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January 1989
Vol. VIII, No. 7

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centerfold story

Rufus Thomas, The World's Oldest Teenager, strikes again with ***That Woman Is Poison***. Our centerfold story by Tim O'Shea begins on page 28. Cover photography by Harold Quick.

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The Memphis Star is published monthly for \$9.00 U.S. per year by The Memphis Star, 643 South Highland, Memphis, Tennessee 38111. Second-Class Postage pending at Memphis, Tennessee. POSTMASTER: Send address changes to The Memphis Star, 643 South Highland, Memphis, Tennessee 38111

The Memphis Star • 643 S. Highland • Memphis, TN 38111 • (901) 452-7827

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STAR TRACKS

by Anna Cham

Happy New Year! 1989 - can you believe it?!

According to my crystal ball, it's gonna be a great year for **Memphis music** on the national scene.

Mark your calendar for things to do this month -- **The Nashville Extravaganza** is scheduled for Jan. 12, 13 and 14. The annual showcase is an event sponsored by the Nashville Entertainment Association for record label executives. Twenty unsigned bands (mostly of the pop/rock genres) are chosen by a screening committee. On this year's roster are a few groups who have had album deals in the past but none are currently signed.

The bands performing on the three-day schedule are: African Drum Festival, The Claim Stakers, Clockhammer, Dessau, Dig Mandrakes, The Dusters, Government Cheese, In Pursuit, Jane, His Wife, Jet Black Factory, Jamie Kyle, Jonell Moser and Enough Rope, Mister Zero, Raging Fire, Rumble Circus, The Shakers, Swing, These Are Houseplants, Valentine Saloon and Will and the Bushmen.

The Arlingtons, from left, Jim Medlin, Dan Tinsley, Brad Trotter and Zeph Paulson, will bring their original rock'n' roll to the Omni-New Daisy Theatre Jan. 14.

photo by Kim Elliott Paulson



Staggered sets will ensure you don't miss a note of any band's performance. Thursday night's itinerary starts at 7:30 p.m. at **Sal's**, then moves to **Exit/Inn** at 9 p.m. alternating with **Elliston Square** 'til 12:45. On Friday and Saturday nights, the bands will alternate on the two stages at the **Cannery**. For

more information, contact Lynn Gillespie at (615) 256-4435. See you in Nashville.

The Memphis version of the world's biggest showcase is in the planning stages now. The 1989 **Memphis Producers' Showcase** is just around the corner, so we'll be taking notes in Nashville.

Roy Orbison 1936 - 1988

The music world was saddened Dec. 6, 1988 to learn of the death of one of rock'n'roll's pioneer artists, Roy Orbison. Orbison, 52, suffered a heart attack at his home in Hendersonville, Tenn. and died in a Nashville hospital.

Orbison first came to prominence in the late '50s with the single "Ooby Dooby" on Sun Records. His greatest popularity came in the early '60s when his soaring, falsetto tenor was featured on such lush, romantic ballads as "Cryin'," "Only The Lonely," and "Runnin' Scared." His 1963 mega-hit "Pretty Woman" and his career were overwhelmed by the Beatles (who opened his '63 tour of England) and the British invasion, which

put many an American star on the sidelines.

Except for an occasional "country" duet and the ill-received *Class of '55*, Orbison's career languished until the last couple of years when he was revived by the likes of Bruce Springsteen and George Harrison. At the time of his death, he was once again enjoying chart success as "Lefty" of the Travelling Wilburys (the super-group featuring Harrison, Bob Dylan, Tom Petty and Jeff Lynne).

Their hit single, "Handle Me With Care," features Orbison on the bridge singing "I've still got some love to give." Altogether a fitting tribute to a man who has given the world such love for such a long time. ★



JOANNA, JOHN AND JUNCTION

This month brings the release of the first "single" from John Kilzer's **Memory In The Making** album. Yeah, yeah, yeah. I know we already saw releases from the album, but those were album cuts. "Red Blue Jeans" and "Green, Yellow, Red" weren't actually 45s as "Memory In The Making" will be. Confused? Me, too, even after producer Keith Sykes explained. One thing's for sure, there are still a lot of songs on the album that have radio potential.



Alligator recording artist Tinsley Ellis will perform at Huey's New Year's Day. Ellis, formerly of the Heartfixers, is touring in support of his recent release, *Georgia Blue*.

Joanna Dean was home for the holidays with some new band members in tow. Since I lost the bar napkin I wrote their names on, you'll have to wait a month for that info. Anyway, the two new guys are taking on guitar and bass duties in Big Noise with Roger Cox maintaining the drummer gig. They've been in the studio and terrorizing the town. **The PolyGram Road Report** announced that a tour with Johnny Winter is on Joanna's 1989 schedule. I know I'm ready to see it live and in person again.

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developed by

Connie Hiers, M.D.

Diplomate of American Board of Plastic Surgery

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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



Jack Holder (left) and Don Smith are working on several projects around town.

At **COTTON ROW**: Danny Jones came in to do overdubs on Sy Rosenberg's new artist, **Michael Gordon**. New Memphis Music and SUR Productions brought **Dexter Haygood** in the studio to start work on a new project.

Nikos Lyras wrote, produced and recorded several jingles for Peter Buck Productions this month. **Todd Poole** was in working on publishin demos for New Memphis Music with Nikos Lyras producing.

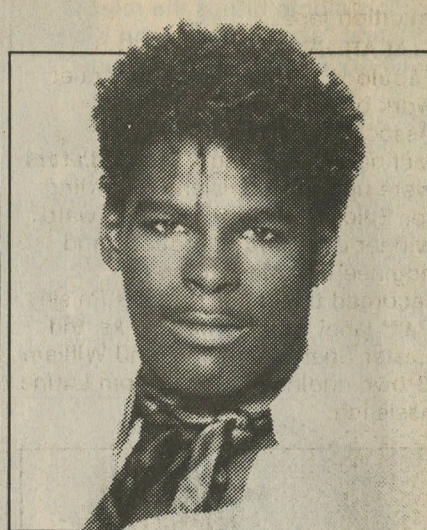
At **PRO-AUDIO SOUND STUDIO**: **Kary Baddour** is recording material for an upcoming jazz album to be shopped. **Tommy Priakos** is remixing a track cut at a marathon session here in Memphis. It includes several noteworthy Memphis musicians.

At **MEMPHIS SOUND PRODUCTIONS**: **Jack Holder** produced fresh cuts on Human Radio and Reance, and mixed material by QMI artists **TAZ**. Holder also "produced" a private showcase of the Arkansas rock group **Great Southern Railroad** for Atlantic Records' Ahmet Ertegun and his entourage. Dan Pfeifer, John Fleskes and Jim (the Jammer) Godsey engineered the projects.

Freeworld recorded original material, with Herman Green and Robert Palmer sitting in. **Bono** and **Adam Clayton** of U2 attended, and have since expressed an interest in the band. Dan Pfeifer engineered the sessions, with the Jammer assisting.

Joe Mulherin and **Billy Swann** produced material for the Orion Pictures film *Great Balls of Fire*, with Robert Jackson, Dan Pfeifer, John Fleskes and the Jammer engineering. **Jerry Lee Lewis** and actor/musician **Dennis Quaid** performed with other local musicians.

Country music singer/composer **Lance Strobe** mixed original material, produced by Cato Walker for Groovemakers, with Dan Pfeifer engineering. The project may be



Dexter Haygood is at Cotton Row Studio.

released on Strobe's own newly formed label, Bootstrap Records, but there is also strong interest from outside labels.

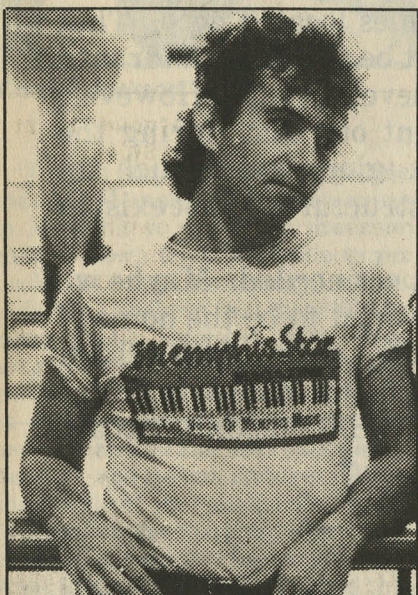
At **MAKIN' TRAX STUDIO**: **Black Mountain** recorded and mixed two sides with Robbie Turner and Bill Darby engineering. Singer/songwriter **Dodd Douglass** has been working on a three-song package,



New Orleans' Radiators, from left, Dave Malone, Frank Bua, Glenn Sears, Reggie Scanlan, Ed Volker and Camile Baudoin are recording for Epic at Ardent.

and **Larry Garrett** recorded and mixed eight songs for a booking audition tape.

At **ARDENT STUDIOS:** The Fabulous Thunderbirds continued work on their upcoming CBS Associated release with Terry Manning producing. **The Radiators** were up from Louisiana recording for Epic Records. Grammy-award winner Joe Hardy produced and engineered. **Mavis Staples** recorded tracks for Prince's Paisley Park label with Homer Banks and Lester Snell producing, and William Brown engineering with Tom Laune assisting.



Tommy Priakos is re-mixing a tune at the new Pro-Audio Studio.

photo by Kelly K. Craig

At **PENCZNER PRODUCTIONS:** Actor/singer **Dorian Harewood** recently completed his debut music video titled "Show Me One More Time." Harewood is mostly known for his starring roles as Jesse Owens in the *Jesse Owens Story*, Simon Haley in *Roots*, and the lead in Stanley Kubrick's *Full Metal Jacket*, and is now returning to his first love - music with his first solo album, *Love Will Stop Calling*.

Also completed is a video profile for PolyGram zydecajun artist **Wayne Toups**. Director Marius Penczner and videographer Geo Holmes tracked the backroads of Southwest Louisiana to shoot Toups at home and in the studio. ★

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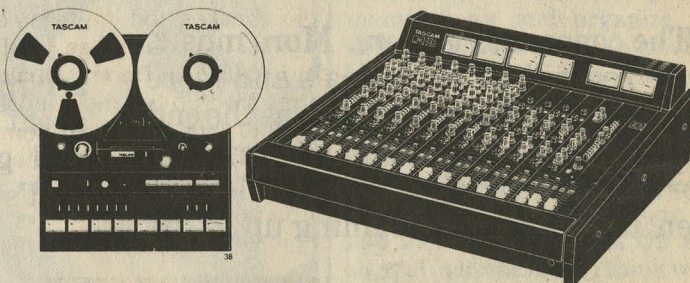
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Into The Crystal Ball . . .

compiled by Sandy Heiss

Welcome to 1989! Sounds strange doesn't it? Oh well, get used to it, 'cause it's here to stay.

Last month we summed up 1988, and what a banner year it was for Memphis Music! This month we've asked some of the area industry's most influential people to give us their predictions for what's in store for 1989.

The concensus is *more*. More music, more recording, more deals and more concerts. If 1988 can be seen as the end of the period of laying the groundwork for reviving Memphis Music, then 1989 seems to be lining up as the

breakout that puts Memphis squarely in the music business mainstream.

One facet not mentioned is a continued lack of major record and publishing companies located here. That may or may not be a further hindrance to Memphis' development. However, we should point out that during the Sun and Stax glory years such an industry infrastructure did not exist in Memphis.

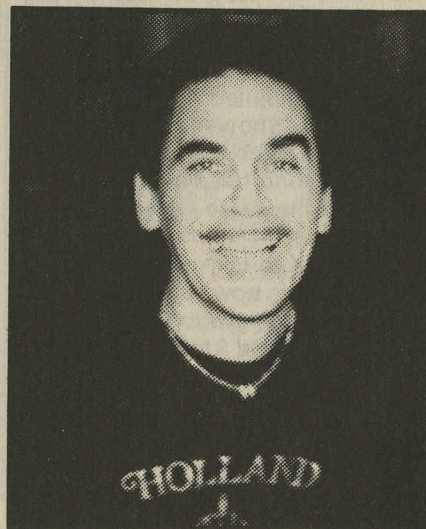
Perhaps it is not needed. Maybe we are merely destined to be the home of great musicians, great songwriters and great recording facilities. And that's not a bad recommendation at all.

★

They Said It!

"Memphis music is going to be big. In 1985 the Wet Band recorded their *Memphis Sessions* album here (in Mitchell's Royal Recording studio) ... it was recently released and went from #3 to #1 on the British charts. Keith Richards recorded here. I believe it will be his next single off the album. Next we have Otis Clay and Ann Peebles coming in . . . It's gonna be good. Everybody's cutting (in Memphis) and everybody's hungry. Too many good minds are working, not only in this studio but all over Memphis, and when you get this many good minds working together, it's just going to explode. It's gonna be good!"

— WILLIE MITCHELL
President
Waylo Records



Willie Mitchell

photo by Tony Jones



Cordell Jackson

"I think some, a very few, people that left Memphis will be returning to Memphis to play their music or coming down from Nashville to get back in the recording session industry. I believe that there will be more music recorded, both from songwriters and the production people, and we'll see a nice upgrade in the amount of Memphis music used in national and international... network and motion pictures. When the people of the music industry (in Memphis) come to a point where they can help one another based on what is what instead of who is who, and this does involve music and film alike, it will improve. That is why Memphis is not #1 on the scene. In other cities, when a record is released, everybody puts their strength behind it. It's cooperation and love that makes it right."

— CORDELL JACKSON
Independent Musician
and Producer

"Corporate money seems to be taking another look at the music industry here. Labels have expressed an interest in moving an office here, but a lot of acts are not as Memphis-oriented as labels are looking for. Whether it happens in '89 or not will be a group effort of the musicians, corporate involvement and the music producers..."

— STEVE HAUTH
Owner
Power House Studio

"The Film, Tape and Music Commission is going to continue its recruitment efforts, its scouting efforts of film and tape projects. Hopefully, we'll have a lot more commercials and music video, and also a feature film in the coming months. It's certainly my hope that we work with... the producers on the music showcase because that was such a wonderful experience and such a positive contribution to the music community last year. We look forward to building on the last year, which has really been a record-breaking year."

— LINN SITLER
Executive Director
Memphis & Shelby County
Film, Tape & Music
Commission

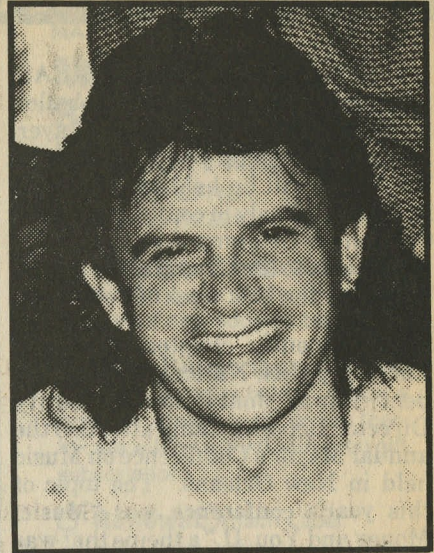


Randy Wade

photo by Kim Elliott Paulson

"I see a very promising future for Memphis and Memphis music. I see quite a bit of involvement from the city, and in order for music to be successful in Memphis we must have the support of the city fathers. I think that we have that now, particularly in the area of the Blues. I see some very positive things happening in the music industry. I see the city capitalizing on its music, and I think we're finally coming around where we see it (music) as a positive thing."

— RANDY WADE
President
The Blues Foundation



Bob Kelly

photo by Kelly K. Craig

"Hopefully we'll avoid the glut of too many shows and organize things better. I think we'll see a lot of metal bands early in the year, some progressive groups later in the spring, and we'll have another great summer at Mud Island. We may see the Stones on their bye-bye tour, the Who is talking about touring again, and there are rumors of U2 doing a short American tour. I think with the band's (U2's) affinity for Memphis, if they do tour, they'll stop in... The Pyramid will help Memphis be a destination point, one of the top 25 cities on the tour instead of a stop-over. It will help Memphis get the best shows."

—BOB KELLY
Owner
Mid-South Concerts

"I think in '89 we'll see a Top Ten record out of Memphis... the music industry will continue to look at Memphis. The caliber of music business is going to get better, which is welcome... and, I predict there will probably be a couple of artists to come out of nowhere to get record deals."

— WILLIE BEARDEN
President/Publisher
New Memphis Music

cont. page 33



The Memphis Chapter of NARAS will return their nominating ballot for the fourth annual Premier Player Awards presentation this month. The event will be held on February 22 at the Peabody in conjunction with the annual Grammy Awards party. Invitations to the Grammy party will be mailed the first week of February.

Last month chapter president Larry Lipman, National Vice-President Danny Jones and Executive Director Deborah Camp attended the annual Mayor's Conference on Music held in New Orleans. The topic of this year's conference was "Music, Money and You, II," a theme that was developed by the Memphis Board of NARAS governors more than two years ago and has been used successfully in New Orleans.

The January Board meeting will be held on Tuesday, Jan. 3 at 5:30 in the fifth floor auditorium of the Media General Building. For further information call Deborah Camp at (901) 794-8539. ★

NARAS Awards Grant For Blues Video; More Funds Needed

The National Academy of Recording Arts and Sciences announced Dec. 15, 1988 that it has granted \$3,500 to Memphian Brian Guinle to assist him in getting his documentary *Beale Street's Blues: From Gospel To Rock* on the Public Broadcasting System. The video has been completed for some time but Guinle has been unable to raise sufficient funds to comply with all of PBS' guidelines for airing.

The film has received a "Creative Excellence" award from the U.S. Film and Video Festival. It has been favorably reviewed at other screenings, such as the Red River Revel in Shreveport, La. and the

Independent Feature Project in New York.

Among the musicians filmed (partially at the 1977 Beale Street Music Festival) are: B.B. King, Carla and Rufus Thomas, Mud Boy and the Neutrons, Phineas Newborn, Jr. and Gus Cannon. Recollections of such Beale Street figures as W.C. Handy, Harry Godwin, Nat D. Williams and Big Sam Clark are also featured on the video.

Guinle stresses that some \$19,000 is still needed to air the program which can be expected to be seen by up to 50 million people during a possible three-year PBS schedule. It is a rare opportunity for Memphis to showcase itself, Beale Street and the history of the Blues from which so much of our popular music has sprung. Guinle can be reached at (901) 278-7499 for donations (which are tax-deductible) or further information. ★

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Corrections

In last month's story on HR 3889 we failed to identify the picture on page 20, which is of Mike Greene, President of the National Academy of Recording Arts and Sciences.

Without Mr. Greene's assistance we would not have been able to present the article on this most deceptive piece of legislation. We thank him and apologize for not identifying him.

★ ★ ★

Also in December's issue we transposed the heading and copy for Best (Radio Station) for Alternative Music and for Classical on page 37. The Ballot on page 38 is correct. The correct headings and copy is: Best For Alternative Music: 1) WEVL. Best For Classical: 1) WKNO FM 91. 2) WLYX FM 89 (Rhodes College). 3) WEZI.

★ ★ ★

On page seven of last month's issue we incorrectly identified Fred Ford, who has been recording with "Honeymoon" Garner at the Attic. ★

Letters

Child Protection Update

Dear *Memphis Star*,

Knowing of your interest in the Child Protection and Obscenity Enforcement Act, S. 2033 (H.R. 3889, see *Memphis Star*, Dec. 1988), I would like to take this opportunity to inform you of recent developments.

The Senate passed an amendment similar to S. 2033 as part of the Omnibus Anti-Substance Abuse Act, which is now law. This amendment will greatly assist prosecutors in fighting child pornography and obscenity by strengthening existing federal laws dealing with obscenity. This measure increases the ability of the Justice Department to attack the interstate traffic of pornography and obscenity and outlaws the buying and selling of children to participate in pornography.

Much of the debate on this measure focused on concerns about the constitutionality of the obscenity provisions. Before the amendment passed, a bipartisan compromise was adopted. The final version of this measure restricts civil forfeiture to obscene property and the proceeds from its sale. The rest of the defendant's business would not be at risk unless there is a criminal conviction. Further, before material may be forfeited in a civil proceeding, there must be some proof that the defendant knew that the material was obscene.

I believe that these changes go a long way toward addressing the constitutionality questions raised by this legislation. I hope you will continue to share your views with me in the coming session of Congress.

Sincerely,

Albert Gore, Jr.
United States Senator

Editor's Note: We are glad to see that some of our constitutional concerns have been met. However, we reiterate our general objections to censorship (Memphis Star, Dec. 1988), however nobly clothed as a child protection device.

Thanks, but. . .

