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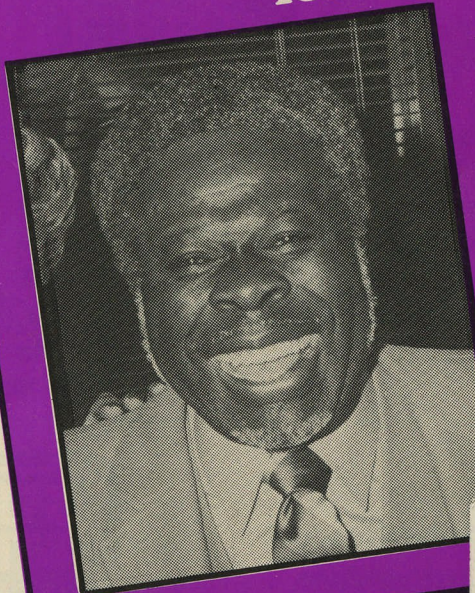


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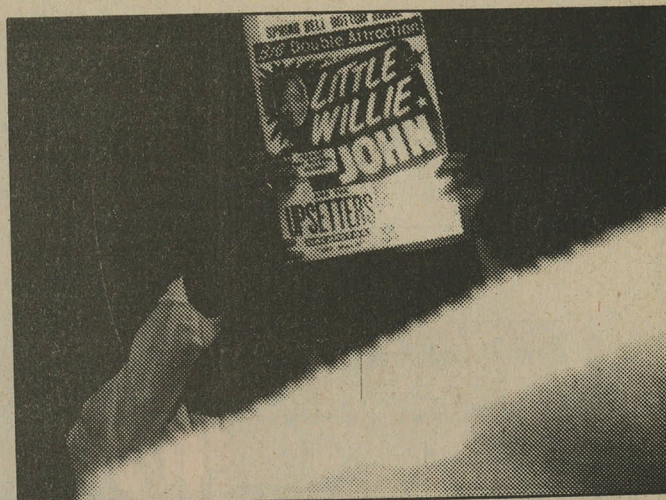
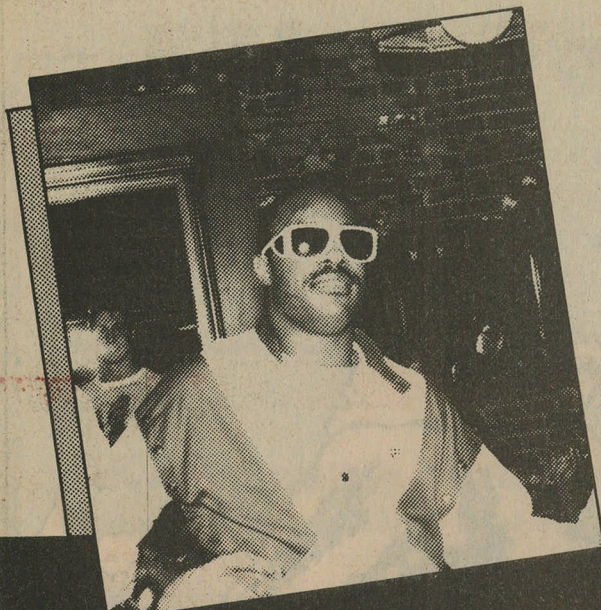
Annual
Studio Guide
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August, 1986
Vol. VI, No. 2

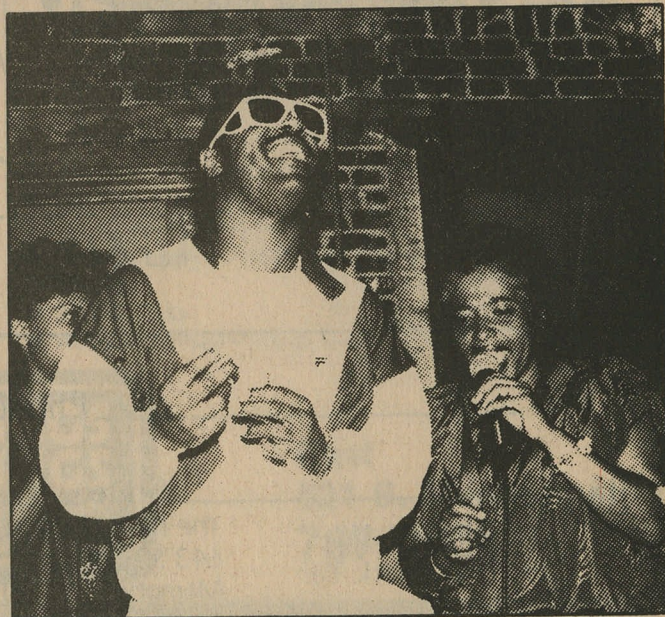
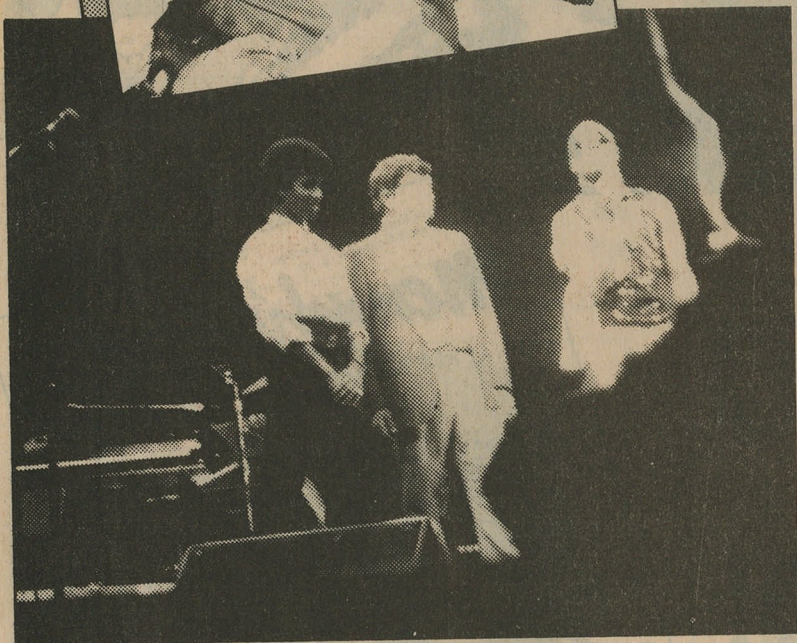


STEVIE WONDER

Stevie Wonder slipped into town a few days before his July 17 Coliseum concert in the round. He did some recording at Ardent and hung out at Willingham's Club Handy. Willingham's supplied us with these pictures.

Stevie "made" Joyce Cobb's year when he jammed with her (bottom photos) on the Club Handy stage.

Keith John (left in center photo), Stevie's bass player, got the biggest surprise when Wonder and Club Handy owner John Willingham (center) presented him with a plaque (top right photo) made from a poster about his father Little Willie John playing at the original Club Handy.





our cover story

Elvis' first Memphis concert after getting out of the Army was covered in words and pictures.
 By Bill E. Burk

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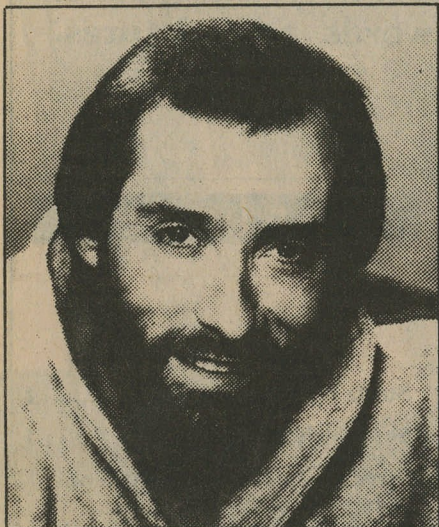
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Star Tracks

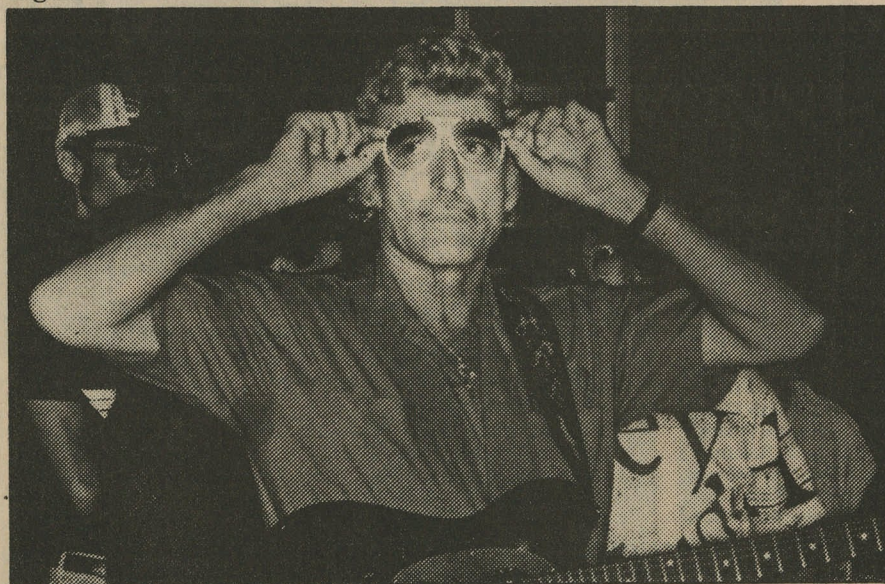


Lee Greenwood and INXS are among the acts coming to town in August.

by Anna Cham

Hot time in the city! Temperatures are soaring. The music climate is still warm with potential for excess in live shows in August. Be cool with the Beale Street MusicFest at the end of the month. Catch the country wave with Lee Greenwood and George Strait. For the "musically hip" there's INXS and Del Fuegos. Billy Ocean, Air Supply and Bob Seger promise to heat up some August nights.

What's hot?! Good Question. That's the local band of the month. Their album, *Thin Disguise*, was #1 seller at Peaches their second week on the shelf. Peaches is celebrating with Good Question's appearance there at 2:00 p.m., August 2. On the radio waves Rock 98 has been playing the single, (both sides) for over a month. FM100 put the B-side, "Jane," on rotation and the song made the top 7 on the call in rate-a-record 4 times the first week and hit #1 on the 10th night. The Eagle 102.7 added "Jane"



Carl Perkins was hot at the July 4 show downtown on the river.

photo by Kelly K. Craig

in mid-July. The message is clear to me: play more Memphis Music.

National Hot Shots: Memphis products charted in Billboard are making a strong showing. *Class of 55*, the Jerry Lee Lewis, Carl Perkins, Johnny Cash and Roy Orbison album, is sitting pretty at #18 in Top Country Albums, with Perkins' cut "Birth of Rock and Roll" climbing to #34 single in its 7th week out. The accompanying video, featuring Ron Wood and Jerry Lee, is in rotation on VH1.

American Vagabond, William Lee Golden's Sounds Unreel project, is climbing the country album count-down, holding the #64 spot 3 weeks after release. The first single from the album, "Love is the Only Way Out," is at #64 at July's end.

On the pop side Rob Jungklas' album, *Closer to the Flame*, is still moving up in Top Pop albums, gaining to #115 in late July. Jungklas brought his rocking home to the Peabody July 23 after dates in Boston, New York, Ocean Park, Maryland, New Jersey and Miami. New Yorker Rick Difonzo joins Memphians Jack Holder, Chad Cromwell, and Dave Cockran to back up the boy. (Please note, Difonzo plays guitar, not drums.)

Memphis survivor Jimi Jamison is reportedly in the studio with Survivor working on a new release.

Warm-ups for the Blues Awards: Joe Savarin reports over 200 requests for application from 41 states for a shot at appearing on this November's Blues Awards show. The Amateur Blues Talent Contest winner appears on the show and receives the B.B. King "Lucille" Award and a record contract. Competition has been held every Saturday since May. The finals will be held August 29 and 30 at the Omni-Daisy. The deadline for entries has passed for this year, mark it on your calendar in 1987.

The Scandinavian Blues Association, headquartered in Spanga, Sweden, has awarded Memphian Robert Wilkins \$200. The foundation gives rewards to deserving blues artists as an honor to their achievements. Reverend Timothy Wilkins moved to Memphis in 1915. He is now 90 years old and has devoted the last years to gospel music. Among songs he's written are "The Prodigal Son," "Thank You

Jesus," "Jailhouse Blues," and "Kansas City Blues."

Radio and TV News: Channel 13 visited the *Memphis Star* office to tape a segment on our 5th Birthday. Dig it! *Memphis Star* was the "Cover Story" for the 5:00 news July 21. Starring publisher Jim Santoro, Hal Quick, Ken Houston, Joe Herin, Anna Cham and Good Question member Van Duren. No, Van isn't on staff, but broadcaster Charles Raiteri wanted to interview a musician who believes in the *Star*. He almost gave straight answers. Thanks, Van.

WKNO Channel 10 has been awarded a \$240,852 grant designed to assist in the cost of replacing their 22 year-old transmitter. They deserve that and more! Contact Channel 10 to make your pledge for the rejuvenation of public television.

Rock 98 is planning a move to Memphis. The Osceola, Arkansas station is moving to the big city this fall, so all of Shelby County should be able to get it loud and clear. That should shake the cobwebs off some other play lists.

Former Z103 jock Mark Kessler is soaking up the sun at Z98 in Tampa Bay, Florida. Congrats, Mark. And spin that Memphis Music.

Late Breaking Studio Report: Stevie Wonder was in town for several days before his July 17th concert, hanging out at Willingham's Club Handy and sliding in Ardent's back door late night.

Another soulman, Bobby Womack, made the show at Chips Moman's almost open studio.

Short Shorts: Becky Evans and Wayne Russell (Reba & a Portable) signed a new contract - a marriage liscense.

After a 10-year absense from the music business, Gene Simmons, who was a hit in 1964 with "Haunted House," has released a new single, "George and Jerry Lee" on Deltune Records. Expect to see Gene working out his new band around Memphistown.

Correction: Leo Chapdelaine took the photos of Nita Makris that ran in the June '86 issue.

If you're making heat waves and we missed U, drop us a line or come by. Phone calls are for the lazy. - know it's hot, but No Pain, No Gain. See ya. ★

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Studio News

by Ken Houston

At ARDENT'S Studio A, Nashville producer Bob Moore was in recording Jerry Lee Lewis, with Pat Taylor engineering.

Davy Jones of the Monkees cut two songs while in Memphis for the recent Monkees concert. Robert Jackson engineered. Keith Sykes has also been in working on new material.

In Studio B, Mylon LeFevre put down vocals on material written by Joe Hardy. Hardy engineered that project as well as Phil Driscoll's vocals on his Christmas album project.

In Studio C, Oklahoma City recorded two songs while they were in town. The project was engineered by Mark Culp. The Windows - produced and engineered by John Hampton - put down tracks for three songs with vocals scheduled to be done at the end of July. Carnival featuring lead vocals by Bobby "Memphis" Jordan, recorded with Terry Durham engineering.

Singer/songwriter Ron Reed was in at LYN LOU studio working on a single project produced and engineered by John Kelton.

At SOUND IDEAS Don Lawler engineered a session for Ben Lacy with *Memphis Star* writer Jack Abell producing for Ivory Palaces Music.

At COTTON ROW, Niko Lyras and Danny Green are writing and

The *Memphis Star* Annual Studio Guide begins on page 25. This special feature is the most comprehensive list of Memphis area recording studios and their equipment and personnel available.

producing a jingle for Ward Archer and Associates advertising agency to raise money for the restoration of the Memphis Belle. Musicians include: Danny Niko, Tommy Priakos, William Brown, Dywane Thomas and Marvell Thomas.

Producer Danny Jones is putting the final touches on a classical guitar album featuring John Stover for Spectrum Records.

Songwriter and artist Tony Pilcher, best known for his Mylon LeFevre cut "Crucible of Love" and his stint with the DeGarmo and Key talents to offer quality 8 and 16-track recording in the Mid-South area. Engineered by Danny Jones and Niko Lyras.

Artist Jim Chadle has been in over-dubbing and re-mixing a song he and Tommy Priakos are producing called "Square Nightlife," which Jim will press and release himself.

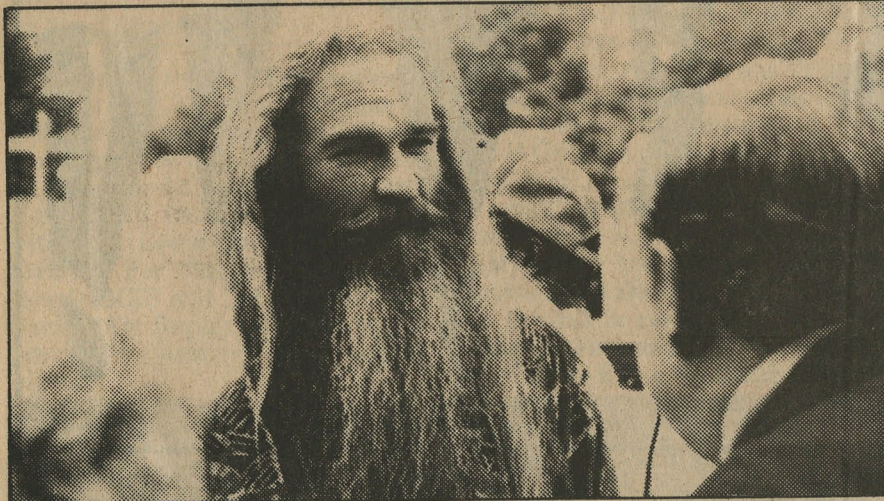
THE ATTIC recording studio is proud to announce the addition of Rusty McFarland, Sam Shoup, and John Scott to its staff. They have combined their equipment and talents to offer some of the best in 8 and 16-track recording in the Mid-South area.

Rusty McFarland and Sam Shoup are scoring, producing and engineering an HBO short called "Crash Nevada," which is a satire on a stunt man. Rusty and Sam are also working on a movie soundtrack for Majestic Int. Pictures.

Current projects for John Scott are co-production with Derrick Jackson on a gospel LP for "The Jacksons" being released in August on their independent label Mujack Records. Also, a contemporary christian single on Marvin Grant called "Freedom," which is receiving airplay on Love 107 in Memphis.

Amber, who recently played MusicFest, was in recording demos for a publishing company. There is also some label interest. Expect to hear more from these guys.

At SOUNDS UNREEL, Toni Wine and Chips Moman recorded the music track for a United Way fund raising film, with Don Smith and Evan Rush engineering. All



William Lee Golden was the center of attention last month at a party given by Sounds Unreel in honor of the debut of his album, *American Vagabond*.



NARAS President and producer Danny Jones (left) and songwriter Larry McKeehan share a laugh while outside (from left) Margie Shaffer and her son Keith of IMS Studios confer with Joe Dixon of Media General and Larry Lipman, studio manager at Memphis State.

photos by Jim Santoro

recording sessions were filmed by API for a public service announcement for television. The song was written by Toni Wine and the vocals were handled by an 80 voice choir that included Davy Jones of the Monkees, Mayors Hackett and Morris, Carl Perkins, Rufus and Carla Thomas, Don McMinn, Ruby Wilson, Good Question, Reba, Richard Orange, Jimmy Davis and a host of other Memphis singers.

Richard Orange has been working on new material, recorded and co-produced by Don Smith. They also recorded an updated version of "Hey Boy" — the ZEE classic — with Susanne Jerome Taylor on vocals.

In August Chris Golden, son of William Lee Golden, is scheduled to record with a top flight session band led by Larry Crane from John Cougar Mellencamp's band. ★

Screenwriting Seminar

Have you ever watched TV or a movie and thought, "I can write better than that!" Award-winning screenwriter/producer Robert Aller will present a two-day Screenwriting Workshop, sponsored by the Memphis & Shelby County Film, Tape, & Music Commission and the Memphis Chapter of International Television Association, on Saturday and Sunday, August 9th and 10th, 1986, at Rhodes College, Memphis.

Robert Aller, a screenwriting instructor at the University of Southern California School of Cinema-Television, wrote and produced the highly-rated ABC Theater production starring Robert Mitchum, "A Killer in the Family," described by Jack Curry of USA Today as "one of the most riveting coming-of-age adventures in TV memory."

In the two-day workshop he explains how to protect a screenplay, select an agent, and rewrite a script in the face of rejections. Aller delves heavily into the legal and financial aspects of the craft. He talks in realistic numbers about the potential sales value of a script.

Participation in the workshop is on a first-come, first-served basis. Tuition is \$95.00. To register, or for a brochure and more information, call (800) 854-8544. ★



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*Girls With Fuschia Lips & Moussed Hair
Grip Their Lite Beers Courageously —*

THE CUT OUTS Are Playing With Stars In Their Future

by Dawn A. Baldwin

Monday night, 9:30 p.m., Midway Cafe. The girls are out tonight. Fuschia lips and moussed hair. U.S. Male designs and Vogue earrings. Pumps that match the incredibly bizarre shade of turquoise in their oversized shirts and stretch pants. They grip their Lite beers courageously and watch the stage, waiting for the music to begin, waiting to dance.

The Cut Outs are playing. Oak Hall, James David, and Espirit are here in force. High school buddies are hugging and slapping each other on the arm. Joking and gossiping. Talking about a couple of long-haired guys at the bar. Talking about last semester at college. Talking about high school. Hey, man, when's the band gonna start?

Pre-yuppie paradise? Yeah, that, and a little bit more.

The Cut Outs aren't just any Top 40 machine. They're a group of solid musicians who love to have fun. Fun keeps them playing, it keeps their audience dancing and coming back for more.

9:45 p.m. Sean Denley, in a vivid Hawaiian shirt and jeans, steps up to

the mike, guitar in hand. Nods go around the group and then BAM!, you're right smack in the middle of Al Green's "Love and Happiness." Mark Bryant, wearing a cowboy tie, holds down the base line and pitches in with vocals. Steve McCraw, looking something like a rock 'n' roll Mark Hamill, plays guitar. Kary Baddour plays keyboards from beneath a mop of coal black curls. And Robert Hall, dressed in conventional light tweed with the sleeves pushed up, delivers a whole lotta sound from behind the drums as well as belting out some Springsteen tunes. They're all into it: swaying, moving, grooving, stomping. The music is happening. It's fun.

The current edition of the Cut Outs has been packing out Midway Cafe and the Poplar Lounge on Monday and Wednesday nights since last September. Though Kary is the only original member, this band has much the same attitude as its founders. They play because they like to entertain, because they enjoy audience feedback, and because they thrive on the comraderie.

Everyone in the Cut Outs has travelled with other bands playing nightclubs and college campuses. Sean with Interstate and Joker;

Mark with Larry Raspberry and Keith Sykes; Steve with the Duncan Sisters; Robert with Zyder Zee; and Kary with the Mid-town Jazz Mobile. As the Cut Outs, they aren't depending on their gigs for a living and so they have much more freedom than before. They aren't obliged to cater to anyone or to try and second guess what the audience wants. "We basically do what *we* want," explains Sean, a mild-mannered salesman for Strings and Things by day. "The amazing thing is that it works."

After a year and a half with the band, Sean is still amazed at the lack of expense performing has required. "I've been in bands before where we spent money on promo packs and folders and big color glossies and didn't make a dime. We don't even have a promo pack, a song list, a picture We're booked primarily word of mouth and we stay pretty busy, which is strange."

Now that stability has been established both on and off the stage, the Cut Outs are getting the itch to perform original songs. Individually, everyone is pursuing original work, writing, even purchasing 4-track machines to record on at home. Getting the creative juices of five people down on tape is another matter. "The desire is there. We just haven't coordinated our time," says Sean. "But we will."

