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# MEMPHIS STAR

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## REMEMBERING THE BLUES BROTHERS

by Deborah Camp

It began with a late night phone call from someone who called himself John Belushi. The party on the other end was unbelieving and hung up the phone. When he called back he asked whether Duck Dunn had shaved his beard or cut his hair. And before he knew it, Dunn was swinging his way to New York to release for a film that would also produce an album "The Best of the Blues Brothers?"

Says Dunn: "I was real nervous about it but I went up there and did some rehearsals and, well, you *know* when you meet John Belushi you want to work with him. So anyway, after the first album, some of the musicians were not going to be able to make the movie - they were tied up with Gilda Radner - so John asked me who I recommended for drums. And I said Willie?"

On this fine Monday afternoon Duck Dunn and Willie Hall, two Memphis music legends, find themselves reminiscing about that year and a half spent in doing the Blues Brothers film and albums. And about those early days when they first became acquainted.

Hall begins by first describing his earliest connections to music. "I was eleven years old and had seen the Beatles on the Ed Sullivan Show. So I immediately went out and *made* myself a little guitar out of some plywood and would actually get up in front of the mirror and pantomime. Later, I joined the high school band and just kept going from there. Eventually I got my first pieces of equipment from a pawn shop or someplace. Then my family moved to Memphis from Florida, and since I had always been in love with the Memphis sound, I used to leave school and would go hang out at Stax Records. You know what I mean? To hell with it, we just wanted to *be* there!

"Duck and different guys used to come out and go to this little grocery store next to Stax and we'd run up to them and say 'hey, man, what's up?' So finally we worked our way in."

When eighteen-year-old Hall finally wrangled his way into the studio, Alan Jones asked him if he'd play drums for the newly reformed Bar-Kays. From there, Hall became acquainted with Issac Hayes, Booker T. and MGs, and the rest of the Stax crew.

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Willie Hall and Duck Dunn during rehearsal with the Blues Brothers.

Duck Dunn remembers that his first musical influences were Elvis and B.B. King.

"When I first heard the bass on 'Sweet Sixteen,' I knew that's what I wanted. I couldn't play guitar, six strings was too much for me, so I got me a bass."

At Stax, Duck Dunn enjoyed it's heydays and played the meanest bass around with all the musicians that put Memphis on the map for its music.

Although Dunn and Hall don't seem exactly clear as to the first time they actually played together, they ventured that it was probably during the time that Al Jackson was the only drummer for Stax, and "Willie

probably started playing with us one day when Al missed a session or something." Throughout their decade long friendship, they eventually worked together on an album with Delaney and Bonnie, which Dunn was producing, and others with such artists as Tony Joe White. They toured Japan with Levon Helm - a country which Hall says; "loves that Memphis back beat."

One of the most memorable times Hall and Dunn played together was in the making of a memorial Booker T. album. Hall recounts that project reverently: "There's a moment in a live show, and also in the studio, when things start to jell. You're into each other. You begin to compliment each other with a little smile or something. There's a relationship that's real warm, and I had the experience of sharing that with all three of those guys at one time throughout the year or so we worked together. I got the chance to feel the real innovative part of Memphis music that came naturally from the rhythm section of that group."

Their next big project together was the Blues Brothers film and soundtrack.

Dunn remembers when he first saw the Blues Brothers on Saturday Night Live. "I saw Danny (Aykroyd) and thought he might be imitating someone else playing that harmonica. But no I was wrong."

"Turns out, he was actually playing it," adds Willie.

"But these guys, they were not only into Memphis music, but blues and southern culture music. It was truly amazing."

When John Belushi died, both musicians recalled feeling a sense of loss. Hall was out of town and didn't hear about it until after the funeral. But Duck Dunn attended the memorial in New York. Dunn says that he saw Aykroyd, who told him that another movie was in the works.

Another Blues Brothers film? Will Duck and Willie be asked to play back-up for only half of that memorable team?

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## LETTER TO THE EDITOR

Dear Memphis Star,  
Just wanted to thank you for the nice article about the band. I've been hearing nothing but good things all month, and I truly appreciate your efforts.

RANDY HASPEL

MEMPHIS STAR  
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PUBLISHER  
Jim Santoro  
EDITOR  
Deborah Camp  
ADVERTISING MANAGER  
Chuck Thomas  
ADVERTISING SALES  
Mike Pendegrast  
STAFF WRITERS  
John Stewart  
Chris Thomas  
Doug Dahlhauser  
Jack Abell  
Anthony Jones  
and  
*Hi-Roller*  
CONTRIBUTING WRITERS  
Sherrica Little-Eagle  
Heavy Metal  
STAFF PHOTOGRAPHER  
George Fulton

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Where Did You See The Memphis Star

See You There

# The Blues Corner

## "The Third Annual Blues Awards" A Review

by Sherrica Little-Eagle

The blues were very much alive Nov. 16, when the Peabody Hotel set the stage for the 3rd Annual International Blues Awards. The event which is sponsored by the Blues Foundation, a non-profit organization dedicated to preserving and revitalizing the Blues, presents the "Handys" in honor of W.C. Handy (born Nov. 16, 1873).

For the second year in a row, Koko Taylor won Female Blues Artist of the year; Johnny Copeland (Male Blues Artist); Larry Davis received two awards for Blues single - "Since I've Been Loving You," and Blues Album of the Year (U.S.). Andrew Brown - Big Browns Chicago Blues won Best Foreign Album.

## Remembering, from pg. 1

"Hell, I don't know," says Dunn. "I guess we might be asked. You never know?" Dunn reconsiders. "For some reason they may not like me...or may want someone else. John was that kind of person. Things usually went just *however* he felt that day."

For a moment there's a pause in the conversation, almost as if the idea of another Blues Brothers film without Belushi would be somehow sacreligious.

But Dunn quickly recovers. "Danny was the secret of it all though. Underneath it all, he was a genius. Remember that

Other "Handy" winners were; Buddy Guy and Junior Wells "Going Back" Traditional Blues album; Magic Sam Live - Vintage or Reissue Album of the Year; Robert Junior Lockwood, Traditional Male Blues Artist of the Year; Sippie Wallace, Traditional Female Blues Artist of the Year.

Gatemouth Brown won Blues Instrumentalist of the Year; Memphis' own George Jackson (old time rock-n-roll) won Best Writer for the Single of the Year, "Down Home Blues" recorded by Z Z Hill who also picked up an award for Blues Song of the Year.

The big winner was Bobby "Blue" Bland who picked up awards for his earlier recordings for vintage or reissue (Foreign), the album "Woke up Screaming" recorded on English Ace Label.

scene..." Dunn reminds Hall of an incident, and Willie says to me, "There's a lot of things we can't put in this article!"

What I wanted to know though, was did making a film change their perspective or anything?

"You bet. I think doing that film has made me a big critic. You learn a few things and before you know it, you've become an armchair critic," says Dunn.

"Bad edit! Bad edit!" clowns Hall.

"No continuity," Dunn rejoins.

For Hall, however, the film has given him an inclination to try his hand at pro-

Inducted into the Foundations planned Hall of Fame, which will be located on Beale St. were: Leroy Carr, Ray Charles, Big Walter Horton, Freddie King and Magic Sam.

The "Memphis Blues Treasures" award went to Little Laura Dukes, Grandma Dixie Davis, Ma Rainey II, and Harry Goodwin.

"Pioneer for the Blues" award went to Big Joe Williams.

WEVL Community Radio 90.3 and KWAM FM 101 received awards for Broadcasting blues on the radio. WEVL radio also broadcasted the awards live from the Peabody. In television, the award went to PM Magazine, for its segment "We Keep the Blues alive."

Entertainment was provided by The Memphis Connection, Joyce Cobb, Big Joe Williams, Diana Stein, Larry Davis, and Bobby "Blue" Bland.

The blues are very much alive in Memphis and if your interested in supporting the blues contact The Blues Foundation at P.O. Box 161272 Memphis, Tn. 38116 or 332-6459. This organization is non-profit and all contributions are tax deductible. We'd like to thank the Blues Foundation for keeping alive the Blues and also all the great people who turned out to pay tribute to W.C. Handy and the people who write, sing, and play the Blues.

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duction. He lists "movie-going" as one of his part-time passions, and entertains the idea that one day he'd like to be involved in the creative and technical end of filmmaking.

Since neither musician seem like he's going to wait on one foot for Hollywood to call, I ask what plans are stirring in the future.

Hall, who has been working locally with Don McMinn, Coon Elder and others, won't say specifically but predicts, "Something is boiling." A man of quiet wit and somewhat restrained humor, he adds,

## IVORY IMPACT ON McCARTNEY HOLD

*Ivory Impact*, the next album slated for release by pianist Roger Williams, has been personally put on hold by none other than Paul McCartney.

The LP, comprised of material owned by McCartney's publishing companies and in some cases, written by him ("My Love," "With A Little Luck"), credits his brother-in-law, John Eastman, as co-executive producer.

According to Tony D'Amato, also executive producer of the album, "Paul is a great fan of Roger's and has been very excited about this project from its inception. He was so pleased when he heard the final tapes, he became even more involved, wanting to make sure everything was just right. He had some changes he wanted made in the cover art, so until they're made to his specifications and approval, *Ivory Impact* is on hold."

*Ivory Impact* was recorded in a very unconventional way. The twenty tracks were recorded in England with Roland Shaw conducting the 60-piece National Philharmonic Orchestra. These raw tracks were sent to Williams in Los Angeles where he added the piano, and then supervised the final mix at Chick Corea's Madhatter Studio.

"I hope we have the album out within the next month or two," said Williams, "but I'm just so tickled that Paul likes my work as much as he does! After having worked with Stevie Wonder and Michael Jackson, we're a real 'odd couple'."

"Recently, I've just been keeping up with the movies and trying to stay out of certain places. I love to stay busy. I like to work. I guess it's an ancestral habit."

Dunn, who takes nothing for granted, and appears to be about the most unpretentious person you'd ever want to meet, admits that next month he'll be off to Seattle to join Eric Clapton's band. "I gotta job!" he exclaims, rolling his eyes.

This new direction Duck Dunn attributes to serendipity. "I just got lucky," he understates. "It was a case of being in the right place at the right time. That's every bit as important as being good. Now, don't get me wrong, you *have* to be good, but you also have to be a little bit lucky! With this Eric Clapton thing, well, there's a lot of bass players out there but when they needed one, my *name* popped up."

This past summer Dunn recorded a soon to be released LP with Clapton at the internationally know Compass Point studios in Nassau, often used by such artists as Stevie Wonder and Paul McCartney. The album is a combination of blues, rock 'n roll and country flavored pop. Regarding the Compass Point project, Dunn quips: "I saw the studio and the bed?"

But Duck Dunn's acquaintance with Eric Clapton goes back further than last summer. It seems a number of years ago Clapton visisted Dunn here in Memphis.

It's been a long time ago, I don't remember too much about it...we were pretty drunk and crazy that night. He and I and Nix ended up stealing some of those cones they put in the road. We had a back seat *full* of them."

"This boy's awful!" adds Hall.

Somehow I get the impression that there may be some raw material in this story for the film that Hall has been itching to produce. I can just imagine these guys, drunk as goats, chasing pylons in the middle of the night... Well, maybe that's just the very project that Willie says is "boiling." Fear and Loathing in Memphis?



The Blues Brothers live with Willie Hall and Duck Dunn.

# BILLY JOEL



*The Nylon Curtain*, Billy Joel's eighth album for Columbia Records, finds the songwriter and singer reflecting on life in these times, and on the pall that's been cast over the future of many Americans. Honest talk on the subject shouldn't surprise anyone who knows Billy and his music.

He rose from a dead-end blue collar background to the heights of musical success. With U.S. and international sales of close to ten million copies each of his albums *The Stranger*, *52nd Street*, and *Glass Houses*, Billy Joel is Columbia's greatest-selling artist of all time — with *The Stranger* standing out as the label's best-selling album. He has won five Grammy awards, drawn 100,000 people to Madison Square Garden during his 5-night stand there in 1980, and notched an astonishing series of classic hits with "Just the Way You Are," "Piano Man," "Movin' Out," "Only the Good Die Young," "Honesty," "She's Always a Woman," "My Life," and "It's Still Rock 'n Roll to Me," to name a few. Yet Billy Joel is still the guy next door, the fellow you can share a beer with at the neighborhood bar.

