

SEPTEMBER, 1985
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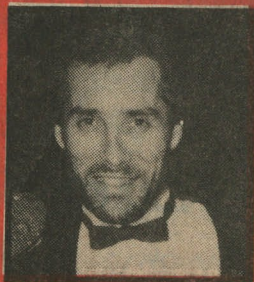
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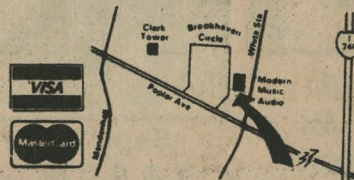
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For The Record

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Recording Studio

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16 Track 393-8222

Star Tracks



James Blackwood Jerry Lee Lewis and Steve Warren

Photo by Don Moy

by Deborah Camp

Last month's presentation of Memphis State's Seventh Annual Distinguished Achievement Award went to gospel artist James Blackwood. The banquet and awards show was held at the Peabody and was followed by a musical revue that could easily be called one of the best Memphis State has ever hosted.

The program was opened by lovely Marguerite Piazza who sounded and looked as regal despite a bout with laryngitis.

The R.T. Scott Band followed with "Love Don't Care Whose Heart It Breaks," "Black Sheep of the Family," and two originals. The perky, upbeat "Enough's Enough"

and ballad "Hello, Broken Heart" proved that this band is just as talented songwriters as musicians. The R.T. Scott Band won the local Marlborough Country Talent Round-up earlier this year.

Next up was Mark James, author of "Suspicious Mind," "Hooked on a Feeling," and "You Were Always On My Mind," all of which he performed in a fast-paced medley. James also sang his newly released "Blue Suede Heaven," a tune written for the memory of Elvis Presley.

Andy Child, a guest in the audience, was then persuaded to make a brief unscheduled performance. Married to the daughter of one of the Blackwoods, Child could hardly say no. The young performer accompanied himself on

the piano for a couple of tunes.

Dressed sharply in a white suit, and looking as healthy as a buck, The Killer stode onstage. Jerry Lee Lewis devastated the audience with his piano antics on "Rockin'." Then the R.T. Scott Band helped cook up "Whole Lotta Shakin' " as the audience closed in toward the stage for a closer look at the man who continually defies doctors and tax men.

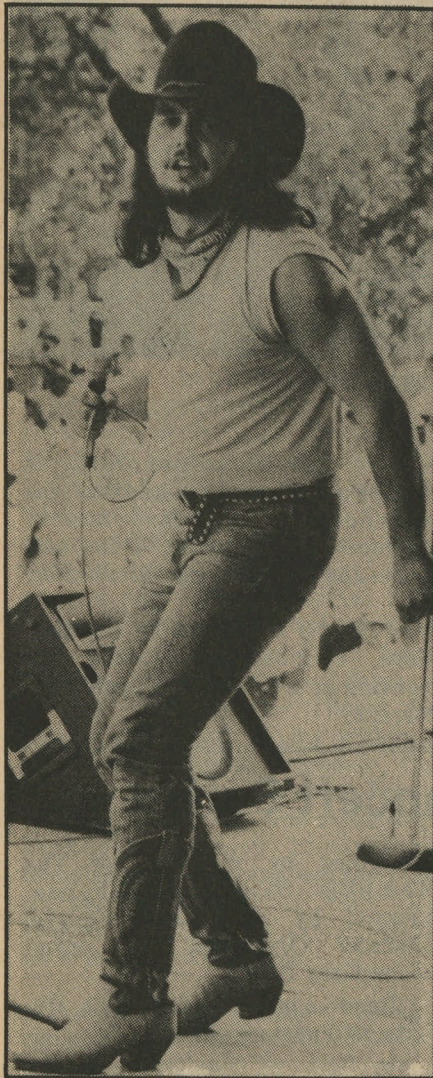
It's hard to imagine any musician successfully following The Killer, but the man of the evening, Mr. James Blackwood, did just that.

Accompanied on piano by Steve Warren of the Masters V, Blackwood opened with the soaring "God is Alive." Afterwards, he called his son Jimmy to join him on the stage for an

unrehearsed performance of "How Great Thou Art." At the request of several attendees, Blackwood then sang "I'll Meet You in the Morning," a song that lingered in the air long after the last note was sung.

The climax of the evening occurred when James Blackwood then called Jerry Lee Lewis back on the stage to join him in the old-time gospel favorite "I'll Fly Away." The totally spontaneous rendition drew the entire audience to its feet, and the evening's events to a close.

Who knows if James Blackwood and The Killer will ever perform again, and those who follow The Dan Hope Band and Tom Hackenberger may well wonder if *that* musical combination will ever reform. Last month at the Daily Planet, The Dan



R.T. Scott

Hope Band and Tom Hackenberger played what was billed as their final performance together. And it's a shame too because they sound so good together. Their "last concert" was held before an appreciative crowd, and we were not disappointed as they ran through their diverse repertoire of originals and covers. ("The Heat is On," "Forever Man," and Julian Lennon and Elton John songs were great!) As always, Captain Phil McGee rounded out the sound on flute and sax.

Hope says his band will soon take a new musical direction and the ever wisecrackin' Hackenberger has put together his own new band. (Hackenberger has also released a new single.) Guess we'll see what happens next as these two talents branch out on their own.

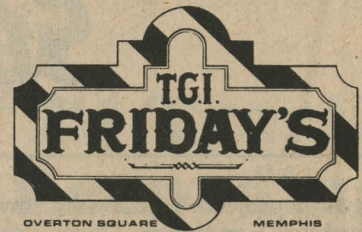
A new album project is underway on the Ivory Palaces label. Producer Jack Abell reports that several songs written and sung by Terry Starr and engineered by Andy Black are almost completed. According to Abell, the musical styles range from bluegrass to reggae and will include a number of top Memphis musicians.

TWO NEW CLUBS have recently opened in Mid-town. Billy's, located at 1790 Madison offers live jazz and a menu fare similar to the recently closed Fantasia. Madison Avenue, at 1528 Madison, offers assorted live weekend music.

BATTLE OF THE BANDS ... September 8 at Mud Island. If you are 18 years or under you can enter. Winner will play on the "Rock Day" venue at the Mid-South Fair (September 21). For more information, drop by or call Strings and Things.

Country artist Jenny Carter will make guest appearances on Buddy Bain's cable show in Tupelo, Miss. this month and on Tim Mullens Cablevision show (channel 7). Carter will also sing with the Jim E. Brown Band in Nashville this month and will appear on Nashville Now.

Tina Marsh, a songwriter and former model, is Executive Director and Producer for the newly formed "All Girl Records" label. Ms. Marsh is currently looking for musicians, songwriters and videographers. For more information call (601) 393-8280 in Southaven, Miss.



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Studio News

Several projects kept Cotton Row Recording's engineers busy last month. First, Edwin Hubbard's solo album is nearing completion with engineering chores being shared by Nikos Lyras and Danny Jones.

Memphis band, The Generics, followed a demo project done at Cotton Row in March with two original tunes due to be pressed as a single. Engineer for the project was Richard Rosebrough.

Also at Cotton Row, producer/engineer Danny Jones was at the helm of a single cut on New York artist Dan Carey. The song, which is based on the restoration of the Statue of Liberty, was recorded in association with Bob Rice and Tital Wave Records. Able assistance was provided by Jack Carlson.

Artist Brando Brantley has recorded a solo project with production and engineering being handled by Nikos Lyras.

A production team consisting of Lyras, Dywane Thomas, and Marvell Thomas will be recording Memphis vocalist Ella Brooks.

Finally, Memphis/Dallas group Nodena finished mixing their album and look for a feature article in next month's *Memphis Star* previewing and contemporary Christian songs Christian album, produced by

At IMS Pat Lewis has just released her new album engineered by Keith Shaffer. The album, produced by Aaron Thomas, features traditional and contemporary christian songs and is already receiving good response. Look for it on IMS records.

Marvin Grant just completed his debut album, soon to be released on IMS Records. The contemporary christian album, produced by Marvin Grant and Keith Shaffer with Shaffer engineering, is dedicated to Marvin's late brother.

Also at IMS, Quadrant U cut two sides that are to be released in the



Keith Shaffer on board at IMS

near future. Both tunes are the creation of Samuel Gilleylen and are a space age R&B style that is very fresh. The City Lights Band, featuring lead singer Shawn Clary, just recorded an audition tape for bookings. And Aaron Thomas recently recorded some rhythm tracks that will be used for the up and coming album on the New Azusa

Singers. The Violinettes are in the process of releasing a single that was recorded at IMS last month. Producers are Robert Buie and James Jones, engineer Keith Shaffer.

At Studio K, owned by the Bar-Kays, members of Kwick are working on a new album project for Mercury.

Lindenwood Concert Series

Lindenwood Concerts, the concert series of Lindenwood Christian Church, 40 East Parkway at Union, opens the '85-'86 season with "A Bach-Handel Birthday Bash!" on Friday evening, September 6 at 7:30 at the church.

The concert will feature the music of Bach and Handel in celebration of the 300th anniversary of their birthdays this year and will be

performed by members of The Memphis Symphony Chorus, directed by Sara Beth Causey, Chamber Orchestra, and organ soloist Gary Beard.

("Bach" and "Handel" will also make an appearance!)

The concert is funded by the Golightly Foundation, Inc. and is free and open to the public.

Orpheum To Unwrap Broadway Musical Package

A double dose of Broadway's finest musical and comedy entertainments is scheduled for Memphis theatregoers at the Orpheum Theatre.

Opening October 15th is David Merrick's Tony Award winning Best Musical of the Year, the lavish, song-studded, dancing musical extravaganza, "42nd Street." With the inspired music of Harry Warren, lyrics by Al Dubin, from the book by the team of Michael Stewart and Mark Bramble (based on the novel by Bradford Ropes), "42nd Street" bubbles with the ebullience of such songs as "We're in the Money," "You're Getting to be a Habit with Me," and "Lullaby of Broadway."

On November 27, a musical comedy by one of England's most ingenious playwrights will be presented, armed with a blueprint for creating laughter which reduced Broadway audiences to near total exhaustion, author Michael Frayn presents "Noises Off" (theater talk for commotion in the wings). It is about a play being performed by a troupe of seedy, third-rate actors as they stagger through a sex farce entitled "Nothing On," during a fleabag, provincial tour. Though the ploy of presenting a play within a play is not without precedent, the inspired tactics devised by Frayn catapult "Noises Off" into a dizzying, frenetic hilarity heretofore unclaimed by anything less than the orchestrated chaos of the Ritz Brother and W.C. Fields in their most masterful madness.

Tickets for the two-show package range in price from \$28.50 to \$44.00 and are available by mail order (brochures will be available at a number of Memphis locations) or by telephone at (901) 525-2121.



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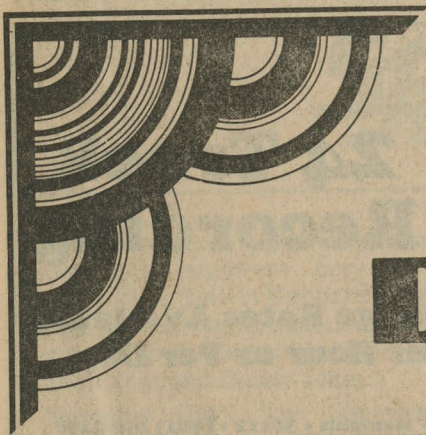
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DRAMA -

Here & Now

Most Memphians, even many of those less familiar with the Memphis music scene, associate Susanne Jerome and Pat Taylor with their former musical grouping, The Breaks. However, Pat and Susanne have spent some months in Los Angeles and New York, and have returned as Drama.

Seven or so years ago, both Pat and Susanne were single musicians "doing individual things." Pat was doing "studio stuff" at the Daily Planet, and both were with Mercury Records. Then Pat and Susanne became part of the five person group, the Breaks, and were often billed as Susanne Jerome and the Breaks. During their five years together, the Breaks began making a name for themselves, FM 100 Radio hired them to record the successful promotional song "Memphis, I'm Coming Home," and Pat Taylor and Susanne Jerome were married. Then in 1984, the Breaks broke up, and Pat and Susanne started the one man, one woman group Drama. They also started working with other writers in California.

"With Drama, the whole sound is new," Susanne explains. "It's a lot more state-of-the-art. The writing is different and the production is different. It gave us a chance to branch out and to get some new blood in there." Part of the new branching includes Pat Taylor's involvement in the production of Drama's new album. He received his first credit as associate producer for the album, and looks forward to having a closer hand in production for Drama and eventually for other artists.

The group's name, Drama, was "Susanne's baby." The name seemed to complement what we were going through at the time. It adds a little

by John Doyle

suspense as to our type of music. When we were with The Breaks, our producer saw the name and asked, 'Is this a break dancing group or something?' We don't want to pinpoint any one musical style and be locked into that."

According to Pat and Susanne, breaking back into Memphis has been a little slow for Drama, claiming that much of it probably has to do with recording out of town.

"In Memphis, with us recording out of town, folks didn't hear as much about the album throughout its production, so they knew a little less about what we're doing," Pat contends. "You would always like to come back with a record you really believe in and really believing in yourselves as Memphis musicians and receive more support from your hometown. It's like when you work with a record company and the handful of people who sign you are really up on you. Then that record company changes hands and you're back at square one. We're excited about being back with Memphis folks again; being away can really affect you."

Since forming Drama a year ago,

the work on the album has kept Pat and Susanne out of the city about six months of the year. Drama got the record deal here in Memphis, but the album was recorded at Village Recorders and Cam Am in Los Angeles, and at A&R in New York.

"We would spend two months out-of-town to write the record," Pat said, "two months out of town to record, then several two week trips to New York and Los Angeles here and there."

Usually, Susanne does about 90% of the lyric writing for the group, and Pat does about 90% of the music





Goldenberg who write 'Automatic' for the Pointer Sisters and 'Along Comes a Woman' for Chicago, and Randy Goodrum who wrote 'Oh, Sherry' for Steve Perry and 'Love Lies' for Michael McDonald."

While cutting the record, Drama began going through a plethora of scripts submitted by various producers and directors for a video for their single "Paralyze." After their manager's negotiations with their record company for the video's budget, they decided on producer Robert Small. After shooting at a theatre in upstate New York and editing the shots earlier this summer, the video began airing on MTV.

The verdict has still not come in as to whether Memphis will always be home, but today, inside their brick house, the balance between the domestic and the professional continues.

"At times it is like a tornado in here," Pat says, gesturing to the mountain of sound equipment that inhabits one side of their den area, "and there are times, like when we came back from doing the record, when we intentionally take a month off to recuperate. You're sick of

writing, you're sick of being around musicians. So there are times when you're very domestic."

"But for the most part, we live the music," Susanne inserts. "I think that's one reason it works so well for Pat and me."

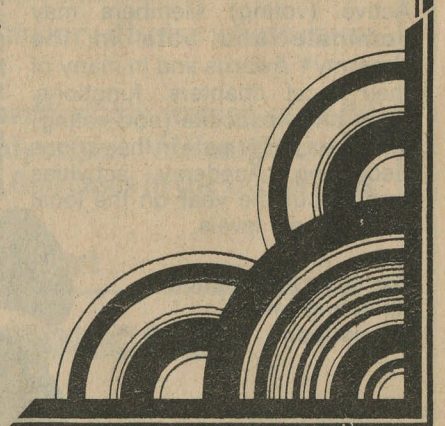
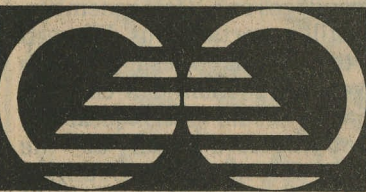
"So the schedule comes and goes," Pat concludes, "but she feeds me well. She cooks like your grandmother would."

"Well, thank you, Pat. See why I keep him around? We complement each other."

writing, although each are capable of both. When working with writers in California, as with the Drama album, the out-of-town writers contribute to the music and lyric writing for the album.

Drama's album gave Pat and Susanne the opportunity to work with some of the industry's "biggies."

"We had the chance to work with some real hit makers," said Pat. "People like John Parker, who worked with Susanne on 'Paralyze,' one of the album's singles. He wrote 'Hard Habit to Break' for Chicago. We also worked with Mark



NARAS Notes

by Michael Harrington

There are now 71 Grammy Awards categories, an increase of two over last year's and the highest number in the Academy's history. They two new categories are Best New Classical Artist and Best Polka Recording.

Two other important changes were approved by the Board of Trustees at their last meeting. Nominations of jazz recordings, which for the past several years had been made by special craft committees in each of the seven chapters, will be returned this year to the active membership. This move will be on a one year trial period with the Trustees considering the success of this at next year's meeting. Entries in the two Music Video categories will also be opened up to nominating by the general voting membership, rather than by special nominating committees.

Nomination entry forms for the 28th Grammy Awards will be mailed out soon. All paid up members both Active and Associate will receive an entry form. If you have not received yours by the 20th of this month, then call me at (901) 320-4509. After the entry forms are received from the members, the work begins for the screening committee. This committee must review each entry and decide which category (rock, pop, rhythm & blues, country, etc.) it should go in. No easy task for today's crossover artists and music. The recording must have been released (shipping to the stores) within the eligibility year (October 1, 1984 - September 30, 1985). Is the recording by a single artist, male or female, (how would you classify Boy George?), duo, or group? Is the recording a new release or a rerelease of an older, little known recording? These are just a few of the

many questions that have to be decided upon before the first ballot is printed.

Wanna design this year's Grammy Awards poster? If you have had some experience designing posters and would like to contribute your talent to the Academy, why not contact our National Office at 303 N. Glenoaks Blvd., #140, Burbank, California, 91502. While the deadline of September 1, for preliminary sketches has passed, you can start working on the 1987 show, #29.

The posters for the 22nd, 23rd, 24th, and 25th shows were designed by Memphis Chapter members Ellis Chappel and Les Brueck, and illustrated by Ellis Chappel. We would like to see more posters designed and illustrated by Memphis Chapter members.

There are many of you who read this column who are not qualified to join NARAS as a Voting (Active) member. The Non-Voting (Associate) membership was created for you. While you cannot vote in the Grammy Awards or have all the same privileges as a Voting member, you are still important to us. We need you to tell us what we should do to improve our function as a chapter, and how we should vote on local and national matters such as the additions/deletions of Grammy categories. Our meetings are held the first Tuesday of each month at the Media General Building located at 2714 Union Ext. at 5:30 p.m. While only the Board of Governors can vote, anyone can express their views at the meeting. The Board of Governors includes three Associate members to represent our Associate membership.

This month we welcome three new members, Kenneth Houston, Tommy Smedley, and Morgan Murrell. They bring our paid up membership total to 152 Active and 44 Associate. If you are interested in becoming a member or know someone who is, then fill in and mail the coupon on this page. If you need more than one application please note the number needed on the coupon.

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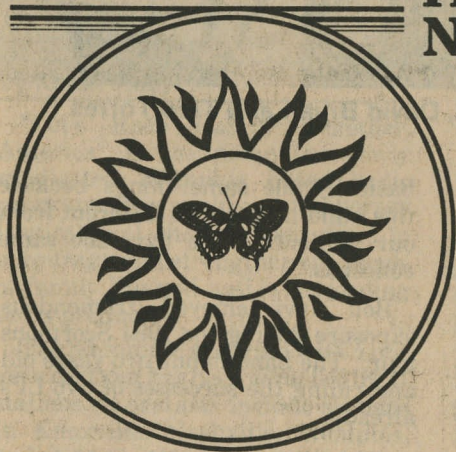
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A Conversation With Bon Jovi



Bon Jovi members: Richie Sambora, Alec John Such, Jon Bon Jovi, David Bryan and Tico Torres

by Bill E. Burk

At what point does rock 'n' roll cease to be just loud music and thus step across the boundary to heavy metal?

Certainly not at 7800 degrees Fahrenheit.

Not according to Bon Jovi drummer Tico Torres.

What is the future of heavy metal? Torres was asked this just before his Mud Island gig.

"There are different connotations," said Torres. "Rock and roll will be here forever. It's American. Heavy metal is for the younger crowd, the kids. Still, I like rock 'n' roll." Which is Torres' roundabout way of saying Bon Jovi's music, labeled HM everywhere, is merely rock 'n' roll, maybe a little louder than normal, but mere rock 'n' roll.

How did the group arrive at the title, "7800 Degrees Fahrenheit," for the new PolyGram album?

"We wanted this to be a hot album," said Torres. "7800 degrees is the temperature at which rock melts in the center of the earth. It can't get any hotter and that's the way we felt about this album."

Video, he says, has played a key role in the success story of Bon Jovi. "We can't get to a whole lot of areas of the country to play, like the Dakotas," said Torres. "And they can't get to see you. With video, they can see what you are all about. Our videos get away from sex and violence. We made it lighter, more enjoyable."

