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ELVIS Week
Calendar Of Events



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at the
Sunday Gospel
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August, 1987
Vol. VII, No. 2

Chelsea Street Pub



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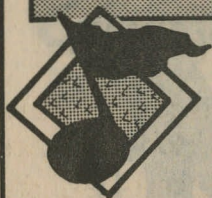
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our cover story

Individually and collectively the **Original Sun Rhythm Section** played a significant role in early rock 'n roll history. *The first of our two part story by Robert Gordon begins on page 28. Cover Photography by Shannon Gauling.*

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Star Tracks

by Anna Cham

Hitting the hot spots in August should be easy — everything is solar powered and cool down is a matter of air conditioning and water sports.

This month's issue features our annual STUDIO GUIDE, the most complete listing of all area studios and their amenities. It should save all you recording artists a lot of time.

Star Tracks has a new sub column. RADIO NOTES is provided as a forum for radio news and promotions. As all local recording acts know, we need more cooperation between the music and the radio businesses.

August is synonymous with ELVIS in this city. Many Memphians have a less than reverent attitude about our most famous tourist attractor. After being beseiged by "tourists of a thousand questions" I can understand. But I'm not from here and I still feel a thrill in driving the streets the King knew so well. I can't cure your apathy but I will remind you of the legacy of the creators of rock and roll. The world shaking, music making ability Memphis musicians recreate every day. Sermon over.

Elvis week features a plethora of tribute opportunities (see page 52 for a schedule). One event is the Memphis State University Lifetime Distinguished Achievement Award Banquet. This year's recipient, CHET ATKINS, will be honored in a banquet at the Peabody on August 16. NARAS-Memphis Premier Guitar Player winner, John Stover, will perform a tribute featuring "Waltz For The Lonely," from Mr. Atkins' newest album, and "Blue Finger," written by Jerry Reid, one of Mr. Atkins' favorite composers. Tickets are available to the public. Contact MSU or NARAS.

Congratulations to Memphis Star Writer of the Month CHERYL DENISE WOLDER. Cheryl, in addition to writing theatre features

and record reviews is a talented actress and songwriter.

NATIONAL NOISE

Putting Memphis on the national charts map at the end of July are ELLA BROOKS and JOE WALSH. "It's Easy When You're On Fire" from Ella's debut album, *Satisfy Me*, broke into *Billboard's* Hot Black Singles list at #95 with a bullet. The hot cut was produced by Nikos Lyras and features a crop of Cotton Row's best.

"The Radio Song" by Joe Walsh, from his Ardent recorded *Got Any Gum* album, stayed in Rock Tracks (*Billboard* feature) TOP 20 for most of last month. Look for "In My Car" to be the next DJ pick.

Look for Joe to settle in and make more records in Memphis. Rumour has it that he is teaming up with Gary Belz (of the Peabody Belz) in the former Sounds of Memphis/Barkay studio. If that is true, will he bring Don Henley (my favorite Eagle) to town?

Memphite talents are on the road with national bands: Trumpeteer RICHARD BOYINGTON is travelling the U.S. and Europe with The Tommy Dorsey Band this summer. JIM SPAKE is playing saxophone with the Del Fuegos.

When Ringo Starr's album comes out we just may hear Portable BECKY EVANS take a turn on a duet with Mr. Beatle. Vinyl is the final word.

Remember the FLYING BURRITO BROTHERS? There is a re-formation going on and Memphis is the laboratory. Star Stage, Inc. and Memphis Sound Productions are jointly venturing a project with Sneaky Pete and Gib Gilbo. Pete is living in L.A. and Gib in Nashville but they do not want to record there. Cool. Come on down.

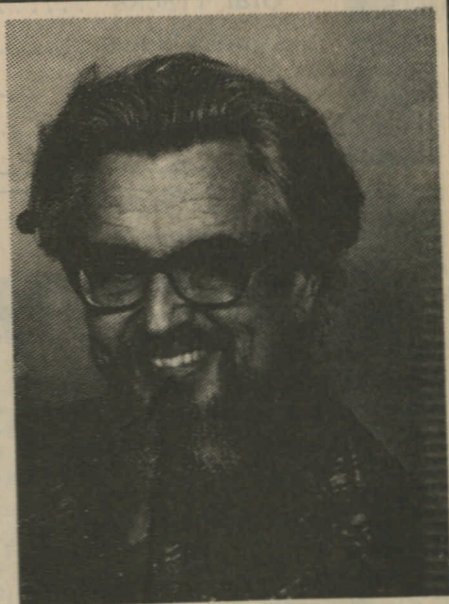
Have any of you star trackers seen those ZZ TOP boys hanging out? We've had IFM (Identified Famous Musician) sightings at Molly's La Casita and Gonzales and Gertrude's. (I think they like Mexican food.) Anyway, they are working on digital remastering of some previously released albums.

OPENINGS

New studios, music stores, record labels, and clubs. We don't often see a new music store opening so it must be a sign of trickle down from the growing profitable music population. The MEMPHIS DRUM SHOP is slated for a bang up September opening. Store owner Robert Hall is a drummer himself, for the Cut-Outs. The address is 1999 Madison Avenue.

COLIE STOLTZ MUSIC Company split from their Poplar Avenue address and split into two

Songwriter Boudleaux Bryant died June 25th in Knoxville. Bryant wrote over 4,000 songs, many with his wife Felice. Among those were the Everly Brothers hit, "Bye Bye Love," and "Wake Up Little Susie." Bryant also wrote "Rocky Top," one of Tennessee's State Songs.



Locations. One in mid-Memphis at 2766 Broad and one in East Memphis at 5460 Winchester (near Cablevision).

This fall should see the opening of two new 24 track studios. THE WAREHOUSE is an Eli Ball project to be created in a downtown warehouse from which you can actually see the river. Ball is the producer of Joanna Jacobs, William Lee Golden and others.



Memphis Star Writer of the Month Cheryl Denise Wolder.

KIVA Studio is the previously mentioned Gary Belz complex that was known as the Bar-Kays' studio. The updated studio should open in October. Three cheers for John Robinson and his Alfred's expertise. He's put a blues anchor on the east end of the strip with the multi-talented Kenneth Jackson and his band. One *Star* staffer caught the act and reported heart failure due to the glorious pipes of Helen Duncan. (Man! Can those Duncan Sisters sing!?)

SOUTH END is open, too, with plans for live music (of course) but no firm decision on who at press-time. Look down on South Main. Don't be scared — I'm known to head down there late at night alone to visit friends. No one has ever bothered me, just exercise common sense caution.

Three new clubs have reportedly signed leases for Beale Street locations. The openings are tentative at this point contingent on the renovation of the area between 3rd and 2nd. A 1.5 MILLION

cont. page 50

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Studio News

Space in Studio News is available to all studios open to the public recording music or videos in the Memphis area. Submissions must be typed, double-spaced and received no later than the 15th of the month prior to publication. Address material to: The Memphis Star, c/o Ken Houston, 643 S. Highland, Memphis, TN 38111. The Memphis Star reserves the right to edit all copy.

by Ken Houston

At ROADHOUSE RECORDING: Indigo Nowhere recorded a selection of covers for booking promotion and also produced 5 originals for an EP which will be released on cassette in August. The EP tracks include Mike Powell (drums, percussion), Tim Weirich (vocals, harmonica, guitar), and Eric Eschbach (vocals, bass, guitar, harmonica). Mark Patrick and Ronnie Vandiver engineered. Cassette mastering and real-time duplication was also done at Roadhouse Recording. In August, Roadhouse will add a new larger control room (324 sq. ft.) to existing studio space for a total of over 1000 square feet.

POWER HOUSE STUDIO is up and running after several weeks off to move into brand new facilities at Poplar and Holmes. Rocker Bill Beaty has been in working on his solo album after taking nearly a month off. Tentatively titled *Billy and the Who Dogs Rock the House Down Tonight*, release has been pushed back to late October or early November.

At COTTON ROW Ernest Williamson has been in doing publishing demos for New Memphis Music. Joe Dixon engineered. Paul Brown (formerly with the Memphis band Amber) is continuing work on his solo project with Nikos Lyras producing and engineering. Danny Childress has started work on a project for

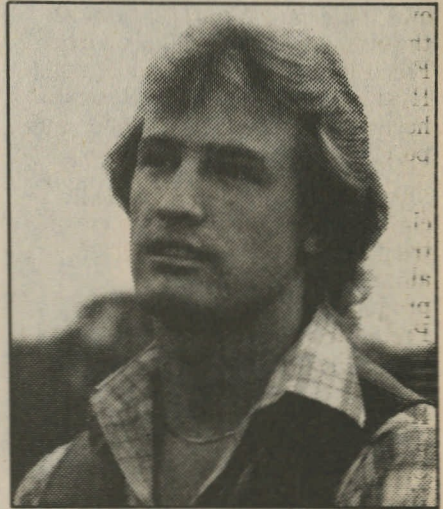
Carl Wise's production company London House Music and also for New Memphis Music Production. Carl Wise is producing, Eric Patrick is engineering. Songwriters Wiley Brown, Marshall Jones, and Oscar Smith have finished producing a New Memphis Music publishing song called "Seventeen Days of Loving," featuring Carl Sims. The song is to be released on an independent label. Eric Patrick engineered. Ernest Williamson has started preproduction for Todd Bradley's solo project. New Memphis Music publishing has placed several songs with major labels. William Bearden is publishing director.

At LYN-LOU: The Relaxations from Oxford, Miss. recorded nine songs for their forthcoming album. The LP is being produced by Bob Tucker and Jimbo Hale and is due for release in early fall. From Chicago, Illinois, folk artist Phil Caulkins recorded and mixed his debut album for LZK Records. The tracks were produced by Phil, along with former Memphian Dustin Parker and John Kelton. The record was mixed digitally and is being mastered at Masterfonic in Nashville. Country artist David Jones began production on an eight



The Touchtones album is almost complete at Memphis Sound Productions.

sided demo project. Included on the sessions were Perry York on drums and Ronnie Scaife on guitar. Three of the songs were penned by Jones. Other demo projects last month included local acts Axis and the B-Flats. Jerry Hayes and Reggie Casper have recently completed a project on twelve year old Joanna Cotten at Lyn Lou for a Nashville based label with John Kelton engineering.



David Jones is working at Lyn-Lou!

At MEMPHIS SOUND PRODUCTIONS, Danny Jones has been mixing sides on David Kurtz. The Kurtz project is being produced by Jones and Larry McKeehan for Star Stage, Inc. John Fleskes is the assistant engineer.

Rick Steff has recorded three sides with Dave Cochran on bass, Steve Mergen on drums and David Cousar on guitars. Joe Dixon and Dan Pfeifer engineered.

