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# Memphis Star

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JANUARY, 1986  
Vol. V, No. 7



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Managing Editor ..... Harold Quick	Lisa McGaughran, ..... Contributing Photographers
Associate Editor ..... Tony Jones	Jack Carlson, Don Nall and Ross Williams
Assistant Editor ..... Joe Herin	David Trentlage ..... Advertising Sales Manager
Staff Writers ..... Tony Jones, Skip Howard, Rob Bowman, Bill E. Burk, Hi Roller, Ken Houston, Michael Harrington, Cathy James, C. Stephen Weaver, Luann Williams and SueLynn Perry	Anna Cham, ..... Account Executives
Contributing Writers ... Lisa McGaughran, David Allen, Harry Duncan, John DeCleux, Donna Stern, Scorpio Eve and Revis Hightower	Richard Trentlage Mike Pendergrast ..... Marketing Linda Carroll ..... Subscription Manager Linda Flores ..... Graphic Artist Joe Herin, Susan Hesson ..... Typography Cathy Santoro ..... Layout

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# Star Tracks

by Tony Jones

Phrase of the month: "On The Case!"

BMI music licensing corporation is trying to band its members to fight a new bill in Congress. In a missive stating the potential law's proposal, BMI says that Bill HR3521 could zap 30% of the royalties of an average BMI writer/publisher whose work is used on television. And not just BMI, but all like affiliated musicians whose work appears on the tube. Simplified, HR3521 would allow broadcasters to obtain performing rights just once, during a show's initial production, with no cash outlay to follow. Broadcast interests are pressing the House of Representatives to pass HR3521, the letter says. BMI asks that musicians and the like interested write their local representatives asking them to stop HR3521. For Tennessee their addresses are:

Senators -

Hon. Albert Gore, Jr.  
Hart Bldg. Room 825A  
Washington, D.C. 20510

Hon. Jim Sasser  
Russell Bldg. Room 298  
Washington, D.C. 20510

Representative -

Hon. Harold E. Ford  
Rayburn Hob. Room 2305  
Washington, D.C. 20515

Led by Three Angels Records president George Edwards, a WORKSHOP FOR GOSPEL MUSIC artists and a trip to the Congress of Afro-American Music in Nashville February 5-8, is being planned. The workshop is Jan. 10-11 at the Mississippi Boulevard Christian Church, from 9 a.m. to 9 p.m. There is a \$5 registration fee. Call 785-0615 for more info.

PRINCE MONGO owns the Blues Alley building now, and personnel at the Planet downtown say plans are to turn it into a (now hold on) strip-tease establishment. Sure, and Al Jolson is my great-grandmother. But give the alien five for Prince Mongo's Planet pink people hauler to drive the overly intoxicated safely home.

Memphis Star publisher JIM SANTORO was pleasantly surprised the other day when he received a BMI royalty check for one of his compositions that is receiving airplay in Belgium. We bought a Twinkie with it.

Records by Memphians PAM CHILDS-DAVIS and LYN JONES are being promoted by Rauls Music.

RCA is now promoting SUZANNE JEROME-TAYLOR as a solo act, apparently having given up on her duo, Drama, just as they earlier gave up on the Breaks which first brought Suzanne to their attention.

Hot news is in the air that the BAR KAYS are going through major personnel realignments. No group members are being added or fired. As we've heard it, producer Allen Jones no longer reigns supreme. Time, and (hopefully) grooves will tell.

Bossman B.B. KING is getting the big push from his label, MCA, in support of his new album "Six Silver Strings." Although not numerically correct, the album is being celebrated as his 50th release 'cause he's just so tough.



Illinois punkers LIFE SENTENCE took their act to a private home after being turned away from the V.F.W. Hall on Raines Rd. The neighbors now live in Paraguay.



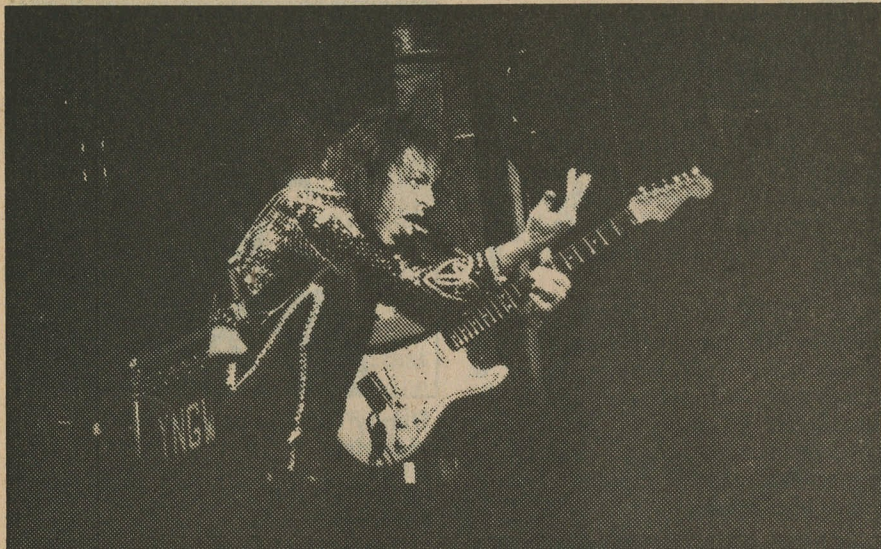
Former Supreme MARY WILSON takes time out from her Pepsi Walk Thru Rock hostess chores to read her favorite magazine. Unfortunately the show ran into financial difficulty and closed.

No final word on the ROCK AND ROLL HALL OF FAME as of our press date. Memphis & Shelby County Film, Tape and Music Commission Executive Director Martha Maxwell was on the case showing Canadian producers potential filming locations when we called. The commission is gearing up for a Motion Picture Investment Seminar at the Peabody Jan. 15th. Charles Haid ("Renko" On Hill Street Blues), reps from the Samuel Goldwyn Company and other pros will outline to participants the industry's economic facts. Tickets are \$75 in advance, \$85 at the door. Call 576-4284 if your interest is serious. And no, I won't be there outfitted in incredible burgundy and cream attire with a sheaf of scripts in my hand.

Our collective sympathies to the band Brooklyn. Their soundman JOHNNY OLIVE is a patient at the Med. He was very critically injured when sleep overcame him at the wheel when driving from a gig in Jonesboro, going home to Osceola.

That's it this month-see you where the cash flows. ☆





No, he's not in shock. That's YNGWIE MALMSTEEN in action, mugging at the crowd in Memphis during his support tour with AC/DC. Pronounced "Ing-vay," the 22 year old guitarist is rock's Stanley Jordan, namely a startlingly fast neophyte with an apparently influential and lucrative career in front of him. Heavy and melodic, laden with classical influences, his loudly sublime playing on "Rising Force" and "Marching Out," his first two albums, has made him the hottest young rock guitarist since Eddie Van

Halen. In answer to speculation of his composing a symphony, Yngwie smiled and said, "maybe a concerto for solo electric guitar and orchestra, but I wouldn't like to do that with already written classical material. I don't really think about it that much, I just want to do what I do and make it exciting. I create things with a different direction, some as an instrumental, some to be more accessible. I follow how the feeling comes, I can't worry too much about how I'm accepted. I just play."



ZAVION has not broken-up. A call to their manager Eddie Scruggs broke the rumour's back. After a personnel shake-up, Dexter Haygood

(center, in white jacket), has exited, the band is back on track. Watch for new product very soon.

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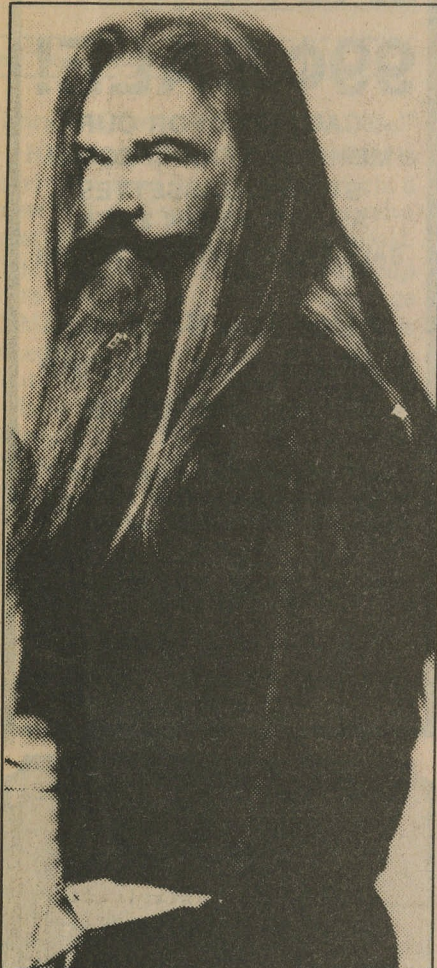
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# Studio News



**Oak Ridge Boy, William Lee Golden, has finished his solo project at Sounds Unreel.**

This month at SOUNDS UNREEL they finished the overdubs on the William Lee Golden album for MCA Records. Producer Eli Ball and Don Smith flew to New York for one day to overdub guitarist Larry Crane who had a day off from the John Cougar Mellencamp tour. Mixing is scheduled for the first three weeks of January.

Epic Records Artist Joanna Jacobs is working on her debut album, co-produced by Eli Ball and Jack Holder and featuring the "Memphis Legends"- Chad Cromwell and David Cochran.

Sam Bryant has been working on song demos for Screen Gems with Don Smith behind the console.

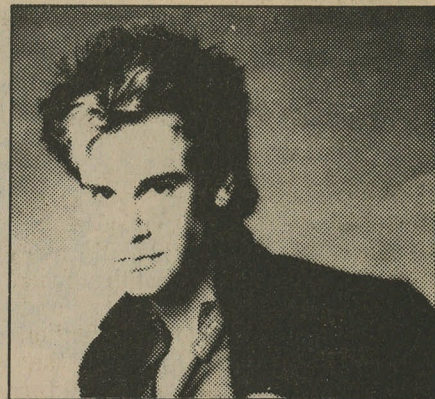
Nashville singer/songwriter Danny Tate has been working with Jack Holder and the "Legends" on new material. Don Smith and Evan Rush have been recording the project.

At COTTON ROW Recording, Toddle House Restaurants (in cooperation with Ward Archer & Associates ad agency) and the Lexington (Kentucky) Ice Center used producer/engineer Niko Lyras for several radio/TV spots. Danny Jones also engineered.

Jones also produced and engineered two cuts for the Arkansas-based group "Gold Rush." The tunes were mixed at Cotton Row. Singer/songwriter King Floyd also used Cotton Row's facilities to cut two sides for demo purposes. The songs were co-produced by King Floyd and Marvell Thomas. Musicians include Floyd, Thomas, Tommy Priakos, Dwayne Thomas, and Michael Toles. Danny Jones handled the engineering.

Finally, producer Danny Green cut and mixed a jingle for Gonzalez and Gertrude's restaurant. Jack Carlson engineered while the featured vocalists were Becky Evans and Gary Johns.

For the month of November, USC SOUND ENTERPRISES recorded on location the "Living Cross" of the Red Bank Baptist Church-Chattanooga; the Florida State University Symphonic Band featuring the compositions of famous band composer Charles Carter; the Louisiana Tech, Northeastern Louisiana University and Eastern Illinois University Marching Bands; a solo album with Vincent DiMartino-nationally known trumpet instructor with the University of Kentucky faculty; the All-West and the All-East Association honor choruses; the Tri-State Instrumental Conference; the Quad-State Instrumental Conference; the Southside Church of God in Christ Choir of Montgomery, Alabama; the Knoxville Civic Chorus and Orchestra performing the complete Handel's Messiah; and the



**Danny Tate has been working on new material.**

Lackland (San Antonio) Air Force Jazz Band.

In addition to fifteen other expedited record jobs, the above were recorded in DBX CPDM 700 Digital with Rodney Peppenhorst as technician and location specialist. Bruce Leek of Los Angeles transferred the tapes to lacquers.

At MEMPHIS SOUND PRODUCTION/CETACEA SOUND, INC. the crew has just taken delivery of a Lexicon 224 2.1 with remote.

The digital reverb is available for rental now as a 2.1 and as a full 4.4 in January.

Also available is a new remote tape machine rack consisting of a Studer/Revox PR99 1/2 track and a JVC cassette.

At CTN CREATIVE TALENT NETWORK, INC. Anna Becky Condon is finishing up the final vocals on her four originals and is taking a permanent residence in L.A. for promotion. Cordell Jackson and Earl Randle assisting, Bob Holden engineering.

Auther Liggins and Homer Couch in at CTN with Wayne Faulkner mastering for LC Productions, Bob Holden engineer.

Jackson Hamlin mastering for Egg Productions at CTN, Earl Randle assisting, Bob Holden engineer.

Rick Provow Puppets sound tracks for puppet show at CTN, Rick Provow producer, Bob Holden engineer.

Jeff Weinburger DJ of WLVS at CTN working on original song demos. ★



# Letters

Dear *Memphis Star*,

The *Memphis Star* is versatile, it's to the point, it has style, it's very informative in all facets of the music industry. The interviews and writing have captured my attention over and over. I'd also like to add that the coverage the *Memphis Star* did on the Elvis tribute events and the articles preceding were very admirable to a person whom I and so many feel was not only a credit to the entertainment industry but also respected as a very special kind of person.

All in all, I wanted to let all of you at the *Memphis Star* know I think the *Memphis Star* is truly a high note as the symbol of the voice of Memphis music and all music all over.

Sincerely,  
Theresa Maria Clarke  
Jamaica, New York

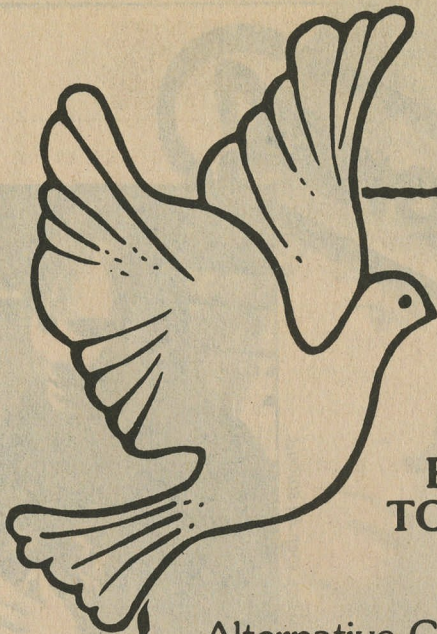
Dear *Memphis Star*:

Thank you for the article on Creative Talent Network Inc. and our weekly radio program on W.M.Q.M. "Let's Keep Family Together America" appearing in the September, 1985 issue. Many thanks for the numerous focuses placed on my personal musical endeavours of the past.

I'd like to share the proof of the power the *Memphis Star* carries throughout the world. I have just received an order this week for my Moon Records Phase II "Knockin' Sixty" EP from London, England. Quote! "I read about your release in the August issue of the *Memphis Star*."

Thanks for the few extra bucks *Memphis Star* and congratulations on your great new look. One more thanks if you don't mind. Thanks for such useful coverage you give Memphis' music helping it to become a more viable music community.

Warmest regards,  
Cordell Jackson



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# Danny Jones

Photos by Jack Carlson



by Ken Houston

Danny Jones is a very busy man in the music scene around Memphis. Working as an independent producer and engineer, he is also on the Board of Governors in the National Academy of Recording Arts and Sciences, he is a musician and vocalist, and is on the Music Industry Advisory Committee and a part-time faculty member in Memphis State's Commercial Music department. His list of past credits is almost endless, but then again, so is his list of current projects. Danny is always working on something, and he doesn't show any signs of slowing down.

For those of you who don't know Danny Jones, maybe these names will ring a bell - Calculated X, Creed, Ransom. Each of these three groups has an album produced and engineered by him. But there's much more to Danny Jones than just these three albums.

Danny comes from Jonesboro, Arkansas, from a family with much musical background. He started taking piano lessons in elementary school, and by the time he was 12 he was playing drums. "I wanted to play drums so bad when I was a kid, I couldn't stand it," he says. He played in various bands in junior and senior high school, and in high school he was

an Arkansas All-State drummer. After graduating, he went to Arkansas State for two years as a percussion major. There, he formed a band called Montage with some friends, and set out to make it as a rock'n'roll drummer/singer.

Montage came to Memphis in 1970, and after a few line-up changes, was befriended by booking agent Bubba Williams, who helped the band tremendously and is still a very good friend of Danny's. Montage landed a job as the house band at a local nightclub and they backed up several artists who came through the club such as The Ink Spots, The Drifters, and Bobby Vee. They then began to play other cities around the country as Bobby Vee's band. In 1974, they were on the "Midnight Special" with Bobby and while in Los Angeles, he produced some tracks for them. Montage also appeared on a syndicated TV show called "American Music Scene." They were very successful on the high school and college circuit and cut two singles.

In 1976, Danny opened The Music Factory, an eight-track studio he wanted to use for recording demo tapes for Montage and other groups in Memphis. While the studio had other engineers, Danny found himself starting to engineer more than he had originally intended to because he felt he could make some of

the things that were cut sound a little better if he had a chance to do it himself. By 1977, Danny had left Montage to concentrate more in engineering and producing.

While The Music Factory was open, they had several songwriters from the Stax era, and recorded parts of Rick Dees' single, "Big Foot," which hit just under the Billboard Hot 100 chart. During this time, Danny had started working on a solo project, but decided to wait a while until he had gotten a little more experience producing and engineering other artists. A tape that Danny had engineered on a group called Grand Slam had been sent to several different people before eventually falling into the hands of Marshall Sehorn and Allen Toussaint at Seasaint Studios in New Orleans. record labels in a 24-track studio. wanted to cut some material on the group for their production company, and the group wanted Danny to engineer it for them. When Marshall called, he told him that he was looking for an engineer, and made arrangements to fly him to New Orleans to spend a few days at the studio. Since the lease was coming up on The Music Factory soon, and the rates were going up, Danny decided to stay in New Orleans. He went from working in a small eight-track demo studio to engineering albums for established artists on major record labels in a 24-track studio. The entire time he was there,



# FULL SPEED AHEAD

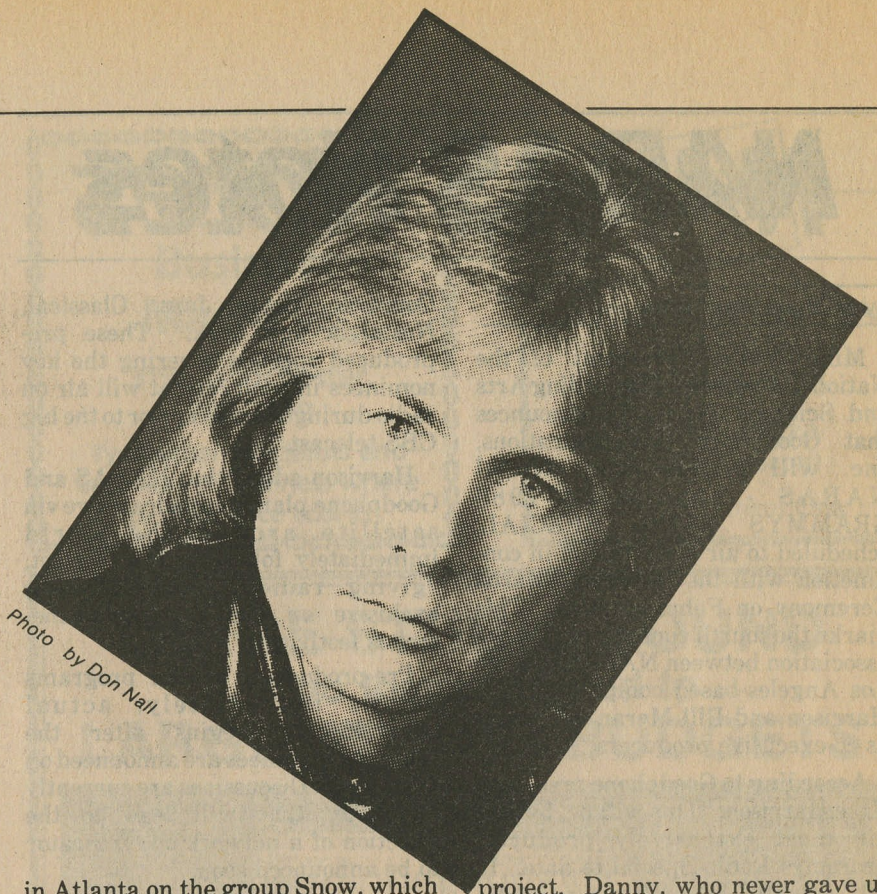


Photo by Don Nail

starting in 1978, he averaged one chart record about every six months that he had been a part of. At one time, he had two albums in the top seventy-five on Billboard's Hot LP chart - Patti Labelle's LP *Released*, which yielded a top-20 single, and an LP by Ramsey Lewis, entitled *Routes*, which also hit number 7 on the jazz chart.

Danny has also worked with The Beach Boys on a TV special, engineered several radio and TV commercials, had records that charted in Europe, worked with Etta James, James Knight, Mylon LeFevre, The Staple Singers, had a lot of local hits around the New Orleans area, and worked with many, many others.