Reflecting on the new album, Jon Bon Jovi, who enjoyed an evening at Gonzales and Gertrude's in Overton Square, said, "The songs were written from personal experiences. They're sort of like a diary of our travels all over the world. We met kids wherever we went and spent a lot of time talking to them about the things that really matter — to them and to us. They turned out to be

basically the same things because this band is really no different from our audience. We have the same concerns."

Bon Jovi enjoyed tremendous exposure during the 1984 Scorpions tour. The band is but two years old and riding the successes of two LPs already.

"This album shows about 50 years' growth from the first one. There's a lot more range — I've even got an acoustic ballad on there ... I wrote the last album from my bedroom in New Jersey. This one I wrote from experiences in London, Paris, L.A., and still, of course, in my bedroom. But the big influences this time came from meeting kids all around the world," said Bon Jovi. "I kept hearing the same messages, that people need to break out of their routines. And so I try to tell people in these songs not to listen to those who put you down. These are the things we are really concerned about."

Let's Keep The Family Together



by Karen Tilley

"Let's Keep Family Together, America" is the name for newly syndicated Memphis based radio program. The weekly contemporary inspirational show is "an effort to encourage and strengthen the bonds of family life and nation" according to its producers.

The 30-minute program with a one year contract has been accepted by 21 stations. Locations include stations in Knoxville, Nashville, Memphis, and Jackson, Mississippi. At least five top corporations have approached the show's producers for advertising sponsorship.

The show's producers are Cordell Jackson and Earl Randle, with Randle and Stan Gebert co-hosting. Bob Holden is in charge of recording the show and Dan Greer is the distributor.

Bexley Publishing Company and Moon Records have joined forces with Creative Talent Network for this production. Brochures and posters have been distributed to over 400 churches, along with

promotional packages which are distributed within a 900 mile radius of Memphis.

Jackson says that someone heard Ronald Reagan reading from the Bible and called her. Three or four days later she recalls, "God just stopped me and said that's what He has prepared me for all my life." She has since given up the real estate and interior decorating ventures she was involved in to devote her energies full-time to the program.

Her basic beliefs in God and country were the basis for the birth of "Let's Keep Family Together America." Cordell says that "Bob Holden has added a very professional approach to our productions, and Earl Randle works jointly with me on the musical productions." Thus far, they have completed three pilots with two ready for air.

Cassettes, T-shirts, and other memorabilia can be ordered by sending for a catalog at this address: Let's Keep Family Together America, 3333 Scenic Highway, Memphis, Tennessee 38128.



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In Touch With

"Country" Songwriter Jerry Hayes Keeps

by Nancy R. Randall

Country music has changed his life, but he doesn't want to be recognized as a country artist.

It would be easy to classify Jerry Hayes as such, too, since he has written such country hits as Charly McClain's "Who's Cheatin' Who" and Charlie Rich's "Rollin' with the Flow."

But as he says, "I may be getting old at 40, but from now on I'm gonna let rock 'n' roll take me the rest of the way out."

The Springdale, Ark. native's country songs made it possible to end 22 years of nightclub work last year. "There's an incredible amount of money from that (songwriting) if you're successful," Hayes said.

And what is his formula for success? "It's plain and simple — just writing his songs. You've got to be in touch with the times: lyrics, attitude. Sound too. It's important in the final stage."

Ironically, those songs that have brought the most success to Hayes are not the ones he considers his best. He said he was afraid that "Who's Cheatin' Who" would ruin Charly McClain's career. "I didn't think it came together at all," Hayes said.

And, although "Rollin' with the Flow" sold over a million copies around the world, Hayes did not think that it was a hit when it was released.

Still, listeners are finding something they like in Hayes' work. He has had seven top 10 songs, two of which have made it to number one.

And his name continues to make waves among performers as well. Joan Jett, Kim Carnes and Reba McEntire are all considering using some of his material. If they do cut some of his work, they will be



following the lead of such artists as T.G. Sheppard, Mel McDaniel, Susan Taylor and Don Williams.

One may wonder why Hayes does not use his songwriting ability to further his own career as a recording artist. He explains: "For about 15 years I thought I wanted to be a recording artist and performer, and that's what I worked toward. I had a few albums out in the late '70s. I think they were moderately successful.

"But one thing I learned was that the more recognition you get, the less

privacy you'll have. At this point in my life, I value the privacy more than the recognition."

He also seems to value the pop/rock medium more than country. "I think country music has gotten too pretentious. Nashville has just become a caricature of itself. Rock 'n' roll is sincere enough that they let us know it's an act to start with," Hayes said.

As evidence of his love for the musical form, Hayes is currently working on a video project that is "strictly rock 'n' roll."

The Times

Flowing And Changing And Feeling Good

He said that he's always been a rock 'n' roll person except for a five-year period of country when the "hippies started wearing cowboy hats." He played clubs in Arkansas, Louisiana, Missouri and Oklahoma before moving to Memphis in the spring of 1966.

"Rock'n'roll is sincere enough that they let us know it's an act to start with."

That same year he went to work with producer Chips Moman at American Studios where such notables as the Boxtops, Sandy Posey, Bobby Womack and Jerry Butler recorded his material. Hayes credits Moman for being indirectly responsible for his success.

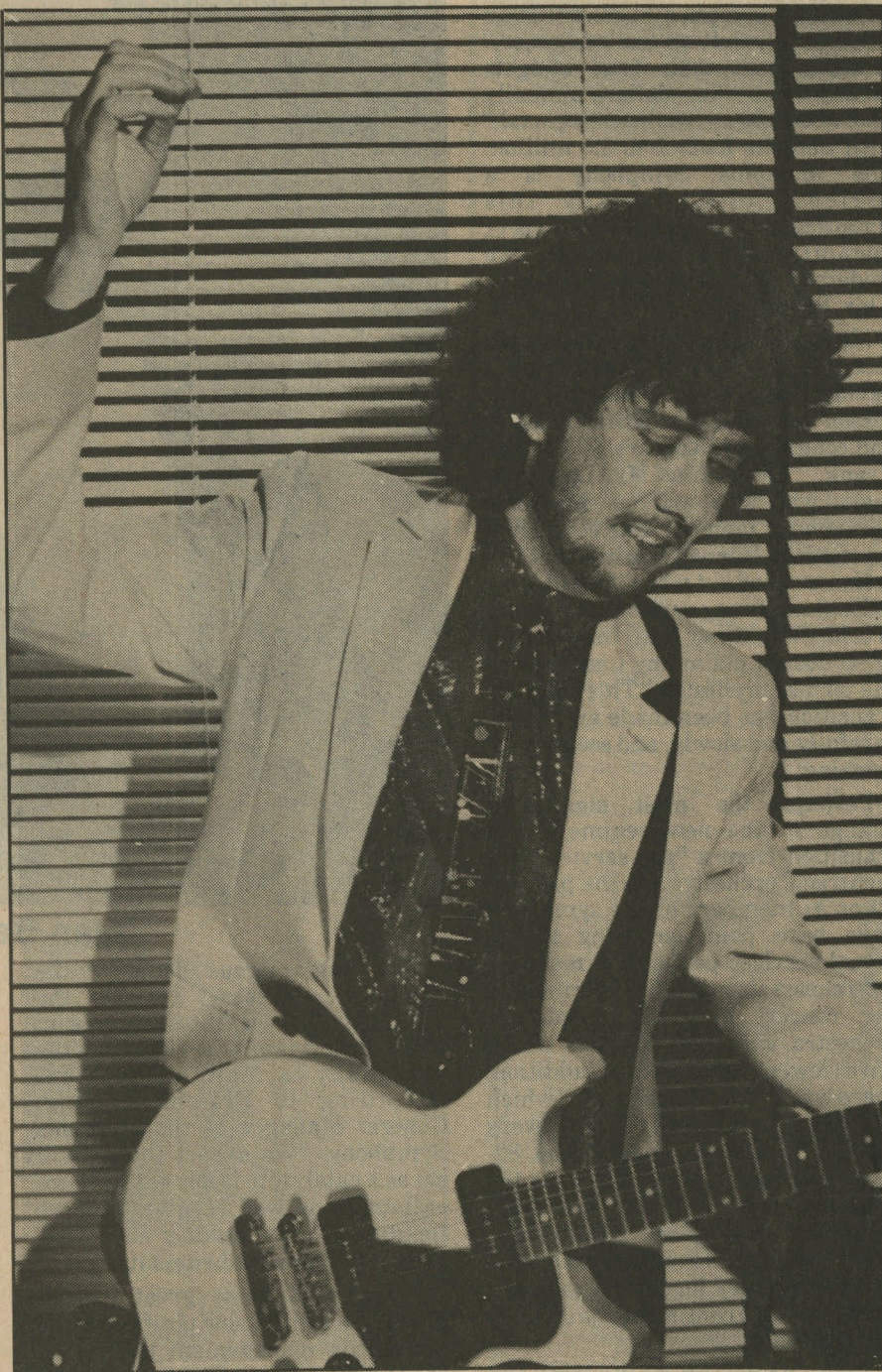
Though Moman advised him not to, Hayes accepted a record deal with Capitol in 1969. "Chips thought it would be better to concentrate on writing," Hayes said.

With Capitol he had three records that "bubbled under the hot 100" in *Billboard*, but nothing made it to the national charts.

After his Capitol stint, he wrote with Ronny Scaife of Shylo, eventually joining the group. It was with Scaife that Hayes wrote another hit by Ms. McClain called "Men."

As the saying goes, the rest is history.

As to the future, Hayes plans to continue writing his songs. "Right now I prefer what's going on in the pop field more than what's happening in country. But as times change, people change and music changes. I'm sure I'll always do just whatever feels good at the time."



Jerry Hayes Rocks Out

Finer Side

by Jack Abell

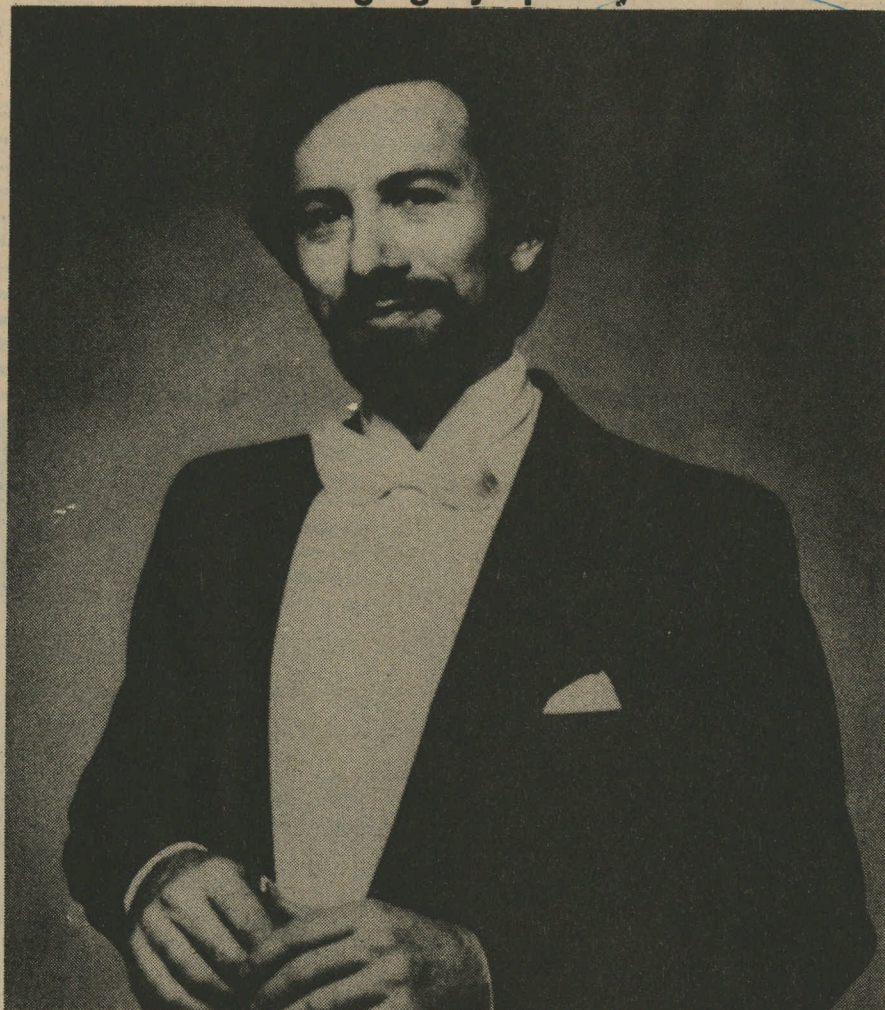
A symphony is a symphony, right? Wrong. There are symphonies and there are symphonies. Of the more than 1200 symphony orchestras in the USA, some 40 are called "major," meaning that their total budgets exceed 3.5 million dollars annually and about 30 are called "regional," with budgets from 1 to 3.5 million. The Memphis Symphony is a regional orchestra by this classification and has aspirations of becoming major, under the leadership of its new music director Alan Balter.

Mr. Balter is now about to begin his second year at the symphony helm, having handily survived the first season following the MSO's founder and conductor of 32 years, Vincent de Frank. Preceding Mr. DeFrank, there was also another Memphis Symphony, founded and conducted by the late Burnett Tuthill, but the orchestra died out when Tuthill went to England for a couple of years after World War 2, so that the current MSO doesn't claim any lineage with the former orchestra. This time the transition has been made extremely carefully and slowly, and seems to be working.

Perhaps the most significant change in the new regime is the transition from a "per service" to a "contract" orchestra. In the past, all 80 or so members of the symphony have been paid according to the actual services performed, meaning 5-6 rehearsals and 2-3 performances per concert except for chamber orchestra and pops concerts which have fewer services. In addition, there was a "Little Symphony" which played a pair of school concerts every week. Now there is still the 80-member full symphony, but the Chamber Orchestra and the Little Symphony have been transformed into a group of 33 musicians who will be paid a salary for 38 weeks, while the others will continue to be on a per service basis.

This new sub-group of the symphony, currently known by the

The Changing Symphony



Alan Balter

rather unglamorous name of the "contract orchestra" (maybe the MSO could have a contest to come up with a zippy name), is what gives the symphony a new dimension. According to Florence Young, General Manager of the Memphis Symphony, "We expect that it will act as a catalyst to improve the entire orchestra, as well as give us more flexibility in booking concerts, especially tours and run-outs."

Along with these great expectations has come a new position on the Symphony management team, that of Marketing Director. According to Ron Jewell, who came to fill the new

position from a job as entertainment and promotion director at the Peabody, there are plenty of new opportunities for growth as the Symphony broadens its regional influence. "As I have gone out into the Tri-State area," he reflects, "I have encountered many communities who are seriously interested in working to bring in the Memphis Symphony." This effort will be greatly helped by an \$830,000 challenge grant from the Tennessee legislature. In order to keep the money, the Symphony must raise an additional \$1,600,000 during the next 2 years. Part of the mandate for

this grant is for the symphony to tour the smaller towns and cities in West Tennessee and to play music of Tennessee composers, thus hooking into the Governor's "Homecoming '86" extravaganza.

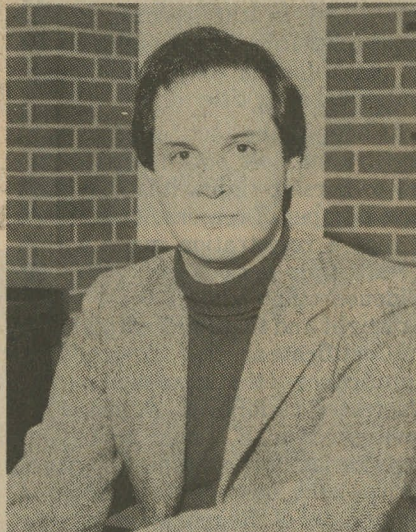
"Having the contract orchestra allows us to take advantage of this grant," comments Mrs. Young. "It also helps us with our educational outreach. Mr. Balter has completely revised our involvement in the schools. Instead of just the weekly Little Symphony concerts, musicians will go into the K-2 classrooms in pairs to play for the kids and introduce the orchestral instruments to them first hand. Then in grades 3-4, we will send chamber music ensembles into the classrooms. The contract orchestra will play for 5th and 6th graders and there will be some full orchestra concerts downtown for upper elementary and middle school students. In addition, Maestro Balter is making audio and video cassettes for use in the classroom, and members of the Symphony League are going to visit the schools in advance of the musicians."

There are some personnel changes in the orchestra, too, but not as many as sometimes happens when a new

conductor comes to town. This is partly a result of the current contract between the musicians and the Symphony Society, which deals sensibly with the transition to a "contract" orchestra. The musicians have known the change was coming for some time and most either support it or are willing to go along. Comparing the roster at the end of DeFrank's last season with the current membership, there has been only about a 25% turnover in the last two years, not far from normal. A change which represents a subtle but real difference in the current orchestra is a reduced dependency on full-time music teachers for players. There are now only about 20% of the members who fit this category, and if the orchestra schedule continues to expand there will undoubtedly be fewer full-time teachers involved. Who will take their place? Some of them may choose to take a reduced teaching load and remain with the orchestra, if that is possible, but we will also see a minor influx of young musicians just out of college who are using the MSO as a stepping stone to the majors. But even if Memphis is beginning to sound like a farm team for the Boston Symphony, that wouldn't be too bad, as long as we have a few winning seasons.

Piano Extravaganza II

Piano Extravaganza II presents the artist piano faculty at MSU, Daniel Fletcher, Donald Freund, Joan Gilbert and Samuel Viviano, in a program of duo-piano music September 15 at MSU's Harris Auditorium. The concert is a benefit for piano scholarships at MSU. Highlights of the program include an original work by Donald Freund written expressly for PX II. Titled "Prelude, Chorale and a Few Other Things." The piece percolates with enthusiasm as two pianos volley their ideas back and forth. The "Valse" by Arensky will also be performed. It is an old-time favorite, and its twinkling, insouciant charm is captivating. The program will end with a virtuoso work, the "Paganini Variations" by Lutoslawski. The familiar theme that Brahms, Liszt and Rachmaninov have used is given a streamlined, delightfully 20th century style.



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The Legal Side

by Steve Weaver

"It all begins with a song" is the identifying slogan of the Nashville Songwriters Association International. Because I subscribe to that idea, and because of frequent inquiries, I will begin this series of columns by dealing with copyright.

Because the question of whether you are adequately protected if you send a copy of the song to yourself via registered mail has been written about so much, I'll deal with that subject in one sentence. Don't do it.

With that out of the way, I can move on to the subject of Federal copyright protection. One does not obtain a copyright by sending in a form to the Copyright Office. One obtains a copyright by "fixing the work in a tangible medium of expression." In our business, that generally means that you, as a songwriter, have copyright ownership of your song when you (or someone who has your permission) put the lyrics on paper, prepare a lead sheet, or record the song on tape. That's fine. However, ownership is one thing, keeping and protecting that ownership is another.

When you send that form into the Copyright Office you are registering your "claim" to be the owner of the copyright. You are also supplying the Office and the general public with certain information about the copyright.

The process of registration is fairly simple. In the case of music, song lyrics, or both you first complete a Form PA or a Form SR. These forms can be obtained from the Copyright Office. Use the Form PA if you are only registering a claim of ownership in the song. If you are also a producer and have recorded a rendition of the song which you believe deserving of copyright ownership, you may register both a claim of ownership in the song and in the particular performance of that song (the "Sound Recording") by using the Form SR. After completing the proper form send it with a copy (lead sheet, etc.) or

Phonorecord (cassette, etc.) to the Copyright Office. Also send a check or money order for \$10 made payable to "Register of Copyrights." Mail everything to: Register of Copyrights, Library of Congress, Washington, D.C. 20559. After examining your application (the Form PA or SR) the Office will send a validated copy of it back to you. This is your Certificate of Registration.

The economy minded individual may want to register a number of songs on a single application form. The only requirement really is that there be at least one common author on all songs. For example, you may record five songs or bind copies of them together in booklet form. Give the collection a name, e.g., "Songs by Harry." This is the title of the work you are registering. Now you may send all of this to the Copyright Office for one \$10 fee. All five of the songs will be protected by the Federal Copyright Act. Although many people list the individual titles on space 6 of the Form PA, I prefer using the Form CA for this purpose. After you have received the Certificate of Registration for the collection, list the individual titles of the songs contained in "Songs by Harry" on the Form CA. For an additional \$10 your work will now be catalogued in the records of the Copyright Office under both the title of the collection and under each individual song title.