*The Nylon Curtain*, he explains, is "about the stuff people in my age group have gone through, about our attitudes, not our politics. People my age, 25 to 40, who grew up as Cold War babies, we don't have anybody writing music for us. There's a lot of formula rock aimed at the 11-year old market, and there's a lot of MOR for people

over 50. But this is an album dealing with us, and our American experience — lot richer with more textures than the last albums."

The pervasive theme of *The Nylon Curtain*, he continues, is "the sense of diminishing horizons. Our parents looked at boundless horizons, but for us the ball park has shrunk, but the pitchers have gotten better." So the new album once more finds Billy Joel hurling a curve ball at conventional thinking (as he did on the cover and in the content of *Glass Houses*, his last studio album), in the hope of shattering not illusions, but rather disillusionment.

"I'm writing and talking just as a person my age — not as a musician or pop star," he says. "When friends come over my house, they all talk about a lot of these things — a lot are getting divorced, some are having a tough time... I call us 'post-warriors.' We all carry a gun in our heart — World War II, the war that was supposed to solve all the problems, but didn't. Where's the horn of plenty? What did my father break his back for?"

"We're the generation of '60's people who thought we could change the world, but we can't," says Billy, who has also found the flaws in the '70's success ethic through his own experience. "Having a house, money or a gold album hasn't given me peace. I'm giving money away to charity. I've moved to a smaller house. I'm cutting back. Money doesn't free you — it ties you up."

Several songs on the new album explore the shadow that's been cast over the

American Dream. "Allentown" and "Goodnight Saigon" both probe where that dream went wrong, while "Surprises" and "Pressure" confront the human hazards on the road to maturity. "A Room of Our Own," "Laura," and "She's Right on Time" explore the darker, harsher side of relationships.

Closing with "Where's the Orchestra?" *The Nylon Curtain* poses questions we all ask at one time or another: "And

after the closing lines, after the curtain calls, the curtain falls on empty chairs, where's the orchestra?" As the artist explains, "In the end, we want some ultimate form of satisfaction out of life, but we only get a little relief now and again. You think when you grow up you'll have all the answers, but then you realize maybe you're not supposed to have all the answers. I don't want to kick back and have a life of satisfaction. Without pain there's no pleasure."

As Billy Joel pulls aside *The Nylon Curtain* for a frank look of life, he's bound to elicit a lot of comment and controversy, but he'll also bring some measure of pleasure to millions of people with his music, as always.

### The Early Days

If Billy Joel's music echoes the feelings of millions of Americans, it's probably because he was born at the height of the so-called 'baby-boom' after WWII, on May 9, 1949, in the archetypal suburban settlement of Hicksville, Long Island, New York, a working-class environment. But even from his earliest youth, he found relief from his drab surroundings in music. His father, a German-born engineer with General Electric, was an accomplished pianist who met his wife when she was singing in a Gilbert & Sullivan company at City College in New York. Noticing their son's fascination with a Mozart piece at age four, they enrolled him with a piano teacher.

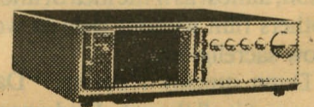
At age seven, his parents divorced and his father moved back to Europe, leaving his mother to support and raise Billy and his older sister, a struggle in the middle-class community of Hicksville. "It was hard," he recalls, "she kind of got beat by the system. We were the gypsy family, the only family where there had been a divorce, the only one that wasn't Catholic, the only one without a

cont. on pg. 5

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driveway. It was very hard for my mother?"

Meanwhile, his musical interests were quickly straying from the classics, influenced by the Elvis Presley records his sister brought home, and later by such acts as the Righteous Brothers, the Ronettes, Sam & Dave, Otis Redding, and Wilson Pickett. But it was seeing the Beatles on the Ed Sullivan Show in 1964 that turned Billy's head around. "I thought these guys don't look like Fabian, they don't look like they were manufactured in Hollywood. I would see this look in John Lennon's eyes that told me something. They were irreverent, a bunch of wise guys like me and my friends!"

He left his ten years of classical training behind, traded in his Beethoven for boggie-woogie and started his first band, the Echoes, at 14. He was soon playing in the all-night bars before he was even "of-age," and was consequently absent (or asleep!) through most of high school, a source of conflict with the school authorities. He was not allowed to graduate with his high school class, for attendance reasons rather than grades, a fact that was brought up at the class' ten year reunion. Billy was unable to attend that night because he was playing for close to 20 million Americans on NBC's *Saturday Night Live* that same evening.

Billy helped support his family with his music, though, even playing on a Shangri-Las recording session with producer George "Shadow" Morton in Levittown once. At the same time, he also started boxing as an amateur, scoring 22 wins, two decisions, and two losses by ko's out of 28 fights — and breaking his nose to a now familiar shape.

The Echoes became the Lost Souls, and by 1968, Billy and the bass player had moved on to the well-known Long Island band the Hassles. Billy stayed with the Hassles for two years and two albums (*The Hassles* and *Hour of the Wolf*, both United Artists). But as other Long Island bands — the Rascals, the Vagrants, Vanilla Fudge — started to disintegrate, Billy and Hassles drummer Jon Small formed a power trio called Attila, who released one album on Epic Records. During this time, Billy supplemented his income as a musician with a variety of odd jobs: he painted Piping Rock Country Club in Locust Valley; worked in a factory; wrote some rock criticism for *Changes* magazine; and recorded a pretzel commercial with Chubby Checker.

**The First Solo Recordings**

More than anything, Billy Joel wanted to be taken seriously as a songwriter. A tape of his songs landed him a contract with Family Productions in 1971, and resulted in his first album of original songs, *Cold Spring Harbor*, named for the village on Long Island's North Shore. Released in 1972, the LP was somehow speeded-up in the mastering process, making him sound like Alvin of the Chipmunks (!). Nevertheless, he assembled a band and took to the road for six months promoting it. As an unknown entity opening concerts for others, "we had to get good pretty quick," he recalls.

At the Mary Sol Festival in Puerto Rico in 1972, Billy was heard by Columbia Records staffers, who also heard him again at a Philadelphia concert broadcast *live* over WMMR-FM where one of his newer songs, "Captain Jack," was a runaway hit with the audience. For months afterward MMR regularly aired a tape of the song.

Although Columbia was interested in recording him, the deal with Family had turned sour amidst a legal wrangle over publishing and out profits (he saw none). He coped with the situation the only way he could — disappearing to Los Angeles with his girlfriend Elizabeth. There he worked "incognito" as a cocktail pianist, billed as "Billy Martin at the Executive Lounge." Moving into a secluded home in the mountains above Malibu, he started writing new songs while waiting-out the deal with Family.

Meanwhile, "Captain Jack" had become an underground hit back East, so Columbia tracked down Billy on the West Coast and signed him. He went into the studio with producer Michael Stewart and arrangers Michael Omartian and Jimmie Haskell and a crew of the finest session players in the city. Spurred by the top 20 single "Piano Man," a slice of his experiences at the Executive Lounge, the resulting album *Piano Man* stayed on the chart for the first half of 1974, yielding the other hits "Travellin' Prayer," "The Ballad of Billy the Kid," and of course "Captain Jack." The LP was his first certified RIAA gold million-seller.

In the summer of 1974, Billy recorded his second album, *Streetlife Serenade*, featuring the single "The Entertainer." By the end of the year he'd earned recognition from the industry in the form of awards such as *Cashbox* magazine's "Best New Male Vocalist," *Music Retailer's* "Male Artist of the Year," and *Stereo Review's* "Album of the Year." He rose to headliner status in performance, selling out Carnegie Hall and Lincoln Center in New York, Kiel Opera House in St. Louis, and Toronto's Massey Hall.

**Say Goodbye to Hollywood**

Come 1975, Billy Joel entered Columbia Studios in New York to record with drummer Nigel Olsson and bassist Dee Murray from Elton John's band, but the combination wasn't right. In the interim, he decided to move back East and to feature his own band on his next album.

The band had been assembled with the help of his longtime bassist Doug Stegmeyer, who recruited drummer Liberty Devito and guitarist Russell Javors from Long Island. (In 1979, they were joined by another guitarist, David Brown.)

With Billy producing himself, they recorded *Turnstiles*, which celebrated his departure from L.A. with the Phil Spectorian "Say Goodbye to Hollywood" (recorded later on, appropriately, for Epic by Ronnie Spector of the Ronettes, backed by Bruce Springsteen's E Street Band). The album also embraced New York with such songs as "New York State of Mind" and "Miami

2017 (Seen the Lights Go Out on Broadway)."

In June, 1976, Billy launched a year-long tour with a *live* broadcast on New York's WNEW-FM from the Bottom Line Cafe. He went on to sell-out 108 shows on-tour, and returned for a triumphant 3-night stand at Carnegie Hall, sold-out months in advance.

**Topping the Charts**

For his next album, Billy enlisted producer Phil Ramone, who recorded *The Stranger* with the full band. The album's first single pick, "Movin' Out (Anthony's Song)," did not initially win widespread radio acceptance; six weeks after the release, another single was chosen, "Just the Way You Are." It jumped into the charts and reigned high for 4 months, as *The Stranger* won RIAA gold. By early 1978, the single had also been certified RIAA gold: "Movin' Out" was subsequently re-issued and hit the top 20. By the time "Only the Good Die Young" hits the charts in May, 1978, Billy Joel had all three 45's listed on the *Billboard* chart, while *The Stranger* continued to hold its slot in the top 10.

About the same time he was ready to go back to the recording studio, *The Stranger* had yielded a fourth hit, "She's Always a Woman," pushing the LP to multi-platinum status. The new album was released in October, 1978, *52nd Street*; by the beginning of 1979, with "My Life" achieving the #3 spot, the LP topped all three industry trade charts. The album yielded two more singles, "Big Shot" and "Honesty," while duplicating the multi-million sales of its predecessor.

In March, 1978, Billy joined Kris Kristofferson, Rita Coolidge, Stephen Stills, Bonnie Bramlett, Weather Report, John McLaughlin, and Columbia's many jazz artists for an all-star series of concerts in Cuba dubbed "Havana Jam." Billy was chosen to close the show, and his rousing performance earned him the only standing ovation from the native audience who stormed the stage at the end of his set.

Inced by comments that "Just the Way You Are" was the product of a pop crooner's consciousness, he decided to "throw a rock at the image people have of me as a mellow balladeer," and recorded the

hard-rocking *Glass Houses*, once again with Ramone. Featuring the hit "It's Still Rock 'n Roll to Me," the LP went on to sell 5 million copies.

*Glass Houses* was followed by a *live* album, *Songs In the Attic*, which contained more representative, current versions of some of the material from the early albums.

**The Nylon Curtain**

Taking a well-earned break from the road through most of 1981 into 1982, Billy Joel started writing the songs for his next album. "I feel like I almost died making *The Nylon Curtain*," he says. "The thing you don't have control over is writing — you have to pull it out of yourself, stretch yourself...you pace the room with something like the dry heaves, having no control over the muse, horrified that it won't come. You're always in the desert looking for the oasis, and all that's out there with you is the piano, this big black beast with 88 teeth. You have to lay your guts on the table and go through them eleven times on an album. 50,000 packs of cigarettes later, you start getting it."

In fact, he did have a literal brush with death during the making of the album, when his motorcycle collided with a car out on Long Island. "I felt absolute helplessness while I watched myself flipping over the car and *bang*, I landed on my back. Right before I hit, I had a flood of images, jumbled-up thoughts (which emerge on the new LP in the song, "Surprises"). I thought I was going to die and I was pissed off at the car, which looked the size of Brooklyn to me. I thought 'You can't do this to me, I'm not ready to die.'"

The accident produced a series of fractures that necessitated extensive surgery, but it neither killed nor stopped him from finishing *The Nylon Curtain*. Indeed, adversity seems like something that Billy Joel thrives on.

