

AUGUST, 1985
Vol. V, No. 2

SEVENTY-FIVE CENTS

Memphis Star

THE VOICE OF MEMPHIS MUSIC



Rick Dees



Beat Cowboys
International Elvis Week
Memphis Music Fest Line-Up
Memphis' Most Complete Concert Calendar

YARBROUGH'S

FINE MUSICAL INSTRUMENTS

Proudly Presents The

YAMAHA DX21

THE ONLY SYNTHESIZER WITH ALL THESE FEATURES

- 128 Voice Pre-Set Rom Memory
- 32 Ram Voice Memories
- Single, Dual or Split Play Mode
- Programmable 32 Performance Memory System - Recalls Real-Time Performance Parameters For Each Voice
- Cassette Interface For Unlimited Voice Storage
- Digital FM Voice Generation System To Create Totally Natural, Dynamic Acoustic Voices
- Fully User Programmable
- Complete MIDI Compatability

YAMAHA

YAMAHA
DX21
DIGITAL PROGRAMMABLE ALGORITHM SYNTHESIZER

The Best Synthesizer
Ever Built
For Only

\$795



NOW
IN
STOCK

QX-1 & KX-88

Exclusively At:

YARBROUGH'S
FINE MUSICAL INSTRUMENTS

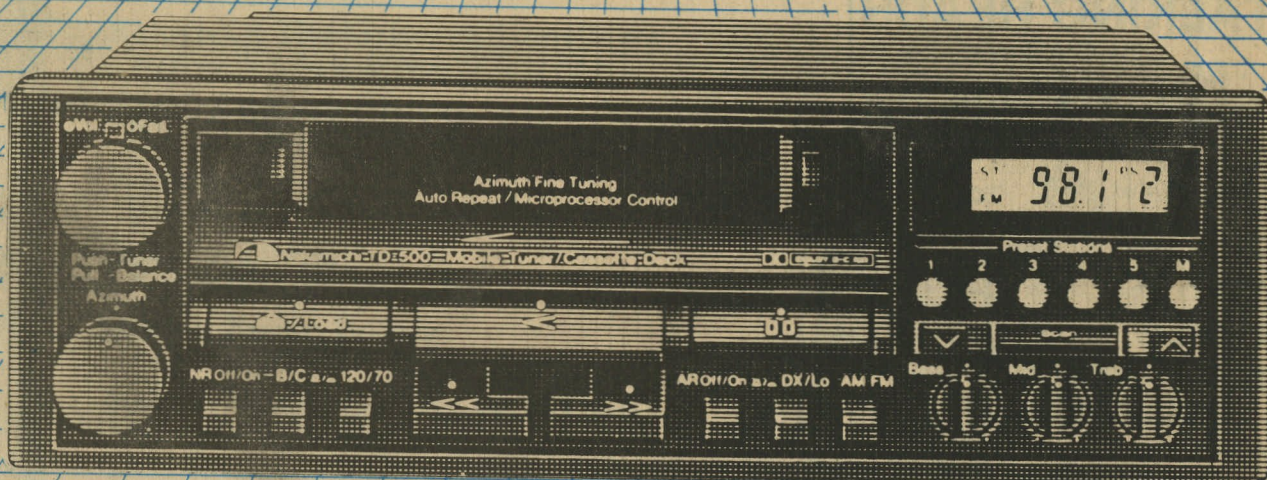
741 N. White Station at Summer
761-0414

NEW STORE
HOURS:
M-W-Th. 10-7
Tues. 10-9
Fri. & Sat. 10-6

Instant
Credit
Available

DXClasses Beginning in August!






You Can Afford The Best Nakamichi Mobile Sound

Nakamichi has the reputation of creating the finest mobile sound components in the world. You may think they're very expensive. We can show you that they're not!

The TD-500 Mobile Tuner/Cassette Deck is competitively priced yet it outperforms other front ends by a wide margin. One reason is its innovative azimuth control which aligns the head with each recording so every tape sounds as bright and clear in your car as at home. Response extends from 20 Hz to 21 kHz \pm 3 dB—performance ordinary car decks cannot match.

Whichever Nakamichi Mobile Sound System you choose—from the most expensive to the least—you can be assured that you've invested wisely for the name Nakamichi is synonymous with the finest in music reproduction.

Invest in the best. Come in and see the complete Nakamichi Mobile Sound line—Tuner/Cassette Decks, Power Amplifiers, Speakers and accessories. As an authorized Nakamichi Mobile Sound Dealer, we are specially equipped and trained to answer your questions and help you select the ideal Mobile Sound System for *your* automobile.

 **Nakamichi**

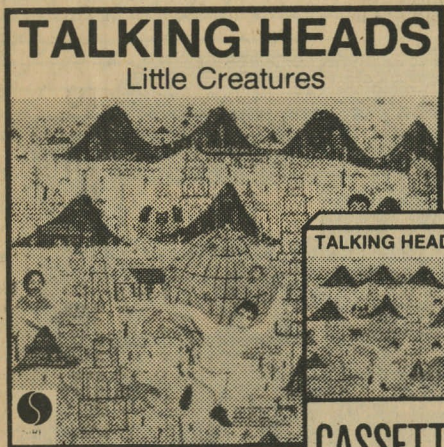
"The Quality Place"



MODERN MUSIC AUDIO

788 E. Brookhaven Cir
Memphis, TN 38117

(901) 682-6557



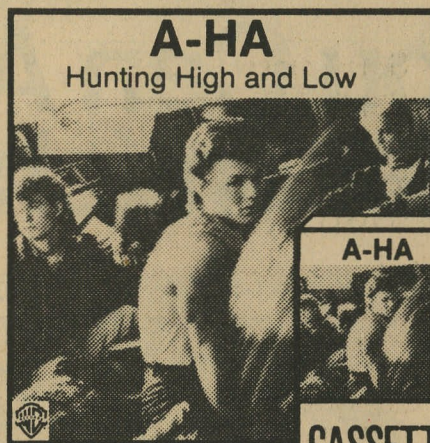
1-25305



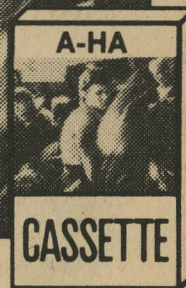
4-25305

Back With More Of That Unmistakeable Talking Heads Style And Sound. Might We Suggest The Cut "And She Was".

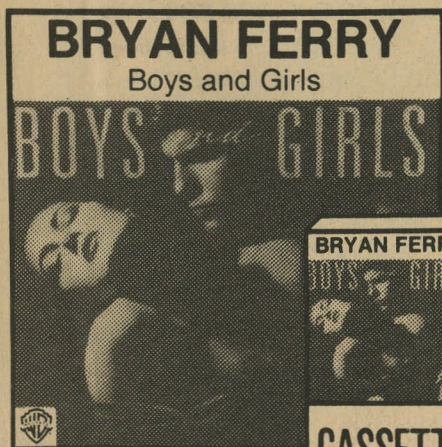
The Best Of A New Breed Of Electronic Pop. Guaranteed To Make You Move Your Feet. The Cut "Take On Me" Is An Instant Success.



1-25300



4-25300



1-25082



4-25082

Ex-Leadsinger Of Roxy Music Carries On The Tradition With "Slave To Love" The First Single From This Fantastic Solo LP.

AVAILABLE WHEREVER RECORDS & CASSETTES ARE SOLD

f e a t u r e s

Return Of The Grinning Gunslinger
 Interview With Jesse Johnson by *Tony Jones* 10

Crazy Country Critters
 Pinkard and Bowden Yuk It Up for *David Allen* 14

Portable Magic
 Reba and the Portables by *Luann Williams* 16

Spirit of Dread
 New White Animals Album Completed by *Lisa McGaughran* 22

Rock-a-Beatin Boogie
 A Conversation with the Beat Cowboys 26

Making Waves On The West Coast
 Rick Dees by *John Doyle* 30

c o l u m n s

Star Tracks 6

Studio News 8

NARAS Notes 12

The Legal Side 18

Studio Profile 24

d e p a r t m e n t s

29 May We Suggest

34 Record Reviews

42 Concert Calendar

50 Film/Theatre Reviews

52 Book Reviews

56 Classifieds

Publisher **Jim Santoro**
Editor **Deborah Camp**
Staff Writers **Tony Jones, Bill E. Burk**
 William Glankler, Luanne Williams
 Jan Walker, Robert Bowman, John Doyle
Contributing Writers **David Allen, Rick Clark,**
 Mike McCarroll, Lisa McGaughran,
 Skip Howard, Steve Weaver, Liz Lovell,
 Revis Hightower, John Cicala,
 Michael Harrington, Harry Duncan
Staff Photographer **Morgan Murrell**

Copyright ©1985 By Memphis Star. All Rights
 form, of any portion of this publication without the express

Contributing Photographer .. **Chuck Cooper**
David Trentlage . *Advertising Sales Manager*
Anna Cham *Account Executive*
Richard Trentlage *Account Executive*
Mike Pendergrast *Marketing*
Linda Carroll *Subscription Manager*
Harold Quick *Production Manager*
Linda Flores *Graphic Artist*
Joe Herin *Typography*
Cathy Santoro *Layout*

Reserved. Federal statutes prohibit the reproduction, in any
 written consent of the ownership.

STOP BY
THE STAR
 FOR YOUR
 FREE ALBUM
 WITH A
 SUBSCRIPTION.

Let Our Experts
 Manage A Quality Project
 To Fit Your Budget...

...The Staff
 ...The Studio
 ...The Sound

ims
Recording
Studio
16 Track
393-8222

Star Tracks

by Deborah Camp

Last month's "Welcome Back to Memphis" party for Chips Moman and his songwriter wife, Toni Wine, drew big-name folks from all over. Held in the Peabody Skyway room, about 800 guests showed up to pay their respects to the well-known producer of such names as Willie Nelson, Waylon Jennings, Larry Gatlin, and Johnny Cash. Entertainment was provided by Jason D. Williams, known for his "Killer-style" keyboard antics, and Reba and the Portables, a Memphis group signed to Moman's record label. (See an article on Reba and the Portables on page 16.)

FAREWELL CONCERT? SAY IT ISN'T SO!!! The Dan Hope Band and Tom Hackenberger have worked together for more than two years, and they've put out several records together. But after the 16th and 17th of this month, both artists will pursue separate projects. However, mark these dates on your calendar, because The Daily Planet will rock like its never rocked before when these two get together for their final jam. Be there!

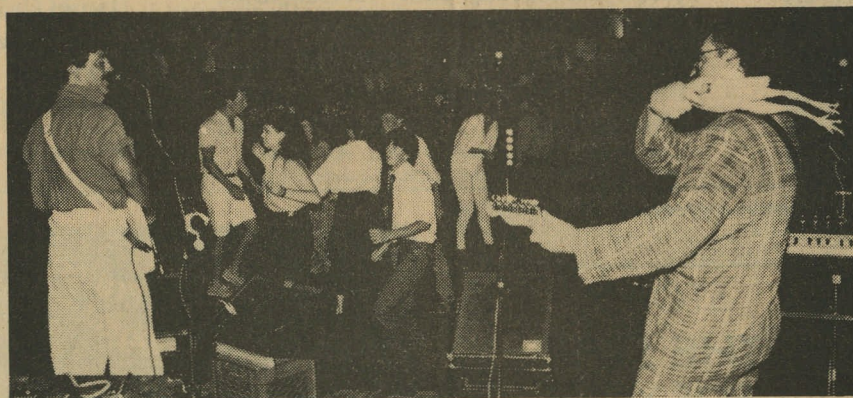
Another showcase, scheduled at the New Daisy on August 23, will feature the Astronauts. Flight crew includes Chuck Jones, Freddie Kirksey, Jerry Dean, Trey Bruce, Lee Miller, and Ruth Walden. The group will present original songs, and are hoping to capture the attention of some label reps.

RAPPIN' RUFUS? You bet! It may be the funkier thing on vinyl. Rufus Thomas ain't no chicken when it comes to trying something different, in fact, he's doggone *thrilled* with the recent record deal he signed with Ichiban Records in Shreveport, Louisiana. His first project, "Rappin' Rufus," will receive worldwide distribution. Says Rufus: "I'm no star, I'm a moon. Stars fall but the moon hangs in there!"

LAST MONTH WE CELEBRATED OUR FOURTH birthday in style. The cake was cut at the New Daisy, a great location for a party! Champagne flowed, and music was provided by GOOD QUESTION (with a little help from KLAUDIA KROBOTH RAGSDALE). About 400 people attended including many shakers and movers in the music community. Our publisher, JIM SANTORO, was honored with a certificate of merit from the Memphis and Shelby County Film, Tape and Music Commission, presented by Mrs. Estelle Axton. Much thanks goes to the staff of the New Daisy for helping make the evening a success.



Good Question supplies the birthday music.



Van Duren shoulders one of the many accolades Good Question received.

photos by Morgan Murrell

Happy birthday to one of Memphis' original rock 'n' roll ladies, Cordell Jackson, who turned 62 last month. (If you haven't ordered Ms. Jackson's *Knockin' Sixty* EP, better give her a call! call! It's one-of-a-kind!)



Editor Deborah Camp and Sales Manager David Trentlage discuss policy.



Pat and Suzanne Jerome-Taylor in a party pose.



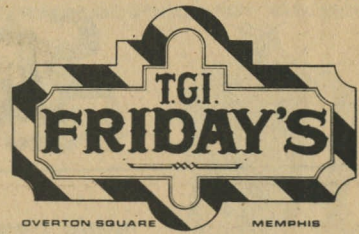
Sales Meeting

MUSIC BIZ... Rachel York, former lead singer with Anzel, recently signed a long-term artist agreement with Rauls Music, a production firm located at Cotton Row Recording Studio...Jazz group Forth will soon begin work on their first album which will be recorded on Memphis State's High Water label...Bernie Bernil, ex-soundman for Creed, is now working for Showco Productions and has been touring in Canada with Phil Collins... Larry Raspberry's "Tired of Being Blonde," recorded by Carly Simon, made *Billboard's* Top 100 .. ooh-la-la! Jimi Jamison, who was recently voted Memphis' Number 1 Sexy Guy on Olson and Page's morning show, appeared in the June issue of *Playboy* . . .Country artist Jenny Carter has been in the studio cutting a new original tune, "The Hurtin' Side of Love."

REGGAE LOVERS, circle August 9 in red, green and gold. Afrikan Dreamland, from Nashville, returns to Memphis to appear at the Martin Luther King, Jr. Labor Center for a top-rankin' evening of cool vibes. Joyce Cobb and Hot Fun will open. (See ad for details).

CONGRATULATIONS to Germantown High School for their award-winning Germantown News and Views, a weekly news show produced by students and cablecast on Cablevision's Channel 7. The show was recently awarded 1st place in the 1985 Hometown U.S.A. Video Festival which drew 1,000 entries from 258 cities in 35 states. Competitors included such cable companies as Warner-Ampex and American Television and Communications.

MOVES AND CHANGES...The Taliesyn Agency recently moved to double their office space. New location is 2600 Poplar, Suite 517. President Eddie Scruggs reports the company has a computerized system that has them online with over 1,000 music publications, bands and labels...Dooley's (formerly Buck and Tiny's) at 1035 E. Brooks Road is now featuring Eddie Ruth and Company, a country, blues, and 50's rock band. Sunday will be "open mike" from noon until...



MONDAY

WATCH YOUR FAVORITE
SPORTS on the **BIG SCREEN**

D.J. TAKES THE STAND AT 9:30

TUESDAY

Ladies Night

(AT 6:30)

ALL FOOD AND DRINK 1/2 PRICE
FOR LADIES

(Escorted or Unescorted)

WEDNESDAY

Steak Night

NEW YORK STRIP \$7.95
with FREE beer

THURSDAY

THE ORIGINAL **T.G.I.**
FRIDAY PARTY

HAPPY HOUR 9:30 TO CLOSING
75¢ DRINK SPECIALS AT MIDNIGHT
ROBIN SCOTT IN THE D.J. STAND

FRIDAY & SATURDAY

Celebrity D.J. Weekend

FEATURING YOUR FAVORITE
RADIO PERSONALITIES
FRIDAY & SATURDAY NIGHTS
(Live D.J. Entertainment 7 Nights A Week)

Sunday 11:30am

Friday's
Sunday Brunch
The Memphis Original

RAVE NIGHT

New Fashions 10:00
New Music • New Dances

Bring This Ad Any RAVE NIGHT
For 75¢ Highballs

Thank God It's Friday's
every day of the week.

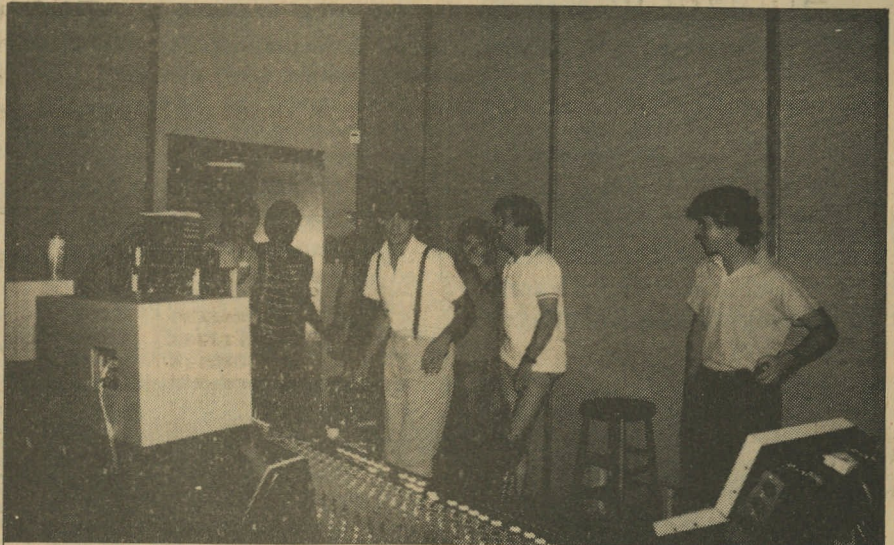
Studio News

At Sounds Unreel they are hard at play on Rob Jungklas' upcoming album for Manhattan Records, produced by Jack Holder and recorded by Niko Bolas and Don Smith. The highlight of the album to date was a live-in-the-studio version of "It's A Memphis Thing," the encore song from Rob's showcase at the Peabody. Rob, Jack Holder, Chad Cromwell, David Cochran, Tony Thomas, and Russ Caudill all played live and the entire studio staff joined in on background vocals. The party atmosphere made it to tape and LA engineer Niko Bolas commented "And they say LA is cool."

At Shoe Productions Tom Hackenberger recently completed a single, a rock tune with a country/pop "B" side. Tom and Phil McGee produced the recording with Jerry Thompson consulting.

Cotton Row Recording is proud to announce the addition of a Trident Series 80 console (32x24x32) to its 24-track studio. Features include a separate monitor section which allows for a total of 56 channels during mixdown. Further renovations include additional mic lines installed throughout the studio, the purchase of a pair of Yamaha NSM-10 monitors, and the addition of Midi capability with sequencer to the studio's MemoryMoog keyboard. Also installed is a custom-built cur system that provides a choice of a stereo mix plus two additional mono mixes per headphone. Mark Rives of Nexus Systems, Inc. provided the installation.

Also at Cotton Row, Edwin Hubbard is continuing his solo album project. Musicians include Hubbard, Tom "Linn"ardo, Tony Thomas, Nikos Lyras, Sam Shoup, and the Duncan Sisters. Engineers Danny Jones and Nikos Lyras are at the helm with Jack Carlson providing support and Phil Rauls overseeing marketing.



Musicians and Sounds Unreel staff jam together for "live" version of "It's A Memphis Thing."

Joe Mulherin produced tracks for a Federal Express Corp. project that featured The Bluebeats. Engineering was handled by Andy Black.

Bill Harris, former Conway Twitty manager, used Cotton Row's facilities to mix a country single on

artist Peggy Crane. Danny Jones engineered the session.

Jones also mixed a single for artist Scott Coopwood. Coopwood will be taking this tune and others cut at Cotton Row to London, England for shopping purposes.

Letters

Dear *Memphis Star*,

I have read the article in the July issue of *Memphis Star* on "Jubilee" and wish to thank you for the fine coverage.

After all the effort and expense of creating a new show for Libertyland it is gratifying to see its recognition in the Memphis print media.

We wish you success with the *Star*.

Sincerely,

Robert L. Nichols
Chief Operating Executive



Dear *Memphis Star*,

As a former Memphian I enjoy getting my monthly issue of *The Memphis Star*. I think all

Memphians ought to enjoy the great resource of Memphis music. I really took Memphis music for granted until I moved to Florida. Now I'm nostalgic for Memphis music. *The Memphis Star* fills a void where there was the best live music in the country, all Memphians ought to open up their eyes and realize what is around them!

Tony's new column is great, but I mostly look forward to the Memphis Views & News. Memphis is getting on the map of music!

Thanks,

William M. Deming
"Musically bored in Florida"

Opera Memphis Announces 30th Anniversary Season

Robert B. Driver, General/Artistic Director of *Opera Memphis*, recently announced additional casting for the company's approaching 30th Anniversary Season, which opens October 10th with Puccini's *La Boheme*. Newly announced is Katherine Terrell, a beautiful young soprano who is cast as Musetta. Other roles previously announced are soprano Elizabeth Knighton as Mimi, Bruce Reed, Kenneth Cox, John Davies and Robert Orth.

Following her performance with *Opera Memphis*, Miss Knighton will go on to sing this same role opposite Placido Domingo's Rodolfo with the Miami Opera, and in 1986 she will star in Rimsky-Karsakov's *The Tzar's Daughter*, which will highlight the Washington Opera's season.

Bruce Reed, who sings frequently with Lyric Opera of Chicago and New York City Opera, will be heard as Rodolfo. Among his numerous roles are Donizetti's Nemorino in *L'Elisir D'Amore*, Edgardo in *Lucia Di Lammermoor*, and the title role in Gounod's *Faust*.

Bass Kenneth Cox will sing the role of Colline. This versatile singer has a busy schedule this season which will include the Commendatore and Pere des Grieux in Massenet's *Manon* for Pittsburgh Opera, and he will sing his first Nourabad in *The Pearl Fishers* with Florentine Opera of Milwaukee. Baritone Robert Orth will sing Marcello. He will debut with the Opera Theater of St. Louis next Spring as the Barber.

John Davies will appear as Schaunard, and bowing in the pit will be conductor James Caraher. Robert Driver, who has an international reputation as stage director, will debut with Opera Memphis in this capacity. *La Boheme* will also be presented October 12th.

The Guitar Works

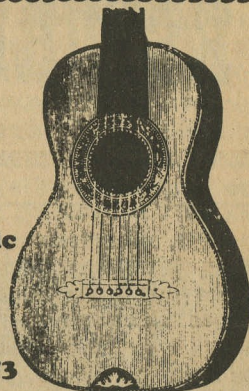
- Memphis' Only Independent Repair Shop
- Expert Guitar Repair - Electric & Acoustic
- Unique Custom Instruments And Finishes

FAST SERVICE - REASONABLE RATES

Open Mon. - Fri. 11 a.m. - 5 p.m.

1153 Union at I-240

725-5473



TOTAL COMMUNICATION SERVICES

5541 PLEASANT VIEW ■ MEMPHIS, TENNESSEE 38134
901-386-8229

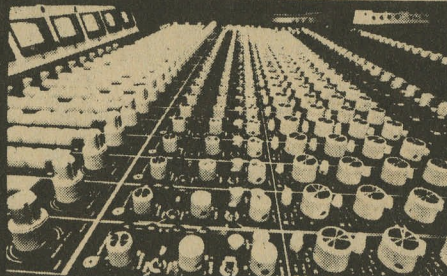
**We're
Ready
To Provide
Communications
Systems
Custom Designed
The Way YOU
Want It.**



Our TCS System was the most competitively priced. Installation was expertly done and service has been excellent.

Jim Santoro
Publisher Memphis Star

BUSINESS TELEPHONE SYSTEMS
DESIGN ■ SERVICE



COTTON ROW RECORDING

1503 Madison Avenue, Memphis, TN 38104. 901-276-8518

24 TRACK

RETURN OF THE GRINNING GUNSLINGER

Interview with Jesse Johnson

by Tony Jones

With one response, Jesse Johnson illustrates the personality displayed by his music, and himself during the phone conversation taped for this interview. We'd already discussed the surface questions: his new band, the old band, and what he's up to, when he lept on a remark about the artwork for the twelve inch "Can You Help Me," one of four hits Jesse Johnson's Revue has worked on the radio. The soaring package of lightning dance music has another hit, "Free World," likewise unrestrained and strenuous on the flip side, giving the buyer a genuinely flexing return for their paper.

Man, but if the cover on the thing doesn't snatch your eyes out! With a pink brim perched upon his curls, knocking off a cool pink suit, the ensemble accented by a touch of pink lipstick, Jesse looks like every androgynous nightmare conceived by Falwell's craziest. That cover is so scandalous I didn't know whether to laugh or draw my lightsaber when I went to buy it. Jesse laughed a pinpoint response.

"Aw naw, man. You know better than that! That was a record company error. Know what I mean, I didn't do that. Like, a lot of people got bitched off at for making that mistake during the printing, airbrushing and final artwork for the album. When I saw it to approve, I said that's gotta come off. Hey, people are saying enough things as it is, that's *got* to come off. And it was understood, then somehow it got printed with it on. It was so close to release date; they said the first edition would be like that and then none of the rest after that would be."

But of course, Jesse Johnson's Revue hotly packs an answer for any misguided snotty observations on "Free World." The track is built upon an alley-cat bass line and opens with a personal statement letting everyone know not to bother him with too much petty crap--"I heard you like to rock/but I'm not at the top/What makes you point your finger at me?" and "How would it make you feel to know your stuff's for real/and have someone call you a lie."

He discussed himself calmly. Polite and joking, he actually seems interested in the extra work treading the PR mill while working through a break from his group's first tour.

"Hmmmmm, my last date. I don't know. I know I'm leaving out Monday to do a show with Patti Labelle. I'm here in Minneapolis to finish up working on this new group's album that's supposed to be coming out in July, Tamara and the Scene. They're hot. My last date, I can't remember. Now this is amazing, aw man, Trivial Pursuit! Wait, oh yeah, my last date was Rockford, Illinois.

