, freely admitting to being influenced by '60s pop. His current hit, "True Love," falls into this cash-rich territory ruled by Phil Collins, only Collins can do it a hell of a lot better.

What happened to the gritty, south-of-the-border politics? I suppose Frey had been drifting this way all the time, but hey, a little of former partner Don Henley's angst can go a long way. Conclusion? This album shows what a couple of guys can do with some horns, and a computer and get away with it. ★

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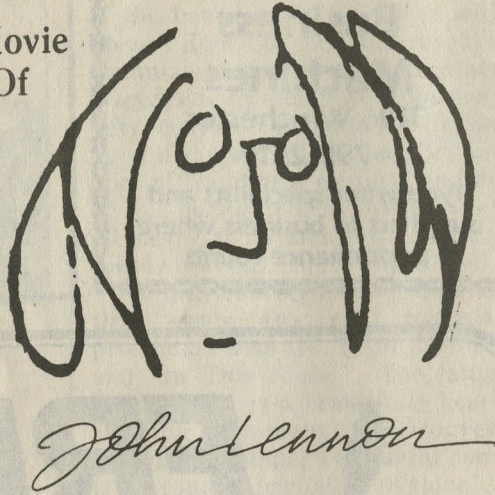
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FILM REVIEW:

Imagine

Lennon Home Movie
Interesting Mix Of
Gloss And Truth



by Emily A. Dunbar

As a tail-end-of-the-baby-boom-boomer, much of my knowledge of the Beatles and John Lennon is after the fact, and admittedly could stand improvement. But the allure of the Fab Four is too much to be ignored, and it was with immense curiosity and some trepidation that I attended the preview screening of David Wolper's documentary-tribute to John Lennon, simply entitled *Imagine*.

Eight years after his murder outside the apartment building where he had lived for years, most of the lurid, tell-all rumours and unauthorized biographies are out of the way, (with one notable exception, Albert Goldman's recently released *Lives of John Lennon*). In cooperation with Lennon's survivors and Lennon/Beatles archivists, director Wolper has lovingly and painstakingly pieced together footage of Lennon covering his entire life, from his youth in Liverpool to the months before his death. Wolper's enormous task was surely aided by Lennon's ego, in that in Lennon's constant creative pursuit, much of his later years were self-documented.

While much of the "story" focuses on the positive phases of his career and life, Lennon's drug use, monomania, temper and sense of abandonment by his parents are

presented, albeit, somewhat glossily. His own abandonment of elder son Julian is addressed in interview segments with the younger Lennon. Both Julian and Sean Lennon (Lennon's youngest son by Yoko Ono) appear, as does first wife Cynthia. Cynthia Lennon's segments were thoughtful retrospectives from a woman who has obviously long-since reconciled herself to past events, and who remembers Lennon fondly as a husband and artist.

Recent discussions with Beatles producer George Martin appear sporadically, as do sequences with reporter/friend Elliott Mintz (who was a consultant on the film) and advisor/lover May Pang, but notable among the missing were interviews with any of the Beatles themselves and Phil Spector, who produced Lennon's second post-Beatles solo album, *Imagine*, the recording of which is documented in the film. Although obviously determined to present Lennon in the most favorable light possible, the film is somewhat lacking in *balance* due to these omissions. It would seem that these people would be able to offer valuable insight into the Lennon mystique.

Watching *Imagine* is alot like watching home movies of a now-deceased family member. A second chance is offered to examine up close the moves, the casual (or maybe not so casual) remarks which were pounced upon by a greedy press and the lives and loves of this very reticent, but

very public figure. Most people are familiar with the "... rattle your jewelry" remark from the Beatles' command performance at the Albert Hall, but probably very few had ever *seen* the excerpt from the concert. Cognizance of Lennon's carefully timed and calculated deliver, and his subsequent mirth at the audience's reaction add a new dimension to the remark.

Likewise, the film offers the suggestion that Lennon, who was believed radical, and even dangerous, in his own time, was merely ahead of that time, as many of his remarks and actions seemed almost mundane (and certainly acceptable) to this late-twentieth century dweller. Scenes of his and Ono's "bag-in" for peace, wherein they spoke to the media from inside a cotton bag, brought the sensible statement from Lennon that they were ready to speak to the press since they "... can't see what color my skin is, or how long my hair is ..." and thus could conceivably report without prejudice.

Imagine was made, as earlier noted, in cooperation with the Lennon estate, and this may have lended some prejudice to the depiction, but the movie is not merely a retort to Goldman's recent smear. Taut, strained footage of the Beatles' last sessions appear, and sympathy for certain members (not necessarily Lennon) is engendered, while a clearer view of others is presented. Also, in a scene which raises the question that the wounds inflicted by the Beatles' stormy breakup may actually not have healed, Lennon vents his spleen on former collaborator Paul McCartney while recording "How Do You Sleep?" in 1970 for *Imagine* (though Lennon later denied the song was aimed at McCartney).

The movie is probably the *most* complete examination of Lennon's life and career available thus far. *Imagine* is well-paced, thoughtfully conceived and gently executed. Though the audience was composed of people from all walks of life and age groups: from too old to have approved of the Beatles in the '60s to pre-teens, the film fostered a calming sense of togetherness and peace. I think John Lennon might have liked that. ★

FILM REVIEW:

Heartbreak Hotel

Elvis Saves The Day In Rock'n'Roll Fantasy

by Cara McCastlain

In light of the many jokes and more recent speculation surrounding Elvis (his rumoured existence, in case you've been spending all your time on the South Pole lately), it is actually refreshing these days to hear something nice about the guy. *Heartbreak Hotel* is a NICE - albeit fictional story set in 1972 with Elvis the Vegas king meeting up with teenaged rock'n'roll rebel Johnny Wolfe (portrayed by Charlie Schlatter). Wolfe has been thoroughly unmoved by the previous 10 years of Big E's career.

While Johnny scoffs at the rock'n'roller who "sold out," Mom (Tuesday Weld) remains a devoted fan. And in order to bring cheer to their broken home and hope to his despairing mother, man-of-the-house Johnny decides the one thing she needs is a visit from Elvis. To ensure this, Johnny and friends actually kidnap the King himself and bring him home.

Yeah, right. If it sounds a little silly, it is. It is also a little entertaining, with some dialogue that makes one laugh both with and at the subject. Forgiving the premise, watching "Elvis" acclimate himself to the Wolfe's rural, middle-class environment and then begin to wield his not-so-slight influence on his surroundings is great material. Aware of the man's taste in decor, imagine returning home to find your house has been redone in ways that resemble Graceland. Johnny expresses his dismay better than any fan touring the mansion for the first time.

Touchstone Pictures premiered the movie to a Memphis audience Sept. 24, and at a press junket the next day at the Peabody, writer/

director Chris Columbus explained the purposes of his film. An Elvis admirer, he felt the need to reintroduce Elvis to this generation as the rock'n'roll rebel he had been. This self-described "pure" intent was responsible for winning over the Presley Estate and earning its crucial support, as well as the rights to the title from the song's original publishers.

Feeeling it was also time to do something positive, Columbus was interested in the scenario of Elvis being brought back in touch with his rock'n'roll roots, a possible catalyst for rejuvenating what many saw as the beginning of a creatively uninspired period for the singer.