Dear *Memphis Star*,

To the editors, writers and staff of the *Memphis Star*:

Thank you for making me feel so much a part of the Memphis music scene in your November issue. I really enjoyed the presentation and I thought Cara did a fantastic job of expressing the way I feel about music and my career.

Please keep up the good work, because you truly are the Voice of Memphis Music.

Happy Holidays,

Captain Phil McGee

Editor's Note: Normally we don't print letters like this, telling us how good we are, from people we've covered (Nov. 1988). In Phil's case, we thought we should since we misspelled his name all the way through the article, on the cover and on the table of contents. For the record, it's Captain Phil McGee. Sorry Phil! Thanks for your kind comments! ★

More Alternative, Please!

Dear *Memphis Star*,

I hope 1989 will be the year that the *Memphis Star* finally devotes a cover story to the sorely under-exposed alternative music scene here. Rarely do these bands (besides maybe Alex Chilton) receive more than a casual mention in your mag. Yet 1988 saw an LP by the Hellcats, Rin Tin Horn and the Resistors each release D.I.Y. cassettes, and Think As Incas released an EP that made it into the Top 35 (according to their press) on more than a dozen college station playlists across the country!

Since I'm only 17, club going is risky, so I depend on word of mouth for who's cool here in town. I have a brother attending N.C. State and a sister at Baldwin-Wallace college in Cleveland, Ohio. They turned me on to both the Hellcats and the Incas after hearing them on local radio there.

Maybe the rest of the country knows more about some Memphis bands than we do. Or at least my

cont. page 22

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LEGAL / -BUSINESS SIDE-

by C. Stephen Weaver

How many times do I have to say it? Don't sign anything without professional advice.

Don't sign anything without professional advice. I can only compare the artist's suicidal drive to sign whatever is placed in front of him or her to the driven lemming who insists on leaping from the cliff's edge. Do I sound condescending? Well, I have a right to, because I did the same damn thing when I was a young struggling musician. It cost my father a lot of bucks to get me out of those contracts, so take my advice -- I didn't use it.

The artist must be patient and seek the advice of a professional when a deal is offered. Furthermore, the desire to leap into a deal before it goes away is a strong one and should not be ignored by entertainment attorneys and other artist representatives who are negotiating the artist's first deal. These professionals need to empathize with the frustrated and impatient artist sitting across the desk from them, and must exercise patience with them. This is made all the more difficult for the attorney or manager, who often finds that the client placing the most unreasonable demands on his or her time is the one contributing the least to the overhead.

Actually, this is a hard fact of our business. The record company often spends enormous sums of time and money to introduce the new talent to the record-buying public, hoping to eventually realize a profit from these early efforts. The same is true with established management companies and entertainment law firms -- or should be. The truth is that established artists, to some extent, finance the careers of new artists by contributing the funds necessary for representatives to help break those new acts.

From a purely business point of view, the attorney and manager know that, historically, today's superstar may be all but forgotten

themselves. Therefore, it is necessary for such companies to plan for the future by always having new and developing acts in their stable of talent. When I was practicing law with one of the most successful entertainment law firms in the country, I can remember many times that our temporary insanity brought us dangerously close to dropping all but the superstar clients. Somehow one of us always seemed to remember that today's struggling artist may be tomorrow's industry sensation.

The artist's desire for success is indeed strong and often manifests itself as impatience. The unscrupulous business person may try to take advantage of this by threatening to retract an offer if the artist seeks the advice of an entertainment attorney. I can only believe these threats are made for one of two reasons: 1) the person offering the contract is indeed unscrupulous and does not want the artist to learn the truth about the "standard" deal he is offering; or 2) he or she cannot afford to pay their own attorney to negotiate with the artist's. Whatever the reason, it is in the artist's (and almost always the business person's) best interest to have professional advice at the signing level and to be patient with their representatives.

Further, the attorneys in this business need to try to understand the eagerness of their clients -- especially those attorneys who represent artists. These are human beings who are having the golden carrot dangled before them and are terrified it will be taken away. In my experience, one key to understanding on both the part of the artist and the attorney/manager is *communication*. It is probably not possible for an attorney or manager whose telephone literally rings non-stop to call his client everyday, but periodic calls are advisable. Although I have been guilty of violating my own advice, I do try to return most non-emergency calls within 48 hours.

Success in today's complicated music industry demands the smooth efforts of a team, working together for the best possible results. That goal requires understanding, patience, and communication on the part of all players. ★

C. Stephen Weaver is a graduate of the Cecil C. Humphreys School of Law at Memphis State University. He is President of Steve Weaver & Associates, Inc., specializing in representation of entertainment industry clientele.

Memphis Area Radio Stations

Alternative

FM - WLYX	89.3
FM - WEVL	90.0

Rock/AOR Contemporary Hits

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

Urban/R & B

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

Country

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

Christian/Gospel

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

Adult Contemporary Easy Listening

FM - WEZI	94.3
FM - WRVR	104.5

Oldies/Past Hits

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

Classical

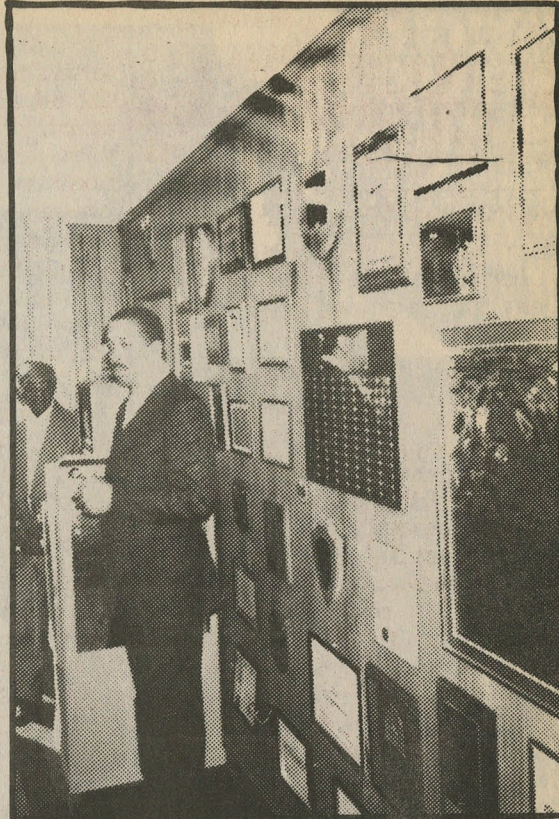
FM - WKNO	91.9
FM - WSMS	91.7 (JAZZ)

News Talk/Full Service

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



Shelby County Mayor Bill Morris (above, fourth from left) was among those honoring WDIA (AM 1070) at the Nov. 30, 1988 grand opening of the station's Hall of Fame. General Manager Ernest Jackson, Jr., (right) stands with some of the numerous plaques and historical memorabilia in the Hall which primarily focuses on WDIA's long-standing community involvement projects. Of particular interest is an audio/video presentation of the station's efforts to "save" Mound Bayou, Miss. (see *Memphis Star*, Feb. 1988). An audio presentation is being planned to highlight some of the DJs who have broadcast for WDIA over the years. The Hall of Fame is open to the public and located in the station's offices at 112 Union Ave.



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BOBBY WHITLOCK:

The Return of a Prodigal Son

*Native Memphian
Brings Home
Experience & Gold*

photos by Ken Walker

by Ed Selph

The Bobby Whitlock saga is reminiscent of the parable of the prodigal son. A native Memphian, Whitlock has pursued a musical career that has taken him literally all over the globe and ultimately brought his back to his roots, twenty years after his original departure. Over the past two and a half decades, the singer/songwriter / keyboardist / guitarist has enjoyed a well-rounded career as part of such notable acts as Eric Clapton's Derek and the Dominos, and Delaney and Bonnie and Friends, in addition to having four solo albums to his own credit. He has worked with legends like George Harrison, and has appeared on vinyl as a guest performer for greats such as Albert King and the Rolling Stones.

Time has been spent in the wilderness also. While pursuing a solo career in the late '70s and early '80s he maintained success as a songwriter but lost a record deal when the label folded and was unable to land another. Finally, he chucked it all and moved his family to Ireland, "to put the brakes on this business," he says.

Early last year he returned to Memphis, bought a home in the Shelby Forest area and has been holed up in Gary Belz' KIVA Studio working on a solo album project. Word is that a deal is imminent. In addition to his own work, Whitlock has been producing Fatman and the Maniacs and the young, hard-rock band Dotz. In general, he's sharing the experience and expertise of twenty-odd years with some of the city's younger musicians and songwriters.

The demos, which sound as if they are ready for the airwaves now,

showcase his soaring soulful voice and energetic, confident keyboard work. Surprisingly, he's playing a lot of mean slide guitar. The project is also a reunion of sorts. Former MG Steve Cropper co-wrote one tune with Whitlock and adds his trademark guitar to the effort. Whitlock also utilizes the Memphis Horns and is producing their album as well as offering vocals. The overall sound on both projects is pure Memphis - soulful R&B with rhythmic keyboards, screaming horn solos, multiple guitars and catchy songs that deal with the angst of the heart.

In spite of the ups and downs in his lengthy career, Whitlock maintains that he wouldn't change anything. "I got my experience going through what I went through," he explains. "There's no way that you can really learn anything in this business except by experiencing it. There are no courses you can take or books that you can buy that will tell you all the

rights and wrongs of the music industry. It's something everyone has to find out for themselves."

As a child, Whitlock lived in Ark. and Miss., but was raised primarily in Memphis. The son of a Southern Baptist preacher, he grew up, like so many other southern entertainers, singing in the church choir. For Whitlock, now 40, the natural progression was to sing in bands at different school functions and similar outlets. After graduating from Millington Central H.S., he joined the Shortcuts and from there went on to the Memphis Counts as a singer. Along with the Gentrys, those were probably the most popular bands in Memphis' thriving "teen" band scene in the mid-'60s.

The Counts were the first white act signed to Stax Records and released a single on the Hip label in '67. They wrote original material in addition to performing cover tunes by acts such as Booker T. and the MGs and other Stax artists. An ironic twist of fate resulted in Whitlock going out on the road for a brief stint with the MGs.

He explains, "I used to go out with Booker T. and the MGs and sing out front. (Stax staff writers) Isaac Hayes and David Porter had been going out on the road with the band, but when they got tired of going or they got so big that they didn't want to, the MGs got me to go out. I went down to Lansky Brothers (the famous Beale Street clothier where Elvis used to shop) and bought a lime-green suit that had collars that went out past the shoulders. It was nothing but tough."

Whitlock was obviously influenced by the music generated from the south during his formative years, and names Otis Redding, Ray Charles and Neil Diamond as his biggest vocal influences. (Diamond, a New Yorker, enjoyed perhaps his biggest success with songs cut here for Chips Moman in the late '60s.) Booker T. Jones and Jimmy Smith turned his ear on the organ. Whitlock explains, "when everyone was listening to the Beatles and the Rolling Stones I was listening to Eddie Floyd, Otis

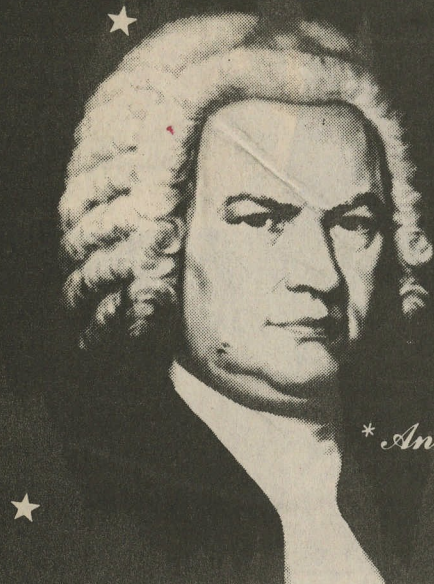
cont. page 52

Derek and the Dominos was but one of the short-lived "super groups" Eric Clapton formed during his manic, yet highly creative phase during the late '60s and early 70s. The band released one studio album, *Layla and Other Assorted Love Songs*, and toured Europe and the United States briefly before disbanding in 1972.



Bobby Whitlock remembers the end as the time he embarked upon "... my solo trip and Eric went into his heroin hibernation." Shown here during happier times in the midst of the *Layla* sessions are, from left, Duane Allman, Jim Gordon, Carl Radle, Bobby Whitlock and Eric Clapton (center front).

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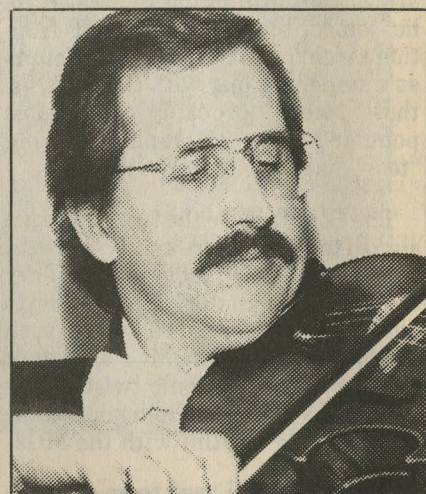


★ ★ ★ **STORAGE USA** ★ ★ ★

FINER SIDE

by Emily A. Dunbar

Another year, another column. The fun just never stops. I hope that when making out your New Year's resolutions, in addition to promising to read the *Finer Side* religiously you'll make 1989 the year you *actively* support the arts in Memphis. There's simply too much good passing you by if you don't. Read on.



Two-time NARAS Premier String Player award winner Jack Abell is also principal violist in the Memphis Symphony Orchestra.



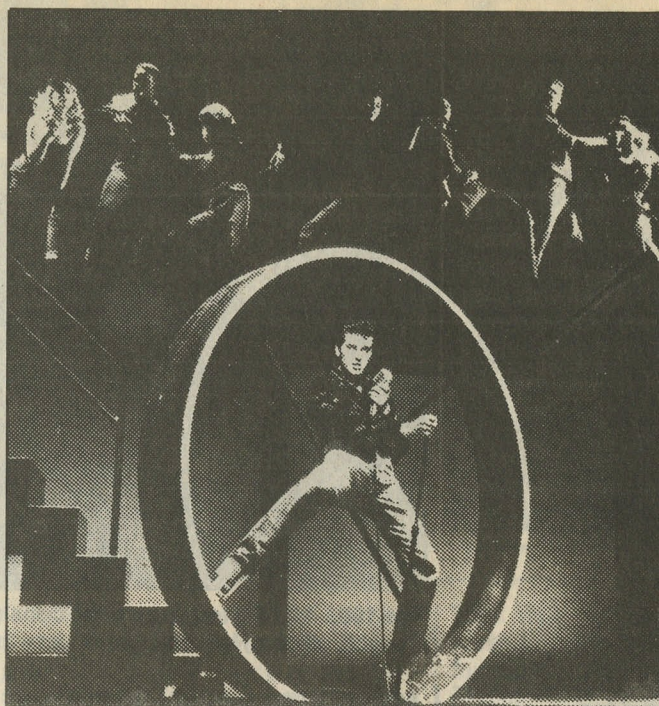
Violinist Henry Rubin is a member of the Cadek Trio and the Univ. of Ala. faculty. Abell and Rubin will present a free recital at Rhodes College Jan. 29.

ABOUT TOWN

To celebrate the New Year, WKNO-FM 91 will begin broadcasting 24 hours at midnight, Jan. 1. How about staying up late and drinking a toast to this wonderful achievement for public radio? WKNO features daily and weekly programs designed to entertain and edify, and is the only media available in town that lets *you* the constituent keep up with the Memphis City Council by broadcasting their sessions live (Tuesdays at 4:30 p.m.). If you think public radio is just for longhairs, you're wrong and you're missing soooo much.

The Vienna Boys Choir will appear at the Orpheum Theatre Saturday, Jan. 14. Their popular program will consist of costumed operettas, sacred songs, and secular and folk music. Ticket prices are \$17, \$14 and \$7, and group discounts are available to groups of 20 or more. Call the Orpheum Box Office for additional information at 525-3000.

Violinist Henry Rubin and violist Jack Abell will present a guest artist recital of music for violin and viola on Sunday, Jan. 29 at 8 p.m. in the Payne Recital Hall at Rhodes College. The free concert will feature



The touring musical, *Elvis; A Musical Celebration* makes its Memphis debut Jan. 6-8 at the Orpheum Theatre. The musical showcases 49 of the "King's" best-loved songs. See our story, *Memphis Star*, Aug. 1988.

the music of Mozart, Hindemith, Kalliwoda, Ysaye and Starer.

Monday, Jan. 30 Abell and Rubin will offer a master class for area viola and violin students. Memphis Youth Symphony is sponsoring the class, which will be held at Harding Academy on Cherry Road from 4-6 p.m. Additional information is

available by calling MYS manager Amy Yeo at 377-7630.

The Second Annual IJS World Class Holiday Homecoming Jazz Fest was staged Dec. 27 in two performances at the Omni-New Daisy Theatre on Beale Street. The shows featured some of the young giants of jazz, including Memphians James Williams, Mulgrew Miller and Donald Brown (pianists), Bill Mobley (trumpet), and special guest pianist Phineas Newborn, Jr. Jazz aficionados can look for more quality programs from IJS World Class Jazz in the coming year.

Opera Memphis will take a respite in January to prepare for the Feb. 23 and 25 performances of *The Daughter of the Regiment*. Performed in English, this hilarious and touching tale of a tomboy grown up in the company of soldiers will close out the 1988-89 season. Don't miss it!

SYMPHONY NOTES

The Memphis Symphony Orchestra returns in January with two MasterWorks concerts and one ChamberWorks performance. Violinist Ani Kavafian will join the Symphony Jan. 6 and 7, performing a

cont. page 22



The Eastman Brass, a quintet from the faculty of the Eastman School of Music, will perform Jan. 30 at 8 p.m. in MSU's Harris Auditorium.

Much Ado About Shakespeare:

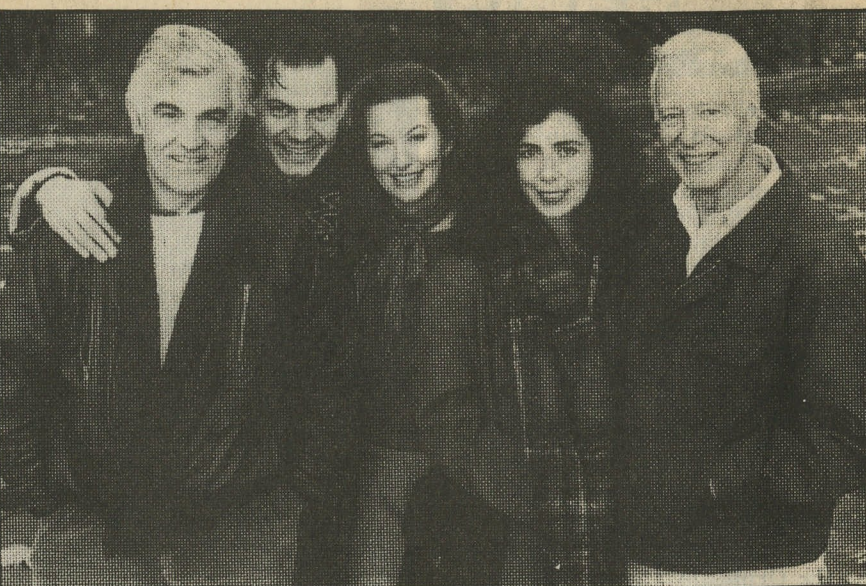
ACTER Comes To MSU

by Cheryl Denise Wolder

What do you get if you take five talented actors from London, England, and combine them with Memphis State Univ. Jan. 23 - Jan. 29? You'll get ACTER, the Alliance for Creative Theatre, Education and Research, a teaching group born out of the coalition between the Univ. of Calif., Santa Barbara and the Royal Shakespeare Company of London back in 1967.

Though originally organized under another name, ACTER, as it came to be called, has continued to work for its initial goals. By bringing together theatre professionals and teachers, scholars, and critics, ACTER strives to "radically (improve) the teaching of Shakespeare and other drama in classrooms on all instructional levels throughout the English-speaking world." The practical expression of this goal was and is the touring company (recently, officially established in Great Britain), known as the ACTER Shakespeare Company.

These five-member touring groups establish what are known as residencies in colleges and universities throughout the country. They hold workshops not only in theatre classes, but in English, history, art,



The 1988 ACTER touring troupe consists of (from left) Bernard Lloyd, Geoffrey Church, Vivien Heilbron, Patti Love and Clifford Rose.

and whatever other departments wish to avail themselves of ACTER's services. In fact, according to Dr. Delano Black of MSU, the tour will not go to any school that solely teaches drama. In this way, ACTER can reach and teach not only those involved in theatre, but also the many other individuals who might not otherwise realize their connection to the arts and to Shakespeare.