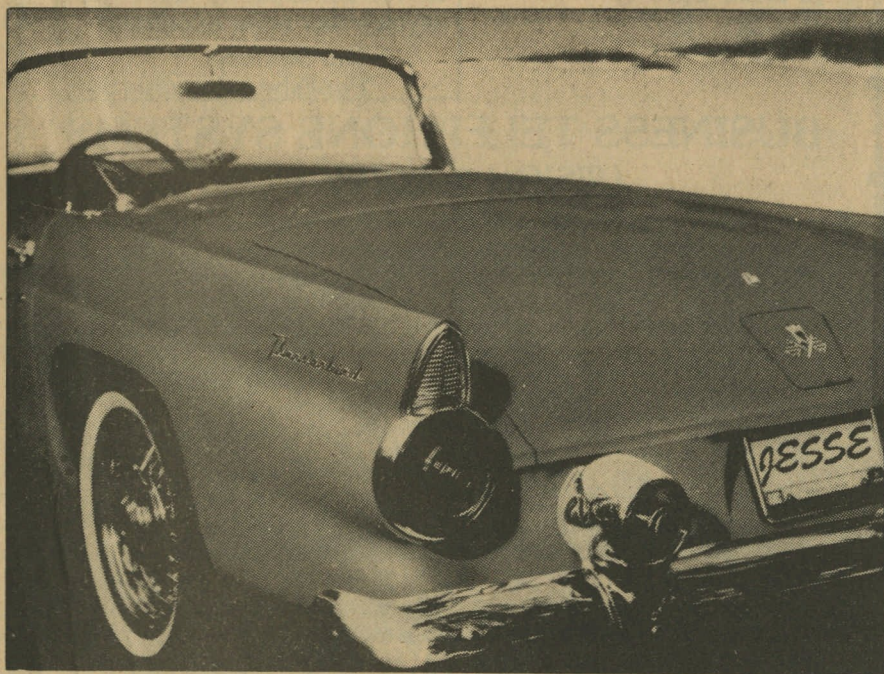
"I was in Memphis in May but we didn't play. We stopped over on our way to Jackson, Mississippi. I spent the day there and we went shopping and stuff. It was just when 'Can You Help Me' was released, and I heard it there a lot. I don't get the chance to listen to the radio often, I work most of the time when I'm at home.

"I think radio is cooking right now, though. For once music is not black music or white music. Music is *music* right now and I kind of like where it's at right now."

Harried schedules, family bands, hot music, fat business time; sounds like the good old days again, almost. What it really is, he explains, is powering forward through changes. At sixteen Jesse strapped on his six-blade, jammed in dumps, landed in The Time at age twenty and started playing before screams throughout the country.

"All that was a lot of fun. A lot of fun. We're still friends. Morris, Prince. I ran into Prince when I was in Los Angeles working. He bought me a real nice birthday present.

"See, I was just gonna do the last tour with The Time anyway, and then do something else. I'd gone in and talked to this real nice guy at A&M, John McClean, the director of the company's national black A&R. We had a deal set up so that when The Time tour was over, I was to do my own album. Well, the tour didn't happen, so my album came out sooner



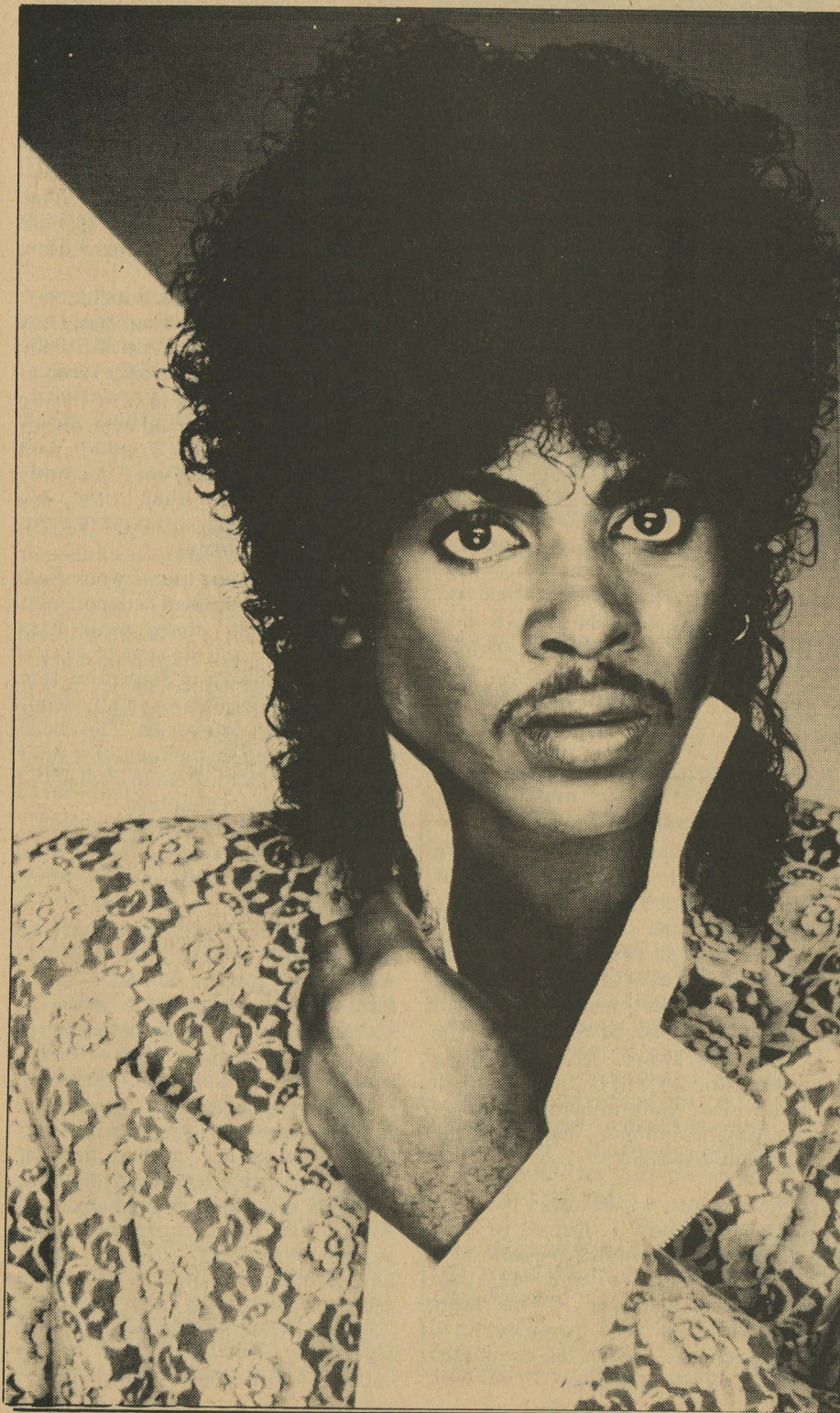
than was planned. It would have just been coming out now."

Sonic in a quick minute, the bright moments of the music he's created, engineered, produced and released inside crazy, rough pink record jackets is polished with a flair and

smooth explosion. And most righteously, Jesse Johnson's Revue retains intact and clowning, four elements funky in The Time.

Foremost are keyboardist Mark Cardenas and bassist Gerry Hubbard, both of whom played with Jesse in The Time's second

incarnation. There's an imaginative sense of fun and guts packed into the song's lyrics. And vibrantly, a fine control and understanding of the new group's singular, and assembled assets. Instantly leaping keyboard signatures, cracking electronic beats hard and soft, popping left, right and center, cross-woven with bass and



...the new group...
...I wrote it...
...band to...
...two guys play...
...mostly I do it...
...part."

The new outfit also has...
together on video, led again by...
"Want To Be Your Man," this time in a...
crisp filmed version. I haven't seen...
the "I Want My Girl" video in its...
entirety yet, but the cut-off identifi-
fication adjacent to some lady's great...
rear in the closing scene was being...
featured in a prominent position on...
Night Tracks, so more roads seem to...
be opening for them.

But as we say: "do it sweat?"
"Are we live? I don't know, you just...
have to check us out. Cincinnati...
thinks we're live. I can say we're...
having a good time. Everything gets...
a reaction from the first tune all the...
way down. Actually, everything...
works because I changed it. Every-
thing has its moment.

"I have a percussionist on the tour...
that isn't on the album. Also, I have a...
new drummer. (Bobby Vandell isn't...
in the band anymore.) The only Time...
tune I'm playing is 'Jungle Love.'...
That's my song. I wrote it, so I'm...
playing it."

As for a deadline, a Memphis date...
hasn't been signed yet, but the band is...
currently hitting major southern...
cities, so something might get booked...
soon and Memphis will get to see...
whether Jesse Johnson's Revue is jam...
or ham. Flam on the pork, Jesse says.

"I never really consider myself a...
ham, I just go up there to entertain...
Whatever it takes to get the audience...
involved, I'll do it. I consider myself a...
hard worker. That's the key thing in...
life, you gotta work hard. If you want...
something. If you don't want nothing...
don't do nothing."

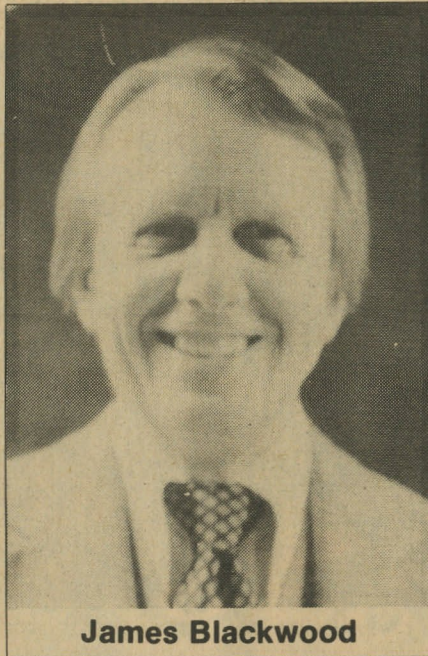
NARAS Notes

by Michael Harrington

The National Academy of Recording Arts and Sciences® (NARAS) is known throughout the world for the Grammy Award which honors the significant contributions on recordings made today. The Recording Academy also has a Hall of Fame Award honoring recordings released before 1958 of lasting, historical or qualitative significance. The 90-member Hall of Fame Committee will select five winners for induction into the Hall of Fame in 1986 from nominations by NARAS members. Members whose dues are current will have already received their nominations form. If you are knowledgeable about pre-1958 recordings, please take the time to participate in this valuable function. Winners will be announced at the Grammy Awards Show in February. There are now 56 recordings in the Hall of Fame from "Rudolph, The Red-Nosed Reindeer" to "Take the 'A' Train."

The Music Book Society is offering discounts to NARAS members on an extensive selection of books that can be purchased through them. They have titles under Composers/Educators, Jazz and Poplar Music, Classical Musicians and Conductors, General interest, History of Music, and Opera. If you are a NARAS member and have not received your information on this, then mail a post card to the P.O. box with your name and address on it.

A good time was had by all who attended the party held at Keith and Jerene Sykes' last month. There was plenty of chips and beer for everyone. There was also swimming in Sykes Creek, volleyball, music and sunshine. Albums for the record sale kept pouring in by the armload by all who came. The Memphis Chapter would like to thank all who graciously donated records (some still shrink wrapped), Cotton Row Recordings, Sounds Unreel,



James Blackwood

Memphis Star, Select-O-Hits, Peaches, radio stations WHRK, FM 100, WLOK, WHBQ, WRVR, WEZI, WSMS, and Magic 101. We also thank D. Canale and Co. for their generous donation of two kegs of beer, and Keith and Jerene for the use of their backyard. We also thank all who worked to make this a success, especially Deborah Camp.

This year's recipient of MSU's Distinguished Achievement Award for the Creative and Performing Arts is gospel singer James Blackwood. At the awards presentation, which will be held August 16 at the Peabody Hotel, our Chapter of NARAS will present Mr. Blackwood with the Governor's Award. Also performing at the banquet will be the R. T. Scott Band. For more information about the awards dinner, call Deborah Camp at 454-2350.

This month we welcome two new members, Alton J. Rubin, Sr. and William J. Shepherd. We now have 144 paid Active and 42 paid Associate members. For more information and membership requirements, return the completed coupon on the next page.

Burbank, CA -- Last month entry forms for the 28th Annual Grammy Awards were mailed to 455 record companies by the National Academy of Recording Arts & Sciences (NARAS). This year the Grammy categories have reached an all-time high of 71 with the addition of Best Polka Recording and Best New Classical Artist categories. The Academy has also mailed special entry forms to 51 video companies for entry of their product.

The current mailings, which cover products released during the nine month period ending June 30, 1985, become the first phase of the annual Grammy Awards procedure. Forms covering the final three months of the eligibility period will be sent to companies in mid-September. At that time all Academy members will receive their full year entry forms.

Following intense screening of all entries by the Academy, the official Eligibility List, along with first round ballots, will be sent to Active (Voting) members to determine this year's final nominations in all except specified craft categories. The latter will be selected by the votes of special nominating committees in each of the Academy's seven chapters.

Newly elected NARAS National President Mike Greene, noting the large number of companies receiving entry forms, emphasizes the importance of each of them meeting the August 1 deadline for the Academy's receipt of both entry forms and entered product. "It would be terribly unfair to an artist not to have worthy achievements represented in this year's Grammy Award simply because a company failed to meet its responsibilities," Greene points out, adding that "of course recording artists, if they are NARAS members, may themselves enter what they feel are their most worthy recordings." He also urges any companies which have not yet received their entry forms to phone the Academy's national office in Burbank, California at either (818) 843-8233 or (213) 849-1313.

Elvis: A 30-Year Chronicle

For 20 years before his death in August 1977, Elvis Presley enjoyed a unique relationship with Press-Scimitar columnist Bill E. Burk. It went far beyond the boundaries of star/writer relationship. Burk was, for instance, the only journalist allowed on Elvis' private train car when he came home to Memphis from the Army (shown in the movie, "This Is Elvis"). For the eight years since Elvis' death, Burk has developed a new special relationship — this time with the fans.

He has perhaps written more newspaper columns about Elvis and Elvis fans than any other journalist in the world. Burk has spoken to fan clubs in England, Denmark, Sweden, Belgium and France and to fan clubs from Japan, Canada, Norway, Brazil and from all across the U.S.

It was Vernon Presley who said, on the evening after Elvis was laid to rest, "Bill Burk wrote more good things about my boy than anyone else over the years."

Many of those "writings," and some of the "stories behind the stories" are now contained in a new book — "ELVIS: A 30-Year Chronicle" (Osborne Enterprises, \$14.95 hardcover).

In chronological order, throughout the book, the reader can follow the career of Elvis from that day in 1954 when he walked into the newspaper office, shy, scared and mumbling, to his sudden and tragic death in 1977, and the many things that have happened surrounding Elvis and the many people with him — Priscilla, George Klein, Ginger Alden, Jerry Schilling, the Memphis Mafia.

A portion of all writer's royalties is being donated to the Elvis Presley Memorial Trauma Center, 877 Jefferson, Memphis, TN 38103 USA, and to St. Brigid's School in Killarney, Ireland.

The book is now available by sending check or money order to: Bill E. Burk, Box 16792, Memphis, TN 38186-0792 USA. (Add \$2.00 for postage and handling.)



Elvis welcomed home by George Klein and Col. Tom Parker

If You're Part of the Recording Industry...
You Should Be Part of the Recording Academy.

Membership Information

The Grammy® means a great deal to all of us who are members of the National Academy of Recording Arts & Sciences, and we extend a warm invitation to qualified individuals involved in the arts and sciences of recording to join us. Active (voting) Members may nominate and vote in the Grammy® Awards and in many of their local chapters' functions. They and Associate (non-voting) Members participate in the various Recording Academy activities throughout the year on the local and national levels.

For more information,
fill in and return
the coupon.

Please send me more information about joining
The Recording Academy.

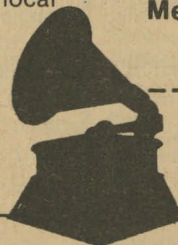
Name _____

Address _____

City _____

State _____ ZIP _____

**National Academy of
Recording Arts and Sciences
P.O. Box 41072
Memphis, TN 38174-1072**



©NARAS

Crazy Country Critters



Sandy Pinkard (left) and Richard Bowden

by David Allen

If you are old enough to remember Spike Jones and his City Slickers, you can probably also remember when first class mail moved on time for three cents, Cokes cost a nickel, and grass was something you cut with a push mower.

In Nashville these days, Pinkard & Bowden are fast moving to become the modern day country music equivalent to Jones. Jones' niche in musical history was to take the top pop tunes of the charts and give them

comical lyrics, looney musical scores, and make them hits of his town. "Cocktails for Two" was a hysterical masterpiece.

Sandy Pinkard and Richard Bowden are following the same route and, after two Warner Bros. LPs and numerous national TV appearances, seem to have discovered a winning formula. They have taken The Judds' "Mama He's Crazy," changed the title to "Mama He's Lazy," and made it a hit of their own. That they sing it on stage in dresses doesn't harm the song's popularity.

They have given their comedy treatment to such love ballads as "Delta Dawg," an ode to senior citizens, "Blue Hairs Driving In My Lane," "Somebody's Done Somebody's Song Wrong," and even an ode to the late Elvis Presley that would get them strung from the nearest oak tree if even an Elvis fan caught them.

"We don't do that song anywhere near Memphis," said Sandy Pinkard, the shorter, cleaner-shaved of the duo. "Rock 'n' roll radio is eating the Elvis song up, but country music stations won't touch it." Even at

great urging from this writer, the pair refused to do the Elvis song, even as an encore and run, at an early July gig in Marked Tree, Ark.

Their humor is contemporary. Your ordinary farmer-country music lover ain't got smarts enough to grasp it. An evening earlier at Marianna, Ark., for instance, a farmer came down after the show, spit his tobacco wad out, and complimented Bowden: "You know, you boys sings pretty good. Only trouble is, you don't know the words to them songs."

They have been together now two years.

"Sandy and I met and started writing crazy songs," recalls Bowden. "It is a lot more fun. (Even though they can write serious; Pinkard being a co-writer on Anne Murray's "Blessed Are The Believers.") Some people take themselves too serious all the time. We put together a half-hour show and found people liked it. We weren't worried about a record deal. We concentrated on getting on TV."

Life is like that sometimes. You chase record deals for years and

never land one. In their case, dynamic Jimmy Bowen heard them in California, listened to one of their tapes on the plane to Music City, called them and offered them a deal.

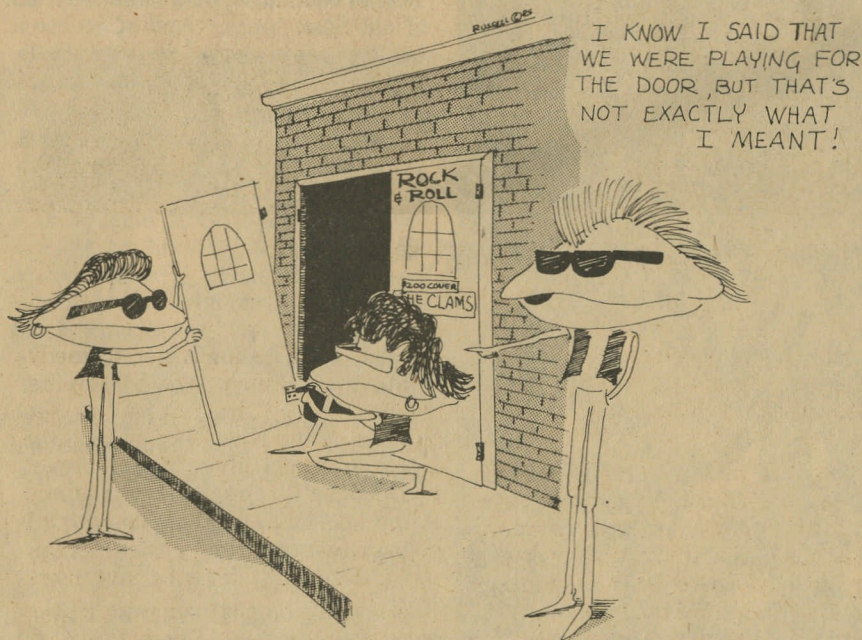
Their approach, while not totally unique, is refreshing. The lyrics keep the listeners on their toes. If there is a flaw, from what I observed in the lone gig I viewed, it is their timing is a wee tad off and, for a comedy act, this can be brutal. It can spell the difference between playing Marked Tree, Arkansas, all your life and living in Brentwood and playing Nashville Network and eventually the "Tonight" show.

Maybe they wouldn't sing "Elvis Was a Narc" in Marked Tree, but here are some of the lyrics:

*"Elvis was a narc, wearing rhinestones in the dark
He did his best to keep Memphis drug free.*

*He knew every pill he'd eat
Would be one less on the street.
Elvis took them all for you and me."*

With songs like that, either Pinkard and Bowden are going up the Top 100 charts, on out of town, tarred and feathered, on a rail.



FACULTY LOUNGE

3547 Walker
454-9212 — 327-5388

PIZZA
BAR-B-QUE
Sandwiches
CHEESEBURGERS
Home Made
BEEF JERKY

Happy Hour
12-5 Mon.-Fri.

Longnecks — 75¢
SOFTBALL TEAMS
60 oz. Pitchers of Beer \$2.00
Anytime

See Your Favorite Sports on Our New 5 Foot TV Screen

Visa * Mastercard *
Checks with I.D.



* In Tune With The Stars *

We supply nationally known artists with pianos and technical service. Our satisfied customers include: Elton John, Billy Joel, Jerry Lee Lewis, Ramsey Lewis, Ferrante & Teicher, The Pointer Sisters AND MANY OTHERS.

* In Tune With Memphis *

These Memphis organizations rely on us for their piano needs: The Peabody Hotel, Orpheum Theatre, Mid-South Concerts, Beale Street, Sunset Symphony, Mud Island AND MANY OTHERS.

* In Tune With You *

We cover the world for you to offer the finest in variety and price. Choose from new, used and rebuilt world renowned pianos from Mason & Hamlin, Baldwin, Steinway, Knabe, Bosendorfer, AND MANY OTHERS at most competitive prices.

COLTHARP PIANO WORLD - For All Your Piano Needs. Registered Technicians, Concert Tuners, Rebuilding Facilities, Expert Moving, Teaching Studios & Staff, Recital Facilities, Commercial Piano Rental.

4447 Summer Ave. • (901) 682-1172



by Luann Williams

Reba and the Portables' lucky break was a matter of being in the right place at the right time playing the right song.

"We were playing a Memphis in May show at Overton Square. Chips Moman showed up and heard us do a song called 'Do Right Woman' which we didn't even know was one of his hits. His partner and now our manager, Herbie O'Mell told us after the first set that Chips wanted to sign us," said Wayne Russell, bassist for the group.

"It may sound kinda corny, but it's like a dream come true. What was really weird, though, was that I hadn't been worried about the gig that day. I just got up that morning thinking 'How can we get Chips Moman to notice us? We knew once he moved to Memphis everybody would be after him. We were scheming also but we didn't want to come off as too eager.'

Getting signed almost in the blink of an eye isn't to say that Reba and the Portables haven't paid their dues. They have been playing their own brand of rhythm and blues in Memphis clubs for about two years now. Their repertoire runs the gamut from Aretha Franklin and Tina Turner to James Brown and revivals of old Stax tunes. And of course a healthy peppering of their originals.

But who does the James Brown grunts and growls? A woman? Lead vocalist Becky Evans (a.k.a. Reba, short for Rebecca) can handle it.

"This is the kind of music that I want to do and the kind my voice is best suited for." The attractive brunette said moving to Memphis from Florida a few years back shaped her singing style. "I love the blues and Motown and Janis Joplin."

The six member group has the better part of a century's combined experience under their belts. These cats are diehard Memphis musicians who would probably play even if they didn't get paid for it.

Becky has sung with such Memphis groups as Portrait, Visions, and Alethia. Wayne has worked with Jimi Jamison in Bluebird and with Delta, Portrait and Rick Christian. Wayne's brother Mike Russell played keyboards in Bluebird, Delta and

“Portable Magic”

Portrait. Guitarist Gary Russell, cousin to Mike and Wayne, was in a band called Junction, a group he describes as “an intense guitar band.” Drummer Barry Johnson even had a brush with celebrity Jimi Jamison in a group called Omaha. Johnson also kept time for Country Funk, Bill Black and Delta. And guitarist “Dangerous” Dane Hooker previously provided his talents for the Crackers Blues Band and Doc Kirby.

A list of influences from B.B. King, Booker T. and the MG’s to Stax and Motown plus a wide range of talent makes up the sound of Reba and the Portables. “A Memphis sound!” they chime in. “We don’t want to compromise and play the kind of formula music that we know will sell.

We do the kind of music we *want* to do.”

They were well received at Chips Moman’s recent homecoming party at the Peabody where representatives from Columbia and Atlantic came to hear them, as well as many well-known writers and well wishers.

“We have been recording a little with Chips in Nashville to get some new material on tape and partially to get over a fear of working in a studio,” Becky said. They will start full swing on the album at Moman’s studio in downtown Memphis. “We’re hoping the studio will be ready by September.”

Along with Moman, Reba and the Portables envision a new “Memphis community” in which there will be a

lot more give and take between Memphis musicians, more clubs to play, more studio work to be had, more optimism about the future.

A good percentage of that will be due to Moman’s positive outlook. Infatuation and respect are mild terms for the group’s perspective on their producer.

“I’ve always thought of the producer as the bad guy, wanting everything his way. But Chips has a way of guiding you in the right direction. He doesn’t force anything,” Becky said. “He loves music so much and he knows emotion and spontaneity are what it’s made of.”

Gary agrees. “He looks for the magic and that’s what a lot of people forget about.”



Reba and the Portables - (from left) Gary Russell, Mike Russell, Barry Johnson, Wayne Russell, Rebecca Evans and Dane Hooker.

The Legal Side

by Steve Weaver

"Why didn't you come to me first?" I asked the artist.

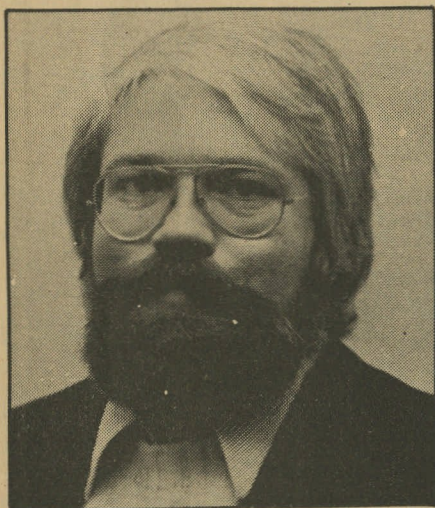
"I didn't think I could afford you, and besides, Joe was supposed to be a friend of mine. I didn't think he would cheat me," he answered.

"Can you afford me now?"

"No."

"We'll see what we can do."

The artist, a local TV comedy personality, had entered into an agreement with "Joe," the owner of a small, but well known, nationally distributed independent record label. Both the artist and Joe were personal friends of mine. The deal was for the guaranteed release of one single with options in the company for as much as two LP's per year for five years. Fairly simple.