Although the act of copyright registration does not in itself create any ownership rights, it is important for a number of reasons. One reason is that a registration made within certain time periods is *prima facie* evidence that there is a valid copyright and that the facts stated in the Certificate are true. Basically the significance of that statement may be illustrated as follows: Suppose you have written a song, sent your registration form to the Copyright Office, and now have obtained a Certificate of Registration. Some unsavory character sues you claiming that he is the author and owner of the song. You have a Certificate that says you are the author and copyright owner of the song. Generally, unless the other

party can present sufficient contradictory evidence, the fact that you have the Certificate establishes your case and you will prevail in court.

Frankly, I have never personally known anyone to have their song intentionally stolen or infringed upon. A more frequent problem results from improper completion of the Application for Copyright Registration.

Some of the information requested in the Application is required by the Copyright Act. Thus, if you omit that information, the Office will return the form to you with a request that the omitted information be supplied. My experience representing songwriters and publishers prompts me to say that if you are going to make a mistake, I would usually prefer that you omit information rather than include improper information. In the former case, at least the Office will return the form and you can then complete it properly.

However, if you include incorrect information in the application, the Copyright Office probably will not send it back to you unless it is a glaring mistake. For example, the Office might question an application which states that the author was born in 1600 and is still living today. In most cases however, the Office will not be aware of the inaccuracy of information included in the application. It is their job to register claims of ownership and other documents pertaining to copyrights, not to pass judgement on the accuracy of the information contained in an application.

I will illustrate some of the problems which result from including improper information on the registration form. A client retained me for general legal representation and handling of his business affairs. In that situation I review all existing contracts, Certificates of Copyright Registration, etc. I found that the client had sent in a number of copyright application forms which included incorrect information. He did this in such a perfectly incorrect manner

that the Copyright Office registered and sent him Certificates on all of the songs. Why I don't know, but in one case he put that the author was "anonymous," which he wasn't. My client was the author! He put that the songs weren't published at the time of registration, which they were. And on and on it went. For a while I suspected that one of my cronies in entertainment law was setting me up. Fortunately, these kinds of mistakes usually can be corrected by use of the Form CA. The Form CA is used to provide additional information and/or to correct erroneous information contained in earlier registrations.

A more serious situation was discovered when I began administering the publishing catalogue of a fairly well established personal manager. In addition to having management agreements with a stable of artists, he also had publishing contracts with those who were all songwriters. As is typically the case, the publishing agreements assigned ownership of the songs to the publisher. As part of his job as a publisher, the manager had registered claims of copyright ownership in all songs written by his songwriter/artist clients. Without exception, every single Certificate of Copyright Registration showed the songwriter/artist to be the "copyright claimant," i.e., the copyright owner. My client's name appeared nowhere on the Certificates. In effect, he had created *prima facie* evidence that he was *not* the owner of the copyrights in question. Because the manager and the songwriter were still on friendly terms we were able to resolve this matter with minimal effort and expense. He was lucky. Under different circumstances, the results could have been much more time consuming and expensive.

Mistakes can often be corrected. But you are going to be better off if you take the time and effort to complete or have the copyright registration forms completed correctly for you in the first instance.

C. Stephen Weaver, a member of the State Bar of Georgia, is presently associated with the Memphis law firm of Cohn, Kleiman, Smith & Harris."

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V I D E E O • T R A N S I T I O N S

Writers Tom Jones, III and David Weatherspoon, Jr. make the transition from behind the scenes to the spotlight with their group

VIDEEO

by John Doyle

What are the chances of two successful writers and producers making that difficult transition to becoming successful performers in their own right? Tom Jones, III and David Weatherspoon, Jr. took the risk five years ago with their group Videeo, and seem to be improving the odds.

"David and I were watching television one night, and David was observing all of these people singing all of these horrible songs, and he commented, 'If they can get on Johnny Carson and Merv Griffin, then we can, too. Let's put a group together and stop begging people to do our songs.' I thought he was joking," Tom Jones, III recalls, "It turned out he was serious. Then I started thinking about it also, so we said, 'Let's give it a shot.'"

So the two started the group Videeo, but not before having proven themselves as writers through many years of hit making. Tom and David began their songwriting careers at the legendary Stax Records, then continued for the next seven years at Muscle Shoals Sound in Alabama, serving as staff writers. During these years, the duo had the opportunity to write and produce such acts

as Rufus and Carla Thomas, Albert King, The Staple Singers, Issac Hayes, The Bar-Kays, James Brown, Bob Seger, and many other top names in the industry. They accumulated over 7 million units in sales with one song they did for Bob Seger, titled, "Old Time Rock and Roll," which recently enjoyed a re-birth being featured in the movie "Risky Business" and re-entering the national charts.

At that time, with ideas of their own in their heads, they formed Videeo.

"We went to Jim Stewart, who had just purchased his studio, and told him, 'We've got a group, we've got a song, we want to cut a record.' Jim just said, 'But you guys are writers.' We convinced him to listen to our demo and he liked it and we cut it."

Videeo came together as Tom Jones, III at lead vocals, background vocal and percussion, David Weatherspoon, Jr. at keyboards, Jimi Kinnard at bass and keyboard, William Callicutt at guitar, Libra Lee with vocals, Larry Rice, former member of "Detroit Emeralds" with vocals. They began making their mark with their first single, "Thang (Gimme Some of That Thang)" on the Houston Connection Record Label, and distributed by CBS, which broke into the Top 40 charts. They then

began touring with the Bar-Kays. Following this exposure, Houston Connection asked Tom and David to write and produce Margie Joseph, which resulted in a national Top 10 disc, "Knockout."

When the group's contract with Houston Connection was dropped, due to that company's bankruptcy, Videoo began its search for a new record label.

"When our contract was dropped, we went back out on the streets again and traveled from the West Coast to the East Coast; West Coast, East Coast." The group landed with Condor Records of New York, with distribution by Atlantic.

Videoo's latest single and 12 inch disc, "Young Whipper Snapper" has recently been released on Condor/Atlantic, with the album's due date this month. The album was recorded at Ardent Studios in Memphis, and according to group members, offers some of everything, including R&B funk and pop/rock. Jud Phillips and Lonell Connell served as executive producers for the album.

"The video for the single, 'Young Whipper Snapper,' is in the process now. It is also being done with Ardent, and we hope we can get it done soon. It will be a concept video filmed inside Memphis using such locations as Mud Island, Beale Street, Mid-America Mall and other downtown spots." All of the band members are born-and-bred Memphians, committed to Memphis music.

I think Memphis music can happen, and hope that it will," says leader Tom Jones, III. "I can't really see it happening without major companies coming to the city. Somebody needs to come in here with a major record company like a Capitol, an Atlantic, an RCA or Electra so that all of this talent that's walking around the city can have somewhere to go to give them hope."

"That's what the whole music business is about. It's not about one producer," Jones explains, citing some confusion about the mayor's recent deal with Chips Moman. "Chips is a great producer. People respect him. His track record speaks for itself, but I don't think that he alone can change Memphis music. If the city had put a million dollars into

Stax Records when they were hurting, they never would have folded."

Videoo, their efforts in Memphis recording studios, and their commitment to music seems to be breaking the odds of successful

transitions from writing to performing, and performing is what they're ready to do.

"We will be doing live performances in the city very soon, hoping also that the record takes off. We're really excited about that part."



Videoo includes (clockwise from left) Larry Rice, William Callicutt, guest drummer John Lodholtz, Jimi Kinnard, Tom Jones, III, Libra "Love" Lee. Not pictured is David Weatherspoon, Jr.

**Concert
Review:**

George Shows 'Em

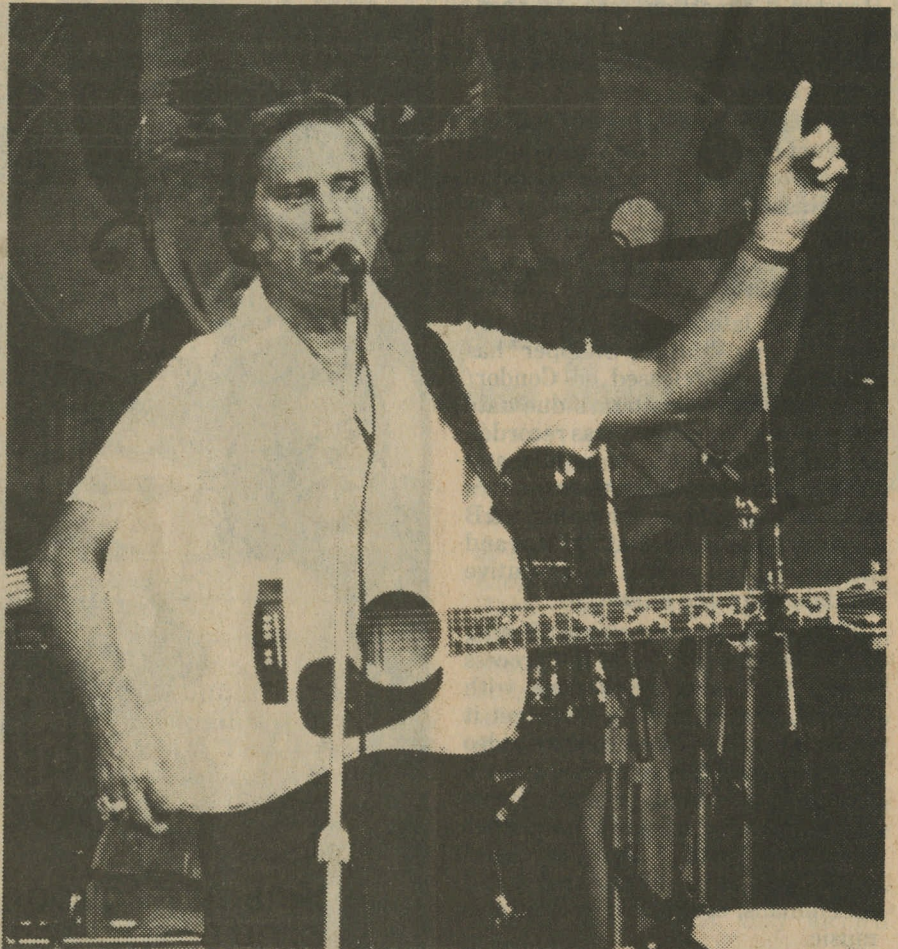
by Harry Duncan

Whatever George Jones lost during his much publicized "troubles" of a few years ago he's gotten back with four aces and a joker as he performed to a virtually sold-out Mud Island Amphitheater crowd in a rare cool, lovely Friday last month.

The country music superstar was in animated form, as he and his white polyestered back-up group, the Jones' Boys, ran through 23 songs and a four-song medley before an almost worshipful audience. It was a good thing Jones was "on" because the Bellamy Brothers put on a fine opening act that most seasoned performers would not want to follow.

But George Jones showed 'em. The Jones' Boys began with four tight songs followed by George's upbeat, I'm-here-to-claim-my-audience, "No Show Jones." They were putty in his hands from the git-go. He delivered a list of hits with more warmth, commitment and humor than comes across on his many records. Songs like "Bartender Blues," "I'm Not Ready Yet," Merle Haggard's "I Always Get Lucky With You," "She Thinks I Still Care," and "Me and Jesus" were among the many crowd pleasers.

Jones' comeback from his "troubles" was launched several years ago with "He Stopped Loving Her Today." It was named country music's Song of the Year twice, and George said it twice (once as his encore) as he displayed his greatest gift, the incredible control of his wide-ranging voice coupled with the best live microphone technique this side of Barbra Streisand. The Jones' Boys played the same song twice but George Jones sang it in two different styles, each time changing the phrasing and the intonation. The first version's emphasis was on "today." In the encore it was on "her" and he rose on his toes to get it just right. The crowd swooned, cried and danced in the aisles. It was a sparkling moment.



George Jones

If George Jones is old country, Howard and David Bellamy are the new, and the genre is in excellent shape. Their hits were enthusiastically received, and after they unleashed teen-aged looking guitarist, "Wild" Billy Crane, their show really cooked. Surprisingly, the amphitheater was almost full for them and they had the audience standing and cheering before ending with their soon-to-be-next-number-one hit, "I'd Lie To You For Your Love - That's The Truth," which contains the great line, "I own this bar."

But as good as the Bellamy's were, this night belonged to George Jones, and George showed 'em.



Jazz Returns To Mid-Town

by Dave Hill

Jazz refuses to die in Midtown. Many loyal patrons were distressed by the closing of Fantasia, the classical music/jazz bar on Madison which gave customers the opportunity to listen to some of the city's best musicians. Midtown music lovers can take heart, however, because much of Fantasia's staff, including the music director and some bartenders, waitresses, and cooks, have moved to Billy's at 1790 Madison.

Billy's, which had previously operated as a small local bar, made its debut last month as a jazz club. Only a few blocks away from where Fantasia had operated, the bar promises to return good jazz to a neighborhood that appreciated it.

Opening night patrons heard Keith Franklin and Friends, a four man combo which played well known jazz tunes such as "Blue Bossa" and "Chameleon" as well as a couple of blues pieces. Ruby Hayes, who books the music, hopes for the club to host, among others, Phil McGee and Hot T'nazz, Johnny Yancey, Vicki Newsom, and Don Patterson. She has received additional requests from many musicians who would like to play at Billy's. Miss Hayes is optimistic about booking, as the seven-day-a-week music format will give a large number of artists the opportunity to perform.

While the music may be similar, the atmosphere at Billy's is quite different from Fantasia's. Customers used to the subdued coziness of Fantasia may find Billy's decor strangely inconsistent. The club is divided by handrails into three large spaces. From the enormous Ringling Brothers Barnum and Bailey Circus poster to the porcelain male nude, decoration seems to be an uncoordinated celebration of kitch. The customer must remember as he watches the artificial lamp blink on and off beneath a pair of inflatable feet stuck to the ceiling that he came for the music, not the scenery.

Indeed, those who come for the music will be pleased. Music lovers who mourned the passing of local jazz at Fantasia can rejoice in its rebirth at Billy's.

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An Interview With

Chips Moman

“...there’s only two kinds of music, good and bad!”

by Deborah Camp

There’s a fresh life blood quickening through the veins of the River City. Everywhere you see and hear the new slogan coined by the Convention and Visitor’s Bureau: “start something great in Memphis.”

Chips Moman may very well be one of Memphis’ newest leaders to do just that. After fifteen years in Nashville producing such artists as Larry Gatlin, Waylon Jennings, Kris Kristofferson, Johnny Cash, and Willie Nelson, Moman is finally coming home to start something great.

A new studio. A new label. Those are just a few of the “great things” Moman has planned. After years of producing some of the biggest names in country, rock ‘n’ roll and R&B, Moman will be developing some of Memphis’ younger, lesser known talents. He also plans to help other people in the music industry get back on the right track.

Q: How did the music industry in Memphis get off the track?

Moman: The way people felt about their music then had a lot to do with why I left the city the first time, and it has everything to do with why I came back. The spirit is different now. First of all, let me say it never got off track because there was any less talent here. Songwriters, producers, musicians, it’s all here, and it’s always been here. The record business is so drastically different now. The music is as good as ever but there’s not enough knowledge of the inside workings of a record company. People cut a hit record and don’t know what to do with it.

Q: How is the record industry changing as we approach the second

half of this decade? Do you see any noticeable trends?

Moman: Music is going back to the basics. When producers begin to paint themselves into a corner they eventually regroup and start over again. It’s a starting-over process. Every few years we go back to the basics again.

Q: What are some of the basics?

Moman: Well, for one thing, people have got to recognize there’s only two kinds of music, good and bad! But to answer your question, the basics have a lot to do with the music business itself. And the business itself has to go to change! We’ve been locked into L.A. and Nashville. Period. And music is becoming stale in certain areas. A lot of young pop and rock ‘n’ rollers are healthier than ever, but what’s hurting some is the fact that the crossover audience in the area of country is not as strong as some people would like you to believe.

Q: Are you saying there is less interest in country music?

Moman: Absolutely. It has everything to do with the same types of songs being written over and over again.

Q: Is this declining interest reflected then in record sales?

Moman: Yes. Crossover is the name of the game. A “real” country record still sells what it used to sell, about 50,000 units. If you don’t crossover, you don’t sell records. You might sell an enormous amount of records that are certified hits, but we’re not selling the other artists, some of whom are great. There’s a world of music not being exposed.

Q: How can this problem be solved?

Moman: We need the other musical centers again. We need Birming-

ham, we need Atlanta, we need Muscle Shoals, we need Memphis. We need these cities to get their input like we used to have. There’s only so much you can learn from two cities. What happens is all your writers flock to L.A. and Nashville and then copy their styles. They go to these cities to learn how to write like the writers there instead of developing new styles. The writing is becoming stale! It’s hurting us. It’s what people *do* naturally that creates something new. That’s what needs to be brought back into the music industry - the rest of the country.

“Although we need a competitive spirit, we also need to work as a team. Memphis never really had that.”

Q: You said earlier there’s a bunch of talented artists whose music is not being exposed. As an independent producer how do you deal with that?

Moman: Well, you’ve got to reach people who don’t go to record shops. I picture that soon we’ll have the technology to sell records through other means. Make a phone call, give your credit card number, and it’s on your system. I think we’re on the verge of making a transition. When you can’t get product out on major labels you find a new avenue. And these new avenues are going to reinvent the record business. Somebody with the guts and backing will do it.

Q: And are you one of these gutsy new people who will help reinvent the business?



From left, Ron Terry of First Tennessee Bank, Chips Moman, and Memphis Mayor Dick Hackett.

Photo by Gary Witt

Moman: Yes, that's why I've come back to Memphis. I'm tired of the same diet. This is home, and the source of some of the world's greatest music. I like diversity. The more I do of one thing, the more tired I get of it. There's a new spirit here and I want to be part of it. You know we've got lots of great songwriters here. Because of all the activity that's been going on lately, I bet some of the writers' best work is being done right now.

Q: Are you looking for a new hit record to come out of Memphis?

Moman: No, just to have a hit record out of Memphis is not the answer. I'm more interested in helping build the industry back up. We've got to create a competitive spirit. I want to help attract publishers and artists. There's some artists who would like

to come back, who need to come back. I want *other* people cutting the hit records. I've done that. I really want to work with other music people in town as much as I want to work for myself. I don't think people really understand that yet. I want to help people with the connections I've got. I want to help them understand the difference between the record business today and fifteen years ago. Although we need a competitive spirit, we also need to work as a team. Memphis never really had that.

Q: I think in the past, not so much today, there was always a fear of working together. People were afraid to be a team. Do you agree?

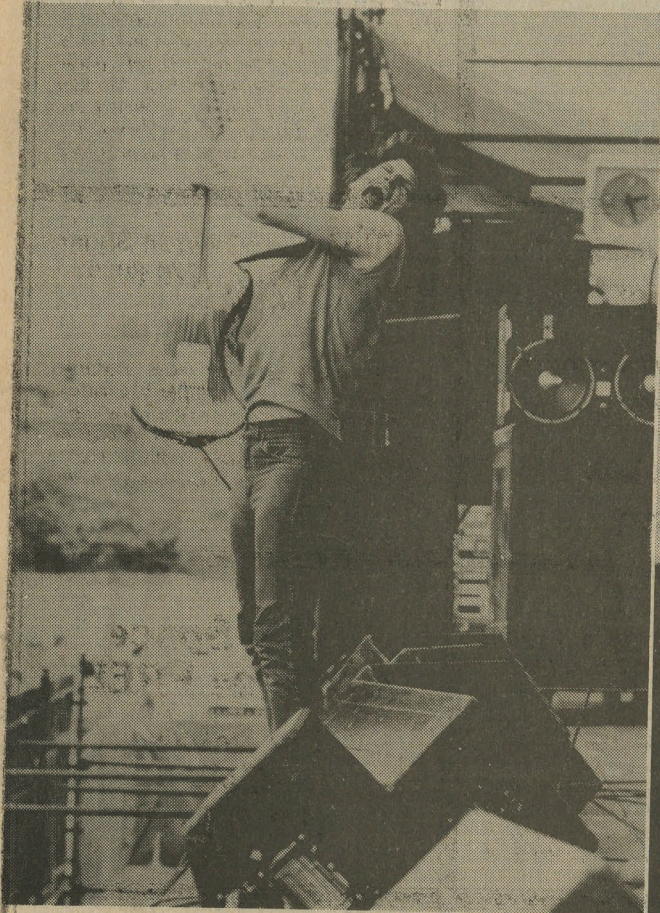
Moman: I sure do because I was afraid. I lived in fear for years. I always worked more sessions than I

ever had to because I was afraid someone else might do it better. But I don't feel that way anymore. I want to see Memphis happen again. I'd like to see more confidence put back into this business. I want to do something worthwhile. Something more than cutting one more hit record.