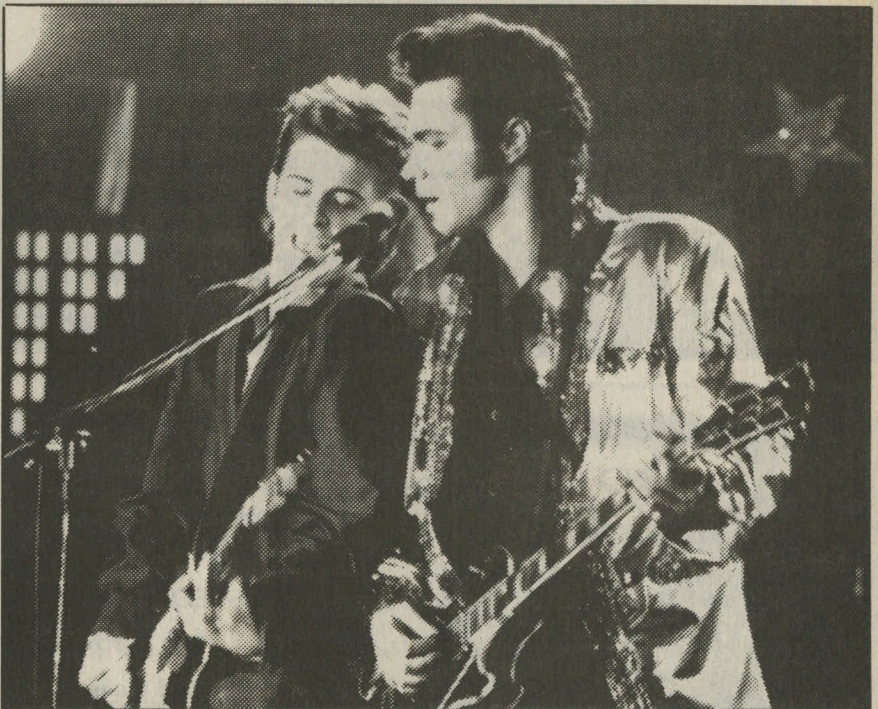
In a role the producers described as a "tremendous challenge" to cast, and which actor David Keith proclaimed "a dream come true," Keith's Elvis blessedly keeps lip-synching to a minimum by revealing a singer's voice of his own. Preparation for the role included extensive screening of movies and concert footage and taking a private tour of Graceland's sacred upstairs level. Keith said he

emerged from the experience able to "sympathize with him (Elvis) more," and felt alot of Elvis' problems stemmed simply from his not allowing himself the freedom to be human.

Co-producer Linda Obst described the cooperation of the Presley Estate as "enormous and total," and admitted that initially they were afraid the Estate would want to "PollyAnna the script." Instead, the Estate was dissatisfied with the first drafts because it didn't show enough of Elvis' quick temper and express a more dangerous edge to his personality.

In true Elvis-movie style, *Heartbreak Hotel* is essentially a happily-ever-after, Elvis-saves-the-day story. In ninety minutes he provides a touching father figure for Johnny's sister, a sensitive friend for Mom, and finds time to win Johnny's respect as well. And as he solemnly flies off into the fog aboard the Lisa Marie (since this is a fantasy we can ignore the fact that he didn't buy the jet until 1975), leaving the townsfolk to continue their ordinary lives in an enlightened manner, together everybody can say, "AAAWWW..."

★



Johnny Wolfe (Charlie Schlatter, left) is an aspiring Ohio rock 'n' roller who kidnaps Elvis Presley (David Keith, right) and brings him home for a few days in *Heartbreak Hotel*.

photo courtesy Touchtone Pictures

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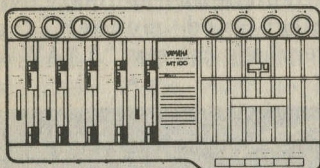
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Live Rock (P) - Stage Stop***
Lou Roberts & Vapors Band (C) - Bad Bob's Vapors
Male Dancers (U) - Night Moves***
Motion w/Mike Strickland & Rick Erwin (V) - Bad Bob's Vapors
Pro Boxing (P) - Omni Daisy***
Terry Humphrey (P) - Shelby's

2 Wednesday

Billy Young (P) - Chelsea Street Pub
Cut Outs (P) - Poplar Lounge
Jack Rowell & Hot Shots (P) - The Derby***
Jason D. Williams (V) - Bombay
Live Blues (T) - Handy Park
Live Music (V) - Mallard's
Live Rock (P) - Stage Stop***
Lou Roberts & Vapors Band (C) - Bad Bob's Vapors
Mike Crews & the Love Monkeys (P) - Rascals
Motion w/Mike Strickland & Rick Erwin (V) - Bad Bob's Vapors
Pen Pal (P) - Alex's
Songwriters Contest (V) - Lafayette's***
Terry Humphrey (P) - Shelby's
Tom Hackenberger (V) - Hilton

3 Thursday

Billy Young (P) - Chelsea Street Pub
Live Blues (T) - Handy Park
Live Music (V) - Mallard's
Lou Roberts & Vapors Band (C) - Bad Bob's Vapors
Mark Hummel Band (T) - Rum Boogie Cafe***
Ms. Fancy Panties Contest (U) - Night Moves***
Motion w/Mike Strickland & Rick Erwin (V) - Bad Bob's Vapors
Mr. Right Moves Contest (U) - Night Moves***
Roots Rockers (P) - Cobblestone Cellar
Steve Reed (P) - Lafayette's***
Steve Reed Show (P) - Rascals
Terry Humphrey (P) - Shelby's
Tracy Lords (P) - Stage Stop***

4 Friday

Billy & the Who Dogs (P) - The Derby***
Billy Young (P) - Chelsea Street Pub
Cadillacs (P) - Proud Mary's***

David Kurtz Band (P) - Dr. Don's (Millington, TN)
 Detail (P) - Rascals
 GTO (P) - Proud Mary's***
 Live Blues (T) - Handy Park
 Live Music (V) - Mallard's
 Live Rock (P) - Night Moves***
 Lou Roberts & Vapors Band (C) - Bad Bob's Vapors
 Mark Hummel Band (T) - Rum Boogie Cafe***
 Motion w/Mike Strickland & Rick Erwin (V) - Bad Bob's Vapors
 Richard Orange (N) - Lafayette's***
 Split Decision (formerly Shakers) - Cobblestone Cellar
 Steeler Band (P) - Round 1 (W. Mphs, AR)***
 Terry Humphrey (P) - Shelby's
 Todd Bradley & Next Level (P) - Alfreds
 Tracy Lords (P) - Stage Stop***

5 Saturday

Billy & the Who Dogs (P) - The Derby***
 Billy Young (P) - Chelsea Street Pub
 Cadillacs (P) - Proud Mary's***
 Crime (P) - Sigma Chi (Ole Miss)
 David Kurtz Band (P) - Dr. Don's (Millington, TN)
 Detail (P) - Rascals
 Group Therapy (P) - Cobblestone Cellar
 GTO (P) - Proud Mary's***
 Live Blues (T) - Handy Park
 Live Music (V) - Mallard's
 Lou Roberts & Vapors Band (C) - Bad Bob's Vapors
 Moe Bandy (C) - Bad Bob Vapors
 Motion w/Mike Strickland & Rick Erwin (V) - Bad Bob's Vapors
 Richard Orange (N) - Lafayette's***
 Steeler Band (P) - Round 1 (W.Mphs, AR)***
 Tabron Family (T) - Pink Palace Museum
 Terry Humphrey (P) - Shelby's
 Todd Bradley & Next Level (P) - Alfreds
 Tracy Lords (P) - Stage Stop***

6 Sunday

Bluebeats (N) - Bombay
 Country Music (C) - The Derby***
 Don McMinn & the Rum Boogie Band (T) - Rum Boogie Cafe***
 Get Along Gang (C) - Bad Bob's Vapors
 Jack Rowell & Hot Shots (P) - The Derby***
 Klaudia Kroboth & Rico Heard (P) - Bottom Line
 Live Blues (T) - Handy Park
 Live Music (V) - Mallard's
 Live Rock (All Ages) (P) - Night Moves***
 Mike Crews Band (P) - Rascal's
 Tabron Family (T) - Pink Palace Museum
 Tennessee Rose (C) - Bad Bob Vapors