*ACTER has grown
since its inception
and has toured
over 100 American
colleges and
universities
to date.*

At MSU, for instance, they will visit and instruct English, art, history, theatre, philosophy, and fencing classes. ACTER's approach is to enliven the way the arts are taught and presented by tying in their work as actors with all possible facets of education. The schools hosting the week-long sessions let the company know which classes they would like them to teach. ACTER works hard to accomodate those

needs for each school visited -- an amazing amount of preparation.

This year's visit to MSU is sponsored by the Departments of English and Theatre, the Student Activities Council and Sigma Tau Delta, with funds coming from student activity fees, the Academic Enrichment Fund, and the College of Arts and Sciences. The residency costs the school about \$15,000 and is an economical way to bring great talent into an educational environment.

The classes at MSU are primarily for its students, but non-students, while they may not actively participate, are allowed in as space permits.

ACTER came to MSU for the first time in 1986 and was, by all accounts, a phenomenal success. This time, the ACTER troupe will consist of Clifford Rose, Patti Love, Geoffrey Church, Bernard Lloyd (who is one of the Associate Directors of ACTER), and Vivien Heilbron, who was in the '86 troupe and is one of those responsible for scheduling which classes the various members of the troupe will be teaching. A complicated task, as the actors both teach and perform, and Equity (the acting union) has very strict rules about time usage. Four of the troupe have each prepared a one-hour specialty from which the school picks two. These performances restrict the number of hours the



Dec. 2 found Enigma artist The Dream Syndicate (right) charming Antenna Club patrons with their original tunes. Everyman (above) opened. photos by Kim Elliot Paulson



actors can teach during the remainder of the day. Of course, both performance and teaching are important.

Heilbron and the school are hard-pressed to develop a mutually agreeable schedule. But, against all these odds, MSU has arranged for performances of all four hour-long offerings: Jan. 26, 8 p.m. to 9 p.m., T.S. Eliot's *The Four Quartets* (by Heilbron); Bernard Lloyd's *At His Lordship's Pleasure: A Dash Through The Life of Byron*, Jan. 26, 1 p.m. to 2 p.m.; Patti Love's *Collette* Jan. 24, 1 p.m. to 2 p.m.; and Clifford Rose's *John Keats: A Life*, Jan. 27, 1 p.m. to 2 p.m.

ACTER has grown since its inception and has toured over 100 American colleges and universities to date. This year, their tour will take them not only to MSU, but also to Cal State Fresno, Rice Univ., Texas A&M, Portland State, UT Knoxville, and the Univ. of Nebraska, Lincoln.

And lest you think the quality of those who have been involved with ACTER is perhaps questionable, be assured that they are and have been of the highest caliber. Derek Jacobi, Francesca Annis, Zoe Wanamaker, Ian McKellan, Judi Dench, Sinead Cusack, Donald Sinden, Ben Kingsley and Jane Lapatoire are just a few of the 100 actors from the Royal Shakespeare Company, the National Theatre, and the BBC that have, at one time or another, toured as instructor/performers for ACTER.

ACTER's director is Homer Swaner, and Teresa Ragsdale is general manager. One of the five-member board of Associate Directors on the British side, Bernard Lloyd, is on the tour this year. Board member Patrick Stewart, who was Claudius in the BBC production of *Hamlet* and Sejanus in *I, Claudius*, is perhaps best known nowadays as Captain Jean-Luc Picard of the new generation on board the *Starship Enterprise*.

The board of advisors at ACTER meets and constantly updates the program with new teaching methods, new material and new approaches to keep it fresh, vital and meaningful. The exciting and educational way these plays are presented is something not to be missed. Each member of the troupe is multi-cast and it is remarkable to see a play, such as the '86 tour's offering of *Hamlet*, performed by only five people, the text virtually uncut. To see Vivien Heilbron perform Gertrude and Ophelia *simultaneously* was simply unbelievable. As ACTER points out, their production is "in a major sense, a play about five actors . . . (accepting) the challenge of two or three major roles in a single production" and the pleasure the audience derives from this challenge met.

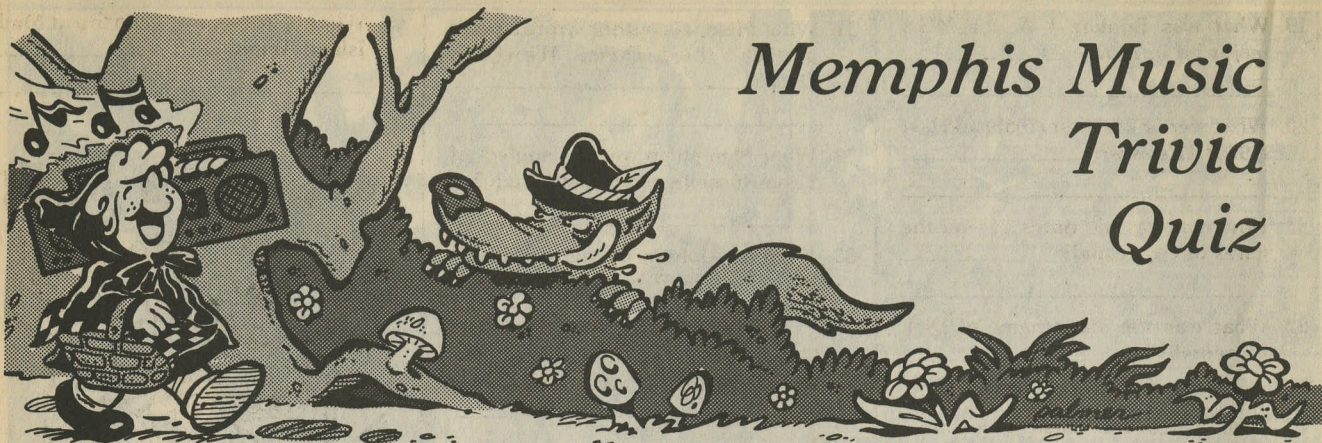
This year's troupe will accept the challenge by performing *King Lear*.

This will no doubt be a stunning version, not only for the performances, but for the script itself, a revision that scholars now insist was written by Shakespeare himself. An editors' revised version, made by editing the original work published in the *Folio* and Shakespeare's revised version, has been foisted upon the public for years. So ACTER's *Lear* will be a rare treat indeed. Performances are scheduled for Jan. 25 and Jan. 28 in the MSU Theatre at 8 p.m.

To contrast Shakespeare with a modern playwright, the last residency offered up an exciting evening of Noel Coward. This year ACTER will present *Stoppard, This Evening* Jan. 27 at 8 p.m. at the MSU Theatre. The presentation is in two parts. The first part of the evening will consist of scenes from Tom Stoppard's plays *Rosencrantz and Guildenstern Are Dead*, *Inspector Hound*, *Jumpers*, *Travesties* and *Night and Day*. Part two of the show will be a rare performance of a radio play Stoppard wrote for the BBC called *Albert's Bridge*.

Tickets for both *Lear* and *Stoppard* will be available to the general public but seating is limited, as the great majority are held for MSU students, so advance purchase is highly recommended. Houses for the last residency were packed, so heed that as a warning. Tickets are \$10 for the general public and \$2 for MSU students.

ACTER is on the way. Our revels will soon begin. ★



Memphis Music Trivia Quiz

To celebrate rock's 35th anniversary, we've compiled an easy little quiz based on Memphis contributions to the world of music. We've also lined up some neat prizes for those of you who know your history. These will be awarded for 1st, 2nd and 3rd place winners.

Each of the 53 questions below will count one point. Bonus questions will count one-half point. Questions that have two-part answers will receive credit *only* for complete correct answers. No credit will be awarded for two-part questions with only one correct answer. No credit will be deducted if you choose not to answer a bonus point question.

In the event of ties for a prize, a drawing will be held by a neutral third party of all such entries for the specific

prize. Only three prize packages will be awarded.

You may enter only one time, but entries may be xeroxed from the magazine. *Memphis Star* employees, advertisers and their immediate families are ineligible to enter. Entries must be signed and include entrant's address and phone number. Entries must be received by Jan. 31, 1989. Winners will be announced in the March issue of the *Memphis Star*.

SIGNATURE _____

ADDRESS _____

PHONE _____

1. What Memphis group recorded "Little Red Riding Hood?" _____

2. What was the label Otis Redding founded in the mid-'60s? _____

3. For what song did Isaac Hayes earn an Oscar, a Grammy and a platinum record? _____

4. What Memphian is the only person to be nominated for a Grammy every year since their inception? _____

5. What was the name of Chips Moman's first studio after he left Stax? _____

6. What kind of guitar is "Lucille?" _____

7. What Memphis-born singer has more million-sellers than any other female performer? _____

8. What was B.B. King's 1st Top 20 pop song? _____

9. For what singer is the Memphis park at 12th Rd. and Honduras named? _____

10. On what label was Sid Selvidge's LP *Cold of the Morning*? _____

11. What Memphis mayor sent the Beatles a telegram saying they weren't welcome here? _____

12. With what song did the Beatles open their first Memphis concert? _____

13. In what Creedence Clearwater Revival song is "... flying down to Memphis on a 727" mentioned? _____

14. What was STAX' first #1 hit? Bonus points: What year? _____

15. Who recorded "Hyperbolicsebicsequedalympistic?" _____

16. On whom did Mrs. Mary Woodson dump her hot breakfast before committing suicide in 1974? _____



17. For what label did Jerry Lee Lewis leave Sun? _____

18. What Memphis songwriter co-wrote "Dock of the Bay?" _____

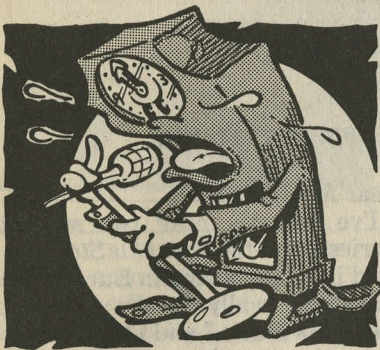
19. What was Booker T & the MG's major hit in 1962? _____

20. What were Elvis' first (1956) and last (1969) #1 songs? _____

21. How many music notes are on the gates of Graceland? _____

22. What was the stage name of Dick Lipscomb? _____

23. Who asked the musical question, "Where the hell is Memphis?" on the soundtrack to *Mike's Murder*? _____



24. Who wrote the lyrics to "In the Midnight Hour"? _____

25. What missionary organized mass demonstrations against the Beatles' concerts in Memphis? _____

26. What name does Edwin Hubbard give his music? _____

27. What rock group attracted more than 50,000 to the Liberty Bowl on July 4, 1975? _____

28. What Memphis group had a #1 in 1967 and a #2 in 1968? Bonus points: What were the songs? _____

29. What rock group bought \$1,600 worth of ribs at the Rendezvous in one night? _____

30. In what Bob Dylan song will you find reference to Alabama and Tennessee cities? _____

31. What Memphis author wrote a book partially titled *Dance With The Devil*? _____

32. What Memphian was the subject of Leon Russell's song "Delta Lady"? _____

33. What was Johnny Burnette's biggest hit (#8 in 1960)? _____

34. Who was the lead singer for the Blue Flames, whose "Feelin' Good" was an early hit for Sun Records? _____

35. Who was the first inductee in the Memphis Music Hall of Fame? _____

36. What was Al Green's first gold single? _____

37. What ostensible descendant of Memphis co-founder Gen. James Winchester wrote "Yankee Lady" and "Rhumba Man"? _____

38. From where did the name STAX come? _____

39. What artist recorded "Rocket 88" for Sun? _____

40. What time signature is on the sheet music for W.C. Handy's "Memphis Blues"? _____



41. On what Memphis label was "Disco Duck" recorded? _____

42. What song was the B side to Elvis' 1956 release "Love Me Tender"? _____

43. What is the seating capacity at Mud Island Ampitheatre? _____



44. How much money does the average tourist spend at Graceland? _____

45. What group performed the city's first punk rock concert? Bonus points: Where did they play? _____

46. What does the "MG" stand for in Booker T & the MGs? _____

47. What record company became STAX' parent company in the mid-'70s? _____

48. From what song is the line "I met a gin-soaked, barroom queen in Memphis"? _____

49. What was Memphis' first New Wave club? _____

50. On what label was 1963's instrumental hit "Memphis" recorded? Bonus points: Who was the artist? In what city was it recorded? _____

51. Johnny Russell co-wrote what song with Buck Owens that the Beatles recorded? _____

52. What Elvis record was the first ever to have both sides hit #1? _____

53. What tune won Jimmy Griffin a 1967 Oscar? Bonus points: What movie was it from? _____

Finer Side

from page 17

program which includes Bach/Stowkowski's *Tocatta and Fugue in D Minor* and Beethoven's sublime *Symphony No. 2, (Eroica)*.

Pianist Susan Starr will appear Jan. 27-29. Her concert will consist of works by Wagner, Prokofiev and Dvorak. All Symphony Master-Works performances are held at Vincent deFrank Music Hall. ChamberWorks returns this month with an extended program on the 15th at 2:30 p.m. in MSU's Harris Auditorium. Twentieth-century composers will be the focus and will include the music of Joplin, Ravel, Stravinsky and Corigliano.

Jan. 21 at 8 p.m., the Memphis Symphony will perform a special reprise of their vastly popular Pops program, *Gospel Time!* The show will include original Memphis music. For more information on this and all other Memphis Symphony events, please call 324-3627.

THEATRE

Germantown Community Theatre
- *The Night of January 16th* - Jan. 19 -

Feb. 5. A realistic courtroom drama by Ayn Rand about a famous murder trial. The audience is the jury in this thriller. 754-2680.

Playhouse on the Square - *Noises Off* - Jan. 13 - Feb. 19. This Broadway hit by Michael Frayn depicts backstage shenanigans that turn a second-rate tour of a third-rate sex farce into a hilarious melee of slamming doors, flying axes and wayward sardines. 725-0776.

Circuit Playhouse - *I'm Not Rappaport* - Jan. 5 - Feb. 5. Two lovable old codgers observe the world from their bench in Central Park. A play full of respect and dignity for the elderly. 726-4656.

Theatre Memphis - *The Nerd* - Jan. 24 - Feb. 12. A Larry Shue comedy with a surprise ending. 682-8323.

POST SCRIPT

The Finer Side wishes you all a happy New Year, and hopes that you will use it wisely and safely. Happy birthday John Powell! Play some Mills Brothers for me! See you next month. Same bat-time. Same bat-channel. ★

Letters

from page 11

brother and sister. And just think... they've never heard of Human Radio.

Dorothy McCall

Editor's Note: Gosh Dorothy, we try so hard but sometimes we drop the ball. We missed the Incas record (but we did a story on them in May '87 and we have followed the success of Palestine, One Mile in our various columns). We also reviewed the Hellcats (June '88, the only review I've ever seen on them) and Greg Hisky and the Resistors (Oct. '88). Have you given any thought to a career in journalism? If so, give us a call. ★

Analog vs. Digital

Dear *Memphis Star*,

I've recently hear two separate stories about the *Memphis Star* being read in England and in Europe. The magazine really is the "Voice of Memphis Music," and I look forward to reading it each month, as do other people around the region, the country and the world.

With such a wide readership, the *Star* has a responsibility to report accurately what's going on in Memphis. Unfortunately, there have been a few errors in the past several issues, and I would like to offer the following corrections.

Bill Ham is the producer of the Rocky Hill project, not Robert Johnson. Robert Johnson provided production assistance, not Robert Jackson. And Rocky is Dusty Hill's brother, not his son.

The Steve Horton project, produced by Jack Holder for Capitol Records, is being recorded primarily at Sounds Unreel, with overdubs and mixing slated to take place at Memphis Sound. And Holder's recent work with the artist Nikita was for Asher-Krost, not Asher-Kroft.

In your recent story on Robert Jackson, writer Tim O'Shea incorrectly stated that Memphis Sound Productions is a 48 track digital studio, when in fact what we recently installed was a 48 channel

Area Music Organizations

American Federation of Musicians

2282 Young Ave.
Memphis, TN 38104
(901) 272-1746

Country Music Association

(901) 526-9703
Melvin Armstrong

Memphis & Shelby County Film, Tape and Music Commission

160 N. Mid-America Mall, Suite 660
Memphis, TN 38104
(901) 576-4284
Linn Sittler

Memphis Music Association

P.O. Box 41068
Memphis, TN 38174-1063
(901) 398-8714
Ken Thomas

Memphis Songwriter's Association

1857 Capri
Memphis, TN 38117
(901) 763-1957
Juanita Tullos

Memphis Symphony League

3100 Walnut Grove Rd., Suite 402
Memphis, TN 38111
(901) 323-0600
Mary Stagg

Memphis Workshop of Nashville Songwriters

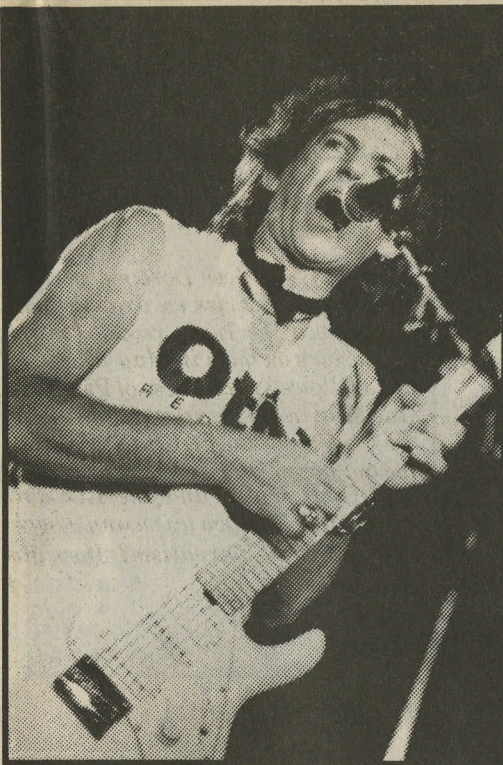
2748 Greenwood Lane
Memphis, TN 38119
(901) 754-0176
Helen Walk Bowman

National Academy of Recording Arts and Sciences

P.O. Box 41072
Memphis, TN 38174-1072
Deborah Camp

Opera Memphis

Memphis State University
Memphis, TN 38152
(901) 678-2706
Brad Watson



Keith Richards played to an SRO house at the Omni-New Daisy Sat., Nov. 25. His backing band included guitarist Waddy Wachtel, vocalist Sarah Dash, and keyboardist Iyan Neville (right). Richards' show featured tunes from his Virgin solo debut, *Talk Is Cheap*. He delighted his 900-plus fans with two Stones classics - "Time Is On My Side" and "I Need A Love (To Keep Me Happy)." — A.E.S.

photos by Kim Elliott
Paulson



Neve V automated console. One of the unique features of the console is that it is 48 tracks *assignable* instead of 24 or 32.

Actually, Memphis Sound currently uses analog tape recorders by preference. Many studio clients like the "warmer" sound of analog better than the harsher digital recordings. And because the all digital "tapeless studio" (hard drives with *hundreds* of tracks) is now available, with vastly superior capabilities over digital tape machines, we have opted not to buy into that expensive but soon to be obsolete format.

When printed, such inaccuracies tend to bend some people out of shape, as was evidenced by Grammy-award-winning studio-wizard Joe Hardy's lecture on digital and analog recording technology, which unfortunately contained a few errors of its own. For example, Joe implied that Ardent has the same Neve console as Memphis Sound in its Studio C. While we're glad to see Ardent follow our lead in installing Neve equipment, they did not buy the same model console or the same automation package. Three Alarm studio has a 32 track digital recorder, and Cotton Row and Memphis Sound

have 2 track digital recording currently available. Certainly not everyone agrees the Mitsubishi is the best tape machine in the world, and Sony's recently unveiled 48 track digital recorder simply demonstrates the lack of standardization as yet another drawback to digital tape machines.

Finally, the reason the cassette of your Uncle Caesar's fifth wedding sounded lousy is because cheap equipment was used poorly, not because it was analog.

Yours,

Timothy Goodwin
Memphis Sound Productions

Editor's Note: In one issue or another we have either gotten this information correct or have printed corrections, except for Rocky being Dusty's brother and Asher-Kroft, which are hereby noted and your comments appreciated. As to the industry debate concerning analog vs. digital, perhaps at some future time we could arrange for you and Joe to square off with our tapes going. The result might make a very interesting piece. ★

Happy Poll Watcher

Dear *Memphis Star*,

The entire staff at Z-98 is very upset and disappointed with your 1988 Readers Poll. Not because our owners were voted "Jerk of the Year," but because our station was not voted "Worst Radio Station," which went to FM 100. We were counting on adding that to our long list of things we've taken away from FM 100.