Danny started getting more and more calls to do independent work and in 1982, he came back to Memphis to do just that. Danny had only been back in Memphis when he did Calculated X's first record in August of 1982. Two cuts from the EP were in rotation on Rock 103, with "Four Windows" being in power rotation, and "Dream Affair" in medium rotation. The EP also had major record label interest from A&M, RCA, and Epic. In March of 1983, Ransom was getting light rotation on Rock 103 with their song "Southern Whiskey." During this time, Danny also produced an album

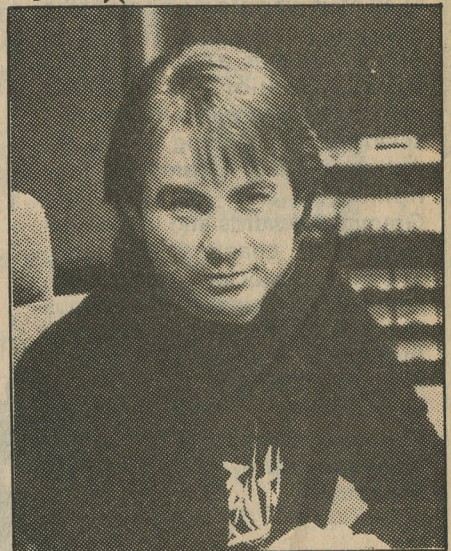
in Atlanta on the group Snow, which was never released. Later that year, Danny engineered and produced the Creed LP, *Believe It!*. While it only got light rotation in Memphis, it went on to get light and medium rotation in Dallas, Texas and Richmond, Virginia, and even went on to outsell the Calculated X record.

More recently, Danny has played drums on and engineered the Kansas City Royals theme song; produced, played, and sang on a song by Dan Carey called "Lady Liberty," scheduled for a January release; has done a lot of session work as singer/musician for Nodena; has worked with Tony Pilcher; has recorded some songs on Arkansas group Captureed, which were being shopped around to some labels; has worked with two French-Canadian artists - Diane Tell and Jim Corcoran, who have chart records in both Canada and France; and country group Gold Rush whose single, "Don't Ya'll Know (We Like To Party In Dixie)/Could It Be," is also scheduled for a January release. At the writing of this article he had begun engineering a project on King Floyd, who had a five-million selling album in the seventies with *Groove Me*.

As mentioned before, Danny had begun work on a solo project, and now he is intending to get back to that

project. Danny, who never gave up his love for performing, along with his wife Risa Rene', who plays keyboards and sings, and Michael Toles, who Danny says is "one of the best session musicians I've worked with" and has 13 gold records to his credit, are soon to begin work on their album.

So, as you can see, Danny Jones is a very busy person, and also a successful one, but he's not through in this business yet. He still has things he wants to do, and goals he wants to reach, and he's going at them full speed. ☆



No sign of slowing down.



# NARAS Notes

by Michael Harrington

Mike Greene, president of the National Academy of Recording Arts and Sciences (NARAS), announces that Goodphone Communications, Inc. will produce the official NARAS - sanctioned 1986 GRAMMYS RADIO SPECIAL, scheduled to air prior to and in conjunction with the televised Awards Ceremony on February 25th. This marks the fourth consecutive year of association between NARAS and the Los Angeles-based company. Mike Harrison and Bill Moran will serve as co-executive producers.

According to Goodphone president Mike Harrison, "This will be, by far, the most extensively produced Grammys Radio Special to date. It will actually be multiple specials. There will be individual two-hour programs in up to nine different radio formats, including CHR-A/C in both English and Spanish, AOR,

Country, Black, Jazz, Classical, Nostalgia and Talk. These pre-produced specials covering the key nominees in each format will air on radio during the week prior to the big CBS telecast."

Harrison added that NARAS and Goodphone plan to broadcast live via satellite around the world immediately following the telecast, "giving radio a very exciting exclusive on the hot behind-the-scenes festivities."

Pre-production on the programs begins immediately; actual programming begins after the Grammy nominees are announced on January 9. Discussions are currently underway that will lead to the selection of a network or syndicator to be announced soon.

Twenty-six recordings covering a broad spectrum of music — pop singers and groups, big bands, classical artists, country singers, jazz

pianists and original Broadway show casts — have been selected as this year's FINAL NOMINATIONS by the 96-member HALL OF FAME ELECTIONS COMMITTEE of the National Academy of Recording Arts and Sciences (NARAS). The recordings cover a 30-year span, from Hoagy Carmichael's 1927 version of his own "Star Dust" to Sam Cooke's "You Send Me" and the original cast album of "West Side Story," both released in 1957, the year before the beginning of the Academy's annual Grammy Awards. (Only recordings released before the Grammys are eligible for Hall of Fame honors).

Most nominated performer this year is the late Tommy Dorsey for his versions of "Boogie Woogie," "Marie," and his theme song, "I'm Getting Sentimental Over You." Artie Shaw and Benny Goodman had two of their recordings selected, the former's "Frenesi" and "Star Dust," the latter's "And the Angels Sing" and his collaboration with Bela Bartok and Joseph Szigeti on Bartok's "Contrasts for Violin, Clarinet and Piano," one of three classical albums to be nominated. Country music is also well-represented by Carl Perkins' "Blue Suede Shoes" and Kitty Wells' "It Wasn't God Who Made Honky Tonk Angels," along with two country-tinged recordings, "Cool Water" by Sons of the Pioneers and "The Tennessee Waltz" by Patti Page.

Eight different record labels are represented, with RCA Victor leading with nine nominations, closely followed by Decca with seven. The Hall of Fame Elections Committee, composed of leading music historians, musicologists and others well-versed in recordings released before 1958, is now in the process of voting for the five recordings that will join the 56 others already inducted into the Academy's Hall of Fame. Winners will be announced on January 9th. ☆

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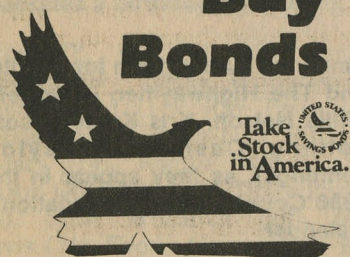
# MMA Derby Winners Announced

The Memphis Music Association announced winners of the 1985 Demo Derby at its 4th annual Christmas party the evening of December 15th. Winners were chosen in eight categories from over 150 entries.

The following received a \$25.00 cash award and a plaque as first place winners: Rock & Roll—"Looking On" by Wain Bradley and Jan Walker, Easy Listening—"Sweet Dreams" by Robert Salley, Country—"When I Count My Blessings" by Mark Marchetti, Folk—"Evening" by Wayne Godwin and Jim S. Canland, Jazz—"Mediterranean Prelude/Barcelona Fantasy" by Robert Salley, Blues—"So Easy Then" by William R. Floyd and Rick McConnell, Gospel—"I Love You Jesus" by Dan Perry. The R&B category winner "I'll Be Singing You" by Rob Sartore also won as "Best Song of the Derby" for a total cash award of \$125.00 and two plaques. Certificates were also issued to 1st runners-up.

In addition to the awards presentations, music was provided during the evening by Coon Elder, Mike Crews, Susan Hudson and the Blue Suede Band, La Konya Smithee and Triple Threat. The emcee's for the evening were DJ Melvin Jones from KRNB Magic 101 and Joe Savarin from the Blues Foundation. Surprise guest of the evening was Jerry Lee Lewis. It was good to see "The Killer" back on his feet! ☆

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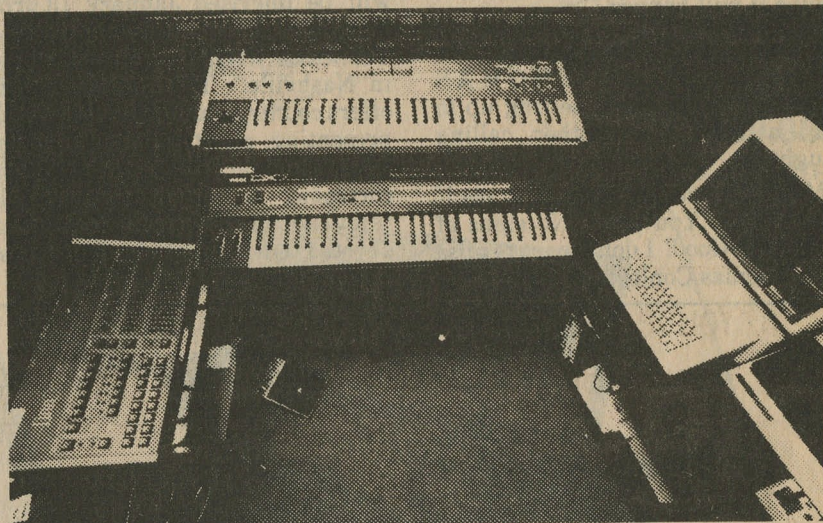
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# Nashville News

by Bill E. Burk

Mama, She's Crazy! They are all smiles on stage. Their smiling faces even help grace the front cover of the Country Music Foundation's new and "official" 1986 calendar. But insiders say there is friction brewing among THE JUDDS, that dynamic mother-daughter team that took Nashville by storm in 1984 and reaped a heaping pile of awards in the process, may be headed toward Splitsville! Word is that Wynonna wants to slip away from Mama Naomi's apron strings and go it alone in 1986. The Judds have been known to have their creative differences off-stage, so maybe it will happen.

That's Loyalty! Overheard in the lobby as EARL THOMAS CONLEY'S band was setting up to play a road gig, mother calling daughter:

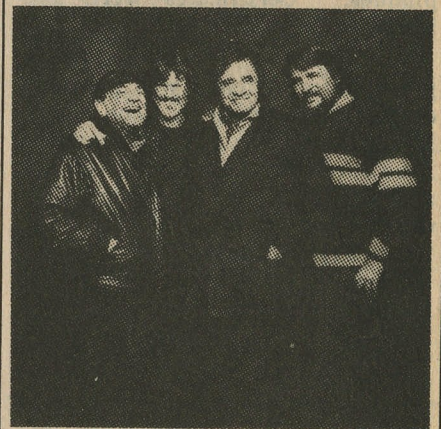
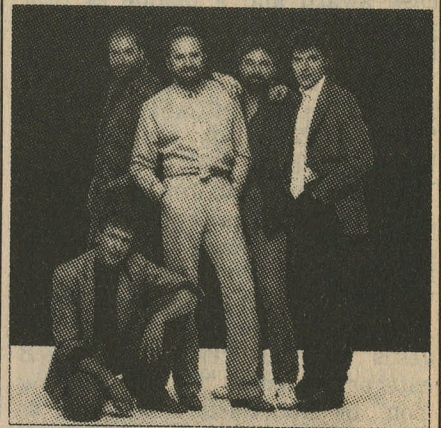
Mom: "I was just calling to see if you're OK. You are? No signs of labor yet? Good! I don't want to miss Earl Thomas Conley. Bye!"

Country Music Foundation's OFFICIAL 1986 CALENDAR now available. It features excellent color photos of such stars as Alabama, Janie Fricke, Kenny Rogers, Hank Williams, Jr., the Oak Ridge Boys and Reba McEntire. The calendar includes the birthdays and important anniversaries of all the stars of country music, past and present. The calendar (\$7.95 plus \$2 P&H) is available from the Country Music Foundation Press, 4 Music Square East, Nashville, TN 37203.

Sixth annual COUNTRY MUSIC SONGWRITER AWARDS show will be televised January 13 from Andrew Jackson Theater of Tennessee Performing Arts Center in Nashville. The popular special offers country music's brightest stars presenting country music's hottest hits of the year. The two-hour award ceremony is the only nationally-televised fan-voted presentation devoted entirely to country music songwriters.



The Charlie Daniels Band Volunteer Jam XII has been rescheduled from February 1, 1986 to July 12, 1986.

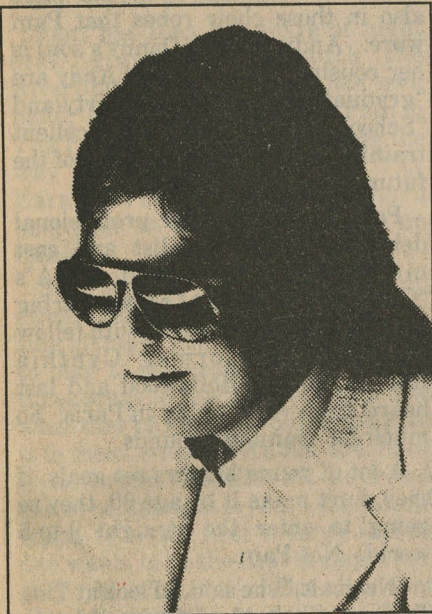


Emmylou Harris (from top), Exile, and The Highwaymen (from left, Willie Nelson, Kris Kristofferson, Johnny Cash and Waylon Jennings), as they appear in the 1986 Country Music Foundation's Calendar.



International Film & TV Festival of New York, bestowing its first GOLD MEDAL in the "COUNTRY/WESTERN" VIDEO category, tapped "THE HIGHWAYMAN" first place; a jump ahead of "Who's Gonna Fill Their Shoes." Both videos were produced for CBS/Nashville to bring to the screen the history-making collaboration of country superstars Johnny Cash, Waylon Jennings, Kris Kristofferson and Willie Nelson; and the first music video ever by George Jones. Jon Small of New York's Picture Vision, Inc., produced "The Highwayman;" Nashville-based Marc Ball and Kitty Moon directed and produced Jones' video.

On the subject of video, Ricky Skaggs' "COUNTRY BOY" video has been named "COUNTRY VIDEO OF THE YEAR" by the 1985 American Video Awards. The video was filmed in that super chic "country" town of New York and included special appearances by Bill Monroe, New York mayor Ed Koch and actor David Keith.



**Ex-Memphian Ronnie Milsap celebrates a birthday this month.**

**HAPPY BIRTHDAYS** during January to: Leona Williams (7), Naomi Judd (11), Ray Price and William Lee Golden (12), Billie Jo Spears (14), Ronnie Milsap (16), Bobby Goldsboro (18), Dolly Parton (19), Slim Whitman (20), Mac Davis (21), Teddy Gentry (22), Ray Stevens (24), and Dave Rowland (26).



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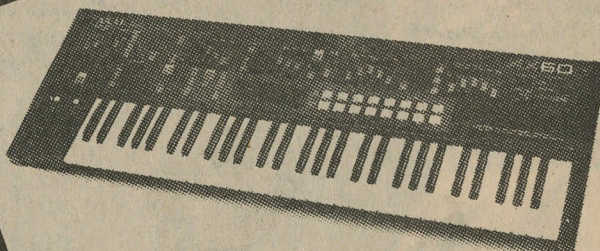
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## Pam Childs-Davis

# Not A Child Anymore

by Bill E. Burk

She stands a mere five-foot-three and weighs 100 even, soaking wet. So small she can stand under a clothes line and stay dry during a rainstorm! So thin when she drinks a strawberry soft drink, she looks like a thermometer and people look at her to see how accurate Dave Brown's forecast was on the 10 o'clock news!

But when Pam Childs-Davis steps on stage and starts to sing, the rafters reverberate! She's been described as having "the body of a beetle, the voice of a bull frog." An apt description.



This woman has a voice like a bullfrog?

She's built and looks like one of those cute cuddly dolls you want to take home for your daughter to play with, or, if you're about 30, ... no, she's married. Erase that.

And she is floating on Cloud Nine these days for after 12 years of paying an awful lot of dues, Pam Childs-Davis is enjoying moderate regional success (7 states, 25 stations by early December) with her debut single for SUR Records, "Doin' All The Right Things." There is already talk of a follow-up single and perhaps an EP.

Just rewards for a young woman who seemingly has been in music in Memphis all of her life. Seemingly? She HAS been in music all of her life. Growing up in the Childs family meant growing up around music. Her father, Jack, is a church choir director, so Pam got her early vocal training in a choir loft on Wednesday nights, Sunday mornings and evenings. Her uncle, Danny, sang in a gospel quartet with her father and they were featured on old WHHM Radio for a long time. Mama Shelby, Aunt Maurine and Aunt Pat were also in those choir robes that Pam wore. Andy Childs (Danny's son) is her cousin. Both Pam and Andy are "graduates" of the Libertyland "School of Learning," an excellent training ground for superstars of the future.

Pam, in fact, got her professional debut as a solo vocalist and cast member of Opryland USA's "Country Music USA" show, sharing her Nashville apartment with fellow Opryland performer Cynthia Rhodes, now of Hollywood and last heard from vacationing in Paris! So much for training grounds.

A lot of young singers set goals, if they don't make it by age 30, they're going to enter the straight 9-to-5 world. Not Pam.

"No goals," she said. "I look at Tina Turner. She's 48. I figure if I stay with aerobics, I can do it, too. Tina's the person I look up to. She sings the kind of music I like."

Asked to describe her music, Pam says, "Well, my record is sort of Top Forty-ish on the A side. It's pop/rock, not hard rock. The B side ('Wrap It Up,' written by Isaac Hayes and David Porter) has that funky black sound. I'm more confident singing the soulful stuff. Why? I guess



because this is the kind of music I want to go to."

While her time in the Sounds Unreel studio is her first success, of sorts, Pam first entered the studio world at 19, recording 10 tunes for Jerry Williams on a "spec" deal in Jackson, Miss., the winter of 1977-78. And while nothing solid came from those sessions, Pam says she did learn a lot about that side of music.

"I learned you have to THINK what you are going to do, not just open your mouth and let it come out," she said. "You have to think how it is going to sound on tape. And you have to think diction more than on stage, but my daddy taught me that in the choir."

She also learned, from those many midnight-to-dawn recording sessions that you don't go out and party all night, then go in and record. Studio floors are not the most comfy for short between-sessions naps. Studio recording is just like a job — you prepare for it. "Discipline," she said. "You HAVE to have it."

Pam has seen her share of night club gigs, starting with the Riverbluff Clan, fronting her own band, Nite Flight, and now Pam & The Passions. Somewhere along the way she sang a year with T.O. Earnheart and one short spell, after a long time on the road, she gave up music.

She learned on the night club circuit that "you have to smile and sing all night long. You have to learn to play to the crowd. After two or three songs in the first set, you know what they're into and you have to give it to them, whether it's 50s, 60s, hard or slow rock. The first set the crowd is sort of oblivious to you. Like, no one wants to be the first to dance and no one wants to be the first to clap when they like your music. But all of that changes with the second set. They warm up."

The years have matured Pam's voice. Now she sings even louder and deeper than a decade back. She feels on the brink of something big.

"What I really want to happen is to come out with a record here that is so strong out there that some major label is going to HAVE to listen to it and give me a deal and get behind me and promote it," she said. "If not this single, then the next one."



**"You have to learn to play the crowd."**

She says she and producer Jack Holder listened to "a good 300 or more songs" before settling on the A side for her debut single.

"I had been singing this song with the band for three years and the more we listened to all those other songs, the more I kept coming back to this as the one I wanted to do," she said.

To watch Pam on stage today is to see a frenetic bundle of endless energy, bouncing all around, never standing still, but this is the result of the learning process. While fronting Nite Flight, one of the big raps on her was she just stood there, was not animated at all. The guys in the band heard this enough times they decided to do something about it. So one night two of them just came forward, picked her petite little body right off the stage and put her amongst the dancers on the floor. She started gyrating with them while she sang and hasn't stopped since.

She wants no part of six nights a week on the road again. Pam and The Passions do one and two nights now and again out there. They particularly like Stevens in Clarksdale, Miss., where they have a following and always play to a packed, appreciative house.

As we said, she walked away from it once.

"It came just after a long road trip with Nite Flight," Pam recalls. "I said 'forget it' and went to work in a health spa. And after three months of that, I said 'forget that, I've GOT to sing.'"

And as long as those vocal cords hold out and the volume stays strong, Pam Childs-Davis is going to pursue that pot of gold at the end of the rainbow, otherwise known as a hit record.

After all, she reminds herself, "if Tina Turner did it . . ." ☆



# A New Year - A Guest Editorial

by David Allen and Hi Roller

HAPPY NEW YEAR TO ALL OUR READERS and best wishes for all your endeavors in 1986. What a strange and fascinating year 1985 was for the Memphis music scene! First of all, we've never seen so many local politico's come out of the closet for Memphis Music! For the first time in our 5 years of tellin' all about what's good and kickin' on the music scene in this town, the City Hall folks are TALKIN' about what a great bandwagon we've got here. Now if they'll just DO something!

Our suggestion for MOST NEEDED CHANGE in 1986-Cancel ALL "Brother-in-law" vendor agreements that exist on Mud Island and give our local musci community a truly "free access" to these areas for the pupose of live concerts, etc., featuring Memphis artists. Whatever happened to all the "support" and "fame" Mud Island was supposed to give to Memphis musicians that was talked up when the idea was sold to the city. (See October, 1981, *Memphis Star*).

It was with a chuckle and a sigh that we read an editorial in the December 8th edition of a certain local metro daily that purported to "analyze" why Memphis artists don't draw in Memphis. All the hand wringing and "Gosh, I just don't understand its" aside, folks, it's really very simple. Memphis artists are denied access to a musicians' most important and effective tool for SELLING their product-you got it! RADIO! Of course that couldn't be said in the above mentioned editorial because the CORPORATE PARENT of said pub also owns Memphis RADIO stations that don't usually "break" and/or "support" Memphis songs. 'Tis a pity.

Our suggestion for SECOND MOST NEEDED CHANGE in 1986 - a weekly radio show that features ALL styles of LIVE Memphis Music IN CONCERT (Rock, Blues, Gospel, Country, whatever), ala Nashville's Opry only a wide open format.