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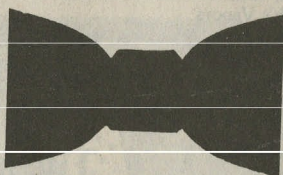
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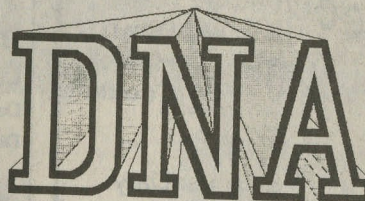
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CONCERT CALENDAR

Terry Humphrey (P) - Shelby's
Tom Hackenberger (V) - Crowne Plaza

7

Monday

David Trout (P) - Chelsea Street Pub
Don McMinn & the Rum Boogie Band (T) -
Rum Boogie Cafe***
Live Blues (T) - Handy Park
Live Music (V) - Mallard's
Lou Roberts & Vapors Band (C) - Bad Bob's
Vapors
Modern Music Monday (N) - Night Moves***
Motion w/Mike Strickland & Rick Erwin (V) -
Bad Bob's Vapors
Roxx (P) - Stage Stop***

8

Tuesday

Bluegrass Jam (T) - Yarbrough's Music Co***
David Trout (P) - Chelsea Street Pub
Don McMinn & the Rum Boogie Band (T) -
Rum Boogie Cafe***
Live Music (P) - Round 1 (W. Mphs, AR)***
Lou Roberts & Vapors Band (C) - Bad Bob's
Vapors
Male Dancers (U) - Night Moves***
Motion w/Mike Strickland & Rick Erwin (V) -
Bad Bob's Vapors
Roxx (P) - Stage Stop***
Terry Humphrey (P) - Shelby's

9

Wednesday

Cut Outs (P) - Poplar Lounge
David Trout (P) - Chelsea Street Pub
Don McMinn & the Rum Boogie Band (T) - Rum
Boogie Cafe***
Jason D. Williams (V) - Bombay
Live Blues (T) - Handy Park
Live Music (V) - Mallard's
Lou Roberts & Vapors Band (C) - Bad Bob's
Vapors
Mike Crews & the Love Monkeys (P) - Rascals
Motion w/Mike Strickland & Rick Erwin (V) -
Bad Bob's Vapors
Pen Pals (P) - Alex's
Roxx (P) - Stage Stop***
Songwriter's Contest (V) - Lafayette's***
Terry Humphrey (P) - Shelby's
Tom Hackenberger (V) - Hilton

10

Thursday

Crime (P) - SAE's (Fayetteville, AR)
David Trout (P) - Chelsea Street Pub

Don McMinn & the Rum Boogie Band (T) -
Rum Boogie Cafe***
Lance Strode (P) - Lafayette's ***
Live Blues (T) - Handy Park
Live Music (V) - Mallard's
Lou Roberts & Vapors Band (C) - Bad Bob's
Vapors
Ms Fancy Panties Contest (U) - Night Moves***
Motion w/Mike Strickland & Rick Erwin (V) -
Bad Bob's Vapors
Mr. Right Moves Contest (U) - Night Moves***
Roots Rockers (P) - Cobblestone Cellar
Roxx (P) - Stage Stop***
Steve Reed Show (P) - Rascals
Terry Humphrey (P) - Shelby's

11

Friday

Anson & the Rockets (P) - Night Moves***
B-Flats (P) - Proud Mary's***
Blues Festival (T) - Alfred's
Cadillacs (P) - Proud Mary's***
Cephas & Wiggins (T) - Huey's
Cephas & Wiggins (T) - Rum Boogie Cafe***
David Trout (P) - Chelsea Street Pub
Don McMinn & the Rum Boogie Band (T) -
Rum Boogie Cafe***
Even Steven (P) - Cobblestone Cellar
Fortress (P) - Round 1 (W. Mphs, AR)***
Handy Hall All Stars (T) - Handy Hall
Hollywood All Stars (T) - Alfred's
Live Blues (T) - Handy Park
Live Music (V) - Mallard's
Lou Roberts & Vapors Band (C) - Bad Bob
Vapors
Mike Crews (P) - Lafayette's***
Mike Crews & the Love Monkeys (P) - Rascals
Mischieff (P) - Dr. Don's (Millington, TN)
Motion w/Mike Strickland & Rick Erwin (V) -
Bad Bob Vapors
Pam & the Passions (P) - The Derby***
Roxx (P) - Stage Stop***
Saffire (T) - Club Handy
Trabron Family (T) - Club Handy
Terry Humphrey (P) - Shelby's
The Fieldstones (T) - Proud Mary's***

12

Saturday

Blues Festival (T) - Alfred's
Cadillacs (P) - Proud Mary's***
Cafe Racers (P) - Phi Gamma Delta (Starkville, MS)
Cephas & Wiggins w/Mojo Band (T) - Handy
Hall
Chris Cain (T) - Rum Boogie Cafe***
Crime (P) - Sigma Chi (Fayetteville, AR)

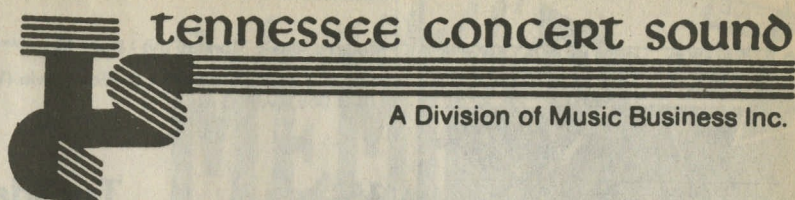
David Trout (P) - Chelsea Street Pub
 Del Tones (P) - Proud Mary's***
 Diane Stein (V) - Pink Palace Museum
 DNA (P) - Daily Planet***
 Even Steven (P) - Cobblestone Cellar
 Fortress (P) - Round 1 (W. Mphs, AR)***
 Hollywood All Stars (T) - Alfred's
 Larry Garner & Boogaloo Band (T) - Club Handy
 Live Blues (T) - Handy Park
 Live Music (V) - Mallard's
 Lou Roberts & Vapors Band (C) - Bad Bob's Vapors
 Mack Vicerey (C) - Bad Bob Vapors
 Mike Crews (P) - Lafayette's***
 Mike Crews & the Love Monkeys (P) - Rascals
 Mischief (P) - Dr. Don's (Millington, TN)
 Motion w/Mike Strickland & Rick Erwin (V) - Bad Bob's Vapors
 Pam & the Passions (P) - The Derby***
 Reance (P) - P Gamma Delta (Fayetteville, AR)
 Roxx (P) - Stage Stop***
 Roy Burns Clinic (U) - Memphis Drum Shop***
 Saffire (T) - Club Royale
 Terry Humphrey (P) - Shelby's
 The Fieldstones (T) - Proud Mary's***
 Tom Hackenberger (V) - Daily Planet***

13 Sunday

Avalanche (P) - Night Moves***
 Bluebeats (N) - Bombay
 Country Music (C) - The Derby***
 Diana Stein (V) - Pink Palace Museum
 Don McMinn & the Rum Boogie Band (T) - Rum Boogie Cafe***
 Get Along Gang (C) - Bad Bob's Vapors
 Handy Awards Show (T) - Peabody
 Klaudia Kroboth & Rico Heard (P) - Bottom Line
 Live Blues (T) - Handy Park
 Live Music (V) - Mallard's
 Mark Hummel & Blues Survivors (T) - Huey's
 Mike Crews Show (P) - Rascal's
 Roy Burns Clinic (U) - Memphis Drum Shop***
 Tennessee Rose (C) - Bad Bob's Vapors
 Terry Humphrey (P) - Shelby's
 Tom Hackenberger (V) - Crowne Plaza

14 Monday

Black Sheep (P) - Stage Stop***
 Don McMinn & the Rum Boogie Band (T) - Rum Boogie Cafe***
 Live Blues (T) - Handy Park
 Live Music (V) - Mallard's
 Lou Roberts & Vapors Band (C) - Bad Bob's Vapors



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Modern Music Monday (N) - Night Moves***
Motion w/Mike Strickland & Rick Erwin (V) -
Bad Bob's Vapors