(Steve Weaver is a member of the State Bar of Georgia. Past president of the Atlanta chapter of National Academy of Recording Arts and Sciences, Weaver has served on the Georgia Recording Commission, and was founder and first president of the Atlanta Songwriter Association. He has represented such names as Willie Nelson, Cameo, the Kendalls, B.J. Thomas, Merle Haggard, Zebra, and the Outlaws. Weaver is currently associated with the law firm Cohn, Kleinman, Smith, and Harris.)

Basically, on singles the artist was to be paid 5¢ per record sold. As if that wasn't bad enough, the royalty was to be paid only until a single sold 500,000 units, after which the artist would receive nothing! Neither was the artist paid an advance.

Joe didn't feel too guilty since he was doing the artist a favor by giving him a deal. And, after all, these were novelty songs which probably wouldn't sell anyway. The artist didn't feel bad, either, since he didn't know the difference. He figured this was a "standard" deal. And, after all, Joe was his "friend."

There were no attorneys involved in this deal on either side. Three years and three low-budget singles (one of which sold over one million copies) later, the artist had received no royalty statements and no money. He was getting nothing but the run-around from Joe and his staff. Now, in the words of P. Opus of Bloom County fame, "Bring on the lawyers!"

Without getting too complicated, I'll just say that we ultimately renegotiated the deal and the artist got paid a reasonable royalty rate for each and every record sold from day one. However, I have two reasons for relating this story in this, the first of a regular column in the *Star* which will deal with the legal and business aspects of the music/recording industry.

First, there is a time and a place in the career of every artist when a team of professionals should be employed. Among these professionals will be the entertainment attorney, CPA, personal manager and publicist, depending upon the needs of the artist. And the time and place to engage the attorney is often recognized much too late. Had the artist come to me prior to making the deal with Joe he would have saved a lot of time, money, and heartache. For starters, Joe never would have had the nerve to send that contract over to my office. Things would have been easier, quicker and cheaper. Don't assume you cannot afford professional help until you at least take the time to find out if you can. Most attorneys charge no fee to sit down and talk with you briefly about

the nature of your problem and/or general career needs. It is at that time that fees and payment arrangements can be discussed. Although there is a concentration of attorneys with entertainment expertise in New York, Los Angeles, and to some extent, Nashville, I have found that at least one or two such professionals are practicing in most major cities. And not a few of these represent major recording artists. Don't assume that your attorney will be able to get everything straightened out several years later. If Joe had had no money or assets, all the great deals in the world would not have put a penny in my client's pocket.

The second and primary reason for telling this story is to illustrate the need for a column of this nature. Although a little knowledge may be a dangerous thing, total ignorance isn't anything to crow about either. Had the artist possessed even the slightest notion of customary parameters in record deals, he would have known he had a problem when Joe first made the offer. It is my deep desire that this column will perform a similar service for you. Please send any legal questions you may have about the entertainment industry to "the legal side" in care of *The Memphis Star* and I will publish your questions and my answers in this column.



Beale Street Plans Labor Day Weekend Music Festival

Plans for a Labor Day weekend music festival have been confirmed by the developers and managers of the Beale Street Historic District.

According to Elkington and Keltner officials, the Memphis Music Festival, which was created and first produced last year after the traditional Memphis Music Heritage Festival on Mid-America Mall was cancelled due to lack of sponsorship funds, offers Memphians and tourists the opportunity to enjoy a "Memphis-music filled day and night" without the major price tag needed from a sponsor for a public event.

The newly-structured festival, on Sunday, September 1, 1985, will be produced by Elkington and Keltner Properties, Inc., and underwritten by D. Canale, distributors of Budweiser beer and Coca-Cola Bottling Company of Memphis.

The festival will pay back the underwriters via the sale of \$5.00 admissions, allowing festival-goers to see and hear about 30 different Memphis artists inside the clubs and restaurants throughout the Beale Street Historic District.

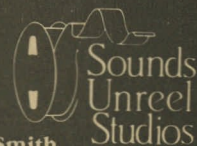
"It's 12 hours of blues, jazz, rhythm and blues, country, rock and rock-a-billy in about 10 indoor locations on Beale St.," said Cynthia Ham, E&K's Vice-President of Marketing and Festival Producer. "And all of the artists are either living in Memphis or are from here. There's no reason to import talent when we have so many dynamite performers in our own backyard."

It's a time for our own to show off - right here on the Street that helped make Memphis famous for her music.

The hours will be from 3:00 p.m. - 3:00 a.m.

Although booking is still in progress, the expected line-up includes Mid-Town Jazz Mobile, Duncan Sisters, Ben Cauley, Joyce Cobb and Hot Fun, Don McMinn, Wampus Cats, George Caldwell, Rufus Thomas, and much much more!!

"...it sounds unreel!"



Ask for Jon Hornyak, Jack Holder or Don Smith
1902 Nelson Memphis, TN. 38114 901/278-8346

**QUIK
STAR
GRAPHICS**
452-7891

WE PREPARE IT
FOR THE PRINTER

- Brochures
- Menus
- Newsletters
- Letterheads
- Publications
- Resumes
- Advertisements
- Business Cards
- Flyers
- Promo Packs
- Album Covers

**TYPESETTING
LAYOUT ★ DESIGN**

No Job
Too Large
Or Too Small

Prices That Are
Competitive
And Very Reasonable

Tom Hackenberger



Lafayette's Corner

(On Beale Street)
Fri. & Sat., 2nd & 3rd, 9th & 10th
9:30 till
Sun., 4th & 11th
4-8

w/the Dan Hope Band

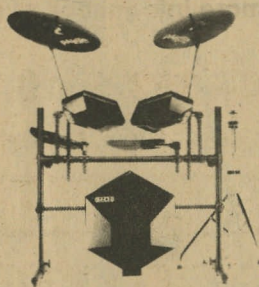
Daily Planet

(Park near Highland)
August 16th & 17th

Look For Tom's
Hot New Single
Coming In September

THE DRUM STAND

The Mid-South's Most Complete
Drum Center!



**Featuring the Finest in
Acoustic and Electronic
Drums, Cymbals and
Hardware.**

PEARL / TAMA / SIMMONS /
D.W. / DYNACORD / ROLAND
ZILDJIAN / PAISTE / AVANTI
/ CB 200 /

**QUALITY A PROMISE!
Custom Sets A Specialty!**

HOURS
10 - 6
Mon. —
Sat.



Finance
OR
Lay-
away

Diana Rae: Pavement Pounding Pays Off



Diana Rae

by Bill E. Burk

There was a certain "something," an electrical charge of sorts, that took place when Diana Rae walked into the room at MCA Records in Nashville. Without being told, you "knew" that she was a singer, that she was going to happen, given time and the breaks. I met her in 1983.

Developing a love for country music while in her native Montreal, she moved "south" to Washington, D.C., setting up "home base" there and getting to know such "unknowns" (at the time) as Ricky Skaggs. In 1980, Diana packed bags and made the trek all would-be country music artists eventually make — to Nashville, Music City USA.

"Although I don't come from a musical family, per se, singing has been a part of my life for as long as I can recall," she says. "They tell me I

was quite a ham even at the age of three or four. My parents would have their friends over for dart tournaments and I'd keep everyone entertained by singing TV commercials that I had memorized."

Since moving to Nashville, Diana has "entertained" millions on TV with her singing commercials, her most notable being one for Folgers coffee. She has paid her dues doing commercials, like Janie Fricke and Karen Taylor-Good before her.

After five years pounding the pavements in Music City, Diana has finally landed her first record deal. She has signed with MCA/Curb; singing with Larry Gregson of In Tune Management; and has taken on Julie Henry's Total Media as her publicity arm — a proven winning team. Her second single "Falling in Trouble," has been released and already Henry and Diana are busy at work calling and writing DJs around

the country plugging for air play.

"I knew she was an excellent vocalist, but I didn't know how qualified she really was," says Randy Scruggs, Diana's producer. "Her vocal qualities and range capabilities are excellent. She has charisma and all the qualities to be a top entertainer and I feel honored to work with her. It is rare and exciting to find someone so qualified and yet so fresh and undiscovered."

Scruggs' credits include producing for Sawyer Brown, Bobby Bare, Waylon Jennings and Jessi Coulter, plus co-writing four Earl Thomas Conley tunes.

Diana's style includes some of the bluegrass from her Washington days, but carries also a fresh,

contemporary country flair. Her "charisma" is outstanding and it will get her a long way. No doubting her "star" qualities once she walks on stage. Country music lovers will eat that up.

"It may sound trite, because so many have said it, but I'm a stickler for a solid lyric," says Diana. "I like a ballad that is natural and believable, and an up-tempo tune that is truly entertaining. Those are the elements I strive for within my own writing."

In Nashville, as in any other city, who you know doesn't hurt and Diana has a close "in" with Lee Greenwood, a fact that won't harm her once the country music fans begin to learn her name.

Diana Rae — let's come back in a year and see where she is then.

Bar-Kays Finish New Video



Director Marius Penczner gives acting tips to Atlanta beauty Piper Howse in Bar-Kays' new music video.

photo by Chuck Cooper

by Jan Walker

Memphis-based recording group, the Bar-Kays, recently filmed a music video here for their new single, "Your Place Or Mine."

Under the direction of Marius Penczner of Ardent Teleproductions, the Bar-Kays' lead singer Larry Dodson lyrically wooed Atlanta model Piper Howse, as six local actors provided character vignettes for the visual concept that accompanies the song.

Over 300 extras created a nightclub party atmosphere for two days of filming at the New Daisy on Beale Street. The Ardent crew wrapped after two more days of soundstage location shooting.

"Your Place Or Mine" is the first released cut from the Bar-Kays' forthcoming album, *Banging the Wall*. Look for the video soon on network and cable music video programs.



SUNRISE PRODUCTIONS

PACKAGE RATES
AVAILABLE ON
LP's & 45's

Now featuring
the H2O Band

TELEX® Cassette Duplication Available
for more information call

901-363-5410

3108 Comet Cove, Memphis

GO
GRAPHIC
WITH OUR
PROMOTIONAL SUPPLIES
"NOW TWO LOCATIONS"

ART CENTER SUPPLY STORE
1636 UNION AVE. MEMPHIS, TN
(901) 276-6321
5035 PARK AVE. MEMPHIS, TN
(901) 682-9877

White Animals:

"Spirit of Dread"

by Lisa McLaughran

The White Animals, one of the South's most popular nightclub and college-circuit dance bands, recently completed recording of a new album at Cotton Row Studio in Memphis, under the help of Memphis funk bassmaster Busta Jones.

A year or so ago, the White Animals sought out Jones as fans at one of his shows and later invited him to hear them play at Antenna. Kevin Gray, the band's leader, says they had long admired Busta's work and had hoped to recruit him as a possible producer for the current recording project.

Busta went to a typically jam-packed show to listen and instantly became enthusiastic about working with the band. "Knocked me right out!" says Busta of the performance.

Jones had produced recordings for the Ramones, played bass with the Talking Heads on tour, performed with Mudboy and the Neutrons, and influenced the bass playing style of U2's Adam Clayton, who learned a thumb-thumping technique from Busta.

Similarly, White Animals bassist Steve Boyd has now added funk bass-thumping to his repertoire of playing styles for the new ten-song album, which will be marketed to major labels around the country.

Of Jones' immediate influence on the band as producer on this project, Gray says, "He basically yanked us by the collar into the 1980's, instead of using our old 60's-based sound. He helped update our sound."

The White Animals have been playing British-influenced rock since the late 1970's, first performing in and around Nashville. They became popular at college dance functions in the Southeast and Texas in the early 1980's, soon adding regional nightclubs to their list of gigs. In the past couple of years they have also played regularly on the West and East Coasts, and in the Northeast and Midwest. They hold all the attendance records at Memphis' "new music" showplace,

Antenna Club. Their new songs contain fewer British pop music influences than before and more American-styled influences, including a mixture of American power pop and funk styles.

The current project is their fourth album recording on their private Dread Beat label. The third, *Ecstasy*, led to the production of two videos which received light rotation on M-TV. A twelve-inch EP of "This Girl of Mine" backed with "Don't Care" (both from *Ecstasy*) will soon be distributed in Europe on the Island label, to be followed with the European release on Island of *Ecstasy* in its entirety.

The White Animals are Kevin Gray (vocals, guitars), Steve Boyd (vocals, bass), Rich Parks (lead guitar, vocals), "Dreadmaster" Tim Coats (sound effects, keyboards), and Ray Crabtree (drums). Gray, Boyd, and Parks each write material on the new album, which is composed entirely of originals, mostly upbeat, light dance material with a funk/rock/techno emphasis. The band has developed a tight, cohesive sound over the years as a result of non-stop touring.

Based out of Nashville, the band has previously recorded all its albums in that city but chose Memphis as the site for the current project, having performed here frequently enough to have become familiar with Memphis and its musical and cultural distinctions, considering it a second "home."

The band spent the night of their month long stay in Memphis on the floor of a vacant former rehearsal hall and karate studio above the White Way Pharmacy on Cleveland. The pharmacy's soda shop is a favorite hang-out of Gray's, for he says, "Every time I go in there, a famous millionaire makes a milkshake for me." The "millionaire" he refers to is Melvin Lee, bass player for Prince Gabe and the Famous Millionaires.

"We really are attracted to the parts of Memphis and other cities we

visit that the natives take for granted," says Gray. He cites WXSS (AM 1030, "#1 gospel and #1 blues"), Rare Records on Union Avenue, Hernando's Hideaway, and Club Paradise as treasures ignored by most Memphians. His favorite memory from the band's June recording stay was hearing Chuck Berry sing "Memphis, Tennessee" at the river.

In fact, cries of "Chuck!" instead of "check" were frequently heard at the studio during microphone and headphone checks from Memphian Lisa McDermott (alias "Boe Cartier"), a friend of the band's who contributed background screams on the song "Big Shot" as I watched. McDermott/Cartier kept up a running Valley Girlish banter with Kevin in between overdubbing takes, both jokingly emphasizing words like "o-ob-viously," "too ob-vious" and "ex-actly" in speaking to each other and to producer Jones, all of which generated much amused tittering from everyone present.

Witnessing a White Animals recording session is, on the whole, a very positive, celebratory experience; they have such an upbeat attitude (one that stubbornly resists any negative cloud from raining on their parade), it is just hard not to like them.

They have worked harder than most any other band you can name over the past five or more years trying to establish a name to attract more recording labels and beating out a trail across the country performing with little time spent at home. All this adds up to a hectic life, and it is amazing that they have been able to retain such a positive outlook through it all, as they seem to have.

The new songs include "Tristan's Woe," "Big Shot," "Old Fashioned Day," "Caught You Looking," and six more. The updated sound may make for the best effort up to now for the





band and could result in some hits for them if they get lucky. To add one note of criticism, it must be said that the lyrical content remains decidedly wimpy, but the White Animals are not the only popular band around that can be accused of that. Themes

continue to revolve around adolescent love relationships and the "spirit of Dread" (their catch phrase for their music and message).

The spirit and energy of the five band members is undeniably infectious and leaves a studio visitor

with one last visual impression: that of all five members dancing and jumping around the control room joyously with their friends during a playback of a successfully completed song, as producer Jones nodded and grinned.

Studio Profile

by Liz Lowell

Memphis songwriter packs up and heads to L.A. Signs on as salaried writer with major publishing company. Works with the best. Returns to homebase.

"My work is done long distance," Sam Bryant remarks. "L.A.'s a great place to work but the lifestyle is el sucko compared to Memphis. L.A. is New Jersey with palm trees."

Sam trekked to the west coast with a Birmingham friend in 1983. Through Mike Lembo, an artist/manager who also handles Pat and Suzanne Jerome Taylor, Sam signed on with MCA Publishing Company.

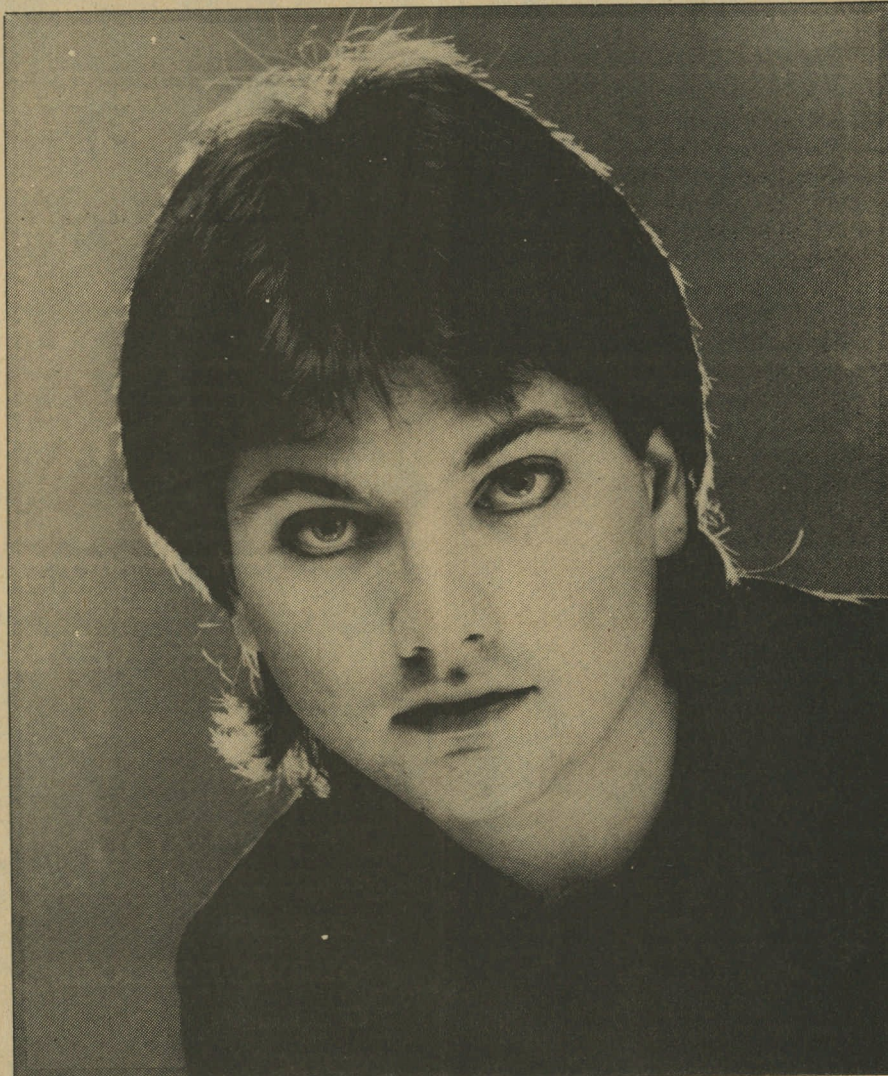
As a salaried songwriter Sam worked with a roster of hit makers: Rock Walsh ("Automatic" for the Pointer Sisters), John Bettus (Michael Jackson's "Human Nature" and "Crazy For You" for Madonna), and Roy Freeland (list under "Black Cars" by Gino Vanelli).

"I left MCA last year and shopped around for a new deal," Sam continued. "The street rap was out about me. You can do enough nickel and dime things to make a living. I got calls every day to sing on demos. I did quite a bit of vocal work with Rosemary Butler (the voice on Jackson Browne's *Live* album)."

Screen Gems Publishing picked up on Sam's songwriting talents. On the payroll again Sam returned early this year to work long distance from Memphis.

At age 25 Sam has an impressive history in the Memphis music scene. His initiation came about 10 years ago with a band made up of local legends Jack Holder, Chad Cromwell, and Charlie Lawing. At 18, Point Blank cut Sam's "You Broke My Heart." Other Sam Bryant tunes covered around town are "Borderline," by Paige McKee and Hal Hawkins and one of Creed's final favorites "Rock This Way."

Currently Sam and Donnie Van



From Hollywood to hometown — Sam Bryant

Zandt are co-writing with the next .38 Special album in focus. Sam should have four or five tunes to his credit on that project.

Since his homecoming Bryant has worked on his tunes at Sounds Unreel and mailed them to L.A. He appeared with Larry Raspberry in a show this spring and he's putting together a showcase band for Memphis audiences.

About the current status of the

Memphis music industry, Sam replied: "I love Sounds Unreel. State of the art. Really. If there were a couple places like that in town..."

"On the other side of the coin, the local scene is pathetic. I don't know if the reason is the clubs or the bands. Nobody has that spark, that gleam in their eye. We shouldn't look in terms of 'when will Memphis be big?' Do something!"

Sam is planning to "wear a guitar,

run around, and act like a cheerleader" plus handle front duties and keyboards with backup from Russ Caudill on drums, Richard Orange on guitar and Dave Smith on bass. Clean living and 250 miles a week on a bike are part of Sam's groundwork for the group.

No regrets about the time spent in L.A. Sam stated, "I'll probably end up moving back out there. After I make it big, I'll come back to Memphis if Mayor Hackett will give me a firehouse in Frayser."

Blues Film Premiers

Memphis and Shelby County Film, Tape and Music Commission will sponsor the international premiere of a 16 mm film, "Mississippi Delta Blues," featuring "Son" Thomas on Saturday, August 3, 1985 at 7:00 p.m., at Beale Street Emporium. The film was produced by television soap star Anthony Herrera.

The premiere will also include a slide show featuring works of Mississippi photographer Ms. Jane Rule Burdine and an appearance by Walter Liniger, harmonica player from Bern, Switzerland, and now with the Blues Archives at the University of Mississippi. "Son" Thomas will perform at this event following the premiere of the 28 minute film.

Producer Anthony Herrera, known for his role as Dane Hammond on "Loving" will be present and will personally greet guests and tell briefly about his experiences in making the film.

The evening, a fund raiser for the FTMC, will be "Casual Chic." Tickets are \$25 per person in advance, \$30 at the door, with student tickets at \$15. The event will take place at the Beale Street Emporium, 245 Wagner Place.

Although invitations are being mailed, the premiere is open to everyone. Tickets may be purchased by calling the FTMC Office at 528-3284.

Fine Guitars

Est. 1971

MID-SOUTH'S
FINEST



— BUY — SELL — TRADE —

• CHARVEL-JACKSON / GIBSON
• KRAMER / IBANEZ / ST. BLUES

Custom Work

- CUSTOM PAINTING
- FRETT WORK
- BODIES & NECKS

Custom Parts

- EMG
- SEYMOUR DUNCAN
- DIMARZIO

Custom Tremolos

- KAHLER
- FLOYD ROSE

— Hours —

9:30 — 6:00

Mon. — Sat.

— Vintage —

- Buy / Sell
- Appraisal

Finance/Layaway

— EAST —

621 So. Mendenhall

767-2500

DINERS CLUB AMERICAN EXPRESS

— MIDTOWN —

1492 Union Avenue

278-0500

MasterCard

VISA

**STRINGS
& THINGS
IN MEMPHIS**

INC.



FREE ALBUM

with subscription
when you stop by
The Memphis Star
at
643 S. Highland

\$8.00 — 12 months
\$12.95 — 24 months

A Conversation With

by Mike McCarroll

Memphis Star: Do you think Rock 'n' Roll is dying?

JEFF: "No. To a guy in Tupelo, Mississippi, rock 'n' roll is Lynyrd Skynyrd or Molly Hatchet, but to a guy from England rock 'n' roll is Memphis stuff or Chuck Berry, and to a guy who listens to FM radio..."

Is rock 'n' roll dying? And if it is dying, doesn't that mean that it once lived? And if it once lived, when, how, and where did it come from? And who's Jeff? Read on.

No, rock 'n' roll is not dead, but it is changing. Yes, in its purest form, it once lived with an intensity that boggles the imagination. The brilliant birth of rock 'n' roll was a nova called rockabilly. But who's Jeff?

He's Jeff Golightly, rhythm guitarist for a group called the Beat Cowboys, a Memphis band that plays primarily rockabilly. The rest of the members and the instruments they play are Greg Roberson rockin' the drums, Randy Moon boogie-in' the bass, and Bruce Lester playing lead and steel guitar.

The following interview is a tapestry of elements centering around old and new rockabilly; the old being documented facts and theories about rockabilly and the new, statements from the Beat Cowboys.

M.S.: What style of music do you play?

JEFF: "We always say rockabilly, but you know you go from rockabilly to Country to Creedence Clearwater, which is what, swamp music? It all goes back to rockabilly - with a beat-rockabeat music. Rockabeat 'n' boogie."

M.S.: If you had to make it short and sweet?

GREG: "Rockabilly to rock 'n' roll." The genetic make-up of rockabilly is found in black rhythm and blues plus white country. Africam rhythms and European folk music were actually two separate ways of life, but wait a minute! Let's not go back that far. In the 1940's (that's better) the electric guitar was ushered in by jazzist Eddie Durham with Charlie Christian influencing

The Beat



In the "dressing room" at the Antenna, March 1985, from left to right: Bruce Lester, Greg Roberson, Paul Burlison, Jeff Golightly, and Randy Moon.

blues guitarists. The early fifties saw the likes of B.B. King, Elmore James, and Muddy Waters developing the electric guitar style even more in the "R and B" vein.

M.S.: Bruce, do you idolize anyone as a guitar player?

BRUCE: "Yeah, Albert Lee, John Fogerty, and a bunch of those guys who are hot country pickers. There are probably no just straight our rock guitar players that I like except Carlos Santana. That includes Eddie Van Halen and all those. Any guitar player that ever played for Emmy Lou Harris. I like the big fat Gibson hollow-body sound, and I like people who play the guitar, not the amplifier."

Like R & B, country and western music was on the periphery of pop.

People knew it was there, but it was in no way main-stream. Western movies were revived in the early fifties, making country and western more popular by the likes of Gene Autry and Roy Rogers. Country music stars and western movie stars' style of music was, in the pop mind, lumped under the heading of "Hillbilly" or "Cowboy" music.

M.S.: Greg, what do you feel happened to create rockabilly?

GREG: "It started, well, the black R & B mixed with the country and got this real weird sound. Blacks really started it, I guess you could say, the rhythm and blues. I mean they had some movin' records. People like Jackie Brenston, "Howlin Wolf," and Smiley Lewis and Muddy Waters, all those people, and you mix that with a

bunch of rednecks that really don't know how to play, that listen to country people and to R & B people and they're mixin' all these licks together in these two styles and you come up with a new style, and it just happened to be called rockabilly. I think Johnny Burnette coined the phrase from what I understand. He was the first one to call it rockabilly."

BRUCE: "At the time country music wasn't called country music; it was called 'hillbilly' music."

With black and white elements, all that was needed was a catalyst. Sam Phillips, born January 5, 1923 in Florence, Alabama, became a disc jockey in Memphis about 1946. At this time, he was known for his live broadcasts from the Peabody Hotel. By 1950, Sam had started the Memphis Recording Service, specializing in weddings and bar mitzvahs. Yes, folks, for \$9.00 you could have your wedding or bar mitzvah recorded and placed on one side of an album. This kind of commercial endeavor was okay, but being the creative, energetic person he was, it wasn't long before Sam was yearning for more color in his life. Memphis was rich in black gospel and R&B and no one else in the area was recording this style of music, so rather than attempt styles that other recording labels around the country were doing, Sam settled on what was in his back yard.