Soundtown Records artist David Alexander has been working on an album tentatively entitled *This Is Not A Fantasy* with Robert Jackson and John Fleskes engineering. Mark Blumberg and Tim Goodwin have been programming on the Fairlight for a future project.

The Touchtones have been doing overdubs on their album project with John Fleskes and Tim Goodwin at the board.

Star Search leased the studio for one day of video auditions.

In last month's studio news a typo incorrectly identified bass-player Jimmy Kinnard as Thomas Kinnard.

At EASLEY RECORDING, singer/songwriter Mike Scruggs cut two pop songs which he arranged and produced. He was joined by Kye Kennedy on guitar, Ross Rice on keyboards and Brady Spencer on drums. He is currently shopping the material.

The Crime came back in to cut "Feels Good," a Rick Nethery song to be added to a new album.

Hans Faulhauber has started work on an album project of his own material. Assisting Hans on the cuts are Ken Woodley on bass, Fonzi Faulhauber on drums, Peter Hyrka on violin and Jim Spake on horns. Hans is playing guitar and percussion and singing.

At ARDENT, the critically acclaimed Rainmakers are in cutting tracks for their new PolyGram album. Terry Manning is producing and engineering. Producer Jim Dickinson brought *Green On Red* back in to cut three new songs for PolyGram Records. He was also in remixing The Replacements' new single "Alex Chilton" for Warner Bros. Joe Hardy engineered both projects. Peter Himmelman was in with producer Don Smith (Tom Petty & the Heartbreakers) to mix his new album for Island Records. Tom Laune assisted. Frederick Knight was in producing an overdub session (horns and background vocals) for the legendary B.B. King. Robert Jackson engineered.

Sid Selvidge was in producing band tracks for Cybill Shepherd. Memphis' own Bluebeats laid them down and Joe Hardy engineered. Alex Chilton was in mixing his new album for Big Time Records. Tom Laune was behind the SSL console. The Grammy-nominated DeGarmo & Key Band were in cutting tracks and mixing their new album for Power Discs Records. John Hampton was engineering and co-producing. Robert Jackson was behind the board on sessions for Dwight Ross, Bobby Rush, Lester Snell and Joe Simon.

At THE ATTIC: Mak Kaylor was in working on a demo project with long-time songwriting partner Sam Gay with assistance from Nashville's Dickey Lee. John Scott is producing. ★

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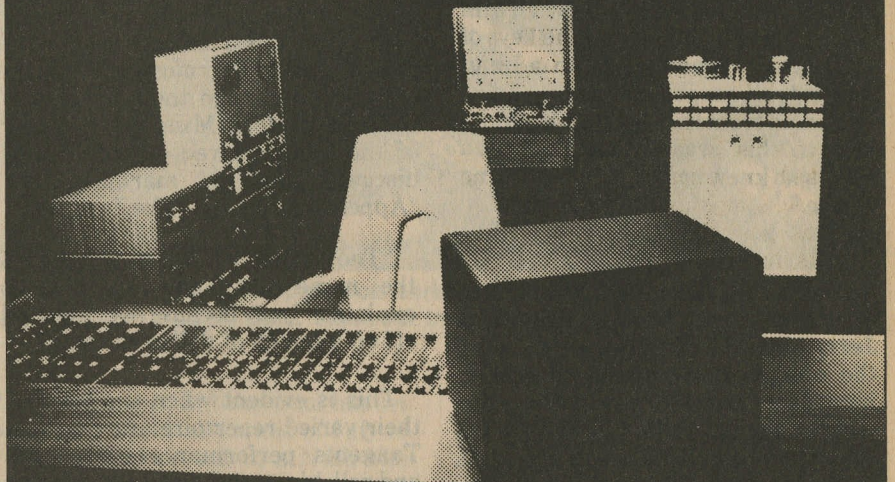
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Rompin' With The TANGENTS

Delta Band Carries On Music From "Our Part Of The Country"

by C.P.J. Mooney, IV

It was a humid, drizzling Sunday night in May. Beale Street was essentially deserted; the Rum Boogie Cafe only half-full, when Jim "Fish" Michie slid behind the keys of his piano to warm up with a quiet honky-tonk/gospel medley. Folks looked up from their drinks, not quite sure if "this" was the band or just a man who knew how to play "Amazing Grace."

Gradually bass man Steve Vines, drummer Bob Barbee, guitarist Jerry Lee "Duff" Dorrrough and the obligatory (well, for a proper blues band anyway) sax-harp player Charlie Jacobs drifted in and joined the man named Fish on stage.

The band then lurched into "Shake, Rattle and Roll," "Trick Bag" and a joyous rendition of "Roll Over Beethoven." A solid portion of the Big Chill crowd sprang onto the dance floor - enjoying the hell out of themselves. The Tangents had arrived, and judging from the crowd's reaction, all was right with the world.

The Tangents are just a little rhythm and blues band hailing from Cleveland, Miss. (and points thereabouts) that have been playing American music to ecstatic audiences in clubs from Memphis to New Orleans, and *everywhere* in between (that includes Wyoming) since 1981. The band first came together at Delta State University and were originally called The Bull-

frogs (later the Sausage and Biscuit Boys because a club owner who also served breakfast refused to add their name to his sign with his daily specials. The band simply changed their name to accommodate the sign and it stuck.) until sax man Charlie Jacobs (who also shares vocals with guitarist Duff Dorrrough) decided on his own to change their name just before an Oxford, Miss. gig. The rest of the band arrived at the club to discover that the marquee read "Appearing Tonight: The Tangents."

"The reason why I came up with the name the Tangents," Jacobs explains, "was because we were all off on a bunch of different ones."

This is evident when one looks at their varied repertoire. At a typical Tangents performance early rock and roll, blues, soul, gospel and swing influences co-exist side by side. The band is a musicologist's delight; during a Memorial Day weekend stint they covered Wilson Pickett, Duke Ellington, Johnny Cash and Ben E. King, and also did a rendition of "Rocket 88," one of the first songs of note to be recorded on the original Sun Records label here in Memphis. And that was all during *one* set!

The same weekend jazz great Phineas Newborn Jr. sat in comfortably with the band, as did vocalist Diane Marshall (a local talent with a *five octave* range), who joined them for "Stormy Monday." As if that weren't enough, the Tangents also whipped out a surprise run-through of Billy Preston's mid-seventies hit "Nothin' From Nothin'."

Later Jacobs, Fish and Bob Barbee explained why they tend to be so diverse and unpredictable.

"We really try and make the song list on the assumption that if we like what we're playing it'll go across better - they (the audience) will be able to tell that we're having fun, and not getting bored with it," said Michie.

The standing-room-only audiences that consistently play to attest to the effectiveness of that policy. Down in the Mississippi Delta, *everyone* has heard of the Tangents, and knows the importance of staking out a table well in advance at whatever club they're playing. "No more room" usually greets latecomers, leaving them to peer in the windows at the fun they're missing.

"We try to carry on the music from our part of the country, from Memphis to New Orleans," continued Michie. "Some of it's rock and roll, some of it's country flavored, a lot of it's rhythm and blues ... it feels right to us play the music from here rather than covering English bands or California bands ... we want this music to stay around."

The band doesn't restrict themselves to covering older tunes, either. Their sets are highlighted with numbers from contemporary blues and soul performers from Jackson, Miss.'s Malaco label. Artists such as Johnnie Taylor, Bobby Bland, Walter "Wolfman" Washington and the late, great Z.Z. Hill get the Tangent treatment.

The Tangents also sprinkle their shows liberally with their own original numbers, written primarily by Jacobs and Dorrrough. These



The Tangents (left to right), Steve Vines, Charlie Jacobs, Duff Darrough, Bob Barkie and Fish Michie, romp through a set of rhythm and blues classics and originals at the Rum Boogie Cafe. Look for their return August 18 - 22.

photo by Kelly K. Craig

songs reflect the blues, soul, gospel and other influences evident in their choice of covers, but without aping their heroes or becoming mired in tradition (anyone remember the Stray Cats?) Malaco artist Denise LaSalle recorded and released a song co-written by Jacobs; "Linger," on her last year's release. And when the band plays their originals nobody stops dancing. Hell, they don't even slow down! Dorrrough's "Peace In The Lily" gently laments the death of the "Old South" (circa 1930's) but happily anticipates the coming of the new, while Jacobs' rollickingly introspective "That's The Way It Is (With Love and Pain)" philosophically examines both sides of human relationships.

Future plans for the Tangents do include getting some of their own material down on tape and hopefully on vinyl. In the past, their hectic touring schedule has prevented them

from doing this, but the band has set aside two weeks at the end of July to rehearse and record in a Nashville studio. Further down the line, Michie (who has a master's degree in education that he's never had to use) revealed they hope to make it to New York for some club dates, and possibly a European jaunt as well.

But the Tangents have a rather mature, if not cautious, attitude towards their career goals. This is evidenced in their attitude towards promoting their own material. All of the band members are just about thirty, and perhaps their experience enables them to approach things with more patience than younger performers might.

"We're not breaking our necks to try to press up our own record," said Barbee. "We feel the good songs are still coming out of us ... the longer the band works together, the more cohesive we become, and the better record we'll end up making."

Don't let that restraint make you believe these guys have any lack of ambition though. All of the Tangents are committed to moving ahead (the newest member, Steve Vines joined the band in January. Vines replaces David "Groovy" Parker, longtime Tangents bassist who now plays with the Wampus Cats.) No one in the group has any non-musical "day job" typical of up-and-coming performers; the band is so busy and successful on the road that none of them need one.

Being booked so solidly in advance (50 out of 52 weekends a year, plus numerous weekday gigs) the Tangents don't get to Memphis as often as they'd like. Look for them at the Rum Boogie Cafe August 18-22 and sometimes at Huey's. They are worth looking out for; any group that has the wit and the nerve to follow "Angels Watching Over Me" with a romp through "Great Balls of Fire" is okay by me. ★

Grammy® News



John Stover hosted a backyard BBQ for NARAS last month. Among the volleyball cheerleaders were, from left, John McDowell, Peter Brown, Gibb Gilbo, James Alexander, Danny Jones, Steve Weaver and Doc Field. Flying Burrito Brother Gilbo and Manager Doc Field were in town signing a deal with Star Stage and Memphis Sound Productions. For details see Star Tracks.

photos by Deborah Camp

The Memphis chapter of NARAS is privileged to have Al Schlesinger as a guest speaker at the August Board of Governors Meeting.

Schlesinger is the newly-elected president of board chairman of the National Academy of Recording Arts and Sciences.