One way the band members utilize some of their creative energy is by working up original arrangements to their eclectic repertoire of material. They touch each song, whether it's Hendrix, Elvis, James Brown, or Huey Lewis, with a unique flair that transforms it into a Cut Outs song. Their material may not be original, but the Cut Outs sound is energizing.

Sean attributes a lot of the current energy to the addition of Mark and Robert to the rhythm section. "We had a following before, but when we got them in, we blossomed and really took off." Mark, who works at the Strings and Things Guitar Workshop, agrees that the momentum of their present success should lead them down increasingly creative avenues. "We're just doing it a little differently. Instead of going into a rehearsal room and grinding it out and fighting, we're writing individually so when we do work together, we'll have more complete ideas. But now is definitely the time



The Cut Outs are (from left) Sean Denley, Steve McCraw, Mark Bryant, Robert Hall, Kary Baddour.

photo by Morgan Murrell

to move in this direction because people are more ready to accept what we do."

If having fun is what you do, people, sooner or later, will catch on. The good feeling the Cut Outs have about themselves is contagious, affecting their music as it does their audience. Explains Kary, a graduate of UT Knoxville with a Bachelor of Music, "We respect each other, and so we get along. This is the best group I've ever been with for that reason." Steve, a freelance sound engineer with experience in everything from "country music to being a white boy in a black band," agrees completely. "Take Robert for instance," he says, shaking his head appreciatively. "I've never learned so much from any drummer. Every time we play, it's something new."

It's the playing that's important, no matter how many people are out there watching. It's the chemistry of music-making that makes performing worthwhile. "I don't know how to act when I'm an audience member," explains Mark, laughing. "Seeing people react to you is just a kick in your own pants." Flashing Mark a quick smile of agreement, Sean adds, "It's addictive. But then we allow it to be. We smile a lot."

10:45 p.m. The first set is about over. Sean is ripping into "Fire" by Jimmy Hendrix, one of his favorites. Everyone has their head down and their feet moving, always moving, to the rhythm. It's an intense, shocking song after Mellencamp and Robert Palmer. It gets the crowd on their

feet. This white boy has soul. The girls with the fuschia lips are up close to the stage now, smiling up at Sean and Mark and Steve. The Oak Hall boys loosen up with whoops and hollers at the classic Hendrix guitar licks. Time for another beer. Then the Emerson, Lake and Palmer interlude marks the end of the first set.

"One more thing," says Sean, whispering, "I have to tell you about Kary. One night it's like 50 below and we're coming back from a gig. Kary's in front of us and he pulls over in the van and gets out. We think he's broken down so we stop to see what's wrong. He says, 'Nothing, I just got out to look at the stars.'" Maybe, just maybe, what he saw was a glimpse of the future.★

NARAS Notes

Last month the Memphis Chapter of the National Academy of Recording Arts and Sciences held an all-day studio tour that included visits to Ardent, Sounds Unreel, Cotton Row and IMS Studio in Southaven, MS.

The completely filled tour bus made its first stop at Ardent. There the group was broken down into two smaller units and were shown the recording studios and the teleproduction facilities. Carol Tabor, Heather Holst and John Hampton acted as guides.

Still divided into groups of 24, the next stops were Cotton Row and Sounds Unreel. At Cotton Row, Ward Archer, Jr. and Nikos Lyras showed off the facilities to one group while the other was met by Jon Hornyak at Sounds Unreel. Both studios offered an attractive buffet of fruit, cheese and dips with wine and beer.

After reversing the groups so that everyone had seen both studios, the final stop was to IMS. Marge, Keith and Sam Shaffer hosted the well planned tour. Although smaller in size than the others visited that day, the Shaffers accommodated the group effectively and comfortably. They also provided a table of treats for the crowd as well as an IMS T-Shirt.

After the tour, 45 NARAS members and guests boarded the Island Queen for a barbecue dinner and cruise. Following dinner, the NARAS "All of A Sudden Band" repaired to the top deck where Jon Hornyak on keyboards was joined by Nikos Lyras on guitar. Jackson Hamlin also provided guitar licks while Jack Abell played violin and Jan Walker sang. By the end of the evening the group was sounding almost as good as Jimmy Buffett at the Mud Island Amphitheater. (The NARAS "All of a Sudden Band"

received its name through the inspiration of Martha Ellen Maxwell's son who originally dreamed up the name for a similar event several years ago!)

Last month the Board of Governors approved a proposal submitted by Associate member Larry McKeehan to sponsor a large-scale Investor's Seminar to be held in the Fall.

The seminar will be divided into three phases. The first will concentrate on creative people — musicians, producers, songwriters, etc. This phase will introduce the "how to's" of developing a business plan and proposal for selling an idea to an investor or commercial lender. A workshop will be held to provide a "hands-on" approach to developing proposals.

The second phase will concentrate on the banking and investment community. Information will be provided to update investors on the status on the music community. In addition, bankers and investors who have dealt with music oriented projects will share their success stories and observations.

The third phase will bring the two groups together. Representatives from the music community will talk with potential lenders and discuss their ideas.

For more information about the seminars, call Larry McKeehan at 526-5577 or Deborah Camp at 454-2350.

The local chapter recently began a NARAS Consumer Perk Program that allows all paid-up active and associate members discounts from certain retail merchants. NARAS member Charlie Lawing, President of Strings and Things, was the first to offer a 10% discount to card carrying members of the Academy. Soon a list will be made available of all participating merchants.

This month NARAS welcomes the following new members: Laurie Bowley, Rose Clayton, Tommy Comeaux, Karen Cowart, Jay Gernseacher, Steve Masakowski, Jane Gholson, Dana Lenard, MaryNell Jetton and Stephen Hughes.★

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Mr. Mister members (from left), Pat Mastellotto, Richard Page, Steve Farris, and Steve George, appeared at Yarbrough's Fine Music to sign autographs Sunday, June 22, before closing MusicFest that night.

photo by Jim Roberts



Keith Shaffer at IMS hearing that the NARAS Studio tour is heading his way (see story on opposite page).

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Nashville News

by Bill E. Burk

Barbara Mandrell's comeback trail is the Nashville success story of the moment, yet few know her management feared overexposure and cut back on future gigs, including a TV special. "Barbara did 40 cities in 60 days when she came back," said a close friend. "She's got some loyal fans out there who love her to death, but you can get overexposed in a hurry at that rate." She returned to the concert circuit this fall. Meanwhile, Mandrell and hubby Ken Dudney, a former Memphis Naval Air Station pilot, are continuing with plans to build a new log home outside of Nashville. Mandrell still has a steel pin in her right leg from the 1984 auto accident that almost took her life. It will be removed later this summer.

Superstar Dolly Parton to play the lead in "A Dolly Christmas," a made-for-TV movie on ABC this winter. Parton will play the roll of a superstar bordering on burnout in the movie. (Drawing from real life experiences?) Facing another lonely Christmas in Hollywood, the superstar escapes incognito to her native Smokey Mountains. There she discovers seven orphans who are escaping adults who want to separate them. Together, they discover the real meaning of Christmas.

Former Memphian Larry Wacholz, now teaching music business at Belmont College in Nashville, was selling and autographing copies of his book, "Inside Country Music," during the June Fan Fair week in Music City. The book traces development of a song from composer to producer, distribution to promotion. Among the interviews included is one with *Memphis Star* writer Bill E. Burk.

Some say John Schneider is a cocky, in-love-with-himself egoist, and when Schneider failed to appear on the Music City News awards show to pick up his Star of Tomorrow award, the critics said that was yet another proof. But Schneider later explained, "Nobody told me about it

(the show)." He said he was eating barbecued chicken with his band when the show was taking place.

The Music City News awards show has had its share of gitches in past years, including this one. Presenter Gary Morris was one of three who did not show up to make a presentation. However, Morris was the only one of the three who notified the show he would not be there. Insiders say Morris had "personal differences," but would not elaborate.

Farm Aid organizer Willie Nelson has been voted the recipient of the 1986 Roy Acuff community service award by the trustees of the prestigious Country Music Foundation.

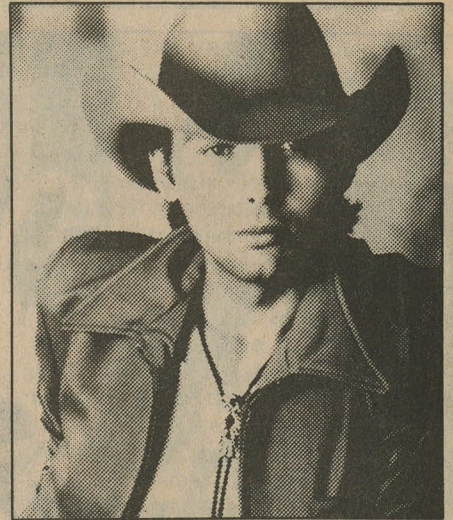
The board's official citation recognizes Nelson for "his leadership in the development of the Farm Aid concert which brought unprecedented attention to the plight of the American farmer, and for the donation of his talent to a movement which has raised more than nine million dollars for farm relief."

Veteran song promoter Al Cooley, after four weeks with MTM Music Group (owned by Mary Tyler Moore), abruptly quit, citing "professional differences" and adding, "I wanted to be around people who love Nashville. And I'm allergic to cats." (MTM's logo has a cat in it.) Former Memphians Rick and Janis Carnes are among the MTM songwriters.

Hot newcomers in country music at the moment are Randy Travis and Dwight Yoakam. A year ago, Travis got to sing two songs with the house band at Fan Fair. This year he emceed the Warner Bros. show, which included Crystal Gayle and Gary Morris.

Reader's Digest putting together a 5 LP, 53-song set of Kenny Rogers' greatest hits, dating back to First Edition days. To be released later this year, the packet will cost \$36.96.

Buddy Killen, the dynamic, yet seemingly-shy head of Tree International Publishing, was quietly married to Carolyn Nelson aboard his luxurious boat in the Cumberland River last month. The only guests



Dwight Yoakam had to skip Memphis when the Merle Haggard Show for which he was to open had to be postponed. A show of his own soon would be appreciated.

were producer Billy Sherrill and his wife, Charlene.

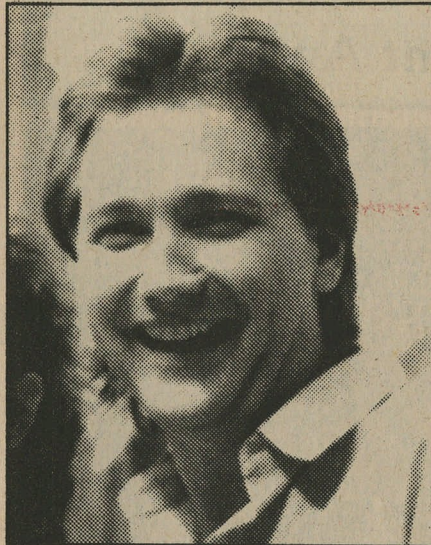
The Statler Brothers, as expected, hauled in the most awards during the Music City News awards and during one of the Stats' moments in the spotlight, some disgruntled fans yelled, "Alabama!" Alabama, which reportedly sold 53% of all country records in 1985, got blanked again in the MCN awards. The group, which sweeps its share of the honors elsewhere, did not appear in Nashville for the show.

Hank Williams, Jr. recorded a live in-concert album in Nashville in late June, his first for Warner Bros. His only other live album was recorded as a youngster when he was with MGM Records. Williams' 10 Warner Bros. albums all sold more than a million and his latest release, "Montana Cafe," is expected to follow suit. ★



Ex-Memphians Rick and Janis Carnes are writing for MTM Music.

— Steve Wariner — Gaining Control



"I like to get out in there and shake hands and everything." — Steve Wariner
photos by Harry Duncan

by Harry Duncan & Melinda Roberts

The first thing you notice about Steve Wariner on stage is how much fun he's having. At MusicFest in June he came to the front of the stage to encourage and sign autographs while his band was on an instrumental break. The second thing you notice is how good a guitar player he is. He's his own lead player. In his finger picking style he can pick out the Beverly Hillbillies' theme while joking about Elly Mae down to the cement pond.

Almost as an afterthought you notice the 10 or so top 10 country hits he's had and which make up the majority of his live show. Not bad for a blonde, 31 year-old from southern Indiana who's been on the road for the last thirteen years.

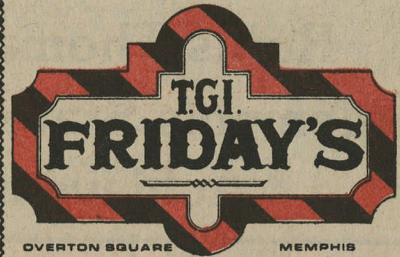
Coming from a musical family (his brother Terry plays guitar in his band) he first learned his craft by listening to his father's band through his bedroom wall, and he'd "play along with them like I was part of the band and eventually I was." He spent three years on the road with Dottie West playing bass. "The jobs that were available when I got to Nashville were bass jobs, so I said, 'Yeah, I'm a bass player.'" But, "all along I wanted to be an artist."

He came to the attention of Chet Atkins who got him signed with RCA and by 1981 had his first top ten single, "Your Memory." Also on RCA were the hits "By Now," "All Roads Lead To You" and "Midnight Fire" among others. Warner is currently working on his third album for MCA, with whom he signed in 1984. His MCA product ("Some Fools Never Learn," "Life's Highway" and the number 1 "You Can Dream Of Me") displays a slightly more tougher feel even on the sweet songs than his earlier work, which at times drifted into "pretty," over produced Nashville standardization.

Since signing with MCA he has been able to record more of his own songs as well as being more involved in the production end. "I'm not officially producing myself, but I'm involved in every aspect of it. I pick all the songs."

Wariner has displayed an ear for a number one song that is accurate and almost cynical in the desire to please the record buying public. "I look for something in a song that I think will be common to everyday people on the streets buying records. Like in "What I Didn't Do," the line "she's planning her nights by the TV Guide." I think a lot of people do that. I've done that before. You get caught

cont. page 55



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Rufus Thomas To Receive Memphis State's Distinguished Achievement Award



"I'm proud to be recognized by one of the finest educational institutions in the country. It sure is nice to receive any kind of award, but this one, Wow!" — *Rufus Thomas*



Rufus Thomas (left) performing at the 1985 Blues Awards Show with

by Deborah Camp

Rufus Thomas, an innovator and symbol of the rich variety in Memphis entertainment, has been selected to receive Memphis State University's eighth annual Award for Distinguished Achievement in the Creative and Performing Arts.

Thomas will be the guest of honor at a banquet August 16 at the New Daisy Theater on Beale Street.

The banquet, co-sponsored by the National Academy of the Recording Arts and Sciences, will feature entertainment by several top national stars and well-known local musicians. Past recipients of the award include Sam Phillips, Jerry Lee Lewis, B.B. King, Estelle Axton, Charlie Rich, Carl Perkins and James Blackwood.

Known around the world for his 1969 recording of "Funky Chicken," Thomas has been an integral part of Memphis music since 1923, when at the age of six, he made his professional debut as a frog at the Grand Theatre on Beale Street.

Born in Cayce, Mississippi in 1917, Thomas' family moved to Memphis

The Gospel Family

The Community Choir

The Community Loves



Koko Taylor (center and B.B. King.
photo by Morgan Murrell

when he was two years old. He taught himself to tap dance when he was 14 years old and while in high school played in minstrel shows and vaudeville.

He played a major role in staging benefit shows sponsored by WDIA in the 1950's and 60's to raise money for handicapped black children. The Starlight Revue, held in the summer, and the Goodwill Revue in the winter featured such artists as Diana Ross, B.B. King, Ray Charles, Howlin' Wolf, Marvin Gaye and Bobby Bland.

Thomas' first recording, "I'll be a Good Boy," was cut in 1941 on Talent Records. Other recordings included "Bearcat," "All Night Worker" and "Decorate the Counter," all on Sun Records and "Cause I Love You," performed with his daughter Carla Thomas in 1959 on Stax Records. One of his most recent releases is "Rappin' Rufus," a 10-inch single recorded earlier this year on Ichiban Records.

Thomas has toured all over the world and has played every major music event in Memphis, including MusicFest, Memphis in May and Memphis MusicFest on Beale Street.

For more information about the awards banquet, call 454-2350. ★



The Gospel Family spreads the gospel with voices following the direction of the Holy Spirit.

by Elaine Westbrook

On Sunday, August 3, 1986, 6:00 p.m., at the Mt. Vernon Baptist Church-Westwood, The Gospel Family will be in celebration of their 12th Anniversary. They will be joined by various other groups, choirs and soloists, plus many, many other people who come out each year to be a part of this praise service. If all the other anniversary services are any indication of what you can expect, then Mt. Vernon is the place to be on August 3rd.

The Gospel Family is a 75 plus voice community choir, founded by Ms. Deborah Davis and began with 18 members of her family. Through the years, as their commitment to spreading God's message through song grew, so did the group. Through her tireless efforts and hard work, Ms. Davis shaped and formed the group into one of the most well-known and respected groups in this area. As in following any good leader, the Gospel Family has Deborah's dedication and relentless drive to be the very best that they can be.

Deborah Davis is a musically innovative and spirit-filled christian

woman. Serving as Minister of Music at the Mt. Vernon Baptist Church, under the leadership of Rev. J.L. Netters, as well as teacher and directress of the Gospel Family, Deborah still finds time to teach music at the Booker T. Washington High School and work on various other projects. If you ask any member of the choir, they will tell you that Deborah demands hard work, complete attention, and most of all a true spirit. It is Deborah's belief that you can spread the gospel of Jesus with well trained voices if you follow the direction of the Holy Spirit.

The Gospel Family has rendered song service at more churches than they themselves can remember. The past 12 years have been spent tirelessly in concert after concert "free of charge" to any church or group that can arrange a date on their busy calendar. They have also travelled to Chicago, New York, New Orleans, Jackson and others, singing songs of Zion.

Most gospel groups will tell you that a life dedicated to singing the praises of God is not easy, and it's not. However, ask the Gospel Family how they have made it so far and they will

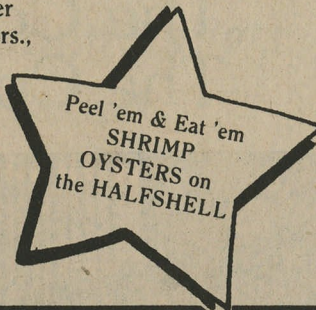
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A driving rock beat. Tight harmony. High-energy music. And female lead singer Vicki Tucker enters singing ...

"It's just a state of mind./That's what it takes to win ... /

Just let me at 'em./I'll show 'em what I'm made of."

And with songs on three major movie sound tracks and a recent concert opening for Charlie Daniels here in Memphis, rock group Fever is showing everybody just exactly what they are made of.

One of the most distinctive qualities of this heavy-hitting band called Fever is that it does not have just one sound; it has many sounds - a varied repertoire, if you will - but one underlying personality. And that personality is playful.

Whether the group is playing an arrangement of Shelia E's "Love Bizzare" or ZZ Top's "Fool For Your Stockings" or the Beatles' "Can't Do That" or their own "Let Me At 'Em," the members add a twist in the harmonies, a spark of syncopation, a funky beat, innovative chord structures, or simply playful showmanship that gives the music they play a sense of humor and identifies it as uniquely theirs.

One way they are able to keep a high-energy playfulness while performing a wide variety of music is by switching vocal leads from one band member to another.

Lead guitar player and frequent male lead singer Wayne Perkins says of the group, "I hope this would be for fun. I do it for fun. I wouldn't do it if it weren't."

Tucker quickly adds, "We do take it very seriously though."

Drummer Mike Gardner agrees saying, "We're trying to be as

professional as we can on this level. Play good music and present it as professionally as we can."

Bass player Dave Smith and keyboardist Freddie Kirksey sit back grinning and take it all in.

The most important influence in the variance and humor of the music that Fever plays is the background and personality of each band member.

35 year-old Perkins is the rock 'n' roller of the group. Usually sporting jeans and a comfortable shirt, his attitude is one of taking life easy and having a good time, and this same attitude carries over into his music. His soulful, throaty voice suits well the selections of hearty rock songs of the 70's that Fever has found to be popular among its audiences.

Perkins, affectionately nicknamed The Old Man by singer Tucker, also has an impressive track record in the music industry. Beginning at age 15 working night-clubs in Birmingham, AL, Perkins has worked with Don Nix, Keith Sykes, Joni Mitchell, the Oak Ridge Boys, The Rolling Stones, and Eric Clapton. He was even once offered a gig with Lynyrd Skynyrd before their fatal plane crash.

"Let Me At 'Em," was recorded on the *Karate Kid II* movie soundtrack, and Fever did the track for another of Perkins' originals, "Never Forget A Face," for Rodney Dangerfield's movie *Back To School*.

Drummer Gardner also adds a rich history of rock 'n' roll to the band's style. He has worked with such groups as Randy and the Radiants, the Gentrys, and the Nitty Gritty Dirt Band. Gardner has also performed with Ronnie Milsap, B.B. King, and John Mayall and was even featured on Jimmy Buffett's triple-platinum album *Changes in Attitudes, Changes in Latitudes*.

From behind drums which almost completely conceal him from the audience, 39 year-old Gardner keeps the beat and helps with backup vocals. His appearance - black hair and beard usually accented by dark, modish clothes with a flash of red tennis shoes - and quiet, sullen personality don't attract a lot of attention, but his music does.

Despite the experience of Perkins and Gardner, Fever is more than just a rock band. They also perform the



Fever's Wayne Perkins and Vicki Tucker working out at the Peabody.

pop and dance styles that are so prevalent now. The music experience of the other band members helps in these areas.

Smith, 32, has recorded with Kris Kristopherson and Rita Coolidge in Los Angeles and with Jimmy Griffin and Bread. He has also played with a number of Memphis bands such as contemporary Christian groups Tony

cont. page 19



Fever is (from left) Freddie Kirksey, Wayne Perkins, Vicki Tucker, Mike Gardner and Dave Smith.

Legal Side

by C. Stephen Weaver

As they say, "I have egg on my face." When reading the published version of my June, 1986 column, I discovered what I thought was a typographical error on the part of the staff of the *Memphis Star*. A very serious error since it pertained to the percentage a print licensee pays the publisher for the right to print his copyrighted material. Lividly, I reached for the phone to dial 452-STAR. Pausing and reflecting upon what an astute attorney I am, I hung up the telephone and went to the file cabinet. I would better arm myself for the confrontation by having in hand my copy of the article which I submitted to my editor. Proof positive that the mistake was not mine! Wrong. I write and type my own columns at the word processor, submit it to the *Star*, where it is then re-typed in preparation for print. The typo was, in fact, mine. Apologies to my readers. The sentence in question read as follows: "Generally, the print dealer will pay the publisher 20% of the retail list price of the printed matter." The correct figure is 10%. (Sure glad I hung up that phone.)

Now, for this month's column. Recently a client came into our office, disgruntled over the non-performance of a particular music publisher. The client had entered into a single-song contract with the publisher based on assurances that the song would be placed within a short period of time. In a telephone conversation after the agreement had been signed, the publisher told the writer that he had "absolutely no prospects for anyone to record the song."

Unfortunately, this situation is common with young, over-anxious writers who do not seek professional representation *before* signing the

contract. The problem could have been remedied by the insertion of a "reversion" clause in the agreement.

The type of reversion clause most favorable to the songwriter is an "automatic" reversion. This basically provides that if the publisher has not performed in a certain manner (usually, caused the song to be recorded and released) within a certain period of time, then the contract will automatically terminate and all rights of copyright in the song will revert to the writer. Nothing else need be done, although the clause should provide that the publisher will execute an assignment of the copyright to the writer within a brief period of time after the automatic reversion date. It should also give the writer a power of attorney to execute the assignment on the publisher's behalf should he fail to do so.