Sam's actions were pretty characteristic of an independent man. Ya see, there were two kinds of record labels: majors and independents. The majors were like the McDonald's hamburger monopoly and the independents were like Joe's Bar and Grill. Sam knew he could make a Big Mac; it was just a matter of time, thought, and work.

Sam developed a roster of blues artists and began to churn out raw R&B. (So raw that on one early blues recording you can actually hear the "whap" of the capstan as it smashes the recording tape against the roller.) At the same time, black D.J.'s and black radio stations were beginning to gain popularity. White radio stations also began playing some R&B.

GREG: "When we buy records, we just buy re-issues...."

JEFF: "...or go to the library, find somethin' and tape it. I got the *Sun* Box for Christmas last year. It's got all these obscure Sun records on it, by Jackie Brenston and Ike Turner. Turner was actually a talent scout for Sam Phillips. His band would always travel through the Delta playin' the juke joints ya know, and he would get these people to come back up to Memphis and cut.

MS: *That was primarily rhythm and blues, wasn't it?*

JEFF: Right. Although you listen to some of that Rocket 88 and Howlin' Wolf stuff and boy it starts knockin' on rock's door, man, I mean it was right there.

In 1951 Sam recorded a song called "Rocket 88" by Jackie Brenston and his Delta Cats believed to be the first rock 'n' roll record. Sun officially became an "R&B" label in February, 1952. Sam had created a viable R&B market but he was not a man to sit still. Experimenting with other styles of music, Sam by this time had several Country artists working at Sun. Sam had the hamburger down pat. Now he was going for the Big Mac.

JEFF: "What happened with me was, I listened to the Beatles a whole lot, I listened to Elvis when I was young, and I wanted to find out who *they* listened to, and that's when I started hearin' Little Richard, and the first rock 'n' roll record ever cut, "Rocket 88" by Jackie Brenston and the Delta Cats, and like from there it was an infection, I just started diggin' up this old stuff and likin' it. I hadn't bought a new album in I don't know how long."

Knowing the socially prejudiced plight of the black man, and knowing how popular black music would be if he could get the white man to listen to it, Sam Phillips began looking for a white vehicle for his black music.

So late one evening, Sam set up a quaint little table in the middle of his studio, with a clean red and white checkered table cloth, got out two of his best bottles of cheap wine, and invited Mr. and Mrs. "R and B," and Mr. and Mrs. Country to spend a romantic evening together. When he came back the next morning, Twisted Sister met him at the door!

The only white players Sam had around to play black music were his

country pickers, so they ended up combining the rocking and rolling rhythms of R&B with hillbilly music, and that catalyzed the birth of rock 'n' roll. Its name was rockabilly.

JEFF: "Although some people say, I mean I've heard the story, Johnny (Burnette) sayin' that somebody had a son named Rocky and another one named Billy, and they used to say, "We're gonna do this for Rocky and Billy, so it came out like rockabilly, but I think that was way after the fact."

People loved it, they hated it, they didn't know what to think of it, but rockabilly flipped the world on its ear. Whether you loved rockabilly, hated it or just didn't understand it, one characteristic remained constant - it was exciting!

JEFF: "Not tryin' to get too corny, but we definitely just got a love for this kinda music. I mean it's not polished, it's not, uh, show-time type material, you just get up there and do it. You take it and do the best you can with it. If you can get some sort of feelin' across, whether you screw up here or screw up there, which we've done once or twice, doesn't matter."

RANDY: "Yea, I mean when people heard "Tear it Up," they were on the dance floor like (snaps fingers) that, you know, it just had that feelin'."

BRUCE: "It's got a lot of humanity in it, I mean you can get up and play rockabilly with guitars and bass and drums, and you don't have to worry about whether your synthesizer is set right or whatever."

JEFF: You don't *program* this music.

In the beginning, the instrument line-up was bass, electric guitar, acoustic guitar and vocals - no drums, yet. The percussion was handled by the bass player loosening a string and slapping it so it would strike the wood of the bass. The vocals employed playful voicedness, the electric guitar used a combination of country, jazz and R&B, and the acoustic guitar was used primarily as a rhythm guitar.

The classic personnel line-up was: Bill Black slapping out boogie-woogie bass riffs, Scotty Moore on electric guitar, and yes, now is the time for the One...Elvis, Elvis, Elvis

on lead and only vocal, playing rhythm acoustic guitar. Before the umbilical cord was cut, drums were added.

After the birth of rockabilly, drums started to be more accepted in country music. A struggling hillbilly singer from Wink, Texas named Roy Orbison saw Elvis perform. Shortly after Elvis, Scott and Bill hired a drummer, Roy immediately hired one, too. Roy even defined rockabilly as "fast country music with drums."

So far as the guitar was concerned, Sam would crank up the little amp to the point of distortion and put it in the bathroom so it wouldn't drown out the other instruments, this creating the guitar sound which dominated most all rockabilly recordings.

The vocals encompassed a spontaneous array of melismas, yelling, and in general playing around with the voice. This vocal style came from the black blues singers with whites putting their own feel to the black format.

GREG: "The way I got into rockabilly was through the Beatles. I dug into the Beatles' roots and found out they were a rockabilly band to begin with. You listen to any Beatles record and it sounds like Carl Perkins playin'."

JEFF: "Especially the earlier ones, 'Everybody's Tryin' to be My Baby.' I mean Perkins was in the studio when they did it."

RANDY: "Listen to the later day Beatles music and you can still hear it in Harrison's playin'."

MS: *How popular is rockabilly in Europe?*

BRUCE: "It's bigger there than it is here."

RANDY: "We're hopin' that some day England will finally get to see a rockabilly band from Memphis, you now, 'cause this is where it came from."

MS: *What do you think about the Stray Cat revival of rockabilly?*

RANDY: "At first it was great!"

GREG: "What they did was good."

JEFF: "They did it real good. I'm sure all of us here would like to make some money and all this but, I mean, the Stray Cats made some money, I mean really you can only take it so far. How far can you go with

something that has really already been done, unless you start doing it your own way? It'll be real interesting to see what Brian Setzer's gonna come out with next."

JEFF: "The short life that The Beat Cowboys has had, I mean you could take all our originals and put 'em down on record, and people wouldn't listen to them and right off the bat say 'that's a rockabilly band' because we ust don't come across as rockabilly on our original stuff."

GREG: "It's more country/rock."

MS: *Do you think that rockabilly really began at Sun?*

RANDY: "That's a tough question because even down in Texas they were doin', uh, there were bands down in Texas."

MS: *Didn't that happen after Sam Phillips got Elvis goin'?*

RANDY: "He helped spring it. I think Sam Phillips sprung the whole situation."

GREG: "It's so weird. Elvis was on Sun for eleven months in '54 and the Rock 'n' Roll Trio didn't come on until '56 as far as recording wise. I guess you could say Sun had a lot to do with it."

MS: *Was Elvis the first rockabilly artist recorded?*

GREG: "Carl Perkins was before him, but he was more country."

BRUCE: "His (Carl Perkins) story is that he had been doin' this stuff all along, the black rhythmic influence and so forth, and then he heard Elvis and said, 'Hey I been doin' this all along.'"

JEFF: "We're talkin' now about black music evolvin' into rockabilly but then you've got Hank Williams that was so close to it, it'd scare ya to death."

GREG: "Yeah. He had it nailed down."

JEFF: "He was a step from bein' Rock 'n' Roll."

True, there were sporadic elements of rock 'n' roll taking place, and some of these elements can even be considered part of the embryo but Rockabilly was the magnificent birth, and rockabilly started with Sam at Sun.

JEFF: "We've already gone down and talked to Roland Janes down at Sam Phillips, ya know, we really would like to cut down there."

GREG: "It's got a great feelin'."

JEFF: "Yeah, we walked in that room and it just felt...comfortable. It felt like, we should record here."

When you listen to Sun recordings and you hear the sound, you can picture Sam Phillips behind the board, masterfully riding the levels of each microphone, sculpting sounds out of bathrooms and broken speakers, walking out on limb after limb, creating new styles of music that would change the lifestyles of the world. Somehow the words genius, artist, creative, descriptive adjectives galore still fall short of describing Sam Phillips.

One element that should not be overlooked is the effect of prejudice on rockabilly. Though you could hear the black influence, it was not publicly recognized as a major contributing factor. None of the Memphis rockabillys admitted that the style had its origins in black music, and so for a while the pop audience believed it came solely from hillbilly and white boogie music.

Finally Carl Perkins said, "All we did was take country music and give it a colored beat."

As most popular things must, rockabilly began falling into the critics' hands.

One criticism is that rockabilly was being forced on the youth of America. If rockabilly was started by a major label, it could have been forced, but it was virtually impossible for an "indie" (independent) label like Sun to force anything on anyone. The "indies" had no expansive promotion or distribution facility, and they had no money as the majors did to pay off disc jockeys. The only thing that kept an "indie" like Sun alive was popular support. The people wanted Sun there. To the youth of America, rockabilly was not only new music, but a new way of life.

JEFF: "I've found a lot of public interest in Eddie Cochran. People wanna hear Eddie Cochran, Eddie Cockran. I mean, he died when he was young and all that but, somehow or another it's still gettin' out, still movin' people."

RANDY: "Teenagers, like in high school, come up and ask us if we do any Eddie Cochran."

cont. page 54



*May
We
Suggest...*



60 South Front
523-1744

Legendary Blues Club serving up fine food and great music. The house specialty is pork-loin ribs, specially seasoned and slowly pit broiled then well-basted with homemade barbeque sauce. Fried Chicken, Alaskan King Crablegs, and Deep Fried Shrimp are also available. Mint Juleps are served in a souvenir glass to take home. Dinner served 5 p.m. until 2 a.m.



4381 Elvis Presley
332-4159

Consistently
Fine Food
Premium Liquors
and Honest People...

You've Been Looking To
The Star
For The
Hottest Entertainment
In Town
Now
We Review
Dining

Bombay Bicycle Club Overton Square
726-6055

A Summertime special menu featuring shrimp or chicken salad stuffed in tomatoes or cantelopes adds to the menu in the "light" way. Check the chalkboard for specials on prime rib and blackened redfish. Happy Hour is 4:00 - 6:30, M-F. Live music, 7 nights a week. 726-6055.

**ATTENTION
RESTAURANT
OWNERS...**



Overton Square
725-7737

Known far and wide for great food, good service and Long Island Tea. Friday's originated the Sunday Brunch with 1st class omelettes and a matching steak and sandwich menu. Memphis Star favorites: nachos or potato skins. Eat or just hang out in the "cafe" when they open the 100 ft. of windows along Madison Avenue.

**...This Space
Available FREE**

For Details
Call
452-STAR

Joyce Cobb's

MOOD INDIGO

147 Beale 525-4101

Located on Beale Street, Mood Indigo caters to the deli diner. Soups, salads, and sandwiches on fresh baked bread give the downtown lunch crowd a reason to head up to Beale Street. Pastries and live jazz add the finishing touch for the early supper crowd. Live music goes on till 2:00 a.m. on weekends.

DINE
WITH THE PEOPLE
WHO SUPPORT
**MEMPHIS
MUSIC!**

*-Rum-
-Boogie-
-Cafe-*

3rd & Beale
528-0150

Featuring a truly unique Cajun menu, the cafe offers gator gumbo, shrimp po-boys, soda-fried shark chips, and a Happy Hour on food from 4:00 - 6:30, Monday thru Friday. The colorful menu plus the memorable decor are the formula for a can't miss Beale Street attraction.



*After
Four*
the gathering place!

111 Court Sq.
(Facing the Park)
527-5757

The downtown gathering place. The unique location on Court Square in Danver's basement provides a quiet place to wait out rush hour. The restaurant features hickory smoked ribs and live music 5 nights a week. Bar opens at 11:00 a.m. Menu orders at 4:00 p.m.

VAPORS

1743 E. Brooks 345-1761
FINEST STEAK AND SEAFOOD
Large Main Dining Room
Two Private Dining Rooms For Private Parties
GREAT LIVE ENTERTAINMENT
3:00 p.m. - 1:00 a.m. TUES - THURS
3:00 p.m. - 2:00 a.m. FRI - SAT
FOR RESERVATIONS CALL 345-1761

RICK DEES RICK DEES

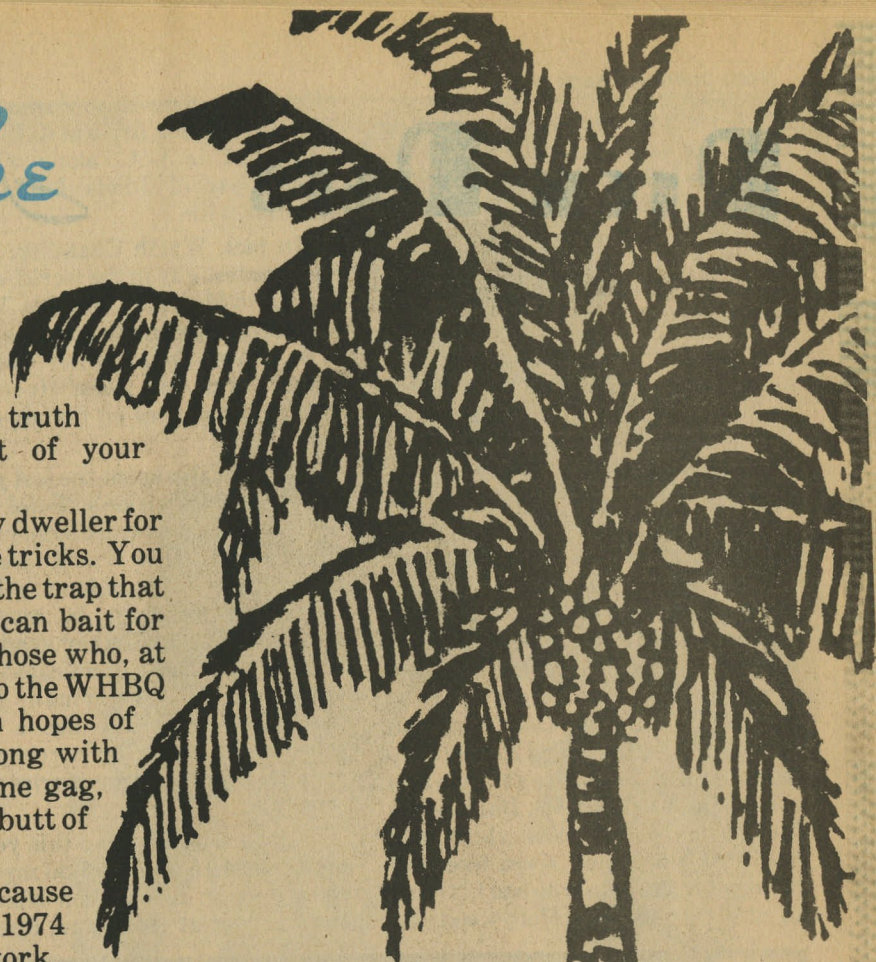
Making Waves West

by John Doyle

The time eventually comes when a writer must admit that an interviewee gets the best of him, leading him in and out of confusion. Oh, sure, I know that the interviewer is supposed to maintain control of the questions and answers, later compiling them into an intriguing report of the truth, the whole truth, and nothing but the truth. However, in every aspiring writer's life, causing contemplations of career change, a Rick Dees will come along



aves On The Coast



to dangle that thin line between bizarre truth and fictitious humor right in front of your typewriter.

Oh, come on! If you've been a River City dweller for over five years, you've fallen for the same tricks. You know, laughing yourself all the way into the trap that only a great disc jockey like Rick Dees can bait for you. You might have even been one of those who, at Dees' request, toted a Boston cream pie to the WHBQ station on Highland one April first, in hopes of surprising teen idol Shaun Cassidy, along with hundreds of others who fell for the same gag, only to realize that you had become the butt of Dees' joke.

So, join the peanut gallery, because thousands of you, between the years of 1974 and 1980, found yourself driving to work, listening to AM radio, asking yourself the same question I asked throughout this interview: "Is this guy serious?" So, I'll give you the best sketch of Memphis DJ-turned-star I can, only wishing you could laugh as much as I did, and not taking any responsibility at all for which quotes are true, and which are only Rick Dees'.

During Memphis' Dees' years, listeners could pick up his morning show, complete with Cast of Idiots, on former Memphis station WMPS, and later on WHBQ, currently a Memphis talk station. While at WMPS, Dees recorded "Disco Duck," which brought him national and international acclaim, won a Memphis Songwriters Association award and People's Choice Award (tying with Kiss' "Beth" for Best Song for Young People), and landing him guest spots on "Midnight Special," "Mike Douglas Show" and "American Bandstand." "Disco Duck" and Dees' own plugs for the song also landed him in the unemployment lines for what the WMPS management claimed was Dees' "refusal to follow company policy as regards to conflict of interest, and the company's interpretation of existing Federal Communication Commission policy." Dees is still confused about the incident which created Memphis' biggest radio wars. After the dust had settled, and after having to wait until after the 45 day non-broadcast period required by his WMPS contract, Dees and his Cast of Idiots landed at WHBQ radio where they remained, earning "over \$100,000 annually," until Los Angeles began calling him westward.

"If L.A. had an attitude like Memphis or if I could do what I do in L.A. in Memphis, I would certainly choose Memphis.

"We do get back to Memphis. In fact, we purposely do because there are some real fun party people there, and I have some friends in Walls, Mississippi I like to get together with and just hang around." (Reporter's



from previous page

note: I am convinced of everything Dees has said thus far, unless it's about the folks in Walls, Mississippi, and they'll have to reveal themselves. But one thing that's very true is that the days of Dees, his Idiots, and sidekick Terrance McKeever are now in Memphis' past.)

"I saw Terrance about a year and a half ago at the Superbowl when the Raiders played the Washington Redskins in Tampa, where he works now. He is so successful down there; he's like the king of the city."

It has been over five years since those Memphis days, and today Rick, his wife Julie, and six-year-old son, Kevin, have set up housekeeping in Tarzana, California, a suburb of Los Angeles. "Disco Duck" has now sold almost four million copies worldwide, and today Dees' 30 second debut in the 1978 movie *Record City* and even his most recent comedy album *Hurt Me, Baby, Make Me Write Bad Checks*, which sold over 200,000 copies, seem like past history for the man who has his hand in about everything Hollywood can

offer. He presently works the 6-10 a.m. morning drive at KIIS Radio, FM 102.7 in L.A., along with the same Cast of Idiots Memphis is familiar with.

"In fact, Wyeth Chandler, who is the greatest guy in the world, started me out in Memphis with his 'Yes sir, Mr. Dees' tape and so now I've got the L.A. mayor, Tom Bradley, doing the same 'Yes sir, Mr. Dees.' He comes in and break dances on the air all the time."

Dees has also spent the last year as the host of television's "Solid Gold," and is working on still another album titled *We Are The Wierd*. Dees has his own top 40 countdown, which is currently broadcast in more top markets than any other syndicated radio show, has a syndicated radio show called "American Music Magazine." He also has a movie scheduled to hit the screens next year. Hollywood fame carries a busy schedule.

"Here's a typical day this year: I get up at 4:15 a.m. and do my radio show here in L.A. Then after that show is over at 10:00 a.m., I jump in

my car and drive about three blocks to Paramount Motion Pictures Studio lot to do 'Solid Gold', and that goes from 11:00 a.m. until about 9:00 p.m. Then they put my body in a sack and have it Federal Expressed to my bed in Tarzana.

"'Solid Gold' has been four days every other week, then on the off week I've been meeting with Paramount to do a comedy film. They don't have a title yet. The working title is 'Fat Boys in Bondage.' It's a comedy film, I just act myself. There's no big stretch. I don't have to be killed and jump off buildings and cry and lose my family." I'll confess, I bought the "Fat Boys" line. The film still has no title.

"Every Thursday, I do the 'Weekly Top 40'. Every other Monday I do 'American Music Magazine' for 10 hours. My take from all of this is \$742.00 a year now."

The upcoming film is bringing about other changes in Dees' schedule. He was contracted with Paramount to do "Solid Gold" for one year, and in order to do the movie, he

4553 Summer
Memphis, TN.
(901) 682-3630
Open 10-6 Mon-Sat



Needham Enterprises, Inc.

MUSIC & JEWELRY

PAWN

Need Money?
See Us!

	List	Now		
AKAI AX 646 2 Tr. w/10½" Reels	\$1195	\$395	2 Peavey 112 PS Monitors	ea. \$269 pr. \$199
2 - TOA SL12 Monitors w/5" Atlas Stands	\$895	\$295	Pioneer RT 909 2 Tr. w/10½" Reels	\$1000 \$395
Road 220 Bass Amp w/1-15" Cabinet	\$1495	\$649	Gretsch 7 Piece Rosewood Drum Set	\$1200 \$550
Yamaha SK-15 Keyboard	\$895	\$495	BiAmp 1229 12 Channel Stereo Board w/Anvil Flight Case	\$1795 \$749

August Special!!! Save 25% - 50% off our tag on all stereos.

"All Items Subject To Prior Sale"

MONEY TO LOAN

CAMERAS • BAND INSTRUMENTS • TOOLS • VIDEO EQUIPMENT • STEREOS
TAPE DECKS • BINOCULARS • GUNS • AMMO • GUITARS • TYPEWRITERS • JEWELRY
LAWN MOWERS • DIVING GEAR • MOTORCYCLES

"We Loan On Anything Of Value"

"Free Layaways"



has left "Solid Gold," filming his last show the first of July.

"Next year they are going for an older look, so they're going for Orvil Reddenbacher." Don't bite; Reddenbacher and \$742.00 a year, both Dees' lines.

Rick has definitely gone Hollywood, even down to the stars on the world famous Walk of Fame. Stating that it makes him feel like he's dead already, Rick Dees has his own star and signature resting comfortably right next to the star of none other than - Mae West.

And Dees has left the Memphis lifestyle and weekend spaceship cabin at Enid Lake for a typical Hollywood home life as well. His wife, Julie Dees, was already a veteran of TV commercials and shows prior to her marriage to Rick. Her last bit in Memphis, before moving back to L.A. with Rick, was on a commercial for Taylor Transmissions. Today, she does a lot of Vegas and Tahoe, opening for such acts as Mac Davis and Johnny Mathis. She also still does a lot of TV cartoon voices, including that of Saturday morning's Baby Smurff.

The Dees' home in Tarzana is, according to Rick, comparable to a \$55,000 home in Bartlett, but out there it was recently estimated at a value of one and one half of a million dollars. That does, however, include some extras — Hollywood hot tub, for instance.

"Well, actually I have a tub. Every Saturday night we put a big pot on the stove and heat the water, and my wife gets in and I pour the hot water in there. Then we get some straws and some friends come over and we blow bubbles." Sounds like the "Mouth of the South" you used to wake up to? Totally unpredictable and never dull — two major characteristics that have made Rick Dees highly successful in L.A., in syndication, and apparently still in Memphis.

In July, Rick was presented a "Father of the Year" award at a ceremony in L.A.

"You would think that I wouldn't have a lot of time to spend with my son, but I tell Kevin that anytime he has a problem or needs to talk to me about something, to pick up the phone and call me at the radio station, and if he's the tenth caller...."





Cameo
Single Life
(Atlantic)

by Revis Hightower

When it comes to designing album concepts, Larry Blackmon seems to be obsessed with wild women. His musical depth regarding the subject can often be described as clonal. Still, the latest disc by Cameo is hot!, yes ma'am', and at least on the periphery side, a bit intriguing. Cameo appears more and more to be a vehicle for Blackmon's talents. The group is down to three members now: Blackmon, vocalist Tomi Jenkins and brassman and master of vocals mayhem and presence Nathan Leftenant, whose new hair definitely appears "bushwacked."

The single, "Attack Me With Your Love," is a wild jungle ride wherein ladies prey on men like panting cats. Is Blackmon talking out the side of his neck about strange women hanging downtown attacking innocent males? Only if you're rich, in Mempho. The title tune describes a character of a man on a seek and destroy mission. Hard happy hour music.

Just exited member, Charlie Singleton, turns in a friction inducing performance on lead guitar and vocals on the track "A Good-Bye." The special feeling Cameo imparts on its best slowjams finds force here with the Larry Blackmon-

Barbara Mitchell duet on "I'll Never Look For Love." So far an unknown, Ms. Mitchell blows your socks off. Which also can be said for the horn arrangements on "I've Got Your Image." Make sure you listen for Melvin Wells blowing his guts out on "Urban Warriors." Cameo closes the album with reggae-funk, "Little Boys-Dangerous Toys." Nice flexibility, but not quite Jah-hard. The question *Single Life* brings to mind is the enjoyment I found in this product a result of my love of Cameo, the wild fantasies their music elicits or is it just that *Single Life* is a super album?

Probably all three.



Bob Dylan
Empire Burlesque
(Columbia)

by Harry Duncan

What I wanna know is, who is the girl? I mean, everyone's saying Dylan's comeback again, or Dylan rocks again. But this is an album of end-of-the-love-affair songs and everyone's talking about the production. The back cover photo is Bobby and a dark eyed girl who's picture has been torn in half and the reviewers are talking 'bout the music. What I wanna know is, who is the girl?

It's the end of some affair but these are elusive songs (that's redundant talking about Dylan). It may not be a

girl. It may be God; it could be Jesus. I'd bet on the girl.

Dylan does rock on *Empire Burlesque*. See the rollicking, sardonic "Clean Cut Kid" and the biting "Trust Yourself." The production (or is it just the mix since no producer is listed) is as jagged as anything since *Planet Waves* or *The Basement Tapes*. Uneven always applies and does here also.

Musically, *Empire Burlesque* most closely echoes *Street Legal* (1978) (particularly in the extensive use of background vocals) and *Slow Train Coming* (1979). Mark Knofler's lush production values on year-before-last's *Infidels* have gone by the wayside.

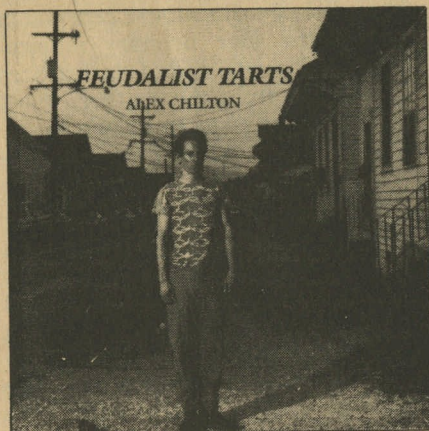
Burlesque opens with as funky a tune as Bob has ever done, "Tight Connection To My Heart (Has Anybody Seen My Love)."

Jann Wenner, writing about "Slow Train Coming," says Dylan always includes a State-of-the-Union song. *Burlesque's* contribution is "When The Night Comes Falling From The Sky" and the union seems close at hand; personal not political. With it's haunting melody, crashing drums and rolling synthesizer, this stunning song recaptures the spirit of "Hurricane" or Jimi Hendrix' version of "All Along The Watchtower."