The board meeting, which is generally held the first Tuesday of each month, will be held the first Monday, August 3, to accommodate Mr. Schlesinger's schedule. The meeting will be held at 5:30 p.m. in the fifth floor auditorium of the Media General Building on Union Extended.

On Thursday, August 27, the local chapter of NARAS will host an Open House for Memphis area people interested in joining the Academy. The event will be held at 6:00 p.m. in the studio of Memphis Sound Productions at 315 Beale Street. NARAS members are encouraged to come and bring guests and potential members. For further information, call 794-8539.

The national office in Burbank recently announced next year's recipients of the Lifetime Achievement Awards and the Trustees Awards. In recognition of their incomparable bodies of work, Lifetime Achievement Awards will go to: B.B. King, Benny Carter, Roy Acuff, Ray Charles, Woody Herman, Fats Domino, Enrico Caruso (posthumously), Isaac Stern, Igor Stravinsky (posthumously), and Hank Williams (posthumously).

The Trustees Award honorees are composers Harold Arlen and Jerome Kern and inventor Emile Berliner, who many consider "the father of the recording industry." All three will be presented posthumously.

The thirteen honorees represent a record number of recipients in a given season. The honorees were selected from an exceptionally large nominations list and were voted upon by the national trustees. ★

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Film, Tape and Music Commission's Linn Sittler and Cotton Row's Ward Archer, Jr. at the NARAS party.

Star Charts

TOP FORTY SINGLES*

1. I WANNA DANCE WITH SOMEBODY (Arista) **Whitney Houston**
2. HEAD TO TOE (Columbia) **Lisa Lisa & Cult Jam**
3. ALONE (Capitol) **Heart**
4. DON'T DISTURB THIS GROOVE (Atlantic) **The System**
5. SONGBIRD (Arista) **Kenny G**
6. SHAKEDOWN (MCA) **Bob Seger**
7. IN TOO DEEP (Atlantic) **Genesis**
8. ALWAYS (Warner Bros.) **Atlantic Starr**
9. EVERY LITTLE KISS (RCA) **Bruce Hornsby and the Range**
10. SOMETHING SO STRONG (Capitol) **Crowded House**

*Based on airplay on FM 100

TOP COUNTRY SINGLES*

1. SOMEONE (MCA) **Lee Greenwood**
2. ONE PROMISE TOO LATE (MCA) **Reba McEntire**
3. LOVE SOMEONE LIKE ME (MTM) **Holly Dunn**
4. SNAP YOUR FINGERS (RCA) **Ronnie Milsap**
5. CINDERELLA (RCA) **Vince Gill**
6. ALL MY EX'S LIVE IN TEXAS (MCA) **George Strait**
7. CAN'T EVER GET BETTER (Epic) **Ricky Skaggs and Sharon White**
8. A LONG LINE OF LOVE (Warner Bros.) **Michael Martin Murphey**
9. BORN TO BOOGIE (Warner Bros.) **Hank Williams, Jr.**
10. TELLING ME LIES (Warner Bros.) **The Trio**

*Based on airplay on WMC 79 and KIX 106

The Memphis Star welcomes input from all radio stations and record stores in the Memphis area. Submissions must be typed, and include performer, label, and title of song or album. Submissions must be received by the 15th of the month prior to publication to guarantee inclusion. Direct information to The Memphis Star, c/o C.P.J. Mooney IV, 643 South Highland, Memphis, TN 38111.

Hottest Selling Albums & Songs Receiving The Most Radio Airplay In Memphis

ALBUM SALES*

1. LL COOL J (Def Jam) **Bigger and Deffer**
2. WHITESNAKE (Geffen) **Whitesnake**
3. U2 (Island) **The Joshua Tree**
4. MOTLEY CRUE (Elektra) **Girls, Girls, Girls**
5. WHITNEY HOUSTON (Arista) **Whitney**
6. PRINCE (Paisley Park) **Sign 'O The Times**
7. THE FAT BOYS (Polydor) **Crushin'**
8. KENNY G (Arista) **Duotones**
9. BON JOVI (Mercury) **Slippery When Wet**
10. HEART (Capitol) **Bad Animals**

*Source: Pop Tunes South, Sound Warehouse, Record Bar

TOP COLLEGE ALBUMS*

1. PINK FLOYD (EMI/Harvest: Japanese CD) **Dark Side of the Moon**
2. BIG STAR (Big Beat CD) **#1 Record/Radio City**
3. THE CULT (Beggars Banquet) **Dreamtime**
4. BB King (Ace) **One Nighter Blues**
5. DEAD MILKMEN (Enigma) **Bucky Fellini**
6. REPLACEMENTS (Sire) **Pleased to Meet Me**
7. MUD BOY AND THE NEUTRONS (New Rose) **Known Felons in Drag**
8. NEVILLE BROTHERS (Rhino) **Treacherous**
9. NECROS (Restless) **Tighten Up**
10. PANTHER BURNS (New Rose) **The World We Know**

*Source: Rare Records

ALBUM TRACKS*

1. GIVE TO LIVE (Geffen) **Sammy Hagar**
2. DON'T MEAN NOTHING (Manhattan) **Richard Marx**
3. HERE I GO AGAIN (Geffen) **Whitesnake**
4. WHO WILL YOU RUN TO (Capitol) **Heart**
5. A TOUCH OF GREY (Arista) **Grateful Dead**
6. THESE TIMES ARE HARD FOR LOVERS (EMI) **John Waite**
7. BACK TO PARADISE (A&M) **38 Special**
8. GOOD TIMES (Atlantic) **INXS and Jimmy Barnes**
9. SINCE YOU'VE BEEN GONE (Columbia) **Outfield**
10. BED OF LIES (Arista) **Cruzsados**

*Based on airplay at WEGR FM 103

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“RED HOT and BLUE”

WHBQ Talk Radio Airs New Memphis Music And Resurrects The Format That Launched Elvis

by Sandy McKenna

Many people remember the old WHBQ, the one with music and king deejay Rick Dees. Some may even conjure up memories of another wild man personality in Dewey Phillips. Dewey had a live broadcast nightly back in the 50's. His "Red, Hot and Blue Show" entertained almost every teen ear in the listening area. His Norm Crosby style articulation punctuated good music. Back then, radio was a forum, and Dewey was noted for giving airplay to new Memphis music (and is particularly remembered for first broadcasting the legendary Memphis tune "That's Alright Mama.")

Disc jockeys had a lot of power in the "good ol' days," and there were times when money dictated that power. Cash deals - payola - too often bought airtime for new artists. In an effort to squelch these under the table negotiations, radio developed things like playlists and formats, and gradually evolved into the radio of today.

Ask any artist. Radio play is a Catch 22. Stations won't play records unless the record is a hit; it won't ever be a hit without radio play; stores won't stock it unless people want it; people won't want it if they haven't been able to hear it on the radio. It's a series of endless concentric circles that, since the advent of radio formatting, has been broken by a

limited number of artists with the firepower of a major, MAJOR bucks label.

There seems to be some softening on that stance recently, and shows like WHBQ's new "Red, Hot and Blue" are beginning to bring back the old feel of radio - neat trick for a station that doesn't even play music anymore.

But according to Alan Reitano, the show's producer, talk radio has a freedom that other stations do not because they are not bound by a format. Music is not their thrust, so there are no play lists. "Talk radio has the same feel as radio in the fifties," says Reitano. "It could open up an entire new avenue for new records."

WHBQ is balancing the old Memphis music with the new, Reitano explains. "In Memphis, people are used to phenomenons in music - Elvis and Stax. We're playing the old music next to the new so people can hear for themselves that it is just as good. Memphis music is the same - as good as ever. This is just the 1987 version."

*"If you based
radio play back then
as it is today,
nobody would've heard
'That's Alright Mama.'
But there's still a lot
of good music
in Memphis and
(new artists)
deserve a chance."*

— Alan Reitano

Reitano and Gerald Malone, another producer associated with the show, feel that this program could have an impact similar to the old "Red, Hot and Blue." "If you based radio play back then as it is today," Reitano added, "nobody would've heard 'That's Alright Mama.' But there's still a lot of good music in Memphis and (new artists) deserve a chance."

Every Saturday at 3:00 p.m., "The Red, Hot and Blue Show" takes to the airwaves with something old/something new. They'll be capitalizing on the nostalgia influence and, hopefully, "stirring up interest" so that music stations will begin to play the new records.

The "talk" won't be completely eliminated from the show. It has and will include interviews with the likes

Memphis Area Radio Stations

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FM 90 WEVL
FM 91 WKNO
FM 89 WLYX
FM 92 WSMS

CONTEMPORARY & AOR

AM 1070 WDIA
AM 1430 WLVS
FM 88 WQOX
FM 94 WEZI
FM 98 KWLN
FM 97 WHRK
FM 100 WMC
FM 101 KRNB
FM 103 WEGR
FM 104 WRVR

COUNTRY

AM 790 WMC
AM 1170 WWEE
FM 106 WGKX

GOPEL/CHRISTIAN

AM 640 WCRV
AM 730 KSUD
AM 990 KWAM
AM 1030 WXSS
AM 1340 WLOK
AM 1480 WMQM
FM 107 KFTH

NEWS TALK

AM 560 WHBQ
AM 1380 WMP5

OLDIES

AM 600 WREC
AM 680 WRVR
AM 1210 WGSF

of Rufus and Carla Thomas, Carl Perkins, Rob Jungklas and Ella Brooks. Those old and new tunes will be spiced with conversations with the featured artists - established or aspiring.

Many people within the music industry feel a charge of excitement in Memphis. As Reitano puts it, the diversity of Memphis music is coming together. There are predictions that, soon, our city will once again be a "music mecca." The new "Red, Hot and Blue Show" could begin a nationwide trend for talk stations. But, plain and simple, WHBQ's program is a showcase of "the melting pot of Memphis music" - a music show on talk radio that is evolving into a forum for our city's rich musical heritage and future. ★

Kentucky Fried Chicken Gospel Music Winners

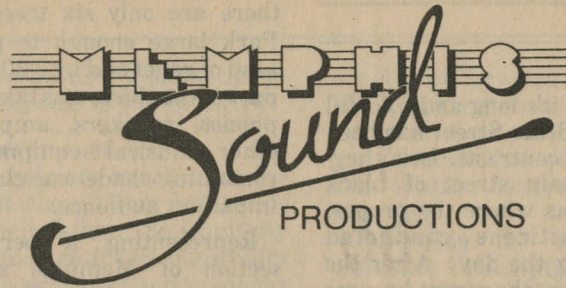
Gospel artist Tremaine Hawkins, joined by nearly 2,000 gospel music lovers, brought to a close the first Kentucky Fried Chicken Gospel Music Competition in Memphis at the historic Orpheum Theatre June 28th.