Oh well, we'll try harder in 1989!

Sincerely,

The Entire Z-98 Staff

Editor's Note: We realize by printing this letter we are playing into Z-98's hands in their ongoing "battle" with FM-100, in which we have no dog. It is heartening, however, to see someone comment on the Readers Poll in the spirit in which it was intended - a little bit of critique and a lot of fun. For the record the category is not "Worst Station" but "Worst Station for Promoting Memphis Music." ★

January Concert Preview

Metallica will open the 1989 concert season at the Mid-South Coliseum Jan. 13. The band, from left, Lars Ulrich, Jason Newsted, Kirk Hammett and James Hetfield are traversing the country on their first-ever headlining tour, following last summer's stint on the Monsters of Rock tour. Queensryche will open.



The undisputed Queen of the Blues, Koko Taylor, returns home for a special concert Jan. 27 at the Omni-New Daisy Theatre. Following a devastating accident nearly a year ago in East Tenn., Taylor and her band, the Blues Machine, have resumed touring, recently appeared on the *David Letterman Show*, and are scheduled to enter the studio sometime in the spring.

photo by Kelly K. Craig

Enigma artist Stryper brings their unique brand of contemporary Christian hard-rock to town the 24th at the Auditorium North Hall. The band, which takes its name from the Book of Isaiah, is, from left, Robert Sweet, Michael Sweet, Tim Gaines and Oz Fox. Labelmates Hurricane will provide opening support.



Almost 6 Live
Entertainment Listings

Memphis Star

THE ORIFICE OF MEMPHIS MUZAK

INSIDE THE ROSE BOWL



January, 1989
Vol. I, No. 3

A Look Inside The Rose Bowl:

'80s Ladies' Rooms

It never fails. You may be out with a date. You may be out with a group of girlfriends. Sooner or later it will happen. You, or someone you know, will carefully fold your napkin by your plate, rise gracefully and ask to be excused to the ladies' room.

A seemingly innocuous request, except in these days of power-lunches, STD's, skirts in the boardroom and appearance-conscious career women, a casual trip to a public restroom is about as complicated as the invasion of Normandy. Certain rules of etiquette must be strictly adhered to before one can even leave the table.

Firstly, always pretend that no one knows what one really does in a restroom. True, nobody can possibly imagine any resting goes on, but society demands we all play ignorant about our various bodily functions. In making your announcement, make it sound as breezy and casual as going to a closet for a coat.

Secondly, walk gracefully and aloofly towards the facilities so as to create the impression one is striding confidently across a boardroom or through the accessories department at Lord and Taylor. It would never do to walk so as to announce to the entire establishment that one is merely going to take a pee-pee. Be careful,

however, not to be so aloof as to walk into the men's room by mistake.

Another major consideration in visiting john is whether or not to take a handbag along, especially if you're trying to make a good impression on a first date or business associate. Sure, it's a good idea to be prepared to make touch-ups to one's hair or makeup, but definitely *not* a good idea to announce your insecurity about your appearance to your companions. It also fuels speculation that your bad mood may be due to something more lunar than the bits of shell in your crab salad.

Of course, you can always leave your purse at the table and find what you thought was a neat, symmetrical hair-do losing control all over your head and no way to mend it. Going back after your purse is *not* an option in situations like this. If you should find yourself in this predicament, pretend you did it that way on purpose.

Another vital item to consider in public restroom etiquette is just what functions may be performed there. There are, as in every social situation, certain boundaries of taste and good sense which should not be crossed.

For example, it's a good idea to remain seated for a while if you see one of those women toting purses the size of carry-on luggage headed in the same direction. Once they enter a restroom, they unpack more cosmetics than some of us have ever owned in our entire lives, full-sized cans of fluorocarbon-loaded hairspray (the better to asphyxiate everyone in the room and eat away at the planet's ozone layer at the same time), perfume, brushes, styling

implements, toothbrushes, ad nauseum.

After sorting through all this junk, they proceed to effect a complete makeover while the line for the mirror backs up into the restaurant, usually blocking the wait-station or the kitchen door. These are generally the same women who block the stall lines during peak times so they can write graffiti on the walls with their lipstick or nail polish.

Probably the most important rule is never to speak or make eye contact with anyone else in a public restroom. It is bad enough to be recognized as the one making funny noises in stall number three by your shoes. *Never* give them a voice sample to prove it. If you must speak, please confine your conversation to the weather, how good/bad the food/band/company is, and how you *never* go out looking this bad, but this was a last minute invitation.

The best thing to do is to avoid public restrooms at all. They're almost always crowded, frequently not very clean and rarely stocked with essentials like soap and toilet paper. Depending on the quality of the establishment, the graffiti may or may not be more interesting than your date, and they usually smell. For best results, never drink more than you can hold 'til you get home.

‡

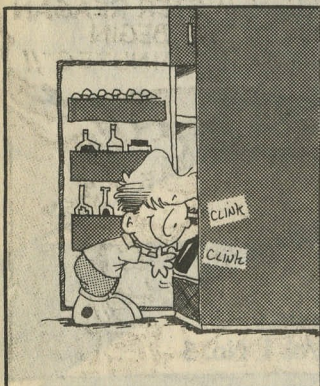
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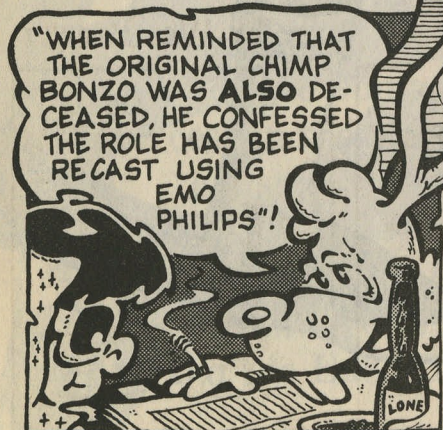
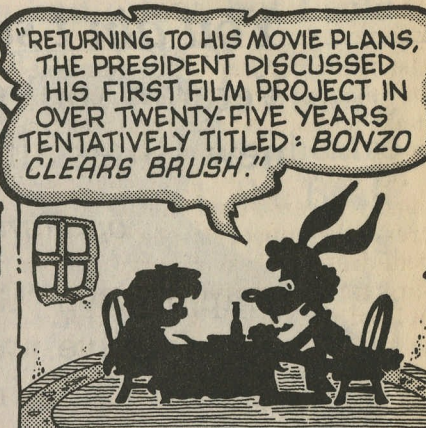
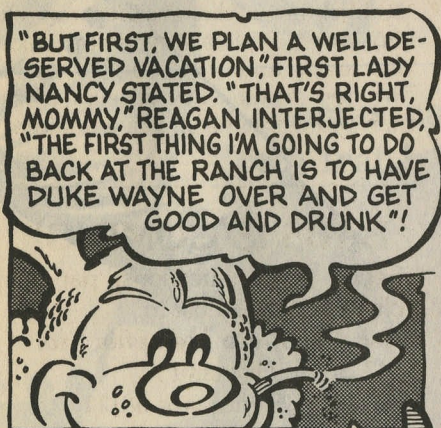
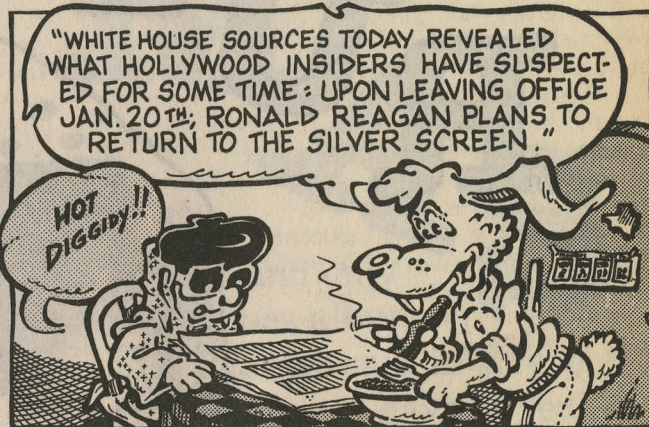
Send your questions, paper-clipped to a \$20 bill to:

Ask Babs, c/o Memphis Star
643 South Highland
Memphis, Tennessee 38111

HIGHTOPS

by Wes Brewer





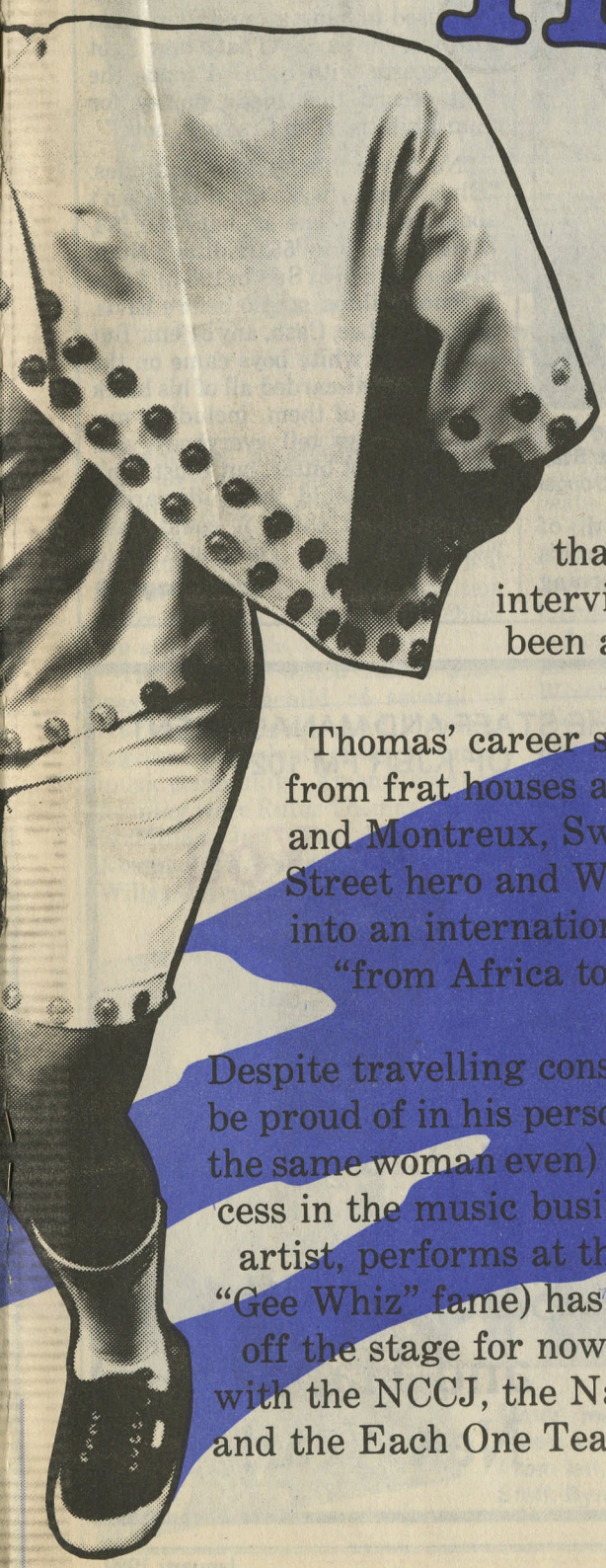
RUFUS

You ain't seen nothin' yet —
Veteran soul star releases
new Blues album at age 71

by Tim O'Shea

Memphis' own "Godfather of Soul," Rufus Thomas is alive and well and jivin' like a young man again in *That Womas Is Poison!* Newly released on Alligator Records, Thomas' first album in over a decade passes over the party songs like, "The Funky Chicken," "The Push And Pull" and "Walking the Dog," that have earned him so much success in the past. Instead, the album concentrates on the real heart and soul of the Blues and the man who's been singing them longer than almost anyone else alive.





THOMAS

"This is the first and only Blues album, all Blues album, that I've ever made, Thomas said in a recent interview at the Midway Cafe. "I haven't really been album-oriented. I've had a few, but I sold a lot of singles. Lots of singles."

Thomas' career spans over a half-century of music history, from frat houses and backwater clubs to the Apollo Theatre and Montreux, Switzerland and beyond. Now 71, the Beale Street hero and WDIA superjock has grown, over the years, into an international celebrity, travelling, in his own words, "from Africa to Mississippi, from Japan to Alabama, and Germany to Arkansas."

Despite travelling constantly, Thomas has accomplished much to be proud of in his personal life. He's been married for 48 years (to the same woman even) and his three children have also known success in the music business. His son Marvell, a renowned session artist, performs at the Hyatt on weekends. Daughter Carla (of "Gee Whiz" fame) has had a terrific solo career, but has stepped off the stage for now to pursue a higher cause. "She's working with the NCCJ, the National Conference of Christians and Jews, and the Each One Teach One program," beams the proud father.

continued next page

Rufus Thomas

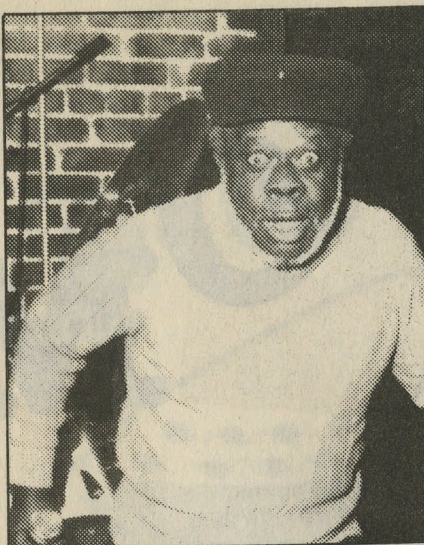
from previous page

Vaneese, the youngest, lives in White Plains, N.Y. "She has done an album. She does a lot of writing with Freddie Jackson. She had a couple of tracks on his album. Now she's got her own studio, partnership with somebody else, in her home where she lives downstairs. Just super. I'm going up to see her in January."

Rufus Thomas' career is seemingly without beginning or end. Born in Casey, Miss., his first public performance was in 1923 when, at age six, he played a frog in a community play at Beale Street's Grand Theatre. Said Thomas, "I've been doin' it practically all my life in Memphis. Started back in school. I was hot at 15 or 16. When I came out of high school I was a tap dancer. I had learned to sing with various bands around the city, you know, Bill Fort, Al Jackson, Sr."

That notoriety soon spread beyond Beale when, in 1949, WDIA (AM-

1070) began its pioneer black music format. Thomas became one of their most flamboyant personalities with



Rufus Thomas was one of the first artists on the Sun and Satellite/Stax labels.

photo by David McDougal

his unadulterated brand of showmanship. You can still hear his live show every Saturday morning

from 6 to 10. When he first started he would work the early shift in the boiler room of a textile bleaching plant, do an afternoon show at WDIA, and then drive all night to frat gigs to support his new family.

Thomas' first record was his own "Bear Cat" in 1953 on Sun Records. "We used to hang around Sam, Sam Phillips," he says. "That's how I got the record, with Sam. I made the first record that made money for Sam Phillips. The first one, now."

"No Elvis Presley," he continues. "Elvis Presley wasn't nothin', wasn't about on the scene at that time, '53. Elvis came on in '55. (Editor's Note: Elvis recorded at Sun in 1954.) I was at Sam Phillips' studio before Elvis, Roy, Jerry Lee, Cash, any of 'em. But when these white boys came on the scene, Sam discarded all of his black artists. All of them, including me. And I always tell everybody, you know. I'm not bitter, but I just don't think he should have discarded everybody. I think it could have worked together. There still could

cont. page 50

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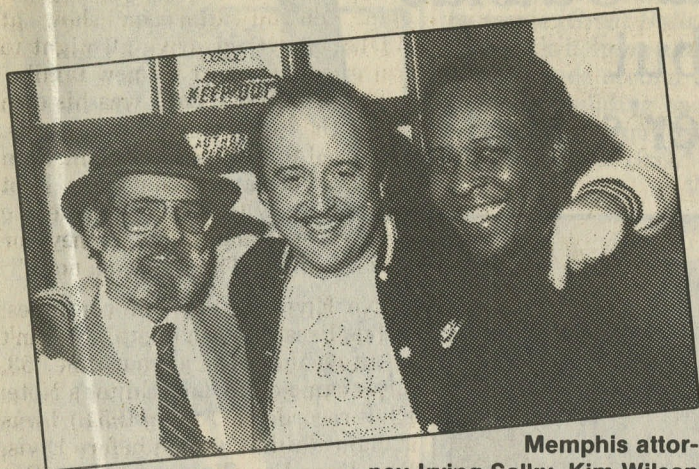
THE STAFF AND MANAGEMENT
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Thank You

For Making 1988 Such A
Successful Year

and Wish
You and Yours
a
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and Happy
New Year!

Rick Harvey Benefit Jam



Memphis attorney Irving Salky, Kim Wilson and David Porter were among the many present at the Nov. 20 Jam.

Mike Crews of The Love Monkeys.



Memphis musicians gathered together Nov. 8 to stage a benefit for guitarist Rick Harvey at Rascal's on Overton Square. Harvey, 39, was admitted to the Regional Medical Center Oct. 20 in critical condition suffering from internal hemorrhaging and cirrhosis of the liver.

The benefit, which raised \$950, was the brainchild of several of Harvey's friends, and brought together the talents of the Memphis music community. Among those performing were Rufus Thomas, Lannie McMillan, Jeff Chaz, John Stover, Norma Jean Watts, Steve Ingle, the Willys, Joyce Cobb and the Hot Shots,

Fat Man and the Maniacs, David Cousar and Rick Steff of the Bluebeats, and Steve Horton. Kim Wilson of the Fabulous Thunderbirds and Ricky Byrd and Tommy Price of Joan Jett and the Blackhearts also performed.

Appearing at a later benefit held the 20th at the Briar Patch on Winchester were Don McMinn and the Rum Boogie Band, Ben Cauley and Bobby Lawson. Coordinating the events were Charley Barnett, Vicky Buckley, Cindy and Pat Pearl and Barbara Bolt.

Harvey acknowledges that his problem resulted from "hepatitis . . .

(and) . . . drugs and alcohol." He says he is now living clean.