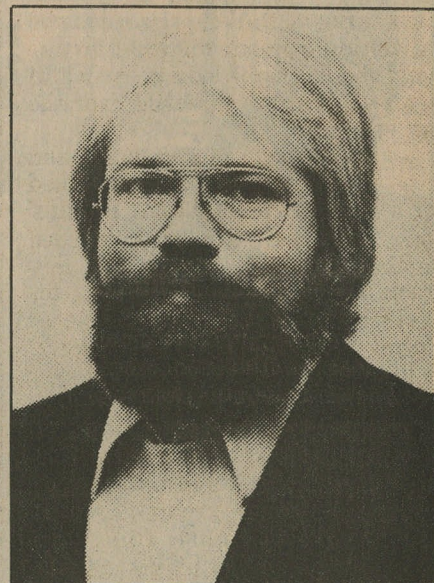
Although not technically a reversion, a variation of the automatic type is the "right of reclamation." This clause is more beneficial to the publisher. Instead of copyright ownership automatically reverting to the writer, he is given the right to reclaim it. For example, if the publisher has not caused the song to be recorded and commercially released within one year of the date of the agreement, the writer may reclaim his song by giving the publisher written notice. The writer may be able to do this only within a specific time period. If he forgets to give the notice, the agreement stays in effect for the life of the copyright. Often, the clause will provide that the publisher will have an additional period of time to place the song after he receives the notice.

The exact wording and variations of these clauses are endless. Sometimes the writer is given the right to repurchase his copyright. For example, he may regain ownership of the copyright by repaying the publisher the amount of money he has spent for demos, etc. The most common mistake made by writers who act as their own negotiators is to sign an agreement which gives the writer his song back if it is not "recorded" within a certain period of time. Making a demo satisfies this requirement. Don't you really want the song to be recorded *and* released? Or better still, professionally recorded and commercially released

through normal retail channels in the United States? Again, the variations are numerous and everything is negotiable.

One year seems to be the most common time period within which the publisher must cause the song to be recorded and released. I have negotiated as little as three months. This was with a large multi-national publisher who had an artist in mind. And the artist was at that time actively seeking material for his next LP. The longest period of time I have agreed to was two years. This publisher was a new, small independent. The smaller independent publisher who is not located in one of the major music centers understandably may need more time to place the song than the large multinational company.

Regardless of the specific details of the reversion or reclamation clause, the writer should be able to obtain this in a single-song contract. Legitimate publishers really have no desire to tie up a song for the life of the copyright if they cannot exploit it. Only once have I had a publisher refuse to give my writer-client a reversion clause. And that publisher was one whom neither I nor any of my contacts in the music business (I usually check them out) had ever heard of. Ask for a reversion.★



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

Fever

from page 17

Pilcher and the Power, the Blackwood Brothers, and Sparrow Holt as well as with Rufus Thomas, the Romeos, Joyce Cobb, the Radiants, Deborah DeJean, the Jack Holder Band, and Price.

Mischievous Smith and his "partner in crime," 32 year-old Kirksey, keep things lively with good-natured playfulness and an occasional wisecrack or two.

Kirksey, the type usually described as the boy-next-door, moved to Memphis from a small town in Arkansas nine years ago to pursue music. He has played with Wake, Tracer, Silver Streak and recorded an album with Avenue at Sounds Unreel.

Both Smith and Kirksey sing lead occasionally and help out with backup vocals.

Tucker, who adds spice to the group with flashy clothes, a husky voice, percussion instruments, and dancing, has a long and varied background in music. Her father was a disc jockey and exposed her to pop music at an early age, while her mother, sister, and some cousins have all been singers. Vicki herself sang in Bartlett High School's choir, and at age 17 she started singing in local bands such as Secret, Legacy, and her own group called The Vicki Tucker Band. Tucker is also involved in writing original material for the band and has recorded a great deal of her own original material over the last six years.

All the elements of personality and experience seem to have combined for a winning combination. Perkins' song, "Let Me At 'Em," was recorded on the *Karate Kid II* movie soundtrack, and Fever did the track for another of Perkins' originals, "Never Forget a Face" for Rodney Dangerfield's movie *Back To School*. Fever has also recently played on the Memphis Stage at MusicFest, the anniversary party at Graceland, and opened for Charlie Daniels' concert on the river. The group also plays regularly at Captain Bilbo's on Sunday and Monday nights and will be at Huey's on Sundays in August.

If it really only takes a state of mind to win, Fever is almost there. Now it is just a matter of luck and timing. ★

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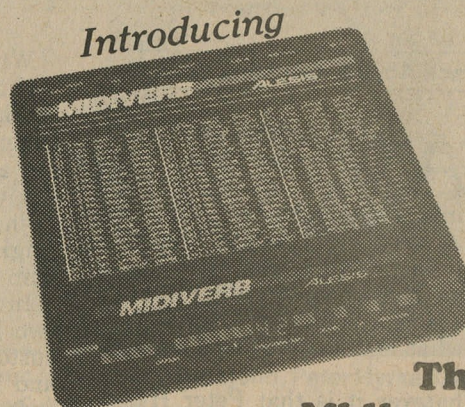
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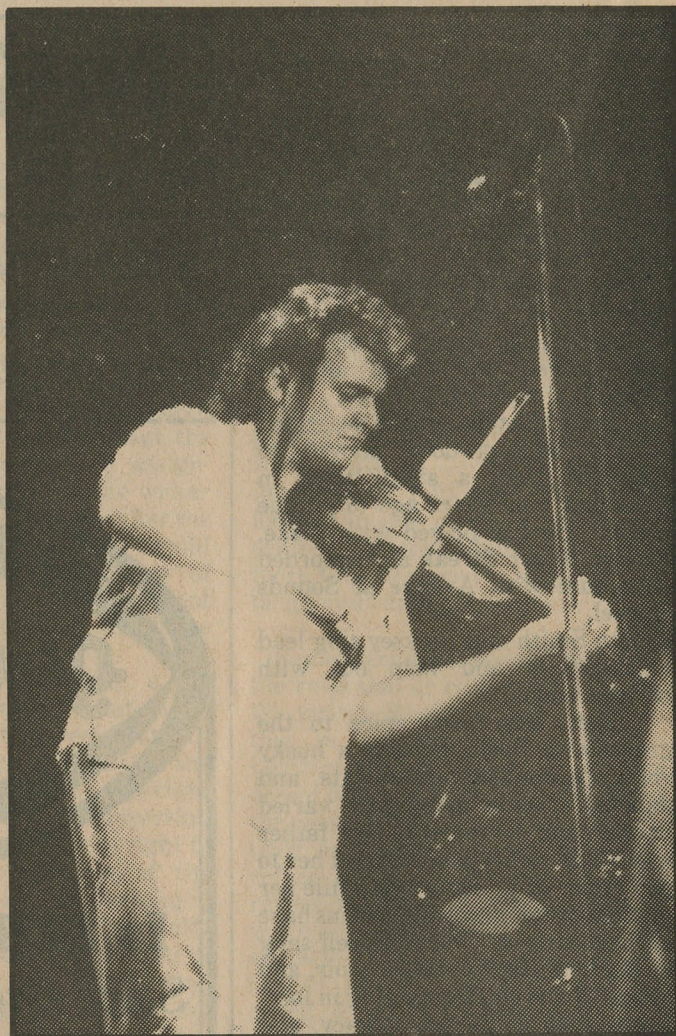
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Peter Hyrka

Coming Out Swinging



Peter Hyrka at MusicFest in June.

photo by Andy Hyrka

by Jack Abell & Christina Louise

A lot of people don't consider us jazz," says Peter Hyrka of his band, Victims of Circumstance. "But then a lot of people do. It's danceable jazz, from back when jazz was dance music. Everybody says that Sunday night is jazz night at the North End, but what is that we do on Thursday night?"

Whatever it is that Peter Hyrka and Victims of Circumstance do on Thursdays at the North End, it must be working. Fiddle in hand, Hyrka has been packing them in for months now. Bassist Frank Pappajohn and guitarist Buzz McIntyre, along with sax and clarinetist John Lux, keep things swinging. Percussionist Chris Canute (that's vibes, not drums) was a staple until he recently left Memphis to go on a national tour with a California group.

Why swing? "It's always happy and a lot of fun to listen to," claims Hyrka. "We like to have a really good time; we just play. But we do branch out and get as contemporary as we can without losing the 40's and 50's swing style. And we do play a few originals, like 'Buzz's Boogie,' 'Toe Jam Juice' and 'Hizazzoff.'"

In addition to violin, Hyrka plays two instruments which he has had custom made — an electric mandolin and a five-string fiddle. The five-string, actually a small viola, has a sound uncannily like an alto sax. "I enjoy making the violin sound like a sax," he admits. "I like to take the violin and apply it to whatever style I can. I've played with a lot of groups — a little country, bluegrass . . ."

Actually, Hyrka has played with just about everybody as a sideman. He toured with country artist Mel McDaniel, was a member of the Bluebeats reggae band, and has done

Orpheum shows and a bunch of studio work, including the string section on American Records' "Class of '55" album. "I used to play a lot of jingles at Media General, but the bottom's washed out of that," he reflects. "I guess it's all machines. Love the Fairlight and all that; it's got a place. But people are so wrapped up in high-tech that they just forget the human thing."

The human thing is what Peter Hyrka is all about. A native Memphian, the 31 year-old musician began playing the accordion at age 8. He picked up clarinet and guitar along the way, but didn't pick up a violin until age 19, a ripe old age for starting that instrument. But he made rapid progress during the years he hung around Memphis State, more interested in music than a degree, and playing everything from opera to opry. Coming from a large family with at least three brothers who are in the music/media

business, Hyrka feels right at home on stage and is a performer who communicates easily with audiences. Credits also include acting in a production of "El Grande De Coca-Cola" at Playhouse on the Square.

"I guess it's all machines. Love the Fairlight and all that; it's got a place. But people are so wrapped up in high-tech that they just forget the human thing." — Peter Hyrka

About his native city, Hyrka says: "The arts just don't get supported like they ought to. They should, but you know there's just no 'culture' here. I love all this hype about 'Memphis music,' but it seems that everything comes in second behind the pop world. If you ain't got the Rock and Roll beat, they may or may not want you. I know we could do better in a more cosmo kind of town. Our next step is to get some vinyl going. A lot of people are surprised to hear that we don't have any records, but that's just the way it is. I had hoped to be at this stage with Victims about a year ago, but when you're doing everything on your own it takes a long time. You just have to persevere. It takes a lot of hard work, but it pays off, not in money I mean, but hopefully it will one of these days."

Things are beginning to pay off, as evidenced by a spot on the '86 MusicFest stage which resulted in an offer to play the Montreal MusicFest. But keeping the Victims together may not be easy. Guitarist Buzz McIntyre, also a Certified Public Accountant, is the only member who holds down a regular job. Bassist Frank Pappajohn, who plays with the Memphis Symphony, also plays with other jazz groups as does reed player John Lux. Chris Canute already split, and Pappajohn is always busy practicing for the next audition.

And Hyrka is interested in more than swing. "This is like phase one of my career," he states. "I'm putting my name on this, my stamp. I've been



Victims of Circumstance are (from left) Frank Pappajohn, Peter Hyrka, Greg "Buzz" McIntyre and (not pictured) John Lux.

photo by Blue Light Studio

on the side for so many people, and this is the first thing that I've wanted to do, and the most accessible. The next thing is more of a pop thing. Acoustic music is great and I love it, but I love everything else too. I really want to MIDI up my violin and just wail my own tunes."

In the meantime, Peter and the Victims will keep on swinging. And the players will keep on gigging. On

a hot July Monday, Hyrka was heard sitting in with Catesby Jones (see July '86 *Memphis Star*) at Rum Boogie, subbing for Lyn Jones and playing Catesby's original tunes for the first time. He pulled out a Grapelli lick here, a bluegrass lick there, and in the true Memphis tradition put heart and soul into every note. We hear you, Hyrka. Keep fiddling. ★

Rodney Dangerfield Is Hot

by Rod Stafford Hagwood

Rodney Dangerfield is hot. I mean really hot. He keeps dabbing at his forehead with an already saturated handkerchief and sneering at the ventilation shafts in the Century Plaza Hotel. Now he's steaming. He asks for a fan. People scurry away. He asks for doors to be opened. People scurry away. He leaves the room. Everyone scurries away. He comes back fifteen minutes later and I scurry to turn my tape recorder on. His name isn't Dangerfield for nothing.

Dangerfield is a showbiz enigma. For some reason he appeals to the college crowd, something the producers of his latest movie, *Back to School*, did not ignore. *Back to School* places Rodney in college and that's all you really need to know. Rodney takes it from there. Punchline after punchline is what the movie is about and because they are the best, the movie works despite the formula storyline. This movie should sell, sell, sell. Dangerfield ain't nobody's fool.

Dangerfield grew up poor (as people were prone to do) during the Depression in Long Island, New York. He started telling jokes when he was fifteen. After high school he applied to the University of Wisconsin. He quit to do one-night stands in small Brooklyn clubs. At 28 he re-



Rodney Dangerfield getting down with Caitland McLean in *Back To School*.

tired. At 40 he made an unremarkable return to showbiz playing clubs "so far out in the woods my act was reviewed by Field and Stream."

\$20,000 in debt and getting nowhere, Dangerfield asked his agent to book him for Ed Sullivan's dress rehearsals. Dangerfield broke up the audience and Sullivan. He was on his way.

After the room is sufficiently cool, Dangerfield sits down to talk about his movie, *Back to School*.

DANGERFIELD: "I'm sorry to hold you up. My problem is that I like it cool, you see. It's very difficult to be comfortable in this atmosphere. You are a little warm, I don't know, perhaps you are. I'm very warm. And you sit here and start sweating and talking and you're not comfortable and the whole shit. That's what happens, okay? So I tell them to make sure it's cool. I get here and it's warm. Why can't the room be cool? You get up in the morning and nothing goes right. Something so simple, that could have been avoided and it just interferes with your whole day.

It's the little things in life that bug you. I used to tell a joke: I had a good day today. I got a dial tone."

MEMPHIS STAR: "You're very popular with young people. How did this come about?"

DANGERFIELD: "It happened. I

don't know. It's one of the mysteries of show business. I get fan mail from ten and twelve year old kids. I got a letter last week from a kid. A funny kid, you know? He said, "Hi Roddy! My name is Greg. I'm ten years old. I got two crummy sisters age four and eight." How can a kid be crummy at four?

First the rock groups got into me, then the kids, you know? I guess they figure that they get no respect too. My head is young. I stayed young. My head goes to younger things. My head goes to younger things? That sounds awful."

MEMPHIS STAR: "It sounds like a great quote. The punchlines in the movie *Back to School* are hysterical. Did you write them all?"

DANGERFIELD: "We had everything but the right script. Then Harold Ramis got involved. Between Harold's concepts and my jokes . . . yes, I wrote just about all the jokes. I wrote a lot on the set. You know the line in the university bookstore? 'Shakespeare for everybody! You too, honey. I'd really like to tame your shrew.' I wrote that during filming. I know comedy. I know why they laugh."

MEMPHIS STAR: "At age 28 you took a sabbatical from comedy to try a normal life. What was that all about?"

DANGERFIELD: "You have to be honest with yourself, you know? I

thought that I would try giving up show business for a while. I was a paint salesman. I did it for all the wrong reasons. You gotta be honest with yourself."

MEMPHIS STAR: "Why don't you do more television?"

DANGERFIELD: "No television. I don't like that phony laughter. Besides, how much of my act can you put on television? It's too much work. It's like a factory. In July I have a special on HBO. It's from my club, Dangerfield's, in Manhattan."

MEMPHIS STAR: "What's next?"

DANGERFIELD: "I'm going to do *Caddyshack II*. It's still in the workings."

MEMPHIS STAR: "There's a little bit more character development in *Back to School* as opposed to *Caddyshack* or *Easy Money*."

DANGERFIELD: "You think so? I don't know. It's all the same. It's just one character. One character with different shades, you know? In *Caddyshack* you saw one shade and with this one you see another shade. You're right though. This character shows a little more . . . shades. We dress it up more."

MEMPHIS MUSIC ASSOCIATION

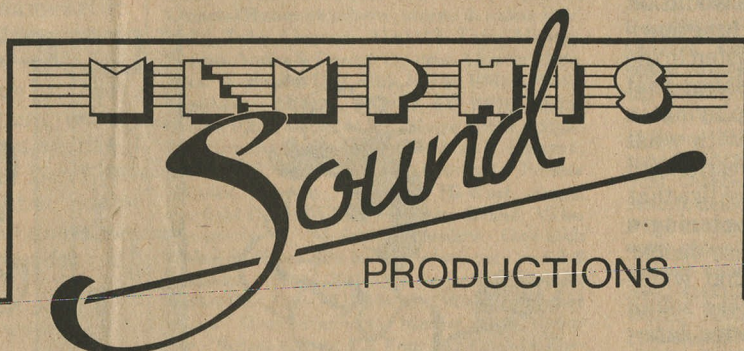
The Memphis Music Association is promoting and supporting the following activities.

The Beale Street Tenants Association and MMA are sponsoring monthly talent searches for performing artists and groups. Monthly finalists receive cash awards, and the final winners will be engaged to play for the Annual MMA Christmas Party at the New Daisy on December 7th. Contact Pat Mobley (525-8979).

Entries are now being accepted for MMA's Annual Demo Derby in the following categories: Blues, Jazz, Country/Bluegrass, Rock & Roll, R&B/Funk, Gospel, MOR/Easy List'n, Folk, Classical, and Judge's Option. In addition to recognition awards this year's winners in each category will receive promotional copies of a Memphis Demo Derby Album containing all the winning entries. Enter one song per tape, with no identification except title on cover or tape. Entry fee \$5 per tape -

\$3 for MMA members. Final entry date - October 4 postmark. Announcements and awards at December 7, MMA Christmas Party. Ken Thomas, P.O. Box 41063, Memphis, TN 38174-1063. 324-4040, ext. 231.

The National Blues Connection is holding free weekly amateur blues contests each Saturday 4 - 8 p.m. at the New Daisy, 330 Beale Street, for the National Blues Amateur Talent Contest. Over 150 entries from 35 states have already been received. Prizes and awards include Blue Note Trophies; musical equipment donated by Strings & Things, Yarbrough's, and Amro; introductions at the Annual Blues Awards Show in November, and the coveted "Lucille" award to be presented by Mr. B.B. King himself. Highlighting the awards will be a recording contract with Malaco Records of Jackson, Mississippi, and an opportunity to perform before King, Vaughan, Memphis, and national media.



Memphis Sound Productions Is Moving To Beale Street!

While our new location is being completed, we've installed our new Soundcraft TS-24 (32 x 24) and our new SCM-762 multitrack in our Lamb Place address. For the next few months, we'll be running a special rate:

24 Track Recording **\$45** an hour (tape extra) includes engineer

Price is good until our move to 315 Beale St. (corner of Beale and Hernando)
Be Looking for our Notice of Grand Re-Opening

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STUDIO TIPS FOR FIRST-TIMERS

by Mike Allgeier

You've been planning this day for months. You've taken your whole life's savings and invested it in a recording session that is going to be the beginning of an endless stream of gold and platinum records, fame and fortune. Your band has practiced and honed the three tunes that you're doing until they start to turn green everytime you do the count off. Up to this point everything has gone off without a hitch and you begin thinking "hey - this is simple!" (hint: if it were simple everyone would be doing it.) You run the first tune down and put it on tape. As you listen to the playback you suddenly realize that what the keyboards are playing in the bridge doesn't mesh with what you're singing. As you wrestle with this problem you begin to realize that it's not just a matter of replacing a chord. No, the problem lies deeper and it means rewriting that whole line which makes the before sound strange. Forty-five minutes later, while you are still juggling music the bass player and drummer begin jamming and the bass player breaks a string. Of course its Sunday, when you could get cheaper rates and there isn't a music store this side of Jupiter that's open. And don't forget, you're still on the first song!

For those of you who are savvy to life in the studio you know that the above scenario is too often startlingly real. This then is a short primer for those of you who may be considering entering the recording studio soon. To do a demo tape. I'm focusing on demo tapes because this is an article and not a book. Books tend to be longer and this magazine doesn't have room for a book. Anyway . . .

There are several types of demos which can be done. Each one has its own purpose and its own amount of polish added to it. If you are a songwriter and are considering taking a couple of your best tunes and putting them on tape the first thing to do is to demo the tune at home. This can be done at home with your guitar or piano, your voice, and your cassette recorder. Simply put the song down on tape and listen back to it to make sure that the basic chords fit together, that the lyrics make sense and say what you want them to say and that the arrangement of the

tune is concise and to the point. You may wish to take this tape to a professional for their advice. By having the skeleton of the tune down you can listen for other parts without having to play and sing. While at this point there is no real reason to go into the studio, do try to be quality conscious. I mean, if your dog howls when you sing, chain him up to a street post with a leash plenty long to let him play in the traffic. (you may wish to consider getting someone else to sing on your demo, too.)

At the next stage you've already perfected the tune and the words and



you are ready to go into the studio. There are several directions to go at this point and it depends on how the finished tape is going to be used. It is assumed that if you are going to the expense of making a demo tape that you are going to do more with it than use it to impress your family and friends. If it is material that you have written to take to a music publisher you can either make a very simple demo with a solo instrument and solo voice or you can make a fully produced demo with a complete rhythm section, background vocals, etc. It depends mainly on the publisher and who he is going to play the song for as to which style demo he would like to have. Some artists would rather just have the simple demo and work out the arrangement themselves. Others would rather have the fully produced version so that they can get an idea of what feel, style, and direction the writer had in mind when he wrote the song. There are even times when a publisher would like to have both versions on file so that he could choose which to use according to what artist is listening to it. Once you get to this point, quality in your demo is of the utmost importance because if your song gets played for a big name artist the quality of the material presented could be the difference between getting your song placed on his (her) next million selling album or it getting passed over. Professionalism is the name of the game. Don't go overboard on production but don't allow out of tune notes or a sloppy bandtrack kill your chances of getting on that record.

The second type of demo we want to talk about is the band or booking demo. With this type of demo the group will go in and record several songs to be put on a cassette and taken to club owners where the group may play. This along with the portfolio which should include a group photo, background sheet on the band and a song list will give the club owner an idea of what the group is about. Again, as before, professionalism should be a prime consideration. Usually the format for this type of demo is five to seven tunes which are highlighted on the tape. The whole song is not necessary since there is no need for the buyer to listen to that long of a tape. The idea

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The Memphis Star's ANNUAL STUDIO GUIDE

Introducing our Annual Studio Guide—a ready reference for anyone in the metro area who wants to record. Whether it's an album master or a song for Mom, there's a studio for you listed here. Read on. This information furnished by

studios that returned our survey prior to press time. Studios responding after July 20, 1986 will be included in the next Studio Guide. Some information is deleted due to space limitations. For complete info, call the studios of your choice.

32 TRACK

ARDENT - Studio B, 2000 Madison Ave., Memphis, TN 38104, (901) 725-0855.