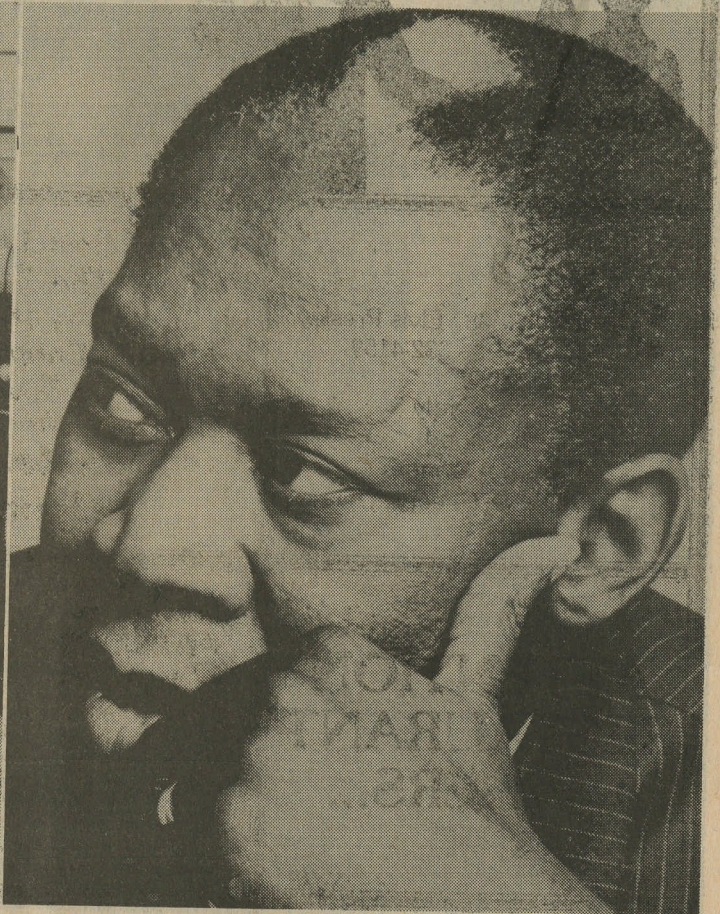
Q: Chips, what about the live music scene? Is it getting better or worse?

Moman: Personally, I think live music will always be more important than records. Some people say that MTV and videos are hurting the industry but I don't see that happening. The real popular artists are still drawing thousands to their concerts. If anything, I'd say MTV and record *helps* the live industry. Records are great but the *live* appeal of music will never go away.

Larry Raspberry And Memphis Slim To Headline Memphis Music Fest



Larry Raspberry



Memphis Slim

Two former Memphians will come home to perform at the Memphis Music Festival, Sunday, Sept. 1, on Beale Street.

Memphis Slim, renowned blues pianist and singer, now living in Paris, will be featured from 11 p.m. till 1:15 a.m. at the Omni-New Daisy Theatre. And rock 'n' roller Larry Raspberry, who got his start in Memphis in the mid-sixties with the Gentrys, will come home from Los Angeles to headline at the Omni-New Daisy, 7:45 p.m. - 10:40 p.m.

Memphis Slim will feel right at home on Beale Street; he started in "chitlin' clubs" on Beale Street back in the 1930's. It was here that he played what his grandmother called "the reals" or the truthful music that we now call the blues.

Although Slim was born in Memphis, in 1959 he went to Europe and since then, with his home in Paris, has been one of the most highly acclaimed American pianist/singer/songwriters abroad.

Slim will be 70 years old on September 3 and will be honored in a birthday tribute during the festival.

Larry Raspberry was only 17 when he joined the Memphis-based group the Gentrys. (Their song "Keep on Dancin'" was in the Top 5 on the national charts.) But after four years with the group and a short stint with a solo career, Larry began writing his own material.

In 1971 he formed Larry Raspberry and the Highsteppers, who, when signing with the Stax

Label, went on national tour to quickly obtain a more substantial recording contract with Mercury/Polygram.

But Memphians know Raspberry best for his gigs at Lafayette's Music Room, High Cotton and, of course, Solomon Alfred's in Overton Square, where his cassette "We Have Not Yet Begun to Sweat" was recorded.

Living in Los Angeles now, Larry wrote the hit song "Tired of Being Blonde" which Carly Simon just recorded. It can now be seen on music video channels throughout the U.S.

Besides his performance at the Omni-New Daisy, Raspberry will be jamming with Don McMinn at the Rum Boogie Cafe.



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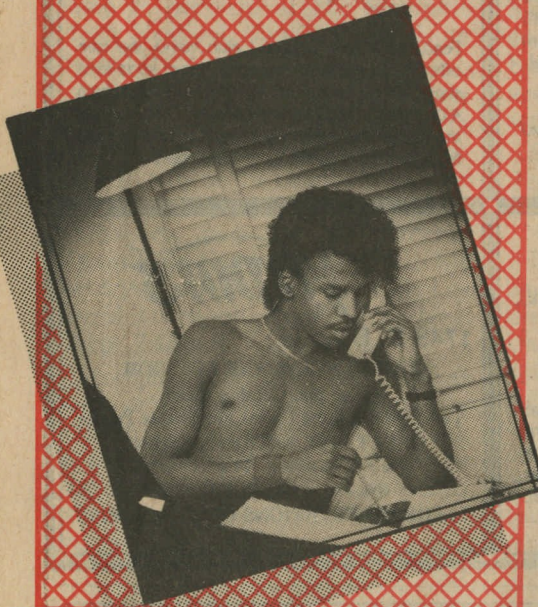
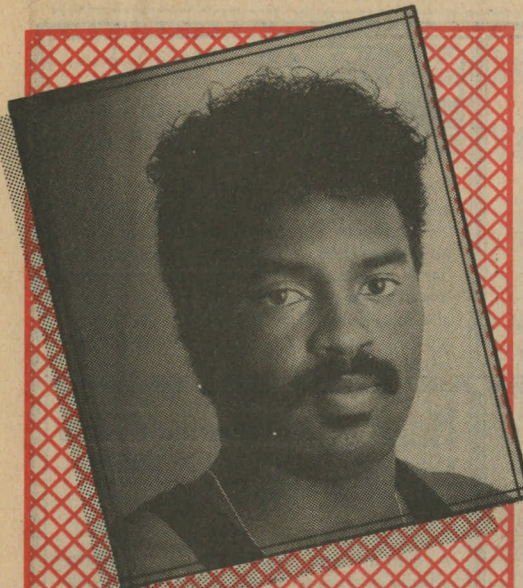
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Fingerp

by Tony Jones



The call making Fingerprint officially employed Motown recording artists reached the group's guitarist and leader Angelo Earl the day before taping began for this article. Angelo, lead vocalist Greg Sain and bassist Selton Cole are assembled at their creative compound to discuss their achieving a contract with a major record company. Motown, the only Motown, thinks Fingerprint is capable of making gravy. After securing first refusal rights to a demo created by the group, Motown's artists and repertoire department lifted them to this grand plateau, agreeing to a full contract for the six-member unit.

"This is not Tamla, or even Gordy, this is *Motown*. The blue and silver label with the red star on Detroit. The real deal. They aren't going to put out any mess. Hey, we aren't going to put out any!" a righteously pleased Greg Sain declares. "And to settle all scores right here and now, Motown does *not* sign acts as write-offs, so we didn't get the deal just because they needed something to write-off."

Angelo Earl echoes, "This ain't no bullshit deal, man. People are telling me this out of their mouths — it's phenomenal you guys got a deal. Berry Gordy's son! They just don't sign people. That made me especially proud. Motown! Motown is a force in the recording industry, worldwide, and they have only thirty acts. *Thirty acts*. All the rest of the major labels have hundreds and hundreds. It's an honor to be signed with them. I'm serious. Up until we signed with them, I was feeling like atomic waste. It's just so overwhelming being signed with Motown. We all got straight on our knees to say thanks for everything."

The small house they share as home and rehearsal studio is today nearly screaming with energy. It's an off day from their clockwork practice and composing schedule. Nothing is too important today, their contract has been firmed up, and Angelo says, is due back in the mail any moment for the ironing of fine wrinkles.

"Aw man, we talked to so many companies, but Motown got it. Motown was the one *on the one*. Motown moved, they spent their own money. Everyone else talked. They moved."

"We first got a ninety day right to refusal contract," Greg elaborates, "That means Motown owned our demo for ninety days, and in good faith we weren't to present the tape to anyone else. And of course, we'd have to be fools, not to mention ungrateful, to shop it around. But believe it or not some people do things like that."

Angelo, like Greg, is a natural conversationalist. The two blend together like agreed mediators when they're serious, and like a comedy team the rest of the time. They could be conspiring court jesters. And successful jesters are never fools.

"Man, let me tell you something," Angelo begins, gaining

Print: The Path Found

quiet attention, "we have a tremendous responsibility ahead of us. We are not going to be one hit wonders. That's why Motown signed us, they didn't have any one hit acts. They know how to develop talent. Look at DeBarge, everybody thought they were a one hit act, and they have definitely shown true talent."

"I think that we have the tools that it takes to make it big," Greg says. "We got the talent, we got the look, we got the style and we got the energy. We have the right equipment, connections, and we're dead damn serious about making this band a success on a long term scale."

"See, this is how it happened. The guy from Motown came down here in March as a favor to another guy we know. When he came and saw us, he said, kind of half-heartedly, well, I could do more with you guys if you were in California. So we said what's up, you know; let's roll out partner! They set up an appointment for us, and when we got there he told us that he had somebody for us to meet, Kerry Ashby Gordy, Berry Gordy's son.

"Aw man, the whole situation in California was beautiful, just grand and beautiful. Out there, if you got something, people respect you for it. We met a lot of celebrities who were for us, and what we were doing, and were interested with no animosity."

Angelo gleams on California also. "We stayed in the same hotel



(L-R) Ross Rice, Steve Joiner, Greg Sain, Undra Hamlett, Angelo Earl, Selton Cole (foreground)

with Sheila E., Midnight Star, The Dazz Band, Dennis Edwards, Buddy Rich, ConFunkShun, Patti Labelle's band, Judas Priest and Motley Crue. And all of them were concerned enough to advise us about the right way to get it done."

Of the three members representing Motown's newly acquired Memphis boys at this sitting, bassist Selton Cole appears relatively unphased, at least vocally, with the wonderful recap. Angelo and Greg are resolutely nuts anyway, so the sparkle they are feeling has naturally turbocharged their conversation. Selton sits on the floor smiling and quiet. The only thing he'd said so far has been reprimanding instructions to Angelo on how to program their VCR to record the Motown Revue, which NBC is to broadcast in thirty-six minutes. "THE FAMILY!" shouts "The G," as Greg calls himself in madcap moments. But the craziness that stampedes in and out of the discussions of their lives as musicians is initiated not by the zoom-looney guitarist and lead vocalist, it's begun by the seemingly reflective, concentrating bassist when he issued a lampoonist reaction to the group's hard fought first level success.

"The proposals of marriage are going to go way up."

Angelo says Selton is the band's resident woman addict. Selton concurs with a grinning, "Aw yeah, that's one thing that keeps this band going. Women. Just women. I love women. If we make it big, I'll probably spend all my money on women." And although he's pushing a joke, when he spoke of his bass playing, at which he is exceptionally adept, Selton jumps right back into appreciation of Eve. "My bass playing is part of my image and tools on stage, there's something about it the ladies love. And I love to clown for them."

The lunacy he instigates starts charging when he, Greg and Angelo are asked to speak into the tape recorder to distinguish their voices.

"I'M THE KING OF ROCK!" Selton shouts.

"AND CLIMBING HIGHER!" Angelo cues in, followed by Greg, "THE SUCKER MC'S SHOULD CALL ME SIRE!"

All: "IN OUR KING—DOM YOU MUST USE FIRE, I WON'T STOP ROCKING TILL I RETIRE!" Then they become pseudo percussion instruments, popping lips, thighs and fingers in accompaniment to the Run-DMC trip. Their sense of humor, and love of laughter pulls them through headaches and head trips. A good thing, because leeches and bullshit will immediately rise like demons on

cont. from page 31

yeast the moment their successful contract negotiation is public news.

Angelo is pragmatic about it. "You have to expect that. That's all a part of it. Hey, people are already saying we're acting funny and we haven't even got any money yet. Y'all sho' don't act like y'all used to. Since y'all got y'all little ole deal and thangs, y'all can't speak to nobody no mo'.

"People impose the bighead on you automatically. If they want you to have the bighead, they give it to you," Greg believes. "People always want you to stay the same way you always were. It's like this friend I had that was gay and wanted to go straight. Man, that was the worst thing he could have ever done. All his gay partners came out of the woodworks; uh, uh honey, not in this city you won't, you will not be straight here. Yeah! And it's not funny. He killed himself. People don't want you to evolve, especially if you're down. Oh no, please don't make a comeback. So yeah, I got the bighead."

Selton: "I got the bighead."

Angelo: "I felt mine getting big last night, it was giving me such a headache."

Angelo continues the satire with a favorite caricature of theirs, Rev. Matthews. Carrying a tone of super-southern twang, Angelo's voice launches a crazed mock sermon.

"It's just a shame for all you peoples to be that way, just a shame! Y'all ought to learn to love each other. Y'all needs to go to chuch and talk to yo' pastor about that. Hey! (enlisting his bandmates in the service), didn't pastor have something to say about that last week? Sho' did. It was nice. Y'all out there should have come. It was just so nice."

Angelo feels Memphis' music heritage needs thorough re-evaluation.

"Everybody around here keeps trying to live off the past. The past is the past; take from the past and make something new. Instead they're trying to live off the past and keep the past alive. I mean, what is the Memphis sound anyway? Beale Street could have been something, but they didn't design it for

entertainment, they designed it for tourists' memorabilia, not for Memphians. Got any film, Gertrude? To me, that's not what Beale Street is about. To me it's dishonest. All that stuff seems to be somebody doing something and don't know what they're doing. It's all political. It shouldn't be like that. I'm not trying to be nasty or anything, we're just not going to bite our tongues about what's going on in Memphis, that's what's wrong around here now."

Greg agrees. "That's where the damn buppies (black yuppies) come from. People going to college simply to get a job, and they don't feel like they owe anything to the black community, which is definitely wrong."

"They're afraid to take chances anymore. Just protect their money," Angelo continues, "that's why Prince is doing so well, he tapped in on that fear of change. He takes chances, that's why I appreciate him so much. He's got his roots, yes, all music does. All modern American music stems from gospel. But he searches for new ground."

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"That's why when people ask us what kind of music we do," Greg counters, "we tell them we do *our* music. We don't want to be *black*, we don't want to be *white*, we want people to come to *us*. We don't care if you're striped, we don't want to crossover, we want the come-over. Come on over to Fingerprint. More people are coming toward black oriented music, no, call it dance music, because there isn't such a thing as *black* music. That's a useless term, you can't own something God created. Go listen to Depeche Mode, Tears For Fears, that's so called *black* music."

"If you speed up Tears For Fears you got Big Mouth. Look at Boy George, that's Motown," Angelo points out.

Together: "It's a case of possession obsession..."

"But you know what, it's a shame black artists who are playing rock and roll don't get a fair chance," says Angelo. "The white audience just will not accept it. I know when I was going a gig with Jim Dandy, his people treated me as well as you could be treated, but the public!"

Instead, Angelo concentrates on his music. He can work jazz, pop, rock, reggae and rhythm through six strings like Merlin. As a sideman in gigs and sessions for a catalog of singers and bands, Angelo has probably played every venue in town more than a year old. And though not as experienced, lead singer Greg Sain has seen enough of the scars on the local music scene. He and the members of Fingerprint eschew the excesses deemed part of the glamour of being a musician.

"I've been backstage with almost every band in Memphis and I see how a lot of them act. A lot of the bands here don't take this industry seriously because when you go backstage, between shows everybody's getting high, getting drunk, got girls in the dressing room, or eating. I mean gorging. Potatoes, chicken, grease, swine, all that mess that kills you. Angelo and I were talking about that today, how when we're on tour there are three things we've got to do. One, eat well. No swine, and very little red meat. Two, get a lot of sleep. And three, no sex. I'm serious. We learned it from the big boys. Have you ever tried making

love and then getting up on stage and playing for a couple of hours? You'll be breathing like a Mack truck. But thankfully, you do get off days."

"You can't do it when you go on a straight job," Selton declares, "Come to work drunk and your butt is through." Angelo continues, "What it is, they're using drugs to be their friends because they know they can't get anyone to be around them the way they are naturally. It's cheating. Just cheating. Is sho'."

"Dope and money don't have to be driving forces," Greg reasons. "The thing for me is the people screaming. To stand there and see that, that's getting high! Why would anyone want to be drunk, high or drugged up and can't even feel that. Be so wrapped up in your own self that you can't even care what the audience is feeling. I got my check, made my money, let me fly. No way, baby. Not for Fingerprint."

Dedication and stomp-down attention to follow through has been the glue welding Fingerprint together. With the exception of drummer Undra (pronounced Andre') Hamlett, who replaced trap master Hubert Crawford, the personnel in the band are the original members Angelo and Ross Rice, the band's keyboardist, originally recruited for the rocketing ensemble. They've been together barely eighteen months, starving and sacrificing everything to make Fingerprint a success. "There were a lot of grits eaten," Angelo remarks, laughing about the many paydays and meals the band decided to forego to feed their career.

"Man, bread may as well cost ten dollars a loaf because we didn't have any money. We used to do gigs, and to make sure that we sounded good, we'd forfeit getting paid. The first time you saw us, at that Peppertree Apartments clubhouse gig, all the money I was counting went to the people we hired so we could have good sound and good lights. And just because we've signed with Motown, and have local investors, doesn't mean things are going to change now. Don't think signing a record deal makes you rich, oh no. Record companies spend their money a lot wiser than they used to."

"We're still counting pennies for dinner," keyboardist Ross rice

laughs, "to us Jack Pirtle's is what you call high dining." Ross is crazy, too, although in a milder form than Angelo and Greg. "I got my B.M. at Memphis State. It was a long B.M., too." Discussing the personalities tied together to comprise Fingerprint, Ross cues Angelo in explanation of how all this psychic energy rubs together without serious abrasion.

"We fight, but it's always for a reason. We all have very strong ideas about what we're doing; it's always over something that's to be done."

"Yeah," Angelo rejoins, "and that's fine. I'd rather fight with somebody in the band about doing something than have to fight with somebody in the band about them not doing a thing. You know, somebody that's just there and content not to contribute."

"Steve, our percussionist, is the band mediator. When we're into it, Steve just sits there and looks at us until we're finished, then he steps in and irons the differences out."

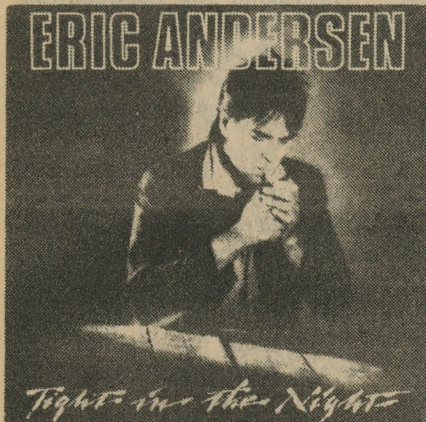
Speaking of experiences, Angelo says the craziest moment the band has lived through so far is what led to their signing with Motown. "Oooohhhh! Man, man, man, let me tell you."

"Mark Brown (Prince's bass player), wanted us to sign with his production company, and he had a Motown contact he was going to try to hook us up with. We got a call from him one day and we told him about the showcase Motown had set up for us. So he called his contact, then called us back and advised us that we should pass it up. Then our guy called from California and said his guy from Motown was going to show up, and we told him what was up with Mark. He said, look man, you guys might be making a big mistake. You may work this thing out with Mark, but it would take a lot longer."

"And we didn't want to blow off Mark," Ross says, "because one, he's a friend of ours and a definitely straight up cat, and also we *know* he's well connected."

"Right, and we want to keep that relationship fresh," Angelo said. "He likes us and we like him, and he believes in the band. We were like, what are we going to do? Can you imagine, two powerhouses like that

cont. page 54



Eric Anderson
Tight In The Night
 (Wind and Sand Records)

Reviewed by Rob Bowman

Eric Anderson — lounge lizzard of the 1980's? Well, not quite, but who would have ever guessed that Andersen, archtypal folkie of the sixties, singer-songwriter of the seventies, would release an album in the last fifteen years of the twentieth century that could pass for Bryan Ferry's latest outing. In fact, don't tell anyone but Ferry's new *Boys and Girls* pales in comparison. Before the next rock history gets written, Ferry should be asked about Andersen's influence. Honestly, the voices are that similar.