This idea is obviously too "far out" for our local radio community so the City should do it. They can convert one of the unused or underused Mud Island buildings into a live concert/broadcast facility and draw crowds all year long to the downtown area. When the show "hits" the Sponsors, Syndication \$\$\$, and TV rights will put Mud Island in the black forever. It wouldn't cost anywhere near what they're talking for the new sports arena we don't need, and the return on investment would be about quadruple what's put in by the 2nd year. In fact, some local politician should steal this idea and run with it as his or hers. We don't mind.

If you've read us through 1985 we're sure you've noticed big changes in our Mag both in appearance and content. All we can say about that is "You ain't seen nothin' yet!" Our coverage of relatively unknown (as yet) and ON THEIR WAY TO THE TOP Memphis artists along with our CONCERT CALENDAR are just two of the features that will be EXPANDED in '86.

Funny how other publications in Memphis have tried to imitate that coverage recently! But don't worry Dear Readers, you're tuned in to the ONE MAG that cares about Memphis music even when it's NOT fashionable, and NOBODY covers music and entertainment better ☆

OUR PREDICTION FOR '86-Joe Beat (Memphis Musician) will continue not to "draw" until he gets equal access on the Memphis radio playlists. THEN Joe Beat (Memphis Musician) will pack ANY VENUE in Memphis SRO. (And we'll all start making money!) START SOMETHING GREAT IN MEMPHIS - START PLAYING OUR MUSIC!

OTHER PREDICTIONS FOR 1986:

A Grammy for Degarmo and Key (they don't get much Memphis radio play either).

Rob Jungklas' album (watch for it on Manhattan's label) will be released to critical acclaim.

Motown's newest act, Fingerprint will hit the gold record mark with at least 1 crossover to white AOR radio.

A nationally unknown local producer whose initials are J.H. will ink a major deal of his own in '86.

Chips Moman will get involved with the "hi-tech" studios here in town.

Jerry Lee Lewis' comeback album will be cut here after a hiatus of 7 years.

Beale Street will *not* be all black or all white as various "doomsayers" predict but will be all music and top drawer entertainment.

Overton Square will be reborn after a facelift by the new owners.

Three major labels will open offices in Memphis.

Memphis songwriters will have a dramatic sales increase in their catalogs (old and new songs).

Strong labels will make offers to Good Question, Jimmy Davis, and Claudia Kroboth (Vienna).

An influx of musicians from Nashville, L.A., and the East coast will try to pawn themselves off as "Memphis Musicians." (Imitation is the highest form of flattery.) ☆

*The authors' photos were to appear, but the camera shy David Allen and the unphotographable Hi Roller turned away our photographer at gunpoint.*



# Finer Side

by Cathy James

Happy New Year from the Department of Music at Memphis State! Starting off the New Year at MSU will be the Suzuki Piano Faculty. They will be presenting a concert featuring works such as Handel's *Sonata for Viola da Gamba & Harpsichord*, Liszt's *Liebeslied*, *Bagpipe Music* and other Scottish folk songs. The concert will take place on Sunday, January 12 in Harris Music Auditorium and will start at 3:00 p.m. Admission is free.

On January 17 & 18, the Suzuki String January Workshop will take place and feature as special guest Larkin Bryant. Two free concerts will be presented, one on Friday night at 7:00 p.m. and the other on Saturday at 3:30 p.m.

Starting off the Visiting Artist series for 1986 will be pianist Melinda Fields on Saturday, January 25 at 8:00 p.m. in Harris Music Auditorium. Ms. Fields is a 1976 graduate of Memphis State University where she was a student of the late Dr. Herbert Hermann. Her concert program will feature Brent Heisinger's *Eklektikos* (in five pieces), Sergei Prokofiev's *Sonata No. 5 in C Major, Opus 38/135*, Frederic Chopin's *Barcarolle, Opus 60*, Tina Davidson's *Seven Macabre Songs (1979)*, and Ludwig van Beethoven's *Sonata in E Major, Opus 109*. Admission is \$5.00 general and \$3.00 for MSU faculty, staff, and senior citizens. Admission is free for MSU full-time students with valid I.D. cards.

For further information call 454-2400. ★

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## Channel 10 Sets King Special

Ossie Davis and Ruby Dee will host a tribute incorporating poetry, prose and music at 9 p.m. January 15th, a Wednesday, to mark the first nationally recognized celebration of Dr. King's birth. Works about dreams and the dream central to his legacy will be presented.

Other programs *Memphis Star* readers may want to tune in include the "New Image Teen Theatre," (January 12th-Sunday) a program

delving into media representation of teens and related issues of importance. Sunday, January 19th, "Great Performances" will present the first animated adaptation of Stravinsky's "A Soldier's Tale" at 9 p.m., and at 7 p.m. Wednesday January 29th "On Stage at Wolf Trap" will present "The Golden Boys of Bandstand," Frankie Avalon, Fabian and Bobby Rydell in a live performance taped this summer.

## United Cerebral Palsy Telethon



Andy Childs performing at last year's Cerebral Palsy Telethon.

The Memphis link for the United Cerebral Palsy Telethon will begin broadcasting from center stage at the Hickory Ridge Mall Saturday January 18th at 10 p.m. Now the second largest national telethon fund raiser, for twenty hours Channel 13 will be part of a network stretching from Honolulu to New York with John Ritter of "Three's Company"

fame (and also Tex Ritter's son) as nationwide host. Jim Jagers, Claudia Barr and Marge Thrasher will host the Memphis anchor. The local chapter hopes to raise \$100,000 this year. Phone donations can be pledged at 365-2424 and 1-800-223-2141, a free call for Mid-South residents outside the 901 area code.



# The Legal Side

by C. Stephen Weaver

As was stated last month, in general, the role of the music publisher can be divided into five basic functions: song evaluation, initial exploitation, follow-up exploitation, foreign exploitation, and administration. This month's column continues with a discussion of those functions.

#### 4. FOREIGN EXPLOITATION.

The term "subpublishing" is used to describe the business activities of a publisher outside his own domestic territory. The agreement he enters with a foreign representative is known as a "subpublishing agreement." It is frequently the case that recordings are produced in the domestic (or "original") publisher's territory and eventually released world-wide. The publisher must have someone to handle licensing, collection, and other administrative activities in those foreign territories where recordings of his works have been commercially released or where his catalogue is being otherwise exploited. The subpublisher also may be assisting the record company in the promotion of sales and airplay of the recordings. Depending on the particular needs of the domestic publisher, it may also be desirable for the subpublisher to secure recordings of songs in the catalogue by local artists in the foreign territory.

With respect to subpublishing, the domestic music publisher basically has these options: He can establish branch offices in each foreign territory where his works are being exploited. He can make a number of deals with local publishers in each of

the foreign territories. He can make a deal with one large multi-national company to handle his subpublishing in all foreign territories. Or he can engage in some combination of the three.

The option of owning branch offices in foreign territories is not available to most publishers. The obvious reason is the expense involved. The advantages are that the domestic publisher can retain a larger percentage of his foreign earnings and that he has greater control over his subpublishing operations. This option is really only available to the very large publishing houses.

Making a number of deals with publishers in different territories is less expensive than the first option but some control is lost. This is usually the option taken by a fairly well-established independent publisher or a writer/artist who is acting as his own publisher and who also has attained some degree of success as a recording artist. By making a number of territorial deals, the publisher's attorney will be able to secure separate dollar advances for the different territories. Like the theory of subdividing real estate, this is often more lucrative up front than the next option. (Advances against future earnings are particularly important here because of the expense and difficulty involved in enforcing an agreement with a subpublisher. Most of us cannot afford to periodically drop into our French subpublisher's Paris office and take a look at the books!) Another advantage of this election over the next is that the domestic publisher can be more selective about which subpublisher can best serve his needs in each territory of the world.

Making a deal with one large company to handle subpublishing in all territories of the world is the choice most frequently taken by the small independent publisher or the writer/artist who has entered his first recording agreement with a nationally distributed record label. The advantage is that the domestic publisher only has to deal with one company. This kind of deal is made with companies like Chappel/Intersong and Warner Brothers Music who have offices both in the United States and world-wide. Compared to

the other options, the expense involved is minimal. However, the domestic publisher probably will have less control over his subpublishing activities than if he had elected one of the first two options.

One or some combination of the above three choices will be made by the domestic publisher with respect to the foreign exploitation of his catalogue. Which election is made depends on the domestic publisher's individual needs and resources. Next month's column will discuss the administrative function of the music publisher.★

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

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Winterfest '85, WKNO's December fundraising drive held November 30 through December 9, broke all previous December records with pledges totalling \$50,015—a 27% increase over December 1984!

This year WKNO received 282 \$100 plus pledges, along with 335 new members.

The top five pledge breaks during the 10-day event were within: Tennessee Ernie Ford's America, The Music Man, A Christmas Special With Luciano Pavarotti, Loving Relationships With Leo Buscaglia and Country Music Jubilee.

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# Hi Roller: 1985 "Craps" Awards

Dear Hi Roller,

What do you do in "real life?" My brother claims you that you are a certain high school teacher in Bartlett. I say "no" mostly based on your references to Florida and run-ins with the police. Who is right?

V.G.-Bartlett

Dear V,

You are. I don't think Bartlett can afford to pay me what I am really worth, but then again neither does the *Star As* to what I do in "real life," well if you promise not to tell, I'm the referee who officiates the "rasslin'" matches between the Coke and Pepsi vending machines. It's a syrupy job, but someone's got to do it.

Thank's for the letter, though. Keep them coming in. My policy is, if I don't know the answer, I'll make up a good one. (Hmmm, a career in politics?)

Now we come to our Fifth Annual "Craps" Awards. If you don't remember the first four award presentations, don't worry about it. Usually the publisher pulls them but this year he is out of town on deadline and I think that it will be too late by the time he gets back.

The Hi Roller "Craps" Award is presented to deserving persons or organizations who by their own merit and action screw things up beyond repair.

"Retailer of the Year" has got to go to Montgomery Wards. It seems that they don't like Tennessee much. As we speak, they are closing all their catalog stores in our state. They claim they are losing money. I find that hard to believe, but it is their decision. By the way, I spoke to a gentleman from Sears catalog department last week and he said, "Thank you very much."

Channel Three has earned the "Programmer of the Year" award. Life used to be simple. At 10:30 p.m. one would watch M\*A\*S\*H (episodes would be in chronological order), at 11:00 one would go out for a pizza or

some burgers and then at midnight enjoy the classic sci-fi, western or war flicks that made America famous. At 2:00 a.m. more of the same. But now they have Trapper and Hawkeye on in the middle of the afternoon so no "real life" worker can see the show. The late movies of late are those boring romantic types and I usually fall asleep before the first commercial.

And speaking of commercials, I know that they pay the bills, but every eight minutes...Give me a break. Also on the subject of commercials, the "Craps" Award has just got to go thumbs down to the commercial from a certain jewelry store that has one half of the air time devoted to a young lady singing off key trying to convince the viewer that the store is the "place to go." The other half of the time you view the owners staring at you as if they were the main characters of someone's home movies. Yes folks, they surely have earned the "Worst Production of a TV Commercial" Award.

The living room monster itself garnered several "Craps." The mini series *North and South* won "Almost Great Story Line." You won't know what happens to all the characters you were introduced to until next spring. Hopefully they will have a plot by then.

The "Most Bucks for Least Work" Award also goes to "North and South." How much money per word did Liz Taylor make for her appearance? The "Worst Imitation of a Southern Accent" award was won by the entire "Southern" cast of "North and South." Where did they do their research, southern New York?

The "Craps" award is also granted to the person from the Highway Department who decided that all of Southeast Memphis should be cut off from the rest of the civilized world. Yes, we're talking about the "Worst Prior Planning Award" for simultaneously tearing up all the

overpasses across I-240. Good move guys....

Finally, The Grand "Craps" Award goes to the people responsible for causing the cancellation of Memphis Music Fest. A great opportunity for Memphis musicians to earn good money, play before large crowds and obtain the experience of playing alongside national acts was eliminated. So for whoever masterminded the plan to drop it (you know who you are)....you're the grand crap out of the year.

Hi Roller ☆

## Birthday Celebration For Elvis

Elvis Presley Day will salute rock and roll's premiere figure on his 51st birthday January 8th. Graceland's gates will be open at 7:30 a.m. for those who wish to visit the Meditation Garden prior to the traditional cake presentation and proclamation at 8:45 a.m. A new tour film, "If I Can Dream" will premiere following cake and coffee at the Heartbreak Hotel. "Journey To Graceland," a new sculpture by Bill Raines, will also be unveiled that night at a special banquet.

The semi-formal cocktail party and charity banquet in Graceland Hall at 7:30 p.m. A special 30th anniversary observance of Elvis' first gold record "Heartbreak Hotel" will salute the song's co-writer's Mae Axton and Tommy Durden. Tickets are \$20, all proceeds will be donated to St. Jude Children's Research Hospital. To attend send a check or money order to Graceland Birthday Tickets at this address: Attn: Kathryn Dickinson, Accounting Manager, P.O. Box 16508, Memphis, Tenn. 38186-0508. ☆



# "Gypsy" Playhouse On The Square

by Luann Williams

Gypsy Rose Lee's Mama was a heckuva woman — determined and pioneering and ambitious. But the power she exerted was not for herself; she was the driving force behind striptease queen Gypsy Rose Lee's success. Maybe not a very high calling but indeed the stuff that musicals are made of.

Mama Rose is the focus of *Gypsy*, which officially opened Dec. 15 at the new Playhouse on the Square, the home of the old Memphian Theatre. Linda Brinkerhoff plays Mama, a part she says she has wanted to do for a long time. This is her third year at Playhouse, besides having sung with the New York City Opera and the Chicago Lyric Opera.

"*Gypsy* is a real challenge to me. Mama Rose is the first role of its caliber for me, though I have been in productions of *Hello Dolly* elsewhere," Brinkerhoff said. "Not only do I get to sing all these wonderful songs ("Everything's Coming Up Roses" and "Wherever We Go") but there is an involved storyline. *Gypsy* is a book about personal relationships (based on Gypsy Rose Lee's memoirs) and Mama Rose is a role I want to continue growing in."

*Gypsy* is a big, outlandish show in the vaudeville tradition — lots of music, lots of laughs, wonderful costumes. The new theatre at 51 S. Cooper, with twice the stage space of the old playhouse, gave the large cast room to create the epic.

"With enough distance from the audience the musical can be bigger than life," Brinkerhoff said. "The old playhouse was intimate and had a lot of charm, but this is a real theatre!"

She added that rehearsals were exciting but sometimes trying. "Usually sets are being built while we rehearse, but this time the house was actually going up around us."

But if they had difficulties it doesn't show up in performance. Brinkerhoff has a voice that reaches the back seats and carries out into the streets. Bates Brooks is a metamorphosis before our eyes as timid little Louise turned flamboyant Gypsy Rose Lee. Pepie Chitwood is the perfect June, Louise's sister who gets all the attention growing up. But the three strippers — Elizabeth Murff as Tessie Tura, Mindy Moore as Mazeppa and Angela Powers as Electra stole some of the most memorable scenes.

Hats off to Lester Malizia for his expert direction and Susan Christensen for the wonderful sets. *Gypsy* runs through January 18. ★



Photos by Ross Williams



"Everything's Coming Up Roses" at the new Playhouse on the Square where "*Gypsy*" runs through January 18.



# Alice Walker's *The Color Purple*

by Skip Howard

When *The Color Purple* was published in June 1983, its author, Alice Walker, was generally unknown outside the literary community. Though she had *The Third Life of Grange Copeland* and *Meridian* to her credit, the average layman was probably unfamiliar with her works. *The Color Purple* changed all that — forever. Walker became a best-selling author (the book stayed on *The New York Times* best seller list for over a year), and her heroine, Celie Harris Johnson, became an instant literary cause “célèbre.” *Newsweek* hailed the book as “a novel of permanent importance,” while *The Nation* said “it places her in the company of Faulkner.” Walker received an American Book Award, but more importantly, she also was honored with a Pulitzer Prize for fiction — making her the first black woman to be so honored.

Despite any initial misgivings she may have had about making the book into a movie and robbing the public of the intimacy they had established with Celie — as they knew her in their own minds — and her fears of what, in her words, “the white factory of Hollywood would do to it,” Walker gave the project her blessing.

Walker's moving and joyous tale of Celie Harris Johnson and her sister Nettie and the others with whom they come in contact during a 30-odd-year period in the first half of the 20th century, has been adapted into a moving motion picture event. And Celie has become a courageous celluloid figure — thanks to a flawless performance by Whoopi Goldberg.

She imbues Celie with all the love and sorrow only a black woman could offer. Her interpretation leaves the audience no alternative than to feel empathy for Celie when she is down and cheer her on when she emancipates herself. Here is an inspired performance and a foregone invitation for a Best Actress

nomination when the Academy Award nominations are announced next month.

In the motion picture, the 14-year-old Celie is introduced to the audience in 1909 via her letters to God, telling about her life. Desreta Jackson, one of many newcomers to the screen, plays the young Celie who is twice raped by her stepfather (her two children are given away at birth, and she knows nothing about what happened to them); “given” to a man (she calls him “Mr.”) to become his wife, look after his children and keep his house; and ultimately separated from her only friend in the world, her younger sister Nettie, after Nettie refuses to have sex with Mr. As the

two sisters are separated in a truly heart-wrenching scene, Nettie vows to write to Celie and tells Mr., “nothing but death can keep me from it.”

The young Celie attempts to deal with life as best as she can and gets no help from Mr. She doesn't receive any letters from Nettie and resigns herself to the realization that she must have died. She has few friends in whom she can confide, but her stalwart ability to exist keeps her going. It is only after Shug Avery enters Celie's life in 1921 that she is taught the true value of her worth.

To the credit of director Steven Spielberg, the lesbian scenario that takes place between Shug and Celie is tastefully handled in the film, and it becomes nothing more scandalous than an expression of love between two individuals.

cont. page 33



Whoopi Goldberg stars as Celie, Alice Walker's long-suffering heroine of *The Color Purple*.





## Johnice Parker

by Tony Jones

**E**d Murrell is fixing the kerosene heaters so Johnice Parker and her dogs won't freeze their tails off this winter. Her cavernous studio, located in a renovated warehouse downtown, does not embrace heat well. In the airy confines a

multitude of art books, drawings finished and in sketch form, paintings, two dogs - Frank the Concierge and Babbitt the Fury, pounds of supplies and wandering notes from the rehearsing band that lives upstairs participate in the eclectic living. Johnice is an artist.

"Basically I'm an illustrator. Freelance, and that makes it kind of tough. It depends on the job. If it's

advertising you have to go out and find a client. The difficulty is that when you have to do everything to make sales you lose some of the creativity to do your own thing. You have the excitement of a contract and then it doesn't go through, you have to recover from that and it really is a rough blow. Not that every idea is going to make you a millionaire; I may be crazy but I'm not crazy, I can't do art for art's sake, or for my sake. I have to eat, and I have responsibilities. This is my career, not my hobby."

Fine Line Graphics is the title of the company she's establishing for control of fine details, plus rejuvenating her active. Because she "gets a kick out of seeing coming artists establish themselves," her advisory panel seat with the Memphis Arts Council "Innervations" program is the favored duty of her week. Rear burner projects are being finished so that new projects, means and ways to smooth the rest of her life, can receive attention.



Artist Johnice Parker in her downtown studio.

Photo by Morgan Murrell



In 1979 Johnice created a set of pencil drawings she calls the "Memphis Musician Series." W.C. Handy, B.B. King, Elvis Presley, Phineas Newborn, Jr., Furry Lewis and Alberta Hunter recreated in character and breathing appreciation by charcoal pencil. From the originals she's had prints made to offer the series to the public.

"I started the Musician Series as a way to express my appreciation to those musicians for sharing their talent with me. 'This is my talent,' I'm saying, 'Thanks for yours.' But having to do the work, pay for the prints, and market them, it's difficult. I couldn't really afford to do all that and just sit and wait for the money to return. What I'm really looking to do now is find a sponsor. These are good works - about Memphians by a Memphian. And this is a great way to make art available to more people. Five dollars for a genuine, well-executed and beautiful piece to decorate your home with, not just dime-store machine work.

"I want to reach all sorts of people. I love my portrait clients, but art is not supposed to be an exalted strata. You shouldn't have to be wealthy to own and appreciate art, this way the average person can obtain a print and own a sincere artwork that they can understand and appreciate. There are ninety-nine ways to like a piece, that's fine. Some people put a hundred-dollar frame on a piece of crap and sell it instantly. Some people just buy a painting because the colors match the living room. That's fine. Whatever *you* feel, that's it. I've gotten my satisfaction out of creating these prints, (and all my work), by creating them in a way that can make you feel something. The musician series is a salute to the people that added the heart to this city's history, a reason for my pride in being a citizen of Memphis. These prints are a way I can share that feeling. "Do Something Great In Memphis!" Well, these prints are something great." ☆

(Fine Line Graphics is at P.O. Box 40653, Memphis 38104)

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Seated in the photo with the project's originator Little Steven, co-producer Arthur Baker's stout, white, mustachioed appearance are automatically judged two ways: filth-happy biker or a threatening redneck. The "Sun City" album explodes such crap. (See review on page 34)



# George Jackson

## The Man Who Brought Back The Blues

*Just take those old records off the shelf,  
I sit and listem to 'em by myself,  
Today's music ain't got the same soul,  
I like that old time rock and roll...*

by Lisa McGaughan

Those familiar lyrics are taken from George Jackson's "Old Time Rock and Roll," featured on Bob Seger's *Stranger in Town* and *Nine Tonight* albums, as well as in the movie *Risky Business*.