The concluding two songs, "Something's Burning, Baby" and "Dark Eyes" sum up the spirit of *Empire Burlesque*. "Something's burning, baby. Something's in flames. There's a man going round calling names. Ring down when you're ready, baby. I'm waiting for you. I believe in the impossible, you know that I do."

Finally, "I live in another world where life and death are memorized. Where the earth is strung with lover's pearls, and all I see are dark eyes."

What I wanna know is, who is the girl?



Alex Chilton
Feudalist Tart
(Big Time)

by Lisa McGaughran

This six-song EP contains three new songs by Alex Chilton and three covers of great soul songs of the past. The arrangements are crisp and lean, with no studio touching up added to Chilton's now-fragile voice.

The lean arrangements are the

strengths of the EP, as Chilton and New Orleans bassist Rene Coman combine with drummer Doug Garrison and saxophonist Jim Spake of Mid-Town Jazzmobile, along with Nokie Taylor on cornet and legendary Memphis saxophonist Fred Ford, to present soul, blues, and country songs set to a strong, clean jazz recording feel.

The cover scene places the EP in the atmosphere of Chilton's current low-rent, Southern-gothic New Orleans neighborhood, although Chilton chooses Ardent Studios of his hometown as the site of the recording. This mixture of Memphis and New Orleans is striking, blending to create an upbeat live sound with a cutting edge unlike that of any of the slickly-produced records currently on today's marketplace. Hopefully, the EP hails a positive, creative trend in recordings of the future, since certain musicians around the nation have always listened to Chilton's latest offering and followed by introducing various imitations and mutations of his sound into the mass marketplace.

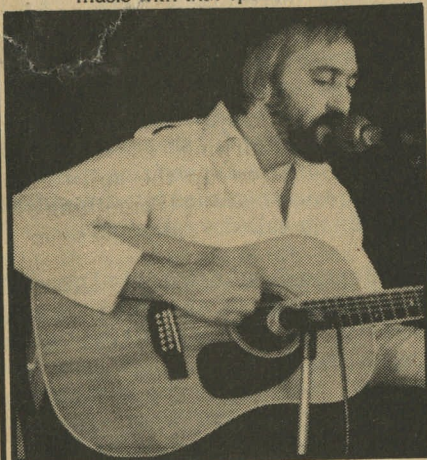
Side One begins with a faithful version of Slim Harpo's "Tee Ni Nee Ni Noo" sliding into "Tip On In," with excellent guitar and harmonica performances by Chilton. The side ends with the tough soul-pop of "Stuff," co-written by Chilton and Coman, and ending with several minutes of solid instrumental jam with the horn section. As the record was cut in one day, much of the instrumental horn sound is spontaneous and instinctive, rather than studied and tight, as the horn section did not play with the core trio in live performances prior to the sessions.

Side Two begins with the Carla Thomas hit, "B-A-B-Y," with the horn section performing full bloom, plunging into what may be the highpoint of the album. "B-A-B-Y" is often showcased in Chilton's concerts as the opening song of the set. "Thank You John," an upbeat soul-pop cover featuring some jivey lyrics by composer Willie Turbinton, follows immediately, leading into the screaming harmonica-guitar duo of Chilton's gutsy blues original, "Lost My Job."

The
F.O.B. Lounge

presents

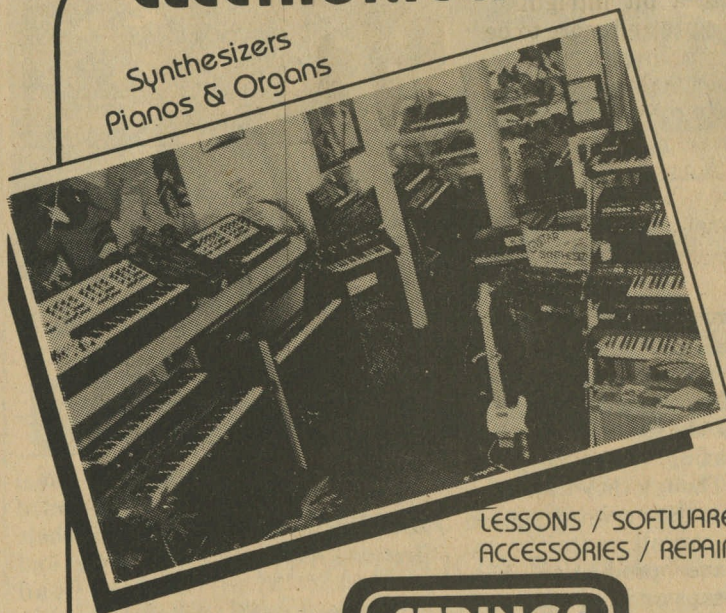
Claude Rivers
 music with that special touch



appearing nightly
Mon. - Sat.
8:30 - 12:30
 (Quality Inn - Airport)

ELECTRONIC KEYBOARDS

Synthesizers
 Pianos & Organs



• Good Service!

• Great Prices!

• Buy Sell Trade

• AKAI
 • ROLAND

LESSONS / SOFTWARE
 ACCESSORIES / REPAIR

EAST
 9:30-6:00 Mon.-Sat.

767-2500

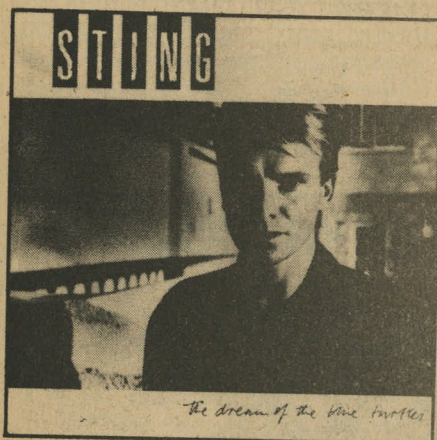
MIDTOWN
 9:30 - 6:00 Mon.-Sat.
278-0500

STRINGS & THINGS
 IN MEMPHIS
 INC.

from previous page

The final song, "Paradise," is a classic country song with a great walking bass line provided by Coman. This Chilton original could be sung by any number of great country singers, with a Skeeter Davis-styled singer coming to mind first as the best suited type of voice to cover it. It's too bad that Nashville doesn't produce any singers of Davis' calibre or guts anymore for radio airplay, so that Chilton could sell this song!

A live, raw upbeat album containing excellent, high-calibre Southern musicianship, this record is a combination of New Orleans blues and Memphis soul, with a New Orleans/Memphis jazz feel. It's a natural, mature progression for the son of the late Sidney Chilton, a Memphis jazz horn player. I highly recommend the album, which is currently doing well in Great Britain.



Sting
The Dream of the Blue Turtles
(A & M)

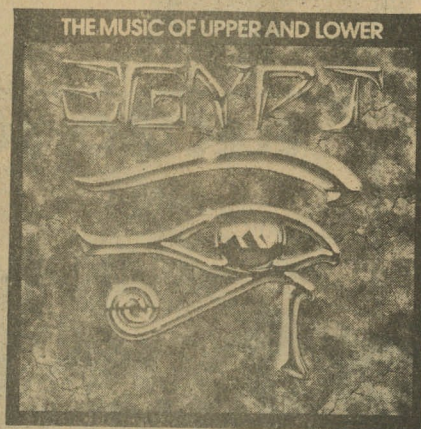
by Rick Clark

For those of you who remember the times the Police raided Memphis, doing concerts downtown and midtown; it's amazing to see how far they've gone. Though they basically have been true to their original sound concepts, the overall maturity in songwriting and production has developed by leaps and bounds.

Now lead singer, Sting has cast his lot on the solo artist market. His concerns are no longer red light ladies ("Roxanne," from the first Police LP), but subjects like Reds

("Russians"), coal mining strikes and government intervention ("We Work The Black Seam"). He also sings about love in loftier terms. This time freedom in love and reconciliation seems to flow through the veins of this very human album. By now, I'm sure most of you even remotely into this artist are aware that Sting has assembled an all-star group of jazzoids for this record. As fine as the playing is, the best moments go to the material itself. Only on the instrumental title cut do the players break out and really shine. The thing that continually strikes me with each listening is how he seems to be singing from deep within about subjects close to him. His compassion has a way of turning the didactic tendencies of this album into moments of not instruction, but illumination.

This is an album created by the adult visions of a pop culture super star, who is discontented to be just another platter of record biz Velveeta in a world needing responsibility from its artists.



The Music of Upper and Lower Egypt
(360° Records)

by Robert Bowman

360° Records is a new label involved with world music formed last year on the West Coast. Their first two releases were recorded and produced by Grateful Dead drummer and world music enthusiast Mickey Hart. *The Music of Upper and Lower Egypt* was recorded in the fall of 1978 while the Grateful Dead were playing their legendary concerts at the Pyramids.

The music on this album represents two of the four primary musical areas in Egypt. Side One features four pieces from the southern most section of the country known as the Aswan region while Side Two has two pieces, one traditional and one modern, from the Sa'ed Qena area.

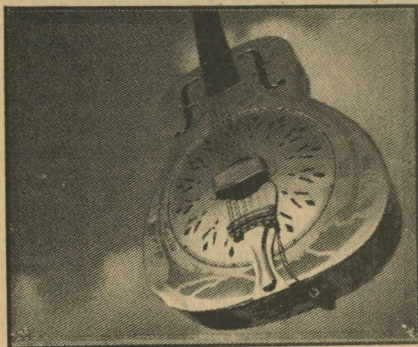
Music from the Aswan region, at least as represented by the selections on this album, features a call and response vocal framework with a male leader singing a phrase and a large chorus of men responding. The call is usually short while the response is in several parts and much longer. Under the singing there is an ever varying hand drum ostinato. It sounds like two or three different pitched drums, reminiscent of the Jamaican akette. Unfortunately the liner notes neglect to mention how many or what type of drums are being heard here. In addition, hand claps provide a regular pulse referent. All four pieces follow this basic form with the final piece featuring a female lead voice. Each piece ends with a seemingly formalized drum cadence. Within these conventions, there is plenty of melodic and rhythmic variety.

The music from the Sa'ed Qena region provides much contrast. In the first place, the featured piece "Ya Rab Toba," is fifteen minutes long while the second piece, "Manami," is twelve. The pieces on Side One were all four to five and a half minutes long. Secondly there are a number of different instruments heard. "Ya Rab Roba" features alto, tenor and bass mismars (a nasal sounding instrument much like the oboe). The bass and tenor play a drone with the occasional brief fill thrown in while the alto plays a hypnotizing melody. They are accompanied by a two sided stick drum called a tabla baladi.

"Manami," subtitled "My Dream," is, according to the liner notes, similar in "composition and performance to modern popular music." It features the darabukka and tar drums (the latter heard at many a Grateful Dead show) as well as the tambura, violin, hand clapping and voices. The voices again have an antiphonal relationship with a solo voice section being heard at one point. The piece features a lot of textural change and provides a

fascinating contrast with the other pieces heard on the album.

The recording quality is excellent as is the pressing; the liner notes are by the famed oud player Hamza El-Din (see *The Water Wheel* on Nonesuch) and the cover art is exquisite and by none other than Kelly of psychedelic poster and album cover fame. As an introduction to the hybrid of Mid-East and Africa that Egyptian music is, it is excellent. Order from 360° Records, Box 358, San Rafael, CA 94915.



Dire Straits
Brothers In Arms
(Warner Bros.)

by Rick Clark

Mark Knopfler, writer, singer, guitarist and visionary of Dire Straits has come up with another solid outing on their seventh album, *Brothers in Arms*.

His abilities to render simple melodic motifs eloquently and play rock with all the right dynamics are known around the world to many fans. These traits are in abundance on this well recorded album. His ability to tell stories and paint strong lyrical pictures is not as evident as it was on the definitive albums *Love Over Gold* and *Making Movies*. This album displays all the elements that made those two so strong, but the richness of content and feel ultimately fall a little short.

Still, if you are a Dire Strait fan, you'll find this album to be much better than the usual stuff in the market place. If you are looking to get into the band's music for the first time, I'd strongly suggest either the moody dynamics of *Love Over Gold* or

TURNING POINT
 IS NOW
 At
 Your
 Favorite
 Record Outlets!

"Handing Out Money"

ask for it or call
728-4975

\$\$\$

Superheads
Memphis

by
 Eddie Heath

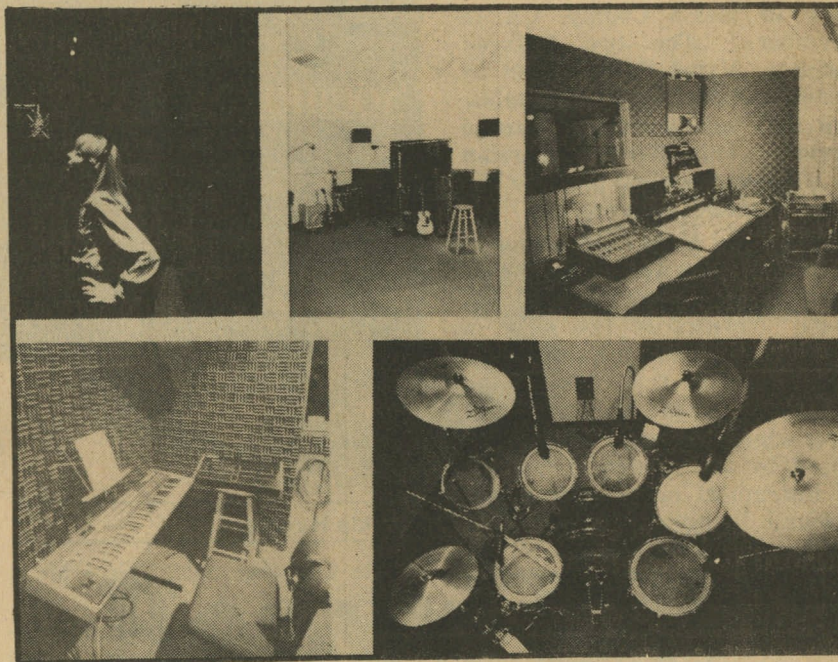
CONTEMPORARY
M.T.H. HAIR
FASHIONS

58 S. Prescott 458-1233
 By Appointment Only

MEMPHIS SOUND
PRODUCTIONS

2850 Lamb Place, Suite 4 • Memphis, TN 38118
 TEL. 901-363-3998

PRESENTS: "The Writer's Studio"



Featuring: LINN DRUMS • POLY 61 • PEARL
 NEUMAN • YAMAHA • AKG • JBL • DBX
 APHEX • URSA MAJOR • TASCAM • UREI
 SOUNDCRAFT • MCINTOSH • LEXICON
 STUDER/REVOX • and more...

For more info call The Sound Company at 901-363-3856.

the rockier *Making Movies*. Those are essential records for any collection and the royalties go in the same pockets.



Sarangi

The Music Of India
(360° Records)

by Robert Bowman

The second 360° Records release was recorded in 1974 at the Stone House in Marin County, CA in November. The two featured musicians, Ustad Sultan Khan on Sarangi and Shri Rij Ram on tabla, were then taking part in George Harrison's only North American tour. This concert was played while in San Francisco on a day off.

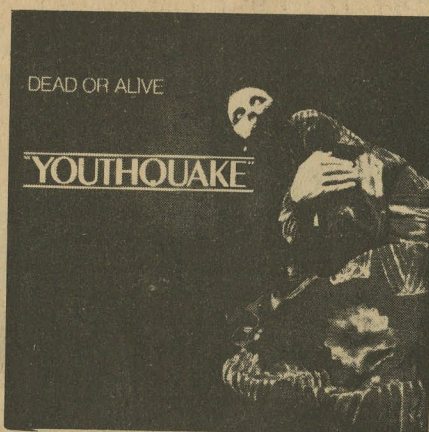
The sarangi is basically a type of bowed fiddle with a couple of important distinctions. It is played pointed downwards (i.e. like a miniature cello) and the strings are not stopped on the neck of the instrument. Instead, they are raised up considerably higher and simply stopped by the fingers in mid-air. The instrument has a warm, lush, full sound. Being bowed, it is capable of virtually unlimited sustain. As well, there is a lot of room for sliding between pitches and, of course, the type of attack and decay using a bow as opposed to picking gives the music played on this instrument a very different sound than that of the more familiar, to Western ears, sitar dominated Indian music.

The tabla, of course, is a set of small hand drums capable of producing a multiplicity of sounds depending where and how it is struck by the player, I also hear an omnipresent drone, most likely from a tambura that is not credited on the liner notes.

My one criticism is that I would have preferred much more extensive and information liner notes.

Both sides of the record are taken up by a late evening Raga called "Bageshree." It lasts for just over forty-one minutes. Over that time Khan slowly develops the prime pitch set of the raga, gradually building up the amount of ornamentation used and changing the rate and type of phrases. Over time the tempo increases and the explorations become more and more intense. At one point the interplay between tabla and sarangi is breathtaking.

Sarangi: The Music of India is as good a place as any to get started upon the mystery and beauty of East Indian music. For those already familiar with the sitar, this will be a fascinating change of pace. It can be ordered from 360° Records, Box 358, San Rafael, CA 94915.



Dead or Alive

Earthquake
(Epic)

by Skip Howard

File this one under "Give Me a Break!"

When I first saw the videos for Dead or Alive's "You Spin Me Around (Like a Record)" on *Entertainment Tonight*, I was intrigued by lead singer Pete Burns, who reminded me of a cross between Boy George and Marilyn. I swear, at first I thought it was Boy George featuring a new image.

Anyway, I liked their featured cut, which was strategically positioned on the album as first side, first cut. "You Spin Me Around" is an infectious

dance number that is currently receiving a lot of airplay in dance clubs. It's got all the ingredients for a successful dance single: an infectious, driving rhythm and simple, non-preachy lyrics.

Unfortunately, however, so does the rest of their second U.S.-released LP, *Youthquake*. Other than the featured cut, I found nothing startling or overwhelming about the LP. In fact, I was mostly underwhelmed!

Two songs from Side One - "I Wanna Be Your Toy" and "In Too Deep" - boast such earth-shattering lyrics as: "I wanna be your toy/I can't be treated like an ordinary boy" and "But I'm in too deep/There's no getting out of it/In too deep/No doubt about it." Not exactly prolific!

Other "memorable" cuts include: "Big Daddy of the Rhythm," "Cake and Eat It" and "My Heart Goes Bang." All of the cuts follow a specific formula, and as a result, they drown in insipidness. This album reminds me a lot of Animotion's recent LP which featured the hit single "Obsession," but little else. Mercifully, however, *Youthquake* was over fairly quickly, and I indulged myself with Mahler's *Ninth Symphony*.

It's too bad that Burns and company followed too heavily a pat formula. With a little more creativity and originality, this album could have been a hit. Instead, it's a big, big miss!

Do yourself a favor. Go out and buy the 12-inch single of "You Spin Me Round." It's upbeat, fun and easy to dance to. It's also worth a couple of bucks. Leave the album alone, unless you're a fan of overly-done disco rhythms and insipid lyrics that repeat themselves too frequently.

Aretha Franklin

Who's Zoomin' Who
(Arista)

by Donna Stern

The first time I listened to this album I was a little disappointed. I expected Ms. Franklin's voice to exhibit the power of Tina Turner's or Patti Labelle's. It doesn't. Her vocal abilities tend to be dwarfed by the



arrangement of her material. However, this album seems to grow on you the more you listen to it. The commercial appeal of the material selected is remarkable, and as a result, the album's pace is excellent.

The first single from the album, "Freeway Of Love," has some solid drum work and a wonderfully tight sax solo, courtesy of Clarence Clemmons, which gives the entire song a Motownish sound. "Sisters Doin' It For Themselves" boasts a duet between Franklin and Annie Lennox of the Eurythmics, and is also included on their most recent album. However, the album's best cut is "Sweet Bitter Love," a beautiful ballad which reminds me of the Supremes.

Even the filler material on this album, in most cases, is very strong, from Franklin's duet with Peter Wolf on the urban sounding song "Push" to the upbeat reggae tune "Ain't Nobody Ever Loved You," which features the steel drum work of noted jazz artist Andy Narrell, and percussion by members of Santana.

The only disappointment song on the album is "Integrity," one of two songs on which Ms. Franklin makes her production debut. After the quality of the other material, this song comes across as being almost easy listening material. However, this album overcomes this flaw, and shows Ms. Franklin's reputation as the "queen of soul" to be well deserved.

Correction

Last month in our *Studio News* column, the phrase "comprised of Kerri and Bill Turri" should have been "comprised of Kerry Ryan and Bill Turri." Sorry!

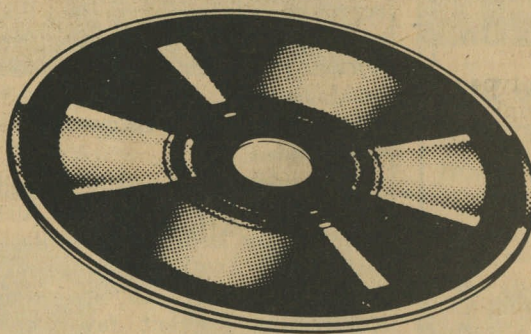
SAVE ON THE ULTIMATE IN SOUND!

R E C O R D B A R S

COMPACT DISC SALE

SPECIAL DISCOUNTS ON EVERY CD IN STOCK

QUANTITIES LIMITED TO TITLES IN STOCK



COMPACT
disc
DIGITAL AUDIO

Record Bar®



RECORDS, TAPES & A LITTLE BIT MORE.



M A L L O F M E M P H I S

ROCK & SOUL * CLASSICAL * COUNTRY * JAZZ
A N D M O R E

Reggae Sunsplash '85

AFRIKAN DREAMLAND
Reggae On
Beale Street



Featuring
Joyce Cobb and Hot Fun
Special Guest
African Drummer
Peter Lee

AUGUST 9
Friday 8 PM

**MARTIN LUTHER KING
LABOR CENTER**

(Corner of Beale & Thomas)

Tickets Available At
MOOD INDIGO
147 Beale Street
Nature's Finest Restaurant
2347 Park Avenue

Tickets
\$8.50 Advance
\$10.00 At Door

A One Love Production - Give Thanx



Market scene during last year's Reggae Sunsplash

MONTEGO BAY, JAMAICA -- Thousands of visitors will once again make their yearly pilgrimage to Jamaica this summer to hear the world's best reggae sounds at the eighth annual Reggae Sunsplash to be held August 13-17 at Jarrett Park in Montego Bay.

Among the groups performing will be Britain's Steel Pulse, the newly regrouped Black Uhuru, Paul Blake and Bloodfire, Michael Rose (formerly with Black Uhuru) and his band, Canada's Messenjah and the hot young British rapper, Smiley Culture.

This summer's program includes an "oldie night" featuring Justin Hine and the Dominoes, Ken Boothe and U-Roy. Another evening will be devoted to "dance-hall" style music spotlighting current favorites as Sugar Minott, Charlie Chaplin, Josey

Wales, Michigan and Smiley and Yellowman.

Last year's attendance total was over 100,000 with visitors from North America, Europe, Africa, Asia and the Caribbean joining Jamaican reggae fans. This summer's turnout is expected to be even larger as reggae's growing popularity continues to lure more fans to Sunsplash each year. Such popularity was recently demonstrated by Sunsplash's winter tour when three top reggae artists performed to packed houses in 30 U.S. cities.

For more information on Reggae Sunsplash, contact the Jamaica Tourist Board in your area: New York - (212) 688-7650; Coral Gables, Florida - (305) 665-0557; Chicago, Illinois - (312) 346-1546; Los Angeles, California - (213) 384-1123.

**Daisy Events On
Beale St.**

August

- 2 - Brass Monkey Musicfest, R.T. Scott Country
- 3 - K-97 Midnight Hour, R.T. Scott Country
- 7 - Professional Boxing, Fashion Show
- 8 - Peaches and Company
- 9 - XAVION
- 10 - K-97 Midnight Hour
- 11-14 - Elvis Tribute (2 shows nightly)
- 14 - Peaches and Company
- 16 - Carl Perkins, R.T. Scott Country
- 17 - Graceland News Sock Hop with George Klein
- 17 - K-97 Midnight Hour
- 18 - Ed Horn's Jazz Revue
- 21 - Peaches and Company
- 23 - Astronauts Showcase, R.T. Scott Country
- 24 - K-97 Midnight Hour, R.T. Scott Country
- 28 - Congressman Ford Roast, Peaches and Company
- 31 - K-97 Midnight Hour, R.T. Scott Country

**OMNI NEW
DAISY**

525-8979

BEALE ST.

527-8200

**OLD
DAISY**

Memphis Songwriter's Association Hosts 12th Annual Talent Showcase

The Memphis Songwriter's Association will host its 12th Annual Talent Showcase August 11 at the Old Daisy Theater. Special guests include Joyce Cobb and Camille Harrison. The show begins at 2:30 and will feature such bands as Southern Edition, the Casuals (with

Smoochie Smith), Sweet Revenge, Highrise Country, Bodeaux, Street Rock, and others. Judges Marge Shaffer, Jim Hale, Stan Kessler, Shelton Harrison, and Bill Glore will judge 14 songs in the competition. Tickets, at \$5, can be purchased in advance or at the door. For further information call 795-9875.

**Concert Review:
Don Henley/Katrina
and The Waves**

by Rick Clark

Don Henley is one of those few artists to leave a major group and come up with material as strong as the best music his former group, the Eagles. Not only has his singing and songwriting matured, but the fine production techniques originally displayed in the Eagles records has now evolved into a style that is dense, cinematic, yet not overproduced.


The detached, analytical cool that is so much a part of his image was strongly present on stage last month and he probably would like you to believe that he's very much in control of things. Judging from the way he worked the crowd, it's hard to doubt him.

At the outset, we were blessed with a near perfect sound mix. His lyrics were easily understood while the music retained its power and sonic clarity. The eight piece band ran through most of his two solo albums and a handful of old Eagles warhorses. "Life in the Fast Lane," "Hotel California," "Witchy Woman," and "Desperado" sounded as good as the record. What more can I say? If I had one complaint, it was meticulousness of presentation at times seemed to stifle the feeling of fresh inter-action musically. I could have gone all night without any Eagles songs, but I'm glad he obliged people like the drunk sailors behind me who kept shouting requests for Eagles tunes. I found myself wishing they'd get on the fast lane to Hotel California real quick.

The opening act, Katrina & the Waves, were a very exuberant 60's style band. They sounded properly sloppy, borrowing strongly from old Stons, Rascals and soul grooves. The drummer, who has been missing fills all throughout the set, had it in him to perform a drum solo that sounded like Inna-Gadda-Da-Vida on downers. Some folks clapped wildly when he twirled his sticks. Some folks clap at anything. All in all, it was a great night out at the Mud Island Amphitheater.