The competition was held in cooperation with the Memphis Cotton Makers' Jubilee and attracted more than 60 entrants.

Kentucky Fried Chicken, as part of their National Gospel Music Series, awarded a total of \$9,000 to churches that sponsored the four grand-prize winners and four runners-up in the choir, ensemble, male and female soloist categories.

Winners and their sponsoring churches, which each received \$1,500 are: Choir - Angelic Voices of Faith, Cummings Street Baptist Church; Ensemble - Murphy & Company, Longview Heights Seventh Day Adventist Church; Male Soloist - James Dollar, Bartlett Baptist Church; Female Soloist - Althea Morris, Great St. Matthews Missionary Baptist Church.

Proceeds of the final concert, after expenses will be donated to the Dr. R.Q. Venson Educational Foundation, which awards college scholarships to deserving Memphis high school seniors. ★



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Troughout its long and colorful history, Beale Street has been avenue of contrasts. In its heyday as the main street of black Memphis, it was where the proper, respectable citizens conducted business during the day. After the sun set, however, the street became an entirely different place. The place to party till dawn for the less respectable, if not more interesting, members of the black community who would melt away with the light of day.

While the new Beale Street differs greatly from the old, certain

there are only six trees in Handy Park large enough to provide any kind of relief and by 3:30 p.m. a large part of the shade was taken by microphones, speakers, amplifiers, and other musical equipment. The remaining shade was claimed by an impatient audience.

Representing a perfect cross-section of Memphis society, the crowd was made up of blacks, whites, and a few Orientals - some rich, some poor. Some were all dressed up in their Sunday clothes, while others wore shorts, drinking beer. In one corner of the park a man pushing all his possessions in a grocery cart stood behind an elderly man in an expensive grey suit holding a gold-

well as blues," Watson said. "All kinds of music were represented on Beale except gospel. We thought there should be a place for gospel on Beale Street."

When talking with W.C. Watson and Sarita Sherrod, the project coordinator for the event, it's difficult not to get caught up in their enthusiasm. They strongly believe in the power of gospel music and they enjoy promoting it.

"We come to Beale Street and we love it. The people also enjoy it. They go away inspired and with a new lease on life," said Watson.

"We've had people who've come in and had special problems and needs, and we've helped them. It gives us a



The Watson Family



characteristics remain the same. The wild, fun-loving Saturday night crowds still disappear in the early Sunday morning hours replaced by a more sedate yet still intriguing crowd on Sunday afternoons. They come, not to hear the blues that made Beale famous, but for gospel - the foot-stomping, hand-clapping, Hallelujah! type of gospel that was born alongside the blues in the cottonfields of the old South. They come to hear the Sunday Gospel Serenade.

This particular Sunday afternoon was hot - extremely hot. The kind of afternoon that drives even the most diehard Southerner to the shade of the nearest tree. Unfortunately,

tipped cane. Though from entirely different worlds, for this one afternoon, they were like one family, all brought together by gospel music.

The crowd quickly quieted down when the Watson Singers gathered around the microphones. The music began and the singers started to clap as gospel performer, W.C. Watson stepped up to welcome the audience.

The Sunday Gospel Serenade, now in its fourth year, is Watson's brainchild. This showcase of gospel music takes place each Sunday during the summer from 3:30 to 5:30 p.m. in Handy Park.

"Many people don't know it, but W.C. Handy was noted for gospel as

good feeling to know that we can touch someone with our music and ministry," added Mrs. Sherrod.

The Sunday Gospel Serenade is sponsored by the Memphis Freedom Train, of which Watson is the president, and the Gospel Tribute Association. Watson said the event was open to anyone who would like to perform. He stressed that they must be a Christian group and have a sincere desire to share their faith.

"A lot of young people get their start in gospel. We're here so that Memphis people can get a chance to be seen and heard," said Watson.

Because the Sunday Gospel Serenade receives no outside funding, lack of money is an almost

constant problem. Fundraisers are held throughout the year to raise money for the event. The money raised not only helps them continue to promote gospel music; it also enables them to help people who are "down on their luck." Watson and Mrs. Sherrod "pass the hat" during the Sunday afternoon performances to help pay the cost of the event.

A major cost is a required one million dollar insurance policy that, "costs us a pretty penny. We had to take that out of our hide. We also try to give something to the groups that perform," said Mrs. Sherrod.

"This project has been a work of faith, but the Lord has always provided," Watson added.

years later he decided to strike out on his own with some of his children.

"My children used to sing in the children's choir at church, then the young adult choir. They wanted to sing like their father. So I quit my group and took on the responsibility of being the promoter and manager for my children," Watson said. The group produced one album, *I Feel The Spirit*, in 1985. They write some of their own music and they perform their own arrangements of other gospel tunes.

Besides their weekly performances on Beale Street, the group sings at nursing homes, correction institutes and churches. They have also

benches or the steps surrounding the W.C. Handy statue. Three men rode by on bicycles and stopped to hear the gospel music that was filling the air. The Watson Singers affect people that way.

Following the Watson Singers were the Redemptions, an all-male group from Memphis. The Singing Cavaliers from Walls, Mississippi, performed next. Then a soloist, Lisa McLeroy, sang a short tune.

At 5:30, the "official" closing time for the Serenade, the audience was clearly not ready for it to be over. The Watson Singers retook the stage for a few final numbers. The audience swayed back and forth in

Sunday Gospel Serenade



Far left, W.C. Watson and, left, the Watson Singers on stage. Far right, Angela Watson and, above from left, Regina Watson, Greg Walker, Angela Watson, Tyron Watson, Rita Watson, Ronald Watson, Karen Watson and, not pictured, Jessie Willis.

photos by Shannon Gaulding



Watson is the founder and leader of The Watson Singers, a gospel group that includes six of his own children ranging in age from 18 to 26. Watson said that he has been involved in music most of his life. He became interested in gospel because, as a child growing up in rural Fayette County, Tennessee, he heard little else.

"We used to live in the country and the only music we heard was in church. My interest started there and I got involved there," he said.

While still in his mid-twenties, Watson joined the Jordan Wonders, a group that later reorganized into the Soul Revivals. A few

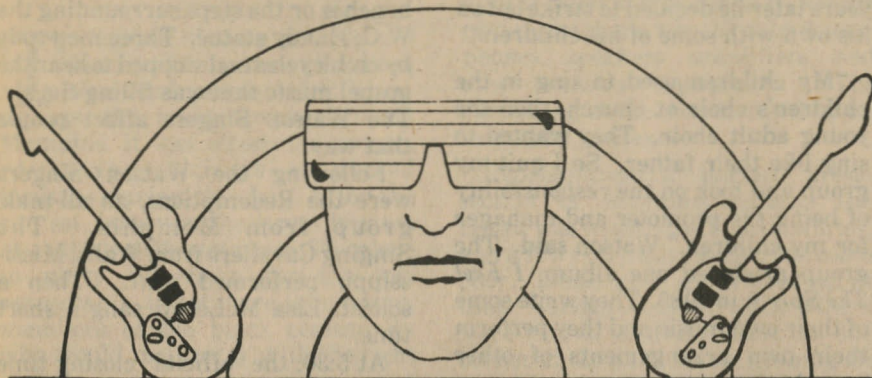
appeared at the Peabody and the Memphis Cook Convention Center. As evidenced by the crowd gathered in the park, the Watson Singers have developed a large following over the 11 years that they have been together.

After he welcomed the crowd in Handy Park on that hot Sunday afternoon, Watson handed the program over to his children. Stepping back from the group he surveyed the scene approvingly. Once the music rose, excitement in the audience built steadily. Stragglers from other parts of the street came closer to get a better look, finding seats on the already crowded

time with the music which finally ended just before 6:00 p.m. Watson returned to the hot stage, thanking the audience for coming and offering them an invitation to return. The large crowd dispersed reluctantly. Many people stayed around to talk to the musicians and to help them gather their gear.

W.C. Watson said that his dream was to see gospel on Beale Street become a tradition. "I want people to automatically think that on Sundays, you can go to Memphis on Beale Street and hear good gospel music," he said.

That dream is fast becoming a reality as gospel has taken its rightful place on Beale Street. ★



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Freddie Hubbard: World Class Jazz August 9th

IJS World Class Jazz Series will present trumpet great Freddie Hubbard Sunday, August 9 at the Riverside Grille. Hubbard will perform in a quintet formed of crack Memphis musicians Tony Thomas, piano; Gary Topper, saxophone; Tim Goodwin, bass; and Doug Garrison, drums.

Mr. Hubbard has worked with such jazz notables as Herbie Hancock, Dexter Gordon, Art Black and has appeared on recordings with John Coltrane and Ornette Coleman.

Tickets for the two performances (7:00 p.m. and 9:30 p.m.) are \$13.00 (20% student discount) or \$20.00 for both performances and are available at Riverside Grille, Amro Music (Poplar Store), The Music Store (Elvis Presley Blvd.) or by mail from Irwin J. Sheft, 1212 Sledge, Memphis, TN 38104. Add \$1.00 for postage and handling. ★

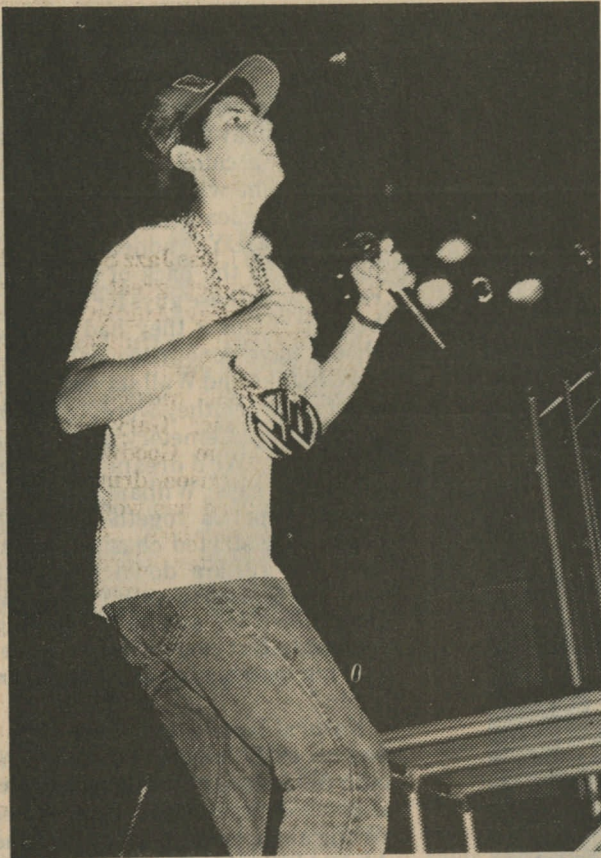
Blues Foundation Amateur Talent Award Contest

Saturday, July 18th the National Blues Foundation began their search for the #1 Amateur Blues act (Memphis 1987-88).