Jackson, arguably Memphis' most prolific, creative talented songwriter, has been living in the city some twenty years now writing chart song after chart song. Throughout his entire stay in the city, he has been forced to find outlets for his golden demos in other cities because of constant rejection in his own hometown stemming from artistic jealousy (if the shoe fits, wear it), lack of respect, and, at times, racial prejudice.

His biggest pop hit, "One Bad Apple," reached number one in January of 1971 for the Osmonds, and more recently was featured on Nolan Thomas' hit album, *Yo' Little Brother*. Jackson's songs have been recorded

by the likes of Millie Jackson, Tina Turner, Bobby Womack, Wilson Pickett, Tyrone Davis, James Brown, the Staple Singers, Joan Baez, Bobbie Gentry, Mary Wells, Foghat, Wet Willie, Tom Jones, Cher, Ted Taylor, Clarence Carter, Randy Crawford, and a host of others.

Jackson's "Down Home Blues" propelled Z.Z. Hill's 1981 *Down Home* album to sales heights not achieved by a blues artist since B.B. King's "The Thrill Is Gone." His songs have appeared on almost every album released on Jackson, Mississippi's Malaco label, whose blues artist stable includes Johnnie Taylor, Denise LaSalle, Latimore, Bobby Bland, and Little Milton. In addition, Jackson published Eugene Williams' "Tryin' to Live My Life Without You" on his Happy Hooker label, and, lo, ten years later, it became a Top Five hit for Bob Seger (1981).

"The key to my first successes was Rick Hall, founder of Muscle Shoals Sound Studios, and later, Jimmy Johnson, the current president there," said Jackson at a combination interview/songwriting clinic conducted at his apartment, where

that night he was sharing and editing songwriting ideas with young writers, as he does each week. In attendance were Teddy Fairchild and the infamous "Doo-Wops," Bobby Zaboo, Jerry Kendricks, and Kenny Strong, who spontaneously formed a backup trio a la Motown for Jackson later in the evening.

"When my friend Earl Cage took me to Muscle Shoals to meet Rick Hall in about 1968, Rick signed me to a contract with Fame Publishing right away.

"Before that, I had starved as a songwriter. When I was 17, I left my home in Greenville, Mississippi and caught a bus to Chicago. I starved and nearly froze to death there, and was turned down at an audition for the Ted Mack amateur hour.

"I spent some time at Syracuse University and cut a song there, I lived in Kansas City briefly, and then I went back to Greenville to chop cotton. In the early 60's, I left my job as a busboy there to audition as a writer at Stax with Steve Cropper.

"They gave me busfare back to the bus station and a penny to eat food off



of. I tried to sit in some at the Flamingo Room, but since I wasn't from Memphis, Bowlegs Miller, the owner, considered me an outside agitator. Ma Rainey finally gave me a break and let me sing for a dollar a night at the L and H Club on Abel--that's how I fed my family. I made a living imitating James Brown's style of singing."

"Ma Rainey finally gave me a break and let me sing for a dollar a night at the L and H Club on Abel--that's how I fed my family."

Jackson also worked for a dollar a night singing at the Blue Stallion on Beale, at the Queen Ann Hotel, Club Handy, and Culpepper's before signing with Fame to write songs for \$20 a week.

"My mother raised seven kids on a \$47 a month welfare check. A big rat we named Elmo would jump on the stove every night at 5 o'clock sharp because he knew it was supper time! If you songwriters knew poverty like I have, you'd know you wouldn't have any excuse for not trying to make it in the business. Believe me, you can make it. You're all just too lazy.

"I'm the A&R representative in Memphis for Malaco Records, and I can't find one single S.O.B. in town worth sending over to the studio.

Throughout the 1970's, Jackson relied on Rick Hall at Fame and Jimmy Johnson at Muscle Shoals Sounds to promote and place his songs with name artists, which they consistently and unselfishly did. Hall placed "One Bad Apple" with the Osmonds and Johnson placed "Old Time Rock and Roll" with Seger. Seger used the original demo tracks, including Jackson's background vocals, in the studio version of the song, which was cut with the Muscle Shoals rhythm section.

Even with all his success, he was largely ignored in Memphis ("they even turned me down here on 'Down Home Blues'"), except for rare occasions when a Memphis artist (Ann Peebles, Lynn White, O.V. Wright, Syl Johnson, Otis Clay) recorded a song of his.

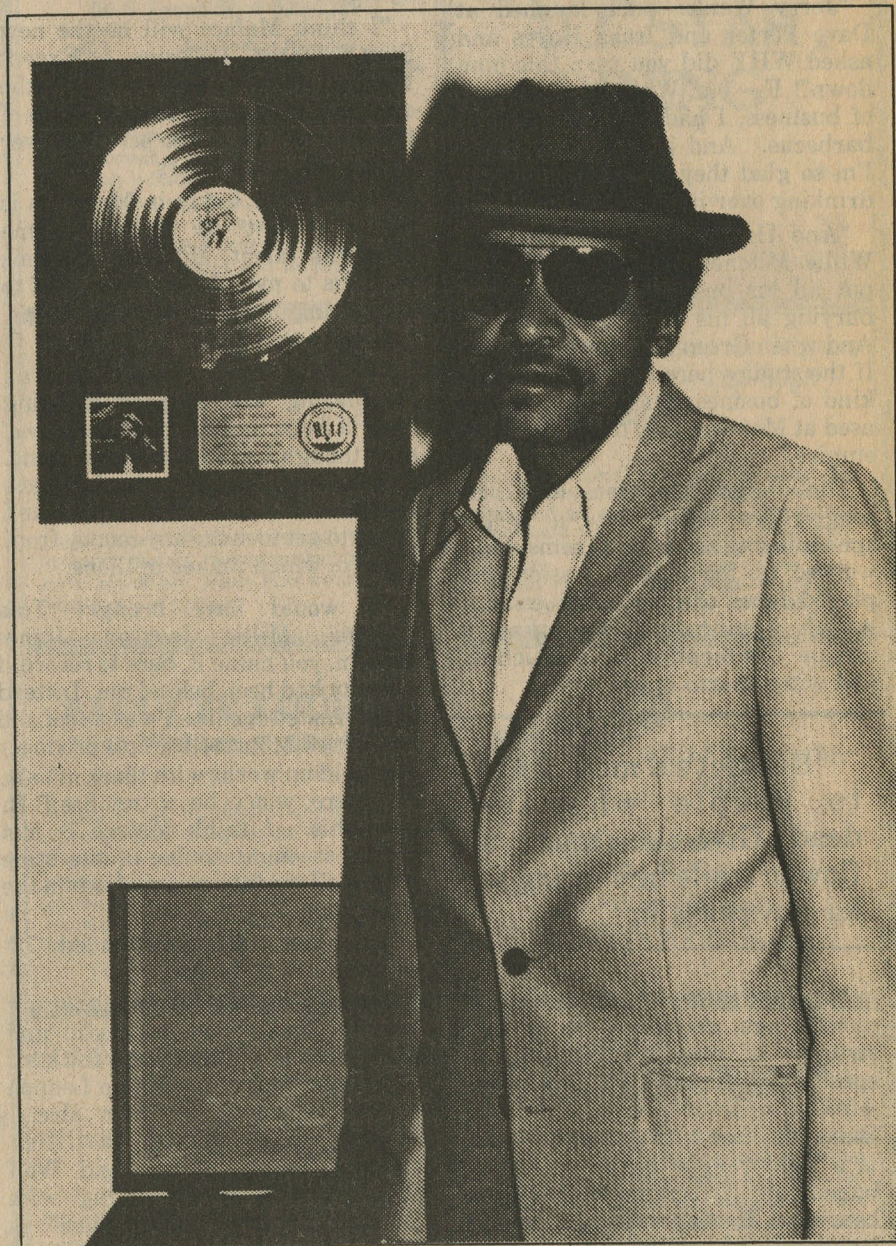
"Not only are the studios here ignorant, but the radio stations wouldn't and still won't, with the exception of WXSS, get behind Memphis artists. If you are a

Memphis songwriter, my best advice to you is LEAVE!

"For a radio station here to push you, you have to leave Memphis, go to Philadelphia and get with Gamble and Huff, change your name and come back with a new mask."

The Stax producers in particular were hard for Jackson to score with. Jackson says, "Stax was run by a bunch of crooks who screwed over the artists right and left. Stax went

cont. next page



Photos by Lisa McGaughran

George Jackson with his gold record of "Old Time Rock and Roll," recorded by Bob Seger.



## George Jackson

from page 25

down because they all got too greedy and spent so much time stealing from each other, Union Planters finally said, 'Wait a minute--where's OUR money at?!

"Stax was a bunch of thieves!--write this down. In one room, you play yo' song, and in another room, somebody got a guitar copying your melody down at the same g--d--- time. And there's no HONOR among thieves, so that brought them down.

"Jerry Wexler once laughed at Dave Porter and Isaac Hayes and asked WHY did you turn this man down?! F--- 'em. When Stax went out of business, I had a Fourth of July barbecue. And it was December... I'm so glad they broke up, I'm still drinking over it.

"And Hi never made it because, Willie Mitchell, who I love dearly, put all his push behind Al Green, burying all his other great artists. And when Green left, down went Hi. If the studios here had just used the kind of business sense Berry Gordy used at Motown, they'd have built an empire."

That night Jackson and the songwriters lapsed into a period spent playing and singing some songs worked up for a demo session and played tapes of new songs, each of which demonstrated Jackson's unique combination of a touching and witty charm in the lyrics.

---

"Beale-it's a monument to people who are dead...Give a man a flower while he's living so he can smell it."

---

"Cry for Freedom," written several months ago, addresses the age-old struggle of men for freedom, as specifically applicable to the South African apartheid crisis. "Ocean Blues," written with George Tillman, is a light reggae piece with lyrics based on Tillman's experience hearing a Haitian refugee's story of leaving Haiti behind and losing his parents in the rough passage, as refugees from oppression and hard times have done throughout history.

An already released song most representative of Jackson's touching charm is his "Heart, Open Up Again," released by Bobby Bland on the *Members Only* album in 1985. The singer addresses his own heart throughout the song, telling it, "*Now I know you've been hurt so many times before, you've been fooled so many times, Maybe this time, this love can be for sure/I know I let you down, Please forgive me, I never meant to hurt you, I'm begging you, heart, do me a favor, and open up again.*"

"I think Malaco will be the new Stax," states Jackson. "Except Malaco doesn't have any of the crooked influences from the people of the original Stax who screwed over the artists and writers.

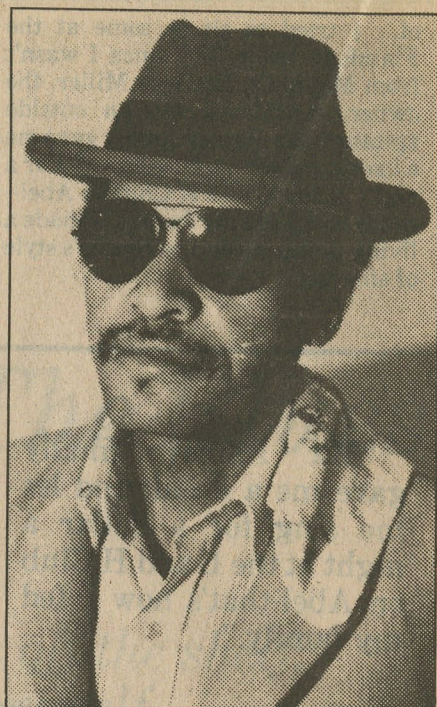
"The reason I stay in Memphis is that I want to develop some Memphis talent, although it seems hopeless to me. Memphis is deaf to everything except murder, rape, robbery and death.

"When Mayor Hackett was considering who to back to bring back 'a Stax,' nobody considered me, even though I submitted my resume. I could have brought all of Malaco over here, but instead Memphis isn't going to get to make any money from Malaco, which makes millions.

"I would have brought Tina Turner, Millie Jackson, James Brown, you name it, here to record if the city had been behind me. Instead they treated me like I was a fool and got Chips Moman, a great producer who seldom works with black artists. So there won't be a 'ne Stax' in Memphis. I think Malaco is just where it ought to be--in the state where all the talent came from in the first place.

"Memphis is too blinded by prejudice to be helped."

This year Malaco bought out Muscle Shoals Sounds studio and publishing to add the studio and staff where Bob Seger and Julian Lennon record regularly to their already impressive recording facilities. Owners Tommy Couch and Wolf Stephenson first hit it big with Dorothy Moore's "Misty Blue" in 1976. Then Jackson wrote "Down Home Blues," Z.Z. Hill recorded it, and Malaco has been on a roll ever since.



"I want to develop some Memphis talent."

"I wrote "Down Home Blues" just to prove I could write blues, but I like rock and roll and soul better. The blues are too depressing for me," says Jackson.

"Malaco is adding bigger name artists every year. I think Millie Jackson and James Brown will be next. They're also recording alot of young groups."

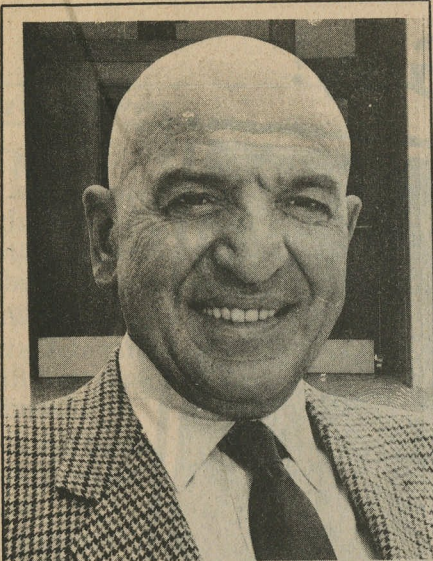
In closing, we asked Jackson what he thinks about Beale Street.

"It ain't no 'Beale Street.' It's a decoration. It's a Christmas tree....The main problem is that everything's too high. You go in there with fifteen dollars, you won't get a buzz. Now sixty and you outa there drunk!

"And another thing about Beale--it's a memorial to people who are dead, W.C. Handy and Elvis. Give a man a flower while he's living--so he can smell it.

"Does it make sense to you that every S.O.B. and their brother cut Hank Wiliams' songs AFTER he died, not before? That's the way it is in Memphis, everything's backwards. You spend a thousand dollars on a g--d--- flower for a man that's dead in the coffin and wouldn't give that same man in life fifty cents for a hamburger!" ☆





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# No More Mr. Nice Guy!

Photo by Morgan Murrell



*"I finally said forget this other stuff. I'm a musician."*



# Edwin Hubbard

by SueLynn Perry

No more Mister Nice Guy. Look out world, Edwin Hubbard is through fooling around and is getting down to business these days with his newest album release *Reaching For An Airship*.

When you think of Edwin Hubbard, the sound of a jazz flute might come to mind. Well, Hubbard fans will hear something a little different on his third album.

It is a contemporary rock and dance sound. And that is not the only surprise. Hubbard is *singing* this time.

Hubbard began working on the album a year ago. "I kind of went backwards," says Hubbard. "A guy named Gary Witt sent me a picture, and I thought it would make a great album cover . . . so I wrote a song to go with it."

The picture was taken at a concert down on the river with Hubbard holding his flute in one hand and the other hand is up lifted to the crowd. In the distance there is a bright yellow "blimp" and it looks as if Hubbard is reaching for it.

Voila', *Reaching For An Airship* is born.

After the initial start on the album, Hubbard began his annual, first of the year fast. He has been fasting for two weeks beginning in January for the past seven years.

"I usually just sit and get real quiet," explains Hubbard. "Then I start writing songs because I'm sitting here so quiet."

Hubbard says he develops 200 to 300 titles. From those he picks out 20 or 30 that "sound like they've got a little life to them." He develops lyrics for them, and selects from the strongest which ones will get music added to them. "Then I say O.K., this is what I'm going with — let's go," says Hubbard.

So why did Edwin Hubbard decide to sing this time around?

"You get motivated to give a song life," explains Hubbard. "You want that song to live and you really don't care who sings it as long as it has life and captures the essence of the song."

"I just said 'well, I can do it,'" he adds. "It's better than getting someone else . . . I'll just do it."

After the arrangements for this album were finished, Hubbard translated them to a computer. Every bass drum beat, every keyboard lick, and so forth was punched into the computer prior to going into the studio. Then all that is put on a cassette.

"Then I'll call the studio and say I'm coming over and I'm ready to fire," says Hubbard. "If the song is four minutes long it takes four minutes to cut."

"You're not sweating it . . . you're not freaking out," adds Hubbard. "Your track is already done in the laboratory."

With such a revolution in time saving and precision, Hubbard seems to think Memphis musicians are on their way. "With all the new machinery we can compete exactly with the rest of the world," says Hubbard. "We don't have to apologize for anything anymore."

Hubbard is currently recording at Cotton Row and Ardent on his own label called Prana Corporation. By the way, Hubbard named the label Prana because it is a Hindu word meaning "life-force."

Born in Hot Springs, Arkansas, Hubbard was raised in a musical family. He was first taught to play clarinet at age five by his father. By the age of seven he had the saxophone down and was playing with his family band in nightclubs.

At the age of ten, a bass player told Hubbard he should be playing jazz and took him to a jazz nightclub. "We hit that door and I heard that jazz . . . and there was a woman on the dance floor dancing," Hubbard recalls. "And all that jazz energy was going and I said 'this is it, I've found where I belong.'"

After playing nightclubs a while he got music scholarships to Louisiana State University, where he was an assistant conductor and drum major. He had an appointment to West Point but traded it in on the LSU scholarship.

At LSU, Hubbard received his Masters of Music Composition and then went on to earn his Doctorate at North Texas, which is a big jazz school.

He was drafted by the army in 1962 and went to Fort Jackson, South Carolina, where he was a cook before going into the special services playing in jazz groups and doing concerts. "My first assignment as a cook was to make a salad, and I went and got the lettuce," explained Hubbard. "I read the directions and it said to take 400 heads of lettuce, 300 tomatoes, and 200 onions and chop fine . . . I just thought that was so incredible."

Hubbard says he has used his cooking since then. He cooked at the Palm Court Restaurant when they first opened up for about six months.

"I finally said forget this other stuff. I'm a musician," says Hubbard.

So what does Hubbard have up his sleeve for the future?



## Edwin Hubbard

from page 29

Right now getting the album out and publicizing it is top priority. Hubbard says since getting any local music on local radio is practically out of the question, he is hitting the local nightspot trail trying to get some club play for the album.

"On Monday nights *In Cahoots* is modern music night," says Hubbard. "Tuesday night is modern music night at *Confetti's*, and Wednesday nights I usually go to *Scruples* and see what's happening."

"On Thursday nights I hit *Club No Name*," adds Hubbard. "They are one of the top clubs in the country because they have their own network of DJ's that talk their stuff around . . . we're talking big time stuff."

Does Hubbard's latest album fit these formats?

"Yes, I've got about 15 DJ's working *Jitterbug*," says Hubbard.

Another project Hubbard is currently working on is something called "The Memphis Creative Community." Only in its primary

stages, it is an organization designed to pull all the isolated talented journalists, musicians, artists, designers, editors, actors and other creative citizens together.

"I used to say if we could get a network of all these folks that are hot, we could have a creative community and have a voice," says Hubbard.

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**At the age of ten, a friend took Hubbard to a jazz nightclub. "We hit that door and I heard that jazz . . . and all that energy was going and I said 'this is it, I've found where I belong.'"**

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"We could help each other build product and get it to the marketplace."

"That way we wouldn't have to be on our knees all the time . . . it's so trashy to be on our knees all the time," adds Hubbard. "It would be great if we could be just like everybody else in the world and make our own product right here."

Hubbard went on to say that after living in a community so long one starts to feel a responsibility for it. The citizens want to see the community grow. "I feel a responsibility for musicians and artists in general that don't know how to make or market their product." So far, Hubbard says the feedback on the "Memphis Creative Community" idea has been good.

Hubbard is a busy man. He has already started on his album for next year. The tracks are cut.

"I'll go back and do the same thing again," says Hubbard. "I'll fast and write all the songs up, then about March I'll start translating them (to computer)."

If it gives any indication as to how funky his next album will be, Hubbard cut these next tracks with Michael Jackson's drummer.

It is a far cry from his Sunday brunch concerts at the Peabody, which he is still doing, by the way.

Reaching for an airship?

Sounds more like Edwin Hubbard is reaching for the stars. ☆

## Jerry Lee Lewis Rocks Again

We were astounded to see "The Killer" at the MMA Christmas party Dec. 15th. We were even more impressed the following evening when Jerry Lee rocked the SRO crowd for George Klein's Christmas Show at the Vapor's until 2 a.m. No mean feat for a man only 3 days out of the hospital! He was obviously enjoying himself and would NOT let the crowd go home. What a great Christmas gift for Jerry, family, friends and fans.

Speaking of gifts, it was also announced in December that Jerry Lee and nine other rock & roll legends have been selected to the new ROCK & ROLL Hall of Fame. The other inductees are Chuck Berry, James Brown, Little Richard, Ray Charles, Sam Cooke, Fats Domino, Buddy Holly, the Everly Brothers,

and that other Memphis boy-Elvis Presley. The ten legends selected were picked from 41 nominees of the Rock & Roll Hall of Fame Foundation (started in 1983), by a group of top music-industry figures. The artists are to be honored at the Hall of Fame's first annual induction dinner at New York's Waldorf-Astoria hotel on Jan. 23rd, 1986.

Congratulations, Mr Lewis!