Roots Rockers (P) - Cobblestone Cellar
Steve Reed Show (P) - Rascal's
Terry Humphrey (P) - Shelby's

15 Tuesday

Black Sheep (P) - Stage Stop***
Bluegrass Jam (T) - Yarbrough's Music Co.***
DC & the Blues Rockers (P) - Chelsea Street Pub
Don McMinn & the Rum Boogie Band (T) -
Rum Boogie Cafe***
Live Blues (T) - Handy Park
Live Music (P) - Round 1 (W. Mphs, AR)***
Live Music (V) - Mallard's
Lou Roberts & Vapors Band (C) - Bad Bob's
Vapors
Male Dancers (U) - Night Moves***
Motion w/Mike Strickland & Rick Erwin (V) -
Bad Bob's Vapors
Terry Humphrey (P) - Shelby's

18 Friday

Black Sheep (P) - Stage Stop***
Cadillacs (P) - Proud Mary's***
DC & the Blues Rockers (P) - Chelsea Street Pub
Del Tones (P) - Proud Mary's***
Fatman & the Maniacs (P) - Rascals
Good Question (P) - Round 1 (W. Mphs, AR)***
GTO (P) - Alfred's
Heaven (P) - Night Moves***
Klaudia Kroboth & Rico Heard (P) - Lafayette's***
Live Blues (T) - Handy Park
Lou Roberts & Vapors Band (C) - Bad Bob's
Vapors
Motion w/Mike Strickland & Rick Erwin (V) -
Bad Bob's Vapors
Pam & the Passions (P) - Dr. Don's
(Millington, TN)
Rhythm Hounds (T) - Rum Boogie Cafe***
Terry Humphrey (P) - Shelby's
The Willys (P) - Cobblestone Cellar
Today's Special (P) - The Derby***

16 Wednesday

Black Sheep (P) - Stage Stop***
Cut Outs (P) - Poplar Lounge
DC & the Blues Rockers (P) - Chelsea Street Pub
Don McMinn & the Rum Boogie Band (T) -
Rum Boogie Cafe***
Jason D. Williams (V) - Bombay
John Kilzer (P) - Orpheum Theatre
Little Feat (P) - Orpheum Theatre
Live Blues (T) - Handy Park
Live Music (V) - Mallard's
Lou Roberts & Vapors Band (C) - Bad Bob's
Vapors
Mike Crews & the Love Monkeys (P) - Rascals
Motion w/Mike Strickland & Rick Erwin (V) -
Bad Bob's Vapors
Pen Pal (P) - Alex's
Songwriter's Contest (V) - Lafayette's***
Terry Humphrey (P) - Shelby's
Tom Hackenberger (V) - Hilton

19 Saturday

Ace Cannon (V) - Bad Bob Vapors
Black Sheep (P) - Stage Stop***
Bluebeats (N) - Alfred's
Cadillacs (P) - Proud Mary's***
DC & the Blues Rockers (P) - Chelsea Street Pub
Fatman & the Maniacs (P) - Rascal's
Good Question (P) - Round 1 (W. Mphs, AR)***
Kenneth Jackson (V) - Pink Palace Museum
Klaudia Kroboth & Rico Heard (P) - Lafayette's***
Live Blues (T) - Handy Park
Live Music (V) - Mallard's
Lou Roberts & Vapors Band (C) - Bad Bob
Vapors
Motion w/Mike Strickland & Rick Erwin (V) -
Bad Bob's Vapors
Pam & the Passions (P) - Dr. Don's (Millington, TN)
Rhythm Hounds (T) - Rum Boogie Cafe***
Steve Ingle & Triple X (P) - Proud Mary's***
Terry Humphrey (P) - Shelby's
The Willys (P) - Cobblestone Cellar
Today's Special (P) - The Derby***

17 Thursday

Black Sheep (P) - Stage Stop***
DC & the Blues Rockers (P) - Chelsea Street Pub
Don McMinn & the Rum Boogie Band (T) - Rum
Boogie Cafe***
Live Blues (T) - Handy Park
Live Music (V) - Mallard's
Lou Roberts & Vapors Band (C) - Bad Bob's
Vapors
Ms Fancy Panties Contest (U) - Night Moves***
Motion w/Mike Strickland & Rick Erwin (V) -
Bad Bob's Vapors
Mr. Right Moves Contest (U) - Night Moves***

20 Sunday

Bluebeats (N) - Bombay
Country Music (C) - The Derby***

Don McMinn & the Rum Boogie Band (T) - Rum Boogie Cafe***
Get Along Gang (C) - Bad Bob's Vapors
Kenneth Jackson (V) - Pink Palace Museum
Klaudia Kroboth & Rico Heard (P) - Bottom Line
Live Blues (T) - Handy Park
Live Music (V) - Mallard's
Live Rock (All Ages) (P) - Night Moves***
Mike Crews Show (P) - Rascal's
Tennessee Rose (C) - Bad Bob's Vapors
Terry Humphrey (P) - Shelby's
Tom Hackenberger (V) - Crowne Plaza

21 Monday

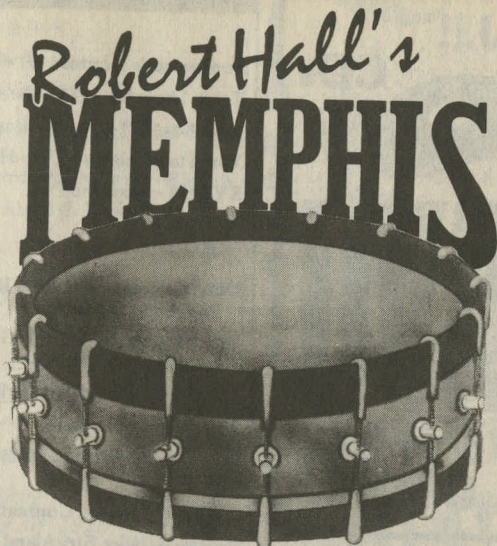
Don McMinn & the Rum Boogie Band (T) - Rum Boogie Cafe***
Live Blues (T) - Handy Park
Live Music (V) - Mallard's
Lou Roberts & Vapors Band (C) - Bad Bob's Vapors
Modern Music Monday (N) - Night Moves***
Motion w/Mike Strickland & Rick Erwin (V) - Bad Bob's Vapors
Tom Cats (P) - Chelsea Street Pub
XYZ (P) - Stage Stop***

22 Tuesday

Bluegrass Jam (T) - Yarbrough's Music Co.***
Don McMinn & the Rum Boogie Band (T) - Rum Boogie Cafe***
Live Blues (T) - Handy Park
Live Music (P) - Round 1 (W. Mphs, AR)***
Live Music (V) - Mallard's
Lou Roberts & Vapors Band (C) - Bad Bob's Vapors
Male Dancers (U) - Night Moves***
Motion w/Mike Strickland & Rick Erwin (V) - Bad Bob's Vapors
Terry Humphrey (P) - Shelby's
Tom Cats (P) - Chelsea Street Pub
XYZ (P) - Stage Stop***

23 Wednesday

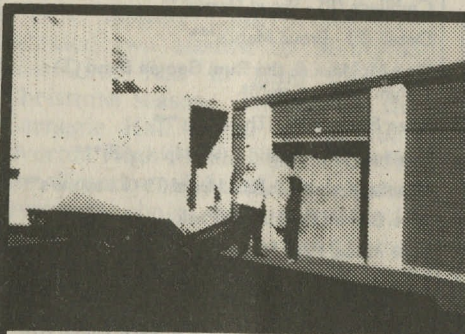
Cut Outs (P) - Poplar Lounge
Don McMinn & the Rum Boogie Band (T) - Rum Boogie Cafe***
Even Steven (P) - The Derby***
Jason D. Williams (V) - Bombay
Live Blues (T) - Handy Park
Live Music (V) - Mallard's
Lou Roberts & Vapors Band (C) - Bad Bob's Vapors
Mike Crews & the Love Monkeys (P) - Rascal's
Motion w/Mike Strickland & Rick Erwin (V) - Bad Bob's Vapors
Pen Pals (P) - Alex's