He eschews the trappings of stardom. "I'm supposed to be a rock star," he says, "but to me, I just feel like the guy from Hicksville, only I was able to get out of Hicksville. When I get to ride in a limousine, I sit in the back and giggle, because I don't belong there."

continued on pg. 14

(whew!)

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# Judas Priest Makes Heavy Metal History

Almost a decade of hard-work, non-stop recording, and touring around the world to rock's most loyal audience of heavy metal fans has resulted in the biggest selling album ever for Columbia recording group Judas Priest, underscored by the fastest selling and most extensive headlining tour of North America in the band's history.

*Screaming for Vengeance*, Judas Priest's 7th album for Columbia, and their 4th with producer Tom Allom, was already off to a strong start on the charts before the tour had even begun—in just 3 weeks out, the LP had surpassed the highest chart position ever reached by any previous Judas Priest record. As the album super-bulleted into the top 20 of *Billboard's* LP chart this week, it was announced that it had passed the RIAA gold mark, indicating sales in excess of 500,000 copies.

On tour Judas Priest has surpassed a record-breaking attendance figure, over 250,000 in their first 7 weeks on the road. This comprises the first 33 dates, from the tour's opening on August 26th (sold-out in Bethlehem, Pa.) through last week's triumph at the Spectrum, over 13,000 tickets sold at the venue — the first time that Judas Priest has played a major arena date in Philadelphia.

This all-headlining tour of larger halls and arenas has found Judas Priest playing consistently to some of their biggest crowds



Rob Halford of Judas Priest

ever, in excess of 10,000 people for shows in Dallas, E. Troy, Wisconsin, San Antonio, Chicago, Cleveland, Detroit's Cobo Hall (their "debut" in Motor City after all these years!), and in New York City, a landmark 17,000 seat sell-out at Madison Square Garden on October 2nd. Throughout the tour, capacity sell-outs have been the norm: Minneapolis, Dayton, Kalamazoo's Wings Stadium, Columbus, Ohio; Portland, Maine; Worcester, and New Haven to name a few.

Judas Priest's fans have grown accustomed to one of rock's most exciting visual extravaganzas, and this tour takes their staging to new heights. A massive, multi-leveled stage incorporating 450 lights and various hydraulic and pyrotechnic wonders, was created by Judas Priest and Plumline Design (who've earned raves for their work with Ozzy Osbourne, 10cc., the

Moody Blues, and the Cars). This provides the perfect backdrop as lead singer Rob Halford returns for encores on-board his Harley-Davidson Lowrider motorcycle. High above looms the banner created for the *Hellion*, the winged warrior created for the *Screaming For Vengeance* album jacket by artist Doug Johnson.

On television, another dimension of the 1982 tour is a video realization of the new single "You've Got Another Thing Comin'" produced by Julian Temple (who did the group's previously acclaimed videos of "Heading Out to the Highway," "Don't Go," "Hot Rockin'" and "Breaking the Law"), now receiving airplay on MTV and other outlets. In addition, a segment filmed at the Reunion Hall concert in Dallas is scheduled for telecast on the syndicated "PM Magazine" show within the next month.

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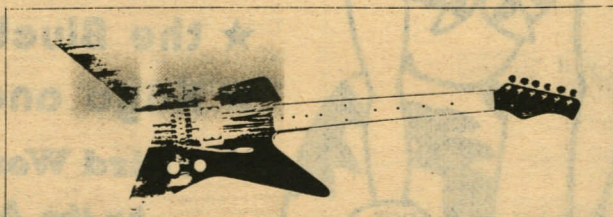
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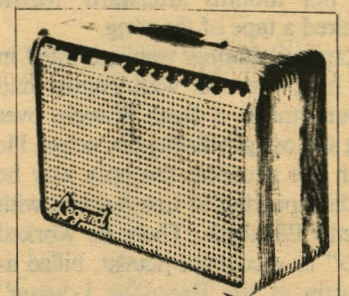


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By Deborah Camp

With the Christmas season upon us, and 1983 only a few weeks away, we at the Memphis Star would like to wish all our readers a HAPPY HOLIDAY! We would also like to invite you to our second annual Christmas Party Open House, Friday, December 17th, at 603 Monroe. Come slosh beer with us, beginning around 3:00 p.m. until God only knows...

If you're still wondering what to give your friends or family for Christmas, try the gift of Memphis Music. There's several new releases to choose from including Edwin Hubbard's newest LP, recorded at Cotton Row Studios. Or, you might pick up Calculated X's first effort, an EP which has been enjoying quite a bit of airplay lately. This band, by the way, has taken a jump up into the top twenty Rock 103 ratings. Good work!

There's quite a few out-of-town, but in-the-area music events this month—maybe you can give someone an early X-mas gift, concert tickets! Boy's Say No will be appearing in Wynne, Arkansas on the 3rd, The Edge will play in Millington, Dyersburg and in West Helena. Also, appearing in Dyersburg are Tight Fit, Good Question and Portrait. The Bluebeats and Kaya and the Weldors will perform a concert in West Memphis. (See concert schedule for details).

**GOOD QUESTION**

New Band...combining the talents of Memphis Music Veterans. Van Duren (vocals/guitar/keyboards); Greg Reding (vocals/guitar/keyboards); Ray Sanders (vocals/bass); and Joe Williams (vocals/drums)...Hard, shimmering pop featuring songs by Duren and Reding as well as other popular vocalists...Studio project in the very near future is rumored...Meanwhile, every Jack and Jill can see them live at your favorite nightclub...Who are you going to hear next time out for fun?... Good Question!

El Espada, songwriter, singer and head of Music of Progress, is promoting Memphis music with the release of Lynn White's album, *Blues in My Bedroom*. His Blues classic, "Feel like Breaking Up Somebody's Home" co-written with Al Jackson Jr. (deceased was recorded by Lynn White, a recent discovery of Willie Mitchell's. This is the second release by Mitchell on his own label Waylo Records and the eighth time El Espada's song has been recorded by various artists.

**BLUEGRASS PICKS**

Columbia recording artist *Earl Scruggs* has completed work toward his first of the new year album release, *Top Of The World*, with producers Randy Scruggs and John Thompson at the Scruggs Sound Studio in Nashville.

In the area of club news, High Cotton has changed hands. New owner, Lou Proctor, says that although the ownership has changed, the high quality music remains. Trivia, a club located at 4730 Poplar, is having a Jamaican Holiday Party the 12th of December. Island drinks, a roasted pig and a drawing that will send two to Jamaica is planned.

At WKNO, Mrs. Hollis H. Hodges has been named Operations Manager for FM 91. Mrs. Hodges, who has been an announcer for the station since 1977, is also responsible for the Memphis Community News segment.

Moonshine Lighting, a facility that supplies arena and club lighting, has moved to 938 S. Cooper. Soon this store will carry a complete line of theatrical products as well as video and tv lighting.

By the way, as we approach '83, the MEMPHIS STAR would like to thank both our readers and advertisers for the tremendous support you've shown us. Those of you who patronize our advertisers, please remember to mention that you saw them in the STAR. Every little bit helps.

'Til next month, Have a Merry Christmas! Stay healthy and happy. See you next year! Selah.

Last year, after having spent over a decade performing and recording with sons Gary, Randy and Steve, as the pop-oriented "Earl Scruggs Revue," Earl struck out on his own and teamed with Tom T. Hall to deliver *The Storyteller And The Banjo Man*, produced by his son Randy and John Thompson.

For his 1983 release, Earl has come up with an exciting combination of artists to vocally compliment his banjo expertise, including Ricky Skaggs, The Burrito Brothers, Lacy J. Dalton and Rodney Dillard, while saving two cuts for inspiring instrumental work — "Lindsey" and "Roller Coaster."

Other guest appearances lending background vocal support include Tracy Nelson and son Gary Scruggs.

Tom T. Hall has contributed two self-penned tunes to this compilation, "The Engineers Don't Wave From The Trains Anymore," and the album's initial single, "There Ain't No Country Music On This Jukebox," while co-writing an additional cut with Earl entitled "A Lover's Farewell."

Other cuts include the album's expected second single, "Song Of The South," by Bob McDill, "No Expectations," by Mick Jagger and Keith Richards, and two Flatt & Scruggs' compositions, "Don't This Road Look Rough And Rocky" and "Roll In My Sweet Baby's Arms," that highlights Earl's banjo expertise.

Guest appearances on this project include the Oak Ridge Boys, Rosanne Cash, Rodney Crowell

**Germantown Youth Selected For McDonalds All-American High School Band**



Saleno Crocker

It's not often that a talented high school student has an opportunity to be an "All-American" for playing a flute or trumpet. But, for members of McDonald's All-American High School Band, this is indeed the case.

With a mother as a former singer and a father as a studio musician, who used to play with George Benson, Saleno Crocker was destined to be a musician, and at barely 17 years old, he has achieved even more than his musical parents ever dreamed.

Beginning at age 13 with formal training on the baritone saxophone under former Germantown High School Band Director Jim Terry, Saleno's talent accelerated him through several levels of the band program and helped him achieve the following honors:

-Special Citation for Outstanding Musicianship presented by the National Association of Jazz Educators at the following festivals:

- Memphis State University Jazz Festival
- Dogwood Jazz Festival, 1981

- Outstanding Individual Performance, Memphis State University, 1981
- Tennessee Bandmaster's Association Award of Excellence, 1981, 1982
- All-State Jazz Band, 1981, 1982
- Fine Arts Gold Music Award and Outstanding Jazz Instrumentalist, 1981, 1982
- Outstanding Soloist, Memphis State University, 1982
- Louis Armstrong Jazz Award, Fine Arts Banquet, Germantown High School
- Memphis State University Scholarship Award to attend any jazz clinic in the country, 1982

Currently, Saleno plays in the Germantown High School Concert and Jazz Bands, in the Shelby State Community band, organized by Jim Terry, and in his own combo called Bluejae Pie. Besides his musical endeavors, Saleno attends classes at Germantown High School where he has better than a 3.0 average and is working on his pilot's license.

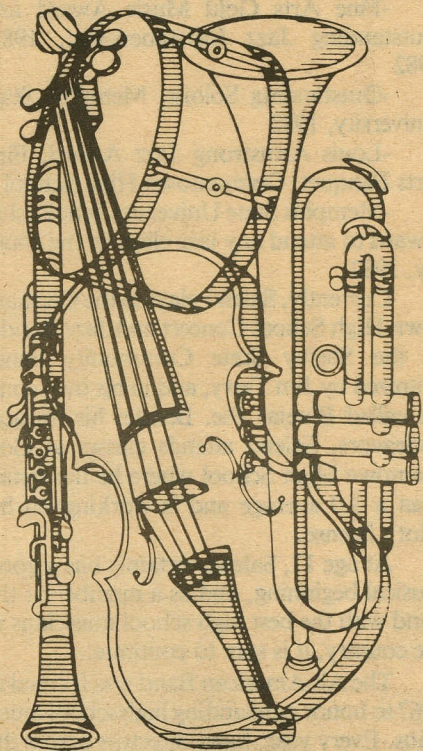
At age 17, Saleno certainly has a good musical beginning, and as a member of the band with the best high school musicians in the country, it is sure to continue.

The All-American Band was formed in 1967 to honor outstanding high school musicians. Every year, band directors across the country are invited to nominate two of their finest musicians to the Band. From the thousands of nominations received, 104 students — two from each state and the District of Columbia, plus one member each from the Virgin Islands and Puerto Rico — are selected to represent their states in the All-American unit.

*Editor Note: Since this story was written Saleno was also selected for the McDonalds Jazz Band. Congratulations.*



# On The Finer Side



## THREE MUSICAL INNER VIEWS

by Jack Abell

1. Memphis Symphony conductors who are guest-conducting this season are being given close scrutiny by the orchestra members and symphony board. The conductors know they are being evaluated as possible successors to Maestro Vincent de Frank who retires after next season, and their "audition" consists of social engagements with board members as well as musical engagements with the orchestra. Although the symphony board has the final say in selecting the next conductor, it is the musicians who get to know the conductors best during their week of 5 rehearsals and 2 performances together. Each player is asked to complete an evaluation form on such items as baton technique, knowledge of scores, rehearsal efficiency and rapport. This information is then collected and passed on to the symphony board. How much weight this evaluation will have in the final decision remains to be seen.