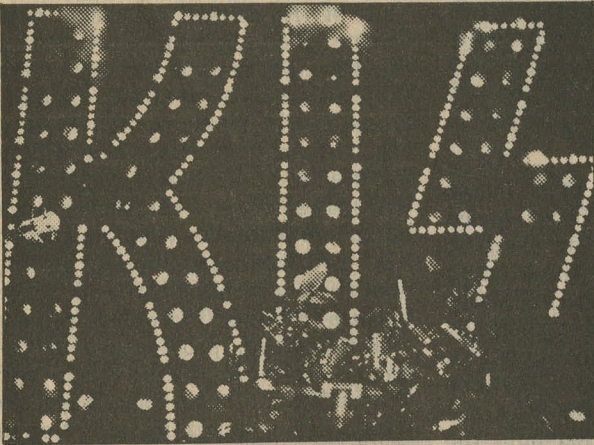
By the way, we hear that the Rock & Roll Hall of Fame is considering Memphis as one of the possible locations for its MUSEUM. Don't be surprised if Memphis gets the nod and remember....you heard it first here! One other scoop before we go. Look for Jerry's "comeback" album to be out this summer! All in all it looks like '86 will be a "Killer" year for Memphis music! ☆



Photo by Andy Black



# Tune News - The New Year's Hot Acts



Before we turn the spotlight on the new kids one quick thought about what it takes to stay on top. Though miles apart musically, KOOL and the GANG and KISS (shown at their Coliseum dates late last year) proved to have one thing in common; sweat and an ability to still move and groove.

Led by lead singer James Taylor, Kool and the Gang professionally put the funk to their pop material at a surprisingly hot concert November 10. Kiss proved themselves still troupers when their special effects truck ran into a ditch before the Memphis show. With lights, mikes and guitars, they still slammed jam. As Paul Stanley said, "at least we'll never be accused of being Kiss imitations."



The latest outfit from Prince's Paisley Park label, MAZARATI (left), has what Hollywood calls "top-spin," serious momentum on a project not yet released. Their debut album should be released later this month, with a tour to follow; maybe with labelmates THE FAMILY, featuring Susannah Melvoin (Center). On A & M Records, the debut album by MARTI JONES (right), is a tornado of

fresh air. Entitled *Unsophisticated Time*, the singer-songwriter explores passionate themes in tunes influenced by everything from be-bop, Joni Mitchell, to just good street groovin,' including a cover of Elvis Costello's "The Element Within Her." If you need a comparison, she's like Ricki Lee Jones with a different lighting. ☆



# N i t e c l u b b i n ' ,

## Bobby Womack Clarence Carter Benny Lattimore

by Rob Bowman

Another fine thirty days at Memphis' r&b enclaves has come and gone with Bobby Womack appearing at the 2020 Plaza Theatre on Beale Street and Clarence Carter double-timing it with Benny Lattimore over at the New Club Paradise on Georgia.

James Brown had also been scheduled for the 2020 but unfortunately he had to be postponed. In his place Carla Thomas and Chicago's the Chi-lites performed.

December seventh was my first opportunity to check out Willie Moore's renovated New Club Paradise. As veteran patrons know, the former bowling alley was in dire need of a face lift. Moore has repainted most of the inside, added a runway onto the front of the stage, and generally improved the atmosphere. There is still a security pat down upon entry but the once omnipresent metal detector appears to be a thing of the past.

The most disappointing aspect of the New Club Paradise is the house band. Valentino is an eight piece aggregation utilizing two keyboards, bass, drums, guitar and three vocalists, one of whom doubles on percussion. They also double as soundmen for themselves as well as for the headliners. Dressed in matching red spandex, they proceeded to play at being stars, going through a series of tired, dated, cliché-ridden aerobic moves while doing a series of covers such as Bobby

Womack's "I Wish He Didn't Trust Me So Much" and Isley-Jasper-Isley's "Caravan of Love." Continually exhorting the audience to "C'mon y'all" they should have gotten the message; the audience couldn't have cared less.

Clarence Carter got a much better reception. Vocalist Pat Cooly opened up his review, generating the first electrifying moment of the evening by taking Aretha Franklin's "I Never Loved A Man" to staggering heights. We were all immediately in church. After Cooly did Tina Turner's "What's Love Got To Do With It," Clarence Carter was led onto the stage, whereupon, after admonishing members of Valentino for the rather lame job they were doing on the mixing board, he launched into "Too Weak To Fight."

Carter's deep southern rural voice and his Leslied guitar transformed the audience. He sounded often like a country preacher evoking memories of Martin Luther King with his tremoloed voice while delivering the standard "steppin' out" soliloquies. His set was just short of an hour consisting of a mixture of songs from his current strong Ichiban album *Messin' With My Mind*, plus past hits such as "Slip Away," "Working On A Building" and "Patches." The latter seemed a little dispirited, but overall Carter performed a fine set. He remains one of the giants of Southern soul.

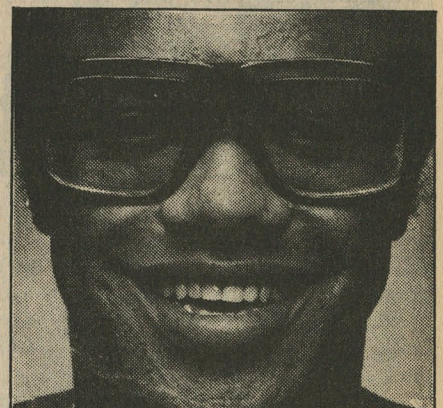
Lattimore is looking a bit like Iago these days. The man's talents are really geared to a radio audience. His stage presence just is not there. As with his appearance a year ago at the Coliseum, he was dressed in a bright red suit while his four-piece guitarless band shone in white. His set was also somewhat marred by poor sound. This was the last night of his current tour and, to my mind, the performance seemed somewhat routine. A long "Stormy Monday" with Lattimore essaying an over long melodica solo smacked of self-indulgence. For a brief moment I thought I was seeing Jethro Tull at

their most excessive. In all fairness, though, the audience seemed to enjoy the performance, responding especially to "Take Me To The Mountain Top."

Bobby Womack at the 2020 at the end of November outshone both Carter and Latimore. It was a Sunday night and the audience was a little smaller than usual. Undeterred, Womack delivered a captivating, generously long ninety minute set at what was the first of two shows. He was carrying a large band: two trumpets, trombone, tenor sax, two keyboards, bass, guitar, drums, a percussionist and three backup vocalists; that was extremely well-rehearsed, providing a razor-sharp, crack framework for Womack's uniquely sandpaperish vocals. Their unstinting attention to dynamics is unparalleled in currently touring r&b bands.

Womack let his youngest brother, Fernando, plus two of his female backup vocalists take center stage at different points in the set. One of the latter, whose name I wasn't able to catch, engaged Womack in what was the show's highlight, a duet on "Show Me Where It Hurts." The performance left everyone well-sated, containing virtually every hit Womack has ever had from 1962's "Lookin' For A Love" to this year's "I Wish He Didn't Trust Me So Much."

Memphis, you're fortunate to have such talent coming through town. Take advantage of it while you can. Coming in January: Millie Jackson on the third at the 2020 Plaza Theatre. ☆



Bobby Womack.



## Color Purple

from page 21

Because of Shug's influence, Celie begins to awaken to life, eventually asserting herself to Mr. in a powerful dinner scene, releasing all the anger she has held within her since the beginning of her life with him. She leaves Mr. to go to Memphis with Shug and her husband, Grady, but not before telling Mr. that "until you do right by me, everything you touch will crumble ... until you do right by me, everything you even dream about will fail." Nothing that she has dealt with in her past can prevent her from being alive now, or as she tells Mr., "I'm poor, I'm black, I may be ugly and can't cook. But I'm here."

Spielberg probably knows as much about black suffering as he does about alien existence, but he makes the audience believe he does.

In a complete departure from anything he has ever attempted in the past, Steven Spielberg's directing is flawless, and the story moves deftly from heavy drama to light comedy and sacrifices none of the book's continuity. Spielberg probably knows as much about black suffering as he does about alien existence, but he makes the audience believe he does and gives them a reason for cheering Celie's existence. Director of photography Allen Daviau succeeds in the monumental task of turning Walker's words into flesh and adds rich beauty to the images portrayed on screen, whether those images are people or flowers in a field. He, too, should count himself in the running for an Oscar nomination, as should Holland-born Menno Meyjes, who handles the book's adaptation for the screen. His version of Walker's novel is more or less intact. The film rings true to the book, and several parts have been expanded for the screen, while others have been modified or dropped. The screenplay does not touch the wonderful dialect which Walker



Director Steven Spielberg makes a suggestion to Whoopi Goldberg, star of *The Color Purple*.

gave her characters — it remains intact as originally presented. The film is completed with a score by Quincy Jones — here making his debut as a feature film producer — and with songs by himself, Andrae and Sandra Crouch, Rod Temperton, Lionel Richie, James Ingram and others, running the gamut from soul-stirring traditional gospel to jazz and blues.

The ensemble cast directed by Spielberg is a stellar one, composed mostly of newcomers, and it is with their talents that Walker's novel more than succeeds as a motion picture. In addition to the previously mentioned Whoopi Goldberg and Margaret Avery, former Nashville broadcaster — now host of her own talk show on Chicago's WLS-TV — Oprah Winfrey shines as Sofia, the woman who marries Mr.'s son Harpo. Sofia is one of Celie's few friends and complements Celie because hers is a totally opposite personality. Where Celie is meek and keeps to herself, Sofia is brassy and not afraid to let everyone know how she feels — this, a dangerous thing for a black woman to do in the South in the '20s and '30s.

Because of this trait she suffers at the hands of the white establishment but, like Celie, she eventually finds life again. Winfrey has already been touted in some camps as Best Supporting Actress material. I will offer no argument.

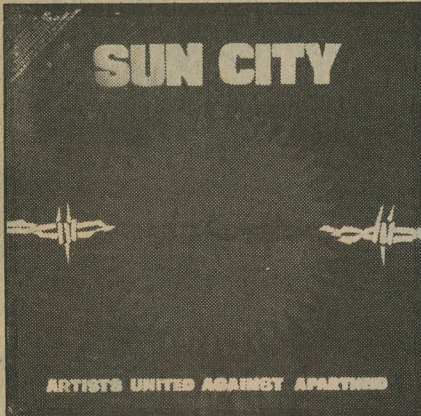
Other memorable performances are offered by Danny Glover (*Places in the Heart*) as Mr., former Memphian Willard Pugh as Harpo, Akosua Busia as the unforgettable Nettie, Adolph Caesar (*A Soldier's Story*) as Old Mr. and Rae Dawn Chong (daughter of comedian Tommy Chong and most recently seen in *Commando*) as Squeak.

*The Color Purple* is a don't-miss proposition. It should stack up several awards and will definitely be a front-runner for numerous Oscar nominations.

This is not a woman's picture; this is not a black picture; it is a picture for everyone — it transcends all ethnic and sexual boundaries.★

(*The Color Purple* is rated PG-13, it is showing at the Hickory Ridge Mall Cinema)





**Artists United Against  
Apartheid  
Sun City  
(Manhattan Records)**

by Tony Jones

Little Steven's and Arthur Baker's mutual involvement stamps human one of "Sun City's" grandest positive jolts. Their contribution reflects the life painted on the album by Kurtis Blow's beginning rap on the iron-hard flash poetry "Let Me See Your I.D." "Everybody uses black and white to try to draw the line between wrong and right, But if you use your eyes to really see you know we don't see realistically," Blow debates in rhythm, "To put a color on skin to me is a sin, That's why Apartheid must never win..."

The song's hip-hop-fed strength is rapper's revenge, compulsory pop-lockin' truth you can't run from. It is presented by talent as diverse as The Fat Boys to Miles Davis. Natives of Azania (South Africa in old-spear), The Malopoets add authentic blood to the beat message highlighted consistently with Gil-Scott Heron's cracking sarcasm. "No More Apartheid," "Revolutionary Situation" and "The Struggle Continues" are chanting dub and jazz tracks with a pressing tone bolstering the message of the "Sun City" single and video.

Both versions of "Sun City" are on the album. Version two was remixed because important commercial airplay formats would not permit the truth 7 minutes, 10 seconds on the

public airwaves. No loss. The remixed "Sun City" stomps whole funk like a pep rally assembled by pissed angels. Exposure to it's message demands personal reaction.

In addition to presenting the details of the blood-sucking situation, the "Sun City" liner notes asks for letters to U.S. representatives and donations to stem our collusion in this Hell, a challenge and call for a true expression of true American patriotism. Keith Richard, Ron Wood and U2's Bono have a collaboration here entitled "Silver and Gold" that deserves your serious attention; (reinforced by facts in the liner notes.) "United States corporations, banks and individuals alone have more than fifteen billion dollars invested in South African apartheid."

If "we the people" are still the government we need to make a move. Once again, if we don't, the U.S. dollar will be perceived as a helping hand to systematic murderers gutting souls until the very last minute and then exiting one moment before the throw-down. If you like to dance it's easy. Buy a copy of the "Sun City" single or album. Or just make a donation to where the royalties are being donated: The Africa Fund, 198 Broadway, New York, N.Y., 10038.

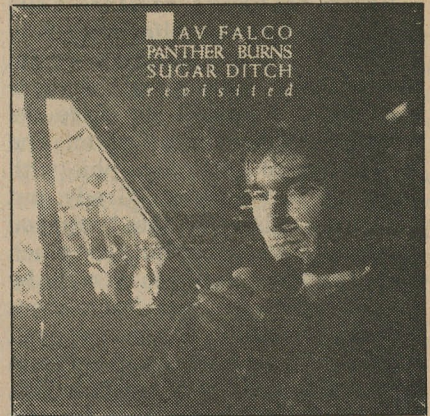
But do something, even if it's just talking about the situation. The album's message has no gray areas, as told in shadow verse by Peter Gabriel, "No More Apartheid." Chant it. The tumor choking a people's freedom makes cancer look like a fifteen minute virus, and a reaction swift and crippling.

\*\*\*\*\*

**Tav Falco/Panther Burns  
Sugar Ditch Revisited  
(New Rose Records)**

by Harry Duncan

Sugar Ditch is the poorest part of Tunica County, Mississippi (down



the road about 35 miles, on the river), which is the second poorest county in the U.S. The leper colony in Hawaii is the poorest. "Money Talks" is the opening song on the new Tav Falco/Panther Burns EP, *Sugar Ditch Revisited*. Burns' somber acoustic opening reminds of the intro to Dylan's mystical "Final Theme" from *Pat Garrett and Billy the Kid*.

Then Falco sings, "...ain't but one rule here today. Black power, white power, you know it's gone. Green power still carrying on....God bless the child, got his own 'cause Money Talks."

Producer Jim Dickinson brings these dispirited images together on this excellent EP. But the songs here are not just a cynical comment on the sorry state of the world and perhaps the state of the music biz. There's fun too. "White Silver Sands" conjures up Hawaiian reggae bliss on Burns' wonderful cover of this late 50's vocal hit by Don Rondo (later done instrumentally by Bill Black's Combo). How can anyone resist a song that seriously uses the word *gauchos*?

For rockabilly fans, the EP features "Arkansas Stomp," written by Bobby Lee Trammel (he of mid-60's "Arkansas Twist" fame). Falco's thin reedy vocals get a work out here. An old gospel tune, "Working On A Building," has been rearranged by Charlie Feathers, one of the original Sun artists. In Burns' hands it becomes a tough rhythm and blues number. "Lonely Avenue," by

cont. page 36



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## Tav Falco

from page 34

New Orleans' Doc Pomus, gets a slow bluesy end-of-the-love-affair treatment.

The final song is "Tina, The Go Go Queen." This is what Stax used to be. You can almost hear the ghostly echoes of "Knock On Wood" in the chorus while the horns cook the sweetest, most tasteful Stax sound you've ever heard. It brings back all the fondest...

"Tina" and "Money Talks" were both written by Mak Rice, a Stax staff writer in the late 60's. Neither have been commercially released before. Both are excellent. Rice now lives in obscurity somewhere. "God bless the child..."

This project is the child of Jim Dickinson, master of all exquisite musical trades. He added the horns and plays keyboards throughout giving the Burns a sound they do not have live (though their live versions of "Money Talks," "Tina" and "White Silver Sands" measure up well). Mainly Dickinson gives the band a little discipline and stick-to-the-plan attitude.

*Sugar Ditch Revisited* is a new record of old songs, deftly translated into the present. It's sad, it's fun and most of all it's from the heart. In many ways it's Memphis music through the ages. Credit Jim Dickinson for giving studio presence and the little polishes but credit Tav Falco and the Panther Burns for giving us something to hang on to while we dance. Most of all credit Mak Rice. Wherever you are - here's to you.

If Tav Falco and the Panther Burns have scared you off with their livid persona and outrageous press (see *Memphis Star*, May, 1984) then here's a studio offering that should win you over.

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## John Cougar Mellencamp Scarecrow (Riva)

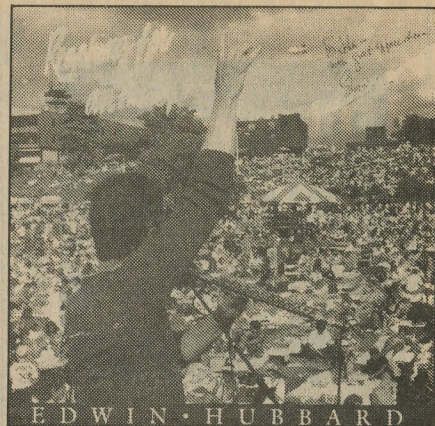
by Tony Jones

Neither emulative dancing dumb Faulkner, nor a whole wheat



manifesto, *Scarecrow* shouts a pounding warning of the seemingly soon-coming extinction for a certain strata of American soil and soul. Mellencamp sees the life and the people he once left behind to mis-handerly become "Johnny Cougar" dying the saddest of deaths; the soul's slow withering fed by the loved one nurtured to health. Choking in a metropolitan attuned society, rural life and the "honest man with a strong back" appear to be the blood sacrifices of a tech-America that can empirically replicate damn near anything it wants. Corporately grown groceries have replaced the farmers' market. "Natural" foods stiff-arm non-wealthy households. Work in this enlightened era is for many people an affected persona to be washed away with a happy hour of mind alteration. "I don't recognize it no more," his declarative "The Face Of The Nation" swears in anguish.

Piercing and beautiful, J.C.'s beguiling forward tempo ballad "Between A Laugh And A Tear" paints on the One Cougar's sadness in observing new America. "When paradise is no longer fit for you to live in," it begins, "Sometimes life is too ridiculous to live," he answers later in the song's first verse. Except for "R.O.C.K. In The U.S.A.," the passion and lyrical intensity keep *Scarecrow* from sounding like "Americana on sale." As illustrated by his hit "Small Town," J.C. speaks not completely of backroads America. But since he is a native son, maybe he's not tasted the bitter narrowness unleashed on some people by the inhabitants of his United States the lovely. These songs sound created from genuine concern and alarm. Rail-tough, jarring, fearful, celebrant play to death action.



## Edwin Hubbard Reaching For An Airship (Prana)

by John DeCleux

I'll begin by saying three things. First, I am a biased person; second, Edwin Hubbard is a fine musician; and third, computer generated music has the warmth and ambiance of imitation oak, vinal wallpaper.

On *Reaching For An Airship* Edwin is exploring new ground for him; much like an accomplished painter deciding to dabble in paint by number for the hell of it. One cut on the album, "Makin' Love On A Giant Lily Pad," is one of the most beautiful pieces of music I have ever heard, and it stands out like Willie Nelson at an amateur show. The rest of the album is to commercialism what the Pope is to Catholicism. This is not to say that the music is not good by today's popular standards; it is. Edwin's voice, used here on record for the first time, is surprisingly good. He goes from the raw feeling of David Bowie on "What Time Is It?" to the gentle, woodwind-like feeling of Donovan on "Lily Pad"

This album deserves air play on funk stations but will probably not get it. "Making Love On A Giant Lily Pad" deserves air play on any station but will probably not get it.

I wish two things for Edwin in the future. First, that he continue to use his voice; and second, that he return to the pure beauty of real instruments. Edwin's flute is like a Fauve landscape and God knows we need that class of talent in a nation that would sooner buy dayglow Elvis on black velvet.

cont. page 50



# Singles

**PAM CHILDS-DAVIS**

**"Doin' All The Right Things"/"Wrap It Up" (Sur Records)**

This woman can truly sing. And the music is very tight and imaginative, especially the arrangement of the Stax cover "Wrap It Up." A lot of talent evidenced on both sides, unfortunately they mix like Sugar Frosted Flakes and boiled buttermilk.

**RICHARD PATUREAU**

**"I Never Liked To Waltz"/"Boudreaux's Daughter" (Zone Records)**

This record suffers from uninspired production. The first side is a fine tune, a few adjustments would make it a good piece for a traditional country group setting. Side two sounds like cliched movie music for a comedy western.