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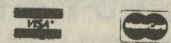
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Songwriter's Contest (V) - Lafayette's***

Terry Humphrey (P) - Shelby's

Tom Cats (P) - Chelsea Street Pub

Tom Hackenberger (V) - Hilton

XYZ (P) - Stage Stop***

24

Thursday

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

HAPPY THANKSGIVING — From the staff of Memphis Star Magazine

Live Blues (T) - Handy Park

Live Music (V) - Mallard's

Lou Roberts & Vapors Band (C) - Bad Bob's Vapors

Ms Fancy Panties Contest (U) - Night Moves***

Motion w/Mike Strickland & Rick Erwin (V) - Bad Bob's Vapors

Mr Right Moves Contest (U) - Night Moves***

Roots Rockers (P) - Cobblestone Cellar

Steve Reed Show (P) - Rascal's

Terry Humphrey (P) - Shelby's

Tom Cats (P) - Chelsea Street Pub

XYZ (P) - Stage Stop***

25

Friday

Cadillacs (P) - Proud Mary's***

Detail (P) - Proud Mary's***

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

Even Steven (P) - The Derby***

Fortress (P) - Round 1 (W. Mphs, AR)***

Klaudia Kroboth & Rico Heard (P) - Lafayette's***

Live Blues (T) - Handy Park

Live Music (V) - Mallard's

Lou Roberts & Vapors Band (C) - Bad Bob's Vapors

Motion w/Mike Strickland & Rick Erwin (V) - Bad Bob's Vapors

Plan B (P) - Dr. Don's (Millington, TN)

Roots Rockers (P) - Cobblestone Cellar

Shakers (P) - Alfred's

Steve Ingle & Triple X (P) - Rascal's

Terry Humphrey (P) - Shelby's

Tom Cats (P) - Chelsea Street Pub

Willys (P) - Night Moves***

XYZ (P) - Stage Stop***

26

Saturday

Cadillacs (P) - Proud Mary's***

Detail (P) - Proud Mary's***

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

Even Steven (P) - The Derby***

Fortress (P) - Round 1 (W. Mphs, AR)***

Klaudia Kroboth & Rico Heard (P) - Lafayette's***

Live Blues (T) - Handy Park

Live Music (V) - Mallard's

Lou Roberts & Vapors Band (T) - Bad Bob Vapors

Motion w/Mike Strickland & Rick Erwin (V) - Bad Bob Vapors

Plan B (P) - Dr. Don's (Millington, TN)

Ronnie McDowell (C) - Bad Bob's Vapors

Roots Rockers (P) - Cobblestone Cellar

Steve Ingle & Triple X (P) - Rascal's

Tabron Family (T) - Pink Palace Museum

Terry Humphrey (P) - Shelby's

The Willys (P) - Alfred's

Tom Cats (P) - Chelsea Street Pub

XYZ (P) - Stage Stop***

27

Sunday

Bluebeats (N) - Bombay

Country Music (C) - The Derby***

Elmo (T) - Rum Boogie Cafe***

Get Along Gang (C) - Bad Bob's Vapors

Klaudia Kroboth & Rico Heard (P) - Bottom Line

Live Blues (T) - Handy Park

Live Music (V) - Mallard's

MEMPHIS STAR LeBonheur Benefit (V) - Night Moves***

Mike Crews Show (P) - Rascal's

Tabron Family (T) - Pink Palace Museum

Tennessee Rose (C) - Bad Bob's Vapors

Terry Humphrey (P) - Shelby's

Tom Hackenberger (V) - Crowne Plaza

28

Monday

Elmo (T) - Rum Boogie Cafe***

Live Blues (T) - Handy Park

Live Music (V) - Mallard's

Live Rock (P) - Stage Stop***

Lou Roberts & Vapors Band (C) - Bad Bob's Vapors

Modern Music Monday (N) - Night Moves***

Motion w/Mike Strickland & Rick Erwin (V) - Bad Bob's Vapors

Tom Cats (P) - Chelsea Street Pub

29

Tuesday

Bluegrass Jam (T) - Yarbrough's Music Co.***

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

Live Blues (T) - Handy Park

Live Music (P) - Round 1 (W. Mphs, AR)***

Live Music (V) - Mallard's

Live Rock (P) - Stage Stop***

Lou Roberts & Vapors Band (C) - Bad Bob's Vapors

Male Dancers (U) - Night Moves***

Motion w/Mike Strickland & Rick Erwin (V) - Bad Bob's Vapors

Terry Humphrey (P) - Shelby's

Tom Cats (P) - Chelsea Street Pub

Jason D. Williams (V) - Bombay

Live Blues (T) - Handy Park

Live Music (V) - Mallard's

Live Rock (P) - Stage Stop***

Lou Roberts & Vapors Band (C) - Bad Bob's Vapors

Mike Crews & the Love Monkeys (P) - Rascals

Motion w/Mike Strickland & Rick Erwin (V) - Bad Bob's Vapors

Pen Pals (P) - Alex's

Songwriter's Night (V) - Lafayette's***

Terry Humphrey (P) - Shelby's

Tom Cats (P) - Chelsea Street Pub

Tom Hackenberger (V) - Hilton

30

Wednesday

Cut Outs (P) - Poplar Lounge

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



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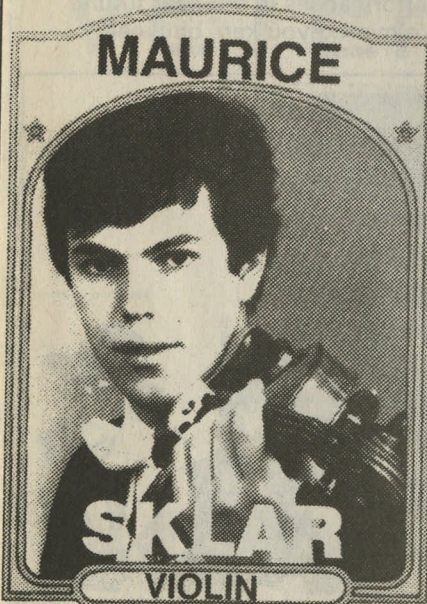
Finer Side

from page 17

the 22nd. For information regarding either, please contact Playhouse at (901) 725-0776.

Circuit Playhouse - *The Lion, The Witch and The Wardrobe* - 11/17-12/23, Christmas season musical about the enchanted land of Narnia, ruled by King Aslan, the Great Lion. 726-5521. *The Mystery of Irma Vep* - 11/4-6.

Playhouse on the Square - *Peter Pan* - Sixth annual Christmas season production of the Broadway version of J.M. Barrie's favorite. 11/11-12/31. 726-4656.



Violinist Maurice Sklar will appear with the Memphis Symphony Orchestra in November.

Theatre Memphis - *The Musical Comedy Murders of 1940* - 11/1-6, 683-8323.

MSU Theatre - *Misalliance* - G. Bernard Shaw's amusing tale of an underwear tycoon, his dotty wife and their man-crazy daughter. 11/17-19, 21-23, 25-26.

McCoy Theatre (Rhodes College) - *The Robber Bridegroom/All My Sons* - Repertory, 11/3-5, 10-12, 14, 18-19.

POST SCRIPT

USC Sound Enterprises has released two albums by Memphis ensembles just in time for the Christmas season. The first is the Carnegie Hall Debut of the 1988 Overton High School Choirs. Under the direction of Lulah Hedgeman, Overton's choirs have consistently won awards and accolades throughout the United States and have performed abroad as well. The album is available for \$12 from Mrs. Hedgeman, c/o Overton School, 1770 Lanier Lane, Memphis, TN 38117.