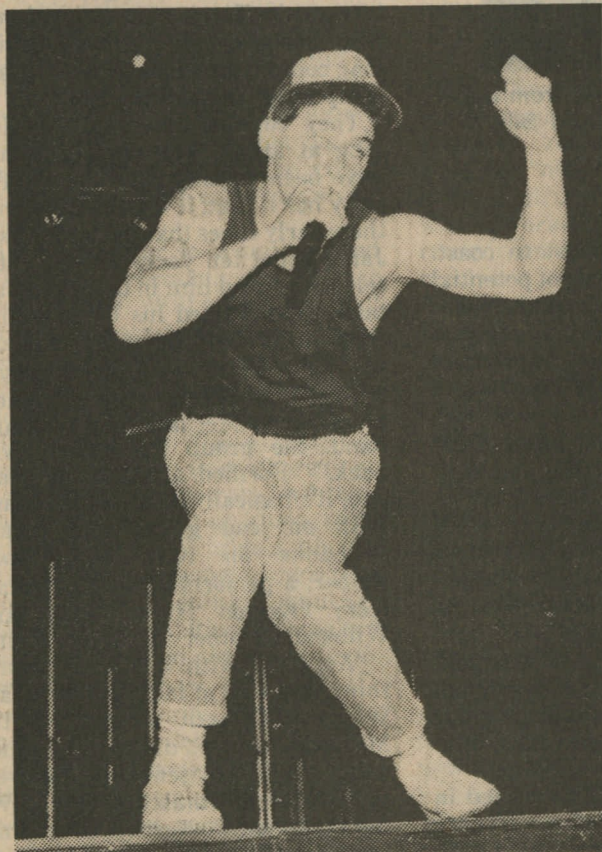
First round competition winners are: 1st Place Winner: Dianne Price; 2nd Place Winner: Jack Smith; 3rd Place Winner: My, Inc.

Weekly winners will be selected to compete at the Memphis finals to be held August 15th. Contests are being held in Beale Street's Omni/New Daisy Theatre. Winners will qualify for the National Competition scheduled for September 4, 5 & 6th.

For further information contact Claudia Galigher or Joe Savarin at 527-BLUE. ★



photos by Kelly K. Craig



The Beastie Boys Wimp Out

The Beastie Boys (clockwise from upper left), Mike Diamond (Mike D.), Adam Horowitz (King Ad-Rock), and Adam Yauch, played to a considerably-less-than-full Mid-South Coliseum July 19th as the opening act for fellow rappers Run-DMC. The Beaties' act was tamed after attempts by F.L.A.R.E. (Family, Life, America, Responsible Education), a concerned parents group, and City Councilman Jimmy Moore to "cancel the show or limit 'obscene remarks and actions' of the group" (*Commercial Appeal*, July 10, 1987). Earlier this year their act at the Auditorium North Hall included a semi-clad caged go-go dancer suspended above the stage, shouted obscenities, beer-spitting, crotch-grabbing and a 20-foot inflatable phallus.

The July 19th concert was reported to be somewhat disappointing to those who attended hoping to see more of the same. Additional security was on hand for the concert, including a contingent from the City Council and the Memphis Police Department, ready to apprehend the band in the event any obscenity ordinances were violated.

Although the *Memphis Star* finds the music and actions of the Beastie Boys largely unpalatable, we recognize their First Amendment right to perform to *their audience*. In addition, we feel that it is the responsibility of parents, not the government or special interest groups, to monitor and guide the entertainment choices of their children.

WILBANKS & WALL

The Sam Phillips Tradition Continues



At Sam Phillips Recording Service are, clockwise from upper left, Lewis Beiber, Terry Wall, Roland Janes and Billy Joe Wilbanks.

by Sandy McKenna

He's a legend in music, mentor/discoverer of the King, Jerry Lee, Roy Orbison . . . He was personally responsible for putting the world-famous Sun Records label on the map and filling page after page in the annals of rock'n'roll history. And although he doesn't come around much anymore, Sam Phillips is still cultivating Memphis talent at the new location of Sam Phillips Recording Service (Sun was the record company, not the studio).

Under the direction of primo-producer Roland Janes, the Madison Avenue studio could tell tales of the greatness that has recorded within its baffles and soundproofing tiles. Janes, an original member of the Sun Rhythm Section, is heralded among

music circles from coast to coast. Noted for his ability to spot potential and groom raw talent, he has spent much of the last decade doing just that with Memphis songwriter/musicians Billy Joe Wilbanks and Terry Wall.

Sitting in the control room of the studio where the Wilbanks and Wall band worked/played for almost a year on their new album, it's really a front-porch yarn the three spin about their long-term professional relationship and friendship. Much like the real-life appeal stories of early Sun artists, it's the kind that will be told and retold, printed and reprinted, when their self-titled debut LP finds its home with a major label and financial success.

"I feel as though we succeeded in all our (musical) goals," says Terry Wall. "Joe (Billy Joe Wilbanks) and I

co-produced the album with Roland so that we could maintain artistic control. Roland knows what we want. We respect his opinion. He also let us have a lot of input. It was definitely a collaboration where we were in tune with each other."

"It was a learning experience for EVERYBODY!" added Janes. "It has been in the back of my mind to record with these guys for a long time because I knew they had talent. I should have done it sooner."

Wilbanks and Wall started playing together when they were just boys in the National Cemetery part of North Memphis. "We'd dream about being a band," says Wilbanks. "That's what's kept us together over the years. We started chasin' girls and laid our guitars down for awhile, then we picked them up again, laid them down for awhile when we got married. But even when we weren't playing together, we'd get together to write."

Natural-born songwriters, W & W had an early bond in music. "They both fell in love with the same guitar about twenty years ago. They've been strung along ever since," quips Janes. At 13, Billy Joe played the boogie-woogie on an electric guitar. This intrigued Terry, a 10 year-old neighborhood kid, and began a life-long commitment of comradeship and composing between the two.

They collaborated on their first song at about that same time and have been writing ever since. (The story has it that, it was a collection of these early tunes that the boys took to Janes some ten years later. These selections cued him in to their innate talent and started his longstanding relationship with them as friend and adviser.) Terry Wall, who's played with the likes of the Miller Brothers and Charley McClain, says that, as a band, the group has been "layin' back." Formed about three years ago, it's basically a three-man team: Wall on lead guitar and vocals, Wilbanks on bass, and Lewis Beiber, a performing arts graduate from Overton High School and Wilbank's brother-in-law, on drums.

"Actually, with this band, everything just kind of fell together," says Wall. "We sent a demo to the Marlboro Contest, didn't think much about it, and they sent back that we'd made the semi-finals (top eight). We didn't do any covers, just original material. When we started getting



"In this business, it's all in the timing, and these guys are performers whose time has come." — Roland Janes

gigs from the contest (at the likes of Hilltop, Montana's and Daily Planet), we had to learn some (cover) songs!" Janes says that the biggest compliment to Wilbanks and Wall was the crowd response at the Marlboro Contest. "To do original material (in Memphis) is good, as long as you don't do too much." But W & W did all their own songs, and the crowd loved them. Even the judges didn't realize they were hearing all originals, they assumed the group was covering album cuts from major artists.

After a year or so of salting good rockabilly blues standards with their own material, Wilbanks and Wall went into the studio to record. There was no time left for outside gigs. With the help of well-known local musicians like Lannie McMillan (sax), Larry Devoe (fiddle), Skip Coe (steel), and Chuck Carruthers (keyboards), they concentrated all their efforts on producing an album of 14 earthy Memphis originals (cut to ten). They later pressed a single with two A sides, "Just Another Heartache" and "Blue Eternally," from the track on their own indie label, Wil-Wal.

Janes is currently shopping the album to major labels who've expressed "great interest." That's all W & W want to hear about contracts, because like most musicians, they've had their hopes dashed more than

once with empty promises. Their artistic ambitions have been fulfilled, but ultimate success to them would include a major star recording their originals. They'd also like to perform for "big audiences" themselves someday. They've been playing and honing their craft for two decades now, yet they're still a little overcome by, and not quite accustomed to, the overwhelming audience reactions they inspire. They are "nice guys" - good ole boys turned professional musicians who've worked long and hard for the recognition they are just beginning to receive.

"Terry and Billy Joe are so damn versatile, it's hard to know who to send (their tape) to," explains Janes. "...but, in this business, it's all in the timing, and these guys are performers whose time has come."

The Wilbanks and Wall album will be featured on the new "Red, Hot and Blue Show" on WHBQ. (See related story, page 12). It was the original "Red, Hot and Blue Show" that, in 1954, aired a tune called "That's Alright Mama" by some local boy named Elvis Presley. The overwhelming listener response confirmed Sam Phillips' hunches about the shy young man and spurred a career that changed musical history. W & W's album is scheduled for broadcast in August. ★

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TECH BEAT

Audio Alignment & Reference Tones Strike Fear In The Hearts Of Pros And Novices

by Larry Lipman

Audio Alignment. Reference Tones. These words strike fear in the hearts of novice and professional engineers alike. Even veteran pros think of these as highly technical procedures requiring years of experience and a Doctorate in Electrical Engineering from MIT. Techies make megabucks by charging for these services. Even struggling educators eek out a living teaching alignment techniques! Yet, the process is fairly straightforward and reasonably easy to master. The trick is in understanding how and why each adjustment is made. You must also respect the necessity of making these adjustments in the proper order.

The main player in the alignment game is the audio tape recorder. In order to understand alignment and tones, we must first review the basic recording process. Here's how the system works.

Suppose Tiny Tim and Tina Turner team up for a tune. (Say that ten times *fast!*) Tim's ukulele is an old fashioned model (totally acoustic?) requiring the use of a microphone. A microphone serves to convert sound energy into electricity. This electricity is then channeled by the console to the tape machine. The tape recorder uses the electricity generated by the microphone to control the strength of an electromagnet. (Engineer types refer to this electromagnet as the "record head.") When magnetic tape is pulled past the record head, the magnetic field generated by the head leaves a magnetic "print" on the tape. You might think of audio tape as "rust on polyester." If you were able to

examine the "rust" under high magnification, you might see tiny bar magnets, similar to the ones you played with as a child.