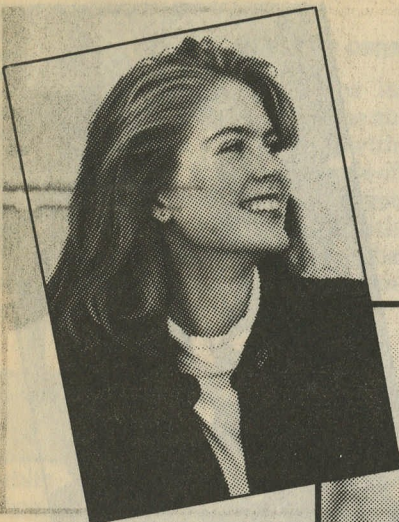
"I owe my life to the divine spirit and my undying love and appreciation to my family of musicians," said a thankful Harvey. "I am proud to be part of a music family like we have in Memphis. It's a gratifying feeling to receive the help and love of others . . ." Harvey has been released from the hospital and is recovering at home. Though space does not permit listing by name all those involved in this effort, it is a heartening experience to see Memphis' fine musicians rally around one of their own in need. ★



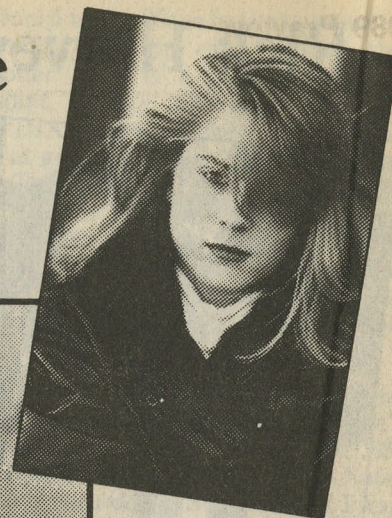
Many members of the Memphis music community combined efforts to aid Harvey. From left, R.T. Scott, Lannie McMillan, Ricky Byrd, Rick Steff, Byrd, J.D. Stegall and Norma Jean Watts.

photos by David McDougal

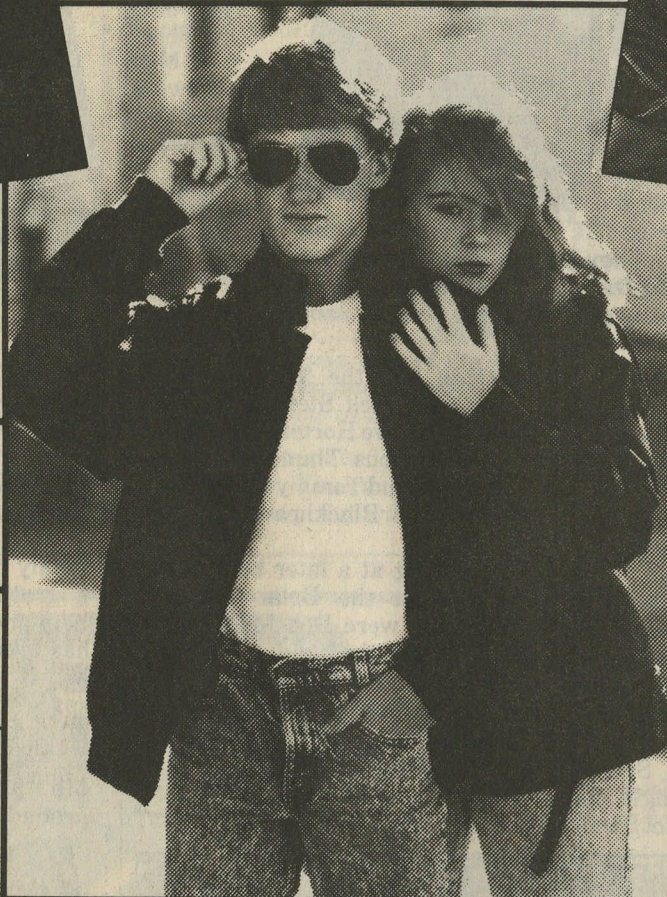
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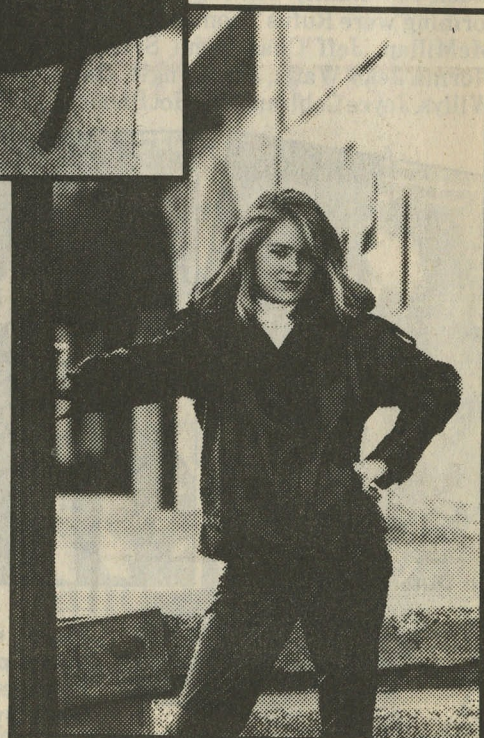
and collar make
cold and
cool. Belt and
trim add
look.

Below, distressed leather
lends a vintage look to
this '40s style bomber
jacket.

Below, leather breeches
are a hip addition
to any wardrobe.

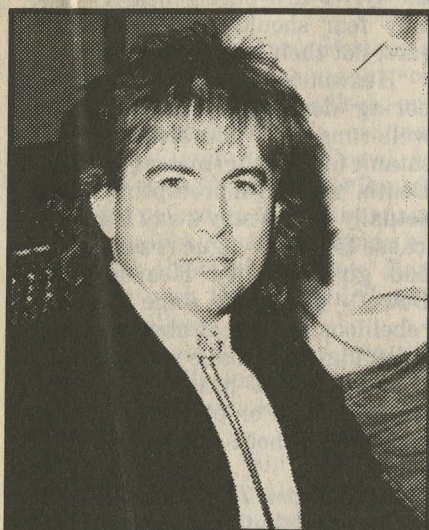


Models: Stacey
Boles, Leslie Clarke,
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1989 Preview

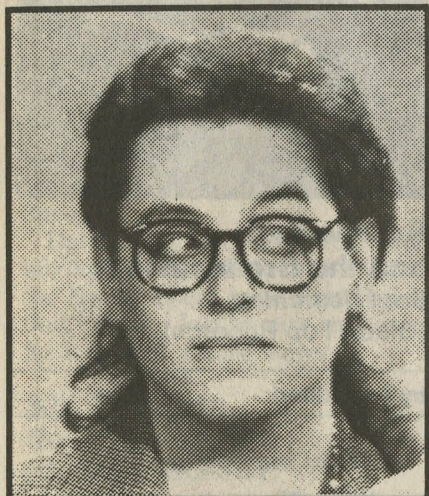
from page 9



Danny Jones

"I have different viewpoints than everybody else. For me, '88 was better than '87... I look around and see lots of people working to (bring the industry here back)... but Memphis music shouldn't stop with major labels. There's got to be a way to help people get deals. I'm seeing a good foundation being laid, it's a slow rise, but it is rising..."

— DANNY JONES
National Vice-President
NARAS



Van Duren

"For us, hopefully we'll be going to England and Europe in the spring... As a whole, it (the Memphis music scene) seems to be picking up from

the last few months when it seemed every good place to play was either closing down or cutting back. I think the movie (*Great Balls of Fire*) filming here is helping a lot. There's lots of new bands around town and it is gradually building back up. I think we should try to put '88 behind us and look forward to 1989."

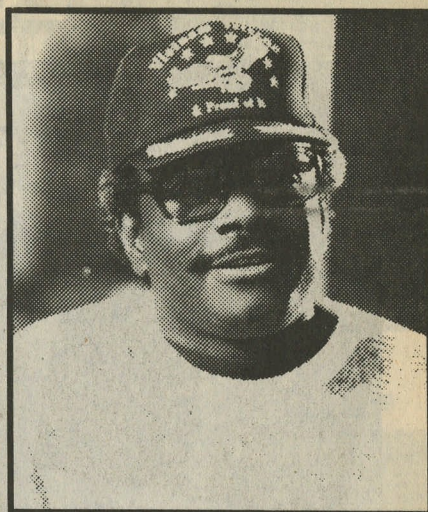
— VAN DUREN
Musician
Good Question



Deborah Camp

"I see nothing but good things ahead. Everybody I talk to and the perception outside the city... seems to be getting more and more favorable... I was recently in Los Angeles for a NARAS meeting there and everybody was saying "we're hearing great things are happening. We feel you're good, that your city is starting to boom again... I feel real optimistic about it. I feel enough years have passed that people are starting to understand and realize the business aspects of the industry. People are going at it at a more steady, studied pace."

— DEBORAH CAMP
Executive Director
NARAS



Robert Jackson

"I think we're going to keep moving to get back on the national charts being well-recognized in the world like we were when Stax was opened. I really believe that. I think it's going to have to be all types (of music). I don't think we ought to be isolating one particular kind of music... We need to deal with the rhythm and blues, the pop, the rock, and country and western, whatever... I think if you get a right song, the music sounds good, and the artist really performs, you're going to get a record deal and you're going to sell records... You just have to have something that your public can relate to..."

— ROBERT JACKSON
Engineer/Musician
Memphis Sound Productions

"My '89 projections is #1, that Memphis will at long last be recognized as the major talent center that it is; and that at least one, probably two or three Memphis acts are going to have very successful records that sell well and get good national and international attention. #2, I would project at least three to four new record deals for Memphis acts in 1989. #3, I think we'll continue to see an influx of people from outside of Memphis, non-Memphians coming to Memphis to involve themselves in the music industry. In other words, for the first time instead of people migrating away from Memphis to

cont. page 38



Hard-rock favorites offer two-record live set; features little to offend or recommend.

Dokken **Beast From The East** (Elektra/Asylum Records)

by Harry Duncan

Being a member of an older generation, it was with some trepidation that I agreed to review this two-record live set from one of the hottest hard-rock acts around. I confess to having no frame of reference for this type of music but my curiosity got the best of me. Here goes.

Beast consists of 16 cuts from Dokken's tour of Japan last April and one add-on from the studio, "Walk Away." Most everything was written by the band members (in varying combinations) themselves. Professionally recorded and mixed, it captures the "excitement" of their live shows.

Except for "Alone Again," and "Walk Away," two rather slow, moody almost ballads, the songs are

easily divided into fast drums and slow drums, and contain all the staples of these acts -- high pitched, wailing vocals (with everyone screaming on the choruses) and throbbing guitar chords playing the "melody" and the obligatory piercing solo. Keyboards are listed but unheard.

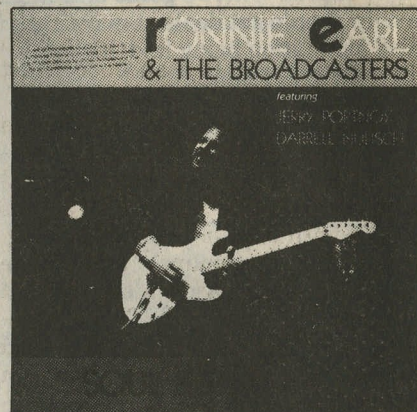
It is true, Moms and Dads, all the songs sound alike; although "Dream Warriors" (from the *Nightmare on Elm Street III* soundtrack) and "Sleepless Night" both contain the hint of a melody.

What was most disappointing was the lyrics, or rather lack of content in them. With such provocative titles as "Heaven Sent," "Kiss of Death" and "When Heaven Comes Down," I thought we were on to something sinister and perhaps Tipper was right about helping parents. Not to worry. These guys have trouble stringing together two sentences that make sense, much less that call for alarm. (Besides, the mix is such that

the lyrics are barely heard -- your only fear should be for your kids' ears, not their minds.)

"Heaven Sent," for example, is a boring "don't miss your water 'til the well runs dry" love song, not some satanic (or angelic) message. "Kiss of Death," instead of prompting suicide, actually warns stay away from Suzy 'cause for some vague reason, she's a bad girl. "When Heaven Comes Down" attempts some kind of rebellious statement about not quite believing everything you learned in church, but it has no alternative answer, creed or philosophy -- truly rebellion without cause or apparent effect.

Beast From The East will sell a million, and that's sad if you think the youth of America should be thinking about something -- *anything*. If music is mindless and just for dancing or waving your fist in the air, then this is your ticket. Parents, don't bother listening -- as John Lennon once said, "It's nothing to get hung up about." ★



Ronnie Earl and the Broadcasters **Soul Searching** (Black Top Records)

by Leo Allred

"Like making up with an old flame . . ."

Ronnie Earl and the Broadcasters' latest Black Top release, *Soul Searching*, is red hot. Repeat RED HOT. If you've ever had any doubt or

problem in your life this album can work it all out for you. Listening to *Soul Searching* is like making up with an old flame.

The band features Jerry Portnoy, a Muddy Waters Band alumnus, on harmonica and Darrel Nulisch, one of Anson Funderburgh's original Rockets and lately of The Crawl, on vocals. But the backbone is Ronnie Earl, who picked up the guitar at age 23. After eight years of polishing his craft with Roomful of Blues, Earl cuts loose with this, his third, and finest solo album.

The joint starts jumpin' immediately with "Backstroke," a little Blues shuffle instrumental that sets the pace with guitar licks that wail, whimper and cry. "Ships Passing In The Night" is a love ballad about two lovers who just can't seem to work things out. Earl and Nulisch trade off vocal and guitar licks like ancient warriors in a jousting match. There's also a great organ solo by labelmate Ron Levy.

Probably the most radio-oriented cut is "You're The One." A natural for AOR stations, the tune deals with finding that one and only true love. Nulisch's dynamic vocal weaves the tale while Mister Earl steps in with hot guitar riffs like an open heart bleeding for love.

Soul Searching is loaded with unbelievable Blues hooks, hot harmonica riffs and tight horn and organ arrangements. Most of all, it's music with a lot of love and feeling. Per Hanson (drums) and Steve Gomes (bass) provide a steady beat throughout the record. This is probably the only group in the world whose instruments break out in a cold sweat when the band is introduced.

Don't do any "soul searching" about buying this record. Ronnie Earl and the Broadcasters have already done that for you. Just be sure and search for it in your record store. ★

Rin Tin Horn

Go!

(Comfort Records)

by C.P.J. Mooney, IV

Groove-based rock hits new wave spot; misses quality mark.

Listening to do-it-yourself projects is usually a mixed blessing. If you're lucky, the experience is akin to discovering buried treasure in an outstanding talent that has somehow been overlooked. At its worst, it's a showcase for a band that's been overlooked for a good reason - they're lousy and they got lousy songs. Frequently, however, the results fall somewhere in between the two extremes.



Such is the case with Rin Tin Horn's cassette release, *Go!* Consisting of eight original songs, this is the quartet's first release. Though originally from Mississippi, and headquartered in Corinth, the band, Antwon Cannon, Phillip Tubb, Jack Youngblood and John William Wagnon, has strong Memphis ties. Both the recording and mastering for the project were done here (Kings Studio and Sounds Unreel, respectively) and the band performs frequently at area clubs.

Wisely, they chose to budget most of their dollars towards production rather than packaging. The cover is low budget mimeograph stuff that's common among DIY releases. But the audio quality is very professional and complements their performance well.

If you've never heard the band before, the material is groove-based rock that at times recalls the post "new-wave" sound of British bands like the Smiths or the Cure. The best of the eight is "Treehouse of Love," which has a moody, dreamlike aura. And, on its first go-round the band has been able to come up with one great lyrical put-down in the opening lines of "Lousy:" "I'm lousy, but I'm good enough for you." Fans of the

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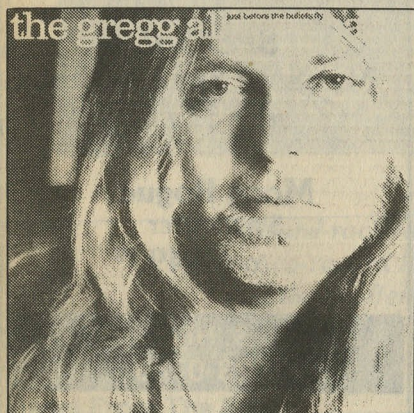
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Appliances • Stereos**

Cure will also probably enjoy "Big Boy" and "We Are."

Unfortunately, *Go!* has one major drawback - its amateurish song-writing. While there's nothing on this release for the group to hang their heads in shame over, there's also little that's memorable. Listening to *Go!* evokes a feeling similar to looking at a puzzle with a few pieces missing - that perception of incompleteness.

It appears that, at least in terms of their compositional efforts, the band is still learning the ropes, though there is little to fault in their performance. In the future we may see a force to be reckoned with, but not quite yet. ★



Gregg Allman Band
Just Before The Bullets Fly
(Epic Records)

by Robert Gordon

*Soulful vocal, tight band,
well-chosen covers transcend
initial prejudices.*

Reasons why I was predisposed to not like Gregg Allman's *Just Before The Bullets Fly*: 1) I would be vicariously supporting classic rock radio, an entity which impedes the support of new and younger musicians. 2) Allman narked on his buddies to save his own ass. 3) The album contains the song title "Night Games," which sounds like commercial drivel.

Retorts: 1) The classic radio problem is the foremost obstacle for me to overcome. And quite simply, by liking the record (which I do), I am supporting a commercial enterprise which I think is bad for music. But ultimately a record has to be judged on its own merits, and looking at this disc objectively, it's good. Shit, it's real good.

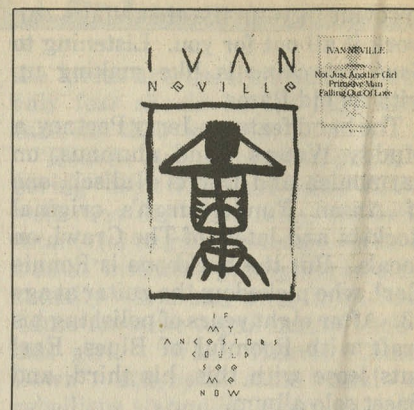
2) Not having been there, I only know the nark biz like other victims of the media do. It seems like a selfish thing to have done and maybe because of it I would hesitate before inviting Allman over to my house for biscuits; but until I know more I'll chalk it up as personal beeswax. It ain't like he wrote the Klan theme song.

3) My hunch is right. "Night Games" is filler, an ode to adult contemporary. But it's the only song on the record that you'll have to skip.

I've enjoyed the various incarnations of the Allman Brothers for a long time but I've never been a fanatic. I can recognize the bad group and solo efforts as failed attempts (some barely qualify as attempts). *Just Before The Bullets Fly* has some tunes which may withstand the test of time, like many of the earlier songs, even if the record does not.

"Ocean Awash The Gunwale" is a contemplative piece that recalls Call Home." Granted that Clarence Carter's "Slip Away" would be a difficult song to do poorly, but Allman's soulful voice makes his cover stand out, even if the production is a little too slick. The version of "Every Hungry Woman" is a little puzzling; pretty much a straight remake, it can hardly better a "classic." Perhaps it shows how tight the band is. The radio tune "Can't Get Over You" is more Brothers-ish than was "I'm No Angel," which is bound to please radioland.

Whatever personal shortcomings are in Gregg Allman's character, and despite the effect to which his early career is being twisted by radio, this is a new album and new music and it shows Allman to be as strong as in days of old. ★



Ivan Neville
If My Ancestors Could See Me Now
(PolyGram Records)

by Ed Selph

*R&B First Family scion
competent musician;
lesser lyricist.*

Ivan Neville, the son of Aaron of the Neville Brothers, has ventured one step further away from the nest with his debut solo effort, *If My Ancestors Could See Me Now*. A branch of New Orleans' first family of R&B, Neville carries his legacy beyond his soul roots to embrace a style that utilizes pop and rock elements as well.

The former keyboardist for Rufus and Chaka Kahn and Bonnie Raitt's band has released an LP that is competent from a musical standpoint, but unfortunately falls far short lyrically. Sufficient lyrics on tunes such as "Money Talks," "Sun," and "After All This Time" do not compensate for the weak verse on other cuts. In "Primitive Man," words are thrown together to make statements such as "Technology is driving me/I don't understand/Machinery brings out the beast in me/I'm a primitive man." This sole debasing factor is sad, because Neville is a fine keyboardist and vocalist, sounding like a cross between Huey Lewis and Jack Bruce.

Included on the project are various talents such as J.D. Souther, Bonnie Raitt, brother Jason and father Aaron with whom he sings a duet on "After All This Time." Danny Kortchmar and Waddy Wachtel

provide guitar work while Jeff Porcaro of Toto and Steve Jordan, formerly of Paul Schaffer's *Late Night With David Letterman* band fill the percussion slot. However, all the musical talent does not carry the weight of the poorly written lyrics. Perhaps if Neville had used a co-writer on more of the songs (as he did on "Money Talks" and "After All This Time"), *Ancestors* would be of greater merit. As it stands, the album just doesn't have enough momentum to push it over the edge. If all else fails, maybe Neville can continue an intoxicating stint on the keyboards as an X-pensive Wino. Keith Richards' supporting band for the *Talk Is Cheap* tour. ★

Universal Congress Of *Universal Congress Of* (SST Records)

by Robert Gordon

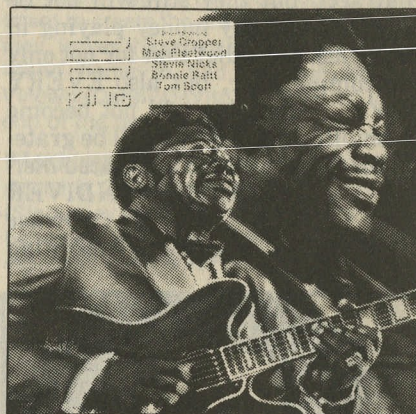
*Jazz extremists
explore boundaries;
"un-" define jazz.*

Jazz is by nature not something you can easily define. Probably, in fact, the *way* you say the word can mean more than how you use it. But that's neither here nor there. The Universal Congress Of is a jazz band from California that rightfully acknowledges that there are no boundaries in jazz. With their selection of cover material including a James Blood Ulmer song and a Willie Dixon tune, they touch on two of jazz' extremes. Ulmer is a disciple of Ornette Coleman's school of "harmelodies" (read about that in a long book somewhere else), playing music that is as based in time as space as melody; it's way out, and UCO is brave in approaching it.

Their version of Ulmer's "Hightime" is aggressive and edgy, seemingly bordering on the cacophonous but never falling over the edge, even in the mid-section jam. No one can cop an Ulmer lick verbatim and Universal Congress Of wisely turn the first solo over to the saxophonist. The guitar player makes one attempt at imitation and ends up relying heavily on his wah-wah bar. The Dixon tune, "Mellow

Down Easy," gets a sort-of Ulmerized treatment. Not quite that extreme, but it sounds a lot like the bottom side of a Corvair instead of like public transportation.