Manager: Carol Tabor. Monitors: Audicon, Yamaha NS-10M. Engineers: Joe Hardy, John Hampton, Pat Taylor, Mark Culp, Robert Jackson. Tape Recorders: Mitsubishi X-850 32 Tr. Digital, Mitsubishi X-80 2 Tr. Digital. Mixing Consoles: SSL 6000e 40x32 w/total recall. Outboard Equipment: Publison Infernal Machine, EMT Plates, Live Chambers, Eventide 949 Harmonizer w/degitch option, Lexicon Prime Time. Outboard Equipment: Lexicon 224XL, Quantel Room Simulator, stereo & mono Fairchild Tube Limiters, UA1176 Tube Limiter, Stereo Audio & Design Complex Limiter Gate. Mics: Neumann U87, U67, KM84, KM86, M249, Sennheiser MD421, MD441, EV RE20, RE16, Crown PZM, Beyer M201, Shure SM53, SM56. Instruments Available: Gretsch Drums, Hammond M-3, Hohner Clavinet, Fender Rhodes, Fender, Marshall Hi-Watt Amps, Garfield Doctor Click, Steinway Grand. Video Equipment & Facilities: Complete One-Inch Video & 35mm film facility w/memory and full graphics. Extras: Fairlight Series III, Fairlight Series IIX. Rates: \$135/hr, \$1350/day, engineer extra. Studio Specialties: Master tapes, radio/TV. Recent Clients: ZZ Top, Joe Cocker, Bar-Kays, Lou Rawls, DeGarmo & Key, Mylon LeFevre, Phil Driscoll, Beach Boys.

24 TRACK

ARDENT - Studio A, 2000 Madison Ave., Memphis, TN 38104, (901) 725-0855.

Tape Recorders: MCI 24 Track w/Dolby, MCI JH-110 2 Track w/Dolby. Mixing Consoles: Spectrasonics 24 x 16. Monitors: JBL 4350, Yamaha NS-10M. Instruments Available: Chickering Grand. Extras: DX-7/TX-816 w/MacIntosh 200 Track Sequencer. Rates: \$40/hr, \$400/day - engineer extra. See 32 Track listing for other details.

ARDENT - Studio C, 2000 Madison Ave., Memphis, TN 38104, (901) 725-0855.

Tape Recorders: MCI 24 Track w/Dolby, MCI JH-110 2 Track w/Dolby. Mixing Consoles: MCI JH-

542, 42 x 32 w/Automated mix. Monitors: Audicon, Yamaha NS 10M. Outboard Equipment: Valley People Intelligent De-Esser. Instruments Available: Yamaha Grand Piano. Rates: \$80/hr, \$800/Day - engineer extra. See 32 Track listing for other details.

COTTON ROW RECORDING, 1503 Madison Ave., Memphis, TN. 38104 (901) 276-8518 or 276-8520.

Manager: Melanie W. Hunolt. Dimensions: 32' x 22' w/2 Isolation Booths. Control Room Dimensions: 17' x 20'. Engineers: Niko Lyras, Danny Jones, Gerard Harris, Richard Rosebrough, Doug Nightwine. Tape Recorders: Otari MTR-90 24-track, Otari MTR-10 2-track, Otari MX-5050B 2-track, Teac A3300-SX 2-track, Tascam 122 cassette deck, Technics M68 cassette deck. Mixing Consoles: Trident Series 80. Monitors: EV Sentry Three, JBL 4402, Auratone 5c, EV Sentry Five, JBL 4311, Yamaha NS-10M. Outboard Equipment: Lexicon 224 digital reverb, Lexicon PCM 60 digital reverb, Lexicon PCM 41 digital delay processor, Deltalab ADM 4096 echotron, Deltalab 1050 effectron jr., Roland choruser/flanger. Mics: AKG 1000E, AKG C451E AKG C414EB, AKG CK8, AKG D12E, AKG D200E, Sennheiser MD421, Neumann KM84, EV RE20, Crown PZM, Shure SM57. Instruments: K.Kawai grand piano, Hammond B-3 organ, Gretsch 7 pc. drum set, Yamaha RX-11 drum machine, Yamaha DX-7 synthesizer, MemoryMoog synthesizer, MiniMoog synthesizer, Fender strat electric guitar, Schecter electric bass guitar, Roland cube amps. Rates: Varies w/project. Recent Clients: Farrell & Farrell, John Stover, Gerard Harris, Ward Archer & Assoc., Steve Rutland Agency, Willie Bearden (Kansas City Royals).

KINGS RECORDING STUDIO (Kingsbury Vo-Tech Center), 1328 N. Graham, Memphis, TN. 28122 (901) 454-5586.

Manager: Jimbo Hale. Control Room Dimensions: 30' x 25'. Studio Dimensions: 50' x 60'. Engineers: Students under direction of Mr. Hale. Tape Recorders: Soundcraft 24 track, 3M 8 track, Soundcraft 2 track, Scully 2 track, Tascam 2 track, JVC cassette. Monitors: JBL. Outboard Equipment: Yamaha REV7, Yamaha SPX 90,

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Studio Guide

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Exitier Type C. Mics: Sennheiser 414, Shure SM53, SM57, EV RE20, Neumann 87, Tandy PZM. Instruments Available: Slingerland Drums, Baldwin Piano, Peavey guitar amps, Yamaha DX-7. Video Facilities: Panasonic 1/2" portable. Rates: \$100/Day - call for details. Studio Specialties: Demo tapes, soundtracks, voice overs, training facility. Recent Clients: Memphis City Schools, Vienna, Andy Childs, Bill Black Combo, Cloudy Band.

LYN LOU 1518 Chelsea, Memphis, TN., 38122 (901) 725-1400.

Manager: **John Kelton.** Studio Dimensions: 740 sq. ft. Engineers: John Kelton, Perry Yock, Larry Rogers, Andy Graves. Tape Recorders: MCI JH 24, Ampex 440C 2 track, Ampex 440C 4 track, Sony PCM Digital 2 track. Mixing Consoles: Eclipse B modified. Monitors: Yamaha NS10, Eastern A7, JBL Century 100. Outboard Equipment: Pultac Program EQs, Valley People Dynamite Signal Processor, Yamaha REV7, Yamaha SPX90, Aphex Aural Exciter, SD550 digital delay. Mics: Neumann, Tube U47, Fet U47, Tube U67, U87, RCA DX77, AKG, Shure, Beyer. Instruments Available: Yamaha grand piano, Yamaha DX-7, Hammond B3, Fender Rhodes, Wuritzer, Yamaha digital drum machine. Rates: \$35/hr. Recent Clients: CBS, Polygram, Mid-South Fair, Welk Music Group.

MEMPHIS SOUND PRODUCTIONS 315 Beale St. Memphis, TN. 38103 (901) 525-5500. (Opens Fall 1986)

Manager: **Tim Goodwin.** Studio Dimensions: 40' x 50', tri level floor. Engineers: Tim Goodwin, John Fleskes, John McDowell. Tape Recorders: Soundcraft 762 24 track, Studer PR-99, Revox A77. Mixing Consoles: Soundcraft TS24. Monitors: Steven Durr. Outboard Equipment: Ursa Major and Lexicon reverbs/delay units. Mics: Neumann, AKG, Shure, Sennheiser, Crown PZM, Countryman. Instruments Available: Yamaha DX-7, TX 816 rack, Korg Poly 61, Apple 2E, Fender, Martin, Aria and Guild guitars, Linn drums, Pearl drums, Kurzweil 250 sampling keyboard. Rates: Call for information. Studio Specialties: Master Recordings.

ROYAL RECORDING STUDIO 1320 S. Lauderdale, Memphis TN 38106 (901) 755-3790.

Manager: **Willie Mitchell.** Engineers: Willie Mitchell, Michael Alan. Tape Recorders: MCI. Mixing Consoles: MCI. Monitors: Audio-Tech 89. Outboard Equipment: 2 track Studer, Parametric, Keydex, Instant Phase, Germain Echo chamber, EMT, Live Chambers. Mics: U87, C414, AKG, Sennheiser 441, 421, EV57. Instruments Available: grand piano, Drum kit, Yamaha DX-7, Juno 60, BT3 Organ. Recent Clients: Al Green.

SHOE PRODUCTIONS 485 N. Hollywood.

Manager: **Wayne Crook.** Studio Dimensions: 30' x 45'. Engineers: Andy Black, Jerry Thompson, Robby Turner, Bobby Manual, Phil McGee. Tape Recorders: MCI 24-track, MCI 1/2-track, Otari 1/2-track, Studer 1/2-track. Mixing Consoles: MCI 32 channel. Monitors: Special L.A. firm design - 4 systems. Outboard Equipment: Dolbys, harmonizers, digital reverbs and

delays, Kepex, Aural exciter. Mics: Neumanns, AKG, Sony, Sennheiser. Instruments Available: Yamaha grand piano, amps and equipment available on request. Video Equipment & Facilities: See producers' services listing. Extras: arranging, session musicians available, publishing. Rates: Call for quotes. Studio specialties: publishing, demos & masters, commercials, video production. Recent clients: Blue Star Productions, Southland Greyhound Park, Pontiac Pack, Faxon, Rick Christian, Memphis Food Bank Aid, Ch. 5, Ch. 13, Ch. 10, The Coolers, Bluebeats, Dog Police, FM 100.

SOUNDS UNREEL 1902 Nelson, Memphis, TN., (901) 278-8346.

Manager: **Jon Hornyak.** Studio Dimensions: 20' x 32'. Engineers: Don Smith, Jack Holder, Evan Rush, Andy Black, Jon Hornyak. Tape Recorders: Otari MTR90 series II 24-track with Auto Locator, Otari MTR10 2-track, Otari MX5050 2-track, Onkyo TA-2066 cassette. Mixing Console: Soundcraft TS24. Monitors: Steven Durr Associates Custom JBL/TAD Monitor System, Yamaha NS10M, MDM TA-2, Auratones. Outboard Equipment: Lexicon 224XL and Lexicon 200 Digital Reverberation Systems, AMS RMX16 Digital Reverb, AMS DMX15-80S Digital Delay/Harmonizer, Ursa Major 8 x 32 Digital Reverberation System, Korg SDD-3000 Digital Delay. Mics: Neumann U87, KM84, AKG 414, 451, 224, D12', Tube Mic, Crown PZM, Shure SM57, SM58, SM81, SM7, Electro Voice RE20. Instruments Available: Steinway Model L Grand Piano, Hammond B-3 Organ, Yamaha CP70B Electric Grand Piano, Fender Rhodes Piano, Wuritzer Electronic Piano, Yamaha DX-7. Extras Available on Rental Basis: Mitsubishi X800, X80 Digital Recorders, PPG 2.3 and Waveterm, Fairlight CMI, Simmons Drums, Prophet 5. Rates: Call for information. Recent Clients: William Lee Golden, Rob Jungklas, The Crime, Good Question, Danny Tate, Terry McNeil, Karate Kid II Soundtrack (Fever), Richard Orange, Native, Toni Wine, Joanna Jacobs, Krokus, Donnie Van Zant, Joe Walsh, Jerry Lee Lewis.

16 TRACK

THE ATTIC 1503 Madison, Memphis, TN, (901) 276-8518.

Owners: **John Scott, Rusty McFarland, Sam Shoup.** Studio Dimensions: 20' x 30'. Engineers: John Scott, Rusty McFarland. Tape Recorders: Fostex B-16, Utari 2-track Master Machine, TEAC A-6100 2-track Master Recorder. Mixing Consoles: Tascam M-520. Monitors: Yamaha NS10, JBL 4401, Calibration Standard MDM (time align). Outboard Equipment: Lexicon Digital Delays & Reverbs, Yamaha Reverb, Yamaha Delay, Delta Lab, Valley People, Korg Delays, Yamaha & Roland Sequencers. Instruments Available: Fender basses & elec. guitars, banjo, violin, steel guitar, Emulator II, Yamaha DX7 w/8 modules, Akai Sampler, Moog Syntho's. Video Equipment & Facilities: Movie scoring & production. Extras: BMI and ASCAP affiliated, remote recording, live sound engineering, complete 8 track studio including Fostex 8-track machine, Yamaha & Fostex consoles, JBL Monitors and complete outboard pack. Rates: \$35/hr, including engineer - block rates available. Studio Specialties: DX-7 & Emulator programming,

writing and promotion. Recent Clients: Donnie Van Zant, Richard Orange, Sam Bryant, Greg Reding, Rob Jungklas, Roy Howell.

DELTA SOUND 5602 Chapel Hill Dr., Walls, MS 38680, (601) 781-3101.

Manager: **Don Singleton.** Studio Dimensions: 36' x 14', Drum booth 9' x 8'. Engineers: Don Singleton, Gary Adair. Tape Recorders: M1000 Ampex 16-track, Scully 280 2-track. Mixing Consoles: 501 Audo Tronics. Monitors: JBL, Yamaha. Outboard Equipment: PZM 60 Lexicon, RV7 Yamaha Echo, 3 other Yamaha Echoes. Mics: (2) AKG 414, Neumann (87/47, Shure 58, 57, PZM. Instruments Available: TOKIE 7 ft. Grand, Full Drums, Yamaha, RX-11 Drum Machine, DX-7, Juno 8, Poly 6. Rates: \$35/hr. Studio Specialties: Deals per song. Recent Clients: Shylo, Settlers, Reid Hadley, Bama Band, Lyn Jones.

EASLEY RECORDING 3744 Marion, Memphis, TN, (901) 323-5407.

Manager: **Doug Easley.** Studio Dimensions: 26' x 20', Drum 8' x 6'. Engineers: Doug Easley, Independent engineers. Tape Recorders: Ampex 16-track, Scully 4-track. Mixing Consoles: Spectrosonic. Monitors: Electro-voice Century 5. Outboard Equipment: Digital Delay, Digital Reverb, Digital multi-effects processing, tube limiter, stereo spring reverb unit. Mics: EV, Shure, AK6, Sony, Beyer. Instruments Available: Drum Kit, Synthesizers, other. Rates: Negotiable. Studio Specialties: Block Time Specialties, Prepayment Discounts.

IMS RECORDING STUDIO 9160 Hwy. 51 N., Southaven, MS, (901) 393-8222.

Engineers: **Keith Shaffer, Mike Martin, Linda Roberson.** Tape Recorders: Teac Tascam 85-16B, Teac Tascam 25-2, Teac A3300SX, Teac A500. Mixing Consoles: Teac Tascam M-16. Monitors: Eastern Acoustics, JBL, Auratone. Outboard Equipment: Symetrix CL-100, Symetrix 522, Ursa Major 8 x 32, Lexicon PCM-41. Mics: AKG Tube, AKG C-414 EB, AKG D-12E, Crown PZM-315, Crown PZM-180, Neumann, Shure, Audio Technic, Sennheiser, Beyer. Instruments Available: Piano, Drums, Yamaha DX-7, Emulator SP-12, Yamaha Brains. Extras: Mac-Plus with music software, Radio station lists, consultation. Rates: \$40/hr. Recent Clients: Deborah Manning Thomas, Gene Carithers, Fling, Shawn Clary.

POWER HOUSE 3505 Macon, Memphis, TN 38122, (901) 452-8063.

Manager: **Steve Houth.** Studio Dimensions: 14' x 14', Drum 14' x 14'. Engineers: Steve Houth. Tape Recorders: Fostex, 1/4, 1/2-track. Mixing Consoles: Yamaha RM2408. Monitors: JBL 4311, Yamaha NS10M. Outboard Equipment: Yamaha Rev 7 Digital Reverb, Digital Reverb, Deltalab Digital Delay 1024, Valley People Dynamite, Keydex Gate. Mics: Neumann U87, Sennheiser 421, Shure SM57, SM58, DBM. Instruments Available: Yamaha Electric Grand, Yamaha DX-7, Korg Poly 61, Korg Poly 800, Korg Super Drum Machine. Rates: \$20/hr. Studio Specialties: Block Time available. Recent Clients: Derwin Adams, Tony Pilcher, Sparrow. SM57, SM58, DBM.

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He was obviously nervous at the beginning, but after halfway through the first show, he looked down at me taking photos from the floor just below him and he winked — that knowing wink saying “I’ve got ‘em eating out of my hands now.” And he did.





These Exclusive Photos of "THE KING" Were Shot At His First Memphis Concert After He Got Out Of The Army

photos © 1986 Bill E. Burk

by Bill E. Burk

Flashback: February 1961.

Elvis Presley had served his two years in the U.S. Army as a tanker. He had come home the previous March 7 and launched immediately into his movies. His first post-Army recording sessions had been a success and Elvis was back on the charts. The fans were flocking to see "G.I. Blues" on the big screen.

All systems were "Go!"

But there remained one thing left undone — the last missing piece to Elvis' gigantic jigsaw puzzle.

He "had" to return to the stage, to the live concerts that had catapulted him from truck driver to worldwide idol.

Wily Col. Tom Parker, his manager, played his cards to the hilt on this one.

What better place to re-introduce Elvis to the concert crowds than Memphis?

Memphis, where it all had begun. Memphis, Elvis' home. Memphis, where he had left for the Army. And now Memphis, where it would all begin again.

The Colonel had announced a charity concert would be staged February 25, 1961, at Ellis Auditorium North Hall (now Cook Convention Center). There would be one concert, all the money going to several Memphis charities. Response was so great among Elvis fans that the Colonel amended the plans and decided on not one, but two concerts — a matinee and an evening performance. Then it was announced there would be only one concert, plus a \$100-a-plate luncheon with Elvis, all that money going to the same charities. Then he shifted plans yet

again and decided there would be two concerts and the \$100-a-plate dinner.

At Graceland these days, guides have been known to tell visitors that Elvis "never" played before less than a sellout crowd. Don't you believe it! For some strange reason, the matinee concert that day only sold 3,888 tickets. This is 1,435 below North Hall capacity. The evening performance, of course, was a sellout.

Elvis rehearsed the show into the wee hours the night before at Graceland.

When Elvis came on stage for the matinee, there were shouts of "Elvis, Elvis, Elvis" for a full three minutes. Then Elvis nearly gobbled the microphone as he launched into the first of 20 songs.

The response was scattered during the matinee, normally to when he would wiggle his hips, but Elvis was 26 now and seemingly only wiggled to tease. He mixed his numbers beautifully, slow, fast, fast, slow. He was obviously nervous at the beginning, but after halfway through the first show, he looked down at me taking photos from the floor just below him and he winked — that knowing wink saying "I've got 'em eating out of my hands now." And he did.

By the evening performance, it was as if Elvis had never been away. After that show, we all went to Graceland for a victory celebration that lasted into the next morning past sunrise.

Elvis had come back. He had performed before a live audience. He was back on top of the world.

(Excerpted from Bill E. Burk's book, "Elvis: A 30-Year Chronicle," \$14.95, Box 16792, Memphis, TN 38186-0792 USA. Mailing extra. Or call Bill Burk: (901) 327-1128.)

Studio Guide

from page 26

8 TRACK

GALAXY 1508 Harlem, Suite 206, Memphis, TN 38106, (901) 274-2726.

Manager: **Willie Blair.** Studio Dimensions: 36' x 28', Drum 8' x 8'. Engineers: **Reginald Eskridge, William Brown III, Derick Kea.** Tape Recorders: **Tascam.** Mixing Consoles: **Tascam Custom.** Monitors: **JBL.** Outboard Equipment: **Keypex, Digital Reverb, Urei, Tapco, DOD, Delta Lab.** Mics: **Shure, EV, Sennheiser.** Instruments Available: **Piano, synthesizers.** Extras: **musicians available, complete record production.** Rates: as low as \$10/hr for song demos on cassette. Studio Specialties: **Block time available.** Recent Clients: **George Jackson, Zavion, J. Blackfoot, Malaco Records, Homer Banks, Christina Louise, Rufus Thomas, Eddie Mayberry.**

MBL RECORDING STUDIO 667-669 Hawthorne, Memphis, TN 38104, (901) 278-5003 after 4:00 p.m.

Manager: **Bobby Davis.** Studio Dimensions: 13' x 18', Drum 10' x 12'. Engineers: **Bobby Davis, Bob Pierce, Steve Wenger.** Tape Recorders: **Tascam 80-8.** Mixing Consoles: **Tascam Model 3.** Monitors: **Advent.** Outboard Equipment: **Yamaha Digital Reverb, Effectron Digital Delay, Limiters, compressors, EQ's.** Mics: **Sennheiser 421s, Sony, AKG, Audio Tech.** Instruments Available: **Guitar, bass, banjo, drum machine, Yamaha RX15, Yamaha DX7,**

Piano. Video Equipment & Facilities: Portable VCR & camera. Rates: \$20/hr. Studio Specialties: negotiable block time available. Recent Clients: Andy Childs, Skyward Music.

MEMPHIS SOUND PRODUCTIONS 2850 Lamb Place, Suite #5, Memphis, TN 38118, (901) 363-3856.

Manager: **Tim Goodwin.** Studio Dimensions: 24' x 25'. Engineers: **Tim Goodwin, John Fleskes, John McDowell.** Tape Recorders: **Studer Revox 1/2-track, Tascam Cassette, Tascam 8-track.** Mixing Consoles: **Tascam Series 38.** Monitors: **JBL 4430 speakers, MacIntosh Amp.** Outboard Equipment: **Orsa Major, Lexicon Reverbs & Delay Units, Orban, DBX noise reduction gates and compressors.** Mics: **Neumann, AKG, Shure, Sennheiser, Crown PZM, Countryman.** Instruments Available: **Yamaha DX7, Korg Poly 61, PPG 2.3 with wave term, Apple 2E Sequencer and MIDI Controller, Wurlitzer Electronic & Acoustic.** Extras: **arranging, production, composition, contracting of musicians, instructions on instruments.** Rates: call for information. Studio Specialties: **demos and commercials, "writer's studio".** Recent Clients: **Derwin Adams, Gigolo, Touchtones, 3 Angels Record Label, Wain Bradley & Glenn Huey, Theatre Memphis.**

PIKE PRODUCTIONS P.O. Box 28385, Memphis, TN 38128. (901) 386-5805.

Manager: **Bob Holden.** Studio Dimensions: 30' x 16'. Engineers: **Bob Holden, Cordell Jackson, Jimbo Hale.** Tape Recorders: **Tascam 70-8, Tascam 2300SX, Tascam Studio**

Cassette. Mixing Consoles: Tascam Mod 5 w/ expander. Monitors: All JBL. Outboard Equipment: Yamaha Rev 7, Yamaha SPX90, Aphex Aural Exciter TYPEC, Peavey 800 Series Digital Delay, Ibanez D-1000 Harmonizer. Mics: EV RE-20, Shure SM-57, SM-58, SM-53, SM-59, Crown PZM. Instruments Available: CB 700 Drums, Wurlitzer elec. piano, Korg Poly 800, Peavey Backstage amp, Fender Dual Showman. Video Equipment & Facilities: Sony DXC-1800 Cam, Sony 3/4" portable deck, JVC 1/2" portable deck, Sony Mixer. Extras: Lights, full 8-track sound on video. Rates: \$25/hr block rates & Specials, Pike Video, call for info. Studio Specialties: **Custom Jingles/Voice overs, radio programming, songwriter demos. Recent Clients: **Steve O'Neil, Horizon Band, Earl Randle, Aurthur Liggins, Cordell Jackson.****

ROADHOUSE MUSIC STUDIOS 7472 Old Hwy. 78, Olive Branch, MS 38654, (901) 365-4234.