**THE RAVE**

**"Don't Hold Out On Me"/"I'm Not Your Stepping Stone" (Nicole Records)**

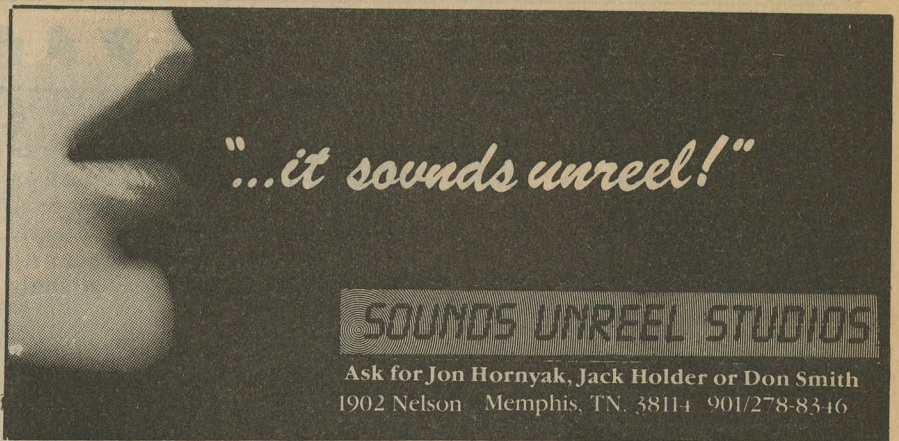
Well shock me. The original is straight ahead sixties pop down to garage production. Hot moving, though not removed enough from the Fab Four's inspiration. The Boyce and Hart cover on side two is tip-toein' tight. The Rave has something real happening. A few more bucks and this might have been a surprise smash.

**THE GENERICS**

**"Let Me Be"/"Dance"**

First, give the Generics credit for superlative packaging, their name on the front of the plastic sleeve, and a U.P.C. symbol in bold reproduction covers the flip side of the sleeve and single. "Let Me Be" has a Heartbreakers inspired guitar line pushing a tale of ominous love, that's frankly very surprising in it's fun level. "Dance" gives you little reason to flip the single. Competent, but flat sounding after "Let Me Be" excels like a bright kite.

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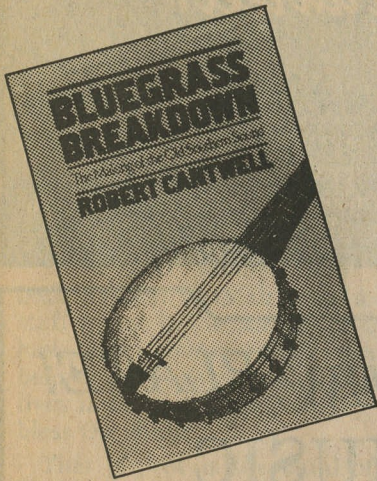
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## Bluegrass Breakdown: The Making Of The Old Southern Sound

by Robert Cantwell  
(Univ. of Illinois Press)

by Rob Bowman

"Instrumentally and vocally bluegrass music is a thorough going 'process of rhythm,' an Afro-American ensemble form in the body of traditional American music. As such it brings to completion the Americanization of Appalachian music, carrying it out of the mountain fastness in which the British folk legacy had been longest preserved and into the rhythmically charged atmosphere of our native music."

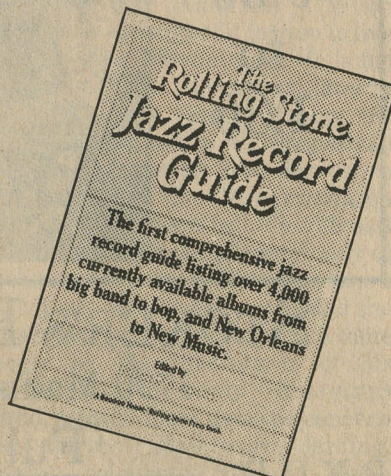
The preceding two sentences are to be found on the penultimate page of Robert Cantwell's unsurpassed *Bluegrass Breakdown*. Cantwell is a researcher, scholar and writer par excellence. He takes a holistic approach to the subject matter delving into bluegrass' antecedents, component parts and cultural and social milieu with astonishing depth and breadth of vision.

His concluding chapter, discussing the relationship of nineteenth century blackface minstrelsy to the Grand Ole Opry and, further, to Bill Monroe's bluegrass music, contains remarkable insights into the psychological and social dimensions of the phenomena of blackface

entertainment and the American psyche. His earlier discussion of musical modes and their meanings, feelings and associations, brilliantly simplifies and makes readily digestible what is usually bogglingly complex.

At all points Cantwell goes for the essence of his subject matter. This leads him to combine the scientific and scholarly with the art of creative writing. He may write about technical aspects such as musical modes but then he'll turn around and describe Bill Monroe's singing of Jimmie Rodgers' "Muleskinner Blues" in the following terms: "He rides the jetstream with his tenor voice gathering up the snowdrop-like notes that flourish in the purer air above the timberline." Cantwell views bluegrass as a social phenomena deeply attached to American romanticism. He continues that tradition with his writing. Rarely is he less than evocative.

Parts of the book are heavy going. It probably took me twice as long to read it as would most books of this size. The extra time and effort, though, were more than rewarding. *Bluegrass Breakdown* is a book that I am sure I will refer to, and reread sections of, many times in the future. Absolutely recommended.



## The Rolling Stone Jazz Record Guide by John Swenson (Random House)

by Rob Bowman

*The Rolling Stone Jazz Record Guide* follows the same format as the earlier *Rolling Stone Record Guide*. Artists are listed alphabetically and for each artist a number of albums are rated from one (awful) to five (essential) stars. In addition, a brief critical commentary ranging in length from a single paragraph to a couple of pages is given for each artist included.

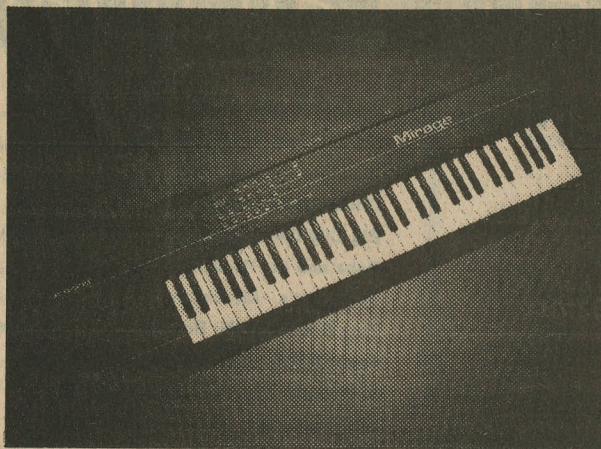
In the preface, editor Swenson states that the book is deliberately inclusive. Forget arguments about whether Chuck Mangione or Jeff Lorber are really jazz artists. If someone is even marginally considered jazz, the idea was to include him or her. Consequently, listings appear for Gus Cannon, Cow Cow Davenport, Meade Lus Lewis, Marion Williams, Ivory Joe Hunter and B.B. King. Fine, but where is an obvious jazzman with a thirty plus year career such as Maynard Ferguson?

Another fault is the orientation to include only domestic, currently in print records. Certainly such items are the most easily obtained and merit inclusion but, so much of the great jazz discography is either out of print or available only from European and Japanese labels. The books would be a much more useful guide if such material had been consistently addressed. For some artists such material has been included.

There were sixteen contributors to the volume. They range from the exceptional (Bob Blumenthal) to the idiotic (Bart Testa). Fortunately, Blumenthal contributed material on all the avant garde artists of the last thirty years as well as on some of the earlier geni such as Duke Ellington

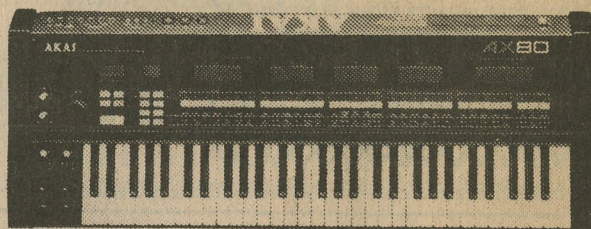
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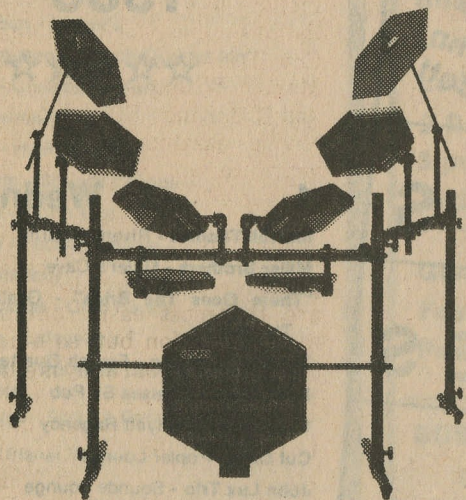
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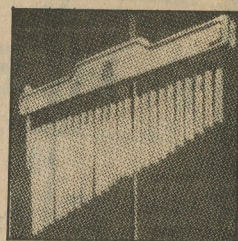
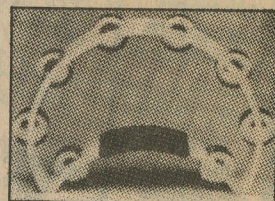
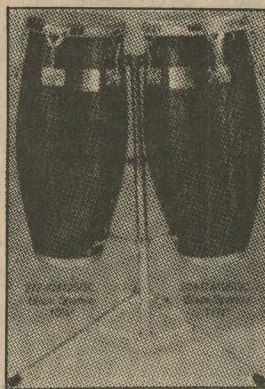
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# concert calendar

Entertainers and club owners may have their bookings listed by sending their dates to **The Memphis Star** prior to the 16th of each month.

If you desire, Concert Calendar forms are available. Send a stamped, self addressed 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.

## New Year's Eve Tuesday

- TNA - Stage Stop
- Beale St. Bash w/Detail - Beale Street
- Zavion - Antenna
- Fifth Avenue - Peabody Skyway

- Lonely St. Duo - Holiday Inn, Brooks Rd.
- Good Question - Crown Plaza
- Reckless - Prince Mongo's Planet
- Unreleased - Stage Stop
- Big City Band - Round One (W.Memphis,Ar.)
- Reba and the Portables - Bombay
- Hurricane's - Mermaid's
- Tiny Bond and the Bondsmen - Bad Bob's
- Joyce Cobb - Old Daisy
- MVP Band - Captain Bilbo's
- Jazz Unlimited - Morocco Town Club
- Jason D. Williams - Mallard's
- The Grass Roots with Rob Grille - Hilton
- Eddie Harrison & the Shortcuts - Hilton
- Night Works - Silky's
- Don McMinn & the Rum Boogie Band - Rum Boogie Cafe
- Vic Hyrise - Club Handy

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- Marvell Thomas - Riverside Grill
- Miller Brothers - Miller's Cave
- "There Goes The Bride" - Gaslight Dinner Theatre
- Thomas Ferguson - French Quarter
- Reed Boyd - Chelsea St. Pub
- Linda Rogers - Hyatt Regency
- Cut Outs - Poplar Lounge
- John Lux Trio - Sounds Lounge
- Joe Norman - Faculty Lounge
- O.V. Wright - Club Handy
- The B.B.'s - Bombay
- Talent Showcase - Rum Boogie Cafe
- Chris Lea - North End

### 2 Thursday

- "Gypsy" - Playhouse on the Square
- TNA - Stage Stop
- Marvell Thomas - Riverside Grill



**Miller Brothers** - Miller's Cave  
**"There Goes The Bride"** - Gaslight Dinner Theatre  
**Thomas Ferguson** - French Quarter Inn  
**Reed Boyd** - Chelsea St. Pub  
**Linda Rogers** - Hyatt Regency  
**Brady & Hollye** - Circle Cafe  
**John Lux Trio** - Sounds Lounge  
**Peter Hyrka** - North End  
**Joyce Cobb** - Old Daisy  
**MVP Band** - Bilbo's  
**Don McMinn & the Rum Boogie Band** - Rum Boogie Cafe  
**O.V. Wright** - Club Handy  
**Kenneth Jackson** - Club Handy  
**Keith Sykes** - Bombay  
**Ruby Wilson** - Lafayette's

**3 Friday**

**"Gypsy"** - Playhouse on the Square  
**TNA** - Stage Stop  
**Marvell Thomas** - Riverside Grill  
**Vienna** - Mermaid's  
**Why Be Normal** - Silky's  
**Miller Brothers** - Miller's Cave  
**"There Goes The Bride"** - Gaslight Dinner Theatre  
**Good Question** - Stoker's  
**Thomas Ferguson** - French Quarter Inn  
**Reed Boyd** - Chelsea St. Pub  
**Detail** - Showtime  
**Soft Touch** - Hyatt Regency  
**John Lux Trio** - Sounds Lounge  
**Sid Selvidge** - North End  
**Joe Norman** - Faculty Lounge  
**Decision** - Bombay  
**Kenneth Jackson** - Club Handy  
**Ruby Wilson** - Lafayette's  
**Don McMinn & the Rum Boogie Band** - Rum Boogie Cafe  
**Brady & Hollye** - Spike & Rail (Bartlett)  
**GTO** - Daily Planet Tavern

**4 Saturday**

**"K2"** - Circuit Playhouse  
**"Gypsy"** - Playhouse on the Square  
**TNA** - Stage Stop  
**Marvell Thomas** - Riverside Grill  
**The Rave** - Antenna Club  
**Vienna** - Mermaid's  
**Cafe Racers** - Silky's  
**Miller Brothers** - Miller's Cave

cont. next page

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from previous page

GTO - Daily Planet Tavern

"There Goes The Bride" - Gaslight Dinner Theatre

Good Question - Stoker's

Thomas Ferguson - French Quarter

Reed Boyd - Chelsea St. Pub

Detail - Showtime

Soft Touch - Hyatt Regency

Joe Norman - Poplar Lounge

Jimmy Davis & Trax - Circle Cafe

Sid Selvidge - North Cafe

Decision - Bombay

Ruby Wilson - Lafayette's

Don McMinn & the Rum Boogie Band - Rum Boogie Cafe

Brady & Hollye - Spike & Rail (Bartlett)

## 5

## Sunday

"K2" - Circuit Playhouse

"Gypsy" - Playhouse on the Square

The Rhythm Hounds - Midway Cafe

Settlers - Mermaid's

Miller Brothers - Miller's Cave

Good Question - Capt. Bilbo's

James Michael Band - Poplar Lounge

Fever - Scruple's

Doug Garrison/Frank Papajohn - North End

Bluebeats - Bombay

Ruby Wilson - Lafayette's

Dee Fisk Band - Rum Boogie Cafe

## 6

## Monday

"Cowardy Custard" - Rhodes College

Mercenary - Stage Stop

Good Question - Capt. Bilbo's

Thomas Ferguson - French Quarter

Lonely St. Duo - Chelsea St. Pub

Fever - Scruple's

John Lux Trio - Sounds Lounge

Brady & Hollye - Bombay

Don McMinn & the Rum Boogie Band - Rum Boogie Cafe

## 7

## Tuesday

Yarbrough's Bluegrass Jam - Yarbrough's Music

"Cowardy Custard" - Rhodes College

Mercenary - Stage Stop

Marvell Thomas - Riverside Grill

Thomas Ferguson - French Quarter

Lonely Street Duo - Chelsea St. Pub

Linda Rogers - Hyatt Regency



Joe Norman - Circle Cafe  
 John Lux Trio - Sounds Lounge  
 Brady & Hollye - Bombay

**8 Wednesday**

"Cowardy Custard" - Rhodes College  
 Mercenary - Stage Stop  
 Marvell Thomas - Riverside Grill  
 Jimmy Davis - Silky's  
 Miller Brothers - Miller's Cave  
 "There Goes The Bride" - Gaslight Dinner Theatre  
 Thomas Ferguson - French Quarter  
 Lonely St. Duo - Chelsea St. Pub  
 Detail - Showtime  
 Linda Rogers - Hyatt Regency  
 Cut Outs - Poplar Lounge  
 John Lux Trio - Sounds Lounge  
 Joe Norman - Faculty Lounge  
 The B.B.'s - Bombay  
 Don McMinn & the Rum Boogie Band - Rum Boogie Cafe  
 Chris Lea - North End

**9 Thursday**

"Gypsy" - Playhouse on the Square  
 "Cowardy Custard" - Rhodes College  
 Mercenary - Stage Stop  
 Marvell Thomas - Riverside Grill  
 Miller Brothers - Miller's Cave  
 "There Goes The Bride" - Gaslight Dinner Theatre  
 Thomas Ferguson - French Quarter  
 Lonely St. Duo - Chelsea St. Pub  
 Detail - Showtime  
 Linda Rogers - Hyatt Regency  
 Brady & Hollye - Circle Cafe  
 John Lux Trio - Sounds  
 Peter Hyrka - North End  
 Keith Sykes - Bombay  
 Louisiana Hot Sauce - Rum Boogie Cafe  
 Ruby Wilson - Lafayette's

**10 Friday**

"K2" - Circuit Playhouse  
 "Gypsy" - Playhouse on the Square  
 Mercenary - Stage Stop  
 Marvell Thomas - Riverside Grill  
 Decision - Mermaid's  
 Night Works - Silky's  
 Miller Brothers - Miller's Cave

cont. next page

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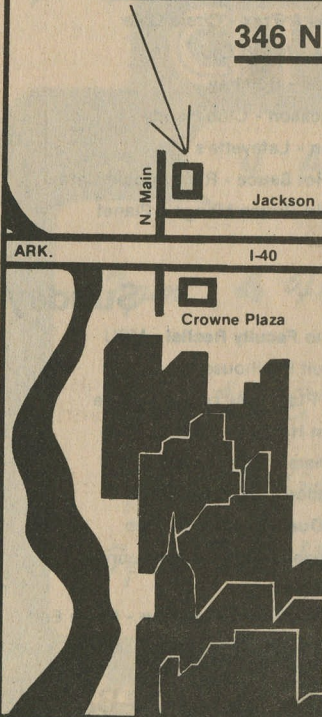
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# concert calendar

from previous page

"There Goes The Bride" - Gaslight Dinner Theatre  
 Thomas Ferguson - French Quarter  
 Lonely St. Duo - Chelsea St. Pub  
 Soft Touch - Hyatt Regency  
 John Lux Trio - Sounds  
 Sid Selvidge - North End  
 Joe Norman - Faculty Lounge  
 The Cut Outs - Bombay  
 Kenneth Jackson - Club Handy  
 Ruby Wilson - Lafayette's  
 Louisiana Hot Sauce - Rum Boogie Cafe  
 Street Level - Prince Mongo's Planet

11

Saturday

"K2" - Circuit Playhouse  
 "Gypsy" - Playhouse on the Square  
 Mercenary - Stage Stop  
 Marvell Thomas - Riverside Grill  
 Decision - Mermaid's  
 Wampus Cats - Silky's  
 Miller Brothers - Miller's Cave  
 "There Goes The Bride" - Gaslight Dinner Theatre  
 Thomas Ferguson - French Quarter  
 Lonely St. Duo - Chelsea St. Pub  
 Soft Touch - Hyatt Regency  
 Joe Norman - Poplar Lounge  
 Jimmy Davis & Trax - Circle Cafe  
 Sid Selvidge - North End  
 The Cut Outs - Bombay  
 Kenneth Jackson - Club Handy  
 Ruby Wilson - Lafayette's  
 Louisiana Hot Sauce - Rum Boogie Cafe  
 Street Level - Prince Mongo's Planet

12

Sunday

Suzuki Piano Faculty Recital - MSU  
 "K2" - Circuit Playhouse  
 "Gypsy" - Playhouse on the Square  
 The Rhythm Hounds - Midway Cafe  
 Miller Brothers - Miller's Cave  
 Good Question - Capt. Bilbo's  
 Lonely St. Duo - Chelsea St. Pub  
 James Michael Band - Poplar Lounge  
 Fever - Scruple's  
 Doug Garrison/Frank Papajohn - North End  
 Blue Beat - Bombay  
 Ruby Wilson - Lafayette's  
 TBA — Rum Boogie Cafe

13

Monday

Vienna - Stage Stop  
 Settlers - Mermaid's  
 Good Question - Capt. Bilbo's  
 Thomas Ferguson - French Quarter  
 Lonely St. Duo - Chelsea St. Pub  
 Fever - Scruple's  
 John Lux Trio - Circle Cafe  
 Kilzer and Sanders - Bombay  
 Don McMinn & the Rum Boogie Band - Rum Boogie Cafe

14

Tuesday

Rhodes College Chamber Ensemble - Hardie Aud. (Rhodes)  
 Yarbrough's Bluegrass Jam - Yarbrough's Music  
 Vienna - Stage Stop  
 Marvell Thomas - Riverside Grill  
 Thomas Ferguson - French Quarter  
 Lonely St. Duo - Chelsea St. Pub  
 Linda Rogers - Hyatt Regency  
 Joe Norman - Circle Cafe  
 John Lux Trio - Sounds  
 Don McMinn & the Rum Boogie Band - Rum Boogie Cafe  
 John Kilzer and Sanders - Bombay

15

Wednesday

Vienna - Stage Stop  
 Marvell Thomas - Riverside Grill  
 Miller Brothers - Miller's Cave  
 Jimmy Davis - Silky's  
 "There Goes The Bride" - Gaslight Dinner Theatre  
 Thomas Ferguson - French Quarter  
 Lonely St. Duo - Chelsea St. Pub  
 Linda Rogers - Hyatt Regency  
 Cut Outs - Poplar Lounge  
 John Lux Trio - Sounds  
 Joe Norman - Faculty Lounge  
 Don McMinn & the Rum Boogie Band - Rum Boogie Cafe  
 Talent Showcase - Rum Boogie Cafe  
 Chris Lea - North End  
 The B.B.'s - Bombay