These covers display Universal Congress Of's directions, and they keep themselves busy running back and forth in between. Whatever else UCO does, by referring to the cutting edge of guitar and a stalwart maven of the blues, they announce that they will be tough to pigeonhole. A fine record on SST. ★



B.B. King *King of the Blues: 1989* (MCA Records)

by Jack Johnson

*The thrill is
gone; Las Vegas
flash pre-empt's
Delta pride.*

What went wrong? Could it be the drum machines? Could it be the synthesizers? Could it be the thrill is gone? This album sounds more like *B.B. King - The Motion Picture Soundtrack* or *B.B. King - The Broadway Production*. *B.B. King: King of the Blues 1989* was recorded at Memphis Sound Productions, Ardent Studio and Muscle Shoals Sound - probably three of the best studios in the world.

King wisely enlisted four outstanding producers: Jerry Williams, Al Kooper, Trade Martin and Frederick Knight. The guest list reads like a who's who with Steve Cropper, Mick Fleetwood, Stevie Nicks, Bonnie Raitt and Tom Scott joining the veteran Bluesman. All of

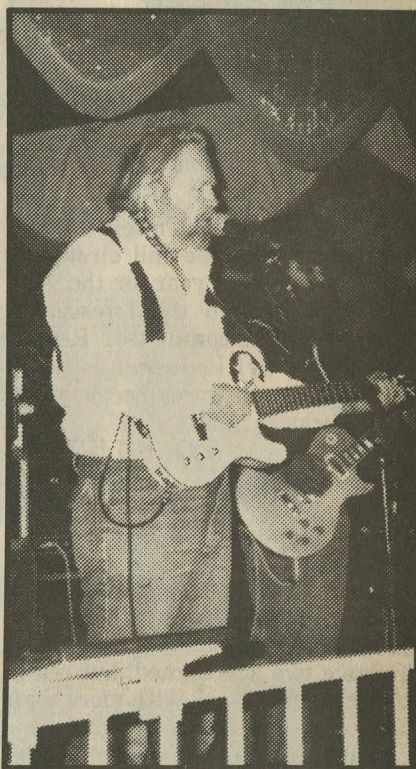
the ingredients are there - the best studios, the best producers and great guests, and the right songs.

Then you put it on the turntable.

There are a few highpoints to the record, among them "Let's Straighten It Out." King offers good, classic guitar licks between his soulful lyrics. The pace changes though, with "Change In Your Lovin'." When it starts up you expect tap dancers in leotards with hats and canes to come out of your stereo.

The best track on the album is, by far, "Lay Another Log On The Fire." King has always had the ability to hit one note that makes it all worthwhile, and this cut features a lot of those notes. The tune opens with great horn riffs and King's guitar screaming note after note. "Log" reaffirms the man's claim to the title "King of the Blues."

Unfortunately, one or two good songs does not an album make. There are some good tracks, but not enough of the B.B. King we've known and loved so well for so long. On his next album, let's hope the Itta Bena, Miss. native shows more Delta Pride and less Las Vegas flash. ★



Country stalwart David Allan Coe returns to Bad Bob's Vapors Jan. 28.

photo by Jackie Franklin

1989 Preview

from page 33

pursue their careers, we're going to see people migrating into Memphis."

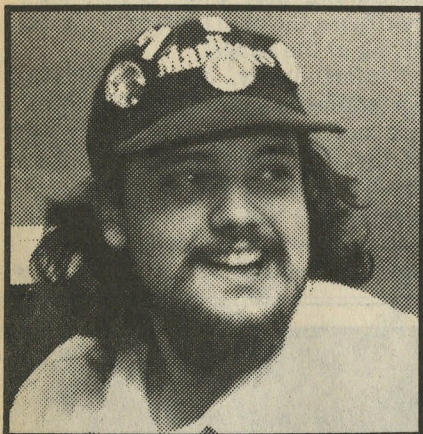
— LARRY O. MCKEEHAN

President
Star Stage Inc.

"I believe it will continue to grow. Artists will make more records. More artists will come to record. You'll see more movies being made here. I'd like to see the club scene improve with more places for artists to play."

— JON HORNYAK

Owner
Sounds Unreel Studio



Dan Lenzini

photo by C.J. Haynes

"This is where rock'n'roll started, we're about to come full circle. It might not be next year, or the year after that, but in the foreseeable future it will be completed. Record companies will descend upon Memphis like vultures because pop music sucks so bad."

— DAN LENZINI

Disc Jockey
WGKX-FM 106

"From our perspective we'll release a single at the very least or an album if the single is successful... We have two acts signed, but really don't expect to work with more than three or four because we want to concentrate (and do the best job) for the artists we have..."

— ART GILLIAM

Owner
Gilliam Communications

"I believe we'll see a 20% increase in... recording. I'd like to see more musicians in the union... and an increased awareness of the benefits musicians receive from it..."

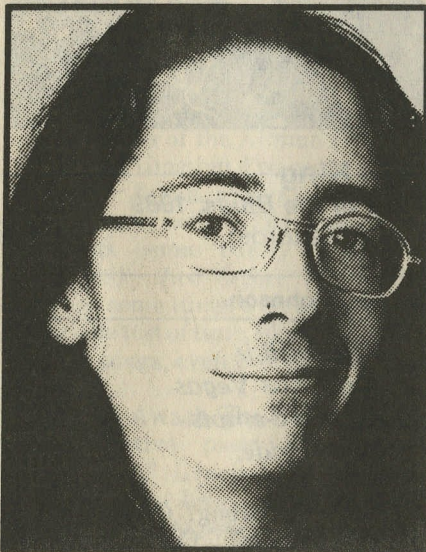
— BOB TAYLOR

President
American Federation of Musicians

"I'm not a psychic or anything, but I believe there will be increased studio business. I believe that a couple of groups will get recording contracts, but they still will not be able to make any money playing in Memphis. I predict that for not only the coming year, but also EVERY year... Memphis will not become Nashville, which we can all be grateful for despite all the associated ills."

— RONNIE VANDIVER

Owner
Roadhouse Recording



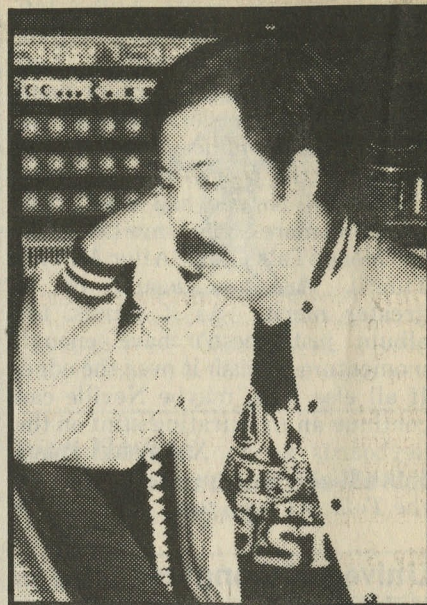
Ross Rice

photo by Morgan Murrell

"I predict there will be two new clubs with original music in Memphis and I challenge anybody with any money and any guts to do that. I foresee that you'll see more bands coming up because there is a positive trend in music right now in Memphis. I think there will be a lot of new bands... some bands that are working now that will be more in the forefront... it's just going to get even better."

— ROSS RICE

Musician
Human Radio



Keith Shaffer

"I believe it will be a year of refocusing and reorganization... Memphis has come to the realization that the resources are here... (with) marketing and better unity, hopefully... (things will continue to improve)."

— KEITH SHAFFER

Co-Owner
IMS Recording Studio

"I'm expecting to see a number of record deals. I think probably every studio of the major studios and production companies in the town has an act that will be likely to get a deal. It will be a real widespread and widely shared success. This ought to be the year that what started with last year's Producers Showcase sort of culminates... In fact we're planning on getting together to plan the next one (showcase) sometime within the next thirty days or so, and it will probably be held three or four months beyond that."

— TIM GOODWIN

Owner
Memphis Sound Productions

"I hope the growth in '88 continues in commercial music... (it was) a very good beginning for building..."

— DR. RICHARD RANTA

Dean, College of Communication
and Fine Arts, MSU;
NARAS Trustee

★

FILMS

'Burbs - Tom Hanks headlines this thinly disguised remake of the Aykroyd/Belushi urban disaster *Neighbors*.

Cocoon: The Return - Elderly space travelers return in sequel to charming sci-fi tale. Steve Guttenberg and Wilford Brimley.

Dirty Rotten Scoundrels - Steve Martin and Michael Caine as two con men trying to extort \$50,000 from an American soap opera star (Glenn Headley).

Mississippi Burning - Gene Hackman and Willem Dafoe star as FBI agents investigating violence, the Klan and the Civil Rights movement in Mississippi during the turbulent '60s.

My Stepmother Is An Alien - Dan Aykroyd as an introverted scientist and Kim Basinger as an alien sent to find a way to save her planet. John Lovitz co-stars as Aykroyd's carousing brother.

Tequila Sunrise - Kurt Russell and Mel Gibson in spy vs. spy thriller.

The Naked Gun - Leslie Nielsen, Priscilla Presley and Reggie Jackson in outrageous cop-show spoof. Ricardo Montalban co-stars as the Bad Guy.

The Rain Man - Dustin Hoffman as an autistic savant with a large inheritance and Tom Cruise as his unethical brother.

Twins - Julius Benedict (Arnold Schwarzenegger), the result of an experiment to create the ultimate human specimen, leaves the safety and seclusion of his island home to find his twin brother Vincent (Danny DeVito), who got the short end of the genetic stick.

Working Girl - An ambitious secretary (Melanie Griffith) fills in for her employer (Sigourney Weaver) after an accident, and becomes involved with a business associate (Harrison Ford).



Vincent (Danny DeVito) and Julius (Arnold Schwarzenegger) Benedict spread their unique charm over New Mexico in *Twins*.



Front to back, the Choctaw Man (Barry Davis Jim, Sr.), Alan Ward (Willem Dafoe), Agent Bird (Kevin Dunn) and Rupert Anderson (Gene Hackman) search a swamp for the bodies of three murdered civil rights workers in *Mississippi Burning*, a powerful drama exploring the FBI's role in investigating one of the most tragic events of the early '60s in the South.

CONCERT CALENDAR

Concert Calendar listings are 50¢ per entry, with a maximum charge of \$10.00 per act or venue. Display advertisers receive free listings.

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

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

Times, dates, acts and venues are subject to change. For more information, please check with individual locations.

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

KOKO TAYLOR & HER BLUES MACHINE

Friday,
January 27,
1989

8:00 PM
&
10:30 PM



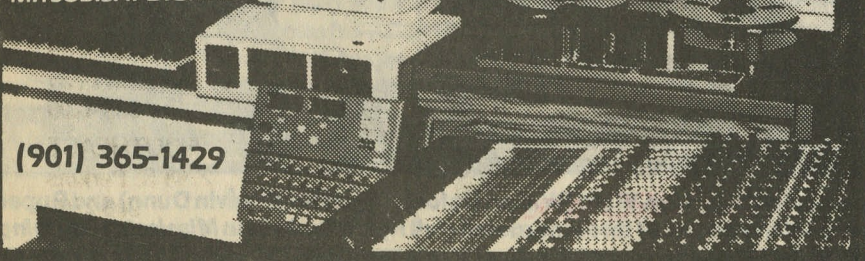
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1 Sunday

Avalanche (P) - Night Moves***
Bluebeats (U) - Bombay
Get Along Gang (V) - Bad Bob's Vapors
Klaudia Kroboth & Rico Heard (P) - Bottom Line
Live Blues (T) - Handy Park
Tennessee Rose (C) - Bad Bob's Vapors
Terry Humphrey (V) - Shelby's
Tom Hackenberger (V) - Crowne Plaza

2 Monday

Don McMinn & the Rum Boogie Band (T) - Rum Boogie Cafe
Live Blues (T) - Handy Park
Lou Roberts/Dee Dee McCarver & Vapors Band (V) - Bad Bob's Vapors
Motion (P) - Chelsea Street Pub
Motion w/Sam Whitaker & Rick Erwin (C) - Bad Bob's Vapors
Rick Ricked (P) - Stage Stop***

3 Tuesday

Bluegrass Jam (T) - Yarbrough's Music Co.***
Don McMinn & the Rum Boogie Band (T) - Rum Boogie Cafe
Live Blues (T) - Handy Park
Lou Roberts/Dee Dee McCarver & the Vapors Band (C) - Bad Bob's Vapors
Mosaic (U) - South End
Motion (P) - Chelsea Street Pub
Motion w/Sam Whitaker & Rich Erwin (C) - Bad Bob's Vapors
Rick Ricked (P) - Stage Stop***
Terry Humphrey (V) - Shelby's

4 Wednesday

Cut Outs (P) - Poplar Lounge
Don McMinn & the Rum Boogie Band (T) - Rum Boogie Cafe
Elton Cross (K) - The Comedy House
Joannie Grossi (K) - The Comedy House
Live Blues (T) - Handy Park
Live Music (V) - Public Eye's Down Under
Lou Roberts/Dee Dee McCarver & the Vapors Band (C) - Bad Bob's Vapors
Mike Crews (P) - Rascal's
Motion (P) - Chelsea Street Pub
Motion w/Sam Whitaker & Rick Erwin (C) - Bad Bob's Vapors
O'Brien & Valdez (K) - The Comedy House
Rick Ricked (P) - Stage Stop***
Terry Humphrey (V) - Shelby's
Tom Hackenberger (V) - Hilton

5

Thursday

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

Elton Cross (K) - The Comedy House

Jason D. Williams (V) - Bombay

Joannie Grossi (K) - The Comedy House

Live Blues (T) - Handy Park

Live Music (V) - Public Eye's Down Under

Lou Roberts/Dee Dee McCarver & the Vapors Band (C) - Bad Bob's Vapors

Motion (P) - Chelsea Street Pub

Motion w/Sam Whitaker & Rick Erwin (C) - Bad Bob's Vapors

O'Brien & Valdez (K) - The Comedy House

Rick Ricked (P) - Stage Stop***

Steve Ingle/Jerry Dean (P) - Rascal's

Terry Humphrey (V) - Shelby's

6

Friday

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

Elton Cross (K) - The Comedy House

Elvis Impersonator Finals (V) - Bad Bob's Vapors

Jimmy Busby w/Ned Davis Band (C) - Americana Club

Joannie Grossi (K) - The Comedy House

Live Blues (T) - Handy Park

Live Music (V) - Public Eye's Down Under

Live Rock (P) - Proud Mary's***

Lou Roberts/Dee Dee McCarver & the Vapors Band (C) - Bad Bob's Vapors

Motion (P) - Chelsea Street Pub

Motion w/Sam Whitaker & Rick Erwin (C) - Bad Bob's Vapors

O'Brien & Valdez (K) - The Comedy House

Paige (P) - Alfred's

Reance (P) - Night Moves***

Reba & the Portables (P) - Bombay

Rick Ricked (P) - Stage Stop***

Scam (P) - New Daisy***

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

Terry Humphrey (V) - Shelby's

7

Saturday

Cafe Racers (P) - Alfred's

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

Elton Cross (K) - The Comedy House

Elvis Impersonator Finals (V) - Bad Bob's Vapors

Joannie Grossi (K) - The Comedy House

Live Blues (T) - Handy Park

Live Rock (P) - Proud Mary's***

Lou Roberts/Dee Dee McCarver & the Vapors Band (C) - Bad Bob's Vapors

Medieval Steele (P) - New Daisy***

Motion (P) - Chelsea Street Pub



CLOWNS, BALLOONS,
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HULA-GRAMS

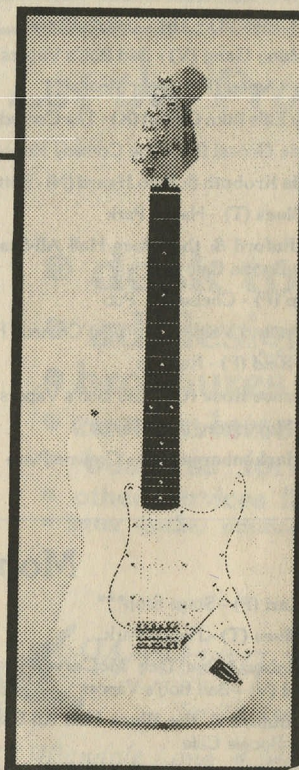
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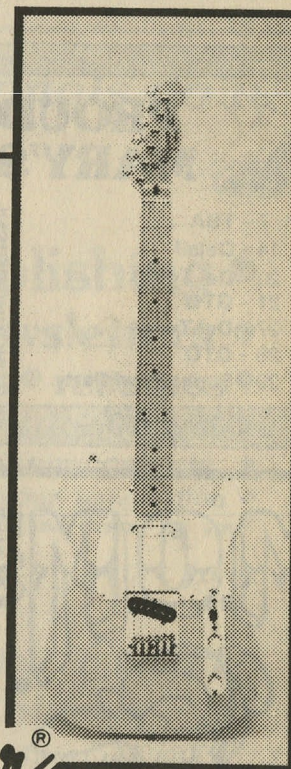
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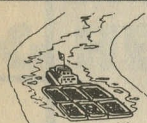
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363-2100

326-330 Beale St



JANUARY

6 - The Scam
7 - Medieval Steele
10 - Pro Boxing
13 - TBA
14 - TNA & TORI TORI
20 - M-Slider
27 - KOKO TAYLOR

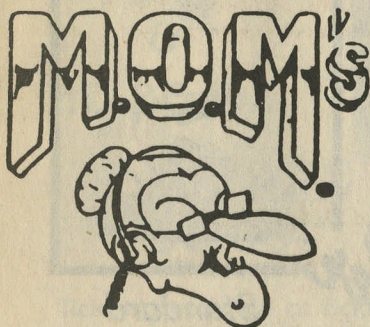


**PROUD
MARY'S**

6, 7 - TBA
13, 14 - Detail
20 - Del Tones
21 - GTO
27 - Del Tones
28 - GTO
29 - Super Bowl Party

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Steve Shanks 529-8840
Mike Moore 529-8840