In any case, replacing Mr. de Frank will not be easy for several reasons: after 31 years of the same person on the podium, Memphians don't have much experience in choosing conductors; the board will have to decide whether the risk of hiring a rising young conductor who may use Memphis as a stepping stone to the next best orchestra that comes along is worth taking; and the orchestra may be about to enter a period of transition to a more full-time organization. Currently, the only full-time employees are the conductor and the general manager. Florence Young, the new manager, said recently that she was brought here with a mandate to improve the quality of the orchestra, and she realizes this may mean a budget big enough to hire a core of full-time players. If this happens, it will force some of the current players, about half of whom are full-time teachers, to quit the orchestra, which could have an adverse effect on quality. Partly because of these teachers as well as their students and graduates, the Memphis Symphony is better than it should be for the size of its budget, and any significant improvement in quality is probably going to cost a lot more than the Symphony board realizes. If you haven't heard the Symphony lately, come check it out; the season continues with the Nutcracker ballet Dec. 11 and 12.

2. "Vessel of Love" is Lindy Hearne's new LP released in mid-November by Voice Box Records. The chorus from the title song goes "Vessel of love, O vessel of love; Lord, won't you make me a vessel of love. Send me to places I've never thought of; Lord, won't you make me a vessel of love." Those words have proved prophetic, since Lindy is now touring as the opening act with the Blackwood Brothers to such places. They are also an indication that Lindy knows how to write a song - the verbal hook "vessel of love" occurs 4 times in each chorus, and counting the fade, 24 times in all. What follows is an 11-song album held together by Lindy's distinctive bass-baritone, the quality of the production, and the songs themselves, which range from MOR through swing, funk, country and almost classical. Producer-engineer-bassist-guitarist Joe Hardy shopped the album all over and ended up signing in Memphis with Mark Blackwood and Voice Box Records. Needless to say, the album would not have been possible without co-publisher John Fry's investment of Ardent studio time, as well as that of the musicians, most of whom performed on 'spec'.

A single was released a few weeks before the album, and according to Jerry Goin of Voice Box, "Vessel of Love" is being charted on contemporary Christian stations all over the country. The folks at Voice Box are wondering whether those stations will give any air play to one of the album's best songs, "Tears Like Mine," because of a four-letter word in the line "I feel like hell, and there ain't no tellin' what these feelin's are all about." That kind of down to earth honesty is characteristic of Lindy's writing, as well as that of the Biblical Psalmists, who didn't mince words, either: "I am poured out like water; all my bones are out of joint...My tongue sticks to the roof of my mouth, and you have laid me in the dust of the grave" (Ps. 22:15-16). Perhaps radio stations as well as listeners will find in "Vessel of Love" a way to add a little more salt and a little less sugar to their musical fare.

3. "Civilization, says Kenneth Clark, "means something more than energy and will and creative power...a sense of permanence." By that definition, Memphis music might be seen as part of a movement toward civilization here in Bluff City. "Civilized man," writes Clark, "Must feel that he belongs somewhere in space and time; that he consciously looks forward and looks back." Mostly what Memphis musicians have looked forward to is getting out of town; and looking back there was only the ruins of Beale Street. Is it possible that this is changing? If so, there is a long way to go. Memphis does not have the industrial infrastructure of our sister city Nashville, with its Music Row and its Country, Gospel and Nashville Music Associations. Memphis, in fact, is not an industrial city at all, and her music business does not and probably will not work on an industrial model. Memphis, being the overgrown county town that it is, seems much closer to an agricultural model, and moving in that direction may bear the most fruit.

What characterizes this model and is civilization possible in Memphis without industrialization? To answer the first part of this question, just look at the number of part-time as compared to full-time musicians in town. Outside of the schools and churches, there are probably not more than a few handfuls of musicians able to support themselves at more than a subsistence level; the great majority of them work at Sears, the Post Office, or someplace else to bring home bacon. That's just the way it is, and crying about it won't change a thing. We would do better to recognize that fact and make the most of it, because it's not all bad. For one thing, it helps keep Memphis music real and vital when the rest of the world gets trapped in its own stereotypes. Memphis is a place of

archetypes. But how can we make something of that? Whatever the answer, it has to involve communication and a sense of community. Right now there are a thousand people out there all trying to make it in the music business without any knowledge of each other and all making the same mistakes. When we can find a way to give one another the benefit of our mistakes, that will be the beginning of civilization for Memphis music. Perhaps the Memphis Star can help. Perhaps MIM or the NARAS museum or Mud Island will help. But what we do is less important than who we are, and that involves self-acceptance as a starting point. Does anybody see any evidence of that?

## Nutcracker Ballet

Tchaikovsky's traditional holiday classic, the Nutcracker Ballet, will be presented at Dixon-Myers Hall on Saturday, December 11, at 7:30 p.m., and Sunday, December 12, at 2:30 p.m. This annual performance is a co-production of the Memphis Ballet/Ballet South and the Memphis Symphony, Vincent de Frank, Music Director and Conductor.

Sandra Baldwin is Production Coordinator and choreographer assisted by Deidre Hade. Kirby Hade, formerly of the Dallas Ballet will dance the role of the Nutcracker Prince, and Amalia Schelhorn will be the Sugar Plum Fairy. Miss Schelhorn, who was formerly from Memphis, is now first soloist with the National Ballet of Canada.

Eric Henderson will be dancing the role of the Soldier Doll, and was the soloist last year in Trepak. Mr. Henderson was also a grand prize winner in the Mid-South Ballet Competition. Another Memphis native, Melva Howard Zanelli, has been dancing the past four years in Venice, Italy and will be performing in the Chinese Dance in this year's production. Her husband, who is from Venice, will appear in the Arabian Dance.

The role of Clara will be danced by Christina Temple, and Matthew Klyce will appear as Fritz. Matthew is five years old and has appeared in commercial television in California. The roles of the Snow Queen and King will be danced by Sandra Baldwin and Tomm Burnett.

Tickets are still available for this legendary Christmas classic. Prices are: Adults—\$10.50, \$8.50, \$7.00, and \$4.50; Children under 12—\$6.50, \$5.50, \$4.50, and \$3.50. Tickets are available at the Symphony Office, 3100 Walnut Grove Road, Suite #402, Memphis, TN 38111, and at all Goldsmith locations. For further information, call 324-3627.

## Camerata Singers

The Camerata Singers, under the direction of Konnie Saliba, Associate Professor at Memphis State, will present a concert entitled, "To Usher in the Christmas Season." The concert will be Sunday, December 5, 1982 at 8:15 p.m. in Harris Music Auditorium at Memphis State.

The Camerata Singers will be complemented by the Renaissance Players, also under the direction of Konnie Saliba, who will play a variety of percussion instruments, recorders, gambas, cornmuse, and lute.

Admission is \$2.00 for adults and \$1.00 for students. For further information please call 454-2555.

## "I WON'T BE HOME FOR CHRISTMAS"

A song written with Elvis Presley in mind, shortly after his death.

Marlene Moore wrote the words to this song a short time after Elvis Presley's death.

She wrote it with deep feelings and Elvis in mind; - That Elvis would not be home for Christmas; - And as he might have sung it to his fans.

Marlene chose not to activate her song in the market at that time and risk her special and sincere expression as being labeled capitalizing on the death of Elvis, like so many others. This song was more meaningful to her personally.

In September of 1982, she presented song material to Margie Shaffer of IMS Recording Studio. Margie recognized the strong writing ability of Marlene as a songwriter and listened.

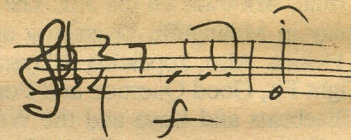
Trusting the abilities and talent that Margie saw, she told Marlene to bring it by. And she did.

But the song needed a tune. And Marlene held steadfast in her belief that the music had to be special and just right to convey and express her original feelings about the song she had written with Elvis in mind.

Keith Shaffer, IMS Producer, heard and felt what Marlene was saying. He wrote the tune: And "I Won't Be Home For Christmas" was born to the completeness of what it was meant to be.

Mike Adams, an artist that by fate had presented his talents to IMS during that same time frame, was a natural to perform the song.

Mike captured the feeling that Marlene held in her heart for so many years; and the talents of Producer Keith Shaffer collected the magical pieces and created the production that Marlene's song has so long awaited.



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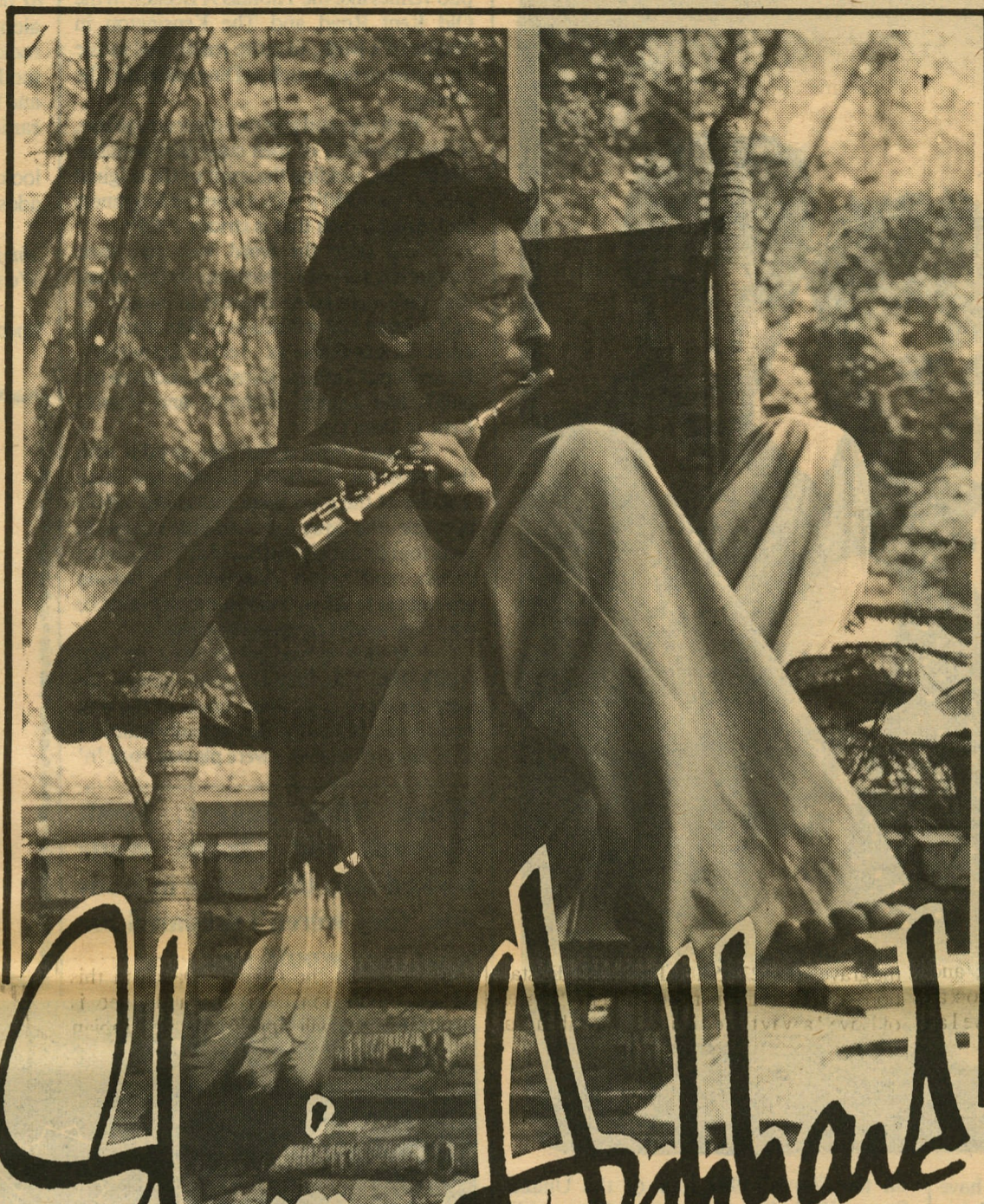
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# STRAY CATS



The Rockabilly Revival appears to have arrived at last and the Stray Cats are definitely leading the pack.