Miller

MUSIC at MUD ISLAND

<div style="text-align: center;">   <p>GEORGE JONES WITH SPECIAL GUEST BELLAMY BROTHERS Friday, August 2 • 8 p.m.</p> <p>Reserved Seats \$13.00 On Sale Now</p> </div>	<div style="text-align: center;">  <p>George Benson August 7 • 8 p.m.</p> <p>Tickets \$15.00 On Sale Now</p> </div>
<div style="text-align: center;">   <p>Peter, Paul & Mary August 8 • 8 p.m.</p> <p>Tickets \$14.50 On Sale Now</p> </div>	<div style="text-align: center;">   <p>RATT Special Guest BON JOVI August 13 • 8 p.m.</p> <p>Tickets \$13.50 ON SALE NOW</p> </div>
<div style="text-align: center;"> <p>FM 100</p>  <p>JOHN WAITE SPECIAL GUEST Meatloaf Saturday, Aug. 17 — 8 p.m.</p> <p>ON SALE NOW Tickets \$12.50</p> </div>	<div style="text-align: center;"> <p>FM 100</p>  <p>NIGHT RANGER SPECIAL GUEST VAN-ZANT August 22 • 8 p.m.</p> <p>On Sale Now Tickets \$13.50</p> </div>

TICKET OUTLETS: THE TICKET HUB, SEARS (LAURELWOOD, SOUTHLAND, HICKORY RIDGE, RALEIGH), SOUND SHOP, MUSIC MAKERS, SOUNDS PLUS (W. MEMPHIS), SOUTHERN SOUNDS (JACKSON, TN), HOT DOG (JONESBORO), MR. AUDIO (BLYTHEVILLE), ALBUM ALLEY (TUPELO), SOUND SHOP (OXFORD), MIRO'S MUSIC (CLARKSDALE, MS) & ALL TICKET MASTER LOCATIONS. 50¢ CONVENIENCE CHARGE PER TICKET AT ALL OUTLETS. **MAIL ORDER:** NAME OF CONCERT, TICKET HUB, 149 N. ANGELUS, MEMPHIS, TN 38104. SEND MONEY ORDER OR CASHIER'S CHECK & A SELF-ADDRESSED STAMPED ENVELOPE. **PHONE ORDERS:** VISA AND MASTERCARD ONLY. \$1.00 EXTRA PER TICKET. **PHONE 725-HUBB** MON-SAT 10AM-4PM AND SUNDAY 12-4PM

PLAYED THE AMERICAN WAY 

produced by mid-south concerts

concert calendar

1

Thursday

Tracer (featuring J. R. Griffin) - Stage Stop
 Hottenazz - After Four
 Joyce Cobb - Mood Indigo
 Peter Hyrka - North End
 MVP Band - Capt. Bilbo's
 Eddie Cash Show - River City Music Hall

Dodie Dowdy & Co. - Dad's Place
 Special Edition - Dad's Place
 Bluebeats - Peabody Hotel
 Misbehavin' - Depot (Covington, Tn)
 Claude Rivers - F.O.B. Lounge
 Blues Alley All Stars - Blues Alley
 Ruby Wilson - Club Handy

Tiny Bond & the Bondsmen - Bad Bob's
 Wampus Cats - Bombay
 Omar & the Howlers - Rum Boogie Cafe
 "Ain't Misbehavin'" - Playhouse on the Sq.
 "The Rose Tattoo" - Circuit Playhouse

2

Friday

Don McMinn & the Rum Boogie Band - Rum Boogie Cafe
 Tiny Bond & the Bondsmen - Bad Bob's
 R.T. Scott Band - Old Daisy
 Tom Hackenberger - Lafayette's Corner
 WEVL Benefit with Alex Chilton - Antenna
 Tracer (featuring J.R. Griffin) - Stage Stop
 Jerry Meanley - After Four
 Joyce Cobb & Hot Fun - Mood Indigo
 Sam Williams - Dillons
 Sid Selvidge - North End
 MVP Band - Capt. Bilbo's
 Eddie Cash Show - River City Music Hall
 Dodie Dowdy & Co. - Dad's Place
 Special Edition - Dad's Place
 Floyd Cramer - Peabody Hotel
 "The Rose Tattoo" - Circuit Playhouse
 Brady & Hollye - Spike & Rail
 "Ain't Misbehavin'" - Playhouse on the Sq.
 Lonely Street Duo (Jim Pinkston & Mike Stickland) - Deli on the Sq. (Jackson, TN)
 Misbehavin' - Depot (Covington, TN)
 Claude Rivers' - F.O.B. Lounge
 Eddie Ruth & Co. - Dooley's
 George Jones - Mud Island
 Joe Norman - Faculty Lounge
 Blues Alley All Stars - Blues Alley
 Ruby Wilson - Club Handy
 Brass Monkey Fest featuring Rufus Thomas - Omni New Daisy
 Cut Outs - Bombay

Bombay Bicycle Club



LIVE ENTERTAINMENT GOOD FOOD

AUGUST PREVIEW

	4 Blues Alley All Stars Bluebeats 9-1	5-8 Blues Alley All Stars Bluebeats 9-1	11 Blues Alley All Stars Bluebeats 9-1	18 Blues Alley All Stars Bluebeats 9-1	25 Blues Alley All Stars Bluebeats 9-1
SUN					
MON	5 Joe Sanders 8:30-11:30	12 Sloan & Eaton	19 Sloan & Eaton	26 Sloan & Eaton	
TUE	6 Keith Sykes 9-12	13 Keith Sykes 9-12	20 Keith Sykes 9-12	27 Keith Sykes 9-12	
WED	7 Sloan & Eaton 9-12	14 The B.B.'s 9-12	21 The B.B.'s 9-12	28 The B.B.'s 9-12	
THU	1 Wampus Cats 9-1	8 Jimmy Davis & Nexus 9-1	15 Pam & the Passions 9-1	22 Jimmy Davis & Nexus 9-1	29 Reba & The Portables 9-1
FRI	2 Cut Outs 10-2	9 Reba & the Portables 10-2	16 Good Question 10-2	23 Reba & the Portables 10-2	30 Tangents 10-2
SAT	3 Cut Outs 10-2	10 Reba & the Portables 10-2	17 Good Question 10-2	24 Reba & the Portables 10-2	31 Tangents 10-2

726-6055

2120 MADISON (In Overton Square)

AUDIO ENGINEERS
SOUND • LIGHTING
• VIDEO •
 Sales and Service

TELECOMMUNICATIONS

On Site Analysis
 System Design & Installation
 30 S. Watkins • 901-276-5757
24 HOUR SERVICE

3

Saturday

- Tom Hackenberger - Lafayette's Corner
- Tracer (featuring J.R. Griffin) - Stage Stop
- Jan Walker - After Four
- Joyce Cobb & Hot Fun - Mood Indigo
- Sam Williams - Dillon's
- Sid Selvidge - North End
- MVP Band - Capt. Bilbo's
- Eddie Cash Show - River City Music Hall
- Special Edition - Dad's Place
- Beat Cowboys - Antenna Club
- Joe King Carasso/Bluebeats - Peabody Hotel
- Brady & Hollye - Spike & Rail
- Lonely St. Duo (Jim Pinkston & Mike Strickland - Marlowe's
- Misbehavin' - Depot (Covington TN)
- Claude Rivers - F.O.B. Lounge
- Eddie Ruth & Co. - Dooley's
- Blues Alley All Stars - Blues Alley
- Ruby Wilson - Club Handy
- "Down on Beale" - Old Daisy
- R.T. Scott Band - Old Daisy
- K-97 Midnight Hour - Omni New Daisy
- Tiny Bond & the Bondsmen - Bad Bob's
- Cut Outs - Bombay
- Don McMinn & the Rum Boogie Band - Rum Boogie Cafe
- "Ain't Misbehavin'" - Playhouse on the Sq.
- "The Rose Tattoo" - Circuit Playhouse

4

Sunday

- Tom Hackenberger - Lafayette's Corner
- Joe Norman - Poplar Lounge
- Joyce Cobb & Hot Fun - Mood Indigo
- Doug Garrison - North End
- Rosalynn Jazz Trio - Capt. Bilbo's
- Mid Town Jazz Mobile - Huey's
- Jan Garber Orchestra - Peabody Hotel
- Fred Ford & Honeymoon Gardner - Peabody Hotel
- Brady & Hollye - Willie Moffatts
- H2O Band - Flannigan's
- Loney St. Duo (Jim Pinkston & Mike Strickland - Marlowe's
- Open Mike Jam - Dooley's
- R.T. Scott Band - Bad Bob's
- Blues Alley All Stars/Bluebeats - Bombay
- Top Secret - Rum Boogie Cafe
- "Ain't Misbehavin'" - Playhouse on the Sq.
- "The Rose Tattoo" - Circuit Playhouse

cont. next page



24 Track Recording

Package Rates Available Per Hour or Per Day

Shoe Production • 485 N. Hollywood • Memphis • 38112 • (901) 458-4496

Lights . . . Camera . . . Action!!!



There's a Little Bit of Hollywood in Every Stage One Grad.

STAGE ONE

the hair school

33 N. Cleveland @ Madison

With a career in hair and make-up you will enjoy Travel, Glamour, Fashion.

- Financial Aid Available.
- Modern Facility.
- Day and Evening Classes.
- Placement Assistance.
- Completion in 10 Months.
- Transfer Students Welcome.



Our Graduates get Jobs Ask Any Salon in Memphis

For Career Information Call Today 725-5445

Has Your Address Changed?

Please take a moment to fill out this form and mail it to us so you won't miss a single issue of the **Star**.

It's Up To You!

Name _____

Address _____

City _____ State _____ Phone _____

City _____ State _____ Zip _____

St. Blues

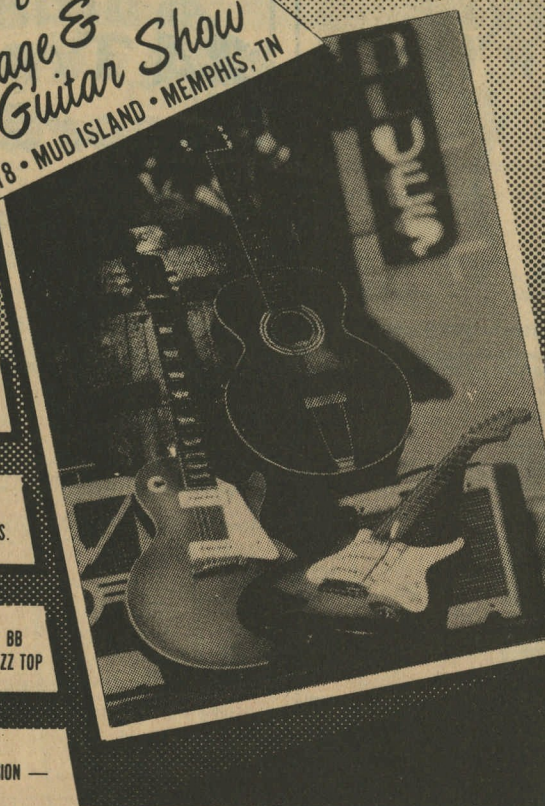
1st Annual
Vintage &
Custom Guitar Show
AUGUST 17 & 18 • MUD ISLAND • MEMPHIS, TN

HUNDREDS OF GUITARS
BUY-SELL-TRADE & LOOK

FAMOUS COLLECTIONS
FROM ALL OVER THE U.S.

"STAR'S GUITARS" LIKE BB
KING • ERIC CLAPTON • ZZ TOP

VISIT BEALE STREET &
ELVIS' GRACELAND MANSION —
DISCOVER MEMPHIS!



FOR
INFORMATION
ON
BOOTH
SPACE,
ATTENDING,
ACCOMMODATIONS,
OR
ENTERING
YOUR
GUITAR
IN
THIS
COMPETITION,
CALL
OR
WRITE
ST. BLUES
1492 UNION
MEMPHIS
TENNESSEE
38104
901-278-0508

Monday

Susan Snyder & Phyllis Tarrant - Paulettes
Looker - Stage Stop
Sam Williams - After Four
Steeler Band - Capt Bilbo's
Dodie Dowdy & Co. - Dad's Place
Claude Rivers - F.O.B. Lounge
R.T. Scott Band - Bad Bob's
Joe Sanders - Bombay
Blackwater - Rum Boogie Cafe

Tuesday

Looker - Stage Stop
Hottennazz - After Four
MVP Band - Capt. Bilbo's
Eddie Cash Show - River City Music Hall
Dodie Dowdy & Co. - Dad's Place
Special Edition - Dad's Place
Lonely St. Duo (Jim Pinkson/Mike Strickland) -
Holiday Inn (Sycamore View)
Claude Rivers - F.O.B. Lounge
Bluegrass Jam - Yarbrough's Music Co.
Joe Norman - Faculty Lounge
Blues Alley All Stars - Blues Alley
Tiny Bond & the Bondsmen - Bad Bob's
Keith Sykes - Bombay
Don McMinn & the Rum Boogie Band - Rum
Boogie Cafe

Is Your Job A Career

Or A Sentence?

If You're
Chained
To A
Go-
Nowhere
Job, Call

Memphis
Institute
Of Technology

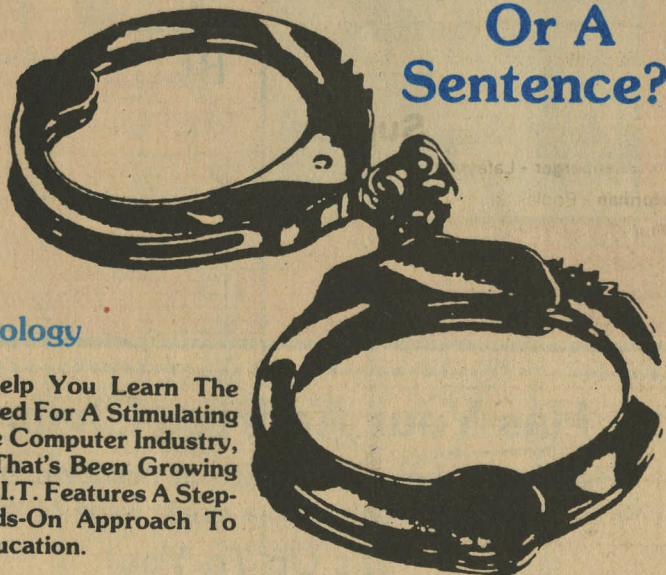
We Can Help You Learn The
Skills You Need For A Stimulating
Career In The Computer Industry,
An Industry That's Been Growing
For Years. M.I.T. Features A Step-
By-Step Hands-On Approach To
Computer Education.

MEMPHIS INSTITUTE OF TECHNOLOGY

Education That Works...

761-9494

Suite 132 ■ Clark Tower ■ 5100 Poplar



7 Wednesday

George Benson - Mud Island
Looker - Stage Stop
Hottennazz - After Four
Cut Outs - Poplar Lounge
MVP Band - Capt. Bilbo's
Eddie Cash Show - River City Music Hall
Dodie Dowdy & Co. - Dad's Place
Special Edition - Dad's Place
Lonely St. Duo (Jim Pinkston/Mike Strickland) -
Holiday Inn (Sycamore View)
Claude Rivers - F.O.B. Lounge
Blues Alley All Stars - Blues Alley
Tiny Bond & the Bondsmen - Bad Bob's
Sloan & Eaton - Bombay
Memphis Talent Showcase - Rum Boogie Cafe

8 Thursday

Avenue - Stage Stop
Hottennazz - After Four
Joyce Cobb - Mood Indigo

concert calendar

Afrikan Dreamland Reception - Mood Indigo

Peter Hyrka - North End

MVP Band - Capt Bilbo's

Eddie Cash Show - River City Music Hall

Dodie Dowdy & Co. - Dad's Place

Special Edition - Dad's Place

Blues Alley All Stars - Peabody Hotel

Loney St. Duo (Jim Pinkston/Mike Strickland) -
Holiday Inn (Sycamore View)

Misbehavin' - Depot (Covington TN)

Claude Rivers - F.O.B. Lounge

Peter, Paul & Mary - Mud Island

Blues Alley All Stars - Blues Alley

Ruby Wilson - Club Handy

Peaches & Co. - Omni New Daisy

Tiny Bond & the Bondsmen - Bad Bob's

Jimmy Davis & Nexus - Bombay

Don McMinn & the Rum Boogie Band - Rum
Boogie Cafe

"Ain't Misbehavin' " - Playhouse on the Sq.

9

Friday

African Dreamland/Joyce Cobb & Hot Fun/
- Martin Luther King Labor Center

Tom Hackenberger - Lafayette's Corner

Avenue - Stage Stop

Jerry Meanley - After Four

Joyce Cobb - Mood Indigo

Hot Fun - Mood Indigo

Sam Williams - Dillons

Sid Selvidge - North End

MVP Band - Capt. Bilbo's

Eddie Cash Show - River City Music Hall

Dodie Dowdy & Co. - Dad's Place

Special Edition - Dad's Place

Good Question - Peabody Hotel

Driver's Eye - EM Club (Millington)

Lonely St. Duo (Jim Pinkston/Mike Strickland) -
Holiday Inn (Sycamore View)

Misbehavin' - Depot (Covington TN)

Claude Rivers - F.O.B. Lounge

Eddie Ruth & Co. - Dooley's

Joe Norman - Faculty Lounge

Blues Alley All Stars - Blues Alley

Ruby Wilson - Club Handy

Xavion - Omni New Daisy

Tiny Bond & the Bondsmen - Bad Bob's

Reba & the Portables - Bombay

Don McMinn & the Rum Boogie Band - Rum
Boogie Cafe

Melissa Manchester - Mud Island

"Ain't Misbehavin' " - Playhouse on the Sq.

"The Rose Tattoo" - Circuit Playhouse

10

Saturday

Tom Hackenberger - Lafayette's Corner

Avenue - Stage Stop

Jan Walker - After Four

Hot Fun - Mood Indigo

Sam Williams - Dillons

Sid Selvidge - North End

MVP Band - Capt. Bilbo's

Eddie Cash Show - River City Music Hall

Special Edition - Dad's Place

Nate Williams' Inkspots - Peabody Hotel

Driver's Eye - EM Club (Millington)

Loney St. Duo (Jim Pinkston/Mike Strickland) -
Holiday Inn (Sycamore View)

Misbehavin' - Depot (Covington TN)

Claude Rivers - F.O.B. Lounge

Eddie Ruth & Co. - Dooley's

Andy Child's (Elvis Tribute) - Libertyland

Blues Alley All Stars - Blues Alley

Ruby Wilson - Club Handy

"Down on Beale" - Old Daisy

K-97 Midnight Hour - Omni New Daisy

Tiny Bond & the Bondsmen - Bad Bob's

Reba & the Portables - Bombay

Don McMinn & the Rum Boogie Band - Rum
Boogie Cafe

Rock Band Contest - Mud Island

"Ain't Misbehavin' " - Playhouse on the Sq.

"The Rose Tattoo" - Circuit Playhouse

11

Sunday

Tom Hackenberger - Lafayette's Corner

Joe Norman - Poplar Lounge

Hot Fun - Mood Indigo

Doug Garrison - North End

Mid-Town Jazz Mobile - Huey's

Fred Ford and Honey Moon Gardner - Peabody

Drivers Eye - Flanigan's

Open Mike Jam - Dooley's

Andy Childs (Elvis Tribute) - Libertyland

Elvis Tribute Showcase - Omni New Daisy

R.T. Scott Band - Bad Bob's

Blues Alley All Stars/Bluebeats - Bombay

Hurricanes - Rum Boogie Cafe

Memphis Songwriters Showcase - Old Daisy

"Ain't Misbehavin' " - Playhouse on the Sq.

"The Rose Tattoo" - Circuit Playhouse

12

Monday

Drivers Eye - Stage Stop

Sam Williams - After 4



"It's always wise to get to Blues Alley early on the weekend if you are looking for the night life because it is invariably full of those souls who dig the blues. But if it's an easy afternoon you're looking for, it is nice to wander in and spend the hours, European style, in total enjoyment of leisure."

But, of course, the music is the thing. On weekends, the Blues Alley All-Stars play from 7 p.m. to 2 a.m. Little Laura Dukes, Sonny Blake, and Fred Sanders do the natural thing; you ain't got a quarter, you ain't got a dime, you just got the blues. But when you play and sing, you feel better, and so does everyone else. Those natural sounds emanate from the stage on weeknights from 6 to 2 p.m."

The Commercial Appeal, Feb. 15, 1980

A cotton warehouse on Memphis' historic Cotton Row for 115 years, the Blues Alley/Comedy Room building was once owned by the Crump family. Today it is listed on the National Register of Historic Places.

BLUES ALLEY RESTAURANT & BISTRO

Continuous
MEMPHIS BLUES
5 Days A Week

Open 5-1, Tues-Thurs
5-2, Fri & Sat

featuring
78 year old

Little Laura Dukes and
the Blues Alley All-Stars

PRIVATE PARTY ROOM
AVAILABLE SUN & MON

Dinner
Continuously
From 5p.m.

Souvenir
Albums
& T-Shirts
Available

60 South Front
DOWNTOWN MEMPHIS
523-7144

After Four
the gathering place!

Downtown
Restaurant &
Lounge

featuring

LIVE ENTERTAINMENT
MONDAY thru SATURDAY
7:30 - 11:30 PM

BAR OPENS daily
at 11:00 AM

Full Dinner Menu
AVAILABLE 4:00 PM - close

527-5757

OVERLOOKING COURT SQ. PARK
111 S. Court

Mardew's



**Consistently
Fine Food
Premium Liquors
and Honest People...**

4381 Elvis Presley Blvd.
Memphis, Tennessee 38116
(901) 332-4159

concert calendar

Steeler Band - Capt. Bilbo's
Dodie Dowdy & Co. - Dad's Place
Lonely Street Duo (Jim Pinkston & Mike Strickland) - Chelsea St. Pub
Dylan Black and Susan Holloway - Paulette's
Claude Rivers - F.O.B. Lounge
Andy Childs (Elvis Tribute) - Libertyland
Elvis Tribute Showcase - Omni New Daisy
R.T. Scott Band - Bad Bob's
Joe Sanders - Bombay
Blackwater - Rum Boogie Cafe

13

Drivers Eye - Stage Stop
Hottennazz - After 4
Ratt/Bon Jovi - Mud Island
M.V.P. Band - Capt. Bilbo's
Eddie Cash Show - River City Music Hall
Dodie Dowdy & Co. - Dad's Place
Special Edition - Dad's Place
Lonely Street Duo (Jim Pinkston & Mike Strickland) - Chelsea St. Pub
Claude Rivers - F.O.B. Lounge
Bluegrass Jam - Yarbrough's Music Co.
Ratt/Bon Jovi - Mud Island
Andy Childs (Elvis Tribute) - Libertyland
Joe Norman - Faculty Lounge
Blues Alley All Stars - Blues Alley
Elvis Tribute Showcase - Omni New Daisy
Tiny Bond and the Bondsmen - Bad Bob's
Keith Sykes - Bombay
Don McMinn and the Rum Boogie Band - Rum Boogie Cafe

14

Drivers Eye - Stage Stop
Hottennazz - After 4
Cut Outs - Poplar Lounge
M.V.P. Band - Capt. Bilbo's
Eddie Cash Show - River City Music Hall
Dodie Dowdy & Co. - Dad's Place
Special Edition - Dad's Place
Lonely Street Duo (Jim Pinkston & Mike Strickland) - Chelsea St. Pub
Claude Rivers - F.O.B. Lounge
Andy Childs (Elvis Tribute) - Libertyland
Blues Alley All Stars - Blues Alley
Elvis Nostalgia Concert - Mud Island
Elvis Tribute Showcase - Omni New Daisy
Tiny Bond and the Bondsmen - Bad Bob's
The B.B.'s - Bombay
Memphis Talent Showcase - Rum Boogie Cafe

Tuesday

15

Toy's - Stage Stop
Hottennazz - After 4
Flamingo - Mood Indigo
Pete Hyrka - North End
M.V.P. Band - Capt. Bilbo's
Eddie Cash Show - River City Music Hall
Dodie Dowdy and Co. - Dad's Place
Special Edition - Dad's Place
Reba & The Portables - Peabody
Lonely Street Duo (Jim Pinkston & Mike Strickland) - Chelsea St. Pub
Kannon - Depot (Covington, TN)
Claude Rivers - F.O.B. Lounge
Andy Childs (Elvis Tribute) - Libertyland
Blues Alley All Stars - Blues Alley
Ruby Wilson - Club Handy
Tiny Bond and the Bondsmen - Bad Bob's
Pam and the Passions - Bombay
Don McMinn & The Rum Boogie Band - Rum Boogie Cafe
"Ain't Misbehavin'" - Playhouse on the Sq.

Thursday

16

Toy's - Stage Stop
Jerry Meanley - After 4
Flamingo - Mood Indigo
Jazz Mobile - Mood Indigo
Dan Hope Band with Tom Hackenberger - Daily Planet
Sam Williams - Dillons
Sid Selvidge - North End
M.V.P. Band - Capt. Bilbo's
Eddie Cash Show - River City Music Hall
Dodie Dowdy and Co. - Dad's Place
Special Edition - Dad's Place
Mike Crews Band - Peabody
Brady and Hollye - Spike and Rail
Lonely St. Duo (Jim Pinkston & Mike Strickland) - Chelsea St. Pub
Kannon - Depot (Covington, TN)
Claude Rivers - F.O.B. Lounge
Eddie Ruth and Co. - Dooley's
Andy Childs (Elvis Tribute) - Libertyland
Joe Norman - Faculty Lounge
Blues Alley All Stars - Blues Alley
Ruby Wilson - Club Handy
Carl Perkins/R.T. Scott Band - Omni New Daisy
Tiny Bond and the Bondsmen - Bad Bob's
Good Question - Bombay
Don McMinn & The Rum Boogie Band - Rum Boogie Cafe

Friday

Wednesday

"Ain't Misbehavin'" - Playhouse on the Sq.
 "The Rose Tattoo" - Circuit Playhouse

17 Saturday

Toyz - Stage Stop
 Jan Walker - After 4
 Jazz Mobile - Mood Indigo
 Dan Hope Band with Tom Hackenberger - Daily Planet
 Sam Williams - Dillons
 Sid Selvidge - North End
 M.V.P. Band - Capt. Bilbo's
 Eddie Cash Show - River City Music Hall

Special Edition - Dad's Place
 Brady and Hollye - Spike and Rail
 Lonely Street Duo (Jim Pinkston & Mike Strickland) - Chelsea St. Pub
 Kannon - Depot (Covington, TN)
 Claude Rivers - F.O.B. Lounge
 Eddie Ruth and Co. - Dooley's
 John Waite - Mud Island
 Andy Childs (Elvis Tribute) - Libertyland
 Blues Alley All Stars - Blues Alley
 Ruby Wilson - Club Handy
 George Klein (Sock Hop) - Omni New Daisy
 Tiny Bond and the Bondsmen - Bad Bob's

Good Question - Bombay
 Don McMinn and the Rum Boogie Band - Rum Boogie Cafe
 "Ain't Misbehavin'" - Playhouse on the Sq.
 "The Rose Tattoo" - Circuit Playhouse
18 Sunday

Joe Norman - Poplar Lounge
 Eddie Dandride - Mood Indigo
 Doug Garrison - North End
 Rosalynn Jazz Trio - Capt. Bilbo's
 Mid-Town Jazz Mobile - Huey's
 Fred Ford and Honeymoon Gardner - Peabody
 cont. next page

Libertyland Remembers Elvis

August 10-17, 1985

3:00 p.m. - 8:00 p.m.