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CONCERT CALENDAR

Motion w/Sam Whitaker & Rick Erwin (C) -
Bad Bob's Vapors

O'Brien & Valdez (K) - The Comedy House

Reba & the Portables (P) - Bombay

Rick Ricked (P) - Stage Stop***

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

Terry Humphrey (V) - Shelby's

8

Sunday

Bluebeats (U) - Bombay

Elton Cross (K) - The Comedy House

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

Gypsy Queen (P) - Night Moves***

Jimmy Ellis (aka Orion) (K) - The Comedy House

Joannie Grossi (K) - The Comedy House

Klaudia Kroboth & Rico Heard (N) - Bottom Line

Live Blues (T) - Handy Park

Mojo Buford & the Blues Hall All-Stars (T) -
Rum Boogie Cafe

Motion (P) - Chelsea St. Pub

O'Brien and Valdez (K) - The Comedy House

Steve Reid (P) - Rascal's

Tennessee Rose (C) - Bad Bob's Vapors

Terry Humphrey (C) - Shelby's

Tom Hackenberger (V) - Crowne Plaza

9

Monday

Hari Kari (P) - Stage Stop***

Live Blues (T) - Handy Park

Lou Roberts/Dee Dee McCarver & Vapors
Band (V) - Bad Bob's Vapors

Mojo Buford & the Blues Hall All-Stars (T) -
Rum Boogie Cafe

Motion w/Sam Whitaker & Rick Erwin (C) - Bad
Bob's Vapors

10

Tuesday

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

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

Hari Kari (P) - Stage Stop***

Live Blues (T) - Handy Park

Lou Roberts/Dee Dee McCarver & Vapors
Band (V) - Bad Bob's Vapors

Mosaic (N) - South End

Motion (P) - Chelsea St. Pub

Motion w/Sam Whitaker & Rick Erwin (C) - Bad
Bob's Vapors

Pro Boxing (U) - New Daisy***

Terry Humphrey (V) - Shelby's

11

Wednesday

Becky Blaney (K) - The Comedy House

Cut Outs (P) - Poplar Lounge

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

Live Blues (T) - Handy Park

Live Music (V) - Public Eye's Down Under

Live Rock (P) - Stage Stop***

Lou Roberts/Dee Dee McCarver & Vapors
Band (V) - Bad Bob's Vapors

Mike Crews (P) - Rascal's

Motion (P) - Chelsea St. Pub

Motion w/Sam Whitaker & Rick Erwin (C) - Bad
Bob's Vapors

Ron Shamus (K) - The Comedy House

Teddy Bergeron (K) - The Comedy House

Terry Humphrey (V) - Shelby's

Tom Hackenberger (V) - Hilton

12

Thursday

Becky Blaney (K) - The Comedy House

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

Everyman (N) - Bombay Bicycle Club

Live Blues (T) - Handy Park

Live Music (V) - Public Eye's Down Under

Live Rock (P) - Stage Stop***

Lou Roberts/Dee Dee McCarver & Vapors
Band (V) - Bad Bob's Vapors

Motion (P) - Chelsea Street Pub

Motion w/Sam Whitaker & Rick Erwin (C) - Bad
Bob's Vapors

Ron Shamus (K) - The Comedy House

Steve Ingle/Jerry Dean (P) - Rascal's

Teddy Bergeron (K) - The Comedy House

Terry Humphrey (V) - Shelby's

13

Friday

Becky Blaney (K) - The Comedy House

Bluebeats (N) - Night Moves

Cut Outs (P) - Alfred's

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

Detail (P) - Rascal's

Good Question (P) - Bombay

Jimmy Busby w/Ned Davis Band (C) - America-
na Club

Live Blues (T) - Handy Park

Live Music (V) - Public Eye's Down Under

Live Rock (P) - Stage Stop***

Lou Roberts/Dee Dee McCarver & Vapors
Band (V) - Bad Bob's Vapors

Metallica/Queensryche (P) - Mid-South Coli-
seum***

Motion (P) - Chelsea Street Pub

Motion w/**Sam Whitaker & Rick Erwin (V)** - Bad Bob's Vapors

Ron Shamus (K) - The Comedy House

Teddy Bergeron (K) - The Comedy House

Terry Humphrey (V) - Shelby's

Mike Morgan & the Crawl (T) - Rum Boogie Cafe

14 Saturday

Becky Blaney (K) - The Comedy House

Bluebeats (N) - Bombay Bicycle Club

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

Detail (P) - Rascal's

Human Radio (N) - South End

Live Blues (T) - Handy Park

Live Rock (P) - Stage Stop***

Lou Roberts/Dee Dee McCarver & Vapors Band (V) - Bad Bob's Vapors

Mike Morgan & the Crawl (T) - Rum Boogie Cafe

Motion (P) - Chelsea Street Pub

Motion w/Sam Whitaker & Rick Erwin (C) - Bad Bob's Vapors

Narvel Felts (C) - Bad Bob's Vapors

Rin Tin Horn/Charlie Chan Clan (N) - Antenna

Ron Shamus (K) - The Comedy House

Terry Humphrey (V) - Shelby's

TNA (P) - Omni-New Daisy***

Tora Tora (P) - Omni-New Daisy***

Willys (P) - Alfred's

15 Sunday

Becky Blaney (K) - The Comedy House

Bluebeats (N) - Bombay Bicycle Club

DeSeck (P) - Night Moves

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

Klaudia Kroboth & Rico Heard (N) - The Bottom Line

Live Blues (T) - Handy Park

Mike Morgan and the Crawl (T) - Huey's

Mojo Buford & the Blues Hall All-Stars (T) - Rum Boogie Cafe

Ron Shamus (K) - The Comedy House

Steve Reid (P) - Rascal's

Teddy Bergeron (K) - The Comedy House

Tennessee Rose (C) - Bad Bob's Vapors

Terry Humphrey (V) - Shelby's

Thunder (P) - Night Moves

Tom Hackenberger (V) - Crowne Plaza

16 Monday

D.C. & the Blues Rockers (T) - Chelsea St. Pub

Jagged Edge (P) - Stage Stop***

Live Blues (T) - Handy Park

Lou Roberts/Dee Dee McCarver & Vapors Band (V) - Bad Bob's Vapors



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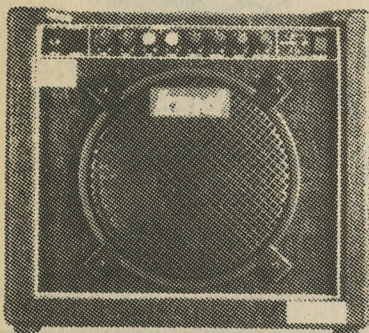
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CONCERT CALENDAR

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Motion w/Sam Whitaker & Rick Erwin (V) - Bad
Bob's Vapors

17

Tuesday

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

D.C. & the Blues Rockers (P) - Chelsea St. Pub

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

Jagged Edge (P) - Stage Stop***

Live Blues (T) - Handy Park

Lou Roberts/Dee Dee McCarver & Vapors
Band (V) - Bad Bob's Vapors

Mosaic (N) - South End

Motion w/Sam Whitaker & Rick Erwin (V) - Bad
Bob's Vapors

Terry Humphrey (V) - Shelby's

18

Wednesday

Charles Verocola (K) - The Comedy House

Cut Outs (P) - Poplar Lounge

D.C. & the Blues Rockers (P) - Chelsea St. Pub

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

Jagged Edge (P) - Stage Stop***

Keith Hall (K) - The Comedy House

Live Blues (T) - Handy Park

Live Music (V) - Public Eye's Down Under

Lou Roberts/Dee Dee McCarver & Vapors
Band (V) - Bad Bob's Vapors

Mike Crews (P) - Rascal's

Motion w/Sam Whitaker & Rick Erwin (V) - Bad
Bob's Vapors

Rob Linderman (K) - The Comedy House

Stryper/Hurricane (P) - Fairground Coliseum
(Jackson, Miss.)

Terry Humphrey (V) - Shelby's

Tom Hackenberger (V) - Hilton

19

Thursday

Charles Verocola (K) - The Comedy House

D.C. & the Blues Rockers (P) - Chelsea St. Pub

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

Jagged Edge (P) - Stage Stop***

Jason D. Williams (V) - Bombay Bicycle Club

Keith Hall (K) - The Comedy House

Live Blues (T) - Handy Park

Live Music (V) - Public Eye's Down Under

Lou Roberts/Dee Dee McCarver & Vapors
Band (V) - Bad Bob's Vapors

Motion w/Sam Whitaker & Rick Erwin (V) - Bad
Bob's Vapors

Rob Linderman (K) - The Comedy House

Steve Ingle/Jerry Dean (P) - Rascal's

Terry Humphrey (V) - Shelby's

20

Friday

Charles Verocola (K) - The Comedy House

D.C. & the Blues Rockers (P) - Chelsea St. Pub

Del-Tones (P) - Proud Mary's***

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

Even Steven (P) - Rascal's

Human Radio (N) - Bombay Bicycle Club

Jagged Edge (P) - Stage Stop***

Jimmy Busby w/Ned Davis Band (C) - Americana
Club

John Kilzer (P) - Night Moves

Keith Hall (K) - The Comedy House

Live Blues (T) - Handy Park

Live Music (V) - Public Eye's Down Under

Lou Roberts/Dee Dee McCarver & Vapors
Band (V) - Bad Bob's Vapors

M-Slider (P) - Omni-New Daisy***

Motion w/Sam Whitaker & Rick Erwin (V) - Bad
Bob's Vapors

Paige (P) - Alfred's

Rob Linderman (K) - The Comedy House

Terry Humphrey (V) - Shelby's

21

Saturday

Charles Verocola (K) - The Comedy House

D.C. & the Blues Rockers (P) - Chelsea St. Pub

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

Even Steven (P) - Rascal's

GTO (P) - Alfred's

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

Human Radio (N) - Antenna

Jagged Edge (P) - Stage Stop***

Keith Hall (K) - The Comedy House

Live Blues (T) - Handy Park

Lou Roberts/Dee Dee McCarver & Vapors
Band (V) - Bad Bob's Vapors

Motion w/Sam Whitaker & Rick Erwin (V) - Bad
Bob's Vapors

Poison (P) - Barton Coliseum (Little Rock)

Reba & the Portables (T) - Bombay

Rob Linderman (K) - The Comedy Club

Terry Humphrey (V) - Shelby's

22

Sunday

Bluebeats (N) - Bombay

Charles Verocola (K) - The Comedy House

D.C. & the Blues Rockers (P) - Chelsea St. Pub

Get Along Gang (V) - Bad Bob's Vapors
 Intents (P) - Night Moves
 Keith Hall (K) - The Comedy House
 Klaudia Kroboth & Rico Heard (N) - Bottom Line
 Live Blues (T) - Handy Park
 Mojo Buford & Blues Hall All-Stars (T) - Rum Boogie Cafe
 Rob Linderman (K) - The Comedy House
 Steve Reid (P) - Rascal's
 Tennessee Rose (C) - Bad Bob's Vapors
 Terry Humphrey (V) - Shelby's
 Tom Hackenberger (V) - Crowne Plaza

23 Monday

D.C. & the Blues Rockers (P) - Chelsea St. Pub
 Live Blues (T) - Handy Park
 Lou Roberts/Dee Dee McCarver & Vapors Band (V) - Bad Bob's Vapors
 Mojo Buford & Blues Hall All-Stars (T) - Rum Boogie Cafe
 Motion w/Sam Whitaker & Rick Erwin (V) - Bad Bob's Vapors
 The Windows (P) - Stage Stop***

24 Tuesday

Bluegrass Jam (T) - Yarbrough's Music***
 D.C. & the Blues Rockers (P) - Chelsea St. Pub
 Don McMinn & Rum Boogie Band (T) - Rum Boogie Cafe
 Live Blues (T) - Handy Park
 Lou Roberts/Dee Dee McCarver & Vapors Band (V) - Bad Bob's Vapors
 Mosaic (N) - South End
 Motion w/Sam Whitaker & Rick Erwin (V) - Bad Bob's Vapors
 Stryper/Hurricane (P) - Aud. North Hall
 Terry Humphrey (V) - Shelby's
 The Windows (P) - Stage Stop***

25 Wednesday

Cut Outs (P) - Poplar Lounge
 D.C. & the Blues Rockers (P) - Chelsea St. Pub
 Don McMinn & Rum Boogie Band (T) - Rum Boogie Cafe
 Live Blues (T) - Handy Park
 Live Music (V) - Public Eye's Down Under
 Lou Roberts/Dee Dee McCarver & Vapors Band (V) - Bad Bob's Vapors
 Mike Crews (P) - Rascal's
 Motion w/Sam Whitaker & Rick Erwin (V) - Bad Bob's Vapors
 Ron Shamus (K) - The Comedy House
 Steve McGrew (K) - The Comedy House
 Terry Humphrey (V) - Shelby's
 The Windows (P) - Stage Stop***
 Tom Hackenberger (V) - Hilton
 Ward Smith (K) - The Comedy House

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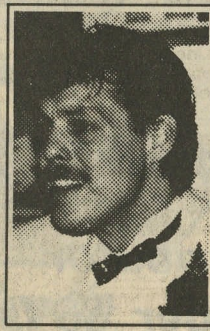
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— Tom Hackenberger

CONCERT CALENDAR

26 Thursday

- D.C. & the Blues Rockers (P) - Chelsea St. Pub
 Don McMinn & Rum Boogie Band (T) - Rum Boogie Cafe
 Intents (P) - Stage Stop***
 Jason D. Williams (V) - Bombay
 Live Blues (T) - Handy Park
 Live Music (V) - Public Eye's Down Under
 Don Roberts/Dee Dee McCarver & Vapors Band (V) - Bad Bob's Vapors
 Motion w/Sam Whitaker & Rick Erwin (V) - Bad Bob's Vapors
 Ron Shamus (K) - The Comedy House
 Steve Ingle & Jerry Dean (P) - Rascal's
 Steve McGrew (K) - The Comedy House
 Terry Humphrey (V) - Shelby's
 Ward Smith (K) - The Comedy House

27 Friday

- Cut Outs (P) - Alfred's
 D.C. & the Blues Rockers (P) - Chelsea St. Pub
 Del-Tones (P) - Proud Mary's***
 Don McMinn & Rum Boogie Band (T) - Rum Boogie Cafe
 Good Question (P) - Bombay
 Intents (P) - Stage Stop***
 Jimmy Busby w./Ned Davis Band (C) - Americana Club
 Koko Taylor (T) - Omni-New Daisy***
 Live Blues (T) - Handy Park
 Live Music (V) - Public Eye's Down Under
 Lou Roberts/Dee Dee McCarver & Vapors Band (V) - Bad Bob's Vapors
 Motion w/Sam Whitaker & Rick Erwin (V) - Bad Bob's Vapors
 Ron Shamus (K) - The Comedy House
 Steve Ingle & Triple X (P) - Rascal's
 Steve McGrew (K) - The Comedy House
 TBA (U) - Night Moves
 Terry Humphrey (V) - Shelby's
 Ward Smith (K) - The Comedy House

28 Saturday

- D.C. & the Blues Rockers (P) - Chelsea St. Pub
 David Allan Coe (C) - Bad Bob's Vapors
 GTO (P) - Proud Mary's***
 Human Radio (N) - South End
 Intents (P) - Stage Stop***
 Live Blues (T) - Handy Park
 Lou Roberts/Dee Dee McCarver & Vapors Band (V) - Bad Bob's Vapors

- Motion w/Sam Whitaker & Rick Erwin (V) - Bad Bob's Vapors
 Reba & the Portables (T) - Bombay
 Ron Shamus (K) - The Comedy House
 Split Decision (T) - Rum Boogie Cafe
 Steve Ingle & Triple X (P) - Rascal's
 Steve McGrew (K) - The Comedy House
 Terry Humphrey (V) - Shelby's
 Ward Smith (K) - The Comedy House
 Willys (P) - Alfred's

29 Sunday

- Bluebeats (N) - Bombay
 Get Along Gang (V) - Bad Bob's Vapors
 Klaudia Kroboth & Rico Heard (N) - Bottom Line
 Live Blues (T) - Handy Park
 Lois Lane (P) - Night Moves
 Mojo Buford & Blues Hall All-Stars (T) - Rum Boogie Cafe
 Ron Shamus (K) - The Comedy House
 Steve McGrew (K) - The Comedy House
 Steve Reid (P) - Rascal's
 Super Bowl Party (U) - Proud Mary's***
 Tennessee Rose (C) - Bad Bob's Vapors
 Terry Humphrey (C) - Shelby's
 Tom Hackenberger (V) - Crowne Plaza
 Ward Smith (K) - The Comedy House

30 Monday

- D.U.I. (P) - Stage Stop***
 Live Blues (T) - Handy Park
 Lou Roberts/Dee Dee McCarver & Vapors Band (V) - Bad Bob's Vapors
 Mojo Buford & Blues Hall All-Stars (T) - Rum Boogie Cafe
 Motion w/Sam Whitaker & Rick Erwin (V) - Bad Bob's Vapors

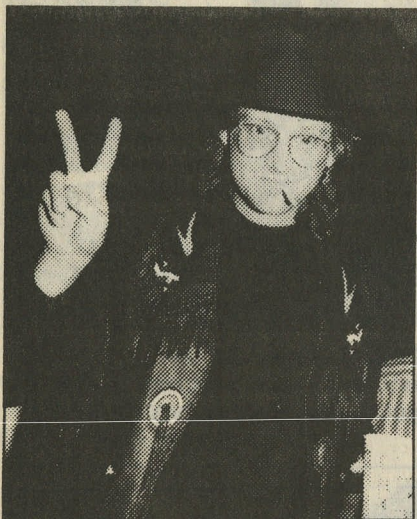
31 Tuesday

- Bluegrass Jam (T) - Yarbrough's Music***
 D.U.I. (P) - Stage Stop***
 Don McMinn & Rum Boogie Band (T) - Rum Boogie Cafe
 Live Blues (T) - Handy Park
 Lou Roberts/Dee Dee McCarver & Vapors Band (V) - Bad Bob's Vapors
 Mosaic (N) - South End
 Motion w/Sam Whitaker & Rick Erwin (V) - Bad Bob's Vapors
 Terry Humphrey (V) - Shelby's

Star Tracks

from page 5

At the Sounds Unreel Christmas party, we got a preview of **Jimmy Davis and Junction's** latest recordings. They've been working on their second album and writing songs with a little help from some folks like **Tom DeLuca** and **Warren Haynes** (Dickie Betts' guitarist this tour). They'll continue to record this month with the album probably appearing this summer. By the way, the new stuff is great.



John Kilzer, seen here living it up at the **Keith Richards** concert, has been in town preparing for the release of the "Memory In The Making" 45.

photo by Kim Elliott Paulson

CONGRATS

Lou Roberts, the Vapors' legendary singer, has been recording in Nashville with the **Oak Ridge Boys**. They are cutting an album at Acorn Studio. Good luck, and go for the gold.

Congratulations to the new owner of the **Americana Club**, **Charlie Bee**. The "country" club features the **Ned Davis Band** (Terry Moxley, Jim Nolen, Bubba Feathers and Jimmy Busby). Jam sessions are frequent with **Linda Gail Lewis**, **Bobby Memphis**, **Harold Garrett** and **Jerry Hayes** dropping by.

GET WELL SOON!

The Bluebeats had a tough break in November when **Bruce Browning**

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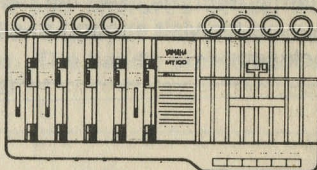
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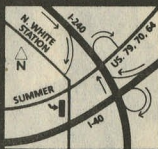
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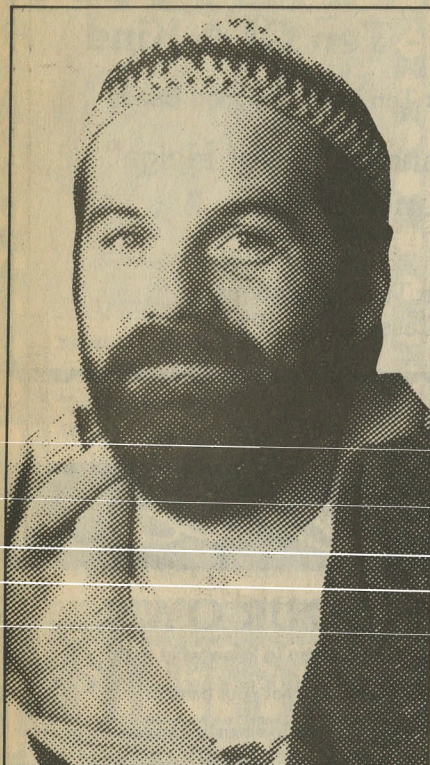


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Bluebeat Bruce Browning is recovering from injuries sustained in an accident between Memphis and Oxford in late November.

fell asleep while driving back from a gig in Oxford, Miss. He broke a leg (both bones), dislocated a hip and shoulder, broke five ribs and needed lots of stitches. His Winnebago and the two trees didn't fare too well either. He's probably on the road to recovery now, but we're sending good wishes to speed him along.

AROUND TOWN

The president of Atlantic Records and head of the Rock'n'Roll Hall of Fame, **Ahmet Ertegun**, flew into Memphis in his private jet last month to see a showcase. Ertegun and his entourage came to Memphis Sound Productions to hear a band from Arkansas called **Great Southern Railroad**. Rumor has it that a management company in Arkansas got Ertegun's attention for the project even before they had a band. The group turned out to be 11 pieces, including Memphis' own **Jack Holder**, who put the Memphis showcase together. Hopefully Mr. Atlantic Records liked the band and enjoyed his visit enough to come back soon.



Singer/songwriter David Kurtz has returned to the studio under the guiding hand of producer **Don Smith**.

photo by Kelly K. Craig



Intents has been rocking and rolling the Stage Stop and other southern venues in recent weeks. Look for them in a moving van, and hopefully, lots more places in Memphis soon.

Holder was also tagged last month by **QMI Music** (the label that originally signed Jimmy Davis and Ella Brooks) to work his mix magic on a fledgling project. A very young band (the oldest member is 19 or 20) called **TAZ** recorded in California, but sent the tracks to Holder at Memphis Sound Productions for mixing. I don't know for sure, but I hear QMI Music is soon going to cease to exist. Hopefully, these artists will be taken care of in the same manner that Junction was handled in their pass to Chrysalis.

TIP SHEET

Last month I caught a band out at the Stage Stop that blew my mind. I heard three of the best originals I've never heard on the radio, then they did a note-for-note cover of Kansas' "Carry On My Wayward Son." I was so impressed that I had to corner them. They're called **Intents** and they'll be back this month, with luggage in tow. Yep, they're moving to Memphis.