The bar-like magnetic particles of the tape will be oriented in a specific pattern by the magnetic field generated by the head. For better or worse, Tim's ukulele will have been preserved for posterity.

During playback, the system works in reverse. As tape is drawn across the playback head, the magnetic fields on tape generate electricity in the guts of the playback head. That signal is amplified and routed back to the console.

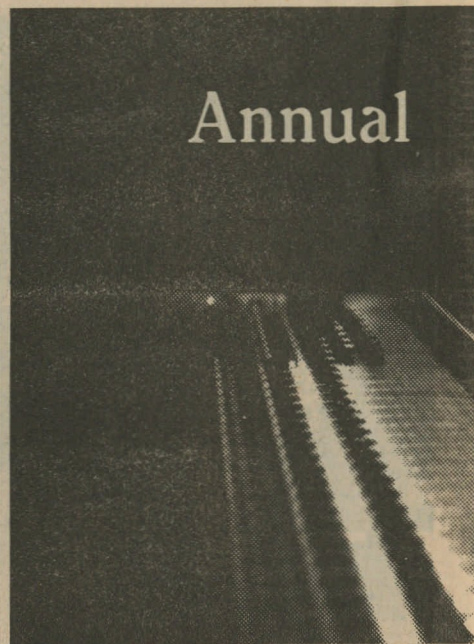
The procedure of audio alignment enables an engineer to adjust record and playback levels, and trim frequency response to insure that this music is recorded and reproduced faithfully.

Reference tones are actually a series of frequencies recorded by the engineer at the beginning of a master tape. Collectively these tones provide a "snapshot picture" of the alignment of the tape machine at the time the recording was made. Later, these tones can be used to align another machine so that it records and reproduces music exactly like the original machine. Tones also provide critical information for a mastering engineer.

Next month, we'll explore the operation of the tape machine in just enough detail to set the stage for our discussion of alignment and tones.

Larry Lipman is Coordinator of Memphis State University's Commercial Music Degree programs in Audio Recording and Music Business. He also manages the University's modern Recording Studio Complex. ★

Annual



The Memphis Star presents its Second Annual Studio Guide - a ready reference for anyone in the area who wants to record. Whether it's an album master, a song for mom, or the demo that just may get that big deal for you - there's a studio listed here to meet your needs and budget. Read on.

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, Robert Jackson. Tape Recorders: 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/deglitch 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.

STUDIO

GUIDE

This information is furnished by the studios that responded to our survey prior to press time and is the most up-to-date, comprehensive studio guide available. We have provided most basic information but for more specific details please call the studios of your choice. ★

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, BarKays, Lou Rawls, DeGarmo & Key, Mylon LeFevre, Phil Driscoll, Joe Walsh, The Replacements.

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

Tape Recorders: Mitsubishi X-800 32 Tr; Omati 24 Tr. Mixing Consoles: Spectrasonics 24x16. Monitors: JBL 4350, Yamaha NS-10M. Instruments Available: Chickering Grand. Extras: DX-7/TX-816 w/MacIntosh 200 Track Sequencer. Rates: \$100/hr, \$1000/day - engineer extra. See Studio B listing for other details.

KIVA RECORDING STUDIO - 904 Rayner, Memphis, TN 38114, (901) 278-1888, (Opening October 1987).

Manager: Gary Belz. Studio Dimensions: 19'x29', room 1; 14'x18' room 2. Tape Recorders: 32 Tr. Mitsubishi digital, Harrison 24 Tr console. Mixing Consoles: Solid state logic 4040E series.

Outboard Equipment: Mics. Instruments Available: information unavailable at press time. Studio Specialties: Production, others. Extras: Lodging available on premises. Rates: Please call.

24 TRACK

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

Tape Recorders: MCI24 Track w/Dolby, MCIJH-110 2 Track w/Dolby. Mixing Consoles: MCIJH-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 Studio B listing for other details.

COTTON ROW RECORDING - 1503 Madison Ave., Memphis, TN 38014, (901) 276-8518.

Studio Manager: Melanie Hunolt (Asst. Mgr: Eric Patrick). Engineers: Nikos Lyras, Danny Jones, Gerard Harris, Doug Nightwine, Eric Patrick. Studio Dimensions: 32' x 22' with two iso booths. Tape Recorders: Otari MTR-90 24-TK, Otari MTR-10, 2-TK, Teac A3300-SX 2-TK, Tascam 122 Casst., (2) Teac 112 Casst. Mixing Consoles: Trident Series 80 (32 x 24 x 32). Monitors: EV Sentry Three Modified by Steve Durr, EV Sentry Five, Yamaha NS-10M, Auratone 5C. Outboard Equipment: Akai S900, Lexicon 224, Lexicon PCM 70, Lexicon PCM 60, Lexicon PCM 41, Yamaha SPX 90, DeltaLab Echotron, DeltaLab Effectron and Effectron, Jr., Roland Chorus/Flanger, Audio Logic MT66 compressor, dbx 160 compressor/limiter, Audio Logic MT44 noise gate (4 in 1), Omnicraft GT-4, Symetrix parametric eq., Valley People Dynamite gate, Art 0 1A digital reverb, Aphex aural exciter (Type C), Orban de-esser. Mics: AKG 1000E, AKG C451E, AKG C414EB, AKG CK8, AKG D12E, AKG D200E, Sennheiser MD421, Neumann KM84, EV RE20, Crown PZM, Shure SM57. Instruments Available: K.KAWAI Piano, Hammond B-3 w/Leslie, Yamaha RX-15, Seymour-Duncan amp, Yamaha DX-7 synthesizer, Memory Moog synthesizer, MiniMoog synthesizer, Fender Strat electric guitar, Emulator II. Studio Specialties: Custom projects, jingles. Extras: Gear-Linn Sequencer, Publishing, Production. Rates: Varies with project/block rates available. Recent Clients: Ella Brooks (Quantum/MCA), Jerry Jones (Polygram), Kansas City Royals, Tony Joe White, Earl Peaks, Pete Pedersen, Paul Brown, Danny Childress.

KINGS STUDIO - Kingsbury Vo Tech Center, 1328 N. Graham, Memphis, TN, (901) 454-5676.

Manager: Jimbo Hale. Studio Dimensions: 40' x 40'. Engineers: Jimbo Hale and students. Tape Recorders: Soundcraft, 3M, Scully, Tiac. Mixing Consoles: Audiotronics 740. Monitors: JBL. Outboard Equipment: Rev 7, Electron, DBX, Vrei, SPX 90. Mics: Neumann, AKG, Shure, Sennheiser, Electrovoice. Instruments Available: Piano, Drums. Studio Specialties: Demos. Rates: Call for details. Recent Clients: Andy Childs, Navy Show band.

LYN-LOU RECORDING - 1518 Chelsea Ave., Memphis, TN, (901) 723-1400.

Studio Manager: John Kelton. Engineers: John Kelton, Perry York, Larry Rogers. Studio

Dimensions: studio - 750 square foot; control room - 200 square foot. Tape Recorders: MCI JH-24, Ampex 440B, Ampex 440C, Sony 701 PCM digital 2 track. Mixing Consoles: Sphere Eclipse B modified to 18x24x32. Monitors: Eastern A-7, Yamaha NS-10S, EV Sentrys, Auratones, McIntosh power amps. Outboard Equipment: Yamaha REV7, Yamaha SPX-90, Valley Dyna-Mites (4), Urei 1176, Urei LA 2A's, Urei LA 3A's. Mics: Neumann U47, U48, U67, U87, AKG 414, AKG D12, EV RE20, SM57. Instruments Available: Yamaha grand piano, Hammond B-3, Yamaha DX7, AKAI 900 sampler, Korg DDD1, acoustic and electric guitars, basses & amps. Studio Specialties: full service. Rates: demo rate \$35/hr, \$250/12 hrs. Recent Clients: Call for references.

MEDIA GENERAL STUDIO 5 - 1711 Poplar Ave., Memphis, TN, (901) 320-4254.

Manager: Glenn Crawford. Studio Dimensions: 35' x 35'. Engineers: Larry Gould, Tim Welch, Paul West. Tape Recorders: Otari 24, 4 & 2 track. Mixing Consoles: Cetec Electrodyne Series 2000, Harrison MR-4. Monitors: JBL, Auratone. Outboard Equipment: Yamaha Rev 7, SPX 90, Compu Effectron CE1700, PCM 60, AKG & EMT Reverb, DBX Noise Reduction, Allison Keypeps & Gain Brains, Master Beat Synchronizing Unit. Mics: Neumann, AKG, Shure, EV, Crown, PZM, RCA, Sennheiser. Instruments Available: Grand Piano, Organ, Amplifiers, Tympani, Misc. Percussion. Studio Specialties: 24 to 24 Track Transfer. Extras: MIDI Interface. Rates: \$75/hr.

MEMPHIS SOUND PRODUCTIONS - 315 Beale Street, Memphis, TN 38103.

Manager: Timothy H. Goodwin. Studio Dimensions: 40' x 50'. Engineers: John Fleskes, Richard Scott, Dan Pfeifer. Tape Recorders: Otari MTR-90, MTR-12, MTR-10. Mixing Consoles: Soundcraft TS24 44x24. Monitors: Steven Durr Designs (Tad horns, JBL's). Outboard Equipment: Lexicon, Eventide, Orban, Ursa Major, Yamaha. Mics: Neumann, AKG, Shure, Tube and many more. Instruments Available: Yamaha Grand Piano, DX-7 with computer storage of several thousand voices, & TX816 rack, Korg Poly-61M, Ensoniq Mirage, Pearl Drums with Zildjian cymbals, Linn Drum, various stringed instruments. Rates: \$100/hr, \$1000/day. Recent Clients: Star Stage, Theatre Memphis, SoundTown Records, Robert Jackson, Danny Jones.

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

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

SHOE PRODUCTIONS - 485 N. Hollywood, Memphis, TN, (901) 754-5643

Manager: Wayne Crook. Studio Dimensions: 30' x 45'. Engineers: Andy Black, Jerry Thompson,

Robby Turner, Bobby Manuel, 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: Dolby, harmonizers, digital reverbs and delays, Key-plex, 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 Production, 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 Association 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, (2) Korg DRV 2000 Digital Reverbs, (2) BBE 802 Stereo Processors. Instruments Available: Steinway Model L Grand Piano, Hammond B-3, Organ, Yamaha CP70B Electric Grand Piano, Fender Rhodes Piano, Wurritzer Electronic Piano, Yamaha DX-7. Extras Available on Rental Basis: Mitsubishi X800, X80 Digital Recorders, PPG 2.3 and Wavetern, 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, Jimmy Davis & Junction, Sam Bryant and the Willys.