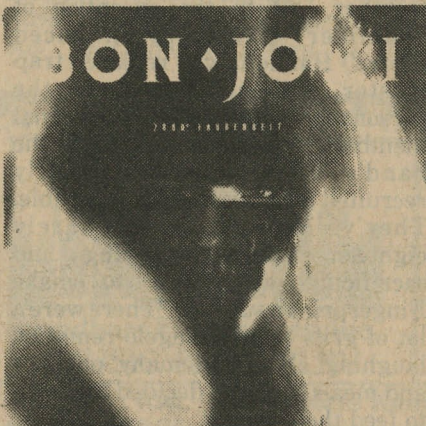
The flip side of the coin sees Andersen being influenced by Dire Straits. One listen to "Jonah" and one notices a Strait-like tempo, structure, bass line and guitar work. Various of these elements pop up elsewhere as well, always to very good effect.

As with most singer-songwriters, the arrangements, to a large degree, make or break the album. The singer has to assume different personas to match every song's stance. Andersen does this fairly well although, at times, his singing becomes almost too precious to be believable.

The opening song "Walking In My Sleep" takes the listener through a world tour in a dream. Here, Andersen's vocal takes on different levels of exaggeration as the tour

proceeds. "What Will You Do With My Heart" could have been an Eagles' hit while Andersen's tribute to John Lennon, "Someone In My Life," and "She Can Dance" both open with heavy metal riffs before moving to reggae and, in the former's case, pure pop. The title song closes the album on an upbeat note with a tension/release framed sax dominated arrangement. There is truly a lot of variety on the album.

Atmosphere is the main parameter on *Tight In The Night*. Andersen is able to wear many hats taking us into one scene and then leading us to another. The album takes a couple of listenings but interest does increase. It is nice to know that Eric Andersen still has something to offer in 1985. The album can be ordered from Wind and Sand Records, 50 West 34th St., Suite 11C5, New York, NY 10001.



Bon Jovi
7800° Fahrenheit
 (Mercury/Polygram Records)

by Ken Houston

If the title of this album is supposed to mean something, I guess it would be hot and heavy. 7800° fahrenheit is the temperature in which rock melts inside a volcano. So, the album is hot and heavy, right? Sometimes.

This is the second album in as many years as Bon Jovi, the group named after their lead singer, Jon Bon Jovi. The first single from the album was "Only Lonely," a radio favorite created in the same mold as "She Don't Know Me," from their

first album. This is obviously one of the strongest cuts on the album.

The album has its moments, on the first side being every other song, and on the second side, the middle three are the best. The lyrics come across with a "down-in-the-dumps" attitude. A lot of the songs on here are lonely, "out on the streets again," songs. The whole album comes across as a "down" album. But then their first album was basically the same.

There are enough really good songs to make up one real good side, and after wading through the mediocre cuts, you have an album of about a 6½ on a scale of 10. Not hot, but warm.



The Falcons' Story Part One
The Falcons' Story Part Two
 (Flick 8005/Lupine 8006)

by Rob Bowman

Finally, the Falcons have been anthologized and repackaged. Anyone who owns the Atlantic album *Apollo Saturday Night* (which incidentally includes Stax artists Otis Redding and Rufus Thomas) or remembers hearing "You're So Fine" and "I Found A Love" on the radio many, many years ago will jump for joy at this piece of news.

Those good people at Relic Records who have tirelessly reissued vocal group upon vocal group have come up with the best reissue since Motown finally decided to release a Contours album in 1983. Coincidentally, the

Falcons also hail from the Motor City. For those unaware, this legendary group featured at various times Wilson Pickett, Joe Stubbs (brother of Four Tops' lead singer Levi Stubbs), Eddie Floyd and Mack Rice (the latter two were mainstays at Stax Records for years).

Part One features material recorded between August 1956 and late 1959. Joe Stubbs was the lead singer for most of this period. Of the sixteen tracks included here (ten previously unissued), he sings lead on thirteen. Eddie Floyd is heard in the forefront on two of the remaining numbers while Mack Rice is featured on one. Ironically, Rice's cut "Sent Up" is my favorite on the disc. It is a humorous tune about going to prison for getting involved with jail bait. The Falcons, here, sound so much like Hank Ballard and the Midnighters doing "Work With Me Annie" it's uncanny (Ballard was also from Detroit). The background voices create a rich, low blend that echoes, shades, underlines and connects Rice's lead phrases. The guitarist plays an "on the edge" walking line with a great "straight out of the garage" solo. This is the primitive vocal group sound at its best.

Part Two picks up in 1960 with Joe Stubbs departing and Wilson "In The Midnight Hour" Pickett taking over. The liner notes for the two volumes mentions that his group was too soulful for many vocal group collectors. Perhaps that's why I like them so much. Although there are a few harmony ballads included, most of the material is either in the jump or gospel-inspired vein. "I Found A Love" is worth the price of admission by itself. Pickett sounds as good in 1962 as he did a few years later on his Atlantic hits. 1962 also produced "She's My Heart's Desire" lead by someone named Bennie McCain who had a rasp to match Pickett's. Too bad he never recorded later. Rice also takes two leads on *Part Two* as does Joe Stubbs. Rice, once again, sounds similar to the immortal Hank Ballard.

Whether you're a soul, vocal group or general r&b fan, this stuff is indispensable. They are literally the best albums I've reviewed in years. Order from Relic Record Productions, Inc., P.O. Box 572, Hackensack, NJ 07602.

cont. next page

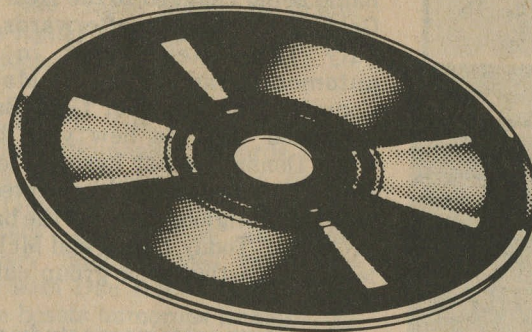
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**The Ghosts Playing In
 The Heart Of Gold Band
 (Whirled Records)**

by Robert Bowman

Let's face it, the audience for this record is somewhat limited — basically Bay area residents who have seen the two bands perform and curious Dead Heads are going to be interested enough to buy it. When Keith and Donna Godchaux left the Grateful Dead in February 1979 they joined a local San Francisco band called the Ghosts. A year and a half later Keith and Donna started to have a stronger influence in the band and this new shift in direction led to the name being changed to the Heart of Gold Band. Shortly afterwards, in July 1980, Keith died in an automobile accident in Marin County. The Heart of Gold Band continued into the new year but, when Donna and her husband-to-be David McKay decided they wanted to only sing religious material the band broke up. Today Donna and McKay lead a Christian rock group called Zoe.

This album contains one studio side and one live side. The former features the Ghosts, the latter the Heart of Gold Band. Both have their moments but side B is much stronger. The studio side contains five tracks, all originals, that suffer somewhat from a certain facelessness. They are played well, there is some variety in the arrangements but only two tracks, "House of Wax" and "Creatures In The Night", have any spark to them (the latter features a backwards wah-wah while the former has some stirring, winding, whirling guitar work). John Cipollina, late of Quicksilver Messenger Service fame, guests on

one track, "Ride Out," but unfortunately he is hardly heard at all.

The live side is quite a bit better. Its four tracks appear to have been taken from three different concerts. Only one song, the religious "Golden Road," is original. The other three tracks are "Solid Rock," Dylan's "Knockin' On Heaven's Door" and "Scarlet Begonias" by the Grateful Dead. This is the first cover I have ever heard of "Solid Rock." It is a pretty rough recording and the performance is a little quirky but it works. This is the only song on the album where Donna sings lead.

The highlight of the whole record is the medley of "Knockin' On Heaven's Door" and "Scarlet Begonias." The former is played with the reggae arrangement that Dylan started using in Australia and Japan in 1978 while the latter is pretty similar to the Dead's versions, maybe a little bit rougher. Keith's playing is superb on "Knockin' On Heaven's Door" and, in general, on the whole album it is much better than it was in his latter days with the Dead.

Whirled Records state that, "The record is a final statement and living testament to Keith's spirit and so much more." The live side is certainly that. I am not so sure about the studio side. *The Ghosts Playing In The Heart of Gold Band* can be ordered from Whirled Records, P.O. Box 246, Lagunitas, CA 94938.

**Single
 Reviews**

Chuck Connor's Upsetters, "Downtown Bus"/"Kiss My Love" and "File Gumbo"/"Bony Moronie"

Reviewed by Robert Bowman

Upsetting? My God! These singles can make you catatonic. Here at the *Memphis Star* we do not often review singles but these are just too good not to be given exposure. Charles Connor was Little Richard's drummer from 1952 to 1957. Born in New Orleans, his syncopated pedigree is 100%. Living in Los Angeles these days, he has a new band that is pure dynamite. These are their second and third singles (their first is out of print but

hopefully it will appear on an EP just a little bit down the line).

Both songs on their second single are originals written by pianist Robert Leslie. "Downtown Bus" is taken at a medium tempo and features a stuttering New Orleans horn line coupled with dominating tom-toms and a novelty bass break. The flip side, "Kiss My Love," is a driving out and out rocker which, oddly enough, features a vocal line reminiscent of the New York Dolls. Underpinning all this is Robert Leslie's hammering piano and a horn line that just won't stop. Ric Cunningham is credited with the sax work. On most of these tunes he has laid down an incredibly insistent riff and overdubbed a screaming, squealing, wildly exciting solo. Connor delivers a slightly delayed backseat as well as a number of transitory rolls and joins the band on the occasional two bar riff.

The Upsetters' third single features two cover tunes and is a shade more to my liking. "File Gumbo" is a humorous waxing which will immediately remind one of the Cadets' "Stranded In The Jungle." It opens with a driving tom-tom riff which is shortly joined by punctuating horns and the ubiquitous hammering piano. In the meantime a two bar salsa clave riff is being tapped out, again giving the cut a New Orleans feel. There is a great vocal break in the middle with Leslie and guitarist Davis Haskin trading lines back and forth. This is obviously a joyous band who would be dynamite live (although I don't know what they'd do about the sax overdubs). The song closes with a four way blast between the tom-toms, horns, piano and guitar sounding much like Jimmy Liggins and His Drops of Joy. The B side is a flat out version of Larry Williams' New Orleans classic "Bony Moronie." It's more of the same and, like the rest, it'll leave you breathless.

High powered rock and roll at its best in glorious mono and on red vinyl yet. Order from Keep A-Rockin' Records, 1972 Palmerston Pl., Suite 201, Hollywood, CA 90027.

ANDY CHILDS "New Orleans Lady"/"Lover's Lullaby"/Maverick Records. Remember those naughty,

lazy Creole ladies made famous by Le Roux? Well, they're back again but this time it's Andy Childs singing their praises. This wonderful rendition is actually much better than the original with Andy's superb sexy vocals. "Lover's Lullaby," a romantic uptempo ballad, is alright but doesn't nearly equal "New Orleans Lady."

THE MAD LADS "You Blew It"/"Trying to Forget About You"/"Express Records. Side 1 is a soulful little funk tune, upbeat and danceable. "Trying to Forget About You," penned by Denise LaSalle, is a slow sexy ballad with lots of background "ooh" and "ah" crooning reminiscent of some 50's doo-wap groups. A good effort from those hard playing, globe trotting Mad Lads.

OLIVER JOHNSON "Cheese and Butter Blues"/"Little Bit of Money"/Soultrack. I hate to say it but those tunes bring me down. Johnson's got a good voice - though and bluesy - but give this man some better songs! We all know times are hard but these dreary lyrics lamenting cuts in social services and general assistance leave me tired. Side 2 is a bit better, but lines like "takes money to drink, takes money to think" are trite and overdone.

DAN HOPE "Get The Monster Off My Back"/Spinnaker Records. The words and music to this funny, surprising funk tune are by "Captain" Phil McGee, an extraordinary talented reed man who plays with Dan Hope's Band. This single boasts humorous imaginative lyrics set against synthesizers, cooking horns and bassline.

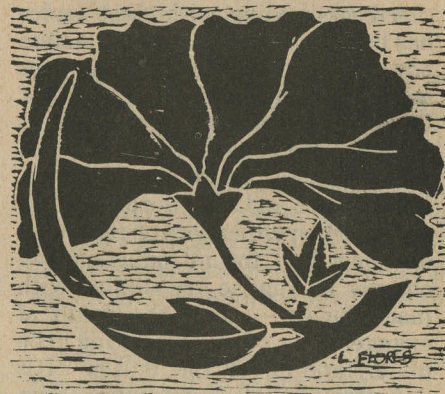
JOHNNY DEAN "We Can Make It Work"/Magic I Records. This slow rocking lovers duet could use some energy. The vocals trade offs are slightly imbalanced for today's contemporary sounds, making the pair sound a bit like Paul and Paula of the 60's. (Remember "Hey, hey Paula, I want to marry you...")

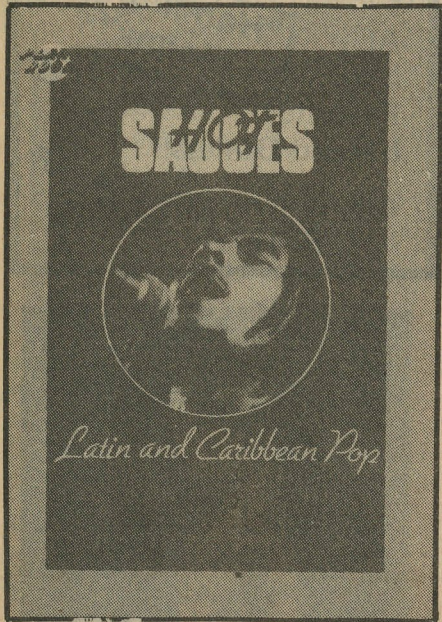
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Hot Sauces: Latin and Caribbean Pop
 edited by Billy Bergman
 Quill Books
 \$7.95

by Rob Bowman

Hot Sauces: Latin and Caribbean Pop is the first of a projected three volume series going under the moniker Planet Rock. The second and third volumes will look at the fusion of experimental music and pop sensibility and the recent forms of African pop. Here, five writers have written eight chapters looking at reggae, soca (soul calypso), New Orleans r&b, Haitian rara, salsa and Latin jazz, Latin international and tropicalista.

A book dealing with these topics has been sorely needed for some time now. Unfortunately, this one does not completely fit the bill. Editor Bergman has written three chapters dealing with reggae, soca and rara. As well, he wrote the preface, introduction and afterword. I am not an expert on either soca or rara but I do know that the introduction and chapter on reggae are riddled with inaccuracies — some the result of exaggeration, others exhibiting little understanding of the music. His definitions of “2/4” time and “rim

shots” are simply laughable, he mixes up his terms for traditional Rastafarian drums and he manages to turn Laurie Anderson’s two performances of the complete “United States” epic in Brooklyn and London into a world tour. His soca chapter appears to be much better, while his essay on rara is full of unsupported statements and very imprecise use of language.

Andy Schwartz’s chapters on “Reggae After Marley” and “New Orleans Rhythms and Blues” are likewise mixed. The former presents a reasonable, albeit somewhat surface, overview of developments in reggae in the last four years while the latter is full of confusion and mistakes.

The two best chapters are Isabelle Leymarie’s “Salsa and Latin Jazz” and Rob Baker’s “Tropicalista.” Both contain references to a myriad number of styles (which are usually named after dances or rhythms) and for the novice the names may begin to blur. As with most writing on music, one really needs to have the sounds close at hand while one reads. Towards that end, each chapter concludes with a one page discography listing anywhere from three to fourteen recommended records. As with the text, though, the discographies are cursory at best.

Finally, the book is randomly illustrated, mostly with sterile promotional pictures. Obviously, I cannot heartedly recommend this but, there is precious little else to be found on genres such as soca, rara and tropicalista music. Buy with caution.

How To Make And Sell You Own Record
 by Diane Sward Rapaport
 Quick Fox
 \$11.95

Reviewed by Jack Abell

If the test of a ‘classic’ is that its value increases rather than diminishes through time, *How To Make And Sell Your Own Record* by



Diane Sward Rapaport (Quick Fox, 33 W. 60th St., NY 10023) is a classic. Originally published in 1979 to provide information for the revolutionary home recording movement, the book is even more useful now that the revolution has become a reality. Whether you are a novice or an old hand in the record business, studying this book can save you time, money and frustration.

How To Make And Sell Your Own Record is tightly organized in 11 chapters with introduction, appendix, bibliography and index. The 11th chapter, called ‘Planning,’ includes worksheets which allow the reader to construct a detailed album budget based on data from the proceeding 10 chapters. Though these worksheets alone are worth the price of the book (\$11.95), it is best to do as the author recommends and read the entire book first, then go back and start filling in the blank.

The appendix, titled ‘Raising Money and Negotiating Record Contracts,’ is a succinct summary written by two San Francisco attorneys, which thoughtfully presents the pros and cons of self-financing, borrowing or profit sharing, and gives valuable pointers on negotiating contracts, royalties, promotion, publishing and distribution with independent labels. A very useful bibliography lists organizations, books, catalogs, periodicals, independent labels and music business schools.

Bruno Nettl

THE WESTERN IMPACT ON WORLD MUSIC

Change, Adaptation, and Survival

The Western Impact On World Music by Bruno Nettl Schirmer Books

Reviewed by Robert Bowman

This must be Nettl's eighth or ninth book. As the most prominent living ethnomusicologist he has a tendency to be a little academic (i.e. premise — data — affirmation of premise with a lot of inherent repetition) but, he also has a tendency to be thorough. Nettl is so systematic that he always makes you see and think about music from at least a few angles that had not occurred to you earlier.

Here, he not only addresses the impact of the sound and style of Western music on the rest of the world, he looks at how Western technology, ideas and concepts, modes of teaching, studying, preserving and disseminating have affected many people's musics. As an ethnomusicologist, he is very much concerned with various aspects of music as symbolism. As well, he looks closely at changes in the socio-musical system.

His final conclusion is basically that most cultures have to some degree Westernized much of their

musical conception, behavior, sound and style or modernized their traditional music by utilizing, to some degree, key Western elements such as harmony, large ensembles, the violin or piano, concert settings, etc. The degree to which this has happened is not simply a function, as one might suspect, of compatibility of musics between cultures. It is also quite directly a result of the quality and quantity of contact between the cultures, the attitude towards change subscribed to within a culture and the value of music within that culture.

The book opens and closes with a total of eight chapters; introducing, giving background, and summing up the main points of the text. In between are thirty-two, two to five-page vignettes which illustrate the subtleties and shadings of the various manifestations of the impact of the

West on the rest of the world's music. The majority of Nettl's examples come from the people he has done fieldwork with in Iran, South India and Native Indian culture in North America. Four of his students have also written chapters which include examples from Africa and Asia which somewhat round out the picture.

In a time where artists such as Laurie Anderson, Brian Eno, Peter Gabriel and Talking Heads have increasingly been drawing on non-Western music, while non-Western artists such as King Sunny Ade, Mutabaruka and Fela-Ransom Kuti are increasingly becoming popular in the West and their native lands with hybrid fusions, a book such as this is quite welcome. It will provide interesting, thought provoking reading for anyone interested in world music. Read on.

Memphis Symphony To Star In Homecoming Event

The Memphis Symphony Pops Orchestra will be the first orchestra in the state to celebrate Tennessee Homecoming '86 with a special pops concert in Victorian Village at 6:00 p.m. on Sunday, September 1.

The orchestra, conducted by James Richens, will perform familiar light classics, and a medley of Tennessee music including "The Tennessee Waltz", "Chattanooga Choo-Choo", "Rocky Top" and "Elvis Remembered." The concert will close with the Sousa's "King Cotton March."

Florence Young, General Manager of the Memphis Symphony said that Victorian Village is the perfect spot for the Orchestra's first Tennessee Homecoming '86 concert because of all the history surrounding the area. She said she received an enthusiastic response from Homecoming '86 officials in Nashville when she approached them with the idea, and that it is very exciting that Memphis will be the first city in Tennessee to have its orchestra participate in a major Homecoming festivity.

The Victorian Village Association will be holding special events during the afternoon. The River City Community Band will play at the Fontaine/Lee House from 1:00 p.m. to 3:00 p.m., followed by the Doctor's Band which will play until 6:00 p.m. From 1:00 p.m. to 6:00 p.m. there will be continuous jazz and Ragtime piano music at the Lowenstein House. Edwin Hubbard will perform one of his delightful flute concerts on the stage in the park from 4:00 p.m. until 6:00 p.m., and during the afternoon there will be an art show featuring the works of twenty-three Tennessee artists.