Manager: **Ronnie Vandiver.** Studio Dimensions: 700 sq. ft. Engineers: **Mark Patrick, Ronnie Vandiver.** Tape Recorders: **Tascam 38, Studer Revox 2-track, Nakamichi cassette.** Mixing Consoles: **Ramsa 20' x 16'.** Monitors: **EV 100A's.** Outboard Equipment: **Lexicon PCM42 delay, Lexicon PCM60 reverb. Mics: Neumann U-87, AKG 414, Electro-voice RE-20, Sennheiser 421.** Instruments Available: **Yamaha DX-7, Roland RD-1000, Digital Grand Piano, Gretsch Drums, Fender Bassman, Twin Reverb, & Super Reverb Amps.** Rates: \$25/hr. Special discounts available. Studio Specialties: **Master quality demos & song shopping to major labels.** Recent Clients: **Image, The Franchise, The Cast.**

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SUNRISE PRODUCTIONS 3108 Comet Cove, Memphis, TN 38118, (901) 795-2191.

Manager: Fred Sluder. Studio Dimensions: 18' x 22'. Engineers: Fred Sluder. Tape Recorders: Tascam 38, Tascam 32, Technics M22. Mixing Consoles: Tascam M30. Monitors: JBL 4401. Outboard Equipment: Effectron 2 Digital Delay, Lexicon Digital Reverb, Tascam Spring Reverb, LC3 limiter - compressor, Sunholm Graphic Equalizer, Ibanez 3rd Octave EQ, KOH Dynamic Noise Filter, LC-3 limiter/compressor, Tascam Digital Noise Reduction, Roland TR707 Drum Machine. Mics: Shure 57 & 58, Sennheiser, AKG. Instruments Available: Ludwig Drums, Wurlitzer Piano, Fender Jazz Bass Guitar, 2 Ibanez Hollow Body Guitars, Korg Poly 61, Fender Rhodes, Electric Piano, Roland TR7 Rhythm Composer, Trumpet, assorted percussion instruments. Extras: publishing, record pressing, cassette duplication, promotions, session musicians. Rates: \$25/hr, including engineer. Studio Specialties: master recording. Recent Clients: Brotherhood Band, Sons of Faith, Wins of Harmony, Silk, Satin & Lace, Inman Productions, H2O Band.

VIDEO

DAT PRODUCTIONS, INC. 83 S. Front, Memphis, TN 38103, (901) 525-2621.

Manager: Tom Landers (President). Studio Dimensions: 15' x 20'. Engineers: Tom Landers, David Phelps, Steve Branin. Tape Recorders: Sony 5800 Series. Mixing Consoles: Sound Workshop 12 channel. Monitors: Video - SONY. Outboard Equipment: Sharp XC700 camera. Video Equipment & Facilities: Sony FMC-70G, full

audio & lighting kit, graphics and character generator. Extras: on location taping, 8-track audio recording, casting facilities & talent pool. Rates: quotes on a per project basis. Recent Clients: Holiday Corp., TBC Corp., Orville Brothers & Co.

MASTER VIDEO PRODUCTIONS 2572 Jackson Ave., Memphis, TN 38108, (901) 372-7012.

Currently offer remote recording only. Studio to open Spring '87. Engineers: Jonny Filsinger. Tape Recorders: Sony VO-4800, VO-5600, VO-5850, 1/2" & 3/4" Videotape records. Mixing Consoles: Sony editing console. Outboard Equipment: Sony 1800 & Sony M3 cameras. Rates: 3/4", 1 camera remote shoot 1st hr. \$145. \$65 each additional hr. Studio Specialties: 8, Super 8, & 16mm Film to Tape transfer, full video duplicating service for VHS, Beta & 3/4". Mail order video training programs.

STRINGS & THINGS FILM/VIDEO PRODUCTIONS 621 S. Mendenhall, Memphis, TN, (901) 767-2500.

Manager: Kay Cathy. Studio Dimensions: 30' x 39'. Engineers: Art Johnson (Audio), Mary Beth Sisco (Video). Tape Recorders: Akai 1212/12-track Recorder. Mixing Consoles: Akai 1212. Monitors: JBL 4312, Fostex. Outboard Equipment: Roland SRV2000 Digital Reverb, Roland Synthesizer, Akai Samplers, Roland Drum Machine. Mics: Sennheiser, Audio Tech, Sony wireless mics. Instruments Available: most anything. Video Equipment & Facilities: JVC, 3/4"

editing suite with special effects & character generator, mobile van with multi camera switching using Sony cameras, Panasonic switcher Character Generator & 3/4" VCR with 16 channel audio with 200 ft. split snake (with air conditioning). Rates: Contact Janice Sisco or Kay Cathy (Reasonable). Studio Specialties: Specializing in music video & training films, TV ads, computerized audio for radio & TV. Recent Clients: LeMoyné Owen College, Shelby State Comm. College, Fingerprint, Plaza Beauty School.

ZETA VIDEO STUDIOS 3365 One Place, Memphis, TN, (901) 332-1501.

Manager: Mike Allen. Studio Dimensions: 60' x 80' Sound Stage. Engineers: Mike Allen. Tape Recorders: Fostex B-16 (16-track), Fostex 20 (2-track). Mixing Consoles: Ramsa WR-TM20. Monitors: Sentry 100EL, Sentry 500. Outboard Equipment: Fostex 4030 Synchronizer, Fostex 3180 Reverb, Fostex 3050 Digital Delay, Fostex 3070 Compressor/Limiter. Mics: Fostex M22RP, M55RP, M85RP, Sony ECM 55B, EV 644 Spot, Fostex M88RP. Video Equipment & Facilities: Sony 3/4" Editing, 60' x 80' Studio Soundstage w/concert staging. Extras: 70 channel, 200 scene lighting board. Rates: Variable w/equipment used. Studio Specialties: Music video demo reels, corporate videos, television production. Recent Clients: Federal Express, Malone & Hyde, Tony Pilcher, Jan Gardner & Assoc., GTV, Lamar Hair Products, Beach Street Video Center, N.Y., Morgan Keegan, Nick Nixon & Assoc., JC Penney, Graceland, WDIA Radio, WHRK Radio, WHBQ Radio. ★

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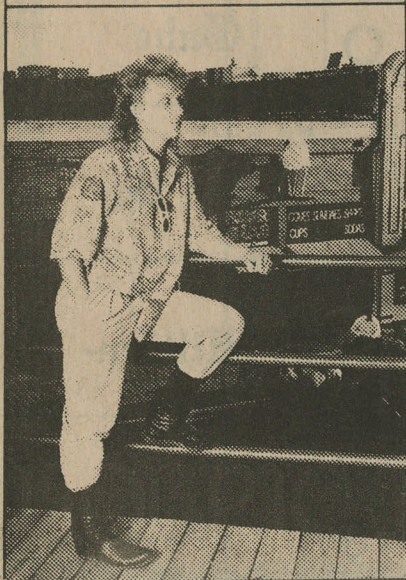
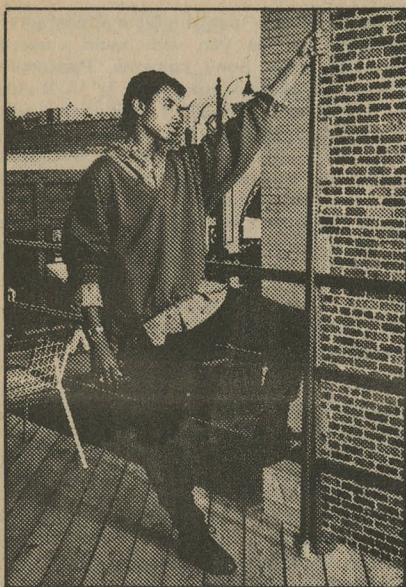
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31						

FASHION BREAK

FALL FALL FALL



At right from top, catching the breeze and attention are included in this combination. This slit skirt and long shirt appear in peach and black printed rayon with a black knit waistband and tank top. By Bronx Clothiers, Inc., available at U.S. Male.

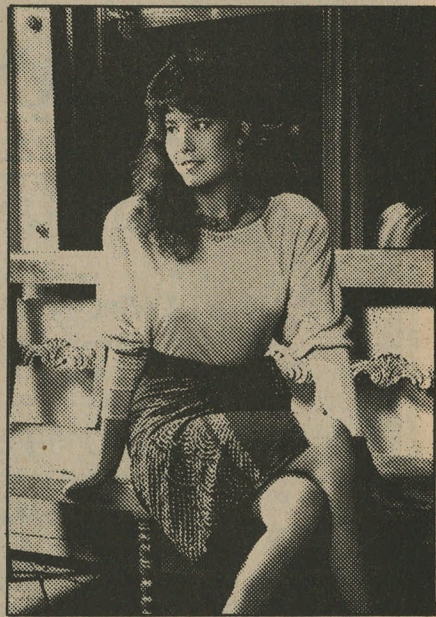
Ease of movement and the comfort of cotton fleece in a big top and skinny pants. Gold print on forest green backed with contrasting patterns for interesting roll-ups. By Leon Max, available at U.S. Male.

Patty's big jacket (above) is teamed with suit pants for a coordinated fall. Note the shawl collar and double-breasted button treatment. Pleated trousers are cuffed at the narrow ankles. By WilliWear, available at Magazine.

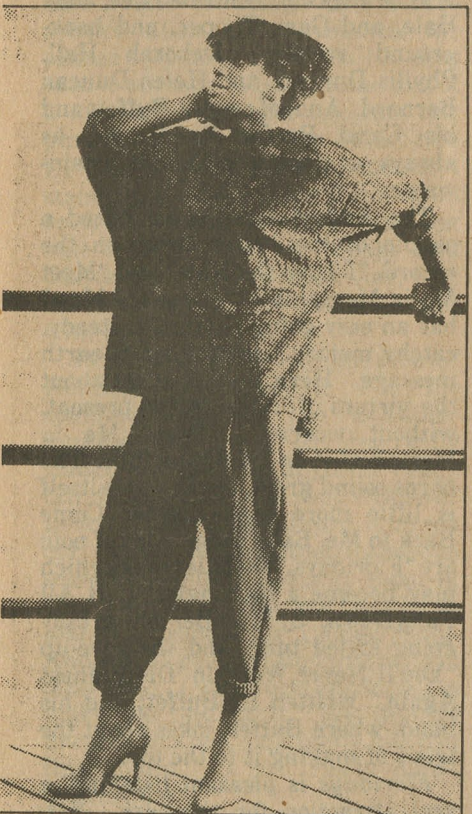
At left from top, oversized is big this fall. Layer tailed button-up shirts with sweat shirts and tuck cotton fleece pants into high tops for warm style. Clothes by International News, shoes by Travel Fox, all available at U.S. Male.

The modern classics maintain a high profile in the fall line-up. Neck ruffles accent the fitted black blouse by Leon Max. The navy and white jacket and straight skirt will take you everywhere. By WilliWear, available at Magazine.

Transitional clothes carry the Mid-South through October. Check out the turquoise big shirt (note the tails out) and khaki trousers. By Cafe, available at U.S. Male.



Body conscious nights out are in the autumn forecast. Debbie's skirt is a double duty scarf that can be tied to your own specifications. Black silk with a white batik print by Leon Max. The silver dolman top is a body suit. Both available at Magazine.



Photographer: Morgan Murrell
 Models: Debbie Adams, Melanie Oliver,
 Lee Miller, Rod Diberry, Patty Zakour
 Shot on location at Club Handy - Willingham's,
 on Beale Street.

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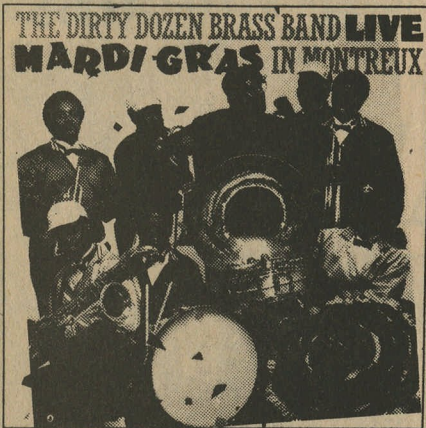
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**The Dirty Dozen Brass Band Live
Mardi Gras in Montreux
(Rounder Records)**

by Rob Bowman

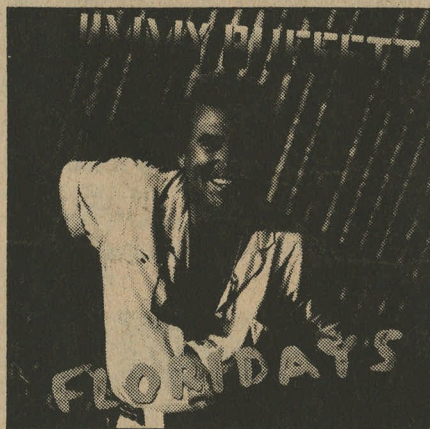
The most exciting development in the worlds of both jazz and R&B in the last several years has been the crazed hybrid that is the Dirty Dozen Brass Band. The Dozen's eight members (?) handle the instrumentation of a traditional New Orleans marching band — two trumpets, tenor, baritone, trombone, sousaphone, snare drum and bass drum — in a decidedly modern fashion.

More than aware of New Orleans' marching classics such as "Liza Jane" and "The Saints," the Dozen combine influences as diverse as James Brown, Thelonious Monk and T-Bone Walker ("Night Train," "Blue Monk" and "Stormy Monday" are all included here). It is this hybrid approach that is so exciting — Charlie Parker becomes danceable, post-bop becomes accessible for everyone. The group's most immediate strength is sousaphone player Kirk Joseph. The man has outstanding chops, nimbly blowing the most complex R&B/jazz bass lines on the most unwieldy of brass instruments.

In contrast to most contemporary offerings, this is music for both the head and the body with a lot of room left for humor. The Dozen's choicest offering to date in this vein is the side one closer, "The Flinstones Theme" alternating with the National

Anthem entitled "The Flinstones Meets The President (Meets the Dirty Dozen)." In addition to the covers already cited, much of the album is made up of quirky Dozen originals, all featuring cross rhythms galore that make the feet just want to switch (the dancing at the Dozen's regular Monday night gig in New Orleans at the Glass House has to be seen to be believed).

Mardi Gras in Montreux is the Dozen's second album (they earlier released two local self-financed singles in New Orleans). As a live effort the sound quality is oddly a little thin in the mid and high range but the playing is so hot that after a minute or so this really doesn't get in the way. Definitely one of my top three albums of the year. ★



**Jimmy Buffett
Floridays
(MCA Records)**

by Jeff Glasgow

When you think of Jimmy Buffett, I suppose you think of a blond, well-tanned, mustachiod figure stretched out in an expensive sailboat, atop pale blue Caribbean waters, sipping on a "greenie," a margarita, or some other exotic tropical drink. At least this is the image that *Rolling Stone* and Buffett helped paint for us of him during his rise to fame as a major solo performer in the mid-seventies. And, for the most part, this image persists as you listen to Buffett's newest offering from MCA Records, *Floridays*.

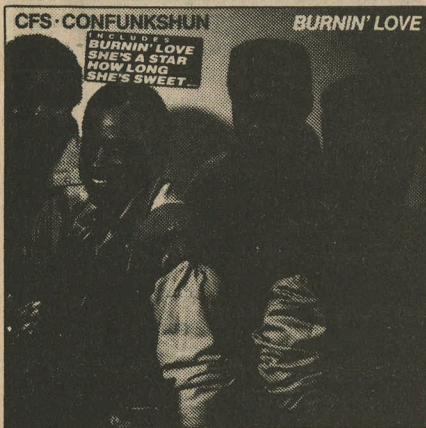
Floridays is what you would expect to hear on a Jimmy Buffett album: a few soft, lilting Caribbean numbers to take you back to the soft breezes of the islands, a couple of Let's Be Honest/It Hasn't Been Easy Getting Here tunes, and a couple of riproaring rave-ups to remind you that all the Heinekens and margaritas have not turned Jimmy into some sort of laid back, Haitian voodoo zombie.

Recorded in Ft. Lauderdale, Los Angeles, and right here in Memphis, at Ardent Recording Studio, the album features a cross section of talent from all over the country. Ralph McDonald of Polygram Records appears on percussion, and Willie Weeks, famed session bassist, holds down the backbeat for Buffett and his crew. Also of particular interest are performances by Memphis area musicians, The Memphis Horns, which include Wayne Jackson, Andrew Love, Jack Hale, and Gary Topper, and background vocalists Deborah Hall, Phyllis Duncan, and Helen Duncan Bernard. And, of course, Buffett and his Coral Reefer Band, are, as always, as smooth as Canadian rain-water.

The Ardent sessions produced a couple of the better tunes on the record, "I Love the Now" and "Meet Me in Memphis." "I Love the Now" has an easy going rhythm, a steady, catchy melody, and a down-to-earth message. Here Buffett sings about the virtues of living in the present, without worries. "Meet Me in Memphis" is an R&B type tune. The horns sound great, but the tune itself is little more than another Come Back to Me, Baby song. Also of note are "Floridays," the title track, which may become a hit single, "If It All Falls Down," by Matt Benton, an easy going styled tune, and the rave-up "You'll Never Work in 'Dis Bidness Again," written by Buffett and his band, where Buffett jokes about the trials of making it to the top.

Floridays is pleasant listening, a real attraction for the ears. Yet, despite the fine performances by Buffett and his friends, *Floridays* sounds far too familiar and is mostly forgettable. It clearly calls up the image of Jimmy Buffett, but it evokes the magic of his music far too little.

Floridays is strictly for Buffett fans only. ★



**Con Funk Shun
Burnin' Love
(Polygram)**

by Tim Butler

One of the very few advantages of getting older is that with age comes wisdom (hopefully). A person can now relate to things that before seemed alien. For instance, the phrase *they don't make 'em like they used to* actually takes on some sort of a meaning. One can associate this phrase with the new Con Funk Shun LP *Burnin' Love*. For sure, it doesn't stand up to the old Con Funk Shun records which produced (among others) the great hit "Shake and Dance With Me." Unlike wine, they haven't necessarily gotten better with age.

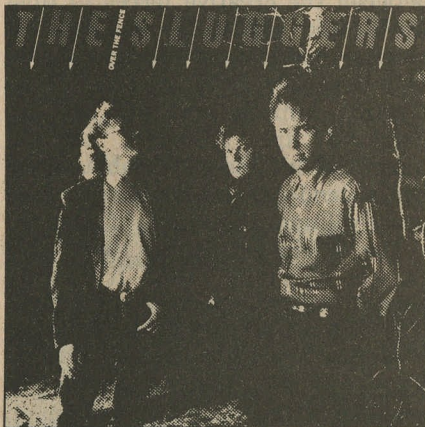
So, what's wrong with this album? Nothing in particular but the complete package has a rather numbing effect to it. Nothing really stands out, nor does anything really fall flat. Take the song "Burnin' Love." When I first heard it on my car radio I thought that there was something mildly pleasant about it. Yet, I would always turn the dial in search of something I liked more. And when I couldn't find that certain other song - I was stuck, and forced to make the best of it. My feelings towards this one song typify much of this album. It just really didn't interest me.

Most of the songs promise much but they don't fully deliver. Particularly the song "Jo Jo." The fault here lies with its simplistic, almost childish lyrics. Believe me, the kind of man who drives a jet black

Cadillac with white walls and wears de la Renta cologne doesn't exist (contrary to what this song states).

A lot of the songs probably would have worked better as instrumentals. "She's A Star," "She's Sweet" and "Do Ya" all seem to want to get loose but the words hold them back. Is this what happens when former Memphis guys leave home for parts elsewhere? "How Long" and "It's Time Girl" work pretty well, though. No doubt because these songs have a clearer direction of what they want to be - ballads.

And, since I too have recently celebrated another birthday, I have a greater appreciation for the phrase *there's no place like home*. Come back to Memphis, Con Funk Shun, and pronto. ★



**The Sluggers
Over The Fence
(Arista Records)**

by Lisa McGaughran

When I lived in Nashville four years ago, Tim Krekel and the Sluggers were one of the "bands you had to see." Krekel, who in the 1970's worked a stint in Buffett's Coral Reefer Band and put out a solo LP on Capricorn, was a favorite of mine because of his masterful, melodic rockabilly guitarwork and his witty, breezy lyrical style in songwriting.

Krekel has had several of his songs cut by major country artists, including Crystal Gayle and Skeeter Davis. "I Can't Help Myself," a blistering rockabilly original, was cut by Jason and the Scorchers on their first LP on EMI-America. Since the Scorchers' ZZ Topish, heavy-metal version paled in com-

cont. page 36



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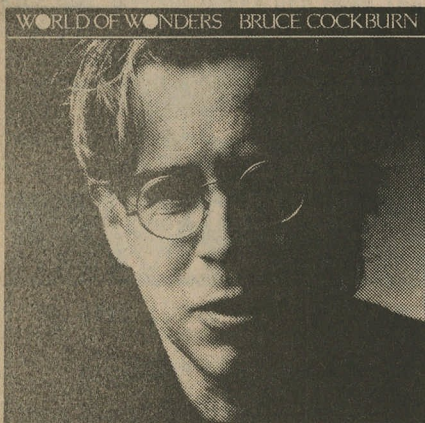
LP Reviews

from page 35

parison to Krekel's, I was looking forward to Krekel's new album, cut at Ardent.

Unfortunately, the tell-tale, heavy-handed, ZZ Top guitar sound so popular at Ardent, combined with a wash of too much Terry Manning keyboard work destroys the integrity of Krekel's normally understated style and leaves it barren of emotion. The guiding influence of Jason and the Scorchers' "starmaking" Praxis Management in the production and direction of the band has changed the Sluggers from a hard-hitting, powerful rockabilly trio with beautiful and outrageous original songs to another limp-wristed "fashion product." Even Krekel's appearance has changed to emulate the Scorchers' fashion model.

What Manning did to this record makes me want to sneak into Ardent and bomb the Fairlight synthesizer. Product for product's sake, like most of the other records coming out of Nashville and Memphis these days. ★



Bruce Cockburn

World of Wonders

(A&M/Gold Mountain - domestic)

(True North - import)

by Rick Clark

Bruce Cockburn's sixteenth album release is easily the most stimulating record I've heard this year. This is definitely an album for those of you who like highly texturous musical interplay. It is an engaging pot-pourri of rock, jazz, folk and third world rhythms, played by some of the most intelligently creative musicians in Canada.

For those of you familiar with Canada's best kept secret, this album is stronger than last year's *Stealing Fire*, Bruce's biggest selling album to date. For those of you unfamiliar with his name, you may recall his angry AOR hit "If I Had a Rocket Launcher," off of *Stealing Fire*, or his laid-back reggae influenced top 20 hit "Wondering Where The Lions Are," from a few years back. The distance between those two hits thematically and in feel, though seemingly great, have been somewhat reconciled on "World of Wonders," and we're provided with a kind of balance between the wide-eyed mystic, of his earlier albums and frustrated observer of human evil, in his later albums. He has a gift for revealing the inherent tensions between the creative forces in this world and generally non-creative human institutions' tendencies to play God. The frustrations he feels towards himself and the rest of mankind are profound, though sometimes his understandable anger has a tendency to overshadow his usually illuminating sense of wonder.

The album opens up with the caustic churning "Call It Democracy." The sarcasm and angry observations, concerning the sins of western nations towards the oppression of poor countries through organizations like the International Monetary Fund, ends on a prophetic note of third world backlash. Before he lets us tumble over the edge, into apocalyptic chaos, we're treated to the powerfully meditative "Lily of the Midnight Sky."