THE WAREHOUSE - 453 Tennessee St., Memphis, TN 38103, (901) 521-9551 (Opening Fall 1987).

Manager: Mamie Keplinger. Tape Recorders: Soundcraft. Mixing Console: Soundcraft TS24. Other Specifications: Not available at press time, please call for additional information.

16 TRACK

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

Managers: John Scott, John David. Studio Dimensions: 20' x 30'. Engineers: John Scott, John David. 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 Reverbs, 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 Synth's, Akai AX80. 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; \$40/hr digital - block rates available. Studio Specialties: DX-7 & Emulator programming, Digital Mastering. Recent Clients: Dotz, Victory, The Jackson Family, Jimmy Davis & Junction, Ward Archer and Associates.

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

Manager: Doug Easley. Engineers: Doug Easley, independents. Studio Dimensions: 20' x 26', two iso rooms. Tape Recorders: Ampex MM1100 2" 16-track, Revox 2-track. Mixing Consoles: Spectra Sonics 17x16x16. Monitors: Canton Near Field monitors. Outboard Equipment: Compressors, parametric EQ, Digital reverb, delays and effects processors. Mics: Neumann, EV, Shure, AKG, Sony, Beyer. Instruments Available: Drums, Guitars, Bases, Amps, upright piano, drum machine, others. Studio Specialties: Top quality products at very reasonable rates. Extras: Personal service, musicians available. Rates: \$30/hr, includes engineer, day rates available. Recent Clients: New Rose Records, Big Time Records, Rough Trade Records, Praxis International, The Crime, Victims of Circumstance, Panther Burns, Bluff City Comedy Co.

DELTA SOUND - 5602 Chapel Hill Rd., 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 Audio 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.

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

Manager: Keith Shaffer. 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, Autatone. 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, Yamaha SPX 90. Extras: Mac-

Plus with music software, Radio station lists; consultation. Rates: \$40/hr, additional charges for use of electronic equipment. Recent Clients: Deborah Manning Thomas, Gene Carithers, Fling, Shawn Clary.

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

Manager: Chet Leonard. Engineers: Steve Hauth, Chet Leonard. Studio Dimensions: 24' x 20'. Tape Recorders: Fostex B-16, Revox PR99 1/4", 1/2" track. Mixing Consoles: Auditronics 501. Monitors: Yamaha NS10, EV Sentry, JBL 4311. Outboard Equipment: Two Yamaha Rev 7's, Two SPX 90's, DBX comp., Delta lab delays, Mics: AKG 414, 451, D112, Neumann U-87, Sennheiser 421, EV 1776. Instruments Available: DX-7, Yamaha RX11, Emulator II and hard disk, Mac computer and opcode sequencer. Rates: \$20/hr. Recent clients: Bill Beaty.

SAM PHILLIPS RECORDING - 639 Madison, Memphis, TN 38103, (901) 523-2251.

Managers: Roland Janes, Stan Kesler. Engineers: Roland Janes, Stan Kesler. Studio Dimensions: Studio A recording room 1600 sq. ft., Control room 24' x 16', Studio B recording room 750 sq. ft., Control room 12' x 15'. Tape Recorders: Ampex, 3M. Mixing Consoles: Flickinger 16 track, Electrodyne 8 track. Monitors: JBL Special Design. Mics: Wide Variety includes Neumann, Electrovoice, Sennheiser, RCA. Instruments Available: String Machine, Hammond B3, Lowery organ, acoustic piano, drums, bass, guitar amps. Studio Specialties: Varied, all around custom recording service. Extras: In house publishing, two studios on premises, 16 and 8 track. Rates: \$50 - \$65 an hour for Studio A, \$35 an hour for Studio B. Recent Clients: Ace Cannon, Green on Red, Assorted projects for Polygram and Arista Records.

1221/HOWLER - 1221 Faxon, Memphis, TN 38104, (901) 276-7590.

Manager: Stephen Foster, Alan Hayes. Engineers: Stephen Foster, Alan Hayes, independents. Studio Dimensions: 13' x 14', Control Room 13' x 18'. Tape Recorders: MCI, Studex, Otari, Sony PCM, JVC PCM. Mixing Consoles: Neotek, Soundcraft. Monitors: UREI 811B, Westlake. Outboard Equipment: 7 digital reverbs, 8 delays, 14 ch. limiter/compressor. Mics: Neumann, Sennheiser, AKG, PZM. Track Capability: 16 track, 2" 32 track sequencing. Instruments Available: All, including sampling systems. Studio Specialties: Audiophile group, sequencing. Extras: Digital mixdown, label contacts, experienced production staff (Rolling Stones, Percy Sledge, Lynyrd Skynyrd), extensive synth sound library. Rates: Call. Recent Clients: Malaco Records, Soul Capitalists, Muscle Shoals Sound Publishing.

12 TRACK

STRINGS AND THINGS PRODUCTIONS - 2559 Poplar, Suite B, Memphis, TN 38112, (901) 324-1404.

Manager: Mary Beth Lawing. Engineers: Art Johnson, Mary Beth Lawing. Studio Dimensions: 14' x 18'. Tape Recorders: 12-track Akai Recorder/Mixer. Mixing Consoles: Akai 1212. Monitors: Fostex Monitors. Outboard Equip-

ment: Roland SRV2000 Digital Reverb, Akai Samplers. Mics: Fostex and Audio Technica (others may be available on request). Instruments Available: Roland synthesizers - access to the Roland line of equipment. Studio Specialties: Jingles, sound effects for video/film recording. Rates: Based on the project. Recent Clients: Rock 98, Sturman Ford, Habitare, Memphis Star, Richwell Bedding.

SUN STUDIO - 706 Union, Memphis, TN 38103, (901) 521-0664.

Manager: Dave Aron. Engineers: Greg Reding and Dave Aron. Studio Dimensions: 30' x 25', control room 15' x 25'. Tape Recorders: Akai, Scully 2-track, Atari 50/50 2-track. Mixing Consoles: Akai MT 1214. Monitors: Yamaha NS10. Outboard Equipment: Korg Digital reverb, Lexicon PCM 60, Lexicon and Yamaha digital delay, Aphex Aural Exciter. Mics: Neumann U87, Shure M56, M57, M58, Unidyne 556. Instruments Available: '56 Ludwig drums, '53 Wurlitzer piano, Gibson ES 295 guitar. Extras: Yamaha DX-7 and Scholz Rockman available upon request. Studio Specialties: Live, off the floor recording. Rates: \$60/hr (engineer not included), block time available. Recent Clients: Ringo Starr, Class of '55, Songmasters, Inc.

8 TRACK

AMERICAN SOUND STUDIO - 827 Thomas, Memphis, TN 38107, (901) 525-0540.

Manager: Bill Glone. Engineers: Bill Glone. Studio Dimensions: 50' x 50'. Tape Recorders: Ampex recording equipment. Mixing Consoles: Electrodyne console. Monitors: JBL (MacIntosh driven). Mics: Neumann, Shure, Electrovoice, AKG. Instruments Available: Piano, drums, organ, upright bass, guitar and bass amps. Studio Specialties: All types of music, record production. Rates: \$25 - \$50/hr. Recent clients: Class of '55 Recording Session.

BDK RECORDING - 5018 Navy Road, Millington, TN 38033, (901) 872-7785.

Manager: Dan Fitzgerald, Keith Clackler. Engineers: Dan Fitzgerald, Keith Clackler. Studio Dimensions: 30' x 40'. Tape Recorders: Tascam Board, Teac 8-track. Mixing Consoles: Tapco Mixing Board. Monitors: JBL. Outboard Equipment: MXR Dual compressor, Tascam 2-track, Barcus Berry 802, Teac DBX, DBX154, RDS 3000 Digital Delay, Tapco Reverb, Yamaha Power Amp. Mics: Shure. Instruments Available: Various instruments available on request. Studio Specialties: Demos. Rates: \$25/hr.

GALAXY SOUND STUDIOS - 1508 Harlem, Memphis, TN, (901) 274-2726.

Manager: Dominic Herron. Engineers: R. Eskridge, William Brown, Derik Kea. Tape Recorders: Tascam, Sony, Akai. Mixing Consoles: Tascam custom 16x8x4. Monitors: JBL 4311. Outboard Equipment: Delta Lab, UREA, DBK, Valley Audio. Mics: 57, 58, 1776, RE10, RE15, RE20, SMS, SM81, JM84. Instruments Available: All available or for rent. Studio Specialties: Masters for records. Extras: Producers on staff. Extensive industry contacts U.S. and abroad. Rates: \$15, \$20, \$30/hr. Recent Clients: Plus One, First Class Crew, Gloria Suggs.

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, Steve Cox. 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 DX-7, Piano. Video Equipment & Facilities: Portable VCR & camera. Rates: \$15/hr. Studio Specialties: negotiable block time available. Recent Clients: Andy Childs, Skyward Music.

MEMPHIS AUDIO RECORDING SERVICE - 1385 Lamar, Memphis, TN, (901) 725-5195.

Manager: Jay Killingsworth. Engineers: Jay Killingsworth, Tony Marshall, Kenny Bosak. Tape Recorders: Tascam 48, Tascam 42, Teac A3340, Scully 280. Mixing Consoles: Dynamix 3000. Monitors: JBL 4311. Outboard Equipment: Yamaha SPX90, Roland SPE1000, Valpeople Dynamite. Mics: Sennheiser MD421, EV RD20, EV RE15. Studio Specialties: Voice overs, jingles, cassette duplicates. Rates: \$45/hr. Recent Clients: U.S. Postal Service, Lunar Productions, Holiday Corp., Kelley & Associates, Robinson & Delarua, Radioactive Advertising, Sanford Dayton, Insituform, API.

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, Arthur Liggins, Cordell Jackson.

ROAD HOUSE RECORDING - 7472 Old Highway 78, Olive Branch, MS 38654, (901) 365-4234.