Tickets for the outside events at Victorian Village, including the Memphis Symphony Pops Concert, will be \$2.00, and will be available at the Symphony office at 3100 Walnut Grove, Suite 402, and at the gates on Adams Street at either the Orleans or Neely Street entrances on the day of the event. There will be no charge for children under six.

For more information, call the Symphony Office at 324-3627

Summer Rental

by William Glankler

In the dog days of August, when many families go on vacations, what could be more natural than a movie about a family vacation? Except, of course, that it has been done to death many times over.

Summer Rental is stuck with the usual conventions as the hapless Chester family and their worthless dog go from one predictable disaster to another. Rain, heat, sunburn, bad restaurants, boating mishaps, and housing mixups occur with unsurprising regularity during their month long trip to Florida.

Not that there aren't funny sequences. John Candy trying to thread his way through a crowded beach with a leaking cooler is havoc producing and hysterical. Every step, every turn, every stop to apologize and he accidentally douses someone else with ice water.

There are a few attempts to escape the expected. The house next door is occupied by ten (!) young lifeguards - their laundry drying on the line, consists entirely of jock straps. Another neighbor has had a breast implant and wants Candy's opinion of the result. Before the movie is over she has solicited everyone's opinion. Everyone but the audience, that is.

Perhaps if director Carl Reiner had had more time he would have come up with a diamond instead of a rhinestone. The picture suffers from a rush to release it and capitalize on John Candy's sudden popularity. Several themes were apparently filmed and abandoned, either because they weren't funny or, more likely, because they didn't feature Candy. The climactic sailing sequence, Candy's revenge, doesn't work either.

Candy has a natural comedic talent though he certainly hasn't peaked yet. This won't be remembered as his greatest role, but give him time. John Candy may soon be a household word.

The film is aided considerably by the talents of veteran actors Richard Crenna, as a town resident who looks down his nose at summer rentals; and most especially by Rip Torn, as the owner of a fifth rate seafood restaurant where the 'catch of the day' is frozen fish dinners. Karen Austin does a fine job in the supporting role of Candy's wife.

Summer Rental is rated PG. And a very mild PG it is too.

Fright Night The Vampire Who Came To Dinner

by William Glankler

Fright Night is just the typical American story. Boy meets vampire. Boy fails to convince authorities that vampire lives next door. Boy has to kill vampire.

There isn't much fright in *Fright Night*. The movie has to fall back on special effects to produce any thrills at all. The effects consist mostly of

vampires expiring or metamorphosing. While clinically interesting they are emotionally disgusting.

The plot is laughable, but not laughable enough to qualify for comedy. A vampire and 'friend' move into a nice neighborhood in the middle of the night. Naturally they have the usual vampire furniture - coffins. They decorate in the usual vampire style - creepy.

Every so often paid-by-the-hour females come to visit. They often leave in plastic bags. The kid who lives next door is certain that these guys aren't collecting for a blood bank, but he can't convince anyone that there are vampires either.

Eventually, he does convince a has-been actor, who has been reduced to being the host on a Creature Feature type TV show, to help him. The has-been plays along to convince the kid there are no such things as vampires. Three guesses and the first two don't count.

Chris Sarandon plays the vampire with debonair menace. Roddy McDowell is the has-been ham. Both should know better. The rest of the

Lou Rawls To Appear At Dixon Gallery

David Porter, Chairman of the Memphis and Shelby County Film, Tape and Music Commission, announced today that Holiday Corporation has made a grant to the FTMC for sponsorship of a concert by Lou Rawls in Dixon Gallery and Gardens on *Friday, September 13, 1985* at 7 p.m. The concert will be the first of a series of events at the Dixon in the Gardens sponsored by Holiday Corporation to show appreciation to its new neighbor.

Lou Rawls' classic songs like "You'll Never Find Another Love Like Mine," "Natural Man," "Lady Love," "Dead End Street" and "Love Is a Hurtin' Thing" have become American standards and have lead to one platinum and six gold albums plus a gold single. He has also won four Grammys.

Lou's current album on EPIC records is *Close Company*. This LP combines the influence of Memphis based producer Dexter Wansel who is known for his work with Gambel and Huff. The first single to be released is a David Porter original "All Time Lover." *Close Company* once again spotlights Rawls' trademark R&B style.

Donald O'Conner, artist, Memphian, songwriter and producer of Lou Rawls' *Close Company* at Ardent Studios in Memphis and The Complex in Los Angeles, will provide the opening act for the concert.

Tickets for the concert will be available after August 21, 1985 at all Ticket Hub outlets, in advance tickets are \$9 and at the gate tickets are \$10. In case of rain the concert will be in the North Hall of the Cook Convention Center with open seating.

cast would no doubt prefer to escape notice.

Fright Night is rated R for rancid and for some undraped female anatomy. Don't waste your money, it will be on cable before Halloween.

"Women In Rock" A New Video Now In Production

MCA Home Video and Delilah Films have reached an agreement on the production and subsequent release of "Women in Rock," a long-form music video now in production; the announcement was made by MCA Home Video President Gene Giaquinto. The hour-long program will explore the explosive force and influence of women in the rock music industry.

In making the announcement, Giaquinto stated: "We're extremely pleased and excited about this unique, timely project. We're certain that this highly entertaining show will exhibit great longevity in the home video marketplace."

Utilizing archival footage, new performance footage and in-depth interviews, "Women in Rock" will provide entertaining portraits of rock's most popular and influential female stars. The "rockumentary" is produced by Delilah Films President Stephanie Bennett, best known for her highly successful productions of "The Compleat Beatles," "The Everly Brothers Reunion Concert," "Girl Groups" and "Cool Cats: 25 Years of Rock 'n' Roll Style."

Bennett stated: "I am delighted that MCA Home Video is giving me the opportunity to make this film, in which the subject matter is personally a great interest to me. I feel it is time we recognized and celebrate women in rock 'n' roll.

Production on "Women in Rock" is currently in progress, with Etienne Mirlesse directing. Further details will be forthcoming.

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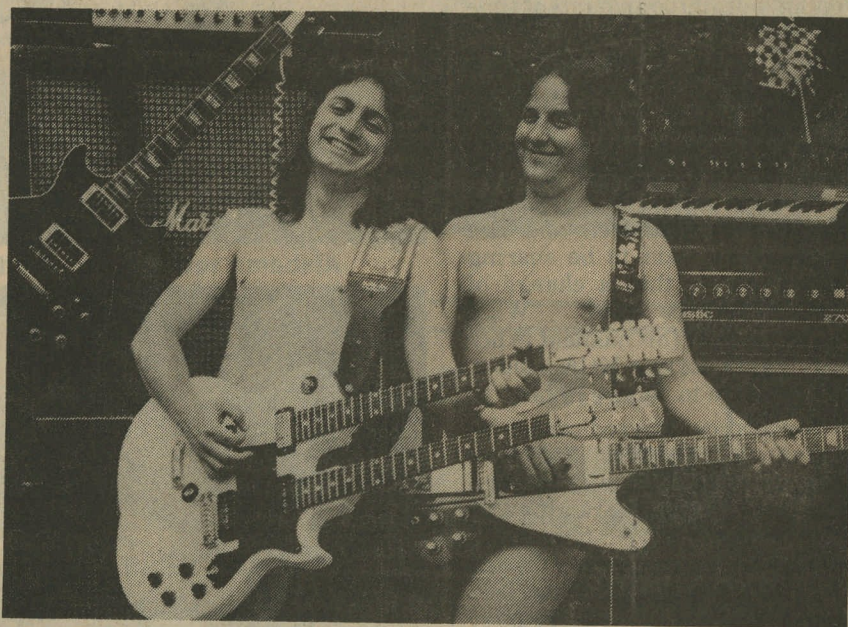
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DINERS CLUB AMERICAN EXPRESS

Nashville News

by Bill E. Burk

Waylon Jennings, long a stud in the RCA corral, said to be ready to jump ship to CBS, following Mr. RCA himself, Chet Atkins. Jennings feels RCA's leadership in Music City is sort of taking him for granted.

Labelmate Charley Pride has already said he is leaving RCA; is shopping for a new home. Pride has had his pride hurt; says RCA is spending inordinate amounts of time and money on new acts.

The game of musical chairs is not the exclusive property of RCA. At MCA, which shook the rafters last year by canning virtually everybody, Don Williams is said to be gone for sure, looking toward Warner Bros., while Barbara Mandrell and Lee Greenwood are said to be sharing Williams' views, that a change of scenery would be good. "What Barbara needs at this moment in her career," said a former MCA insider, "is for someone to believe in her."

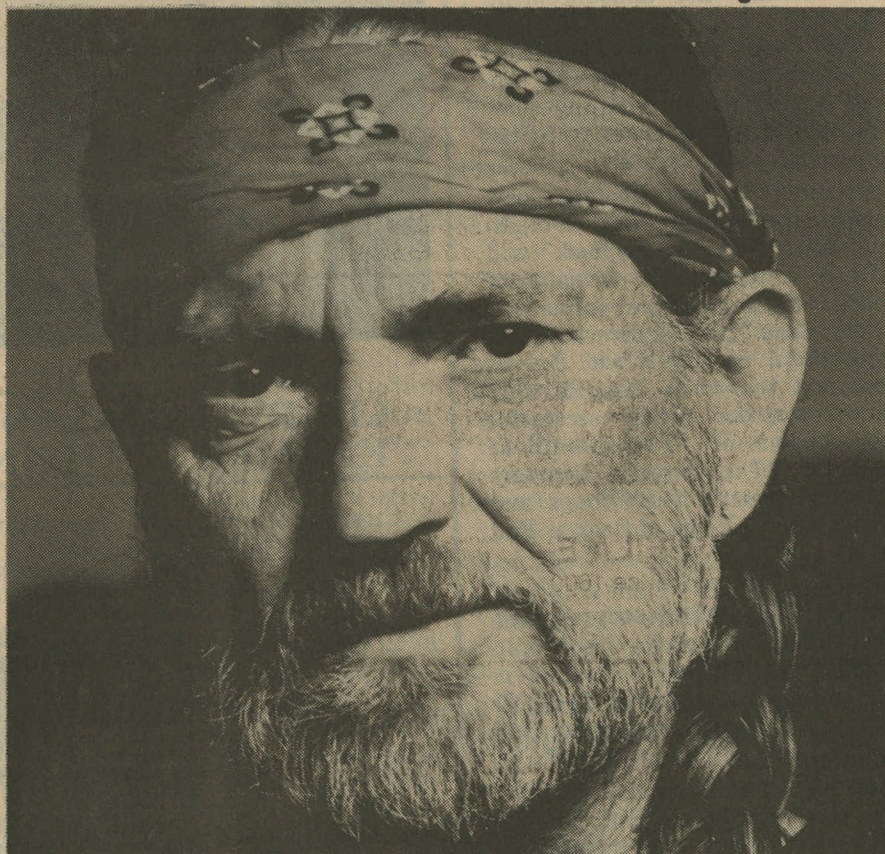
RCA rolled out the red carpet for Alabama when the group scored its 16th consecutive No. 1 single. And whose record of 15 straights did Alabama break? Elvis? No way. It was fellow Alabamian Sonny James! And James was there to help Alabama celebrate. The country music superstars, however, have reached that point where their time is not their own. Moments after the Nashville shendig wound down, they hopped into their jetliner and went off to Milwaukee for a gig the next night. Ah, success.

Hank Williams Jr. and "The Highwayman" collaboration of Johnny Cash, Waylon Jennings, Kris Kristofferson and Willie Nelson are the first entertainers to be announced for the Country Music Association awards show October 14 in Nashville. Kristofferson and Anne Murray will co-host the show.

CMA is beginning a country music chart for the United Kingdom — a first.



Alabama sets record with 16 consecutive No. 1 singles



Willie Nelson to appear at Country Music Association awards show.

The Memphis Star In Review

The following is a brief summary of some of the entertainers and events that have helped shape the "rebirth" of Memphis music through the pages of the *Memphis Star*.

September, 1981 (Volume 1, No. 3). Our headlines read "Music Hall of Fame in Memphis." With the assistance of John Fry of Ardent Recording and John Dudas of the Center City Commission, we were able to produce one of our very first "exclusive" stories. At that time NARAS (National Academy of Recording Arts & Sciences) was considering Memphis as a possible site for their international Hall of Fame. Although Atlanta was the selected site, the effort helped build bridges between the local government and the music community.

Also covered in this issue was the pop group Foreplay, Jerry Phillips

and Music Industries of Memphis (now Memphis Music Association).

The *Memphis Star* was a 12-page tabloid at the time and our concert calendar had only 20 listings.

September, 1982 (Volume 2, No. 3). Still at 12 pages, the *Memphis Star* shows signs of expansion, with broader coverage of all types of music. The concert calendar is larger with a full page of music listings. The cover story for this issue was the MSU Awards show honoring B.B. King. It features a rare photo of B.B. jamming with Jerry Lee Lewis taken by Morgan Murrell. Also featured in the issue was The Modifiers, David Evans and an exclusive double spread of Reggae Sunsplash 1982.

September, 1983 (Volume 3, No. 3). Now sporting 28 pages of music made in Memphis, this issue features the Breaks as our cover story. We

also had the nerve to print a photo of our super softball team (we even won once in a while). In addition we covered Sundance, Cobra and Club Reflections.

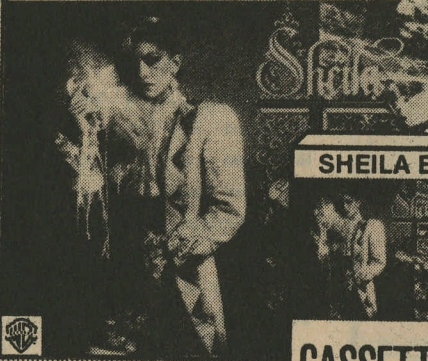
September, 1984 (Volume 4, No. 3). This was the last issue that we produced out of our publisher's garage. Our cover story featured Brenda Patterson. Within the pages of this issue we featured Quiet Riot, Jimi Jamison, Herbie Mann, and Cordell Jackson.

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concert calendar

Entertainers and club owners may have their bookings listed by sending their dates to **The Memphis Star** prior to the 18th of each month.

If you desire, Concert Calendar forms are available. Send a stamped, self addresses envelope and one will be sent to you.

Information in this schedule is based upon info received from entertainers and club owners. Refer to advertisements in **The Star** for exact times, dates and locations.

1

Sunday

Reba & the Portables - Rum Boogie Cafe

Big Growl - Rum Boogie Cafe

Lonely Street Duo (Jim Pinkston & Mike Strickland) - Holiday Inn (Shelby Oaks Dr.)

Don McMinn & Rum Boogie Band w/ guests Larry Raspberry, Billy Herbert, and Lynn Jones - Rum Boogie Cafe

Ray Glover - Kublai Khan's

Phineas Newborn - Kubkai Khan's

Ruby Wilson - Kubkai Khan's

Jessie Mae Hemphill - Lafayette's Corner

Big Lucky & His Band - Lafayette's Corner

Waynell Jones - Lafayette's Corner

Beale St. Jug Band - Lafayette's Corner

Coon Elder - Lafayette's Corner

Wampus Cats - Old Daisy

Rufus Thomas - Old Daisy

Ben Cauley Band - Old Daisy

Fieldstones - Club Handy

Club Handy Band w/Duncan Sisters - Club Handy

Club Handy Band w/Donald O'Connor - Club Handy

Avenue - New Daisy

Larry Raspberry - New Daisy

Memphis Slim - New Daisy

Good Question - Former Memories Site

Mid-Town Jazz Mobile - Former Memories Site

ZeBop - Former Memories Site

Susan Hudson & The River City Band - Memphis Music Festival (tent)

Tiny Bond & the Bondsmen - Memphis Music Festival (tent)

Special Edition w/DeDe McCarver - Memphis Music Festival (tent)

Nokie Taylor & Skylite Jazz - (Cheers) Benchmark

River Bluff Clan - Marlowe's

The Watson Singers - Handy Park (Beale St.)

Drama - Peabody

Joe Norman - Poplar Lounge

Ron Reed - Bud Den

Mid-Town Jazz Mobile - Huey's

R.T. Scott Band - Bad Bob's

Doug Garrison - North End

Live Comedy - Cousin Bubba's Comedy Club

Blues Alley All Stars - Blues Alley

Lonely Street Duo (Jim Pinkston & Mike Strickland) - Holiday Inn (Shelby Oaks Dr.)

"The Rose Tattoo" - Circuit Playhouse

Original Blues Alley All Stars - Bombay

Radiants - Bombay

Bombay Bicycle Club



LIVE ENTERTAINMENT GOOD FOOD

SEPTEMBER PREVIEW

	1	5-8	8	5-8	15	5-8	22	29
	Original Blues Alley All Stars 5-8 p.m.							
	Radiants	Blue Beats	Blue Beats	Blue Beats	Blue Beats	Blue Beats	Blue Beats	Blue Beats
	9-1	9-1	9-1	9-1	9-1	9-1	9-1	9-1
SUN	2	9	16	23	30			
	Jeffrey Jones	Brady & Hollye	Sloan & Eaton	Sloan & Eaton	Brady & Hollye			
	8:30-11:30							
MON	3	10	17	24				
	Sloan & Eaton	The B.B.'s	The B.B.'s	The B.B.'s	LADIES NIGHT			
	9-12	9-12	9-12	9-12	Every Tuesday			
TUE	4	11	18	25				
	KEITH SYKES							
WED	5	12	19	26				
	Reba & the Portables	Wampus Cats	Mike Crews & Evolving Band	Jimmy Davis & Nexus				
	9-1	9-1	9-1	9-1				
THU	6	13	20	27				
		Reba & the Portables	Webb Wilder					
		10-2						
FRI	7	14	21	28				
	GOOD	Blue Beats	the Beat Necks	the Portables				
	Question	10-2						
SAT								

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2

Monday

Settlers - Mermaid

Good Question - Mermaid

Gospel Music Show - Handy Park

Billy Wayne Herbert - Rum Boogie Cafe

Sam Williams - After Four

Dodie Dowdy & Co. - Dad's Place

R.T. Scott Band - Bad Bob's
 Live Comedy - Cousin Bubba's Comedy Club
 Blues Alley All Stars - Blues Alley
 Sweat - Stage Stop
 Lonely Street Duo (Jim Pinkston & Mike Strickland) - Holiday Inn (Shelby Oaks Dr.)
 Jeffrey Jones - Bombay

3 Tuesday

R.P. Scott Band and Coon Elder - Mermaid's
 The Decision Band - Round 1
 Joe Norman - Faculty Lounge
 Don McMinn & Rum Boogie Band - Rum Boogie Cafe
 Hottenazz - After 4
 Dodie Dowdy & Co. - Dad's Place
 Special Edition - Dad's Place
 Tiny Bond & the Bondsmen - Bad Bob's
 Blues Alley All Stars - Blues Alley
 Sweat - Stage Stop
 Lonely Street Duo (Jim Pinkston & Mike Strickland) - Holiday Inn (Shelby Oaks Dr.)
 Sloan & Eaton - Bombay
 Jim Karney - Circle Cafe
 Blue Grass Jam - Yarbrough's Music Co.