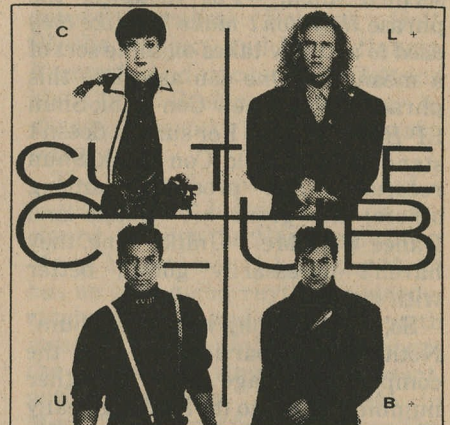
The following cut, "World of Wonders," with its hornlike instrumental punctuations, is the prime candidate for radio airplay. Its intelligent melody and instrumental arrangement put it many steps beyond most radio competition. Still, it has a very accessible groove and a chorus rich on vocal and instrumental hooks. The moody "Berlin Tonight," with its seemingly dissonant sonic horn and violin washes on the choruses, wraps up side one.

Side two opens up exploring how a government, that begins to believe its own fabrications, appears to others, on the terse rocker "People See Through You." The record ends on an upbeat note in the song "Down Here Tonight." The feel of that song

and another fine song on side two "Santiago Dawn," are almost ruined by the overwhelming drum effects.

As good as the production arrangements and playing are, the mix's sometimes excessive use of reverberation effects and harsh mid-range make it a little difficult to sort through his great lyrics. Thankfully, a lyric sheet is provided. His last album suffered from the same production malaise, causing the rich character of his voice to be somewhat buried. The production/engineering team ought to take lessons from Dire Straits' last few albums, records which proves you could sound great on the radio and be audiophile in quality at the same time.

Since this is an excellent record in every other way, this bone to pick is rather minor, but worth the trouble to make. Nevertheless, "World of Wonders" easily sits at the top of my list of albums this year. For anyone who loves great musicianship, thought-provoking lyrics, and fine singing, this album is a must to add to your music collection. ★



Culture Club

From Luxury To Heartache

(Virgin Records)

by Cheryl Denise Wolder

I put the new Culture Club album, "From Luxury to Heartache," on the turntable and prepared myself to be objective and non-judgemental. Halfway through the first verse of the first song, I grabbed the lyrics (liner notes by UGLY MISTAKE, INC.) and pondered over their meaning. From then on, objectivity was replaced by incredulity, with momentary flashes of relief. I began to realize that I must be terribly unhip not to understand the point of

the music or lyrics most of the time. By the fourth song, my nerves were practically shot. I ran to the dictionary and looked up "Gusto Blusto." The definition ran: SEE "Boy George." By then, I was so amazed that four people actually *collaborated* on the songs that I seriously became concerned over their mental health. You see, I sat next to a guy on a bus one day who wore a 3-piece suit and carried a briefcase. He opened the case, took out a tiny spiral notebook, and began to write. It caught my attention, so I looked. I was immediately frightened — the man was apparently Martian, because the words he was writing were ragged and unintelligible. But obviously the guy was cut a bad break. If producers Arif Martin or Lew Hahn had been sitting next to him, he might now be writing with Culture Club.

I eventually listened to the rest of the record and, though I could list the almost good, the okay, and the really inconsequential, what's the point? Let's just say if you like incomprehensible music arrangements (though, in all fairness, they did put in a very loud bass line for the benefit of those listeners who are partially deaf), a singer with a too strange accent, lyrics that alternate between "that's not bad" and "I have fallen into the Twilight Zone" in the *same song*, this is the album for you.

Most artists write to be remembered; Culture Club wrote these songs to retire early. It may be "early" right about now. ★

Get Smart

Swimming With Sharks
(Restless Records)

by Luann Williams

Gosh, it seems like it's all the rage to have a female bassist and singer in your rock group. Which is fine by me and fine for Get Smart!, one of the better acts rising from the new crop at Restless Records whose roster includes the Dead Milkmen and Mojo Nixon.

Swimming With Sharks is the second LP for this Kansas-bred, Chicago-based trio. It has been said they play "with the brutally raw sentiment which characterizes the work of bands like X." Lisa Wertman on

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SUMMERFEST

August



ELVIS MEMORIES — Sat. 16 at 7:00 pm

CLIVE JAMES MEETS KATHARINE HEPBURN — Sun. 17 at 8:15 pm

THE SPENCER TRACY LEGACY :
A TRIBUTE BY KATHARINE HEPBURN — Mon. 25 at 8:00 pm

BENNY GOODMAN'S LET'S DANCE — Tues. 26 at 8:00 pm

HANK — Wed. 27 at 8:00 pm

LEGENDS OF COUNTRY MUSIC — Sat. 23 at 7:00 pm

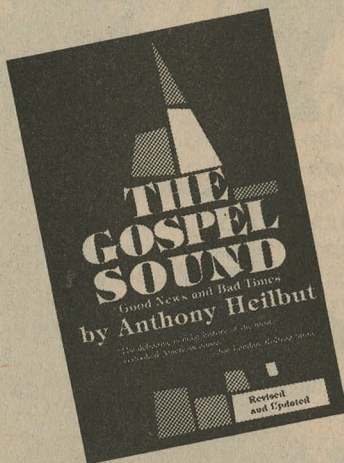
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The Gospel Sound: Good News & Bad Times
By Anthony Heilbut
(Limelight Editions) \$9.95

by Rob Bowman

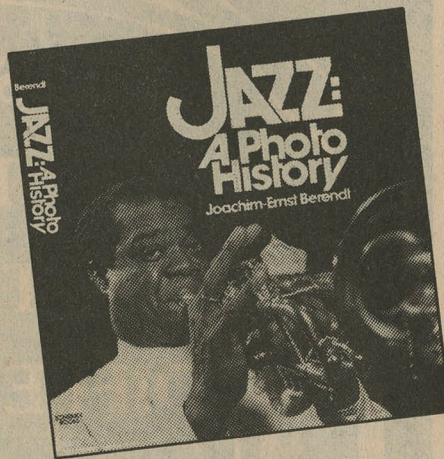
In 1971 eighty percent of this country was largely unaware of the phenomena of uplifting power, grace and beauty that is black gospel music. Tony Heilbut's *The Gospel Sound* was a revelation for many music enthusiasts that year. As the first full scale work on the subject to be available through the mass media, it provided a history and legacy for what is arguably the major base for the majority of America's popular musics. Being published at the tail end of the soul music movement (a style more closely related to black gospel than anything else to ever grace the pop charts) Heilbut's timing was more than appropriate. Perhaps not surprisingly, Limelight has chosen to reissue it just as a soul music revival is underway today.

The book's jacket claims it is "revised and updated." Such is somewhat a misnomer, Heilbut very slightly updated an edition in 1975. This is an exact reprint (with larger print and a concurrent larger price tag) of that edition with the exception of a totally new discography and the six newly written pages at the end of the chapter entitled "The Young Singers." Obviously, then, if you have a copy of the earlier edition there really isn't much here for you. In those newly written six pages, Heilbut addresses the careers of the

Hawkins family, the Clark Sisters, Vanessa Bell Armstrong, Richard White and Douglas Miller. Somehow the Truthettes don't even merit a mention.

The book suffers from a lack of a clear cut historical outline. Heilbut concentrates more on "the world of gospel." The reader learns much about a number of singers' personalities and stage mannerisms while learning frustratingly little about their musical and historical context. Further, a lot of the material is presented in hearsay manner (i.e. "a Philadelphian recalls" or "a young militant replied" — who are these people?) and rather simplistically to boot. Finally, much is over mythologized.

Obviously, many Memphians are written about in various parts of the book. Of most local interest, though, is the eight pages devoted to Rev. Herbert W. Brewster and the East Trigg Baptist Church. Heilbut has helped greatly to bring the attention and honor to Brewster while he is alive that he so unreservedly deserves. If you're interested in black gospel music, then, despite the book's flaws, it is absolutely necessary reading. ★



Jazz: A Photo History
By Joachim Berendt
(Schirmer Books) \$29.95

by Rob Bowman

Originally published in 1978 with a German text, Berendt's *Jazz: A Photo History* is a dense 355 pages of penetrating, revealing black and

white photographs that span the panorama of jazz expression from the turn of the century up to the late 1970's.

Berendt starts off by stating that "Jazz is a visual music. One can understand jazz better by seeing it performed." Although this is true of most musics in the world, Berendt's work makes the point abundantly manifest for jazz. The personalities and sound of such dissimilar contemporaries as Coleman Hawkins and Lester Young are made as sharp as cut glass through these images. The adage "a picture is worth a thousand words," cliched as it is, is most apt here.

Throughout, Berendt is very concerned with contextualizing the musicians and their images. Rightly so, he asserts that one cannot separate the music from the world that produced it. Consequently, he includes sections on other related musics such as blues and gospel. As well, a number of shots are included that evoke the worlds of New Orleans through the twenties and New York thereafter. Finally, Berendt ties in black dance, literature and social movements in America with various styles of jazz.

The text, now in English, is compact but informative. It will provide a good introduction to those newly interested but will not bore the connoisseur. The author's writing falls down a bit in the areas of blues and gospel but overall Berendt has a superb grasp of most jazz styles. Expensive and lavish but recommended. ★

Kaiso! The Trinidad Calypso
A Study of the Calypso as Oral Literature
By Keith Q. Warner
(Three Continents Press) \$12

by Rob Bowman

Just over ten years ago Bob Marley and the Wailers broke through to international stardom and reggae suddenly became a well known, if minority taste, genre of popular music. More recently, African juju and Afro-beat in the personages of such mighty monarchs as Chief

cont. page 51

Ruthless People Touchstone Films "A Comedy Of Errors"

by William Glankler

A lot of people don't care for Danny DeVito or the brash Bette Midler. But those people don't know what they are missing if they don't see this picture. *Ruthless People* will probably be THE movie to see this summer.

True, DeVito can only play one role - slimeball, but he does it so well! Bette Midler took the role Madonna turned down. Midler is everything one has come to expect of her. That's one of the secrets of successful movie making, don't ask your players to go very far outside their known range.

Zucker, Abrahams, and Zucker (*Airplane* and *Top Secret*) directed this imaginative farce. They abandoned their usual outrageous bits and tried their hand at more or less straight comedy direction.

DeVito is a man so tired of his wife that he decides to bump her off. But then she (Midler) is kidnapped by two people DeVito has screwed financially. Perfect, thinks DeVito, who proceeds to disobey every direction of the kidnapers in order to get them to kill his wife.

Judge Reinhold and Helen Slater co-star as the two kidnapers that Bette Midler terrorizes while their prisoner. Her vivid description of what will happen to Reinhold in prison is unforgettable. So who did you think the real ruthless people were?!

While the complicated plot moves along briskly to a semi-surprising conclusion, it is full of wonderfully tangential subplots like DeVito's continuing attempts to rid himself of his wife's noxious poodle, Muffy.

Good writing, good direction, a hilarious film, well worth the price of admission. *Ruthless People* is rated R for Danny's graphic language and suggestive sequence in a car. ★

Psycho III Universal "Normal Should Retire"

by Jim Roberts

In life, nothing succeeds like excess. And in the movie trade, this is the rule rather than the exception. If a picture makes a bundle at the box office, assume it'll be milked for all it's worth with numerous sequels or copycat themes.

Such is the case with *Psycho III*, the second sequel to Alfred Hitchcock's 1960 masterpiece of terror, *Psycho*, the film that didn't exactly popularize showers for Janet Leigh and a lot of other people.

When *Psycho II* was released a few years back, Norman Bates (Anthony Perkins), that outgoing, personable innkeeper, was declared legally sane by the courts and was released after spending 22 years locked away in a mental institution because of his strange affinity for knives. By the end of the first sequel, Norman Bates didn't come across as being rehabilitated. It seems there was a missing person, and well . . .

Psycho III picks up where *Psycho II* left off. Norman still runs the Bates Motel, and he still lives in that cheerful Victorian mansion on the hill. Everything's going pretty smoothly until a nosy reporter named Tracy (Roberta Maxwell) begins snooping around in Norman's life. It seems she's doing an article on the use of the insanity defense in murder cases.

Also into the picture come Maureen and Duane Duke. Maureen (Diana Scarwid) is a disturbed young woman who fled the convent where she lived when she realized she couldn't accept the vows of a nun. Duane Duke ("my friends just call me 'Duke.'") is an itinerant guitar player on his way to L.A. to become a rock star. He and Maureen meet on the road while she's hitchhiking, but because he tends to become overly friendly with her, she runs away from him, seeking shelter in the Bates Motel (Why? Because there wasn't a Holiday Inn!). By this time, Duke has also come to the Bates Motel, where he is made a sort-of

manager by none other than Norman Bates himself.

Norman is immediately drawn to Maureen - her resemblance to Marion Crane (Janet Leigh) in the original *Psycho* is uncanny, and they even share the same initials. But, are you ready for this? Instead of having "Mother" kill Maureen, Norman saves her when she attempts suicide in the very same bathtub/shower where Marion met her fate. Interesting plot twist, at least.

There are a couple of more women in the film, but they manage to appear and disappear rather quickly, and Norman resumes his old job of "clean-up" man.

Assume there is a lot of blood, screaming and attractive young women (Yes!). Assume the motel and mansion and "Mother" are back (Yes!). Assume also this is a boring, senseless movie (YES!).

The film could have been worse, and it could have been better. Perkins' directing debut is rather uneven, and the film stumbles from suspense to outright comedy in very clumsy fashion. In fact, there's a little too much comedy.

Let's just leave well enough alone and hope there's not another sequel waiting in the wings. It's about time to tear down both the mansion and the motel and build something else in its place. It's also time for Norman Bates to retire as innkeeper to the troubled women of America. ★

About Last Night Tri-Star "More Than A One Night Stand"

by William Glankler

Guy meets girl, guy takes girl home, girl moves in, they fight, they break up, etc., etc. *About Last Night* . . . is a 'relationship' film, if you hadn't guessed.

Rob Lowe and Demi Moore star as the relationship smitten pair. Jim Belushi is his friend, Elizabeth Perkins is her friend. They hate each other. And they are envious that Lowe and Moore have found each other. So much so that Perkins and Belushi do everything possible to break them up.

cont. page 52

concert calendar

The Concert Calendar is a **free** listing service for musicians, promoters and club owners.

Deadline for listings is the **16th** of the month prior to publication.

Concert Calendar forms are available; send us a self addressed stamped envelope.

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

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

1

Friday

- "Actor's Nightmare" (F) - Playhouse on the Square
- "Take A Number, Darling" (F) - Gaslight Dinner Theatre
- Front St. Blues Band (T) - Lou's Place
- Lonely St. Duo (V) - Bill's (Lambert, MS)
- Prince Gabe & the Millionaires (V) - Willing-hams***
- The Cool Brothers (V) - Ziggy's***
- St. Michael (P) - Stage Stop***
- Good Question (P) - Cruel Shoe***
- Beauty & the Beats (V) - High Roller II***
- Vehicle (V) - EM Club (Millington)
- Struggle (P) - Southern Comfort (Munford)



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August Music Menu

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3 Bluebeats 9:30 - 1:30	4 Brady & Hollye 9 - 12	5 Microchip Orchestra 9 - 12	6 Rico's Yada 9 - 12:30	7 Reba & The Portables 9:30 - 1:30	8 The Hurricanes 10 - 2	9 The Hurricanes 10 - 2
10 Bluebeats 9:30 - 1:30	11 Eargasm 9 - 12	12 Duren & Lott 9 - 12	13 Vienna 9 - 12:30	14 The Willys 9:30 - 1:30	15 Good Question 10 - 2	16 Good Question 10 - 2
17 Bluebeats 9:30 - 1:30	18 Eargasm 9 - 12	19 Microchip Orchestra 9 - 12	20 Moonlight Syncopators 9 - 12:30	21 Good Question 9:30 - 1:30	22 Reba & The Portables 10 - 2	23 Reba & The Portables 10 - 2
24 Bluebeats 9:30 - 1:30	25 Brady & Hollye 9 - 12	26 Duren & Lott 9 - 12	27 Moonlight Syncopators 9 - 12:30	28 Good Question 9:30 - 1:30	29 Rico's Yada 10 - 2	30 Rico's Yada 10 - 2

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HAPPY HOUR 4:00 p.m. - 6:30 p.m. MON. - FRI.

P.J. and Co. featuring Toni Green (V) - Mid-towner***
 Sid Selvidge (T) - North End
 Special Edition (V) - Dad's Place
 Dodie Dowdy & Mixed Co. (C) - Dad's Place
 Ben Cauley/Lou Roberts/Vapor's Band (V) - Bad Bob Vapor's
 Buck & Tiny (C) - Bad Bob's Vapors
 Ron Reed (V) - Faculty Lounge
 Ruby Wilson (T) - Lafayette's
 Jazz Players Ensemble (T) - Disc Jockey Lounge
 Phylis Duncan & the Invitation (P) - Court Square Cafe
 Stuart Mitchell/Larry Wilson (K) - Sir Laffs A Lot
 Memphis Accent Band (T) - St. George's***
 Reed Boyd (P) - Chelsea St. Pub***
 Joe Norman (V) - Rascal's
 Eddie Harrison & the Short Cuts (V) - Peabody
 Don McMinn & the Rum Boogie Band (T) - Rum Boogie Cafe
 Sam Williams (V) - River Bluff Inn
 Naomi Moody/Jr. Pettis (V) - Mood Indigo
 Danny Joe Bryant/Don Chandler/Billy Herbert (V) - September Place
 The Willys (P) - Bombay***
 George Strait (C) - Mid-South Coliseum
 Beauty & the Beats (P) - High Roller II***

2 Saturday

"Emperor's New Clothes" (F) - Playhouse on the Square
 "Actor's Nightmare" (F) - Playhouse on the Square
 "Take A Number, Darling" (F) - Gaslight Dinner Theatre
 Front St. Blues Band (T) - Lou's Place
 Lonely St. Duo (V) - Bill's (Lambert, MS)
 Prince Gabe and the Millionaires (V) - Willinghams***
 The Cool Brothers (V) - Ziggy's***
 St. Michael (P) - Stage Stop***
 Good Question (P) - Cruel Shoe***
 Vehicle (V) - EM Club (Millington)
 Beauty & the Beats (V) - High Roller II***
 Struggle (P) - Southern Comfort (Munford)
 P.J. and Co. featuring Toni Green (V) - Mid-towner***
 Sid Selvidge (T) - North End
 Good Question (P) - Peaches (Autograph Party)
 Special Edition (V) - Dad's Place
 Ben Cauley/Lou Roberts/Vapors Band (V) - Bad Bob's Vapors
 Buck & Tiny (C) - Bad Bob's Vapors
 Ruby Wilson (T) - Lafayette's
 Phylis Duncan & the Invitation (P) - Court Square Cafe
 Stuart Mitchell/Larry Wilson (K) - Sir Laffs A Lot

cont. next page

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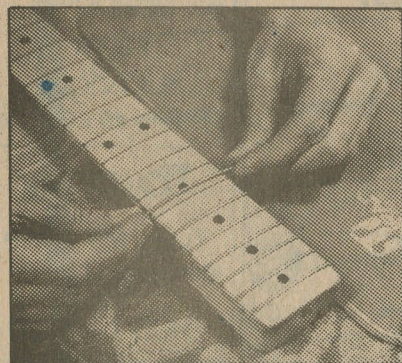
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concert calendar

from previous page

- Memphis Accent Band (T) - St. George's***
- Reed Boyd (P) - Chelsea St. Pub***
- Joe Norman Band (V) - Poor Red's
- Don McMinn & Rum Boogie Band (T) - Rum Boogie Cafe
- Sam Williams (V) - River Bluff Inn
- Naomi Moody/Jr. Pettis (V) - Mood Indigo
- Danny Joe Bryan/Don Chandler/Billy Herbert (V) - September Place
- The Willys (P) - Bombay***
- Beauty & the Beats (P) - High Roller II***

3

Sunday

- "Emperor's New Clothes" (F) - Playhouse on the Square
- "Actor's Nightmare" (F) - Playhouse on the Square
- "Take A Number, Darling" (F) - Gaslight Dinner Theatre
- Lonely St. Duo (V) - Bill's (Lambert, MS)
- Ruby Wilson (V) - Willingham's***
- The Cool Brothers (V) - Blue Lake (Proctor, AR)
- John Kilzer/Keith Sykes/Sharon Lane/John Hampton (V) - Cruel Shoe***
- Kaya and the Weldors (N) - Midtowner***
- Good Question (P) - Midway Cafe
- Ed Finney & Argot (T) - North End
- Shylo (C) - Bad Bob's Vapors
- Open Mike Night (V) - Faculty Lounge***
- Stuart Mitchell/Larry Wilson (K) - Sir Laffs A Lot
- Reed Boyd (P) - Chelsea St. Pub***
- Joe Norman (V) - Poplar Lounge
- The Cate Brothers (U) - Rum Boogie Cafe
- Shylo (C) - Peabody
- Jazz Countdown, Jazz Reinstated (V) - Belmont Grill
- Bluebeats (N) - Bombay***
- Live Rock and Roll (P) - High Roller II***
- Air Supply (P) - Mid-South Coliseum
- Hackenberger & Fries Live (V) - Daily Planet

4

Monday

- Bluff City Comedy Co. (K) - P&H Cafe
- Joyce Cobb (V) - Willingham's***
- The Cool Brothers (V) - Ziggy's***
- Hollywood (P) - Stage Stop***
- Good Question (P) - Capt. Bilbo's
- Special Edition (V) - Dad's Place
- Dodie Dowdy & Mixed Co. (C) - Dad's Place
- Ben Cauley/Lou Roberts/Vapors Band (V) - Bad Bob's Vapors

- Shylo (C) - Bad Bob's Vapors
- Reed Boyd (P) - Chelsea St. Pub***
- Catesby Jones & Cat Can Do (T) - Rum Boogie Cafe
- Sam Williams (V) - River Bluff Inn
- Ray Glover (V) - River Side Grill
- Brady & Hollye (V) - Bombay***

5

Tuesday

- Yarbrough's Bluegrass Jam (T) - Yarbrough's Music
- Ron Reed (V) - Lou's Place
- Mary Jane Collins (V) - Lou's Place
- Lonely St. Duo (V) - Holiday Inn (Cleveland, MS)
- The Cool Brothers (V) - Ziggy's***
- Hollywood (P) - Stage Stop***
- P.J. & Co. featuring Toni Green (V) - Midtowner***
- Ruby Wilson (T) - Willingham's***
- Special Edition (V) - Dad's Place
- Dodie Dowdy & Mixed Co. (C) - Dad's Place
- Ben Cauley/Lou Roberts/Vapors Band (V) - Bad Bob's Place
- Buck & Tiny (C) - Bad Bob's Vapors
- Crews/Ebe/Clark (P) - Circle Cafe
- Reed Boyd (P) - Chelsea St. Pub***
- Don McMinn & Rum Boogie Band (T) - Rum Boogie Cafe
- Sam Williams (V) - River Bluff Inn
- Ray Glover (V) - River Side Grill
- Danny Joe Bryan/Don Chandler/Billy Herbert (V) - September Place
- Microchip Orchestra (N) - Bombay***
- John Kilzer (P) - High Roller II***

6

Wednesday

- Ron Reed (V) - Lou's Place
- Front St. Blues Band (T) - Lou's Place
- Lonely St. Duo (V) - Holiday Inn (Cleveland, MS)
- Rico's Yada (N) - Bombay***
- Tom Owens (V) - Willingham's***
- Hollywood (P) - Stage Stop***
- The Cool Brothers (V) - Ziggy's***
- Open Mike Night (V) - Daily Planet
- P.J. & Co. featuring Toni Green (V) - Midtowner***
- Special Edition (V) - Dad's Place
- Dodie Dowdy & Mixed Co. (C) - Dad's Place
- Ben Cauley/Lou Roberts/Vapor's Band (V) - Bad Bob Vapor's
- Buck & Tiny (C) - Bad Bob Vapor's
- Ross Rice & Kye Kennedy (P) - Lafayette's
- Paul Zimmerman (K) - Sir Laffs A Lot