The second features the Rhodes College Singers under the direction of Tony Lee Garner and accompanied by organist David Ramsay at St. Mary's Episcopal Cathedral. The album, *A Christmas Feast*, is a 13-song collection of traditional Christmas favorites and spirituals. Available for \$12 from David Ramsay, Rhodes College, 2000 N. Parkway, Memphis, TN 38112.

Please remember this month that Thanksgiving is not just a holiday for the wealthy. Love is *not* love until you give it away. Think about that on the 24th and have a wonderful November! ★

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Star Tracks

from page 5

resulting in a drastically cut roster. Many, many people have wondered why such brilliance was covered by corporate bullshit. Many thanks to RCA for their decision -- you're on my Christmas card list!

Two rounds of whistles and clapping to the **CMJ (College Music Journal)**. **CMJ** and **RCA Records** recently announced the tracks on their annual tribute to America's Ten Best Unsigned Bands. The album, *Ten of a Kind*, will be released this month with the leading cut by . . . (drum roll) **THE GUNBUNNIES**. "The Emancipation of Helga" was recorded in Memphis at Sounds Unreel with Evan Rush producing. The Gunbunnies hail from my hometown and seem to be putting the **ROCK** back in Little Rock. Congrats, guys!

Also from **CMJ's** Sept. 23 edition are words of praise for Memphis' own **Think As Incas**. Their first EP, *Palestine One Mile*, was recorded at Easley Recording, and earned the following praise: "Think As Incas has turned out a real barn burner on their very first try . . . All six songs are just the sort of gems you'd find while hitchiking on a dusty road in the country -- that is, raw, but it still shines. The Memphis origins of the musicians are apparent -- their growls and

yowls have a definite twangy aspect, as does the coyote-tough guitars and bluejean mean riffs . . ."

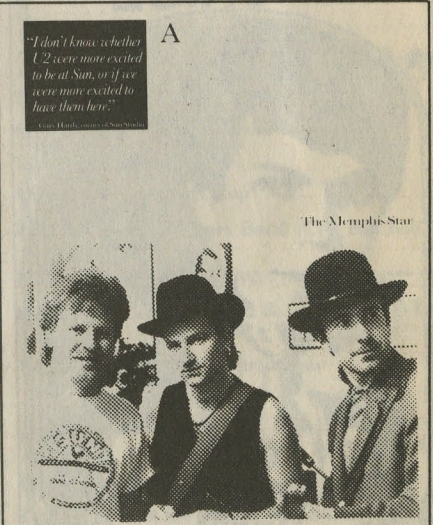
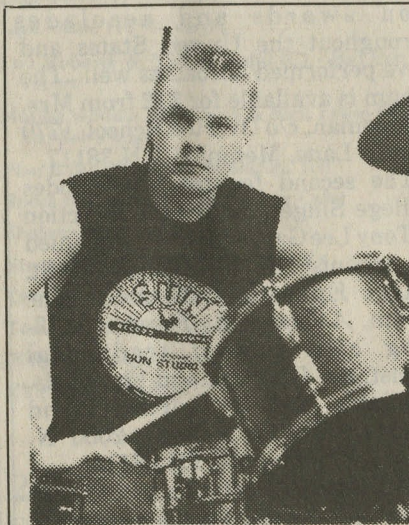
And congratulations to past **NARAS** president and producer **Danny Jones** and his wife **Renee** on the birth of their son, Justin Daniel. He appeared on Oct. 18 at 7 lbs., 5 oz.

AROUND TOWN

The movie version of Jerry Lee Lewis' life, **Great Balls of Fire**, starring **Dennis Quaid**, will be filmed in Memphis. Keep your eyes open for Quaid and co-star Winona Ryder (who plays Myra Lewis).

The real-life **Jerry Lee** has been a busy man the past few weeks. Lewis, who celebrated his 53rd birthday on Sept. 28, performed in Barcelona, Spain the first week in October. A reported healthy Lewis will embark on a full-scale tour of Europe this month.

Trumpeter and vocalist **Kenneth Jackson** returned to Memphis in October after a six month hiatus. Kenneth sent us a postcard to "let you know I performed in Morrocco for four months, and prior to that in Sweden and Finland. They love my music and have invited me back to all places." Jackson plans to head to Spain for performances in the near future. We missed you ken, but keep



"I don't know whether U2 were more excited to be at Sun, or if we were more excited to have them here!"
— Dawn Baldwin, owner of Sun Studio

The Memphis Star

U2's book version of their movie *Rattle and Hum* includes this reprint of our story on them written by Dawn Baldwin for our De. 1987 issue.

scoring those accolades for the home team.

The Stage Stop in Rockin' Raleigh has devoted their foyer to a visual history of Memphis rock. If

you want to see what they looked like was back when, check out the Stop. I "toured" the exhibit with **Lee Miller** (now with Cover Girl, but also known for his work with

Foreplay, etc.) who pointed out '70s photos of good friends of mine I didn't even recognize (Jim Rusidoff in bellbottoms still sets off laugh meters). Cleveland has a rock'n'roll Hall of Fame (sort of) but we got a "Wall" of Fame.

In other club news, join me for a moment of silence in respect for the loss of one of the premier original music venues. **Court Square Cafe** has been sold and there is a 95% chance it will change format. Good luck to former owner **Jim Farris**. We'll miss you!!

In Millington, Dr. Don's has been sold to **Joe Johnson**. Good luck and thanks for NOT changing the format. It's still rock'n'roll on weekends.

Lou Savarin is opening Lou's Other Place Goes Country at 56 S. Front St. The room will be geared toward "motor-coach tourist trade" and will feature a house band assembled by Savarin. The Front St. address was most recently occupied by Prince Mongo's Planet.

cont. page 52



Attending a reception for the record industry held by Z-98 are (from left) Sounds Unreel's Jon Hornyak, Jean Hinkle of the station, Jimmy Davis and Z-98 DJ Scott Thrower. Davis and Junction's *Kick The Wall* is being re-released by Chrysalis Records.

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Robert Plant

from page 30

brazen sensuality is tempered by Plant's mature delivery, and features a rap Johnstone freely admits to "borrowing" from a Schoolly D song, paying back in kind the debt so many groups owe Plant and Zeppelin.

For the first time since Zeppelin's *Houses of the Holy* (1973), Plant allowed his lyrics to be printed on the liner sleeve of the album. He laughed a little, and said, "I think it's about time people knew what I was waffling about, and I think they're pretty tough songs. They speak for themselves."

He paused a moment before going into Jimmy Page's involvement with *Now and Zen*, and then explained, "I wanted that kind of majesty - the pride of Page's playing - and I felt that those two cuts ("Heaven Knows" and "Tall Cool One") were the most appropriate to fit mine and his

moods. It wasn't really different working with him. Everybody was a bit awestruck for a while, but he's just a human being."

Plant's pride in the album is obvious - both in his voice and in his extensive tour. The attendant changes in his audience with his creative progression are seen as a boost as well. "It's (the record) expanded the parameters of the audience," he said. "It's nice to see young girls smiling and dancing around. It's not the kind of beer-swilling audience there used to be surrounding the sort of hard rock/heavy metal bands. I'm very lucky to have the kind of support I've gotten and it's very encouraging."

THEN

Plant began his career in the mid-'60s. Born in England's Black Country, his father was determined

that young Robert become an accountant, and had him apprenticed for a while. But the power of rhythm and blues held out, and Plant began hanging out, listening to cherished American recordings of Bluesmen from the Mississippi Delta, including Robert Johnson, Slim Harpo and Bukka White. He played with a variety of bands that drew their influences from these forerunners, among them the Delta Blues Band and the New Memphis Bluesbreakers. It was while playing with a later band, the Crawling King Snakes, which incorporated the raw soul energy of Stax artists like Otis Redding into their sound, the Plant first made his acquaintance with a young drummer named John Bonham.