4 Wednesday

Cut Outs - Poplar Lounge
 The Decision Band - Round 1
 Ron Reed - Best Western (Oxford, MS)
 Don McMinn & Rum Boogie Band - Rum Boogie Cafe
 Talent Show Case Night - Rum Boogie Cafe
 Hottenazz - After 4
 Dodie Dowdy & Co. - Dad's Place
 Special Edition - Dad's Place
 Tiny Bond & the Bondsmen - Bad Bob's
 Blues Alley All Stars - Blues Alley
 Sweat - Stage Stop
 Lonely Street Duo (Jim Pinkston & Mike Strickland) - Holiday Inn (Shelby Oaks Dr.)
 Keith Sykes - Bombay
 Joe Norman - Circle Cafe

5 Thursday

Tom Jones - Mud Island
 The Rave - Southwestern
 The Decision Band - Round 1
 Claude Rivers - Red Carpet Inn
 Fingerprint - Omni-New Daisy
 Don McMinn & Rum Boogie Band - Rum Boogie Cafe
 Hottenazz - After 4

cont. next page

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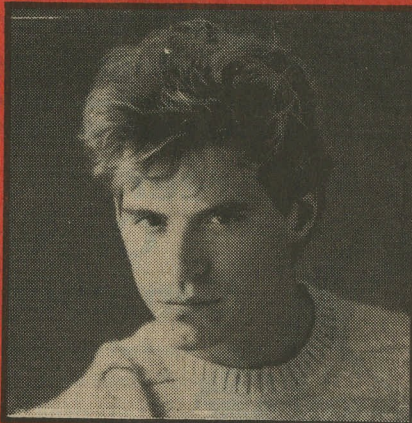
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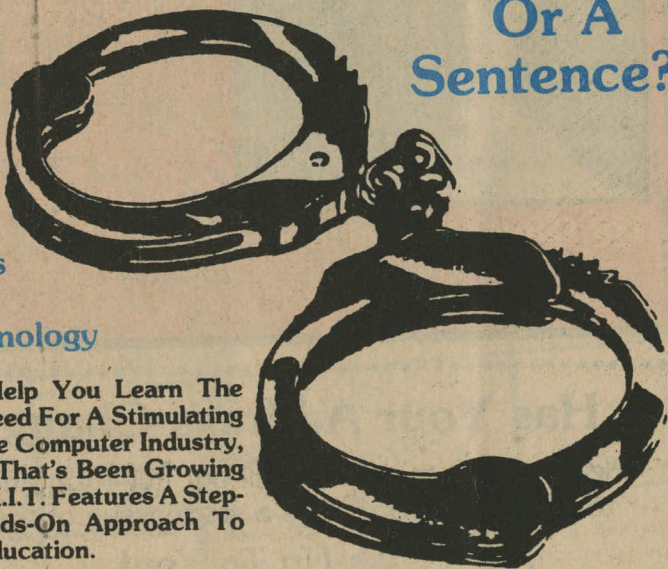
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cont. from page 45

Dodie Dowdy & Co. - Dad's Place
Special Edition - Dad's Place
Tiny Bond & the Bondsmen - Bad Bob's
Peter Hyrka - North End
Blues Alley All Stars - Blues Alley
Sweat - Stage Stop
Lonely Street Duo (Jim Pinkston & Mike Strickland) - Holiday Inn (Shelby Oaks Dr.)
Reba & the Portables - Bombay
John David - Circle Cafe

6

Friday

Carno & Co. - Madison Ave.
Nexus - Marlowe's
Blue Beats - Mermaid's
"Evita" - Playhouse on the Sq.
Bach-Handel Birthday Bash! - Lindenwood
Bach-Handel Birthday Bash! - Lindenwood Christian Church
The Decision Band - Round 1
Claude Rivers - Red Carpet Inn
The Generics - Antenna Club
Joe Norman - Faculty Lounge
Don McMinn & Rum Boogie Band - Rum Boogie Cafe

Jan Walker - After 4
Dodie Dowdy & Co. - Dad's Place
Special Edition - Dad's Place
Tiny Bond & the Bondsmen - Bad Bob's
Sid Selvidge - North End
Blues Alley All Stars - Blues Alley
Sweat - Stage Stop
Rock Jaws - Prince Mongo's Planet
Good Question - Bombay
Generics - Antenna

7

Saturday

Carno & Co. - Madison Ave.
Nexus - Marlowe's
Blue Beats - Mermaid's
"Evita" - Playhouse on the Sq.
Ron Reed - Faculty Lounge
The Decision Band - Round 1
Claude Rivers - Red Carpet Inn
Don McMinn & Rum Boogie Band - Rum Boogie Cafe
Jerry Meanly - After 4
Special Edition - Dad's Place
Tiny Bond & the Bondsmen - Bad Bob's
K-97 Midnight Hour - Omni-New Daisy
Sid Selvidge - North End
Blues Alley All Stars - Blues Alley

concert calendar

Sweat - Stage Stop
 Rock Jaws - Prince Mongo's Planet
 Good Question - Bombay
 Trax - Circle Cafe

Lonely Street Duo (Jim Pinkston & Mike Strickland) - Marlowe's
 The B.B.'s - Bombay
 Jim Karney - Circle Cafe
 Blue Grass Jam - Yarbrough's Music Co.

8 Sunday

Nokie Taylor & Skyline Jazz - (Cheers) Benchmark
 River Bluff Clan - Marlowe's
 The Watson Singers - Handy Park (Beale St.)
 "Evita" - Playhouse on the Sq.
 Joe Norman - Poplar Lounge
 Ron Reed - Bud Den
 Mid-Town Jazz Mobile - Huey's
 Dee Fisk Band - Rum Boogie Cafe
 S&T Battle of the Bands - Mud Island
 R.T. Scott Band - Bad Bob's
 Doug Garrison - North End
 Blues Alley All Stars - Blues Alley
 Blue Beats - Bombay
 The Original Blues Alley All Stars - Bombay

11 Wednesday

Rick Springfield/Motels - Coliseum
 "Evita" Playhouse on the Sq.
 Cut Outs - Poplar Lounge
 The Decision Band - Round 1
 Ron Reed - Best Western (Oxford, MS)
 Don McMinn & Rum Boogie Band - Rum Boogie Cafe
 Talent Show Case Night - Rum Boogie Cafe
 Hottenazz - After 4
 Special Edition - Dad's Place
 Dodie Dowdy & Co. - Dad's Place
 Tiny Bond & the Bondsmen - Bad Bob's
 Blues Alley All Stars - Blues Alley
 Dead Lock - Stage Stop
 Lonely Street Duo (Jim Pinkston & Mike Strickland) - Marlowe's
 Keith Sykes - Bombay
 Joe Norman - Circle Cafe

9 Monday

Settlers - Mermaid's
 Good Question - Mermaid's
 Billy Wayne Herbert - Rum Boogie Cafe
 Sam Williams - After 4
 Dodie Dowdy & Co. - Dad's Place
 R.T. Scott Band - Bad Bob's
 Blues Alley All Stars - Blues Alley
 Dead Lock - Stage Stop
 Brady & Hollye - Bombay

12 Thursday

Lonely Street Duo (Jim Pinkston & Mike Strickland) - Marlowe's
 "Evita" - Playhouse on the Sq.
 "Baby With the Bathwater" - Circuit Playhouse
 The Decision Band - Round 1
 Claude Rivers - Red Carpet Inn
 Fingerprint - Omni-New Daisy
 Don McMinn & Rum Boogie Band - Rum Boogie Cafe
 Hottenazz - After 4
 Dodie Dowdy & Co. - Dad's Place
 Special Edition - Dad's Place
 Tiny Bond & the Bondsmen - Bad Bob's
 Peter Hyrka - North End
 Blues Alley All Stars - Blues Alley
 Dead Lock - Stage Stop
 Lonely Street Duo (Jim Pinkston & Mike Strickland) - Marlowe's
 Wampus Cats - Bombay
 John David - Circle Cafe

10 Tuesday

Allen Rippe & MSU Chamber Players - MSU (Harris Hall Aud.)
 R.T. Scott Band and Coon Elder - Mermaid's
 MSU Chamber Players - Harris Aud. (MSU)
 The Decision Band - Round 1
 Joe Norman - Faculty Lounge
 Don McMinn & Rum Boogie Band - Rum Boogie Cafe
 Hottenazz - After 4
 Dodie Dowdy & Co. - Dad's Place
 Special Edition - Dad's Place
 Tiny Bond & the Bondsmen - Bad Bob's
 Blues Alley All Stars - Blues Alley
 Dead Lock - Stage Stop

13 Friday

Carno & Co. - Madison Ave.

cont. next page

LIVE
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MON - SAT (See Concert Calendar)

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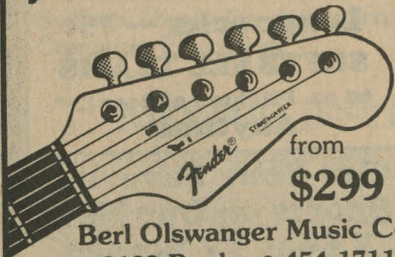
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concert calendar

cont. from page 47

Lonely Street Duo (Jim Pinkston & Mike Strickland) - Marlowe's

Lou Rawls (w/opening act Donald O'Connor) - Dixon Gallery & Gardens

Panther Burns - Antenna Club

Good Question - Mermaid

Greg Allman/Calculated X MSU (Univ. Cn. Ballroom)

"Baby With the Bathwater" - Circuit Playhouse

"Evita" - Playhouse on the Sq.

Crossover - Hot Cotton (Covington, TN)

The Decision Band - Round 1

Claude Rivers - Red Carpet Inn

Joe Norman - Faculty Lounge

Don McMinn & Rum Boogie Band - Rum Boogie Cafe

Jan Walker - After 4

Dodie Dowdy & Co. - Dad's Place

Special Edition - Dad's Place

Tiny Bond & the Bondsmen - Bad Bob's

Sid Selvidge - North End

Blues Alley All Stars - Blues Alley

Dead Lock - Stage Stop

The End - Prince Mongo's Planet

Reba & the Porables - Bombay

14

Carno & Co. - Madison Ave.

Lonely Street Duo (Jim Pinkston & Mike Strickland) - Marlowe's

Good Question - Mermaid

"Baby With the Bathwater" - Circuit Playhouse

"Evita" - Playhouse on the Sq.

Ron Reed - Faculty Lounge

Crossover - Hot Cotton (Covington, TN)

The Decision Band Round 1

Claude Rivers - Red Carpet Inn

Don McMinn & Rum Boogie Band Rum Boogie Cafe

Jerry Meanly - After 4

Dodie Dowdy & Co. - Dad's Place

Special Edition - Dad's Place

Tiny Bond & the Bondsmen - Bad Bob's

K-97 Midnight Hour - Omni-New Daisy

Sid Selvidge - North End

Blues Alley All Stars - Blues Alley

Dead Lock Stage Stop

The End Prince Mongo's Planet

Blue Beats Bombay

Trax - Circle Cafe

LIVE AID CONCERT - Mud Island

Saturday

15

Sunday

Piano Extravaganza (Benefit Faculty Recital) - MSU (Harris Hall Aud.)

Nokie Taylor & Skyline Jazz - (Cheers) Benchmark

River Bluff Clan - Marlowe's

"Baby With the Bathwater" - Circuit Playhouse

Piano Extravaganza - Harris Aud. (MSU)

"Evita" - Playhouse on the Sq.

Sunday Gospel Serenade - Handy Park (Beale St.)

Joe Norman - Poplar Lounge

Ron Reed - Bud Den

Mid-Town Jazz Mobile - Huey's

Dee Fisk Band - Rum Boogie Cafe

R.T. Scott Band - Bad Bob's

Doug Garrison - North End

Blues Alley All Stars - Blues Alley

Blue Beats - Bombay

Live Jazz - Club Reflections

16

Monday

Settlers - Mermaid

Good Question - Mermaid

Billy Wayne Herbert - Rum Boogie Cafe

Sam Williams - After 4

Dodie Dowdy & Co. - Dad's Place

R.T. Scott Band - Bad Bob's

Blues Alley All Stars - Blues Alley

Intimate Acts Stage Stop

Sloan & Eaton - Bombay

17

Tuesday

R.T. Scott Band & Coon Elder - Mermaid's

The Decision Band - Round 1

Joe Norman - Faculty Lounge

Don McMinn & Rum Boogie Band - Rum Boogie Cafe

Hottenazz After 4

Dodie Dowdy & Co. - Dad's Place

Special Edition - Dad's Place

Tiny Bond & the Bondsmen - Bad Bob's

Blues Alley All Stars - Blues Alley

Intimate Acts Stage Stop

The B.B.'s - Bombay

Jim Karney - Circle Cafe

Blue Grass Jam - Yarbrough's Music Co.

18

Wednesday

- "Evita" - Playhouse on the Sq.
- Cut Outs - Poplar Lounge
- Strings & Things Battle of the Bands - Mud Island
- The Decision Band - Round 1
- Ron Reed - Best Western (Oxford, MS)
- Don McMinn & Rum Boogie Band - Rum Boogie Cafe
- Talent Showcase Night - Rum Boogie Cafe
- Hottenazz - After 4
- Dodie Dowdy & Co. - Dad's Place
- Special Edition - Dad's Place
- Tiny Bond & the Bondsmen - Bad Bob's
- Blues Alley All Stars - Blues Alley
- Intimate Acts - Stage Stop
- Keith Sykes - Bombay
- Joe Norman - Circle Cafe

19

Thursday

- "Evita" - Playhouse on the Sq.
- The Decision Band - Round 1
- Claude Rivers - Red Carpet Inn
- Fingerprint - Omni-New Daisy
- Memphis Common - Best Western (Oxford, MS)
- Don McMinn & Rum Boogie Band - Rum Boogie Cafe
- Hottenazz - After 4
- Dodie Dowdy & Co. - Dad's Place
- Special Edition - Dad's Place
- Tiny Bond & the Bondsmen - Bad Bob's
- Peter Hyrka - North End
- Blues Alley All Stars - Blues Alley
- Intimate Acts - Stage Stop
- Mike Crews and the Evolving Band - Bombay
- John David - Circle Cafe

20

Friday

- Carno & Co. - Madison Ave.
- River Bluff Clan - Marlowe's
- "Evita" - Playhouse on the Sq.
- "Baby With the Bathwater" - Circuit Playhouse
- The Decision Band - Round 1
- Claude Rivers - Red Carpet Inn
- Memphis Common - Best Western (Oxford, MS)
- Joe Norman - Faculty Lounge
- Don McMinn & Rum Boogie Band - Rum Boogie Cafe
- Jan Walker - After 4
- Dodie Dowdy & Co. - Dad's Place
- Special Edition - Dad's Place

cont. next page

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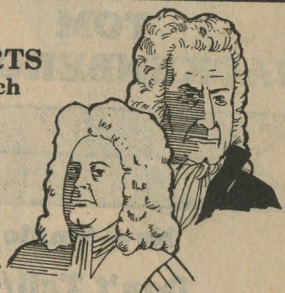
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<p>"A BACH-HANDEL BIRTHDAY BASH!" — A 300th celebration featuring the Memphis Symphony Chorus, Chamber Orchestra, The Lindenwood Choral and the "birthday boys." This concert is made possible by a grant from The Golightly Foundation, Inc.</p>	<p>September 6 at 7:30</p>
<p>"AN EVENING OF SPIRITUALS" — JESTER HAIRSTON — America's "living legend" in a concert of spirituals and storytelling with the Chancel Choir.</p>	<p>October 13 at 7:30</p>
<p>DINO KARTSONAKIS — "Mr. Sacred Piano!" in his Lindenwood Concerts' debut!</p>	<p>November 8 at 7:30</p>
<p>"A CHRISTMAS SPECTACULAR" — 'Messiah' and more! — The Chancel Choir and Orchestra in the Mid-South's most popular musical Christmas celebration!</p>	<p>December 15 at 7:30</p>
<p>THE WHEATON COLLEGE MEN'S GLEE CLUB — An <i>encore</i> concert by this internationally acclaimed award-winning chorus!</p>	<p>March 15 at 7:30</p>
<p>CAROL LAWRENCE — The Broadway, television and movie star in a spectacular evening of music and drama!</p>	<p>April 18 at 7:30</p>
<p>"AN EVENING OF LERNER AND LOWE" — The annual "pops" concert. The Chancel Choir and Orchestra present <i>Camelot, Brigadoon, My Fair Lady</i> and many more!</p>	<p>May 9 at 7:30</p>

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Or Graphic Arts Needs

concert calendar

cont. from page 49

Tiny Bond & the Bondsmen - Bad Bob's
Sid Selvidge - North End
Gene Machive - Old Daisy
Blues Alley All Stars - Blues Alley
Intimate Acts - Stage Stop
Web Wilder & Beat Necks - Bombay
The Judds - Libertyland
Ronnie Milsap - Libertyland

21

Saturday

Carno & Co. - Madison Ave.
"Rock Day" - Mid-South Fair
River Bluff Clan - Marlowe's
"Baby With the Bathwater" - Circuit Playhouse
"Evita" - Playhouse on the Sq.
Ron Reed - Faculty Lounge
The Decision Band - Round 1
Claude Rivers - Red Carpet Inn
Memphis Common - Best Western (Oxford, MS)
Don McMinn & Rum Boogie Band - Rum Boogie
Cafe
Jerry Meaully - After 4
Special Edition - Dad's Place
Tiny Bond & the Bondsmen - Bad Bob's
K-97 Midnight Hour - Omni-New Daisy
Sid Selvidge - North End
Delta Blues Festival - Freedom Village (MS)
Gene Machine - Old Daisy
Blues Alley All Stars - Blues Alley
Intimate Acts - Stage Stop
Web Wilder & Beat Neck - Bombay
Trax - Circle Cafe

22

Sunday

Nokie Taylor & Skyline Jazz - Cheers
River Bluff Clan - Marlowe's
Sunday Gospel Serenade - Handy Park
"Evita" - Playhouse on the Square
"Baby w/the Bathwater" - Circuit Playhouse
Joe Norman - Poplar Lounge
Ron Reed - Bud Den
Mid Town Jazz Mobile - Huey's
The Hurricanes - Rum Boogie Cafe
R.T. Scott Band - Bad Bob's
Doug Garrison - North End
Blues Alley All Stars - Blues Alley

Original Blues Alley All Stars - Bombay
The Blue Beats - Bombay
Reba Mc Entire - Libertyland
Bluff City Jazz - Club Reflections

23

Monday

Settlers - Mermaid
Good Question - Mermaid
Billy Wayne Herbert - Rum Boogie Cafe
Sam Williams - After Four
Dodie Dowdy & Co. - Dad's Place
R.T. Scott Band - Bad Bob's
Blues Alley All Stars - Blues Alley
Tomboyz - Stage Stop
Sloan & Eaton - Bombay
Lee Greenwood - Libertyland

24

Tuesday

R.T. Scott Band & Coon Elder - Mermaids
The Decision Band - Round 1
Joe Norman - Faculty Lounge
Don McMinn & the Rum Boogie Band - Rum
Boogie Cafe
Hottenazz - After Four
Dodie Dowdy & Co. - Dad's Place
Special Edition - Dad's Place
Tiny Bond & the Bondsmen - Bad Bob's
Blues Alley All Stars - Blues Alley
Tomboyz - Stage Stop
The B.B.'s - Bombay
Jim Karney - Circle Cafe
Blue Grass Jam - Yarbrough's Music Co.

25

Wednesday

U.S. Army Field Band - MSU (Harris Aud.)
"Evita" - Playhouse on the Square
Cut Outs - Poplar Lounge
The Decision Band - Round 1
Ron Reed - Best Western (Oxford, MS)
Don McMinn and the Rum Boogie Band - Rum
Boogie Cafe
Talent Showcase Night - Rum Boogie Cafe
Hottenazz - After Four
Dodie Dowdy & Co. - Dad's Place
Special Edition - Dad's Place

Tiny Bond & the Bondsmen - Bad Bob's
 Blues Alley All Stars - Blues Alley
 Tomboyz - Stage Stop
 Keith Sykes - Bombay
 Joe Norman - Circle Cafe

26 Thursday

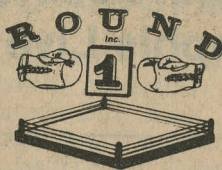
"Evita" - Playhouse on the Square
 The Decision Band - Round 1
 Claude Rivers - Red Carpet Inn
 Fingerprint - Omni New Daisy
 Omar & the Howlers - Rum Boogie Cafe
 Hottenazz - After Four
 Dodie Dowdy & Co. - Dad's Place
 Special Edition - Dad's Place
 Tiny Bond & the Bondsmen - Bad Bob's
 Peter Hyrka - North End
 Blues Alley All Star - Blues Alley
 Tomboyz - Stage Stop
 Jimmy Davis & Nexus - Bombay
 John David - Circle Cafe

27 Friday

Carmo & Co. - Madison Ave.
 Blue Beats - Mermaid's
 "Evita" - Playhouse on the Square
 "Baby w/the Bathwater" - Circuit Playhouse
 The Decision Band - Round One
 Claude Rivers -
 Joe Norman - Faculty Lounge
 Omar & the Howlers - Rum Boogie Cafe
 Jan Walker - After Four
 Dodie Dowdy & Co. - Dad's Place
 Special Edition - Dad's Place
 Tiny Bond & the Bondsmen - Bad Bob's
 Sid Selvidge - North End
 Blues Alley All Stars - Blues Alley
 Tomboyz - Stage Stop
 The End - Prince Mongo's Planet
 Reba & the Portables - Bombay

28 Saturday

Carmo & Co. - Madison Ave.
 Blue Beats - Mermaid's
 "Evita" - Playhouse on the Square
 "Baby w/the Bathwater" - Circuit Playhouse
 Ron Reed - Faculty Lounge
 cont. next page



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NOTICE TO MEMBERS AND GUESTS

Rum-Boogie-Cafe 528-0150 8-2-85

HEY—
 It's 3:00 in the morning and I can't go to sleep. I wrote Jack off last week - he's just too, too boring. All he wants to do is go out to eat at fern-bars. He's not a party person like I am. Like we've always said, "Girls just wanna have fun, 'ya know?" Anyway, I'm thinking about entering the Showcase Night at the Rum Boogie on Beale St. when you come to town. I've been there and seen some great talent ... but I just know I can win it. They have good judges ... sometimes Chips Moman, a record producer new to town drops in. Maybe he'll discover me. Lots of other music-types hang out there, too.