16

Thursday

"Gypsy" - Playhouse on the Square  
 Tiger - Stage Stop



- Marvell Thomas** - Riverside Grill
- Miller Brothers** - Miller's Cave
- "There Goes The Bride"** - Gaslight Dinner Theatre
- Thomas Ferguson** - French Quarter
- Lonely St. Duo** - Chelsea St. Pub
- Linda Rogers** - Hyatt Regency
- John Lux Trio** - Sounds
- Peter Hyrka** - North End
- Kenneth Jackson** - Club Handy
- Ruby Wilson** - Lafayette's
- Don McMinn & the Rum Boogie Band** - Rum Boogie Cafe
- Keith Sykes** - Bombay

**17 Friday**

- Suzuki String January Workshop** - MSU
- "K2"** - Circuit Playhouse
- "Gypsy"** - Playhouse on the Square
- Tiger** - Stage Stop
- Marvell Thomas** - Riverside Grill
- The Rave** - Prince Mongo's Planet
- Good Question** - Mermaid's
- The Look** - Silky's
- Miller Brothers** - Miller's Cave
- "There Goes The Bride"** - Gaslight Dinner Theatre
- Thomas Ferguson** - French Quarter
- Lonely St. Duo** - Chelsea St. Pub
- Soft Touch** - Hyatt Regency
- John Lux Trio** - Sounds
- Sid Selvidge** - North End
- Joe Norman** - Faculty Lounge
- Kenneth Jackson** - Club Handy
- Miss Ruby Wilson** - Lafayette's
- Anson and the Rockets** - Rum Boogie Cafe
- Brady & Hollye** - Spike & Rail (Bartlett)

**18 Saturday**

- Suzuki String January Workshop** - MSU
- "K2"** - Circuit Playhouse
- Tiger** - Stage Stop
- Marvell Thomas** - Riverside Grill
- The Rave** - Prince Mongo's Planet
- Good Question** - Mermaid's
- Miller Brothers** - Miller's Cave
- Why Be Normal** - Silky's
- "There Goes The Bride"** - Gaslight Dinner Theatre
- Thomas Ferguson** - French Quarter
- Lonely St. Duo** - Chelsea St. Pub
- Soft Touch** - Hyatt Regency

cont. next page

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# concert calendar

**LIVE  
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MON - SAT (See Concert Calendar)

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from previous page

Brady & Hollye - Spike & Rail (Bartlett)  
Joe Norman - Poplar Lounge  
Jimmy Davis & Trax - Circle Cafe  
Sid Selvidge - North End  
Anson & the Rockets - Rum Boogie Cafe  
Kenneth Jackson - Club Handy  
Miss Ruby Wilson - Lafayette's

**19**

**Sunday**

Conjunto - Old Daisy Theatre  
"K2" - Circuit Playhouse  
The Rhythm Hounds - Midway Cafe  
Settlers - Mermaid's  
Miller Brothers - Miller's Cave  
Good Question - Capt. Bilbo's  
James Michael Band - Poplar Lounge  
Fever - Scruple's  
Doug Garrison/Frank Papajohn - North End  
Miss Ruby Wilson - Lafayette's  
Special Guests - Rum Boogie Cafe  
Blue Beats - Bombay

**20**

**Monday**

Rhodes College Woodwind Quartet - Hardie  
Aud. (Rhodes)  
Good Question - Capt. Bilbo's  
Thomas Ferguson - French Quarter  
Neil Thompson - Chelsea St. Pub  
Fever - Scruple's  
John Lux Trio - Sounds  
Don McMinn & the Rum Boogie Band - Rum  
Boogie Cafe  
TBA - Stage Stop  
Brady & Hollye - Bombay

**21**

**Tuesday**

Yarbrough's Bluegrass Jam - Yarbrough's  
Music  
Marvell Thomas - French Quarter  
Neil Thompson - Chelsea St. Pub  
Linda Rogers - Hyatt Regency  
John Lux Trio - Sounds  
Joe Norman - Circle Cafe  
Don McMinn & the Rum Boogie Band - Rum  
Boogie Cafe  
TBA - Stage Stop  
Brady & Hollye - Bombay

**22**

**Wednesday**

Marvell Thomas - Riverside Grill  
Miller Brothers - Miller's Cave  
Jimmy Davis - Silky's  
"There Goes The Bride" - Gaslight Dinner  
Theatre  
Thomas Ferguson - French Quarter  
Neil Thompson - Chelsea St. Pub  
Linda Rogers - Hyatt Regency  
Cut Outs - Poplar Lounge  
John Lux Trio - Sounds  
Joe Norman - Faculty Lounge  
Talent Showcase with the Rum Boogie Band -  
Rum Boogie Cafe  
Chris Lea - North End  
TBA - Stage Stop  
The B.B.'s - Bombay

**23**

**Thursday**

"Aida" - Opera Memphis  
Marvell Thomas - Riverside Grill  
"Quartermaine's Terms" - Theatre Memphis  
Miller Brothers - Miller's Cave  
"There Goes The Bride" - Gaslight Dinner  
Theatre  
Thomas Ferguson - French Quarter Inn  
Neil Thompson - Chelsea St. Pub  
Linda Rogers - Hyatt Regency  
Brady & Hollye - Circle Cafe  
John Lux Trio - Sounds  
Peter Hyrka - North End  
Kenneth Jackson - Club Handy  
Miss Ruby Wilson - Lafayette's  
Don McMinn & the Rum Boogie Band - Rum  
Boogie Cafe  
Looker - Stage Stop  
Keith Sykes - Bombay

**24**

**Friday**

"The Spider's Web" - Playhouse on the Square  
"K2" - Circuit Playhouse  
Marvell Thomas - Riverside Grill  
Nite Flight - Mermaid's  
"Quartermaine's Terms" - Theatre Memphis  
Miller Brothers - Miller's Cave  
Larry Rice Show - Silky's  
"There Goes The Bride" - Gaslight Dinner  
Theatre  
Good Question - Bombay  
Neil Thompson - Chelsea St. Pub  
Thomas Ferguson - French Quarter



# concert calendar

**Soft Touch** - Hyatt Regency  
**John Lux Trio** - Sounds  
**Sid Selvidge** - North End  
**Joe Norman** - Faculty Lounge  
**Don McMinn & the Rum Boogie Band** - Rum Boogie Cafe  
**Kenneth Jackson** - Club Handy  
**Miss Ruby Wilson** - Lafayette's  
**Looker** - Stage Stop

## 25 Saturday

**"Aida"** - Opera Memphis  
**"The Spider's Web"** - Playhouse on the Square  
**Melinda Field** - MSU  
**"K2"** - Circuit Playhouse  
**Marvell Thomas** - Riverside Grill  
**The Rave** - Varsity Inn  
**Nite Flight** - Mermaid's  
**"Quartermaine's Terms"** - Theatre Memphis  
**Miller Brothers** - Miller's Cave  
**Night Works** - Silky's  
**"There Goes The Bride"** - Gaslight Dinner Theatre  
**Good Question** - Bombay  
**Thomas Ferguson** - French Quarter Inn  
**Neil Thompson** - Chelsea St. Pub  
**Soft Touch** - Hyatt Regency  
**Joe Norman** - Poplar Lounge  
**Jimmy Davis & Trax** - Circle Cafe  
**Sid Selvidge** - North End  
**Don McMinn & the Rum Boogie Band** - Rum Boogie Cafe  
**Kenneth Jackson** - Club Handy  
**Ruby Wilson** - Lafayette's  
**Looker** - Stage Stop

## 26 Sunday

**"The Spider's Web"** - Playhouse on the Square  
**"K2"** - Circuit Playhouse  
**The Rhythm Hounds** - Midway Cafe  
**Settlers** - Mermaid's  
**"Quartermaine's Terms"** - Theatre Memphis  
**Miller Brothers** - Miller's Cave  
**"There Goes The Bride"** - Gaslight Dinner Theatre  
**Good Question** - Capt. Bilbo's  
**Neil Thompson** - Chelsea St. Pub  
**James Michael Band** - Poplar Lounge  
**Fever** - Scruple's  
**Doug Garrison/Frank Papajohn** - North End  
**Special Guests** - Rum Boogie Cafe  
**Ruby Wilson** - Lafayette's  
**Blue Beats** - Bombay

## 27 Monday

**Good Question** - Capt. Bilbo's  
**Thomas Ferguson** - French Quarter  
**Neil Thompson** - Chelsea St. Pub  
**John Lux Trio** - Sounds  
**Fever** - Scruple's  
**Don McMinn & the Rum Boogie Band** - Rum Boogie Cafe  
**Lick the Band** - Stage Stop  
**Jimmy Davis & John Scott** - Bombay

## 28 Tuesday

**Yarborough's Bluegrass Jam** - Yarborough's Music  
**Marvell Thomas** - Riverside Grill  
**Thomas Ferguson** - French Quarter  
**Neil Thompson** - Chelsea St. Pub  
**Linda Rogers** - Hyatt Regency  
**John Lux Trio** - Sounds  
**Joe Norman** - Circle Cafe  
**Don McMinn & the Rum Boogie Band** - Rum Boogie Cafe  
**Lick the Band** - Stage Stop  
**Jimmy Davis & John Scott** - Bombay

## 29 Wednesday

**Marvell Thomas** - Riverside Grill  
**Jimmy Davis** - Silky's  
**Miller Brothers** - Miller's Cave  
**Thomas Ferguson** - French Quarter  
**Neil Thompson** - Chelsea St. Pub  
**Linda Rogers** - Hyatt Regency  
**Cut Outs** - Poplar Lounge  
**Talent Showcase** - Rum Boogie Cafe  
**Chris Lea** - North End  
**Lick the Band** - Stage Stop  
**The B.B.'s** - Bombay

## 30 Thursday

**"The Spider's Web"** - Playhouse on the Square  
**Marvell Thomas** - Riverside Grill  
**The Rave** - Prince Mongo's Planet  
**"Quartermaine's Terms"** - Theatre Memphis  
**Miller Brothers** - Miller's Cave  
**Thomas Ferguson** - French Quarter  
**Neil Thompson** - Chelsea St. Pub  
**Linda Rogers** - Hyatt Regency  
**John Lux Trio** - Sounds  
**John David** - Circle Cafe  
**Peter Hyrka** - North End

**Kenneth Jackson** - Club Handy  
**Don McMinn & the Rum Boogie Band** - Rum Boogie Cafe  
**Lick the Band** - Stage Stop  
**Keith Sykes** - Bombay

## 31 Friday

**"Cowardy Custard"** - Rhodes College  
**"The Spider's Web"** - Playhouse on the Square  
**"K2"** - Circuit Playhouse  
**Marvell Thomas** - Riverside Grill  
**The Rave** - Prince Mongo's Planet  
**Fever** - Mermaid's  
**"Quartermaine's Terms"** - Theatre Memphis  
**Miller Brothers** - Miller's Cave  
**The Look** - Silky's  
**Good Question** - The Jubilation (Jonesboro, Ar.)  
**Thomas Ferguson** - French Quarter  
**Neil Thompson** - Chelsea St. Pub  
**Soft Touch** - Hyatt Regency  
**Sid Selvidge** - North End  
**Joe Norman** - Faculty Lounge  
**Kenneth Jackson** - Club Handy  
**Miss Ruby Wilson** - Lafayette's  
**Don McMinn & the Rum Boogie Band** - Rum Boogie Cafe  
**Lick the Band** - Stage Stop ☆



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<p><b>726-6111                      332-3200</b></p> <p style="font-size: x-small;">At Rent-A-Center, we're not happy until you are.                  © 1985 Rent-A-Center of America, Inc.</p>		



# Alberta Hunter - A Look Back

by Skip Howard

Gertrude "Ma" Rainey, Bessie Smith and Billie Holiday are three names that come to mind when speaking of the blues and jazz greats of the 20th Century. Their names evoke images of pain, suffering and heartbreak ... images of speakeasies and illicit liquor ... images of Beale Street and Harlem. They have been joined in musical posterity by another legendary jazz and blues artist - Alberta Hunter. The four of them are gone but, happily, they are not forgotten. Their music will live on in priceless recordings for future generations of music lovers to savor.

Alberta Hunter, who was born in Memphis in 1895, learned her craft on the raucous boulevard known the world over as Beale Street and honed it on the world's stages, died of natural causes last October at her home in New York City. She was 89 and had recently completed a summer concert tour.

To look at Alberta Hunter and see a blues and jazz artist was not easy. Her tiny frame and quiet demeanor masked an incredible vocal ability and robust energy that became apparent when she opened her mouth to belt out the blues. When she sang, she was a small bundle of excitement - a musical whirling dervish, and her excitement spread to her listeners who would join in when she slapped her thighs, snapped her fingers or clapped her hands.

She ran away from Memphis to Chicago when she was 11 because she found out singers there could earn up to \$10 a week. Hunter remained in Chicago until a 1923 move to New York City that saw her spotlighted in a black musical production at the Apollo Theater, replacing Bessie Smith, whose first recording, "Down-hearted Blues," was penned by Hunter. By 1928, she had moved on to London, where she starred in a production of Jerome Kerns' Show Boat with Paul Robeson, Cedric Hardwicke and Mabel Mercer.

During World War II and the Korean War, Hunter performed in USO tours.

Following her mother's death in 1954, Hunter retired to live as a nurse at Goldwater Memorial Hospital in New York, where she remained in relative obscurity until 1977 when, at a party for her old friend Mabel Mercer, she sang some songs. This led to a six-week engagement at The Cookery in October 1977 - later extended indefinitely.

In 1978, she was asked by director Robert Altman to record the soundtrack for his new film release, *Remember My Name*. The film premiered in Memphis in October 1978 at the Orpheum Theatre. In honor of her return, Gov. Ray Blanton proclaimed "Alberta Hunter Day" in the state. That same year also saw her perform before President Jimmy Carter at a Kennedy Center Honors gala for Marian Anderson, Fred Astaire, George Balanchine, Arthur Rubenstein and Richard Rodgers.

She last appeared in Memphis in September 1979 at a black-tie gala at Memphis Brooks Museum of Arts. Despite subsequent attempts, Hunter never again performed in Memphis.

During her 1979 concert appearance, I accompanied Hunter on a walking tour of what was then a less-than-desireable Beale Street. Tears came to her eyes when she saw the condition of Beale Street, and the anger rose in her voice. She said it reminded her of German cities after Allied bombing raids during World War II.

*MS: You were born in Memphis and were familiar with Beale Street. What do you think of the condition of Beale Street now?*

AH: "Well, I was so young when I left home that I don't remember anything much about Beale Street. All I remember was that when I was a child, Beale Street seemed to me to be the biggest street in the world - the world being the South. Later, I found out in my travels that it was one of the most noted streets in the world.

"I'm heartsick, absolutely heart-sick. Beale Street is one of the



Alberta Hunter.

greatest streets on earth, and the people of Memphis are not doing themselves any credit by letting Beale Street run down because Beale Street is known all over the world, and wherever you go, somebody says, 'How is Beale Street?' So the thing to do - the governor, the mayor, the Chamber of Commerce, the aldermen, the precinct captains, the ministers, the bums and everybody put all their money together and build Beale Street up because Beale Street is the greatest street in the world, barring none. Build it up, please. That's my plea.

"And not only Beale Street, give the people around Beale Street a break. Let them have some money. Might not give them all they want, but give them enough to live on, help 'em to eat so they won't have to turn out to be criminals. Find jobs in some



way. If they can't do anything but clean up the street, let 'em do that, but pay them for it, enough to live on.

"Beale Street is run down now, and it's a tragedy. It's a tragedy for people to come from other countries and walk down Beale Street in the condition it's in because it's known all over the world. How could they let it run down like this? Well, they certainly should spend some money and build it up. Because, as I said, Beale Street is known all over the world. You're not doing yourself any credit by putting a sign out - "GO SEE BEALE STREET." Go see what? A lot of garbage cans? Build it up. Why do people want to pay their money to go on a trip to see a whole lot of garbage cans? They can see those anyplace. They can go to the sanitation department, they don't have to go down Beale Street.

"Beale Street is something to me in my heart, inside me, deep down inside me, and it's something to the whole world because it is Beale Street. A lot of people say that New Orleans is the birthplace of the blues. Never!! Memphis is the birthplace of the blues."

*Noted local blues historian Harry Godwin attributes the 'Home of the Blues' label to Alberta Hunter. "I think she probably gets more credit than any one person for the fact that Memphis is called the 'Home of the Blues,' he said. "Alberta Hunter went around the world at least six times entertaining troops for the USO during World War II. She went everywhere. She entertained both Generals MacArthur and Eisenhower, and I know that every time she sang one of her early classic blues tunes, she said, 'Now if you like this kind of music, this is the kind of music that we have in Memphis.'"*

Not only did she speak about Beale Street and its condition back in 1979, but she also talked about the blues and her "rediscovery" in 1977.

MS: Alberta, how would you define the blues?

AH: "Blues? Well, you can have the blues, I can have the blues ... blues is just something ... Well, I'll say if you want a pair of shoes and you don't have the money to buy those shoes, you've got the barefoot blues. If you're hungry and you haven't got the money to buy food, you've got the

hungry blues. So, anybody can have the blues. I can have 'em, you can have 'em.

"Some women have the blues about their fellas. 'Course, I've never had it 'cause I've never loved that much, except for my mother who passed in the '50s. I'm too busy trying to make a dollar.

"The blues have always been a most popular form of music. Blues are special because they are the American music. I suppose that there are so many different people who have been singing the blues that people are beginning to like it and realize that blues are American music - blues and spirituals. They just haven't been sung often enough and given the recognition that they should have gotten. People have been so busy wonderin' about other things and doing things that really weren't quite as necessary to American music that they forgot about jazz and blues. But jazz and blues will never die because they are American music from the beginning, the root, to the end of the world."

"I didn't let on to who I was because, as far as I was concerned, I was through with singing forever. After 20 years or so at Goldwater, they forced me to retire. They thought I was 70; I was actually 82!"  
MS: What circumstances allowed you to return to singing?

AH: "I was bored to tears with my new freedom after retirement. I went to a party in the summer of '77 that was given for Mabel Mercer by Bobby Short, one of the world's greatest entertainers. I sang a few songs for old time's sake, and a fellow by the name of Charlie Bourgeoise, who was associated with the Newport Jazz Festival, asked me, 'Why don't you come back into show business?' I told him I wasn't interested.

"He sneaked and called Barney Josephson, who is owner of The Cookery. Barney called me and asked me to come down and work with him, and I told him I didn't want to sing anymore. So, he said just come down and talk. I went down and talked with him, and after having talked with him not quite three minutes, I decided I wanted to work with him. He's very persuasive, but he's a wonderful man.

"I opened at The Cookery in

October 1977 for six weeks, and I'm still there today."

Dr. David Evans, professor of music at Memphis State University and producer of blues records for the University-owned High Water record label, said the appeal of Alberta Hunter was in her music and the way she sang.

"She sang the blues and blues-influenced popular music," Evans said. She was one of the first black blues recording artists who recorded for a black-owned record label, Swan Records. Her music was essentially cabaret blues. In an earlier period, it would have been called vaudeville blues. Not all of the music that she sang had a blues structure, but it always had the blues flavor. I guess you could say she was the last active artist of that cabaret blues style."

In closing the interview, I asked Alberta Hunter what she wanted to be remembered for after her death. Her reply: "I want people to remember to say, '... have faith in God and confidence in yourself, and nobody can stop you.' That's all you got to do. I know, I did."

Joe Savarin, founder and executive director of the Blues Foundation, said after her death last October, that he had invited her to participate in the Fifth Annual Blues Music Show at the Orpheum. "She was nominated in several categories, and she received a Handy Award for Female Blues Artist of the Year in the Traditional Category," he said. "She is also really up there in the votes this year, even though tabulation has not been completed.

"She was one of the few female artists that really dominated the European scene in the '30s. Blacks weren't even permitted to be stars when they were traveling with people, and she achieved stardom on her own. Throughout the years, people were attracted to her because she had such a classy style of singing.

"Somehow the leadership in this community just does not come forth with any sincere feelings toward the gems who have achieved notoriety - even those who haven't achieved notoriety. People like Furry Lewis have died, and the city has made no recognition. It's truly a city without a heart, it appears, when it comes to its own artists." ☆



## LP Reviews

from page 36



### Koko Taylor Queen Of The Blues (Alligator Records)

by Luann Williams

Turn down your thermostat on a cold winter night and put Koko Taylor's new album on the turntable. Halfway through the first side you'll be opening the windows to keep from sweating because this is one hot piece of vinyl.

No one dare question that she is the quintessential female blues singer who gives her male counterparts a run for their money. And they prove their respect for her by playing on this LP, *Queen of the Blues*. Blues greats Lonnie Brooks, Albert Collins, James Cotton and Son Seals provide some hot licks but don't try to steal Koko's fire.

Hers is a low down, churning voice that has earned seven W.C. Handy Awards and a 1984 Grammy for her performance on *Blues Explosion* recorded at the Montreux Jazz Festival. For the sixth time she was named Female Blues Vocalist of the Year at November's Blues Awards here in Memphis, cleaning house with the "Entertainer Of The Year" Handy as well.

Koko burns like a raging inferno through these ten songs and her Blues Machine--Criss Johnson on guitar, "Professor" Eddie Lusk on keyboards, Johnny B. Gayden on bass and Ray "Killer" Allison on drums--keep throwing on the kindling. Along with guest appearances by blues

legends mentioned above, this adds up to a collection rarely captured on record.

She treads a thin line between good and evil, a joyful noise from her gospel background in Memphis but leavened with the pang of hard times. A voice that comes from deep inside and when she sings "I Cried Like a Baby" you'll be ready to sell your soul.