When the Stray Cats played live on the ABC television program "Fridays" last year, they became the first band without a recording contract to be accorded such a shot. The furor the trio created with the appearance verified what English and European audiences already knew - the Stray Cats were an awesome rock 'n' roll band.

The three musicians behind the phenomenon are 21 year old guitarist Brian Setzer, 20 year old bassist Lee Rocker and 20 year old drummer Slim Jim Phantom. After the "Fridays" show, it was literally a matter of weeks before the band signed with EMI American and put together their debut LP for the label. Entitled, *Built For Speed*, the album was produced by Dave Edmunds, Hein Hovan and the Stray Cats. Prior to the release of *Built For Speed*, the only way to hear the group was in concert or via import.

*Built For Speed* contains some of the material from their two English albums, *Stray Cats* (rated #1 LP of the year by British critics) and *Gonna Ball*. The title track is a new song written specifically for the album which bristles with intensity of the pioneer rock 'n' rollers who inspired it. When you mention Gene Vincent, Eddie Cochran, Elvis and Johnnie Burnette to the Stray Cats, do so with reverence, because roots rock is what the trio is all about.

When Mick Jagger, Keith Richards and Charlie Watts walked into the Venue in London, they weren't prepared for what they would see. They were so taken with the Cats that they offered them an opening spot

on the Stones' 1982 tour of the United States. Keith Richards invited them to his home in Redlands to jam.

At the start of July, 1980, the Stray Cats, bored with the suburban backcloth of their smalltown origins on New York's Long Island, felt the uncontrollable urge to get moving. The initial feeling was that anywhere would do and that feeling resulted in the Cats homing in on the UK to start searching for the young rock 'n' roll rebels in London.

Gigs and contracts were hastily arranged back on the other side of the Atlantic, a flight booked and instruments packed, including Lee's sizeable double bass, which required a seat and air ticket to itself on the TWA Jumbo into Heathrow. But that was where their problem started. The arrangements that had been made for gigs and accommodation fell unceremoniously through, leaving the band - in their own words - "high and dry."

Brian takes up the story. We supposedly had all these gigs set up but none of them materialized. We aren't actually too bothered about it at first until we found out that it was really hard to get gigs over here. I mean, compared to New York, it's almost impossible. Over there they want tapes."

"I don't really want to start blaming anyone, but it was a big mess up and we were stuck right in the middle of it!"

Their fortunes took a turn for the better, however, after a chance meeting with the original Police and Electric Chairs guitarist Henri Padovani. He introduced the band to Claudine Riley, a publicist working for press agent Keith Altham (Who, Rolling Stones,

etc.), and the group was allowed to sleep on the sofa and floors of their London office until more permanent accomodation was found.

For their part, the band were keen to play *any* dates they could get, from rootsy pub venues like the Thomas A Beckett in the Old Kent Road and The Kensington in Shepherd's Bush, to more traditional music biz watering holes such as Dingwalls and The Venue.

With digs and gigs no longer a problem, the sheer vitality of their stage performance did the rest, welding the spirit of the original rock of the 1950's with a musical toughness and visual punch that is strictly 1980's.

And once the word was out, their reputation started to blossom to the extent that they were being courted in earnest by half a dozen major labels as well as attracting such luminaries as Jerry Dammers, Pretenders, Clashers, Banshees and even old hands like Jagger, Richards and Ronnie Lane to their gigs.

Despite being stylistically at odds with the dominant NY trends as they saw them -middle of the road punk and camp 1960's pastiche - the Stray Cats had little trouble in securing regular gigs on the Max's/Hurrah's circuit, and began establishing a strong reputation as a live band in much the same way they would conquer England.

"At first it was pretty hard for us," recalls Jim, "At first everyone thought we were queers or something 'cause of the way we dressed. But when they actually heard us play, they all knew we were playing rock 'n'

**When Mick Jagger, Keith Richards and Charlie Watts walked into the Venue in London, they weren't prepared for what they would see.**

roll and slowly but surely we built up a pretty large following of kids aged from about 17 to 21. By the time we left, we were getting about 300 people along to most of the gigs."

"We don't want to limit ourselves to a straight rockabilly audience. We don't want to have just reds and rockabillys coming along to see us, 'cause we're not a straight rockabilly band. The songs are more modern, the lyrics are more contemporary, and it's all much louder and electric than the earlier stuff."

"But it's still got the *spirit* and the basic look, which we kind of exaggerate a bit," he adds.

"I mean, no one actually wore hair like *this* in the 1950's! We just take it one step up. We sort of mix up the clothes a bit."

Brian goes further and cites The Specials, Beat and Selecter as bands working

cont. on pg. 12

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cont'd from page 10

in a similar way to the Stray Cats, taking an established musical form and using it to create something more contemporary, without destroying the all-important spirit of the original.

"I saw The Specials once and they were great. They've got their roots but they haven't got stuck in one place. They're really taking things on and developing them."

The Stray Cats' genuine affection for the style and flash of 1950's rockola and the emphasis they place on trying to re-capture the wild and raw spirit of the original rock 'n' rollers has hardly clouded the sharpness of their lyrics. As Jim - a forthright and articulate drummer - points out, there's more to sing about these days than just high school dances.

The Stray Cats still play Cochran's "Jeanie, Jeanie, Jeanie" (it's on *Built For Speed*), but it's the original stuff that stands out, particularly the sketch on youth-cult violence "Rumble In Brighton" and the singularly appealing cuts, "Runaway Boys," "Rock This Town," and "Stray Cat Strutt," their first hit single in the U.S.

Both Brian and Jim who co-write most of the songs, refute suggestions - hinted at in a live review of the band - that "Rumble In Brighton" is merely a glorification of the mindless gang thuggery.

Brian: "It's not a glorification of the violence 'cause I think that the whole fighting thing is totally ridiculous; people just beating someone up for the way that they dress..."

"When we first went to England we were overly afraid 'cause of what we'd heard, but there hasn't been any trouble at our gigs and we've had skins, mods and teds all along, anyone that likes rock. That's the one thing they've all had in common. We want to play for everybody, not just one group of kids?"

The appeal of the Stray Cats is their freshness and immediacy, that fleeting zap and sparkle that has at least been caught in the studio with the same intensity that exists on stage with Setzer going through his Cochran routines while extracting a wall of feedback from his 1956 Gretsch, Lee Rocker wrestling with the violin bass and Slim Jim unleashing a barrage of shrieks as he brings the drumsticks down on his solitary snaredrum with the crash of a sledgehammer on corrugated tin.

The Stray Cats are indeed *Built For Speed*. From British cult band to major European stars, the trio's next stop - a return to their homeland. Forewarned is forearmed. Lock up your daughters.

**"NEW GOSPEL ALBUM**

Stanley Patton, local gospel singer, songwriter and choir Director of the voices of bountiful Blessings has released his first gospel album. The album "Gospel To The Poor" features song written by Stanley and is on an independent gospel label, Deliverance Gospel Music Records, funded by Stanley.

Stanley says that he was inspired by God to organize his gospel label after much study of the music industry. Many gospel artists and choirs reap very little financial benefits for their labors in the record business. Moreover, eager "contract struck" singers have made albums in high expectations, only to be dismayed by the official red tape of major labels and contract bondage; literally signing their lives away, with nothing to show for it.

It is Stanley's vision to create a label that will hold true to the morals of christian music, giving the artist greater incentives and financial benefits early in their record ministry. Most of all, the label is a ministry dedicated to perpetuating the message of

salvation through Jesus Christ. Stanley says they are looking for dedicated, committed Christians. The label is interested in interviewing artist, songwriters, and choirs. Those interested in filing applications should write to:

STANLEY BERNARD HARVEY  
c/o DGM-Records  
P.O. Box 643  
Memphis, TN 38101

Stanley is working on a distribution deal for the label with a major company.

Stanley will continue to do local workshops and concerts. Yet his ministry will expand gospel music crusades nationally through the sponsorship of Christian Minstrels Crusades, Inc.

For more information call (901) 332-9199.

**Ex-Bread Member Hits Grand Slam**

MEMPHIS—In a rare and unprecedented move, all four Memphis radio stations that program popular music are currently playing "Lonely Girls" by Memphian Jimmy Griffin.

Shoe Records released the Griffin single only 5 weeks ago and used Memphis as a test market. The reaction was warranted "Lonely Girls" to be released on a national level. FM-100 program director, Gary Wall said, "I think that is fantastic. Jimmy's record sounds great and the reaction has been positive."

In the past, recording artists who reside in the Memphis area have tasted success in other markets before receiving radio acceptance in their own city. "Part of the reason for this lack of airplay has been the amazing amount of recording artists who reside in the Memphis area," says record promoter Phillip Bauls. "They all want their records played and programmers tell them they play only established hit records."

The Griffin record has taken a reverse course however and is now gaining airplay in surrounding areas, 'snowballing' from the Memphis area. Other recording artists from Memphis now have a ray of hope for their records being programmed with the Griffin record setting precedence.

Shoe Records president, Warren Wagner said, "Our hats are off to Memphis programmers for helping establish saturation airplay. Because of this Memphis music has accumulated credibility in other markets worldwide."

Griffin, who has tasted success as a member of now defunct rock group Bread, has sold millions of records worldwide. Griffin also won an Academy Award for his composition "For All We Know" by the Carpenters.

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# SOUNDS AROUND TOWN

This new column is for Memphians who would like to share their opinions on various groups performing in the city. If you'd like to review a local group, please submit it to the Star by the 20th of the month.

Editor

## THE EDGE

Reviewed by Mike Noland

Memphis has long been the bastion of strong musical influences, especially during the era of Stax, Sun Recording and some of Ardent's early efforts. There has been a drought of sorts the last couple of years based on the number of records and songs from Memphis that have hit the charts.

Perhaps the time has arrived for the drought to end. There have been some very stimulating acts born in the shadow of the earlier "Memphis Sound" era. Although these groups are not readily identifiable with the earlier works, they are nonetheless a very definite by-product of the influences from the 50's-60's period.

THE EDGE is an excellent example of just such a fusion of state-of-the-art production in the rock solid foundation laid down by the earlier Memphis musicians. All of the members have to their credit a sense of determination. A determination to play in and around Memphis and help prove that Memphis is ready to start promoting the

natural heritage of the city, music.

Lead vocalist Claudette Ballentine spent better than five years gigging around L.A. before she returned last year and began work with THE EDGE. Brad Webb (guitar and vocals) has spent time touring with Keith Sykes on the Jimmy Buffet tour and has played with (see if you remember them all) Quo Jr., Tar Baby, Silverstreak, Alamo plus a few I forgot. Don Cook (guitar and vocals), Jim Mallory (drums), and Danny Cochran (bass) compose the rest of the group.

Although most of their material for club audiences is danceable (Top-40 and rock), THE EDGE is extremely strong when performing any of their numerous original tunes. Brad Webb and Don Cook team on the song writing duties and the whole band is anxious to include more originals in their sets to help develop the unique sound they've blended.

Check your rock and roll and get ready to party hearty the next time THE EDGE plays.

P.S. I hear they're getting ready to invade Mid-Town.

# Support Memphis Music



The Edge



## NRC

The NRC is back in town. Following the recent release of their new three song maxi-single, the group will appear at the Antenna Club Friday, December 3rd. Between gigs at various cities in the Southeast, the NCR is working on a new Rock video production to be entitled "Disposable Sponges." "Sally's all Alone" (official records) is the groups first release since their debut album, "Reactor" (official), and their rock video "White Sugar." Both records and video were produced at the NRC's studios at The Farm.

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# Hi Roller

## What's the SCOOP

Dear Hi Roller,

I've read nearly every edition of the Memphis Star and I really enjoy all aspects of the paper. I've noticed that many of the letters you receive are from aspiring song writers who are seeking help. I too am a writer and maybe I can offer some advice to other writers in the area. Initially I experienced difficulty in exposing my material to publishers in the Memphis area. After nearly 2 years of closed doors, broken appointments and other assorted frustrations. I finally started looking elsewhere for outlets for my material. I submitted my songs to publishers in Nashville and L.A. (By the way I used pretty much the same submission procedures outlined by you in previous editions of the "Star.") It didn't happen overnight but gradually I started receiving favorable responses to some of my material. To date 3 of my songs have been published. Hopefully they will be recorded soon. So writers, if you can't get anyone to listen to your songs in Memphis try other areas. I wish all of you the best of luck, and Hi Roller keep rollin with the "Star."