- Memphis Accent Band (T) - St. George's***
- Reed Boyd (P) - Chelsea St. Pub***
- Don McMinn & Rum Boogie Band (T) - Rum Boogie Cafe
- Sam Williams (V) - River Bluff Inn
- Ray Glover (V) - River Side Grill
- Danny Joe Bryan/Don Chandler/Billy Herbert (V) - September Place
- John Kilzer (P) - High Roller II***

7 Thursday

- "Emperor's New Clothes" (F) - Playhouse on the Square
- Front St. Blues Band (T) - Lou's Place
- Lonely St. Duo (V) - Holiday Inn (Cleveland, MS)
- Prince Gabe & the Millionaires (V) - William's***
- The Cool Brothers (V) - Ziggy's***
- Hollywood (P) - Stage Stop***
- Good Question (P) - Cruel Shoe***
- P.J. & Co. featuring Toni Green (V) - Mid-towner***
- Peter Hyrka & Victims of Circumstance (V) - North End
- Special Edition (V) - Dad's Place
- Dodie Dowdy & Mixed Co. (C) - Dad's Place
- Ben Cauley/Lou Roberts/Vapors Band (V) - Bad Bob's Vapors
- Buck & Tiny (C) - Bad Bob's Vapors
- Chris Lea & the Moonlight Syncopators (V) - Lafayette's
- Paul Zimmerman (K) - Sir Laffs A Lot
- Reed Boyd (P) - Chelsea St. Pub***
- Don McMinn & Rum Boogie Band (T) - Rum Boogie Cafe
- Jason D. and Big Growl (V) - Peabody
- Bob Seger/Thunderbirds (P) - Mid South Coliseum
- Naomi Moody/Jr. Pettis (V) - Mood Indigo
- Ray Glover (V) - River Side Grill
- Sam Williams (V) - River Bluff Inn
- Danny Joe Bryan/Don Chandler/Billy Herbert (V) - September Place
- Reba & the Portables (P) - Bombay***
- Mike Crews (P) - High Roller II***

8 Friday

- "Emperor's New Clothes" (F) - Playhouse on the Square
- "Graceland" (F) - Playhouse on the Square
- Front St. Blues Band (T) - Lou's Place
- Lonely St. Duo (V) - Holiday Inn (Cleveland, MS)
- Prince Gabe & the Millionaires (V) - William's***
- The Cool Brothers (V) - Ziggy's***
- Hollywood (P) - Stage Stop***
- Live Music (P) - Cruel Shoe***

cont. next page

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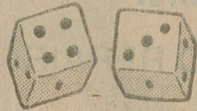
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concert calendar

from previous page

Beauty & the Beats (V) - Fast Eddie's
Struggle (P) - Southern Comfort (Munford)
P.J. & Co. featuring Toni Green (V) - Mid-towner***
Sid Selvidge (T) - North End
Special Edition (V) - Dad's Place
Dodie Dowdy & Mixed Co. (C) - Dad's Place
Ben Cauley/Lou Roberts/Vapors Band (V) - Bad Bob's Vapors
Buck & Tiny (C) - Bad Bob's Vapors
Ron Reed (V) - Faculty Lounge***
Ruby Wilson (T) - Lafayette's
Jazz Players Ensemble (T) - Disc Jockey Lounge
GTO (P) - Court Square Cafe
Paul Zimmerman (K) - Sir Laffs A Lot
Memphis Accent Band (T) - St. George's***
Reed Boyd (P) - Chelsea St. Pub***
Joe Norman (V) - Rascals
Bluebeats (N) - Peabody
Don McMinn & Rum Boogie Band (T) - Rum Boogie Cafe
Naomi Moody/Jr. Pettis (V) - Mood Indigo
Ray Glover (V) - River Side Grill
Sam Williams (V) - River Bluff Inn
Danny Joe Bryan/Don Chandler/Billy Herbert (V) - September Place
The Hurricanes (P) - Bombay***
Even Steven (P) - High Roller II***
Bob Seger/Thunderbirds (P) - Mid-South Coliseum

9

Saturday

"Emperor's New Clothes" (F) - Playhouse on the Square
"Graceland" (F) - Playhouse on the Square
Front St. Blues Band (T) - Lou's Place
Lonely St. Duo (V) - Holiday Inn (Cleveland, MS)
Prince Gabe & the Millionaires (V) - Willingham's***
Hollywood (P) - Stage Stop***
The Cool Brothers (V) - Ziggy's***
Bluebeats (N) - Cruel Shoe***
Beauty & the Beats (V) - Fast Eddie's
Struggle (P) - Southern Comfort (Munford)
P.J. & Co. featuring Toni Green (V) - Mid-towner***
Sid Selvidge (T) - North End
Special Edition (V) - Dad's Place
Ben Cauley/Lou Roberts/Vapors Band (V) - Bad Bob's Vapors
Buck & Tiny (C) - Bad Bob's Vapors
Ruby Wilson (T) - Lafayette's
Mike Crews (P) - Court Square Cafe

Paul Zimmerman (K) - Sir Laffs A Lot
Memphis Accent Band (T) - St. George's***
Reed Boyd (P) - Chelsea St. Pub***
Joe Norman Band (V) - Poor Red's
Don McMinn & Rum Boogie Band (T) - Rum Boogie Cafe
Naomi Moody/Jr. Pettis (V) - Mood Indigo
Ray Glover (V) - River Side Grill
Sam Williams (V) - River Bluff Inn
Danny Joe Bryan/Don Chandler/Billy Herbert (V) - September Place
The Hurricanes (P) - Bombay***
Even Steven (P) - Higher Roller II***
Hackenberger & Fries Live (V) - Daily Planet

10

Sunday

"Emperor's New Clothes" (F) - Playhouse on the Square
"Graceland" (F) - Playhouse on the Square
Ruby Wilson (V) - Willingham's***
The Cool Brothers (V) - Blue Lake (Proctor, AR)
John Kilzer/Keith Sykes/Shawn Lane/John Hampton (V) - Cruel Shoe***
Touchtones (V) - Rum Boogie Cafe
Kaya and the Weldors (N) - Midtowner***
Good Question (P) - Midway Cafe
Ed Finney & Argot (T) - North End
Shylo (C) - Bad Bob's Vapors
Open Mike Night (V) - Faculty Lounge***
Paul Zimmerman (K) - Sir Laffs A Lot
Joe Norman (V) - Poplar Lounge
Southern Jam (C) - Peabody
Jazz Countdown, Jazz Reinstated (V) - Belmont Grill
Bluebeats (N) - Bombay***
Live Rock and Roll (P) - High Roller II***
Hackenberger & Fries Live (V) - Daily Planet

11

Monday

Bluff City Comedy Co. (K) - P&H Cafe
Joyce Cobb (V) - Willingham's***
Castle (P) - Stage Stop***
The Cool Brothers (V) - Ziggy's***
Good Question (P) - Capt. Bilbo's
Special Edition (V) - Dad's Place
Dodie Dowdy & Mixed Co. (C) - Dad's Place
Ben Cauley/Lou Roberts/Vapors Band (V) - Bad Bob's Vapors
Shylo (C) - Bad Bob's Vapors
Catesby Jones & Cat Can Do (T) - Rum Boogie Cafe
Eargasm (P) - Bombay***

Yarbrough's Bluegrass Jam (T) - Yarbrough's Music
 Ron Reed (V) - Lou's Place
 Mary Jane Collins (V) - Lou's Place
 Lonely St. Duo (V) - Holiday Inn (Cleveland, MS)
 Ruby Wilson (V) - Willingham's***
 The Cool Brothers (V) - Ziggy's***
 Castle (P) - Stage Stop***
 P.J. & Co. featuring Toni Green (V) - Mid-towner***
 Special Edition (V) - Dad's Place

Dodie Dowdy & Mixed Co. (C) - Dad's Place
 Ben Cauley/Lou Roberts/Vapors Band (V) - Bad Bob's Vapors
 Buck & Tiny (C) - Bad Bob's Vapors
 Crews/Ebe/Clark (V) - Circle Cafe
 Don McMinn & Rum Boogie Band (T) - Rum Boogie Cafe
 Ray Glover (V) - River Side Grill
 Danny Joe Bryan/Don Chandler/Billy Herbert (V) - September Place
 Sam Williams (V) - River Bluff Inn
 Duren & Lott (P) - Bombay***
 John Kilzer (P) - High Roller II***

cont. next page

AUGUST MUSIC MENU

Thursday	Friday	Saturday	Sunday
 7 GOOD QUESTION 9-1	1 GOOD QUESTION 10-2	2 GOOD QUESTION 10-2	3 9:30-1:30 JOHN KILZER KEITH SYKES SHAWN LANE J. HAMPTON
14 Natchez	8 John Kilzer	9 BLUE BEATS 10-2	10 9:30-1:30 JOHN KILZER KEITH SYKES SHAWN LANE J. HAMPTON
21 THE WILLYS 9-1	15 BLUE BEATS 10-2	16 BLUE BEATS 10-2	17 9:30-1:30 JOHN KILZER KEITH SYKES SHAWN LANE J. HAMPTON
28 THE WILLYS 9-1	22 CUT OUTS 10-2	23 CUT OUTS 10-2	24 9:30-1:30 JOHN KILZER KEITH SYKES SHAWN LANE J. HAMPTON
	29 CUT OUTS 10-2	30 CUT OUTS 10-2	31 9:30-1:30 JOHN KILZER KEITH SYKES SHAWN LANE J. HAMPTON

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 \$2 L.I. Teas 10 - Close
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TGI FRIDAY'S

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concert calendar

from previous page

13 Wednesday

- Ron Reed (V) - Lou's Place
- Front St. Blues Band (T) - Lou's Place
- Lonely St. Duo (V) - Holiday Inn (Cleveland, MS)
- Tom Owens (V) - Willingham's***
- The Cool Brothers (V) - Ziggy's***
- Castle (P) - Stage Stop***
- Open Mike Night (V) - Daily Planet
- P.J. & Co. featuring Toni Green (V) - Mid-towner***
- Special Edition (V) - Dad's Place
- Dodie Dowdy & Mixed Co. (C) - Dad's Place
- Ben Cauley/Lou Roberts/Vapors Band (V) - Bad Bob's Vapors
- Buck & Tiny (C) - Bad Bob's Vapors
- Ross Rice & Kye Kennedy (P) - Lafayette's
- Jay Anthony Brown (K) - Sir Laffs A Lot
- Memphis Accent Band (T) - St. George's***
- Don McMinn & Rum Boogie Band (T) - Rum Boogie Cafe
- Danny Joe Bryan/Don Chandler/Billy Herbert (V) - September Place
- Ray Glover (V) - River Side Grill
- Sam Williams (V) - River Bluff Inn
- Vienna (P) - Bombay***
- John Kilzer (P) - High Roller II***

14 Thursday

- "This Is Elvis" (film) - Playhouse on the Square
- "Graceland" (F) - Playhouse on the Square
- Front St. Blues Band (T) - Lou's Place
- Lonely St. Duo (V) - Holiday Inn (Cleveland, MS)
- Prince Gabe and the Millionaires (V) - Willingham's***
- Castles (P) - Stage Stop***
- The Cool Brothers (V) - Ziggy's***
- Live Music (P) - Cruel Shoe***
- P.J. & Co. featuring Toni Green (V) - Mid-towner***
- Good Question (P) - Peabody
- Peter Hyrka & Victims of Circumstance (V) - North End
- Special Edition (V) - Dad's Place
- Dodie Dowdy & Mixed Co. (C) - Dad's Place
- Ben Cauley/Lou Roberts/Vapors Band (V) - Bad Bob's Vapors
- Buck & Tiny (C) - Bad Bob's Vapors
- Chris Lea & Moonlight Syncopators (V) - Lafayette's
- Jay Anthony Brown (K) - Sir Laffs A Lot
- Don McMinn & Rum Boogie Band (T) - Rum Boogie Cafe
- Danny Joe Bruan/Don Chandler/Billy Herbert (V) - September Place

- Ray Glover (V) - River Side Grill
- Sam Williams (V) - River Bluff Inn
- Naomi Moody/Jr. Pettis (V) - Moody Indigo
- The Willys (P) - Bombay***
- Mike Crews (P) - High Roller II***

15 Friday

- "This Is Elvis" (film) - Playhouse on the Square
- "Graceland" (F) - Playhouse on the Square
- Front St. Blues Band (T) - Lou's Place
- Lonely St. Duo (V) - Holiday Inn (Cleveland, MS)
- Prince Gabe & the Millionaires (V) - Willingham's***
- The Cool Brothers (V) - Ziggy's***
- Castles (P) - Stage Stop***
- Bluebeats (N) - Cruel Shoe***
- Beauty & the Beats (V) - Fast Eddie's
- Struggle (V) - Southern Comfort (Munford)
- P.J. & Co. featuring Toni Green (V) - Mid-towner***
- Good Question (P) - Bombay***
- Sid Selvidge (T) - North End
- Special Edition (V) - Dad's Place
- Dodie Dowdy & Mixed Co. (C) - Dad's Place
- Ben Cauley/Lou Roberts/Vapors Band (V) - Bad Bob's Vapors
- Buck & Tiny (C) - Bad Bob's Vapors
- Ron Reed (V) - Faculty Lounge***
- Ruby Wilson (T) - Lafayette's
- Jazz Players Ensemble (T) - Disc Jockey Lounge
- Even Steven (P) - Court Square Cafe
- Jay Anthony Brown (K) - Sir Laffs A Lot
- Memphis Accent Band (T) - St. George's***
- Joe Norman (V) - Rascals
- Reba & the Portables (P) - Peabody
- Don McMinn & Rum Boogie Band (T) - Rum Boogie Cafe
- Danny Joe Bryan/Don Chandler/Billy Herbert (V) - September Place
- Naomi Moody/Jr. Pettis (V) - Mood Indigo
- Ray Glover (V) - River Side Grill
- Sam Williams (V) - River Bluff Inn
- Live Rock and Roll (P) - High Roller II***

16 Saturday

- "This Is Elvis" (film) - Playhouse on the Square
- "Graceland" (F) - Playhouse on the Square
- Front St. Blues Band (T) - Lou's Place
- Lonely St. Duo (V) - Holiday Inn (Cleveland, MS)
- Prince Gabe & the Millionaires (V) - Willingham's***
- The Cool Brothers (V) - Ziggy's***
- Castle (P) - Stage Stop***

Bluebeats (N) - Cruel Shoe***
 Beauty & the Beats (V) - Fast Eddie's
 Struggle (P) - Southern Comfort (Munford)
 P.J. & Co. featuring Toni Green (V) - Mid-towner***
 Good Question (P) - Bombay***
 Sid Selvidge (T) - North End
 Special Edition (V) - Dad's Place
 Ben Cauley/Lou Roberts/Vapors Band (V) - Bad Bob's Vapors
 Buck & Tiny (C) - Bad Bob's Vapors
 Ruby Wilson (T) - Lafayette's
 Even Steven (P) - Court Square Cafe
 Jay Anthony Brown (K) - Sir Laffs A Lot
 Memphis Accent Band (T) - St. George's***
 Joe Norman Band (V) - Poor Red's
 Don McMinn & Rum Boogie Band (T) - Rum Boogie Cafe
 Danny Joe Bryan/Don Chandler/Billy Herbert (V) - September Place
 Naomi Moody/Jr. Pettis (V) - Mood Indigo
 Ray Glover (V) - River Side Grill
 Sam Williams (V) - River Bluff Inn
 INXS/Del Fuegos (P) - Mud Island***
 Live Rock and Roll (P) - High Roller II***

17 Sunday

"This Is Elvis" (film) - Playhouse on the Square
 "Graceland" (film) - Playhouse on the Square
 Ruby Wilson (T) - Willinghams***
 Cool Brothers (V) - Blue Lake (Proctor, AR) ***
 John Kilzer/Keith Sykes/Shawn Lane/John Hampton (V) - Cruel Shoe***
 Kaya and the Weldors(N) - Midtownner***
 Good Question (P) - Midway Cafe
 Ed Finney & Argot (T) - North End
 Shylo (C) - Bad Bob Vapor's
 Open Mike Night (V) - Faculty Lounge***
 Jay Anthony Brown (K) - Sir Laff's Alot
 Joe Norman (V) -Poplar Lounge
 Lance Strode and the Southern Jam Band (U) - Peabody
 Eargasm (P) - Rum Boogie Cafe
 Jazz Countdown Reinstated (V) - Belmont Grill
 Naomi Moody/ Jr. Pettis (V) -
 Bluebeats (N) - Bombay***
 Live Rock & Roll (P) - High Roller II***
 Tom Hackenberger and Friends (V) - Daily Planet

18 Monday

Bluff City Comedy Co. (K) - P&H Cafe
 Lonely Street Duo (V) - Chelsea St. Pub***
 Joyce Cobb (V) - Willingham's***
 Windows (P) - Stagestop***

cont. next page

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from previous page

The Cool Brothers (V) - Zeiggy's***
Special Edition (V) - Dad's Place
Dodie Dowdy & Mixed Co. (C) - Dad's Place
Ben Cauley/Lou Roberts/Vapor's Band (V) -
Bad Bob Vapor's
Shylo (C) - Bad Bob Vapor's
Catesby Jones & Kat Kan Do (T) - Rum Boogie
Cafe
Ray Glover (V) - River Side Grill
Eargasm (P) - Bombay***

19

Yarbrough's Blue Grass Jam (T) - Yarbrough's
Music
Ron Reed (V) - Lou's Place
Mary Jane Collins (V) - Lou's Place
Lonely Street Duo (V) - Chelsea St Pub***
Ruby Wilson (V) - Willinghams***
Windows (P) - Stage Stop***
The Cool Brothers (V) - Zeiggy's***
P.J. & Co featuring Toni Green (V) - Mid-
towner***

Special Edition (V) - Dad's Place
Dodie Dowdy & Mixed Co. (C) - Dad's Place
Ben Cauley/Lou Roberts/Vapor's Band (V) -
Bad Bob Vapors
Buck & Tiny (C) - Bad Bob Vapors
Crews/Ebe/Clark (V) - Circle Cafe
Don McMinn & the Rum Boogie Band (T) - Rum
Boogie Cafe
Ray Glover (V) - River Side Grill
Danny Joe Bryan/Don Chandler/Billy Herbert
(V) - September Place
Sam Williams (V) - River Bluff Inn
Microchip Orchestra (N) - Bombay***
John Kilzer (P) - High Roller II***

20

Ron Reed (V) - Lou's Place
Front St. Blues Band (T) - Lou's Place
Lonely St. Duo (V) - Chelsea St. Pub***
Tom Owens (V) - Willinghams***
The Cool Brothers (V) - Zeiggy's***
Windows (P) - Stage Stop***
Open Mike Night (V) - Daily Planet
P.J. & Co. featuring Toni Green (V) - Mid-
towner***
Special Edition (V) - Dad's Place
Dodie Dowdy & Mixed Co. (C) - Dad's Place
Ben Cauley/Lou Roberts/Vapor's Band (V) -
Bad Bob Vapor's
Buck & Tiny (C) - Bad Bob Vapor's

Tuesday

Ross Rice & Kye Kennedy (P) - Lafayette's
Tom Parks (K) - Sir Laff's Alot
Memphis Accent Band (T) - St. Georges***
Don McMinn & the Rum Boogie Band (T) - Rum
Boogie Cafe
Ray Glover (V) - River Side Grill
Bryan/Chandler/Herbert (V) - September Pl.
Sam Williams (V) - River Bluff Inn
Moonlight Syncopators (P) - Bombay***
John Kilzer (V) - High Roller II***

21

Front St. Blues Band (T) - Lou's Place
Lonely Street Duo (V) - Chelsea St. Pub***
Prince Gabe & the Millionaires (V) -
Willinghams***
Vienna (P) - Stage Stop***
The Cool Brothers (V) - Zeiggy's***
The Willys (P) - Cruel Shoe***
Beauty & the Beats (P) - Maxi's
P.J. & Co. featuring Toni Green (V) - Mid-
towner***

Good Question (P) - Bombay***
Peter Hyrka & Victims of Circumstance (V) -
North End
Special Edition (V) - Dad's Place
Dodie Dowdy & Mixed Co. (C) - Dad's Place
Ben Cauley/Lou Roberts/Vapor's Band (V) -
Bad Bob Vapor's
Buck & Tiny (C) - Bad Bob Vapor's
Chris Lea & the Moonlight Syncopators (V) -
Lafayette's
Tom Parks (K) - Sir Laff's Alot
Bluebeats (N) - Peabody
Don McMinn & the Rum Boogie Band (T) - Rum
Boogie Cafe
Naomi Moody/Jr. Pettis (V) - Mood Indigo
Ray Glover (V) - River Side Grill
Bryan/Chandler/Herbert (V) - September Pl.
Sam Williams (V) - River Bluff Inn
Mike Crews (P) - High Roller II***

22

Front St. Blues Band (T) - Lou's Place
Lonely Street Duo (V) - Chelsea St. Pub***
Prince Gabe & the Millionaires (V) -
Willingham's***
The Cool Brothers (V) - Zeiggy's***
Vienna (P) - Stage Stop***
Cut Outs (P) - Cruel Shoe***
Beauty & the Beats (P) - Maxi's
Struggle (P) - Southern Comfort (Munford)
Touchtones (V) - Daily Planet

Thursday

Friday

- P.J. & Co. featuring Toni Green (V) - Mid-Towner***
- Sid Selvidge (T) - North End
- Special Edition (V) - Dad's Place
- Dodie Dowdy & Mixed Co. (C) - Dad's Place
- Ben Cauley/Lou Roberts/Vapor's Band (V) - Bad Bob Vapor's
- Buck & Tiny (C) - Bad Bob Vapor's
- Ron Reed (V) - Faculty Lounge***
- Ruby Wilson (T) - Lafayette's
- Jazz Ensemble (T) - DiscJockey Lounge
- Phylis Duncan & the Invitation (P) - Court Square Cafe
- Tom Parks (K) - Sir Laff's Alot
- Memphis Accent Band (T) - St. Georges***
- Joe Norman (V) - Rascals
- Jason D & Big Growl (V) - Peabody
- Karen Bella Band (V) - Rum Boogie Cafe
- Naomi Moody/Jr. Pettis (V) - Mood Indigo
- Ray Glover (V) - River Side Grill
- Bryan/Chandler/Herbert (V) - September Place
- Sam Williams (V) - River Bluff Inn
- Reba & the Portables (P) - Bombay***
- Reckless (P) - High Roller II***