Get this group's name: Omar and the Howlers from Austin, Texas are coming on September 26th and 27th.

Check out the listings in the Memphis Star I sent you for whole month's line-up.

Are you gonna get to Memphis by the end of the month? If not, be here on October 13 - Jesse Winchester is coming to the Boogie! Now, here's a good-lookin' southern boy you New York types can appreciate.

See ya soon,
 Boogette
 xoxo

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 1153 Union at I-240 725-5473

cont. from page 51

Fund Raising Street Party (w/Ron Reed, Joe Norman, Lance Strode) - Faculty Lounge

The Decision Band - Round 1

Claude Rivers - Red Carpet Inn

Don McMinn & the Rum Boogie Band - Rum Boogie Cafe

Jerry Meanly - After Four

Special Edition - Dad's Place

Tiny Bond & the Bondsmen - Bad Bob's

K-97 Midnight Hour - Omni New Daisy

Big Selvidge - North End

Blues Alley All Stars - Blues Alley

Tomboyz - Stage Stop

The End - Prince Mongo's Planet

Reba and the Portables - Bombay

Trax - Circle Cafe

Oak Ridge Boys - Libertyland

Nokie Taylor - Club Reflections

29

Sunday

Nokie Taylor & Skyline Jazz - Cheers

River Bluff Clan - Marlowe's

Sunday Gospel Serenade - Handy Park

"Evita" - Playhouse on the Square

Baby w/the Bathwater - Circuit Playhouse

Joe Norman - Poplar Lounge

Ron Reed - Bud Den

Mid Town Jazz Mobile - Huey's

Chris Lea & the Moonlight Synchopators - Rum Boogie Cafe

R.T. Scott Band - Bad Bob's

Doug Garrison - North End

Blues Alley All Stars - Blues Alley

Lonely Street Duo (Jim Pinkston/Mike Strickland) - Holiday Inn (Shelby Oaks Dr.)

The Original Blues Alley All Stars - Bombay

Blue Beats - Bombay

Nokie Taylor - Club Reflections

30

Monday

Settlers - Mermaids

Good Question - Mermaids

Billy Wayne Herbert - Rum Boogie Cafe

Sam Williams - After Four

Dodie Dowdy & Co. - Dad's Place

R.T. Scott Band - Bad Bob's

Blues Alley All Stars - Blues Alley

Lonely St. Duo (Jim Pinkston/Mike Strickland) - Holiday Inn (Shelby Oaks Dr.)

Brady & Hollye - Bombay

Media General Staff Produces Memphis Live Aid Theme Song

by Kim Sipes

Media General Broadcast Services recently wrote and produced "Hunger is Hell," the theme song for Memphis' Live Aid concert to be held September 14.

After MGBS volunteered their services to the Live Aid Committee, lyricists Stephony Smith and Mike Porter wrote the lyrics and music in about a week, with arrangements by composer Sam Shoup.

Company lyricists, musicians, singers and studio technicians devoted their own time in producing the song which was recorded in MGBS's Studio Five, 1711 Poplar, on August 16. Singers involved in the recording which is being aired on local radio stations, are the Media General Singers, Debbie Cathy

Jamison, Phyllis Duncan of the Duncan Sisters, Becky Evans of the Portables and lyricists Stephony Smith, David Mayo and Reid McCoy.

These singers and other artists performing at the Live Aid concert gathered at Ardent Recording Studio, 2000 Madison, on August 22, for a video taping of the song which is being used in a thirty second commercial promoting the fund raiser.

"MGBS is proud to be involved in projects of this nature," said Bob Blow, MGBS Vice President/Director of Production, "and we were glad that we were able to donate the work of our employees and our studio facilities in producing the song."

MGBS also wrote and produced "Start Something Great In Memphis," the theme song for the Convention & Visitors Bureau of Memphis.

Delta Blues Fest Set for September 21

MEMPHIS: The Annual Delta Blues Festival line-up is almost complete says Malcolm Wall of the Delta Arts Program in Greenville, Mississippi. "The line-up so far includes Little Milton, Chifton Chenier, Bonnie Raitt, Son Thomas, Koko Taylor, and lots more."

The all day festival will be held in the tiny town of Freedom Village, Mississippi, just outside Greenville. In addition to the large-scale outdoor concert, dozens of booths will sell all varieties of southern delta cuisine as well as crafts, t-shirts, and other memorabilia.

Says Mr. Wall, "This concert is truly a tribute to our Delta heritage. We hope to always keep it community-based. More than anything else I guess you could say that the festival is really a cultural statement."

For more information call Mr. Walls at (601) 335-3523.

Yarbrough's Slates Yamaha DX Clinic

For musicians and music enthusiasts who want to see and hear where the digital revolution is taking music, Yarbrough's and Yamaha Int'l have scheduled a clinic on September 13 at 7 p.m. in the Omni-New Daisy Theatre. On hand for the event will be Yamaha clinician extraordinaire David Schoenbach and an array of all new digital keyboards, expanders, drum machines, music computers, sequencers, and controllers. The SRO crowd of 500 at last February's clinic were treated to a virtuoso performance and explanation of high tech music making. September's clinic is free for those who care to preregister or \$3.00 at the door. For info call 761-0414.

Blues Amateur Contest Slated

The Second Annual Blues Amateur Talent Contest is well under way and there is still time for YOU to be a part of this chapter of Memphis music history. So far, over 40 different acts involving over 100 different performers have done a fantastic job of entertaining the folks down on Beale Street. And they have won some really nifty prizes. Of course, they are all after that grand prize which is worth over \$4,000.00.

The grand prize winner will receive some great prizes, like recording time, a Fire Bird guitar, an evening at the Hyatt Regency, special dinners, and so much more. This winner will also receive the coveted and prestigious B.B. King "LUCILLE" award, presented by Mr. King himself. Also, the grand prize winner will be presented to the

world at the Annual Blues Award Show in November. This show will feature B.B. King, Willie Nelson, Stevie Ray Vaughan, Charlie Rich, Rufus Thomas, Koko Taylor, Albert King, Robert Cray, John Lee Hooker, Bobby Rush, Lynn White, P.J. Turner, Ken Jackson, Johnny Taylor and many other music celebrities.

If you would like to be a part of this happening, pick up an application at any Amro music store location, WXSS radio studios or in Handy Park. You can also call the Blues Foundation at 756-0425 for more information. And if you do not wish to compete but would just like to hear some great music, come on down to Beale Street any Saturday from 5:00 p.m. to 8:00 p.m. and join in on the fun. Support Memphis Music and Memphis musicians.

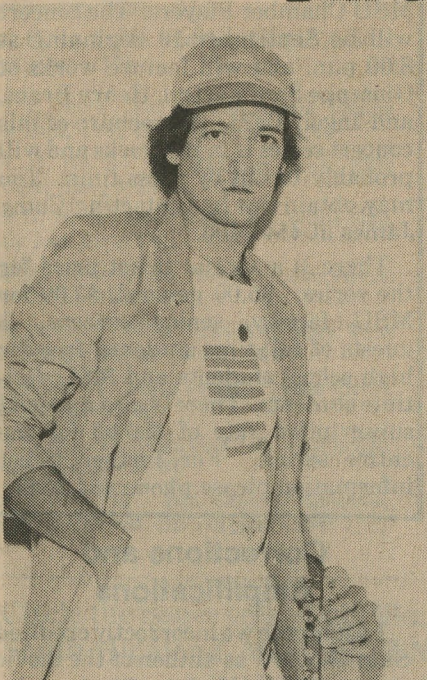
Gospel Show Set For Handy Park

On Labor Day, September 2, 1985, The American Council for Human Development, Inc. working with collaboration with The Blues Foundation will assemble a gospel show in W.C. Handy Park on Beale Street. The program is entitled "Feeding the Hungry in the U.S.A."

A 45 RPM and an album is already in production which will feature such gospel artists as The Children of Zion Choir, The Sensational Harris Brothers, The Fantastic Sounds, The Bolton Singers, Ann Milan, The Violinets, The Watson Singers, The Jubirt Sisters, The Duncan Sisters along with many others.



Good Question



Mike Crews

Good Question, Mike Crews and Joyce Cobb are among many local artist donating their time and talent for the Memphis Aid - Hunger Is Hell benefit concert at Mud Island Saturday, September 14. (See ad on page 57 for details.)



Joyce Cobb

cont. from page 33

pulling at you? That was the craziest thing to happen to me in my life. With those kind of people interested, you don't want to offend anyone."

Ross continues, "So we stayed in town, and as it turned out, the guy that showed up was the one that got us to California. He was above Mark's contact. We'd made the decision to stay, we had nothing to lose you know, and it turned out that Motown's artists and repertoire man, Steve Buckley, was the guy that came to Memphis.

"When we got to Motown in California, Kerry Gordy had us in a small studio no bigger than the living room of the house, which ain't big as you can see. We were all crowded in this room, and Kerry is just jumping all over the place, they have keyboards and everything in the room, and we were just sitting there like statues. Then this bass player came in and he was like, hey, 'I'm the King of Funk,' and he grabbed Selton's bass and went to poppin' and thumping the strings, and Selton was like, blank, you know. Aw, man it was great because they treated us like real people. I never got the feeling that dealing with them we were dealing with a record label, they were just like folks."

"Aw man, I'm telling you," Angelo states. "I called out there the other day, and Kerry had our stuff on his answering machine!"

At the meeting Ross was taken into Kerry Gordy's office for a test run.

"When Kerry took me into his office," he explains, smiling, "I was like (stonefaced) gggguunngghhhh! He told me, just play. I was sitting at his upright piano, he wanted to make sure I could handle the keys because he's a keyboard player, and he wanted to make sure I could play so he wouldn't have to be burdened putting the keyboard parts down. I played some ragtime, some jazz and just jammed a bit, and we were cool."

"The stuff we took out there, they threw it all out and told us to start over again. We went back to the motel room and came up with the stuff for the demo.

"The first song was 'Drive My Car,' then 'You Left A Mark On Me,' and the ballad was 'Heart Without a Beat,'" Angelo proudly explains. "See, they wanted to see if we could

perform under pressure and I'm proud to say we can."

"We wrote and recorded 'Drive My Car' in one night!" Ross shouts.

"Now I have something to smile about," Angelo believes. "The band I'm working with is accomplishing something. Whatever it takes to make money, we'll do it; as long as it's not ignorant or looks ignorant. But we're going to have a hand in the creative process. And you know what, we've come this far without managers. That's great. Like I said, this is going to be wonderful, and we're doing it for Memphis, because Memphis deserves something like this."

Greg jumps in. "Sho' you right! But if they don't want to give us any respect, then we'll take it elsewhere. And hey, we're not asking them to build us up, we're asking them to build Memphis up. Whatever we can do to help, we will."

"That's right, if they're not going to get behind entertainment here, we'll leave," claims Angelo. "Just like Cameo left New York and went to Atlanta, we'll come from Memphis and go to Atlanta, or anywhere else that will accept us and what we're trying to do. Myself, I'll do what I can for the cats here, and this city, but not if I feel that the city isn't behind the effort. Not for us, help somebody else. Somebody has to start building the music industry here just like Nashville does. And Fingerprint will be in on it. It's just like tithing. But even if we get big, Fingerprint can't do it alone."

And so, as the sun shines in the South, and the muddy Mississippi limps on, Fingerprint is now striving to fly from a new elevation. If possible, the city's music scene will get a shot in the arm from their hopeful success, and ---

"Shut up Tony Jones, and give me that tape recorder!"

It's Greg, zooming again.

THAT'S RIGHT PALLY! WE GOT ONE THING TO SAY TO ALL YOU MEMPHIS PEOPLE! WE COME OUT HERE TO KICK BUTT BABY! THAT'S RIGHT! WE'RE GONNA DO IT UP ROUGH! YES! WE'RE GONNA BE ON MOTOWN REVUE '86! THAT'S RIGHT!

WE'RE OUT HERE TO ROCKIT UP! WE'LL TAKE ANYBODY ON! WE'RE ROUGH, TOUGH, TIGERS PALLY! WE'RE GONNA GET THE BELTS! YES! JUST A ROCKIN' AND A ROLLIN', JUST A ROCKIN' AND A ROLLIN'..."

MSU Announces Concert Series

Once again the Music Department at Memphis State is looking forward to another exciting year of music concerts and recitals. This time around, though, they are offering something new and exciting: the Con Anima Concert Series. This will be a series of six concerts per year that fall on various Tuesday nights in Harris Music Auditorium. The Con Anima Concert Series will consist of an exciting showcase of Memphis State artist-faculty performers. It will consist of a stunning array of talent and feature a wide variety in its programming.

Pianist Samuel Viviano came up with the name for the series because of its meaning, "with spirit." The series will be in addition to MSU's regular concert series.

Starting off the series will be saxophonist Allen Rippe and the MSU Chamber Players. The concert will be September 10 beginning at 8:00 p.m. and will feature works of Giuseppe Sammartini, Henry Brant, and Ingolf Dahl. A brochure of this concert series is in the works and will probably be out by press time. You may obtain one by contacting Cathy James at 454-2400.

There is a special ticket price for the series: \$5.00 general, \$3.00 for MSU faculty, senior citizens, & guests of full-time students; free for high school students and MSU full-time students. There is also a special subscription rate of \$20.00 for the entire series. For further ticket information please phone 454-2043.

Corrections and Amplifications

Last month we incorrectly credited Skip Howard as author of the movie review *Silverado*. John Cicala wrote the review. *Sorry!*

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 1, 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, Morrocan 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 1, 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 V, No. 2 - Rick Dees, International Elvis Week, Beat Cowboys, Jesse Johnson - 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.

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.

Young musicians wanted. Must have EQUIPMENT and energy. Call Brian at (901) 396-9790. 1/1/9/85.

Lead guitarist needed to form pop/rock band with bass, drums and female vocalist. Hard workers only, call (901) 324-6724 ask for John. 1/1/9/85.

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

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

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

For Sale: Delta Lab DL-1 Digital Delay, (2) Sennheiser 421 microphones, DBX 163 compressor/limiter, Furman RV-1 reverb, Edcor AP-10 4-channel headphone amp. Call (601) 393-8222. 1/1/9/85.

For Sale - Kustom "88" electronic piano w/ touch sensitive keyboard, stand, and flight case. **BONUS** - mint condition 4 channel Traynor PA head w/purchase* Asking \$1200. (901) 274-2303. 1/1/9/85.

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1/4/9/85

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Onstage Audio Sound Company JBL and Crown Power system. Professional engineer. Transportation and crews furnished. Call 366-0315 or 382-1576. References: Good Question. 1/1/9/85.

Bands: Rehearsal Room for rent, \$75 per month, daily/weekly rates also. Call Michael 948-3816. 1/1/9/85.

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Rehearsal space for lease. Daily - weekly - monthly rates. P.A. System provided. (901) 528-0300. 1/1/9/85.

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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.

The Bell, Book, and Kandle - Oils, Herbs, Books, Jewelry, Tarot Cards, Psychic Reading, Psychic Investigation by **Lady Yodwin**, 333 Beale St., Suite 113 or call 521-1313.

MUSICIANS AVAILABLE

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Music for all occasions! Call Rouboix and the Rhythmatics for the best in Top Forty, R&B and Blues. C. McClore (901) 948-3816. 1/1/9/85

WANTS & NEEDS

Friends of Carl Perkins will offer a reward for the return of the singer's powder blue suede boots which were stolen along with other items last month. The theft occurred while Perkins was performing on Beale St. Anyone with information call Memphis Crime Stoppers at 528-CASH. All information is confidential.

HUNGER IS HELL

MEMPHIS AID

blues alley all stars

edwin hubbard

keith sykes

singing sons

of God

evangels

dan hope band

mike crews

shylo

country jam

reba and the

portables

ben cauley

good question

kwick w/the look

joyce cobb &

hot fun

charles billings

john stover

fingerprint

spirit of memphis

bluesbusters

the watson

singers

rufus thomas

memphis symphony

with marguerite piazza

alan balter

james hyter

where: MUD ISLAND

when: Saturday, Sept. 14 at noon

Tickets available at Ticket Hub & Sears

\$8.00 in advance

\$10.00 at the door

Special price for children



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● FINE MUSICAL INSTRUMENTS ●

PRESENT

THE FUTURE OF MUSIC II


DIGITAL
SYNTHESIS

A comprehensive live music demonstration clinic showing the digital revolution in music.

Clinician:

David Schoenbach

Registration:

Free or \$3.00 at the Door

Yamaha's
Digital Programmable
Keyboards, Drum Machines, Delays,
Reverberation Units, Digital Sequence
Recorders, FM Expander Modules, Music
Computers with FM Digital Synthesis Will
Be On Display.

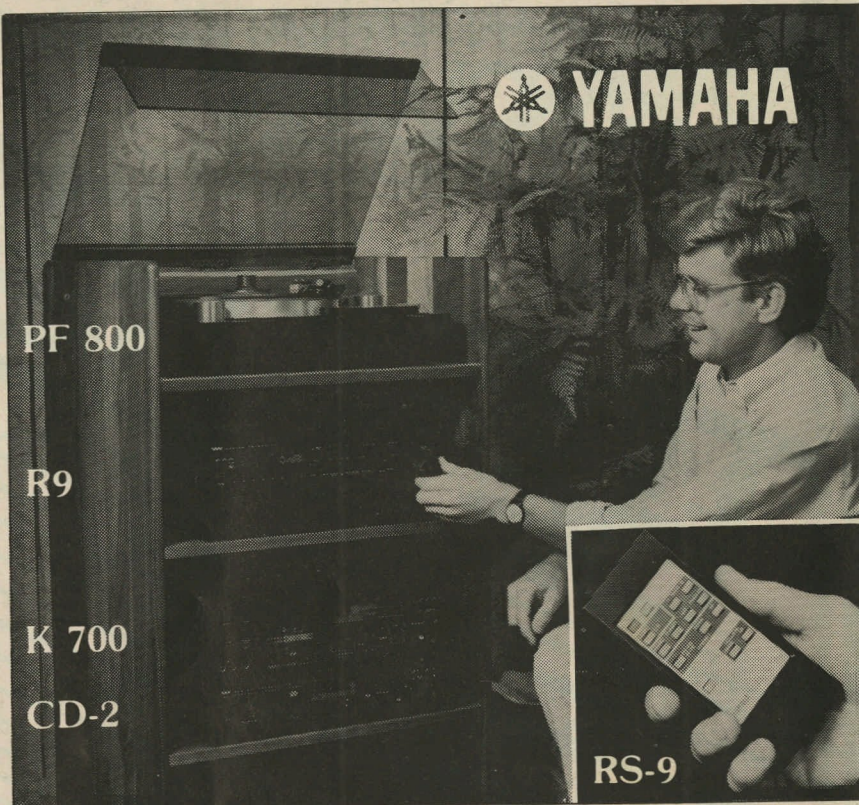
Featuring:

- DX - Digital Programmable
Keyboards**
- QX - Digital Sequence Recorders**
- TX - FM Expanders**
- RX - Digital Drum Machines**
- CX - Music Computer**
- KX - Digital Controller**
- ?X - New Product**

Friday, September 13 • 7:00 p.m. • New Daisy Theatre
Beale Street • Memphis, TN

**Your Place
or Ours...**

**Make
Yourself
at Home**



This is our Yamaha presentation parlor. Won't you please come in and make yourself at home?

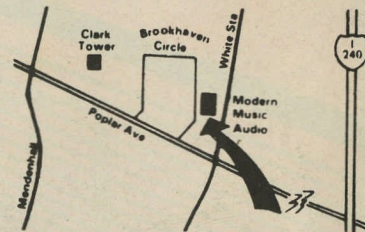
With Yamaha's wireless remote-control in hand, settle back and signal the Yamaha receiver to bring in your favorite AM or FM station ... at volume and tone settings most pleasing to your ears.

Next, activate a sound source you've never heard before: Yamaha's new Compact Disc Player. A-B it with the Yamaha

Phono: a touch of your finger for A ... then B. While you're at it, touch C, and test Yamaha's Cassette Deck, too.

Yamaha's fully digital power amps deliver distortion-free amplifications. The Yamaha speakers in our parlor have titanium carbide in the tweeters, carbon fiber in the woofers, for unrivaled accuracy. Every component is designed to complement and enhance performance of the system as a whole.

Once you've had all this at our place, you'll want to have it at your place! Yes, we take trade-ins. Yes, financing is available. So, come on in. We're easy to find.



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