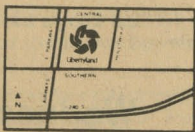
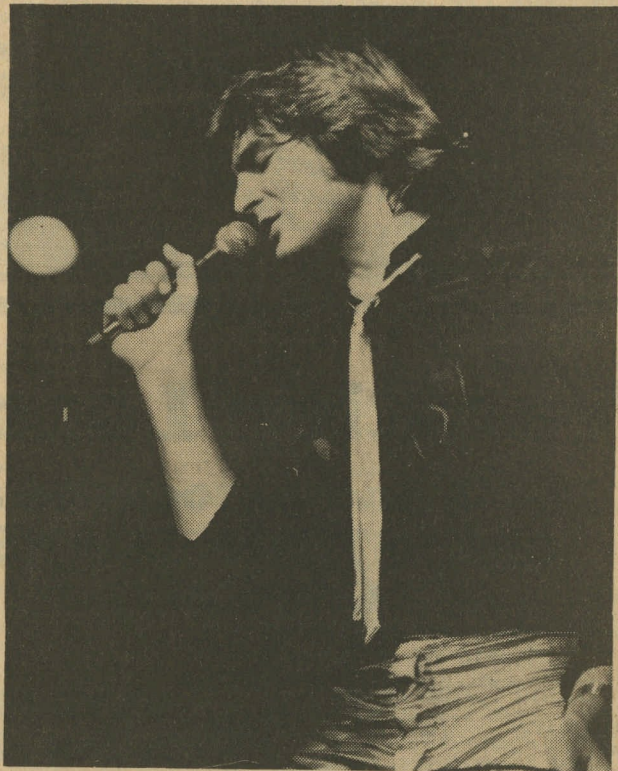
Starring Andy Childs, world renowned Elvis stylist.

Live bands, singers and dancers perform one of the most attended Elvis shows in the country...

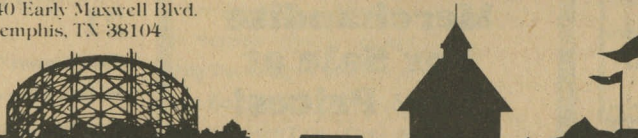
...for years performing to sell-out crowds.

\$5.95 park admission includes "Libertyland Remembers Elvis" show, park shows and family rides.

\$3.95 additional thrill ride ticket may be purchased for all of Libertyland's teeth-clenching, knuckle-gripping thrillers — like the Revolution, Pipin' and Old Hickory Log Flume.



Group Rates Available —
 Call (901) 274-1776
 or write:
 Libertyland
 940 Early Maxwell Blvd.
 Memphis, TN 38104



Mid-South
 Fairgrounds
 Memphis,
 Tennessee



OPEN
 Tues.-Thurs. - Noon-8p.m.
 Fri. - Noon-10p.m.
 Sat. - 11a.m.-10p.m.
 Sun. - 1-8p.m.

Rum-
Boogie-
Cafe-

528-0150

8-2-85

DEAR BOOG--

Great new things on the home front! Went to the Rum Boogie Cafe, this new spot on Beale, a few nights ago. FMI00 did one of their TGIFs. David Page was host and ran all these really weird contests. The 'Boog' has these great t-shirts that say "Expose Yourself To The Blues." I bought one for Reed and I put one in the mail for you yesterday. Anyway, they have guest bands on Mondays . . . that's Cajun Night. Reed had alligator gumbo? I tried it. Fabulous. Reed had cajun fettucini and this spicely shrimp. It was really great.

We went back last Wednesday, and Memphis great Coon Elder was one of the judges for the weekly Talent Show-case. Anyone can enter the contest. If you win, you get a \$50 gift certificate for food and drink. I was going to enter . . . but why don't I wait til you come in in Sept. and we can do a duo? Remember "Flaming Mamie" that we used to do at camp?

By the way, guess who was at the Boog. Nick Vergos from the Rendezvous, Steve Conley and Marti Kuhn from the Convention Center. Jim Austin from Memphis in May dropped in to say hi. Gotta get back to work. I'll call you next week.

Boogette
xoxo

182 Beale
Corner Beale
& Highway 61 South

- Jail Bait - Flanigan's
- Lonely St. Duo (Jim Pinkston & Mike Strickland) - Chelsea St. Pub
- Open Mike Jam - Dooley's
- Ed Horn's Jazz Revue - Omni New Daisy
- R.T. Scott Band - Bad Bob's
- Blues Alley All Stars/Bluebeats - Bombay
- Hurricanes - Rum Boogie Cafe
- "Ain't Misbehavin'" - Playhouse on the Sq.
- "The Rose Tattoo" - Circuit Playhouse

19

Monday

- Even Steven - Stage Stop
- Sam Williams - After 4
- Steeler Band - Capt. Bilbo's
- Dodie Dowdy & Co. - Dad's Place
- David Hill and Bryan Cook - Paulette's
- Lonely Street Duo (Jim Pinkston & Mike Strickland) - Chelsea St. Pub
- Claude Rivers - F.O.B. Lounge
- R.T. Scott Band - Bad Bob's
- Sloan & Eaton - Bombay
- Black Water - Rum Boogie Cafe

20

Tuesday

- Even Steven - Stage Stop
- Hottennazz - After 4
- M.V.P. Band - Capt. Bilbo's
- Eddie Cash Show - River City Music Hall
- Dodie Dowdy & Co. - Dad's Place
- Special Edition - Dad's Place
- Lonely Street Duo Jim Pinkston & Mike Strickland) - Chelsea St. Pub
- Claude Rivers - F.O.B. Lounge
- Bluegrass Jam - Yarbrough's Music Co.
- Joe Norman - Faculty Lounge
- Blues Alley All Stars - Blues Alley
- Tiny Bond and the Bondsmen - Bad Bob's
- Keith Sykes - Bombay
- Don McMinn and the Rum Boogie Band - Rum Boogie Cafe

21

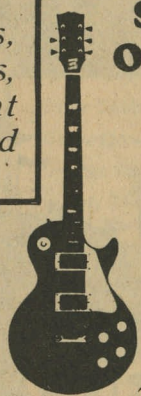
Wednesday

- Even Steven - Stage Stop
- Hottennazz - After 4
- Cut Outs - Poplar Lounge
- M.V.P. Band - Capt. Bilbo's
- Eddie Cash Show - River City Music Hall
- Dodie Dowdy & Co. - Dad's Place
- Special Edition - Dad's Place
- Lonely Street Duo (Jim Pinkston & Mike Strickland) - Chelsea St. Pub
- Claude Rivers - F.O.B. Lounge
- Jimmy Buffet - Mud Island
- Blues Alley All Stars - Blues Alley

Vacation Loans?

Dr. C. and Associates at
CROSTOWN LOANS
Can Help

Top Loans for Your Brand Name Items:
Jewelry, Handguns, Tools, Cameras, Rings, Musical Equipment, Rifles, Shotguns and other items of value.



**SAVE BIG \$\$\$
On Out of Pawn
Merchandise
For Sale at
Low Prices!**

**Crosstown
Loans, Inc.**

**Your Midtown
Pawnbroker**

1302 Poplar Ave
Memphis, TN 38104

(Directly across from
Tennessee Employment Office)

(901) 725-0116

Peaches and Co. - Omni New Daisy
 Tiny Bond and the Bondsmen - Bad Bob's
 The B.B.'s - Bombay
 Memphis Talent Night - Rum Boogie Cafe

22 Thursday

Even Steven - Stage Stop
 Hottennazz - After 4
 Flamingo - Mood Indigo
 Peter Hyrka - North End
 M.V.P. Band - Capt. Bilbo's
 Eddie Cash Show - River City Music Hall
 Dodie Dowdy and Co. - Dad's Place
 Special Edition - Dad's Place
 Jason Williams & The Big Growl - Peabody
 Drivers Eye - Depot (Covington, TN)
 Lonely Street Duo (Jim Pinkston & Mike Strickland) - Chelsea St. Pub
 H2O Band - Depot (Covington, TN)
 Claude Rivers - F.O.B. Lounge
 Night Ranger - Mud Island
 Blues Alley All Stars - Blues Alley
 Ruby Wilson - Club Handy
 Tiny Bond and the Bondsmen - Bad Bob's
 Jimmy Davis & Nexus - Bombay
 Don McMinn and the Rum Boogie Band - Rum Boogie Cafe
 "Ain't Misbehavin'" - Playhouse on the Sq.

23 Friday

Nite Flite - Stage Stop
 Jerry Meanley - After 4
 Flamingo - Mood Indigo
 Jazz Mobile - Mood Indigo
 Sam Williams - Dillons
 Sid Selvidge - North End
 M.V.P. Band - Capt. Bilbo's
 Eddie Cash Show - River City Music Hall
 Dodie Dowdy and Co. - Dad's Place
 Special Edition - Dad's Place
 Brady and Hollye with Dave Sebring - Spike and Rail
 Lonely Street Duo (Jim Pinkston & Mike Strickland) - Chelsea St. Pub
 H2O Band - Depot (Covington, TN)
 Claude Rivers - F.O.B. Lounge
 Eddie Ruth and Co. - Dooley's
 Joe Norman - Faculty Lounge
 Blues Alley All Stars - Blues Alley
 Ruby Wilson - Club Handy
 R.T. Scott Band - Old Daisy
 Astronauts Showcase - Omni New Daisy
 Tiny Bond and the Bondsmen - Bad Bob's
 Reba and the Portables - Bombay
 Don McMinn and the Rum Boogie Band - Rum Boogie Cafe

concert calendar

"Ain't Misbehavin'" - Playhouse on the Sq.
 "The Rose Tattoo" - Circuit Playhouse

24 Saturday

Nite Flite - Stage Stop
 Jan Walker - After 4
 Jazz Mobile - Mood Indigo
 Sam Williams - Dillons
 Sid Selvidge - North End
 M.V.P. Band - Capt. Bilbo's
 "Ain't Misbehavin'" - Playhouse on the Sq.
 Eddie Cash Show - River City Music Hall
 "The Rose Tattoo" - Circuit Playhouse
 Special Edition - Dad's Place
 Pam and the Passions - Peabody Hotel
 Brady and Hollye with Dave Sebring - Spike and Rail
 Lonely Street Duo (Jim Pinkston & Mike Strickland) - Chelsea St. Pub
 H2O Band - Depot (Covington, TN)
 Claude Rivers - F.O.B. Lounge
 Eddie Ruth and Co. - Dooley's
 Mike Warnke - Orpheum Theatre
 Powerfest '85 - Libertyland
 Blues Alley All Stars - Blues Alley
 Ruby Wilson - Club Handy
 "Down on Beale" - Old Daisy
 Beale St. Festival - Handy Park
 R.T. Band - Old Daisy
 K97 Midnight Hour - Omni New Daisy
 Tiny Bond and the Bondsmen - Bad Bob's
 Reba and the Portables - Bombay
 Don McMinn and the Rum Boogie Band - Rum Boogie Cafe

25 Sunday

Luther Vandross - Coliseum
 Joe Norman - Poplar Lounge
 Eddie Dandridge - Mood Indigo
 Doug Garrison - North End
 Rosalynn Jazz Trio - Capt. Bilbo's
 Mid-Town Jazz Mobile - Huey's
 Fred Ford & Honeymoon Gardner - Peabody
 Pam and the Passions - Flanigan's
 Open Mike Jam - Dooley's
 R.T. Scott Band - Bad Bob's
 Blues Alley All Stars/Bluebeats - Bombay
 Big Growl - Rum Boogie Cafe
 "The Rose Tattoo" - Circuit Playhouse

26 Monday

Sam Williams - After 4
 Steeler Band - Capt. Bilbo's
 Dodie Dowdy & Co. - Dad's Place
 Claude Rivers - F.O.B. Lounge
 David Hill and Bryan Cook - Paulette's
 R.T. Scott Band - Bad Bob's
 Sloan & Eaton - Bombay
 Black Water - Rum Boogie Cafe

27 Tuesday

Hottennazz - After 4
 M.V.P. Band - Capt. Bilbo's
 Eddie Cash Show - River City Music Hall
 Dodie Dowdy & Co. - Dad's Place
 Special Edition - Dad's Place
 Claude Rivers - F.O.B. Lounge
 Bluegrass Jam - Yarbrough's Music Co.
 Blues Alley All Stars - Blues Alley
 Tiny Bond and the Bondsmen - Bad Bob's
 Keith Sykes - Bombay
 Don McMinn and the Rum Boogie Band - Rum Boogie Cafe

28 Wednesday

Hottennazz - After 4
 Cut Outs - Poplar Lounge
 M.V.P. Band - Capt. Bilbo's
 Eddie Cash Show - River City Music Hall
 Dodie Dowdy & Co. - Dad's Place
 Special Edition - Dad's Place
 Lonely Street Duo (Jim Pinkston & Mike Strickland) - Best Western (Oxford, MS)
 Claude Rivers - F.O.B. Lounge
 Blues Alley All Stars - Blues Alley
 Peaches and Co. - Old Daisy
 Tiny Bond and the Bondsmen - Bad Bob's
 The B.B.'s - Bombay
 Memphis Talent Night - Rum Boogie Cafe

29 Thursday

Hottennazz - After 4
 Joyce Cobb - Mood Indigo
 Peter Hyrka - North End
 M.V.P. Band - Capt. Bilbo's
 Eddie Cash Show - River City Music Hall
 Dodie Dowdy & Co. - Dad's Place
 Special Edition - Dad's Place
 Good Question - Peabody

cont. page 55

Cocoon

Aliens On Golden Pond

by William Glankler

Ron Howard, the young director of *Splash*, emerges from his own cocoon to prove that he should be taken seriously as a director with this allegorical film. He manages his veteran actors well in this touching look at the problems facing older citizens. Though a science fiction theme, the special effects are kept in a secondary role to the acting and characterizations - at least up until the ending.

Don Ameche, Wilford Brimley, Hume Cronyn, Brian Dennehy, Maureen Stapleton, and Jessica Tandy make this a big name production to say the least. Steve Guttenberg and Taneé Welch provide the slight romantic interest for the younger audience. Barret Oliver (*D.A.R.Y.L.*) plays a grandson a little too attached to the older generation.

The plot is outlandish, but it shouldn't interfere with your enjoyment of the picture. Three of the older men have been sneaking into a vacant estate to swim. The three soon begin feeling their oats, much to the surprise and delight of their wives.

It turns out that the estate has been rented to four aliens (in human form) who are recovering some of their friends that had to be left behind when a natural disaster overtook their base many thousands of years ago. The pool has been specially activated to aid in bringing the aliens out of the cocoon state in which they had been left. The water is, in effect, a fountain of youth for humans.

The aliens' secret is soon revealed when the down but not quite out captain (Guttenberg) of their chartered boat inadvertently peaks at Ms. Welch undressing. When she takes off her skin ... Guttenberg's resulting confrontation with the aliens is fairly amusing.

It's not long either before the now spry senior citizens know about the aliens' mission. For a while they are a big happy family, recovering cocoons by day and covorting at night. Welch and Guttenberg do some special covorting, but they aren't undressed and don't even touch each other. (Drat, another wimpy alien.)

But then, trouble must come to paradise.

It's a cute movie, not a great one. The ending is a little too pat and predictable. *Cocoon* is strongest when the older actors are on screen, weakest when stretching for sentimentality.

Cocoon is rated PG13 for some mild language. No violence or recognizable sex.

Silverado

A Change of Pace

by Skip Howard

It seems as if the western genre is attempting a comeback this summer. With the success of this film and Clint Eastwood's *Pale Rider*, it looks like a sure thing.

This film is brought to us by Lawrence Kusdan, who in the past has given us *The Big Chill* and other memorable movies. Kusdan is starting to develop a style of taking four or five main characters (none portrayed by megadollar box office draws), surrounding them with four or five equally unknown and equally talented supporting characters, and weaving a story around them. That style works well from one angle and doesn't work from another. It does work in the sense that the main characters handle their roles well and give their characters credibility. It doesn't work in the sense that just when the viewer starts to get into the scene, the movie cuts to another scene and forces the viewer to occasionally play catch-up.

As westerns go, there is nothing new presented here, but then again after thirty years of westerns how much new stuff is there? Kusdan has included all of the standard "western" moves and scenes — there are several campfires under the stars; a couple of gun twirls before putting it back in the holsters. There's plenty of shooting over the saddle while hiding behind the moving horse, and there are several scenes where characters run off the porch and land perfectly in the saddle of a galloping horse. And last, but not least, there's a draw between the sheriff and his old companion in the middle of a deserted town in the middle of nowhere. However, these are the things we expect to see from a western and would be disappointed if they had been left out.

All of the actors are well suited for their roles. One of the best actors, Brian Dennehy, portrays the misguided sheriff and has one of the major roles of another hit this summer, *Cocoon*. He has been in a lot of motion pictures but has yet to find the one role to bring him to the public's attention. Scott Glenn is fine as Emmitt, the closest thing to a single main character in the movie. His appearance and build make him ideal as the outlaw with a basically good heart. Kevin Kline handles the role of Payden. He will probably get the most attention of the movie because he seems to be the one person the audience can most relate to.

I doubt if westerns will ever reach the status that they had a few years back, which is probably for the best. As long as films like this come along every once in a while to remind us just how much fun they were and how truly American they were, that will be just fine with me. If you never really saw a good standard western in a theatre (Channel 24 on a Saturday afternoon or a 3:00 a.m. on some cable channel doesn't count), I highly recommend *Silverado*. It makes for a fine change of pace.

Prizzi's Honor

Honor Among Thugs

by William Glankler

When the name Huston is mentioned in tinseltown it is taken for granted that one is referring to John Huston, dean of American film directors. The performance of his daughter, Anjelica, in *Prizzi's Honor* may change that, however. Not exactly a blinding presence on the silver screen previously, she comes into her own as the utterly determined, ruthless, and vengeful Maerose Prizzi. For Ms. Huston to be so memorable in a film with such outstanding talents as Kathleen Turner and her off-screen paramour, Jack Nicholson, is no mean feat.

Nicholson is superb playing Charley Partana, the hit man for the Prizzi family, who has developed a moth-to-candle attraction for Turner. He does Charley, who is a half step behind everyone else in figuring out what is going on, as a stylized Bogart. It will be news someday if Nicholson isn't superb in one of his roles.

Kathleen Turner gives it her best shot as Irene Walker, the out-of-town 'talent.' Though she plays it to the hilt she is never totally convincing as a mafia assassin. Linger after effects from her parts in *Romancing The Stone* perhaps.

William Hickey sends shivers up the spine as Don Corrado, the sweet but deadly Prizzi patriarch - the spider at the center of the family web. Supporting actors John Randolph and Lee Richardson are credible in their roles as Charley's father and Don Corrado's son, respectively.

Alas, the whole does not equal the sum of its parts. Despite the brilliant acting, *Prizzi's Honor* has too many flaws to live up to its billing as a "dark, demented comedy." Dark and demented maybe, but it's awfully downbeat for a comedy. It also plays about half an hour too long, simply wandering neither becoming a comedy or an insight into the mafia nor a real character study.

Though the time frame is in the present the viewer is lulled into believing it is set in the '50's, only too jolted by references to telephone

answering machines and jetting to the west coast for lunch. Either John Huston's direction is slipping or this is his subtle reminder to the audience that the mafia is not just some phenomenon out of the past.

On the plus side, *Prizzi's Honor* has a better feel for the Sicilian code of honor, warped though it may be, than the *Godfather* movies. The concept of murder as merely an extension of business and not vengeance is brought off fairly well also.

Prizzi's Honor is R rated though language, sex and violence are not gratuitous. Unless you are a Nicholson nut wait for the cable or tape release.

Mad Max:

Beyond Thunderdome

Ultra Punk In The Outback

by William Glankler

Aussi heartthrob, Mel Gibson, returns to the screen as Mad Max in this latest look at life after a nuclear holocaust. When we last saw Max, he was alone in the desert having defeated the penultimate motorcycle gang in the cult classic, *Road Warrior*.

Beyond Thunderdome finds Max, a one man version of the *Seven Samurai*, being robbed of his camel team and wagon by a deft aerial maneuver. He sets off for Bartertown (yes, civilization is staging a comeback of sorts) hoping to recover his possessions there. Bartertown is run by tigress Tina Turner who strikes up a deal with Max to eliminate her only rival, the bizarre Master-Blaster. Max must kill the Blaster half of the duo in the thunderdome, a wrestling arena carried to its logical extreme.

Wrestling and its fans aren't the only things that *Beyond Thunderdome* takes a satirical shot at. Television game shows, emcees and their airheaded assistants get a body block also. Turner's airy penthouse bears a suspicious resemblance to that well known and controversial piece of Australian architecture, the Sydney Opera House. Bartertown, itself, is based on a rather unique energy source, too.

cont. page 55

STRATOBLAST!

Fender® Stratocasters In Stock
And Priced To Take Off!



from
\$299

Berl Olswanger Music Co.
3183 Poplar • 454-1711

LIVE

ROCK - N - ROLL

MON-SAT (See Concert Calendar)

CHECK IT OUT!

- NEVER A COVER CHARGE!
- HAPPY HOUR TIL 8 P.M.
- DRINK SPECIALS MON-THURS
- FOOD SERVED TIL MIDNIGHT!

THE STAGE STOP

In Rockin' RALEIGH

2951 CELA LN.

382-1576

1 1/2 Blocks East of Austin
Peay off Stage Road next to
Skateland.

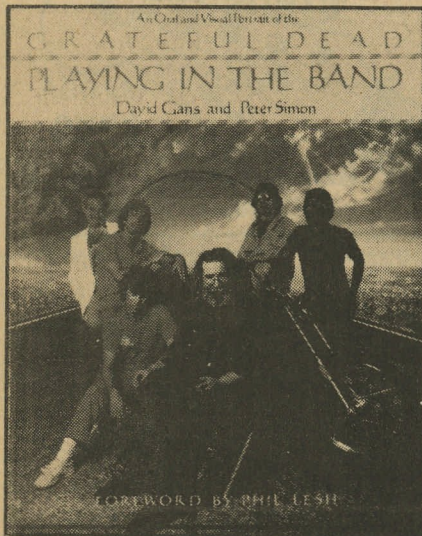
A-1

Business Machines

3196 Winchester
795-2519

Typewriter specialists and
suppliers to business where
performance counts

BOOK REVIEWS



**Playing In The Band:
An Oral and Visual Portrait of the
Grateful Dead**
by David Gans and Peter Simon
St. Martin's Press
\$14.95

by Robert Bowman

The Grateful Dead are the only band from the San Francisco scene of the 1960's to not only survive into the mid-1980's but to have also held onto their vision and integrity. At the same time, their playing, conception, and popularity have continued to slowly grow. Never having had a hit single to speak of, releasing twelve official live platters; not releasing a new studio album in five years; having no planned set lists; playing three hour shows regularly on both coasts and the mid-West — the Grateful Dead simply operate totally outside the accepted restrictions and codes of the "rock and roll industry."

They have built their own alternative structure; one that is much more open, experimental, mind and consciousness expanding (in an intelligent sense) and less Pavlovian than any other rock band currently operating. They combine sources as diverse as Chuck Berry, the Beatles, Merle Haggard, Egyptian and Indian music, jazz, Robert Johnson, Gus Cannon, the

electronic avant garde and on and on. They are not simply the best at what they do, they are the only ones who do what they do. I recently saw three shows in New York and Maryland. In approximately nine hours of music only a couple of songs were repeated. Name another band who does that! There simply isn't one.

In the last several years there have been a number of books on the band. Gans' and Simon's effort is timed to mark their twentieth anniversary and it is the best extended treatment of the Dead yet. The book is lavishly illustrated with color and black and white shots, most often seen here for the first time, spanning the band's two decade long existence.

Even more interesting is the text. Gans has, in some ways, modelled the text on the band's music. It is open ended and experimental. He has interviewed each member of the band and, in addition, collected every interview done with any band member that he could find. He has then grouped quotes from all these interviews into subject areas, regardless of who said them and in what year they were said. The result creates passage after passage where Garcia will comment on something in an interview from 1967 followed by Weir commenting on the same thing in 1982 and maybe Garcia again in 1984. Surprisingly, Gans, considering the disparate sources, managed to make the whole thing flow as if it was simply one extended interview with everyone present. What emerges is a band with a holistic, responsible, healthy, intelligent approach to music and life; a band shaped by communion and community which is what rock and roll at one time was all about.

Gans is an elegant writer. Here, he writes little, preferring to let the band speak for themselves. His few additions contain metaphor after metaphor trying to convey the essence of the Grateful Dead experience. He does as good a job as anyone ever has. Not only does the book aim to convey the essence of the experience, it also functions as a good

informal history. I personally wish there had been more on 1970's Festival Express, their retirement in 1975, the albums *Wake of The Flood*, *Mars Hotel* and *Shakedown Street* and their solo projects. But, those are minor quibbles. The book is a beautiful, lavish, loving portrait. Unfortunately, I doubt that those who have never seen the band live will want to buy the book since the Dead receive such little media exposure. Too bad, those that don't know, are missing out on perhaps the most magical experience in rock and roll.



**Sixties Rock: A Listener's
Guide**
by Robert Santelli
Contemporary Books, Inc.
\$10.95

by Rob Bowman

Sixties Rock is meant, in the words of the author, "as a companion to one's discovery or rediscovery...of the truly great rock music recorded in that memorable decade." The format is simple. There are sixteen chapters, each devoted to a genre of rock in the sixties -- i.e. heavy metal, the British invasion, the soul sound, the L.A. sound, etc. One could quibble about the titles of the various sections but

virtually every major artist from The Fugs to The Beatles is covered. Each chapter, in turn, has anywhere from six to sixteen artists profiled, followed by a list of usually one to four recommended albums, each receiving a couple of sentences describing their worth/importance.

The first major problem is that the book is based on what is wholly a questionable premise; namely that in some arbitrary way the rock and roll produced from 1960 to 1969 is both of a piece and coherently separable from that which went before and came after. Surely Santelli would reply, "Come on, obviously it's related to what preceded and followed it and, of course, the lines at either end will be blurry no matter how one divides history. Plus, everyone knows there is something that can be referred to as sixties rock."