A later band curiously called Hobbstweedle launched Plant into music for good. While appearing at a Birmingham college, he caught the attention of Jimmy Page, who was



Plant's ensemble (from left), is Doug Boyle, Phil Johnstone, Plant, Chris Blackwell and Charlie Jones. Boyle and Johnstone came from The Rest Is History, whose song "Heaven Knows" is included on *Now and Zen*. Chris Blackwell is recuperating from a broken wrist suffered earlier in the tour.

looking for a vocalist for the New Yardbirds. Plant in turn coerced Bonham to leave his masonry job, and the rest, as they say, is history.

In 1970, during a barnstorming tour of America, the band, named Led Zeppelin as a joke by Who bassist John Entwistle, recorded a series of tracks here and there which were destined to become *Led Zeppelin III*. When the tour concluded and the rest of the band returned to England, Jimmy Page stayed behind in Memphis to mix and overdub those tracks at Ardent Studio (then located on National) with Terry Manning.

Following the untimely death of John Bonham in 1980, the band felt they could not continue without him. Page and Plant both released solo albums in 1982. Page's was the

soundtrack to *Death Wish II*, and Plant's was *Pictures At Eleven*, which made it into the Top 5.

ZEN

Plant's 20-some-odd year perspective on the music industry has left him fascinated with today's innovations and applications. Also, he admits he enjoys the position of control his experience has brought him and the effect it can have on the end result. "With technology being what it is today you *can* actually spend months and months in the

cont. page 55



Robert Plant, in a 1985 publicity shot. That year, he and Phil Collins recorded a song at Sun Studio which ended up on the soundtrack of *Porky's Revenge*.

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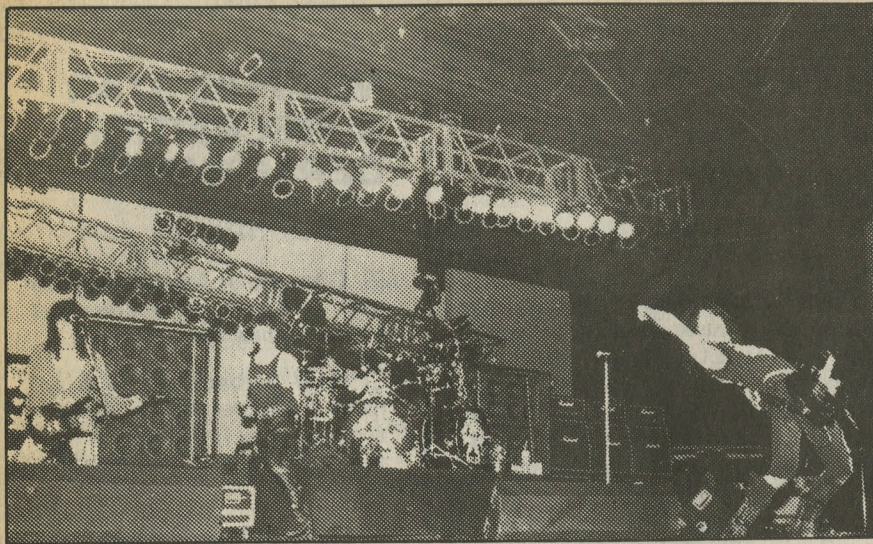
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L.A. Guns brought their brand of metal and leather to Mud Island Sept. 26 when they opened for Cheap Trick.

photo by Kelly K. Craig

Star Tracks

from page 49

RADIO AND TV

The **Memphis Star's** esteemed publisher, **Mr. Jim Santoro**, will appear on Cablevision's Channel 9 in November. Jim interviewed the Tabron Family (Blues performers featuring **Momo**, the world's youngest drummer), on the **Memphis Music Show**, which is aired Monday at 6:30 p.m., Tuesday at 3:30 p.m., Wednesday at 2:30 p.m. and Friday at 5:30 p.m. Jim was guest-hosting for **Martha Ellen Maxwell**.

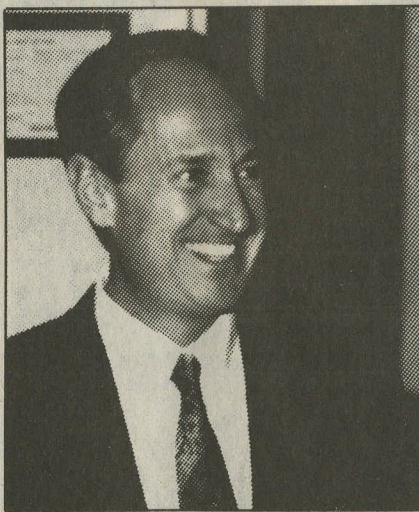
Red-eye alert: those of you staying up to watch the late shows may have seen the hip new **Z-98** commercial featuring **Memphis Star** writer **Cheryl Denise Wolder** as Elvis' red bee-hived lady friend. "Look what it did to Cheryl!"

KMPZ-FM (98) held a reception in late September for members of the record industry. Members of the industry from Nashville, St. Louis, New Orleans, New York and Memphis attended.

WKNO-FM 91 received a grant which will help them increase their broadcast time to 24 hours a day, 7 days a week. They also plan to increase their power from 40,000 watts to 100,000. The \$48,000 Public Telecommunications Facilities grant will be applied to the fund for replacing the station's

16 year-old radio transmitter.

WREC-AM 60 gained **Perry Stephens** as their newest newsperson. Perry was formerly with WHBQ-AM 56. Speaking of WHBQ, much hullabaloo has followed the purchase of the station by radiologist **Dr. George S. Flinn** and the change of format from talk to oldies. Numerous staffers have left, or been let go, some without warning. Who said what to whom and when has taken many inches of



When '60s pop star Neil Sedaka (above) performed with the Memphis Symphony Orchestra at the Crowne Plaza Sept. 30, former Memphian Dixie Carter and her husband Hal Holbrook were among those in attendance.

photos by Mike Malone

daily newspaper space. In any event, 56 now has **George Klein** on the air and sounds amazingly like it did in its heyday in the early '60s, I'm informed by some oldtimers. Meanwhile, rumors persist of major changes at **WLYX-FM 89**, including a possible total shutdown. Call in your support to WLYX, or better yet, write them at 2000 N. Parkway, Memphis, TN 38112. They need your help!

On Nov. 1 the **Eagle 103 FM** will host a benefit for **Memphis Food Bank** at Etcetera. Admission is canned goods or other non-perishable food items. The radio station will give away tickets to the U2 movie premiere at the event. The last Rocktober winner will attend the **Robert Plant** show in Atlanta on the 8th and fly back to Memphis on **ROBERT PLANT'S PLANE** for the show here on the 9th. (Hey guys, it IS my birthday.)

The WKNO Channel 10-produced show **Local Color**, will air this season in the 8 p.m. slot on Wednesdays. The show has a magazine format which blends a wide sampling of local arts and music in a unique format. The hosts will be **Carla Hubbard** and **Bennet Wood**. During the second season of the show they plan to open up the music performance



segments to more accessible styles, like folk, Blues and jazz.

TIP SHEET

And now, for all that underground gossip people love to know but hate to see in print . . .

SHOWCASES -- **Tony Spinner** showcased at Night Moves on Oct. 21 and will show his stuff at the Antenna on Nov. 2. **Virgin** and **Elektra** are rumored to be very interested. Good luck to the Jonesboro, Ark. band and producer Eli Ball.

Human Radio performed for more than a good cause at the Greenpeace benefit last month. The publishing arm of a major label was listening intently to Radio's new songs. If they don't cooperate, my friends and I volunteer to take that A&R rep to the "Love Dungeon."

Jimmy Davis has been songwriting with members of the early '70s supergroup **Poco**. They are planning a reunion album and are drawing on Jimmy's talents for an updated country rock sound.

Last month's cover story **R.T. Scott and the Delta Rebels** are in the last stages of their PolyGram album. Jimi Jamison, Eddy Shaver, and Joanna Dean added vocals to the barnburner tracks. R.T. is looking and sounding great.