JC, Memphis

Dear JC,

Thanks for your letter. By the way you're right, in that over half the letter I receive are from song writers. Naturally most writers would rather work a publishing deal with a publisher close to home. However if this doesn't work branch out to other areas. Also your letter points out what I've said before — one publisher might think your songs are the pits while another publisher might think that same song is the greatest thing since draft beer. Glad things are working your way. Best of luck to you.

Hi Roller

Dear Hi Roller,

Any chance of The Memphis Star bran-

Billy Joel, from pg. 5

Such down-to-earth attitudes are reflected on *The Nylon Curtain*. "To me," he says, "one of the noblest people in the world is the guy who just tries to bring up a family and goes to work everyday from 9 to 5, battling inflation. It's heroic to me, the workman just trying to cope and survive. People think it's dull, they think what I do is fascinating, but I look at it the other way around.

"It's a noble thing to strive," he continues, "I'm trying to point out to people that what you're doing is worthwhile, it's good. Make sure that what you're doing is what you like to do to begin with. Don't let anybody tell you what to do. Find out what your real talent is, fulfill your potential. Be good at what you do and be happy, otherwise your unfulfilled life will be a burden to everyone. You're doing everyone a favor by fulfilling your life, especially in America."

With *The Nylon Curtain*, Billy Joel — composer, poet, reporter, musician — is looking at a world where that kind of fulfillment is getting harder and harder to find. In the process, he is bringing something very special to all of us.

ching out to other areas? A good friend of mine recently visited me from New York City and she related that copies of your paper have even reach the Big Apple, much to the delight of music lovers in that area.

Andy, Memphis

Dear Andy,

Hey would you believe that we receive input from music industry personnel from all over, like New York City, L.A., Nashville, even England and Mexico. Kinda like we never dreamed that would happen. We are all working to make *The Star* a dominant force in the Mid-South music scene. Why even last week I donated my weekly paycheck of \$22.50 back to Mr. Santoro so that this month's edition could have pictures. Hey no sacrifice too great, right? To answer your questions, plans are underway to expand "*The Memphis Star*" into other areas in the Mid-South. Keep tuned to find out when and where.

Hi Roller

Dear Arlene,

Thanks for your letter. Sorry but due to its length we can't print it in this issue. Man you come up with some heavy stuff—know what I mean? I haven't thought about things that deep since the 60's drug scene, but as you said food for thought, right? You brought up some very valid points, some of which we will present in future issues. By the way you sound like a dynamite chick - how bouts an 8x10 color glossy.

Hi Roller

Merry Christmas and Happy New Year Children!

Hi Roller

## Merry Christmas and Happy New Year The Memphis Star

### THE BAR KAYS: A REVIEW

by Tony Jones

Memphis' premier home team in the music wars, the Bar Kays, have had a long, arduous struggle to establish themselves as major contenders in the music biz. The tense brilliance of their earliest Mercury albums promised a career of stardom and success waiting over the next hump. But it remained just that. A promise. And even worse, the promise seemed to fizzle as their vehement struggle for success yielded erratic, sometimes depressing results on vinyl. Which was painful for some of their hardcore fans. Like countless others I bought many of their albums simply because it was the Bar Kays, and not because the music intrigued me. I'd listen to them, put them in the files and gladly forget them. Whenever I wanted to hear some Bar Kays music I would pull out some of the old stuff. Especially their *Light of Life* album. Their best, most cohesive work, it contains their first number one single "SHINE." A record that stands up to anything on wax, it evokes all the reasons to believe in life and music in its first thirty seconds, and is one of the best intense four minutes ever recorded. They have made so much good, heavy, *real* music that it was really a pain to hear them become trendy mimics of the Commodores, Earth Wind and Fire and even their juniors in the funk realm, Cameo. The spark that made them the Bar Kays and gave their music its own distinctness seemed forever buried in a drive for airplay and appeasement. I understand that the name of the game is selling records, but damn, let's not chuck all artistic aspirations out of the window for a few extra bucks. I had resigned myself to buying their records as an act of patriotism when "Nightcruising" was released. The first time I heard "Hit and Run" I knew they were black; playing bloody, nasty *Bar Kays* music. The album sounded like a reaffirmation of faith, apparently the homeboys had gotten their guts back and were determined

to make it as themselves, not as some walking, breathing tape recorder. The shine and promise returned and (thankfully) the next album seemed something to look forward to.

Released in October, *PROPOSITIONS*, is a strong raucy, tough album. The title cut is pure hell. Larry Dodson's late night, smoking room voice is displayed at its most vicious effectiveness as he sings about all the "mack" men in the world and all their empty promises. He and the band hammer out an honest, blistering message that should be listened to very carefully by anyone, and especially young women, that expect their dreams and talent to make them a star. "Tripping Out" is a slinky, woozy escape from a wild weekend. The synthesizer sounding like your head somewhere in the 26th hour of a good binge. The big single so far, "Shake" is familiar, cook the dance floor, Bar Kays stomp. "She Talks To Me with Her Body" is straight up, get out of my way, I got to party music. A song celebrating all the thrill and vibrancy of a good pair of thighs gracing a miniskirt, jeans, the average normal male mind. Some hotheads may find it a sexist statement, but no one has ever written a song like "Anticipation," a smoky, insistent ballad, to a fine set of I.Q. Whoever inspired this song (and I'm sure it wasn't Plastic Picture Woman on the cover) drop me a line care of the star. My uncle's plane is waiting. The album closes as strong as it opens. "You Made A Change In My Life" is arguably the best song on the album. It is a very smooth, sexy track, featuring some of the best melody and insight to appear on a Bar Kays album in some time. The song tells about when the feeling is *real*. No games, and no posing. Which is the best way to sum up this album. With the exception of "Busted," a throwaway, this album is no holds barred, *Bar Kays* music at its best. Sexy, tough and extremely funky.



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GALA IN MEMPHIS

On the evening of December 31, 1982, in the Cook Convention Center's Grand Ballroom, thousands of people will gather to remember the "Music of the 50's."

This extravaganza will feature such outstanding artist as Bobbie Vee, Little Anthony, The Coasters, The Diamonds, The Marvelles and Danny Jo Bryan and the Blue Rose Band, and is being held to honor our Senior Citizens. Memphis's own, George Klein, who can be best remembered as the Host of WHBQ Television's "Dance Party" and for his friendship and long association with the late Elvis Presley, will be the Master of Ceremonies.

Senior Citizen Centers throughout the area have been contacted and the response has been tremendous. Groups are already forming to come to Memphis for this gala event.

The Shelby County Deputy Sheriff's Association's idea is to something special for

our Senior Citizens. This idea spread and has been well received by residents and business alike, not only in this area, but also throughout the surrounding communities. The enthusiasm has been gaining, and with the gala event just two months away, publicity will be increasing.

"The Music of the 50's," an era of much nostalgia, will bring back many memories to our Senior Citizens and those of us who grew up in that period. It was the time of the Korean War, the start of the civil rights movement, rock and roll, bobbie sockers, Elvis Presley and the beginning of the space age.

This event is expected to bring thousands to the Memphis area for the holiday week-end. It will be open to the public. Everyone, 19 years old and up, will be welcome.

Tickets are \$20.00 for singles and \$37.50 for couples. For tickets and more information call 901-685-7662.

# NASHVILLE NEWS

NASHVILLE — *Kris Kristofferson, Willie Nelson, Dolly Parton and Brenda Lee* are together for the first time on record. Titled *The Winning Hand*, the album was at least two years in the making, and features 20 songs: 12 duets and eight solo performances. Many of the selections come from the extensive vaults of Monument Records, and all the music is brand new. While some of the material has been released before, this album sounds as fresh as tomorrow. The album features such stand-out selections as "You're Gonna Love Yourself (In The Morning)" by Willie & Brenda; "Casey's Last Ride" by Kris & Willie; "What Do You Think About Lovin'" by Dolly & Brenda; "Everything's Beautiful (In It's Own Way)" by Dolly & Willie; "Help Me Make It Through The Night" by Kris & Brenda; "I Never Cared For You" by Willie; "Here Comes That Rainbow Again" by Kris; "The Little Things" by Dolly; and "Bring On The Sunshine" by Brenda.

In addition to its wonderful music, the album also features a special fold-out annotation by Johnny Cash that talks about the album itself as well as the four artists who star on the project. *The Winning Hand* has

been a lengthy labor of love for Fred Foster that has taken numerous hours of studio time, not to mention numerous studios. For the first release from the new Monument, this album will help re-establish it as a monumental label.

Compleat Entertainment Corporation recently signed country vocalist, *Narvel Felts* to its newly established record division, *Compleat Records*.

*Narvel Felts* began his recording career in 1957 and his pure, inimitable vocal style has earned him 27 hit singles. Among his top ten records are "Drift Away," "Lonely Teardrops," "Funny How Time Slips Away," "Somebody Hold Me," and the number one record of 1975, "Reconsider Me."

Compleat Entertainment Corporation President, Charles Fach, stated, "the *Narvel Felts* signing is a great one for *Compleat* because with *Narvel's* talents and Johnny Morris' guidance as producer and manager, we have a combination of guys that will put our first *Compleat* release on the charts."

*Narvel Felts*' first single release on *Compleat Records* is the classic, "Smoke Gets In Your Eyes."

## RCA Records Names Joe Galante Division Vice President

The appointment of Joe Galante as Division Vice President, RCA Records, Nashville, was announced today in New York by Jack R. Craig, Division Vice President, RCA Records, U.S.A. & Canada.

In making the announcement, Craig said, "Joe Galante exemplifies the desire for achievement which is the direction of RCA Records of the 80's, as well as building upon the tradition that RCA Records has sustained over the years."

"Joe has obviously been a crucial part of the Nashville Operation's unprecedented success as Label of the Year for the past nine years, and I feel confident that Joe Galante will continue RCA's tradition of excellence in Nashville."

Since 1978, Galante has been Division Vice President, Marketing, Nashville Operations. In the position of Vice President of Marketing, Galante moved to establish one of the first and most comprehensive marketing teams ever to exist in Nashville. His expertise in marketing and promotion coupled with his close association with Jerry Bradley has given Galante expertise in both areas of marketing and A&R. Galante's role in the expanded areas of marketing have resulted in some of the industry's hottest acts inclusive of Alabama, Sylvia, Earl Thomas Conley, Steve Wariner and Louise Mandrell, as well as the further development of the careers of Waylon Jennings, Dolly Parton, Ronnie Milsap and Jerry Reed.

Galante, as head of promotion, has also led RCA Records to the unprecedented accomplishments such as ninth consecutive year as Label of the Year, as well as posting fourteen Number 1 singles of the year on most everyone on the label. Through the expansion of the Nashville merchandising department, Galante has also made RCA one of the pioneers in the use of country vide and major media exposure.

Before moving to Nashville, Galante had worked in finance, promotion and mer-

chandising with RCA in New York. In 1973, he was transferred to Nashville as Manager, Administration, Nashville Operations. In 1977, he became Director, Nashville Operations. In 1978, he was named Director, Marketing, RCA Nashville Operations, and two months later was elevated to Division Vice President, Marketing, Nashville Operations.

Galante's responsibilities will include A & R and marketing, Nashville music.

He resides in Nashville with his wife, Georgeann.

### SHORT TAKES

Jerry Reed has caught his bird! Reed has a new bird to use in his concerts when performing his new single, *The Bird*. It was designed by Janus Petross of Nashville and the beak plus some minor adjustments were done by Minta, the same woman who made Madam for the popular music countdown program, *Solid Gold*.