23 Saturday

- Front St. Blues Band (T) - Lou's Place
- Lonely Street Duo (V) - Chelsea St. Pub***
- Lonely Street Duo (V) - Mid-South Coliseum
- Prince Gabe & the Millionaires (V) - Willingham's***
- The Cool Brothers (V) - Zeiggy's***
- Vienna (P) - Stage Stop***
- Cut Outs (P) - Cruel Shoe***
- Beauty & the Beats (V) - Maxi's
- Touchtones (P) - Daily Planet
- Struggle (P) - Southern Comfort (Munford)
- P.J. and Co. featuring Toni Green (V) - Mid-towner***
- Sid Selvidge (T) - North End
- Special Edition (V) - Dad's Place
- Ben Cauley/Lou Roberts/Vapor's Band (V) - Bad Bob Vapor's
- Buck & Tiny (C) - Bad Bob Vapor's
- Ruby Wilson (T) - Lafayettes
- Mike Crews (P) - Court Square Cafe
- Tom Parks (K) - Sir Laffs Alot
- Memphis Accent Band (T) - St. Georges***
- Joe Norman Band (P) - Poor Red's
- Karen Bella Band (V) - Rum Boogie Cafe
- Naomi Moody/Jr. Pettis (V) - Mood Indigo
- Ray Glover (V) - River Side Grill
- Bryan/Chandler/Herbert (V) - September Place
- Sam Williams (V) - River Bluff Inn
- Reba & the Portables (P) - Bombay***
- Reckless (P) - High RollerII***

cont. next page

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concert calendar

from previous page

24

Sunday

Ruby Wilson (V) - Willingham's***
The Cool Brothers (V) - Blue Lake (Proctor, AR)***
John Kilzer/Keith Sykes/Shawn Lane/John Hampton (V) - Cruel Shoe***
Kaya and the Weldors (N) - Midtowner***
Good Question (P) - Mid Way Cafe
Ed Finney & Argot (T) - North End
Shylo (C) - Bad Bob's Vapors
Open Mike Night (V) - Faculty Lounge***
Tom Parks (K) - Sir Laffs A Lot
Joe Norman (V) - Poplar Lounge
R.T. Scott Band (C) - Peabody
Eargasm (V) - Rum Boogie Cafe
Jazz Countdown, Jazz Reinstated (V) - Belmont Grill
Naomi Moody/Jr. Pettis (V) - Mood Indigo
Bluebeats (N) - Bombay***
Live Rock and Roll (P) - High Roller II***
Tom Hackenberger & Fries Live (V) - Daily Planet

25

Monday

Bluff City Comedy Co. (K) - P&H Cafe
Lonely St. Pub (V) - Chelsea St. Pub***
Joyce Cobb (V) - Willingham's***
The Cool Brothers (V) - Ziggy's***
Why On Earth (P) - Stage Stop***
Special Edition (V) - Dad's Place
Dodie Dowdy & Mixed Co. (C) - Dad's Place
Ben Cauley/Lou Roberts/Vapors Band (V) - Bad Bob's Vapors
Shylo (C) - Bad Bob's Vapors
Catesby Jones & Cat Can Do (T) - Rum Boogie Cafe
Ray Glover (V) - River Side Grill
Brady & Hollye (P) - Bombay***

26

Tuesday

Yarbrough's Bluegrass Jam (T) - Yarbrough's Music
Ron Reed (V) - Lou's Place
Mary Jane Collins (V) - Lou's Place
Lonely St. Duo (V) - Chelsea St. Pub***
Ruby Wilson (V) - Willingham's***
The Cool Brothers (V) - Ziggy's***
Why On Earth (P) - Stage Stop***
P.J. & Co. featuring Toni Green (V) - Midtowner***
Special Edition (V) - Dad's Place
Dodie Dowdy & Mixed Co. (C) - Dad's Place

Buck & Tiny (C) - Bad Bob's Vapors
Ben Cauley/Lou Roberts/Vapors Band (V) - Bad Bob's Vapors
Crews/Ebe/Clark (P) - Circle Cafe
Fever (P) - Rum Boogie Cafe
Ray Glover (V) - River Side Grill
Danny Joe Bryan/Don Chandler/Billy Herbert (V) - September Place
Sam Williams (V) - River Bluff Inn
Duren & Lott (P) - Bombay***
John Kilzer (P) - High Roller II***

27

Wednesday

Ron Reed (V) - Lou's Place
Front St. Blues Band (T) - Lou's Place
Lonely St. Duo (V) - Chelsea St. Pub***
Tom Owens (V) - Willingham's***
The Cool Brothers (V) - Ziggy's***
Why On Earth (P) - Stage Stop***
Open Mike Night (V) - Daily Planet
P.J. & Co. featuring Toni Green (V) - Midtowner***
Special Edition (V) - Dad's Place
Dodie Dowdy & Mixed Co. (C) - Dad's Place
Ben Cauley/Lou Roberts/Vapors Band (V) - Bad Bob's Vapors
Buck & Tiny (C) - Bad Bob's Vapors
Ross Rice & Kye Kennedy (P) - Lafayette's
James Gregory (K) - Sir Laffs A Lot
Memphis Accent Band (T) - St. George's***
Don McMinn & Rum Boogie Band (T) - Rum Boogie Cafe
Ray Glover (V) - River Side Grill
Danny Joe Bryan/Don Chandler/Billy Herbert (V) - September Place
Sam Williams (V) - River Bluff Inn
Moonlight Syncopators (P) - Bombay***
John Kilzer (P) - High Roller II***

28

Thursday

Front St. Blues Band (T) - Lou's Place
Lonely St. Duo (V) - Chelsea St. Pub***
Prince Gabe & the Millionaires (V) - Willingham's***
The Cool Brothers (V) - Ziggy's***
Why On Earth (P) - Stage Stop***
The Willys (P) - Cruel Shoe***
Beauty & the Beats (V) - Maxie's
P.J. & Co. featuring Toni Green (V) - Midtowner***
Good Question (P) - Bombay***
Peter Hyrka & Victims of Circumstance (V) - North End
Special Edition (V) - Dad's Place

Dodie Dowdy & Mixed Co. (C) - Dad's Place
Ben Cauley/Lou Roberts/Vapors Band (V) - Bad Bob's Vapors

Buck & Tiny (C) - Bad Bob's Vapors
Chris Lea & Moonlight Syncopators (P) - Lafayette's

James Gregory (K) - Sir Laffs A Lot
Fever (P) - Peabody

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

Ray Glover (V) - River Side Grill
Bryan/Chandler/Herbert (V) - September Place

Naomi Moody/Jr. Pettis (V) - Mood Indigo
Sam Williams (V) - River Bluff Inn

Mike Crews (P) - High Roller II***

29

Friday

Front St. Blues Band (T) - Lou's Place
Lonely St. Duo (V) - Chelsea St. Pub***
Rico's Yada (N) - Bombay***
Prince Gabe & the Millionaires (V) - Willingham's***
The Cool Brothers (V) - Ziggy's***
Why On Earth (P) - Stage Stop***
Cut Outs (P) - Cruel Shoe***
Vehicle (V) - Silky's
Beauty & the Beats (V) - Maxie's
Struggle (P) - Southern Comfort (Munford)
Touchtones (P) - Court Square Cafe
P.J. & Co. featuring Toni Green (V) - Midtowner***
Sid Selvidge (T) - North End
Special Edition (V) - Dad's Place
Dodie Dowdy & Mixed Co. (C) - Dad's Place
Ben Cauley/Lou Roberts/Vapors Band (V) - Bad Bob's Vapors
Buck & Tiny (C) - Bad Bob's Vapors
Ron Reed (V) - Faculty Lounge***
Ruby Wilson (T) - Lafayette's
Jazz Players Ensemble (T) - Disc Jockey Lounge
James Gregory (K) - Sir Laffs A Lot
Memphis Accent Band (T) - St. George's***
Joe Norman (V) - Rascals
Memphis Slim Birthday Party (T) - Peabody
Don McMinn & Rum Boogie Band (T) - Rum Boogie Cafe
Ray Glover (V) - River Side Grill
Bryan/Chandler/Herbert (V) - September Place
Naomi Moody/Jr. Pettis (V) - Mood Indigo
Sam Williams (V) - River Bluff Inn
Live Rock & Roll (P) - High Roller II***

30

Saturday

Front St. Blues Band (T) - Lou's Place
Lonely St. Duo (V) - Chelsea St. Pub***
Rico's Yada (N) - Bombay***
Prince Gabe & the Millionaires (V) - Willingham's***

The Cool Brothers (V) - Ziggy's***
 Why On Earth (P) - Stage Stop***
 Cut Outs (P) - Cruel Shoe***
 Beauty & the Beats (V) - Maxie's
 Struggle (P) - Southern Comfort (Munford)
 P.J. & Co. featuring Toni Green (V) - Mid-
 townner***
 Sid Selvidge (T) - North End
 Special Edition (V) - Dad's Place
 Ben Cauley/Lou Roberts/Vapors Band (V) - Bad
 Bob's Vapors
 Buck & Tiny (C) - Bad Bob's Vapors
 Ruby Wilson (T) - Lafayette's
 Joyce Cobb & Hot Fun (V) - Court Square Cafe
 James Gregory (K) - Sir Laffs A Lot
 Memphis Accent Band (T) - St. George's***
 Joe Norman Band (V) - Poor Red's
 Chuck Foster (U) - Peabody
 Don McMinn & Rum Boogie Band (T) - Rum
 Boogie Cafe
 Ray Glover (V) - River Side Grill
 Naomi Moody/Jr. Pettis (V) - Mood Indigo
 Bryan/Chandler/Herbert (V) - September Place
 Sam Williams (V) - River Bluff Inn
 Live Rock & Roll (P) - High Roller II***

31 Sunday

John Kilzer/Keith Sykes/Shawn Lane/John
 Hampton (V) - Cruel Shoe***
 Kaya and the Weldors (N) - Midtownner***
 Good Question (P) - Memphis MusicFest
 Good Question (P) - Midway Cafe
 Shylo (C) - Bad Bob's Vapors
 Open Mike Night (V) - Faculty Lounge***
 James Gregory (K) - Sir Laffs A Lot
 Joe Norman (V) - Poplar Lounge
 Jason D. & Big Growl (V) - Peabody
 Fred Sanders (T) - Rum Boogie Cafe
 Naomi Moody/Jr. Pettis (V) - Mood Indigo
 Bluebeats (N) - Bombay***
 Live Rock and Roll (P) - High Roller II***

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Studio Tips

from page 25

here is to get him interested in buying the services of your band, not bore him to death. Instead, keep the length of each tune down to about one minute to a minute and a half. Include a verse, a chorus, and maybe a solo of some type. Fade that tune and go on to the next one. What most groups do in making these demos is to lay the rhythm tracks down with a scratch vocal and scratch solo. Then they go back and redo the final vocal and solo separately so as to get the best sound and performance. You don't want to do a lot of overdubbing because you need that cohesive group for this tape.

One thing I can't stress enough is how important it is for your band demo to have a good quality sound. A

booking agent, who is a friend of mine, told me that the world will never know of all the groups that have been heard by a bad sounding demo tape. A good sounding professional tape on the other hand can get your group booked like it never has been before. So while you can get decent results by rutting your tape together at home on your portable recording studio your best bet is to go ahead and invest the money and take your best shot.

Now that we have established an idea of what we are going into the studio for and some basic criteria to follow we'll move on and discuss what to look for when choosing a studio engineer next month. We will also try to cover what some of the problems and costs that you need to be aware of before you enter the studio. So until next time, happy trails . . . ★

Book Reviews

from page 38



Commander Ebenezer Obey, King Sunny Ade and Fela-Ransome Kuti have exerted considerable influence on much of Western popular music (note, significantly, that the English hipped themselves to both reggae and African musics long before people on this side of the Atlantic did).

So, where is calypso in all of this? Artists such as the Mighty Sparrow have been recording inventive, witty, entertaining, tongue and mind meshing calypso records for decades in their native Trinidad and Tobago. Sparrow, himself, has had over thirty albums released. It is a mystery to me why such music has never broken

Stateside but such are the vagaries of pop music popularity.

Author Keith Warner is a University professor who is currently Chairman of the Department of Romance Languages at Howard University in Washington. He is a native Trinidadian who previously taught French Literature at the University of the West Indies. His research covers the period from 1956 to 1980, concentrating entirely on the lyrical aspect of calypso (musical content he admits early on is simply beyond his abilities). Using numerous excerpted lyric examples Warner makes a case for calypso as oral literature representing the voice of the people "commenting on political and social issues, providing entertainment in the form of humor, and expressing prevalent attitudes on male/female relationships." He lays his material out clearly and convincingly (albeit at times in a somewhat stilted fashion).

Less successfully, Warner attempts a brief twenty page exposition on the history of calypso. To round out his presentation he also writes chapters on the language used by the calypsonians and the perception and use of calypso and calypsonians in Trinidad's written literature. Discographic and bibliographic appendices are also included. Recommended for those with a strong interest only. ★

Movie Reviews

from page 39

Lowe and Moore are supposed to be the center pieces but Perkins and Belushi are so strong they almost steal the show. Then maybe they are meant to.

About Last Night . . . attempts a realistic look at the interplay of men and women in the 80's. It does manage to avoid triteness and cleverly sidesteps the lovey-dovey mush zone. Give it an 'A-' for effort, if only because the transition from comedy to seriousness is strained.

The ending also dodges 'everything's wonderful' pat approach. The audience gets to finish it up themselves ala *Gone With The Wind*. If there is a 'message,' it is "With friends like these . . ."

Jim Belushi's portrayal is the one disturbing element to this picture. While he is amusing as the crude braggart, free with useless advice, he looks like and is essentially playing his dead brother, John. One hopes he will find his own persona soon, it's just too unnerving to see John Belushi come back to life.

About Last Night . . . is R rated for adult situations. ★

Club Paradise "Hell In The Caribbean"

by William Glankler

How could one go wrong with a cast that includes Robin Williams, Peter O'Toole, Twiggy, many Saturday Night Live regulars, and Jimmy Cliff? Well, start off with terribly unimaginative writing, add unfocused and uninspired direction, finish off with horrid editing; and you have a recipe guaranteed to waste time and talent.

Too bad too, because a Caribbean vacation is a situation fraught with humor. There were several feeble attempts to play on this; a reference to the Jamaican phrase 'soon come,' which means anything but that; a dreadful night taxi ride; a Rasta dancing and ganja smoking ceremony that could last for days; and a stuffy British club scene. None of these potentially funny bits are even brought to fruition, however.

One saving grace, about the only one, is some nice location footage at Port Antonio, Jamaica.

Despite all the missed opportunities the actors gave it their best shot, particularly Twiggy as the British near-do-well who falls for

Williams. O'Toole, as the jading Brit gone native, seems to know this is a flop from the beginning, but even when he's not superb he's still better than most. Jimmy Cliff (*The Harder They Come*) is credible as the owner of the rundown hotel. Too bad they wouldn't let him finish even one song.

Exactly why Williams is supposed to be a Chicago fireman is unclear. He doesn't act like a fireman. He acts like the one liner gag man that he is. Mary Gross and other SNL people do the best they can with their small parts.

Considering the other good pictures out this summer, don't waste your time on this one. It'll be on cable all too soon. ★

Under The Cherry Moon Warner Brothers "A Celluloid Dynasty Dream"

by Tony Jones

A tribute to the cosmopolitan sex comedies of legendary Hollywood, *Under The Cherry Moon* is a splice of the genre injected with the funky sizzle that often pushes the film to lethal comedic heights.

As Christopher Tracey, Prince appears immediately on screen crowned with a beaded headdress, playing piano in a swank cabaret. A rich matron, later identified as Mrs. Wellington (Francesca Annis), eyes his chassis from a chair nearby. Besides her outfit, you know she's rich because rich women predominate in the 30's - 40's style from which it is immediately evident Prince has drawn *Under The Cherry Moon's* mise-en-scene. Don't worry about the soundtrack. It's not used much more than in a standard manner, a shame actually, more than one scene begs for a bit of musical parody.

By filming in black and white Prince adds dimension to the film that it otherwise would not have; if done in color, *Under The Cherry Moon* would have appeared even more a "celluloid dream" episode of *Dynasty*. At times scriptwriter Becky Johnston seems a bit self-conscious about the story, but generally pulls off a good, if incomplete, effort. Henny Youngman would kill for some of the one-liners liberally dispersed in the fun.

Jerome Benton is absolutely hilarious as Tricky, Christopher Tracey's partner in crime. They're gigolos out to score some big money in Paris, then run back home to Miami

with it. Benton's character hides his professional wiles in an ultra-fag guise, lipping from scene to scene like a whirlwind male homosexual parody. His and Tracey's singular and coupled presence gives the movie a pointedly ridiculous texture that produces thick belly-laughter from deep in the gut, especially in context of the movie's stylistic verve. You know what roles Old Hollywood prescribed for black actors, watching Prince and Benton wrecking Designer Society becomes even more funny in consideration of this fact.

Paradoxically, a major problem is that their presence is treated a bit too nicely. Several times an honestly angry reaction of two black guys rampaging and snaring the most pampered of white women is called for, but seems consciously backed away from. Also, Prince is funny in his role, but the movie begs for Morris Day.

Ultimately, *Under The Cherry Moon* trips itself up. It's too good to be trash, not trashy enough to be great. The plot fast forwards until it snaps the fun. Tracey and Tricky (of course) fall for the same girl, society's queen debutante, portrayed by Kristin Scott-Thomas. Her Daddy, excellently played by Stephen Birkoff, doesn't like it, of course. To compound the problem, Prince, in a classic comedy scene, informs Daddy that they are both boffing Tricky. Wellington, a sparkling plot twist that Prince marvelously slams home, ". . . them's my drawers!" when Tracey calls as Daddy and Mrs. Wellington are sweating.

Nothing could save *Under The Cherry Moon* from the dumbest ending to survive on screen in eons. Without any solid dramatic buildup, a fine comedy suddenly, completely dies when Prince and The Poor Little Rich Girl are tracked down by Daddy, armed with a Coast Guard Squadron, as they flee toward bliss in a small motored raft. Christopher Tracey is shot in the back and killed. It would have worked, and likewise the movie in total, if Prince had vamped the death scene as he did everything else in the film, especially (probably unintentional) the kisses between him and Scott-Thomas, whose face he appears to be attempting to bite off. After all the fun, he suddenly gets an uncontrollable Larry Olivier urge. Please.

Gospel Family

from page 15

tell you "Prayer, constant Prayer." Through their own prayers, they prayers of their staff of spiritual advisors, which includes Deborah's father and mother, and through the prayers of their chairman of the Board, Rev. James L. Netters, they experience "joy, unspeakable joy," in serving the Lord. Their scripture, Romans 8:38-39, serves also as a source of strength along with the words to many of the songs they sing, such as "For the Rest of My Life" and "My Soul Has Been Anchored in the Lord."

The Gospel Family has earned and held the respect of many gospel music lovers, ministers, other gospel groups and even the people who play gospel music on the radio. Bro. James Chamber of WLOK Radio Station has long been a fan of this group and is always an encouragement as well as a promoter to the group. This group is one that the entire city of Memphis "music lovers" can be proud of. They are all products of Memphis and all have their roots in Memphis music. Deborah's father, Alphonzo Davis, Sr., is a member of the well-known Pattersonaires, and has been with the group throughout its 30 years. Other members have various backgrounds in gospel and R&B music, with a history of music coursing through their veins.

The musicians for the Gospel Family are all pace setters in gospel music instrumentation. James Netters, Jr., who formed the Revelations (from which Ralph Lofton evolved), plays bass guitar. Alphonzo Davis, Jr. is on drums, and his son Awtuane Davis is on timbolis. James Bolds, Jr., the organist, has played for many, many choirs and groups while the Family's baritone section play tamborines and other percussion pieces, adding flavor and distinction to the sound that has become "the sound of The Gospel Family."

In the past 12 years, The Gospel Family has come a mighty long way and with the continued blessings of God, they will go on in a mighty, mighty way. If you are one of the few people who have not experienced The Gospel Family don't wait, make this anniversary your time to become a part of the Memphis Gospel Music Experience! ★

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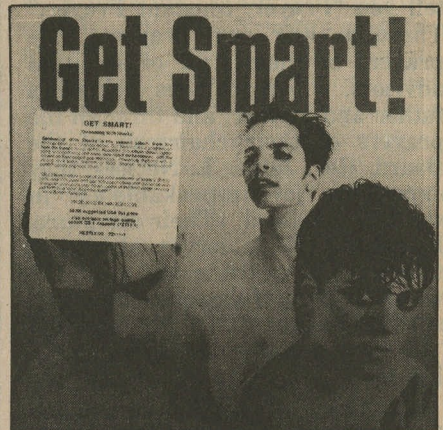
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LP Reviews

from page 37



bass and drummer Frank Loose from a tight rhythm section and Marc Koch's warped chords provide enough dissonance to please hardcore loyalists. But, oh, those vocals! Get Smart! would be a much better band if they'd stick to instrumentals. They may have been compared to X but Exene and John Doe they ain't. ★

Giuffria Silk & Steel (MCA Records)

by Ken Houston

This second album from Giuffria takes over where their last album left off. The only difference is that this one is better.

Silk & Steel features two new members, guitarist Lanny Cordola and bassist David Sikes. Both fit in very well. This LP sounds a lot tighter than the first.

The first single is already on the charts. "I Must Be Dreaming" is getting a lot of airplay and should help establish Giuffria once again. Other strong cuts are "No Escape," "Love You Forever," "Radio," and "Heartache." There are ballads on here as well as rockers. The way this album is taking off, it looks as though it will be much bigger than their debut album. If you liked their first LP, you'll like this new one a lot better. ★

Steve Wariner

from page 13

in some kinda little trap. Every night is the same. And you spend it watching TV."

Cynical perhaps, but he also displays a sensitivity that is often-times missing in country music where most songs are black-and-white, she-done-me-wrong type tunes. Wariner gives more of a human face to his heart-broke songs.

That humanness is truly displayed by the friendly, almost effervescent, style of his stage shows. In addition to being a genuinely warm fellow, he feels it's important because, "I think a lot of artists kind of build walls between themselves and the audience. I like to get out in there and shake hands and everything."

He's had that attitude ever since he was a kid and saw the performers come through town on the tour buses and thought, "boy, I'd like to travel on a bus like that." He loves performing, although he confesses now that sometimes he wonders, "do I have to get on that bus again?"

On *Life's Highway* Wariner wrote or co-wrote five of the songs, including the up-tempo "I Let A Keeper Get Away." His emergence as a writer hasn't hurt sales any. He says, "I haven't achieved the level of record sales I want to yet," with a drive and determination that belie his youthful good looks and sunny disposition. "I think it's around the corner. But I've got my sights set really high."

Also on *Life's Highway* is the stunning ballad "I Can't Seem To Stop Starting All Over Again," which brought the house down, or rather to its feet, at MusicFest. A beautiful song, wonderfully performed, it *ought* to be the next single. Whether it will . . .

Awards, or the lack of them, don't figure much in his sights. "I don't think about it anymore. I just try to find the best songs I can, and do the best live shows I can, and the rest of it will have to take care of itself."

If the past is any indication of the future, things will take care of themselves. Steve Wariner has the talent and drive, and he enjoys what he's doing. That combination is hard to beat. His sights may be set high, but Wariner is gaining control and getting there. ★

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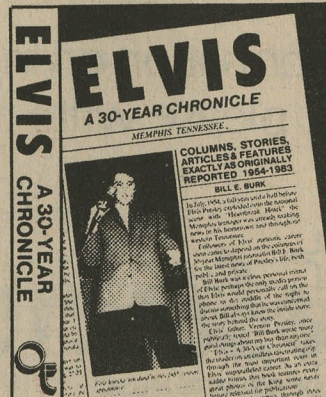
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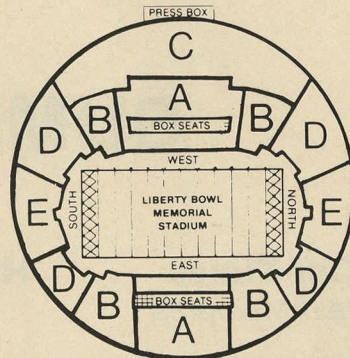
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Oct. 26	Sunday Birmingham	7:00 p.m.
Nov. 6	Thursday Baltimore	7:00 p.m.
Nov. 27*	Thursday Tampa Bay	7:00 p.m.
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