Soulful ballads to boogie-woogie--Koko can do it all. And any blues fan who didn't see her at Club Handy in November should be kicking themselves. But there is a consolation. Buy this record!



### Stevie Nicks Rock A Little (Warner Brothers)

by Donna Stern

With the release of her third solo album, *Rock A Little*, Stevie Nicks has finally achieved some sort of balance between her work with Fleetwood Mac and her solo projects.

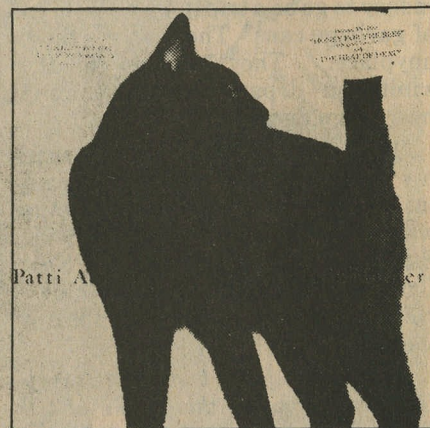
Her previous solo efforts, *Belladonna* and *Wild Heart*, did well on the charts. Musically, however, both albums lacked the "panache" that the other Fleetwood Mac members contribute to her songs. The musical arrangement and production on *Rock A Little* is very strong, though, and this development makes you feel more forgiving toward such absences.

The first single from the album, "Talk To Me" is custom made for commercial airplay alongside A-Ha, Tom Petty and The Hooters. "I Can't

Wait" and "If I Were You" are both strong candidates for future singles. In all three cases, a lot of emphasis is on the rhythm tracks and vocal arrangements.

However, the best songs on this album are "I Sing For The Things" and "Has Anyone Ever Written Anything For You." Both of these songs show Nicks' talent for writing pensive lyrics and simple melodies.

*Rock A Little* may not be a major musical statement by Nicks or a new Fleetwood Mac album, but it holds some surprises for everyone.



### Patti Austin Gettin' Away With Murder (Qwest Records)

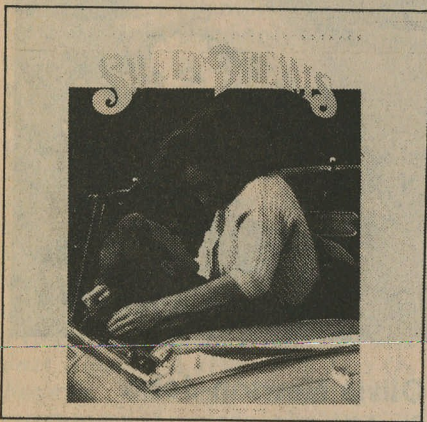
by Revis Hightower

Replacing his excellence Quincy Jones is no easy dial-of-the-phone. Six producers, seventeen writers and a herd of famous voices and musicians are assembled on *Gettin' Away With Murder*, Patti Austin's finest effort to date. The very stylish bomb is tailored to her dextrous voice, every tune excels with differing moods expressed like fine china.

"Talking About My Baby" is a fine swinging sixties style scorcher reminiscent of Martha Reeves and the Vandellas' hot moments. Billy Joel and Dan Hartman join Patti with penny-loafer do-woppin' that puts a burn in the tune. Two of the biz's most dynamic voices, Luther Vandross and Chaka Khan, explode with Patti on "Big Bad World,"



stirring enough intensity to blister ears. "The Heat Of Heat" is a plunge into ecstatic passion composed by Jimmy Jam and Terry Lewis. Another original Time member, Monte Moir, whips silken keyboards on the tune and his "Don't Take Your Love Away" features the lady Austin in a moaning, pleading soul shaker. The hot, sweet lyrics and thumping beat of "Honey For The Bees" could make it a chartbuster if it sees air. Q should be very proud of baby girl, she's recorded a hot one.



**Patsy Cline**  
**Sweet Dreams**  
**(MCA Records)**

by Harry Duncan

Twenty-two years after her death, Patsy Cline has released a "new" album. The soundtrack, *Sweet Dreams*, contains 12 Cline songs from the early 60s that have been digitally remastered. The effect is astonishing. That great voice has been brought into the 80s. With sincere apologies to Emmylou Harris (who to this point was the only singer who could give Cline a run for her money) the addition is long overdue and much needed.

Four tracks ("Sweet Dreams," "Crazy," "I Fall To Pieces," and "She's Got You") have "simply" been remastered. The others have had additional instrumentation or voices laid down behind Patsy's impeccable original (but now enhanced) vocals. It is for these (see particularly "Blue Moon Of Kentucky" and "Your Cheatin' Heart") that producer Owen Bradley, and engineers Bill

Dandevort and Doug Crider earn their money and our gratitude. These songs are not just revved up 80s style revisions; somehow they are the originals just done better. The only knock on Cline's recordings has been that the music was so thin that it didn't support that great voice. That, my friend, has been corrected.

My only complaint is that they didn't go all the way and do those other four great songs also. Perhaps they're saving them for the sequel.



**Hot Tuna**  
**Historic Hot Tuna**  
**(Relix Records)**

by Rob Bowman

Relix Records' latest batch of releases includes a new studio album by Dead lyricist Robert Hunter, *Flight of the Marie Helena*; a live 1985 recording of the Flying Burrito Brothers, *Cabin Fever*; and *Historic Hot Tuna*.

The latter is the second Tuna release for the still young label. The first, *Splashdown*, came out in 1984. It consisted of a live 1975 set broadcast in New York by WQIV. Tuna, at the time, had reverted back to acoustic sets after a long period of near metal electronic assaults.

The two sides of *Historic Hot Tuna* presents tapes of two live sessions, both broadcast by San Francisco's fabled KSAN-FM radio station. The first was from an April 30, 1971 gig with the group made up of the Airplane's twin attack — Jorma Kaukonen on lead guitar and Jack Casady on bass, plus relatively new addition Papa John Creach on violin.

The performance was an acoustic affair that was loose to the point where Jorma asks between numbers "Well fellows, what do you want to do?" It sounds as if arrangements were fairly open-ended with Papa John seemingly searching for a place to present his snaking violin licks. Kaukonen is in great form and Casady contributes his usual rock solid bottom.

Side two is also from 1971. In fact, it was recorded just over two months later, the scene being the closing of Bill Graham's Fillmore West. The band is electric this time around with Sammy Piazza added on drums to augment the basic lineup of Jorma, Jack and Papa John. The band is much tighter, much more rehearsed and much more blues-based. The side opens with a scorching version of B.B. King's "Rock Me Baby," followed with Bo Carter's "Want You To Know" and closes with Lightnin' Hopkins' "Come Back Baby." The latter clocks in at just under nine searing minutes and is, without a doubt, the album's tour de force.

At twenty plus minutes a side no one is getting short changed but I, personally, would have preferred forty minutes of one or the other gig. If it's hot, let's hear the whole thing. Coming up from Relix will be a solo album of newly recorded acoustic material by Jorma. Order from Relix Records, P.O. Box 94, Brooklyn, N.Y. 11229.

★★★★★★★

**Oingo Boingo**  
**Dead Man's Party**  
**(MCA Records)**

by Scorpio Eve

A gem from the L.A. band. Featuring the extended version of "Weird Science," (which deserves airplay) *Dead Man's Party* is full of nice surprises, such as "No One Lives Forever," "Stay," "Fool's Paradise," and "Same Man I Was Before."

Not as radical as in past albums, these songs are a bit more danceable, while the lyrics of Danny Elfman remain as lively and entertaining as ever.

cont. next page



from previous page

As with past albums from Oingo Boingo, it is virtually impossible to categorize Dead Man's Party as any one type of music. Oingo Boingo have derived their own sound, and it all comes together on this album. Bound to gain the band a wider audience, this one will open some eyes, if not raise some eyebrows.



**The Damned  
Phantasmagoria  
(MCA Records)**

by **Scorpio Eve**

From across the ocean, The Damned are coming out of the woodwork with their first release for MCA, *Phantasmagoria*. Producer/engineer Jon Kelly has done a great job of arranging the group's new post-punk material. The haunting vocals of Dave Vanian and the blazing horns of Gary Barnacle are definite highlights of this LP.

The only disappointment is with "Grimly Fiendish" (the only cut on the LP produced by Bob Sargeant and The Damned) which is comparable to many Madness tunes. However, with the seductive "Sanctum Sanctorum," the mysterious "Is It A Dream," the energetic "Edward The Bear," and the hypnotic and explosive instrumental "Trojan," this flaw can be easily overlooked. With *Phantasmagoria*, The Damned, already renowned in the U.K., will be heard in the States.



**Hank Williams  
On The Air  
(Polygram Records)**

by **Harry Duncan**

Way back before video, LIVE AID type simulcasts and movies like Woodstock, music used to come over the radio live. In the 1930s you could hear Tommy Dorsey or Benny Goodman and from then 'til now you could listen to country music's biggest stars on the Grand Ole Opry. Perhaps this radio tradition explains why Hank Williams' live cuts on this album compare so well with the studio versions.

*On The Air* contains previously unavailable live radio versions of some of Williams' hits as well as several tunes he never released. Only two cuts are from the Grand Ole Opry - an excellent "I Can't Help It (If I'm Still In Love With You)," and a ragged but fun version of "Baby, We're Really In Love." Seven of the songs are from the October, 1949 Health and Happiness Shows, and include top-notch performances of "I'm So Lonesome I Could Cry," "A Mansion On The Hill," "Wedding Bells" and a tender, moving rendition of "Thy Burdens Are Greater Than Mine," which was never commercially released.

*On The Air* contains extensive and helpful liner notes which include recording dates and personnel (most of whom are members of the Drifting Cowboys). Since the album is really a historical and not necessarily a commercial product, the cuts should have been arranged chronologically.

Had it been so organized (and assuming these performances are reflective of Williams' career) the listener would easily have learned that between the spring and fall of 1949 Hank Williams learned how to give a live performance worthy of the fire and emotion and simple beauty of the songs he was writing. For that reason alone these performances should have been released and deserve a listen.



**Olivia Newton-John  
Soul Kiss  
(MCA Records)**

by **Ken Houston**

This is the first time I have listened to a full album by Olivia and from what I've heard on the radio in the past, she is definitely not going to cross over to the country charts with this album - maybe the rhythm and blues chart.

The first thing anyone would notice is the picture on the back cover, which I must say is the first thing I noticed, and also made me feel I was in for a different sound when I did listen. The musicians on this album are outstanding and include Lee Ritenour, Greg Phillinganes, Carlos Vega, Steve Lukather, and Tom Scott, many of whom are good jazz musicians. She also does a duet with Carl Wilson from the Beach Boys.

This is not the type of music I listen to all of the time, but I really do like this album. It may not be the hit that "Physical" was, but Olivia has released a very good album. I'm not saying she hasn't before, but this one I really like. ☆

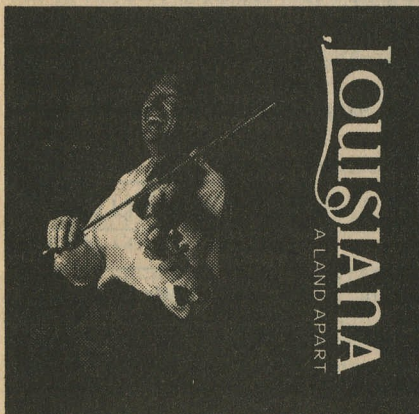


## Book Reviews

from page 38

and Fletcher Henderson. With many of the other contributors, factual errors abound and they are occasionally unaware of exceptional in print domestic material. An example of the latter is Stephen Holden who lists eighteen Capitol Nat King Cole albums yet seems blissfully unaware of the great double MCA album which covers his generally acknowledged superior Decca recordings.

Swenson claims that such a book has never been attempted before. No book may have previously rated each album listed (which is a horribly arbitrary way of doing things) but, as early as 1954, Frederick Ramsey published the extensive *Guide to Long-Play Jazz Records* which listed 1500 jazz LP's with capsule comments on each. The present volume covers thirty-one extra years with slightly over double the number of LP's. More recently, Len Lyons wrote the exceptional *The 101 Best Jazz Albums: A History of Jazz On Records*. While only discussing 500 recommended records (why list 3500 albums that you don't recommend), Lyons' critical comments are far more detailed and insightful than what is found here. The present volume can only be recommended as a light bit of filler to supplement Lyons' work.



**Louisiana: A Land Apart**  
by Philip Gould and Nicholas Spitzer  
(Galerie Press)

by Rob Bowman

*Louisiana: A Land Apart* is photographer Philip Gould's second attempt at documenting the rich traditions and culture of Louisiana. The first was entitled *Les Cadiens d'Astour (Today's Cajuns)*. It was published in 1980 also by Galerie Press. Whereas the earlier effort concentrated on one ethnic group solely in black and white photographs, Gould's latest book extends the compass to include all peoples from all corners of what is arguably America's most diverse and colorful state.

Gould has worked as a staff photographer for both Louisiana and Texas newspapers and his photographs have been featured in such prestigious journals as *National Geographic*. His work is simply exquisite, making exceptional use of light and darkness through shadows, beams of light penetrating forests, low watt electricity, moonlight, etc. Much of this book is so rich in color and detail that it could truly be called pornographic.

The shots included are divided into five large sections; "The Land," "The People," "Working," "Celebrating Life" and "Death." For each section, former state folklorist Nick Spitzer has written two or three pages surveying the relative component parts, people and traditions. Both Spitzer and Gould leave virtually nothing untouched.

Louisiana's terrain is quite varied. Much of the southern part of the state could be accurately termed a "waterscape," replete with houses on stilts, cypress knees, crawfish farms, pirogues, nutria, alligators and bayous. In contrast, the western part of the state borders on being Texan while the northern part of the state is similar to the rest of the Deep South. The people are equally diverse. Louisiana is home to Creoles, Cajuns, Italians, Irish, Islesnos, Afro, Euro and Native Americans.

Gould photographs are extremely luxuriant, communicating a tranquility and peace that may or may not be mythic. In either case it is alluring. The layout of the book intriguingly juxtaposes the urban and rural, rich and poor, black and white, Catholic and Protestant,

antebellum and modern times. The photographs are presented in a variety of sizes. Each shot is identified and placed, although it would have been nice to have had additional information on shooting settings and treatments for each shot included.

Anyone who has been to Louisiana will want to spend time with this book. It is really a cornucopia of human diversity perhaps united by some dimly perceivable thread that is Louisiana. ☆

## Single Reviews

from page 37

**CAPT. PHIL AND THE DAN HOPE BAND**  
"Get The Monster Off My Back"  
(Spinnaker Records)

This single was recorded at the Daily Planet and written by Phil McGee. It is a very good dance song, with a rapping vocal. I am especially fond of the music of this song, it has a very dancable beat. From what I hear in dance music coming out these days, this song can fit right up there with some good ones, and it makes you wanna dance.

Produced and engineered by Phil McGee, "Get The Monster Off My Back," was also produced by Dan Hope. The flip side is the instrumental version of the same song. ☆

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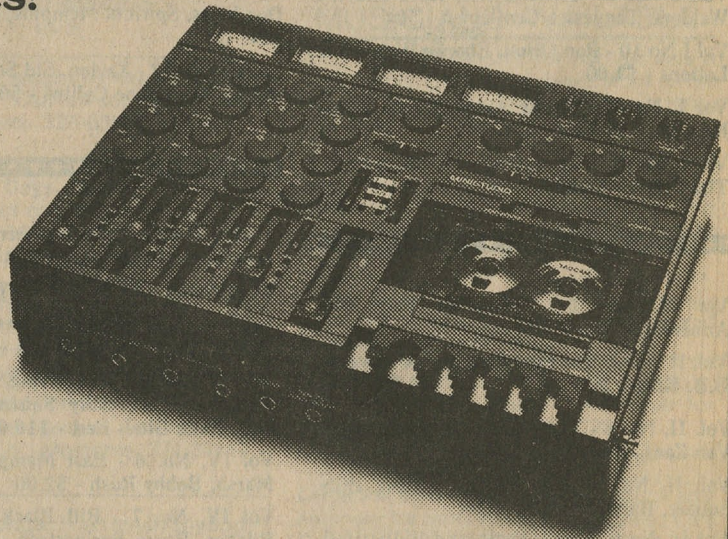
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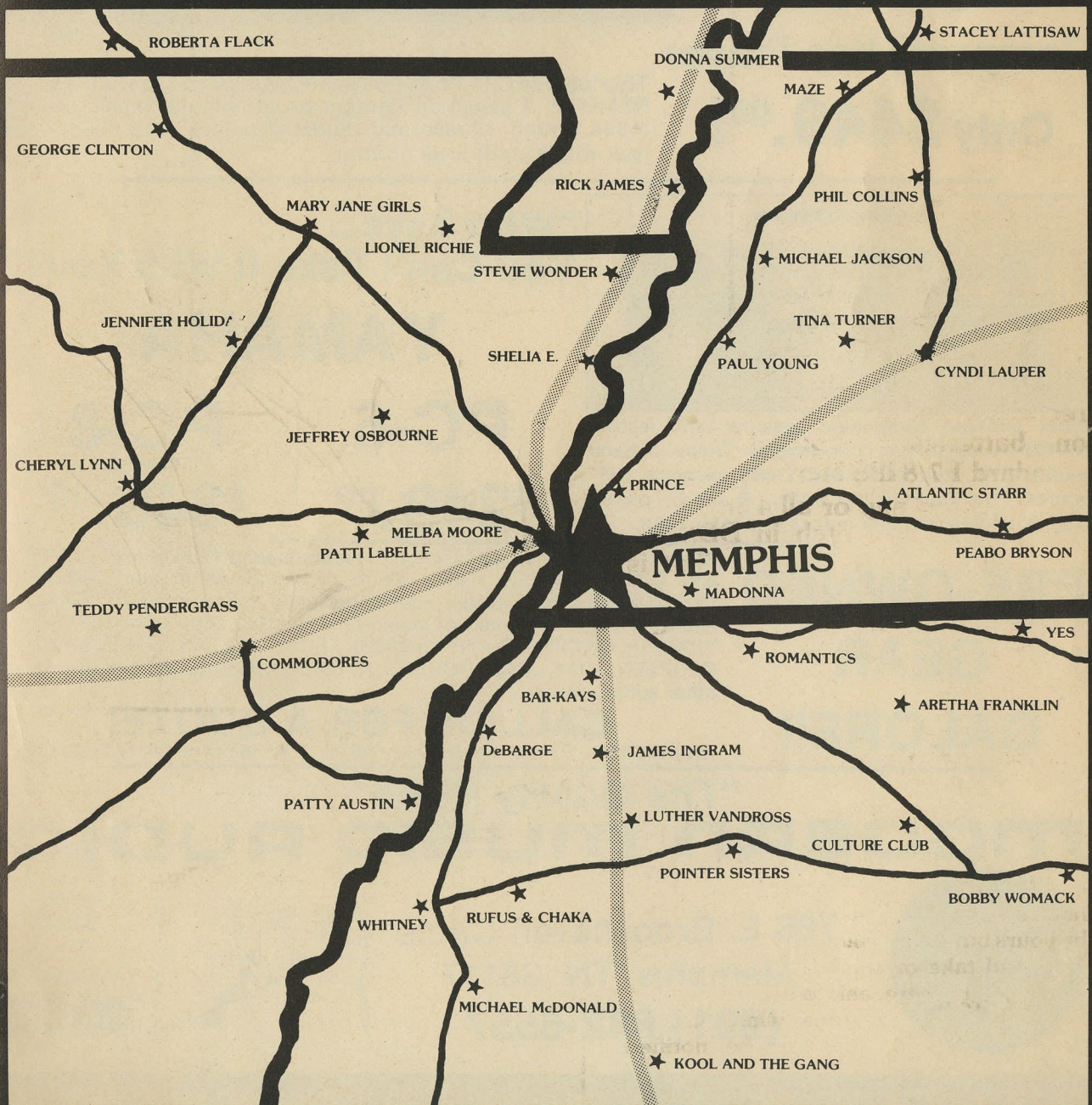
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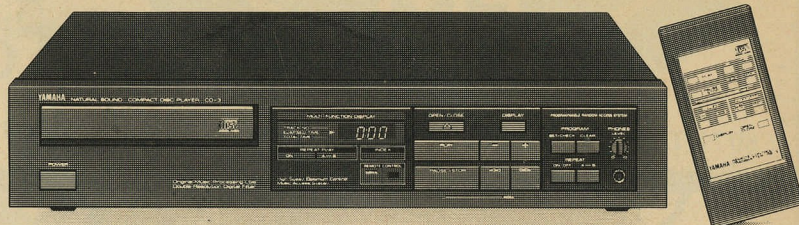
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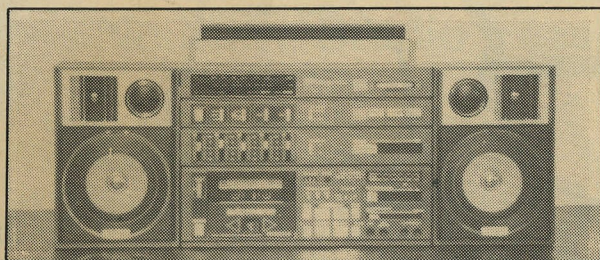
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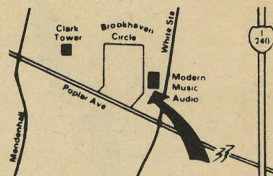
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