*More Movies For Reed...* Jerry will be filming "The Survivors" in January and December of 1983. The movie will feature Robin Williams and others to be announced. It will be filmed in New York and Vermont...*Dolly Parton* is "on the road again" and will start with a trip to Atlantic City, New Jersey, November 19-21 and 26-28 at Resorts International. In December, she will begin her South African tour scheduled for December 3-12...*Gary Stewart* and *Dean Dillon* were seen at RCA posing for pictures in a '57 Chevy that belongs to RCA's promotion manager Bob Heatherly...Also in town for pictures on Leon Everette preparing for his upcoming album. Leon was recently in the Bahamas, relaxing before he started his hectic tour schedule which includes several dates with Hank Williams Jr. and dates with George Jones...*Sylvia* recently appeared on the Dick Clark American Bandstand Show. Also in October she has appeared on the CMA Awards Show, Hee Haw, Nashville Alive and Solid Gold.



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# Music

## Memphis' Most Complete

### ROCK

- Dec. 2 - Van Halen - Mid-South Coliseum.
- Dec. 3 - The Late Show - Solomon Alfreds.
- Dec. 3 - Good Question - Solomon Alfreds.
- Dec. 4 - The Late Show - Solomon Alfreds.
- Dec. 4 - Good Question - Solomon Alfreds.
- Dec. 5 - The Elvis Brothers - Solomon Alfreds.
- Dec. 6 - Montage - Solomon Alfreds.
- Dec. 7 - Montage - Solomon Alfreds.
- Dec. 8 - Montage - Solomon Alfreds.
- Dec. 9 - Larry Raspberry - Solomon Alfreds.
- Dec. 10 - Nexus - Solomon Alfreds.
- Dec. 10 - Foreplay - Solomon Alfreds.
- Dec. 11 - Nexus - Solomon Alfreds.
- Dec. 11 - Foreplay - Solomon Alfreds.
- Dec. 12 - Delbert McLinton - Solomon Alfreds.
- Dec. 14 - Keith Sykes - Solomon Alfreds.
- Dec. 17 - The Breaks - Solomon Alfreds.
- Dec. 17 - Secrets - Solomon Alfreds.
- Dec. 18 - The Breaks - Solomon Alfreds.
- Dec. 19 - Boys Say No - Solomon Alfreds.
- Dec. 20 - Good Question - Solomon Alfreds.
- Dec. 21 - Good Question - Solomon Alfreds.
- Dec. 22 - Portrait - Solomon Alfreds.
- Dec. 24 - Crime - Solomon Alfreds.
- Dec. 24 - Network - Solomon Alfreds.
- Dec. 26 - Dan Hope - Solomon Alfreds.

- Dec. 27 - Nexus - Solomon Alfreds.
- Dec. 28 - Nexus - Solomon Alfreds.
- Dec. 29 - The Sheiks - Solomon Alfreds.
- Dec. 30 - Portrait - Solomon Alfreds.
- Dec. 31 - The Breaks - Solomon Alfreds.

### REGGAE

- Dec. 3 - Reggae Fever Concert-West Memphis Civic Auditorium.

### R&B

- Dec. 1 - Blackfoot - Marmelade.
- Dec. 2 - Duncan Sisters -Marmelade.
- Dec. 3 - Duncan Sisters - Marmelade.
- Dec. 3 - O'Jays - Rivermont.
- Dec. 4 - Blackfoot - Marmelade.
- Dec. 6 - Toni Green - Marmelade.
- Dec. 8 - Blackfoot - Marmelade.
- Dec. 9 - Duncan Sisters - Marmelade.
- Dec. 10 - Duncan Sisters - Marmelade.
- Dec. 11 - Blackfoot - Marmelade.
- Dec. 12 - Toni Green - Marmelade.
- Dec. 14 - Toni Green - Marmelade.
- Dec. 15 - Duncan Sisters - Marmelade.
- Dec. 16 - Duncan Sisters - Marmelade.
- Dec. 17 - Portrait - New Frontier Deli - Dyersburg.
- Dec. 18 - Portrait - New Frontier Deli - Dyersburg.
- Dec. 17 - Duncan Sisters -Marmelade.
- Dec. 18 - Duncan Sisters - Marmelade.
- Dec. 18 - Blackfoot - Marmelade.
- Dec. 19 - Toni Green - Marmelade.
- Dec. 21 - Toni Green - Marmelade.
- Dec. 22 - Blackfoot - Marmelade.
- Dec. 23 - Duncan Sisters - Marmelade.
- Dec. 24 - Duncan Sisters - Marmelade.

- Dec. 25 - Blackfoot - Marmelade.
- Dec. 26 - Toni Green - Marmelade.
- Dec. 28 - Toni Green - Marmelade.
- Dec. 29 - Blackfoot - Marmelade.
- Dec. 30 - Duncan Sisters -Marmelade.
- Dec. 31 - Duncan Sisters - Marmelade.

### NEW MUSIC

- Dec. 3 - Boys Say No - Wynne, Ark. (Skateland).
- Dec. 3 - Debra Dejean - Columbia, S.C.
- Dec. 4 - Debra Dejean - JR's - West Memphis.
- Dec. 4 - Iggy Pop - Madison House.
- Dec. 7 - Debra Dejean - New Frontier Deli - Dyersburg.
- Dec. 8 - Debra Dejean - New Frontier Deli - Dyersburg.
- Dec. 10 - Debra Dejean - High Cotton.
- Dec. 11 - Debra Dejean - High Cotton.
- Dec. 17 - Debra Dejean - Reivers.
- Dec. 18 - Debra Dejean - Reivers.
- Dec. 19 - Debra Dejean - George Klein Christmas Benefit.
- Dec. 31 - Good Question - New Frontier Deli - Dyersburg, Tn.
- Dec. 31 - Debra Dejean - Solomon Alfred.

### COUNTRY/BUEGRASS

- Dec. 3 - Country Music Showcase - Strand Theatre (Millington).
- Dec. 3 - Tennessee Gentlemen - Bluegrass Shack.
- Dec. 4 - Country Volunteers Band - Harvester Lane.
- Dec. 4 - Hank Williams, Jr. - Dixon-Myers.
- Dec. 5 - Charlie Daniels & Carl Perkins - Jackson Coliseum (Jackson, Tn.)

- Dec. 10 - Tennessee Gentlemen - Bluegrass Shack.
- Dec. 11 - Country Volunteer Band - Harvester Lane.
- Dec. 17 - Tennessee Gentleman - Bluegrass Shack.
- Dec. 18 - Country Volunteer Band - Harvester Lane.
- Dec. 24 - Tennessee Gentleman - Bluegrass Shack.
- Dec. 25 - Country Volunteer Band - Harvester Lane.
- Dec. 31 - Tennessee Gentleman - Bluegrass Shack.

### ROCK & ROLL

- Dec. 3 - Edge - Forsythe's - Millington.
- Dec. 4 - Edge - Forsythe's - Millington.
- Dec. 9 - Edge - New Frontier Deli -Dyersburg.
- Dec. 10 - Edge - New Frontier Deli -Dyersburg.
- Dec. 11 - Edge - New Frontier Deli -Dyersburg.
- Dec. 17 - Zone - Forsythe's - Millington.
- Dec. 23 - Edge - Variety Inn - W. Helena, Ark.
- Dec. 24 - Edge - Variety Inn - W. Helena, Ark.
- Dec. 25 - Edge - Variety Inn - W. Helena, Ark.
- Dec. 27 - Tight Fit - New Frontier - Dyersburg.
- Dec. 28 - Tight Fit - New Frontier - Dyersburg.
- Dec. 29 - Tight Fit - New Frontier - Dyersburg.
- Dec. 30 - Tight Fit - New Frontier - Dyersburg.

**Don't Miss The Next Issue of The Memphis Star. 1983 will be an exciting year for Memphis Music. Be a part of it through the Memphis Star 794-STAR**

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*Happy Holidays*

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# Makers

## Club And Concert Schedule

### JAZZ

Dec. 5 - Edwin Hubbard - Peabody.  
 Dec. 5 - George Caldwell & Fire Line - Jefferson Square.  
 Dec. 12 - Edwin Hubbard - Peabody.  
 Dec. 12 - George Caldwell & Fire Line - Jefferson Square.  
 Dec. 19 - Edwin Hubbard - Peabody.  
 Dec. 19 - George Caldwell & Fire Line - Jefferson Square.  
 Dec. 26 - Edwin Hubbard - Peabody.  
 Dec. 26 - George Caldwell & Fire Line - Jefferson Square.

### VARIETY

Dec. 2 - Eddie Harrison & Debbie Cathy - Jefferson Square.  
 Dec. 2 - Chick Willis - New Frontier Deli - Dyersburg.  
 Dec. 3 - Chick Willis - New Frontier Deli - Dyersburg.  
 Dec. 3 - Sid Selvidge - Jefferson Square.  
 Dec. 3 - Randy Haspel - River Latch.  
 Dec. 4 - Chick Willis - New Frontier Deli - Dyersburg.  
 Dec. 4 - Sid Selvidge - Jefferson Square.  
 Dec. 5 - Phil McGhee & Total Eclipse, Herman Green - Louie's.  
 Dec. 9 - Eddie Harrison & Debbie Cathy - Jefferson Square.  
 Dec. 10 - Randy Haspel - River Latch.  
 Dec. 10 - Sid Selvidge - Jefferson Square.  
 Dec. 11 - Sid Selvidge - Jefferson Square.  
 Dec. 12 - Phil McGhee & Total Eclipse, Herman Green - Louie's.  
 Dec. 16 - Eddie Harrison & Debbie Cathy - Jefferson Square.  
 Dec. 17 - Randy Haspel - River Latch.  
 Dec. 17 - Sid Selvidge - Jefferson Square.  
 Dec. 18 - Sid Selvidge - Jefferson Square.  
 Dec. 19 - Phil McGhee & Total Eclipse, Herman Green - Louie's.  
 Dec. 23 - Eddie Harrison & Debbie Cathy - Jefferson Square.  
 Dec. 24 - Randy Haspel - River Latch.  
 Dec. 24 - Sid Selvidge - Jefferson Square.  
 Dec. 25 - Sid Selvidge - Jefferson Square.  
 Dec. 26 - Phil McGhee & Total Eclipse, Herman Green - Louie's.  
 Dec. 30 - Eddie Harrison & Debbie Cathy - Jefferson Square.  
 Dec. 31 - Sid Selvidge - Jefferson Square.  
 Dec. 31 - Randy Haspel - River Latch.

### CLASSICS

Dec. 1 - Southern Comfort & Blue ascendance Jazz Ensembles - MSU Harris Auditorium.  
 Dec. 1-3 - Opera Memphis "Silver Fox" - Sherwood Schools.  
 Dec. 2-4 - A Christmas Carol - Theatre Memphis.  
 Dec. 2-4 - New Music Festival X with Thea Musgrave - MSU Harris.  
 Dec. 3 - New Music - MSU.  
 Dec. 4 - New Music - MSU.  
 Dec. 4 - Blues City Children's TV Workshop - Greenwood CME Church.