Super producer **Eli Ball** picked up on **Fat Man and the Maniacs** as his new pet project. He's also in the studio with co-producer Jack Holder and **Reance**. Their manager, Larry McKeehan and Memphis Sound's Tim Goodwin head to L.A. this month to shop the group.

Joanna Dean and Cinderella's **Eric Berttingman** have teamed up to write tunes. THAT should be real cool.

Maybe by this time next month I can tell you about a country deal that's going down for a vintage Memphis singer. Stay tuned.

DRUMMERS don't forget the drum clinic on the 12th and 13th. And aspiring **VOCALISTS** don't forget the Ultimate Vocalist contest every Sunday at **Night Moves**. Register at Strings and Things.

That's all I know that I can print!!

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The *Memphis Star* is seeking professional advertising sales representatives. Commission plus. Experience preferred, but will train right person. Send resume to 643 So. Highland, Memphis, TN 38111.

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Wanted: Musicians over 30 for rock band. 876-6846.

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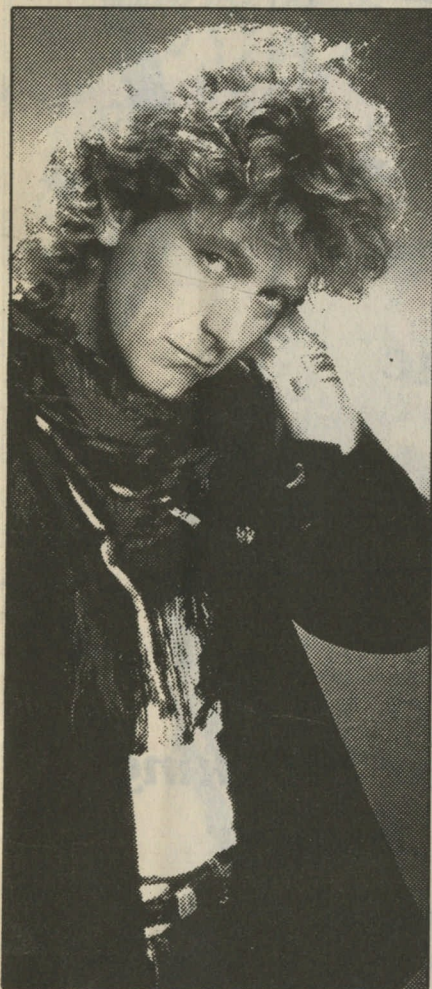
The Sweet Adelines of Greater Memphis will perform two shows at the Harrell Performing Arts Center in Collierville Nov. 5.

Robert Plant

from page 51

studio messing about because you've got so many alternatives," he gushed. "In the old days, you had bass, drums and guitar - 1, 2, 3, 4, see ya at the end - it's much more challenging now and I rather like it."

Robert Plant is at peace with himself, which is evident in his



Plant, at 40, is most satisfied with "...getting up every day and saying 'I'm really glad I'm doing this. It's the right thing to do!'"

enthusiasm for the album and tour, and even in the photographs which flood his publicity. The image of the Tall Cool One is that of a healthy and satisfied man, whose smiles and posturings are those of a man who truly enjoys his work. But could he ever just hang it up and walk away?

"Nah," he answered casually. "I've never been allowed to do it long enough to be jaded. You can't

walk away from the creative spark. If you've got it, it's God's gift and you might as well put it to some use. It's the best present anyone ever gave me."

Plant recognizes that spark in others, citing new bands such as The Cure and Let's Active as current favorites, and even Terence Trent D'Arby. "Guns'n'Roses have an interesting attitude," he elaborated. "It reminds me of a band I was in in 1963 - all we wanted to do was go to London, with a death wish. All the rhythm and blues bands were seeing if they could stand up for about five minutes without tottering over and falling into a heap. Guns'n'Roses have that kind of weird, abject appeal - I like that."

His opinion of bands bent on imitation rather than imagination, however, is not quite so kind. He likens much of American music today to car models which vary little in their design. "Everything sounds like a bag of shit anyway, most of it," he said. "There's a lot of stuff that's homogenized cream cheese, and I guess most imitators are really more concerned with money in the bank, because if you're nicking something so furiously (borrowing so extensively) you can't have much personal dignity."

Robert Plant's last performance in Memphis was in 1983, in support of *The Principle of Moments* (released earlier in '83). In 1985, however, he stopped through with Phil Collins and band and went to Sun Studio and worked with Roland Janes on an old Charlie Rich tune called "Philadelphia Baby." "We released it under the name of 'The Crawling King Snakes' (a throwback to Plant's early days)," he explained, "and it came out on the soundtrack of *Porky's Revenge*."

Following his performance here, he will continue his tour of the south and southwest, with more dates being announced soon. The rest of the future for Robert Plant isn't quite so pre-arranged, but anticipation and a bit of the old mystic Robert Plant was in his voice as he concluded, "It's very hard to know (about the future). The band is so new and fresh that ideas are coming out all over the place! They're all quite dramatically different. We'll just have to wait and see!" ★



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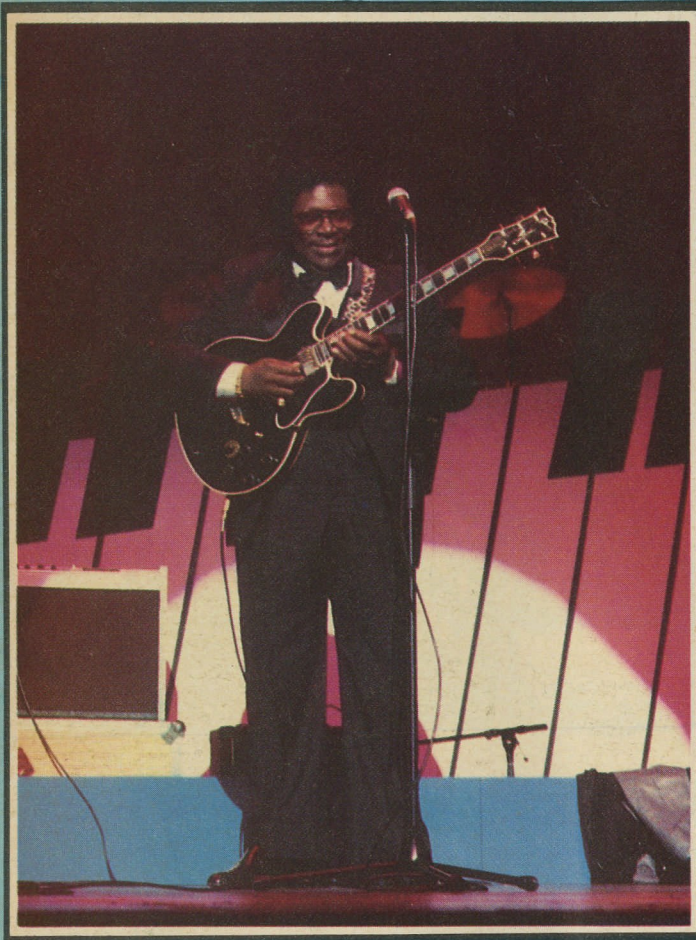
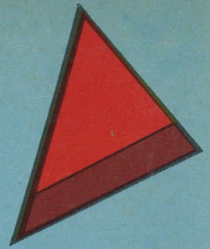
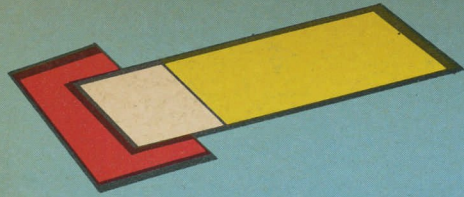
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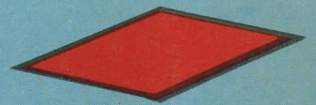
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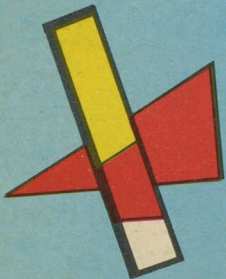


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