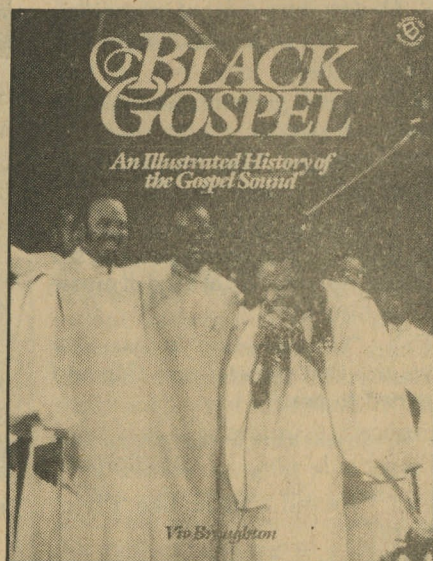
This reviewer's reply: "Of course Robert, everything is related, ends are always blurred and rock in the sixties was indeed a separate and special entity but, any rock critic worth his salt treats sixties rock as starting with the advent of the Beatles in late 1963/early 1964 (for convenience sake the date is usually thought of in North America as February, 1964 when they first appeared on the Ed Sullivan show and a generation was transformed) and sixties rock did not really end until 1972/73 encompassing the first Beatle solo albums, the middle period output of such groups as the Band, Led Zeppelin, King Crimson, et. al. and the Stones monumental *Sticky Fingers* and *Exile On Main Street*. If one wants to look at coherent musical entities, it was quite clearly 1972/73 when things started changing en masse — soul transformed into the Philly sound, Motown moved west and irrevocably changed its sound, Stax was about to die, psychedelia, blues rock and singer songwriters lost their popularity, disco and glitter rock started, etc."

The net result of trying to force the music into an arbitrary decade of the calendar is...well arbitrariness. Such fifties singers as Bobby Darin, Ricky Nelson, Elvis Presley and the Everly Brothers are included while all the material cited immediately above is excluded.

The second major problem is that the whole is relatively surface. Santelli says precious little about

each record and only slightly more about each artist. Everyone gets about a page and a half total. Len Lyons' *100 Best Jazz Albums* (William Morrow, 1980) and John Morthland's *The Best of Country Music* (Doubleday, 1984) do much better jobs in very similar formats for their respective genres. The latter two books tell you not only what to buy but they will increase your understanding and consequently enrich your listening experience after you have bought said records. Not surprisingly, nearly every artist profiled here has a greatest hits package recommended which I am sure the average consumer will realize is one of the artist's best or most important albums without needing Santelli to tell them so.

Finally, Santelli's choices can occasionally be called into serious question. But, this is true of any "x number of albums you need to own" book and, all in all, Santelli's choices within the years 1960 to 1969 are pretty good (with the notable exception of the Presley albums he recommended — *Girls! Girls! Girls!* — who's he kidding?) The book can be recommended only to those who are relative sixties neophytes. Anyone buying the majority of albums in this book will have days of enthralled, enriched listening ahead of them but, they really won't know much about what they are listening to, for that they will have to look elsewhere.



Black Gospel: An Illustrated History of the Black Gospel Sound by Viv Broughton Blanford/Sterling

Reviewed by Robert Bowman

Unbelievable enough, Viv Broughton's *Black Gospel* is only the second book ever on twentieth century black religious music (the first being Tony Heilbut's *The Gospel Sound: Good News and Bad Times* (Anchor, 1971). As such, even with a number of foibles, it is a welcome addition to the literature. Being written fourteen years after Heilbut's effort, it is obviously much more up to date. A lot has changed on the gospel scene since the late 1960's.

About forty pages are devoted to what Broughton sees as pre-gospel black American religious expression — spirituals, singing guitarists, preacher records and the like. In this section his facts concerning American history are somewhat mythologized. For the author, gospel, itself, started with Thomas A. Dorsey's (or Georgia Tom as blues collectors know him) conversion and first published gospel songs (i.e. approximately 1932 in Chicago) and that is what the bulk of the book is about. Broughton has a detailed knowledge of the field and he ends up writing a good beginner's overview of black religious music on record. In the process, he touches on a number of musicological and sociological phenomena such as jazz, blues, black education, the Depression, the Ku Klux Klan, etc.

Broughton is a British writer and he has consequently written his book towards a British audience, including a full chapter on the emerging British black gospel scene. To the average American, none of the British singers or musicians will be familiar and without sounds to go with the text, those twenty-five pages may drag a bit.

In general, though, the tone of the book is conversational and, although it occasionally gets bogged down in religious rhetoric, it is generally quick reading. Most of the book consists of profiles of the majority of the importance singers, addressing their genesis, personal history, to some degree their recording history

cont. page 55

cont. from page 28

BRUCE: "One of 'em asked me Saturday night, You don't do any of that new junk, do ya?"

MS: "At the Antenna?"

GREG: "I had a Marine ask me if we did some Seger!"

Rockabilly was not a picture of a new music, a new life, it was a new music, a new life. Rockabilly was real.

If you think of a birth as being synonymous with rockabilly, a birth takes place and what was born lives on. rockabilly was the birth; it died and rock 'n' roll lived on. When you consider the magnitude of rock 'n' roll, its birth had to be a nova. Historically speaking, what killed rockabilly, if it is in fact dead?

Popular art and all that it entails (such as money) hurt rockabilly. Popular avoids reality, but sells the "look" of art, non creative, marshmallow, schmaltz, Perry Como and Frank Sinatra. The only good thing about kitsch is that it takes an original creation and changes it so that other audiences can understand it. The bad side is that quite often, much is sacrificed in the transition.

Some authors say that when Rockabilly died, Rock 'n' Roll died also.

MS: *How does it feel to play with someone like Paul Burlison?*

GREG: "Like getting up and leaving and going, I can't play with this man. What am I doing? I'm fooling everybody."

JEFF: "It was a great treat. I think Paul has got a lot to be desired now because he don't play all the time."

GREG: "He raises horses and builds houses. He's finishing up his houses and he's gonna take the rest of the year off in about a month. Wouldn't you like to be able to do that? Take the rest of '85 off?"

JEFF: "He's still gettin' royalty checks in the mail, ya know."

RANDY: "It was a definite treat to play with him, that's for sure."

RANDY: "It's like bein' on stage with a big star, although a lot of people don't know Paul Burlison, I mean little do they know that he created a lot of these guitar licks that these Heavy Metal guys are usin' today."

GREG: "He's been named by a lot of people from Jack Beck to no tellin' who."

JEFF: "When you look at like Albert Lee, Beck, all these people you read about in guitar player magazines they name Cliff Gallup who was Gene Vincent's guitar player, Paul Burlison, James Burton, all these guys that a lot of people don't know... they don't know."

RANDY: "Scotty Moore, I mean that guy when he wanted to, he could play jazz."

JEFF: "These were just the side guys that Elvis and Gene Vincents used."

MS: *Did the Rock 'n' Roll Trio have to leave Memphis to make it?*

GREG: "Sam Phillips turned them down."

MS: *Is the direction of The Beat Cowboys calculated?*

RANDY: "It's not anything we're tryin' to calculate."

GREG: "We're not goin', 'Hey we're gonna make a lot of money being a rockabilly band.'"

RANDY: "It's a true love of the music."

JEFF: "I don't think it's that calculated because we don't have a stop by stop plan to become stars or anything like that. I think we've all been through that little trip before. Everybody in this band is writin'. It's (the band) just a great vehicle for our originals to be heard plus we can play that Gene Vincent and Hank Williams stuff that we like so much."

MS: *Do you have a lot of originals?*

RANDY: "We've got about eight that we're doin' live."

GREG: "We've got a lot more that we haven't worked up."

JEFF: "We got three that are done; we just haven't done 'em live."

MS: You two guys (Jeff and Randy) were in the Crime before you started the Beat Cowboys. What kind of music did you play then?

JEFF: "On inception it was new wave, but that phrase wore thin and it turned to pop."

MS: *While you were in that group, did you want to be playing rockabilly?*

JEFF: "We did a little, like 'Flyin' Saucers'."

RANDY: "Matchbox."

JEFF: "'Honey Hush' and a lot of the Carl Perkins stuff."

GREG: "Like the stuff that we do, but in totally different versions. We do 'em rockabilly with harmony vocals, they did them more pop but that was good that-a-way, too. That's how I met these guys."

MS: *Do you foresee leaving Memphis at some point?*

JEFF: "As far as relocating?"

GREG: "Going closer to Texas, I think, where Mexican food is, and where rockabilly and Stevie Ray Vaughn and all the good rockabilly labels in America are."

BRUCE: "It's not absolutely necessary to relocate now with things the way they are..."

JEFF: "Because you got good studios here in town. I think one of our biggest problems is gonna be somebody that can get us down on tape, what we hear. It's like when David Evans got ahold of the Stray Cats, he said he wanted to get ahold of 'em before somebody took 'em and screwed their sound up. Evans was the guy to do it. I'd love Dave Evans to get ahold of this band."

BRUCE: "I think one thing that's in the back of my mind is just how well we could do in Europe."

MS: *Is that a possible step in the future?*

JEFF: "You'd like to do somethin' like that but I got so, so, I don't want to say burnt out, but sometimes it's easy to say 'We're gonna do this, we're gonna do that, wouldn't it be great if we did that,' and, you know, some things don't meet your expectations."

MS: *Would it help to have a record out in a place you were getting ready to go?*

JEFF: "There's a big difference in goin' somewhere when you don't have a product to push, and havin' 'em say, 'that was a great band we saw last night, wasn't it? Can't wait 'til they come back to town to hear that music again,' whereas the next day if they could go out and buy the Beat Cowboys record, it would make it more worthwhile."

BRUCE: "In this kinda society we got now adays you have to have something consumable."

MS: *Consumable?*

BRUCE: "I mean they've got to have things, collect things, have some sort of tangible evidence that this band exists. A lot of people have got to hear it on the radio or hear it on a record before they think it's good. I don't know why, but that's the way it is."

JEFF: "Take that Fogerty song, 'I Saw it on T.V.' There it is. That's like people that believe everything they read in the newspaper. Because it's there, it must be right. Because it's on the radio, I'm supposed to like this so I'm gonna go out and buy it. You're always gonna have people like that, but there's a whole lotta people that don't take that pop they feed you. It's like a little baby, that's the only thing I can equate it to. The radio stations say, 'Here ya go' and everybody just takes it...just takes it."

GREG: "I think it gets back to how much money a record company is putting into promoting a certain record."

JEFF: "It's all self serving. I know I could take this band right now and take pretty much any of the songs, go into a studio, do it real good, make a tape, take it to one of the radio stations and they may love the hell out of it, but if you don't have a record out there in that store, they're not gonna play it on the radio."



The Beat Cowboys - Randy Moon, Bruce Lester, Greg Robeson and Jeff Golightly.

from page 49

Lonely Street Duo (Jim Pinkston & Mike Strickland) - Best Western (Oxford, MS)
Struggle - Depot (Covington, TN)
Claude Rivers - F.O.B. Lounge
Blues Alley All Stars - Blues Alley

from page 51

Beyond Thunderdome is much more fun and has much less gruesome violence than either of its predecessors, *Road Warriors* or *Mad Max*. Of course, there is the obligatory chase sequence involving the war wagon dune buggies and a cross between a truck and a train. And there is some quick and deadly violence, too, but the accent is on humor throughout the movie. They had a good time making this film apparently.

Mel Gibson plays Max in the man-of-few-ords style that characterized the earlier films. Tina Turner hams it up deliciously as the ruler of Bartertown. She also sings the title song. The helicopter pilot from *Road Warrior* is back in an even more unlikely aircraft. A society of children, survivors of a plane fleeing the bombs, have a lyrical scene in which they do an aboriginal oral history of their odyssey, complete with chorus. Splendid footage of the Outback is a pleasant and surprising benefit.

By cutting down on the violence and language, *Beyond Thunderdome* managed a PG13 rating to widen its appeal.

from page 53

and their musical characteristics or trademark. Along the way a number of small errors ensue: i.e. Aretha Franklin recorded "I Never Loved A Man" in Muscle Shoals, not Memphis. And the Church of God in Christ, although based in Memphis for over eighty-five years, started in Mississippi. One further complaint is that, although the book is amply illustrated, the pictures are very cheaply reproduced, losing some of their clarity and sharpness. Finally, a book of this nature badly needs a discography.

Still, there is not much else available and anyone interested in the subject is going to want to pick this up.

Ruby Wilson - Club Handy
Tiny Bond and the Bondsmen - Bad Bob's
Reba and the Portables - Bombay
Don McMinn and the Rum Boogie Band - Rum Boogie Cafe
Temptations/Four Tops - Mud island

30

Friday

Jerry Meanley - After 4
Joyce Cobb and Hot Fun - Mood Indigo
Sam Williams - Dillons
Sid Selvidge - North End
M.V.P. Band - Capt. Bilbo's
Eddie Cash Show - River City Music Hall
Cut Outs - Peabody
Delbert McClinton/Brenda Patterson and That Band - Peabody
Drivers Eye - Underground II
Lonely Street Duo (Jim Pinkston & Mike Strickland) - Best Western (Oxford, MS)
Struggle - Depot (Covington, TN)
Claude Rivers - F.O.B. Lounge
Eddie Ruth and Co. - Dooley's
Blues Alley All Stars - Blues Alley
Ruby Wilson - Club Handy
"Down On Beale" - Old Daisy
Tiny Bond and the Bondsmen - Bad Bob's
The Tangents - Bombay
Don McMinn and the Rum Boogie Band - Rum Boogie Cafe
"The Rose Tattoo" - Circuit Playhouse

31

Saturday

Jan Walker - After 4
Joyce Cobb & Hot Fun - Mood Indigo
Sam Williams - Dillons
Sid Selvidge - North End
M.V.P. Band - Capt. Bilbo's
Eddie Cash Show - River City Music Hall
Special Edition - Dad's Place
Chuck Foster Orchestra - Peabody
Driver's Eye - Underground II
Lonely Street Duo (Jim Pinkston & Mike Strickland) - Best Western (Oxford, MS)
Struggle - Depot (Covington, TN)
Claude Rivers - F.O.B. Lounge
Eddie Ruth and Co. - Dooley's
Blues Alley All Stars - Blues Alley
Ruby Wilson - Club Handy
"Down on Beale" - Old Daisy
K97-Midnight Hour - Omni New Daisy
Tiny Bond and the Bondsmen - Bad Bob's
The Tangents - Bombay
Don McMinn and the Rum Boogie Band - Rum Boogie Cafe
Mississippi River Folkfest - Mud Island
"The Rose Tattoo" - Circuit Playhouse

classifieds

MEMPHIS STAR Classifieds are inexpensive and effective. To place a classified ad stop by our office at 643 South Highland or send your ad on plain paper to The MEMPHIS STAR, 643 South Highland, Memphis, TN 38111. Cost is only 15¢ a word. Check or money order must accompany your ad and we must receive it by the 22nd of the month to assure insertion.

HELP WANTED

Wanted: Lead guitarist for already formed band. Top 40, R&R, New Wave, and originals. Call: James, 458-1849; Robert, 685-8776; Jeff, 767-3876.

Wanted: Female keyboard/synthesizer player for newly formed band. Age 16 to 19. Call Dwight 755-9623 or Corey 382-9387.

Executive-Sales. Need several sales managers and manager trainees now with at least two years, exp. in Termite & Pest Control. Must be willing to relocate. Qualified applicants only call T.J. or Q.M. weekdays 10-4 at 205/424-2480. 1/17/85.

Need a Job? Have your resume professionally typeset at a very reasonable price. Call 452-7827 for more information.

Account Representative needed for the **Memphis Star**. Experience preferred. Top commissions, expense allowance. Send resume to this publication c/o Sales Manager. No phone calls please.

Interested in writing for the Memphis Star? Call Us at 452-7827.

FOR SALE

For Sale: 8 pc. dining room suite. Good cond. Good price. Call after 6 p.m. 761-4232.

Alto Sax - Selmer. Super Action 80 (mint). \$1500 firm. John Jenkins 458-0275.

Guitar - Höfner, Bass-"Beatle Type late 60's Model" - Antique, electric excellent condition. Great for studio work. \$250.00. Call 1-901-476-8917. I'm also send a

(2) EV HR-90 Horns with Drivers and Calzone Cases. (4) Wavelength/J.B.L. 12-15 Mid-Bass Cabinets with 12" J.B.L. 2202 Loudspeakers. (1) CROWN VFX-2A Crossover. Call Steve Jacobson at (901) 324-8408.

String Bass - Gutz German Made Bass. Good Condition. Adjustable Bridge. Valued at \$3,500.00. Make offer. K. Philipp 454-1299.

SERVICES

Quik Star Graphics can solve your typesetting and graphic arts problems. Typesetting, Lay Out, Design. Doing an L.P.? Let us create your cover. Call (901) 452-7827.



Guitar Lessons taught by expert teacher Lloyd Rainey. Call us for details. The Musitron at Amro. 323-8888. 1/12/3/85.

INNOVATIVE DESIGN

Set Props, Back Drops, etc. Custom furniture, art deco, custom refinishing, lacquer, plastic laminates. WHERE IMAGINATION BECOMES REALITY. 327-1114

Learn to play Guitar (any style) at Howard Vance Guitar Academy, a school, not a music store. East Memphis location. Call 767-6940. 1/6/3/85.

The Bell, Book, and Kandle - Oils, Herbs, Books, Jewelry, Tarot Cards, Psychic Reading, Psychic Investigation by **Lady**

Reading, Psychic Investigation by Lady Yodwin, 333 Beale St., Suite 113 or call 521-1313.

Reggae with Fombi I Rootz, Rock, Reggae. Sunday nite 9-12 midnight, FM 92. Give Thanx!

Play Guitar In 7 Days. Now you can play a beautiful song in one day, any song in 7 days, with this 66 page proven method. Also has 100 popular songs. Worth \$6.95. BONUS: \$1.00 Chord Finder of all the chords used in popular music. \$3.00 Guitarist Book of Knowledge, and a \$1.00 value wallet size guitar tuner. Total value \$11.95. Your cost only \$5.95. Satisfaction Guaranteed. Send check or money order to: The Honeysuckle Patch, 4959 Hummingbird Ln., Memphis, TN 38117. 1/6/7/85.

WANTS & NEEDS

Reception for Afrikan Dreamland Thursday, August 8, 8 p.m. at the Mood Indigo. 147 Beale St. Open to the public.

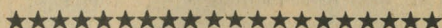
MUSICIANS AVAILABLE

Exp. versatile drummer seeks working band. Able to travel. Call Rob between 12:00 p.m. and 1:00 p.m. 272-0497.

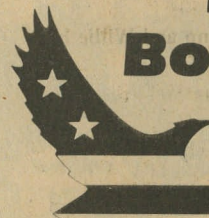
MEMPHIS MUSIC! Bill Black's Combo or The Andy Chiids Band. Available for private parties. (901) 362-9000.



MEMPHIS AID IS COMING!!! September 14 is the date, Mud Island is the place. An all-day showcase featuring Memphis' top rock, jazz, R&B, country, blues, gospel, and classical acts is planned. All proceeds will go to the Memphis Food Bank. If you are interested in helping in this Memphis "first" come to an organizational meeting Tuesday, August 6, at Memphis State University's Harris Auditorium in the Music Building. Be there at 7:00 sharp! For more information call John Stover at 722-5444.



Buy Bonds



Take Stock in America.

Ad Council A public service of this publication and The Advertising Council.

When you put part of your savings into U.S. Savings Bonds you're helping to build a brighter future for your country and for yourself.

We've Got What You've Been Missing!

Back Issues of the Memphis Star!

Vol. I, No. 1 - OUR FIRST ISSUE. 1981 4th of July Party, Al Holcomb, Randy Haspel, Borderline. - \$50.00

Vol I, No 2 - Charlie Rich, Edwin Hubbard, Knox Phillips, Paul Compton. - \$5.00

Vol I, No. 3 - Music Hall of Fame, Foreplay, Jerry Phillips, Regina Duncan - 50¢

Vol. I No. 4 - Tribute to Furry Lewis, Bill Black Combo, Stan Kessler - 50¢

Vol I, No. 5 - New Wave, Johnny Singer and the HiLites, the Platters, Son Thomas - 50¢

Vol I, No. 6 - 1981 Handy Awards, W.C. Handy, Moroccan Roll - 50¢

Vol I No. 7 - The Bar-Kays, Debra DeJean, Beauty and the Beats - \$5.00

Vol I, No. 8 - Mud Island, The Breaks, Joyce Cobb, Zee - \$5.00

Vol. I No. 9 - Keith Sykes, Kaya and the Weldors, Tennessee Gentlemen - 50¢

Vol I No 10 - Ron Olson, Ebonee Webb, The Lotions - \$1.00

Vol I, No 11 - Estelle Axton, Jerene Sykes, John Paul Daniels - 50¢

Vol I, No 12 - Ray Glover, The Suspicions, The Crime - \$1.00

Vol III, No. 1 - Memphis Star Second Birthday, The Shakes, The Weight - \$1.00

Vol III, No. 2 - Neil Young, Reggae Sunsplash 83, Pam Tillis - \$1.00

Vol III, No. 3 - The Breaks, Jerry Washington, Cobra, Sundance - 50¢

Vol. III, No. 4 — SOLD OUT

Vol III, No 5 - Keith Sykes, The Flirts, Ruby Wilson, Forth, Ronnie Milsap - \$5.00

Vol III, No 6 — SOLD OUT

Vol III, No. 7 — SOLD OUT

Vol. III, No 8 — SOLD OUT

Vol III, No. 9 - Don McMinn, Police, Jason and the Nashville Scorchers, Pete Seeger, Arlo Guthrie - \$5.00

Vol III, No. 10 — SOLD OUT

Vol III, No 11 - MusicFest 84, Panther Burns, Doc Jones, Spirit of Memphis, Sam Phillips - 50¢

Vol III, No 12 - Xavion, Sid Selvidge, Lionel Richie, Mary Jane Collins - 50¢

Vol V, No 1 - Phillip Bailey, Gregg Allman, John Stover, 4th Birthday of Star - 50¢

Vol II, No. 2 - Memphis Star First Anniversary Issue. - \$1.00

Vol. II, No. 3 - The Modifiers, M.S.U. Awards, B.B. King - 50¢

Vol. II, No. 4 - The Duncan Sisters, Johnny Van Zant, 1982 Blues Awards - \$1.00

Vol. II, No. 5 - The Radiants, Rush, Billy Square, Barry Manilow - 50¢

Vol II, No 6 - Duck Dunn and Willie Hall, Billy Joel, Stray Cats - 50¢

Vol II, No 8 - Creed, Don McMinn, Prince, Paul Selph - 50¢

Vol. II, No. 9 - Mike Crews, Tim Riley, Tony Joe White, Conway Twitty - 50¢

Vol II, No. 10 - Rufus Thomas, Lionel Richie, Bo Bohannon - 50¢

Vol II, No. 11 - Calculated X, Champaign, Gregg Allman - \$1.00

Vol II, No. 12 - Ben Cauley, MusicFest, Smoky Greenwell, Def Leppard - 50¢

Vol IV, No. 1 - Larry Raspberry, Craig Keller, Dan Hope Band, Slade - 50¢

Vol IV, No. 2 — SOLD OUT

Vol IV, No. 3 - Brenda Patterson, Quiet Riot, Jimi Jamison, Herbie Mann - 50¢

Vol IV, No. 5 - B.B. King, Night Ranger, Medieval Steel, Billy Squier, DeGarmo & Key, Delta Blues Fest - \$10.00

Vol IV, No. 6 - East Memphis Slim, Carl Marsh, Bobby Rush - \$2.00

Vol IV, No. 7 - Bill Black Combo, Tony Pilcher, Bruce Springsteen, Elvis Presley - \$1.00

Vol IV, No. 8 - Hall & Oates, Julie Brown, Lindy Hearne - 50¢

Vol IV, No. 9 - Dan Hope, David Miller, Don Singleton - 50¢

Vol IV, No. 10 - Jimi Jamison, Bobby "Blue" Bland, Willie Hall - 50¢

Vol IV, No 11 - Rob Junklas Joan Armatrading, R.T. Scott Band - 50¢

Vol IV, No 12 - Tears for Fears, Michael Allen, Fire Choir, Dan Hope - 50¢



Circle the issues you would like and send this page along with your check to: Memphis Star 643 South Highland, Memphis, TN 38111. SPECIAL BONUS - A copy of all available back issues plus a one year FREE subscription for only \$55.⁰⁰. Absolutely no reprints - when these are gone - that's all folks. Don't miss out.

THE STARS ARE OUT ...



CATCH YOURS TODAY!

Memphis Star
THE VOICE OF MEMPHIS MUSIC

\$8.00 - 12 Issues \$12.95 - 24 Issues

Name _____

Address _____ Phone _____

City _____ State _____ Zip _____

Mail This Form
With Your Check To:

The Memphis Star
643 S. Highland
Memphis, TN 38111

Memphis' Most Complete
Monthly Guide To
Music and Entertainment

OPEN IT UP!



Most car audio systems can deliver the sound of performance. Enough sound to exceed the human ear's threshold of pain.

But if your taste in music runs the gamut, from the smash of Heavy Metal to the intricate passages of Mozart, volume alone isn't enough. Without sonic excellence, loud sound is just so much musical mush.

PLAY IT GOOD AND LOUD.

Now you can have it both ways with Yamaha car audio. The system that takes some of the world's finest home component performance and puts it on the road.

Yamaha cassette-receivers utilize independent dual microprocessors with over 6K of memory. One precisely controls tape handling. The second fine-tunes signals in difficult reception areas.

Yamaha fully digital power amps provide superior, virtually distortion-free amplification.

And easily cope with such road hazards as voltage, impedance and temperature variations.

Yamaha car speaker systems use titanium carbide in the tweeters and carbon fiber in the woofers. Resulting in unrivaled accuracy.

And unequalled performance.

ALL TOGETHER, A GREAT PERFORMANCE

Just as important, Yamaha car audio is a total system with no weak links. Because every Yamaha component is designed to complement and enhance the performance of the system as a whole.

The result is sound that's clean and natural, reproduced with full clarity and resonance. Sound that makes the music.

No matter how loud it's played.



YAMAHA Car Stereos From \$250.00

"The Quality Place"

MODERN MUSIC AUDIO

788 E. Brookhaven Cir
Memphis, TN 38117
(901) 682-6557





2918
Poplar Avenue

(901)
323-8888

**STAGE
PASS**

Your Ticket To These Great Products

FENDER

HAMER

GIBSON

MARSHALL

MARTIN

MIRAGE

SEQUENTIAL CIRCUITS

ROLAND

RHODES

SIMMONS

GRETSCH

LUDWIG

PREMIER

LATIN PERCUSSION

and lots MORE!

Coming In August - **FOSTEX**