Dec. 5 - A Christmas Carol - Theatre Memphis.  
 Dec. 5 - Messiah - Christ Methodist Church.  
 Dec. 5 - Messiah - Bellvue Baptist Church.  
 Dec. 5 - Messiah - Calvary Episcopal Church.  
 Dec. 5 - MSU Wind Ensemble - Harris Auditorium.  
 Dec. 5 - Camerata Singers - MSU Harris.  
 Dec. 6-10 - Opera Memphis "Silver Fox" - Sherwood Schools.  
 Dec. 6 - AGO Organ recital - John David Petersen, Idlewild Presbyterian Church.  
 Dec. 7-11 - A Christmas Carol - Theatre Memphis.  
 Dec. 8 - Christmas Tea - Beethoven Club.  
 Dec. 10 - Southwestern Singers - Refectory.  
 Dec. 11 - Memphis Symphony & Ballet - The Nutcracker - Dixon-Meyers.  
 Dec. 12 - The Nutcracker Ballet - Dixon-Meyers.  
 Dec. 12 - Lindenwood Christian Church - the magic of Christmas - Lindendwood Christian Church.  
 Dec. 12 - Messiah - Colonial Park Methodist Church.  
 Dec. 12 - Christmas program - 1st Assembly of God.  
 Dec. 12 - A Christmas Carol - Theatre Memphis.  
 Dec. 13 - Beaux Arts Trio - MSU Harris Auditorium.  
 Dec. 14-18 - A Christmas Carol - Theatre Memphis.  
 Dec. 16-17 - Singing Christmas Tree - Bellvue Baptist Church.  
 Dec. 18 - Singing Christmas Tree - Bellvue Baptist Church.  
 Dec. 19 - A Christmas Carol - Theatre Memphis.  
 Dec. 19 - Singing Christmas Tree - Bellvue Baptist.  
 Dec. 19 - Hot Cotton Jazz Band - Brooks Art Gallery.  
 Dec. 19 - Messiah - St. Luke's Methodist Church.  
 Dec. 19 - Saint-Saens Christmas Oratorio - Evergreen Presbyterian Church.  
 Dec. 19 - Christmas music - 1st Evangelical Church.  
 Dec. 19 - Vaughn-Williams Hodie - 2nd Presbyterian Church.  
 Dec. 20 - Bill Mobley Homecoming Court - Fantasia.  
 Dec. 20-22 - Singing Christmas Tree - Bellvue Baptist.  
 Dec. 21-23 - A Christmas Carol - Theatre Memphis.  
 Dec. 24 - Christmas Midnight Concert and High Mass - Calvary Episcopal Church.  
 Dec. 28 - James Williams Quartet & Friends - Madison House.

### THEATRE

Dec. 2-23 - A Christmas Card - Theatre Memphis.  
 Dec. 1-5 - Dames at Sea - Gaslight Dinner Theatre.

Of Interest To  
 Entertainers & Club Owners  
 By Letting Us Know Where  
 You Are Playing Or What  
 Entertainment You Are Having  
 Write to

The Memphis Star  
 P.O. Box 38956  
 Memphis, TN 38138  
 ATTN: Dept. A.

(Must Be Received By The 22nd of Each Month)

Dear Editor,  
 Our January '83 schedule is as follows:

- |           |           |
|-----------|-----------|
| 1. _____  | 18. _____ |
| 2. _____  | 19. _____ |
| 3. _____  | 20. _____ |
| 4. _____  | 21. _____ |
| 5. _____  | 22. _____ |
| 6. _____  | 23. _____ |
| 7. _____  | 24. _____ |
| 8. _____  | 25. _____ |
| 9. _____  | 26. _____ |
| 10. _____ | 27. _____ |
| 11. _____ | 28. _____ |
| 12. _____ | 29. _____ |
| 13. _____ | 30. _____ |
| 14. _____ | 31. _____ |
| 15. _____ | 1. _____  |
| 16. _____ | 2. _____  |
| 17. _____ | 3. _____  |
|           | 4. _____  |

The Voice of Memphis Music

## Hi Rollers Bad Photo Contest #3

OK Gang last issue was too easy! We had 38,987 entries that were correct and only one wrong but our first correct entry was Jon Hornyak who named Mr. Van Sant from .38 Special. Mr. Hornyak will receive a Memphis Star T-shirt as well as a year subscription.

This one won't be so easy. Guess who we have on the right? No hints this time except she sings super. With your entry include your T-shirt size. Female entries can give their phone number instead and I'll personally take the measurements.

Good luck  
Hi Roller



## Rock Drum Symposium

Legendary drummer CARMINE APPICE will present the *First Annual Carmine Appice Rock Drum Symposium*, a revolutionary four-day series of educational classes and workshops for the professional, semi-professional and amateur drummer.

The symposium will take place December 27 through December 30, during the traditional school Christmas break, at Long Beach City College in Southern California, and is open to drummers from all over the country. Appice will personally instruct beginning, intermediate and advanced rock drum classes, and will be joined by drummers Vinnie Appice of Black Sabbath, Bruce Gary, formerly with The Knack, and Michael Derosier of Heart fame, who will teach combined master classes.

Appice, who has drummed for Ted Nugent, the Rod Stewart Group, Vanilla Fudge and Beck, Bogart & Appice, has conducted drum clinics for the past ten years all over the world. "It's just gotten to the point where I don't have the time to do all of the clinics that I'd like to, so we decided to expand our intent and the symposium evolved."

Sponsors for the symposium will be composed of some of the top names in the world of drumming, including Slingerland Drum Company, Zildjian Cymbals, Silverfox Percussion, Calzone Cases, Remo Drum Heads, Oberheim Synthesizers and Syn-drums.

Each day of the symposium, one beginning, one intermediate and one advanced class will be held with one master class clos-

ing out the session. Concurrent with each class will be at least one workshop covering everything from maintenance and repairs of drum kits to selecting the right cymbals to utilizing drum synthesizers. These sponsors. A special workshop will be held by Sandy Feldstein of Alfred Publications, detailing what is required to write and have a drum book published.

At the end of each day's classes and workshops, Appice will offer an evening of special entertainment where he will be joined by surprise artists. The first night will kick off with the USC Trojan Marching Percussion Ensemble, under the direction of Jay Wanamaker. The Ensemble will give a demonstration and performance highlighted by Appice joining them.

Six drum practice rooms will be available to students throughout the symposium hours, and Whittaker Music of Long Beach will set up a drum supply shop where students can purchase all needed or wanted supplies from sticks to synthesizers.

Tuition for the *First Annual Carmine Appice Rock Drum Symposium* is \$12.00 for all classes and events, and payment should be made in the form of a certified check or money order to Carmine Appice Enterprises, Inc., and mailed to Carmine Appice Rock Drum Symposium, P.O. Box 69780, Los Angeles, California 90069. For further information interested parties should call 213-657-7764 or Heidi Ellen Robinson, 213-841-8140.

## THE HEROES

by H. Metal

Another rock band right? Wrong. This is a rock and roll band in every sense of the phrase. No heavy metal bone-grinding music, but good, honest rock and roll. I caught The Heroes at Reivers one Thursday night and had a great time. These guys are energetic, flashy (very), and good musicians. The band consists of Steve Powell (drums), Bill Howerton (bass), Linda Carr (vocals, keyboard and percussion), Rick McConnell (guitar, vocals), and Paul Yates (vocals, guitar). They play cover tunes by folks like the Stones, the Beatles, Rod Stewart, the

Kinks, and others in that genre, as well as their own original tunes. The Heroes give you the feeling that they are not there to impress, but rather to have a good time. And believe me, you will have a good time, too.

## Wanted

A few good advertisers who want to show their support for Memphis' Most Valuable Natural Resource . . . Memphis Music.

Call 794-STAR



Willie Hall and Duck Dunn on location for the Blues Brother movie.

# Classified Section

MEMPHIS STAR offers this unique Section aimed at and for you, the Entertainer, Musician and/or the Music Lover. To place your MEMPHIS STAR Classified Ad, simply use the following form. Cost is only 10¢ a word (minimum of \$2.00). Send check or money order with ad to:

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ATTN: Dept C.A.  
Tele: 794-STAR

Name \_\_\_\_\_  
Address \_\_\_\_\_ Phone \_\_\_\_\_  
Section # \_\_\_\_\_ Where Did You See Us? \_\_\_\_\_  
Ad \_\_\_\_\_

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**FREE**, yes, absolutely **FREE!**

This offer is good for the following sections: Help Wanted; Musicians Available; Media Personnel Available; Musical Instruments; Stereo Equipment; Real Estate; and Vehicles. Of course our Rip Off section is always free.

### 1. Help Wanted

Musicians needed for instrumental ensemble. Must be able to play many styles. Please leave message if necessary. 274-2957.

KEYBOARD Player - Contemporary rock - must have own equipment. Call 761-9476.

Guitarist, Drummer and Vocalist seeking Bass player, Keyboardist and second guitarist to form band with very versatile sound. Call Richard at 324-6811 nights and 274-2969 days. Please leave message if necessary.

Professional vocalist seeking professional group of career minded individuals seeking future in music world. Vocal experience 1st to 5th soprano-tenor alto, also false tenor and alto - versatility. Lead vocal, also background vocal, ready to start bottom level and work way up.

Professional Vocalist seeking professional group of career minded individuals seeking future in music world. Vocal experience 1st to 5th soprano - tenor, alto, also false tenor & alto. Versatility lead vocal, also background vocal, ready to start bottom level and work way up. 785-6748.

### 2. Business Opportunities

Invest in Memphis Music - it's a sound investment!

### 3.A. Musicians Available

Experienced drummer interested in joining quality band or forming band with serious talented musicians. Call Steve, 452-6726/452-9573.

Guitarist seeks bass & drummer for New Wave or Thrash band. Mike at 274-5067.

Drummer looking to join working band. Serious musicians only. Willing to travel. For more information call between 5 and 7 p.m. at 726-5000, Rm. 617.

### 3.B. Media Personnel Available

### 4. Entertainers Available

Borderline is back. Good recording group featuring the Best of Easy Listening and Light Rock/Country. Ideal for clubs and lounges where the audience wants entertainment but still wants to hear themselves think. Call 756-1975 for booking information.

DJ and sound equipment for party entertainment (reunions, weddings) musical variety (1940's to 1980's). Reasonable rates!

DJ experience: Dooley's (presently), Outlaw and Lucy's (Rivermont). Frank Maier, 755-0713/795-7515.

### 5. Services

Radio & nightclub DJ's - rent sound system for parties; Peavy, Meteor and Technics equipment. Frank - 755-0713/795-7515.

Rental or Sales club lighting packages. Randy Ridley, 458-0108.

We buy used lighting gear. Moonshine lighting, 458-0108.

PERFORMERS - sell sheet music at your gigs. We can take a cassette and give you 200 printed typeset copies of a song for under \$50. Call for an estimate. IVORY PALACES Music Publishing Co., Inc., 3141 Spottswood Ave., Memphis, TN 38111 (901) 323-3509.

DEMO STUDIO: TEAC, BI-AMP, Pioneer, E.V., DOP, equipped, easy going atmosphere, good results. \$10 hr. plus tape. Shack Productions, (Roy), 388-1036.

HAVING TROUBLE FINDING A JOB? Maybe it's your resume. I will prepare your resume, specially designed for your employment needs. \$25.00. Call 794-7827 and leave a message for Marge.

### 6. Musical Instruments

Need Cash? The Memphis Star can sell your guitars, amps and stereo equipment. For only 10¢ a word (\$2.00 minimum).

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- \$ 70 Acoustic Student Guitar ..... \$ 35
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  - \$1900 MultiMoog, Brand New ..... \$795
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  - \$ 300 Carlos Guitar w/case ..... \$130
  - \$ 700 Ibanez Multi-Effx Pedal ..... \$295
  - \$ 150 Used Snare Drum Kit ..... \$ 49
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1964 Gibson 330 (like 335), Sunburst, excellent condition, humbucking pickups, grover keys. \$400 negotiable. Roy Holt, 388-1036.

Selmer Tenor Sax, excellent condition, bought 1 year ago new \$2400, will trade, best offer over \$1400.454-3775, ask for John, leave message (answering service).

For Sale Walkman, excellent condition, hardly used. \$100. 452-8089.

### 7. Happy Notes

## Merry Christmas!

### 8. Personal

Need Help? Need someone to talk to who understands? Call The Crisis Center at 274-7477. 24 hour telephone service.

### 9. Rip Offs

(This section is FREE, courtesy of The Memphis Star and our advertisers. Fill out the classified ad form and mail it to us. Send ID numbers and details/descriptions of items).

### 10. Real Estate

- A. For Sale Residential
- B. For Rent/To Share
- C. For Sale Commerical

### 11. Vehicles

The Memphis Star is your auto selling vehicle, especially vans and other trucks that can be used to haul bands and equipment.

### 12. Miscellaneous

Special Edition "Collector's Item." The First BORDERLINE L.P. only 3000 copies were ever pressed. All original songs from this unique recording group. Only \$4.00 (P.P.D.) (L.P. sells for \$7.00 in record stores). Send check or money order to: QUIK STAR RECORDS, P.O. Box 38956, Memphis, TN 38138.

RARE RECORDS. 1505 Union Ave. 901-267-8850. Imports, Domestic, cut outs and overpressings. Ask about the Memphis Star discount and get Big Savings.

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