The new and improved **Crime**, from left, Rick Camp, Mike Mason, David Alexander and Spot Allison pay their debt to society at Beale Street's Police Museum. The band's promo shirt may or may not bear the King's stamp of approval.



Mike Morgan and the Crawl bring their Texas-tinged Blues to Memphis Jan. 13 and 14 at Rum Boogie Cafe and Jan. 15 at Huey's. The band is, from left, bassist Carlton Powell; Lee McBee, vocals and harmonica; guitarist Mike Morgan, and Uncle John Turner on drums.

When I asked "Where ya'll from?" they just said, "the road." (But their bio sheet says Florida.) They may shake some people up around here, they're that good (the bass player is from the Billy Sheehan school of flying fingers). They were also **MTV Basement Tapes** finalists in March.

Also at the Stop this month will be an all-girl band from New York called **Hari Kari**. Check it out.

What happens when you put one of Memphis' finest songwriters in the studio with a great producer and Memphis' best players? We'll surely see some major action from this project. **David Kurtz** has been in Sounds Unreel with Don Smith producing and players Chad Cromwell, Sam Shoup, Jack Holder, Mike Steele, Mike Wade, and Steve Ingle. Jon Hornyak and Larry McKeehan will be shopping the tapes.

The Arlingtons' new lineup debuted Dec. 10 at the Antenna

cont. page 55

Rufus Thomas

from page 30

have been some Blues. What would have been wrong with still recording black artists along with Johnny Cash?"

In 1960, another fledgling label, Satellite Records, recorded Rufus and his daughter Carla. The song, "Cause I Love You," became a hit, and Satellite later became Stax Records. Stax was the bastion of soul music and the Memphis sound through the '60s and into the '70s with artists like Otis Redding, Booker T. and the MGs, Sam and Dave, Isaac Hayes, and of course, Rufus Thomas.

The passing of Stax left a great void in the Memphis recording industry, one that has never been completely filled. "I had always wanted to do it (cut an all Blues LP)," says Thomas. "But after Stax passed on, you didn't have anybody around here who wanted to do Blues. Stax is the finest thing that ever happened to this city, and people still don't want to recognize the fact that it was Stax who really put this town back on the map!"

Enter Bob Greenlee and King Snake Studios in Sanford, Fla. (Sanford, Fla.! Home to the Blues? Nah, couldn't be). King Snake has a Blues track record, having released

LPs on Lazy Lester, Noble "Thin Man" Watts, Raful Neal and Kenny Neal, all Blues virtuosos in their own right.

Greenlee produced the album, plays baritone saxophone and bass guitar on it, and even wrote the title track. The tune brings out the bawdier side of Thomas' growling voice with lyrics like "That woman is poison/She'll bite the head right off a snake/She's a low-down dirty mistreater/Got a habit I just can't break." The King Snake Horns are featured throughout *Poison*. They are joined by Noble "Thin Man" Watts, who delivers the moving tenor sax solo that makes Jimmy McCracklin's, "I Just Got To Know" a thorough Blues gut-wrencher, and every honking note he lays out on the album is a memorable one. McCracklin also wrote "The Walk," a ragtime Blues dance tune.

All of the songs show an amazing feel for the passionate sincerity of the genre. They are pure Blues, with no pretense. In "Somebody's Gotta Go," for example, the mix masterfully transports you to a dimly-lit studio while it is being recorded.

"Somebody's Gotta Go" also gives a taste of that unique, Rufus-only jive that makes him such an awesome performer. At the very beginning of the track his inimitable, growling starts up: "In order to have a good

mess o' Blues/you got to have a good piano player/And then you got to have a funky guitar/And after the piano and the guitar/you got to have a voice/I, I, I, I am that voice!" Vintage Rufus at his best.

From start to finish, *That Woman Is Poison!* is, bar none, the definitive Rufus Thomas, his finest vocal performances ever. Listening to its strength, range, and subtleties, you'd never believe that this is the voice of a 71 year-old man! He radiates a youthful quality that makes you feel good, yet challenges you every step of the way. That youthful exuberance he demonstrates it somehow blended with the cold fire of experience and wisdom. He attracts blondes like a Ferrari. *That Woman Is Poison!* conveys that special person better than any photograph or narrative.

"I like the whole album," says Thomas. He particularly likes the lyrics to "I'm Breakin' My Back." "I'm breakin' my back/Puttin' on a front for you." "It's the girl who writes with me, her name is Orielle Roberts," he says. "Super - she's a super lady. She thinks Blues, all the way. She used to do Gospel at one time, when there was a Gospel label at Hi Records. You know, there was Hi, then there was another label within Hi that was Gospel. But she

Rufus Thomas jammed with other Memphis musicians at the recent benefit for guitarist Rick Harvey. Thomas' spontaneous enthusiasm has endeared him to his peers and made him an effusive ambassador for Beale Street and Memphis.

photo by David McDougal



did some Gospel stuff too. But she's a super lady."

Thomas and Roberts wrote all of the rest of the songs on the album, but not all of them are truly "new." "Some of them were written some time ago, and are just now being done," according to Thomas. "Big Fine Hunk of Woman, I love that song! (I wrote it) long before I had a record," he continued. "Used to do that song all down in Mississippi. And here's another one written back in 1941, 'Somebody's Gotta Go'."

"Night Workin' Blues," ("All Night Worker" on the album), I did that. Bobby Bland sang that, he won first prize on an amateur show on Beale Street singing 'Night Working Blues,' and he was supposed to record that song for me. Long years ago."

In the five years since Rufus Thomas' well-publicized battle with Beale Street over naming Chicago's Lou Rawls the Ambassador of Beale Street, Thomas sees some improvement, but, "not a lot. Not a lot, but they're trying though, believe me, I feel that. You got people down there who are in charge. Davis Tillman (of Beale Street Management). Super guy! And right now I wouldn't trade the world for his friendship. He's been very good to me and very good for me."

Thomas's public appearances usually involve the plugging of Beale Street and its wealth of history, and the need to restore it to its former glory. Of the reigning Ambassador of Beale, one would expect no less. Thomas' appreciation of Tillman's efforts to get Rufus "out" is genuinely heartfelt. Thomas says Tillman has, "always been able to set me up so when tourists come to town, I'm there. Then they have something real good. I feel like, when they go back to their home towns, their home states, that they can really have something to talk about, and how exciting was when they visited Beale Street. 'I saw Rufus!' And it makes me feel good, too."

Tillman's respect for the performer is likewise genuine and he adds, "there's an actual granite monument (on Beale Street) to his years of service as a performer and as a public servant. He is the official ambassador for Beale Street, inter-

nationally. Well, for instance, at his performances out of the state or the country, he talks up Beale Street and the history of Beale Street."

"It went so far as, two years ago when he was a guest artist, one of the headline artists for the Chicago Blues Festival. And they were trying to claim Chicago as Home of the Blues. He made an announcement in front of 200,000 people that Chicago may be a city of the Blues, may be the city of the Blues, but it was *not* the Home of the Blues. The Home of the Blues is Memphis, Tenn., and Beale Street is the heart of that home."

"He has helped so many people that have gone on to stardom from Beale Street," Tillman continued. "He helped discover B.B. King, Bobby Bland, a number of performers that were discovered at the Palace Theatre on Beale Street back in the early '50s."

"He's also the first black deejay in the city of Memphis, and I believe the first black entertainer to have a television show in Memphis. And he was the voice of Beale Street for many years, both as emcee and as entertainer. His history here probably surpasses anybody else. He was the man who helped discover people who are, I guess you'd call them, pillars in the Blues world."

"Rufus made an announcement in front of 200,000 people that Chicago may be a city of the Blues, but it was not the Home of the Blues."

— Davis Tillman

Thomas remembers the heyday of Beale Street, and Memphis music for that matter. He'd very much like to see it thrive again. The greatest hindrance to that goal he says is the lack of effort on the part of city



"After Stax passed on, you didn't have anybody around here who wanted to do Blues. Stax is the finest thing that ever happened to this city!"

— Rufus Thomas

officials. "Until they get behind it with a bulldozer. Until they get behind this music we got - Blues - and push it 'til it falls apart, if I'm using this term correctly, push, push, *push!* Give out, but don't give up! And until that happens, we won't have no Blues label in this city. We've never had a Blues label. Never! There is no Blues label in the birthplace of the Blues. Now that's sad. They go to every other kind of music but the Blues."

"Now listen to me," Rufus Thomas explains. "There are still people who's trying to put country on Beale Street. You go to Nashville. You want to hear country music and they play it for you. And they do it damn good. You go to New Orleans, you want jazz. They play it for you. And they do it damn good down there. And when you come to Memphis, what do you expect to hear? And the whole house goes, 'Blues!'"

Now, with *That Woman Is Poison!*, the whole world has Rufus to sing us the Blues. ★

Bobby Whitlock

from page 15

Redding and Booker T. and the MGs."

One night while performing with the Counts at the old Cabaret club, Whitlock was approached by Delaney and Bonnie Bramlett with the proposition of going to California and making what turned out to be *On Tour*, the second solo album by Delaney and Bonnie and Friends. The move was a natural for Whitlock's Memphis-rooted soul/Blues/R&B music. Here Whitlock was exposed to classic players like George Harrison, Rita Coolidge, Dave Mason, Leon Russell and others. Another friend was Eric Clapton who was hanging out, taking a breather from his guitar-God/Cream/Blind Faith days.

By 1970, Clapton had left the group and Whitlock later went to England and joined him. The two began co-writing and eventually put a group together that would become Derek and the Dominos. The band's lone studio album, *Layla and Other Assorted Love Songs*, would give the world that quintessential AOR hit and gave Whitlock the opportunity to broaden and hone his songwriting skills.

"Jim Gordon was undoubtedly the best rock'n'roll drummer in the world and Eric was playing like the house was on fire," said Whitlock. "It was really inspirational to play with those guys at that time." "Those guys" included bassist Carl Radle, who along with Gordon and Whitlock had backed Delaney and Bonnie, and Duane Allman. Whitlock's credits appear on prominent Dominos tunes such as "I Looked Away," "Why Does Love Got To Be So Sad?" and "Anyday."

Sadly, all things must pass. "We did the *Layla* album (released in 1972 and recorded at Atlantic South-Criteria Studio in Miami) and toured Europe four or five times before coming to America," Whitlock continues. "We did one major tour here, went back to London and broke up in the middle of our second studio album. I went into my solo trip and Eric went into his heroin hibernation."

Whitlock, who sang and played piano and organ in addition to his writing with Clapton, took his songwriting talent and pursued a solo career, releasing four albums over a period of several years. ABC/Dunhill released his solo debut



"It's (the record) not going to be country. It's not going to be new wave. The album will be rock'n'roll, rhythm and blues."

— Bobby Whitlock

entitled simply *Bobby Whitlock*, followed by *Raw Velvet*. Later he changed labels to record *One Of A Kind* and *Rock Your Socks Off* on Capricorn Records.

After Capricorn folded in the mid-'70s, Whitlock moved to Nashville and began writing country music with Roger Cook, Roger Greenway, John Prine and others. In this chapter of Whitlock's diversified career, his talent for writing songs was recognized and utilized by artists like Ray Charles, Tom Jones and Johnny Rodriguez, each of whom recorded some of his material.

However, when trying to land a record deal of his own, Whitlock was met with a closed door. "I tried to get a deal in Nashville, but they said I was too soulful. I went to California and they said I was too country. I went back to England and a publisher over there said I was just what they were looking for, but I still couldn't get a label deal. So, I moved to Ireland for a year and a half just to decide what I wanted to do and put the brakes on this business for a little bit. I decided to come back to Memphis and get with it."

And get with it he did! In the five months since our prodigal son's return he has become a solid fixture around KIVA Studio; involving himself with numerous endeavors. Whitlock, along with new-found manager Gary Belz and business partner Norbert Putnam (noted for his work with Joan Baez, Jimmy Buffett and Dan Fogelberg) are currently active in various projects under the title of Soultown Productions Company. The first order of business is a new record deal that is crystallizing for Whitlock. Belz speaks with a certain optimism concerning Whitlock's upcoming solo work. "We are in the eleventh hour in the decision process with two of the major labels that we have pinpointed as being the best for us."

The project utilizes mostly local talent and is being cut under the engineering eye of Danny Jones. One track, "Man Overboard," has Joe Walsh on guitar and sports a lovely, moody sax break by Lannie McMillan. It was written by guitarist Wayne Perkins and singer Vicki Tucker, both formerly of the Shakers. "Bobby's a good songwriter and he loves writing songs with different people," Belz states. "That

offers people here an opportunity to collaborate with Bobby in the writing of material."

Other tunes include "Down On Broadway," co-written with Steve Cropper, an urban, cruisin'-in-my-Caddy, R&B number. Whitlock's "Talking On The Telephone" has a vague country feel over an R&B beat. It could easily make any playlist in the country. "It's Only Midnight" is one of those pleading love songs with a fine vocal full of torture at the thought of being alone - a vocalist's tour de force.

Whitlock makes no bones about the upcoming album. "It's not going to be country. It's not going to be new wave. The album will be rock'n'roll, rhythm and blues," he said. "I'll probably do a video. That seems to be the norm these days. I'll also probably have a real killer ballad on it. I generally do put a couple of real nice songs on an album. It's gonna be a pretty raw album. There may be some synthesizer work on it, but if there is, it will be very little. I only use it to enhance things."

He admits to being something of a purist when it comes to music, and asserts, "Most high technology is trying to be low-tech. In essence, they're trying to get it to sound like it used to sound except with a 1990s quality."

Bobby Whitlock is also aware of the value and uniqueness of the Memphis sound. "I've heard artists come here and try to sound Memphis, but I guess if you're from here you sound that way naturally," he explained. Belz added, "The thing that labels have expressed an interest in is the songwriting ability ... as well as his tremendous vocal performance. Bobby grew up within that (Memphis) sound and personifies it. He certainly has a Memphis type of distinction in the music."

In addition to working on his own album, recently Whitlock has been playing keyboards on tracks being laid down by Albert King for his latest album. Whitlock, who has always admired and held King in the highest regard, expressed his excitement about working with King. "When we were in the studio, Jim Dickinson was listening at the back of the stage and I

turned to him and said, 'I know people that would give anything just to be right here. Now after all these years we finally realize how fortunate we are that we can sit in the room and listen to great things being created by a master like Albert King'."



"I tried to get a deal in Nashville, but they said I was too soulful. I went to California and they said I was too country. I went back to England and a publisher over there said I was just what they were looking for, but I still couldn't get a label deal. I moved to Ireland for a year and a half just to decide what I wanted to do and put the brakes on this business ..."

— Bobby Whitlock

Whitlock is also producing several local acts. He performed on and produced part of the Memphis Horns' new album. Supplementary projects include co-producing local hard-rock

band Dotz and Fatman and the Maniacs (incidentally, Whitlock's brother Nathan plays guitar in the group). Whitlock and Souttown Productions are always keeping their eyes and ears open for local talent to work with, feeling that there is a lot of good talent in Memphis. Ultimately Whitlock, Belz and Putnam would like to produce some original Memphis music and shop it overseas.

"What they're into is stuff that we grew up listening to like Otis Redding and Eddie Floyd. It's hip now to play R&B and maybe talk with a bit of a southern drawl," Whitlock states. "In my travels in the past three-and-a-half years in Europe and the West Coast I've noticed the focal point is on the South and southern music, namely Memphis." "The old Stax sound is very much alive, revered and anticipated well in Europe," Belz agrees.

Recently Whitlock received a gold record from PolyGram Records for the *Crossroads* compilation, presented by the *Memphis Star* (see *Memphis Star*, Dec. 1988). *Crossroads* is a six-record set containing 73 songs spanning twenty-five years of Eric Clapton's history. Whitlock wrote or co-wrote several songs on the set. Another high point in Whitlock's career was a benefit he performed a couple of months ago that raised \$14,000 for the Special Olympics. "Getting gold and platinum albums is always nice. You can hang that on your wall. But to do something like this and help people - you can hang that on your heart."

From prodigal son to family man, it is evident that Whitlock is finally re-establishing his roots where he belongs. He and his wife of seventeen years, Linda, along with their thirteen year old daughter and ten year old son have moved into a house that they can finally call home. "The travelling has been a neat experience for everyone but we're all ready to settle down," he confesses.

Whitlock's main objective in life is to write and perform his music as best he can and be a good father and husband. When asked what his ultimate dream would be, his humble reply was simply, "To have a string of #1 records. That would probably work." *

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Seven-year-old **Tela McEwen** made her professional debut at New York's legendary **Apollo Theatre** in a dream-come-true performance Nov. 30. Miss McEwen appeared as a guest during the Theatre's year-end special, and received roses and gifts of money in addition to applause from the audience. She performed in **Shelby County Mayor Morris'** "Free The Children" theme song and video, and is releasing an independent single titled "If You Believe."

photo by Julie McEwen



Star Tracks

from page 49

Club. **Jim Medlin** (Rico's Yada, Wolfgang) on guitar and **Brad Trotter** on drums join original members Zeph Paulson and Dan Tinsley. They've got some great new songs, too.

The newest glam rock band on the scene is **Darq Horse**. With M-Slider and Amber veterans, the guitar monster band features an incendiary stage show. Kurt Frazier, Steve Shanks, Kevin Dougher, Mike Bourgeois and Keith

Darling cut some songs at **Crosstown Recorders** with Rusty McFarland behind the board. They are managed by Mike Glenn.

Did you notice a familiar face behind the drums with **Amy Grant**? That was Memphian **Greg Morrow** (formerly with DeGarmo and Key and a part of the Crosstown Recorders). Amy and entourage spent some time in that studio while here for her show last month.

The best club show of the year was probably the **Jeff Healey Band** at Night Moves Dec. 16. What could be cooler than watching **Billy Gibbons** watch Healey do "Blue

Jean Blues?" I'm sorry you missed it but I'm REALLY sorry I missed it.

The **Cafe Racers** have been de-cafe-nated. That's right, my favorite band has officially dropped the "Cafe" and are just The Racers. And I'm a Racer Chaser. They've also roughed up their song list somewhat in favor of a harder sound.

One more thought to ponder -- is that really Elvis' thumbprint on the **Crime's** new sweatshirt? They won't confess. Call in the detectives.

That's all I know that I can print.

★

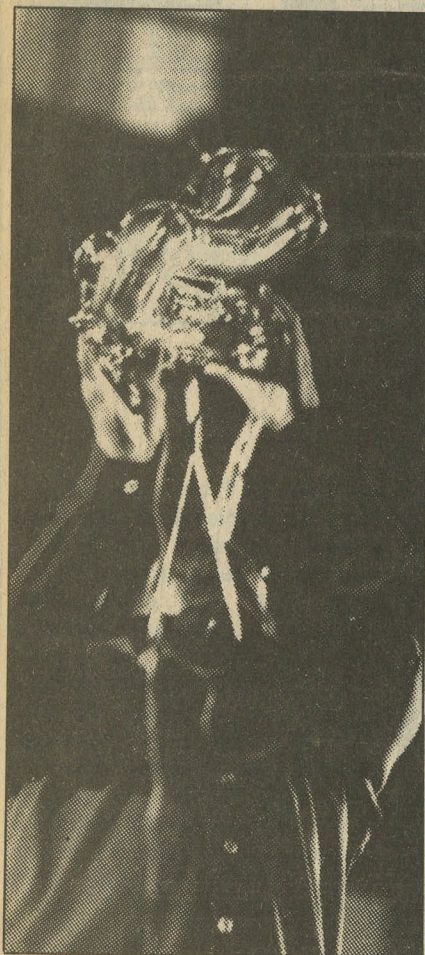
Government Cheese (right) and the **Dusters** (below) are but two of the bands showcasing during the **Nashville Extravaganza** Jan. 12-14. The annual event is sponsored by the Nashville Entertainment Association and will allow record label executives to preview 20 unsigned area bands at four different venues over three nights.





Saxophonist Sonny Rollins appeared at the Omni-New Daisy Theatre Dec. 2 in a jazz program sponsored by the IJS World Class Jazz Series. Rollins was backed by trombonist Clifton Anderson (pictured at left with Rollins); Jerome Harris, bass; Mark Soskin, piano; and drummer Marvin Smith.

photos by Mike Malone



Christian rockers DeGarmo and Key (see *Memphis Star*, May 1988) are involved in a national television special dealing with teenage suicide entitled *Too Young To Die*. The Memphians' song, "Teen Suicide," opens and closes the hour-long show which aired in Memphis Dec. 27. Little Rock's KARK will carry the program Jan. 10 at 8 p.m.



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