Manager: Ronnie Vandiver. Engineers: Mark Patrick and Ronnie Vandiver. Studio Dimensions: 720 sq. ft., Control room 324 sq. ft. Tape Recorders: Studio-Revox TR99MK2, Tascam 38, Nakamichi BX300-MR2. Mixing Consoles: Ramsa WTR20. Monitors: Crown DC 300A, EV Sentry 100A. Outboard Equipment: Lexicon PCM60, Digital reverb, Lexicon PCM42, Digital delay, DBX noise reduction. Mics: Neumann, AKG, Sennheiser, Beyer, Electrovoice. Instruments Available: Roland RD 1000 Digital Grand Piano, Yamaha DX-7 Synthesizer, Gretsch drums, Fender Bass and guitar amps. Studio Specialties: Rental, real-time cassette duplication, publishing, promotion to record

cont. page 51

1221/HOWLER:

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- EMU SP-12 Turbo sampled digital drums
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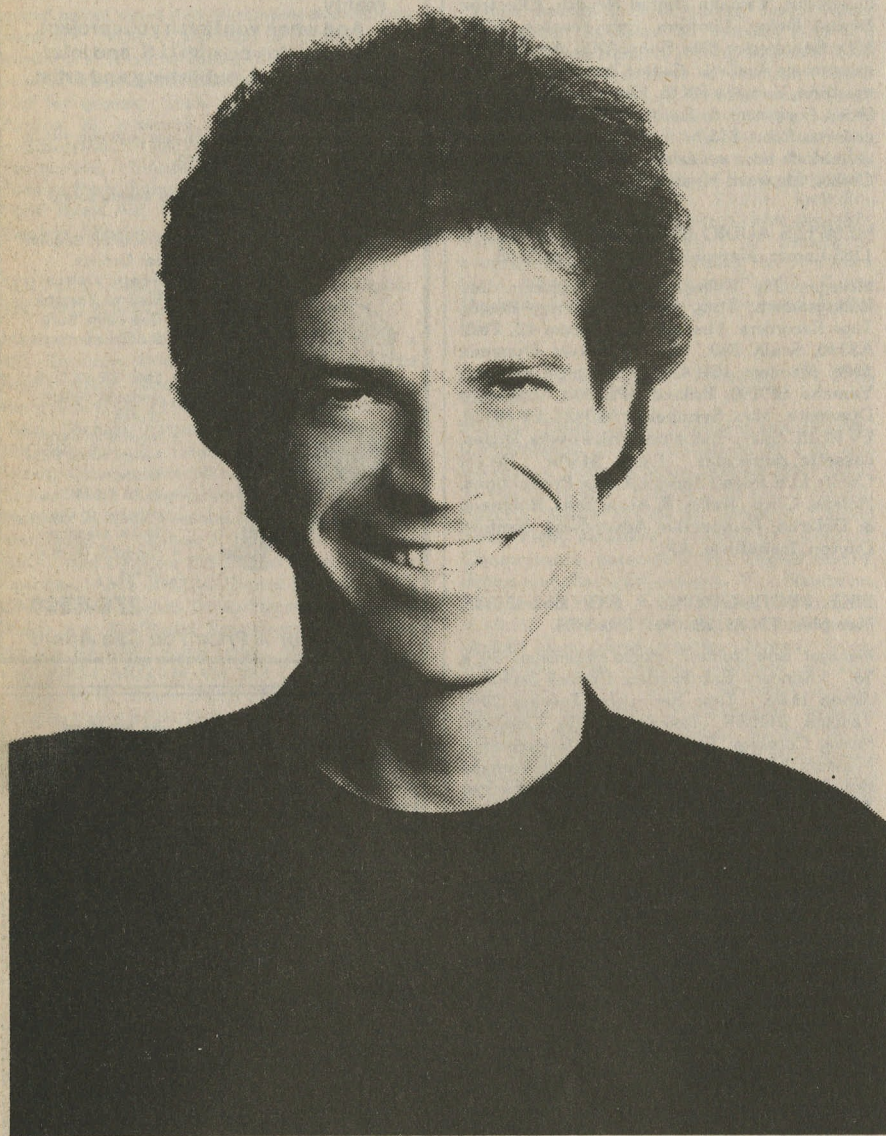


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DAVID SANBORN

Playing Jazz On The River



Like The Dalai Lama Touring Tibet

by Tony Jones

Ahh, who said Gregory Hines needs to go take a lunch break somewhere, huh?

Hey, not that I have anything against Mr. Hines, but his timing ain't worth a damn this morning

folks, believe me. Just when this interview with David Sanborn was getting lubed, Hines pulled the saxophonist away from the phone so that they could discuss a video, probably for "The Dream." Sanborn had stalled the motion once, but it was imminent, so thusly, he had to fly. That's how it is when you're red hot.

Directing final rehearsals for the tour which brought him to Mud Island, July 15th, Sanborn phoned two days prior to beginning the thirty date trek. "I've played at Mud Island a couple of times before," he began. "The last time, I think, in '85," he said, adding his hopes that rain won't greet his arrival here. That would be an utter shame. The announcement of Sanborn blowing by the river has been greeted by jazz lovers like the Dalai Lama touring Tibet.

Sanborn means saxophone even to those that don't often listen to jazz. It's a good thing he'd already established himself as a brand name session player before he began recording solo. As the exemplary modern saxophonist, it isn't too hard to imagine some greasy agent renaming him "Saxborn" or "Hornborn" or something else stupid if the popular potential in Sanborn's skill had been recognized.

"I do about two major tours a year," he says. "In fact, *Straight To The Heart*, the album released before the new one, was a lot of old material we had been playing on the road for a while. A lot of it was written four or five years ago." His latest LP, *Change Of Heart* was composed mostly by friends that have been consistently involved with him through several projects. Executive producer Michael Colina, producers Marcus Miller, Phillippe Saisse, and Ronnie Foster have many credits on Sanborn LPs. "It just didn't seem to be in the cards that I was going to be writing this time. For me, it's always a matter of necessity. If I find the material that suits me then there is no need to write anything. But if I can't find anything that fills a certain musical need for the album, then I write it myself. I don't really have the burning desire to be the writer."

That may be a reflection of his schedule. Every Friday he plays in the band with Paul Schaeffer on David Letterman's show. He hosts a weekly two-hour nationally syndicated radio program, "The Jazz Show with David Sanborn," (in Memphis WHRK-97 carries the show Wednesdays at 10 p.m.). Another big recent project was inclusions on the soundtracks for *Lethal Weapon*, *Psycho III*, as well as picking up an Ace Award for the music to HBO's *Finnegan Begin Again*.

The list of studio guns and facilities used on *Change of Heart* is likewise impressive. Networking is another talent he has. Like Wyatt Earp, if he wants you, you will come. Working in the band on *Saturday Night Live* facilitated the friendship between a major collaborator of Sanborn's, Marcus Miller (Luther Vandross, Miles Davis), who composed Sanborn's chart-climbing new single, "Chicago Song." "I contacted him when I was preparing to get back on the road in '78. During that time he submitted a few tunes to me that ended up on the *Voyeur* album. We just gradually fell into the roles of him being the producer and me being the person he produced. He still tells me that sometimes it feels strange for him to be producing, he always thought of himself as just a bass player.

"Of course that's the great thing about human beings. They're surprised, whereas a machine is always predictable."

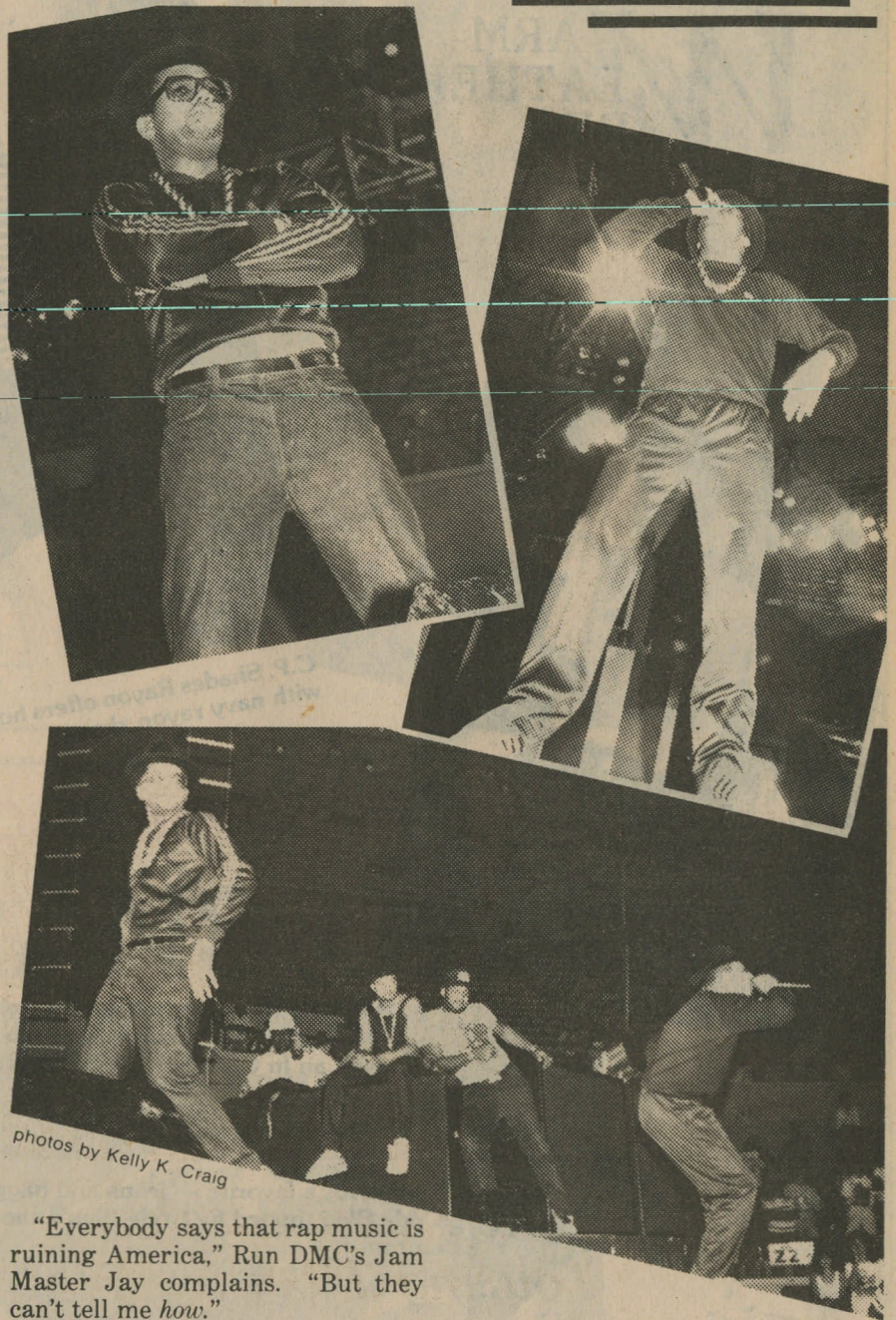
— David Sanborn

"When you find someone that understands what type of material you need and what type of context you need to play in you want to continue the relationship with them."

Noting the fact of its funkiness, Sanborn agrees that the LP presents his sax very much like a lead vocalist. "That was kinda what we were after. I think that's always been the role I've seen for myself. When I choose material I always try to approach it as a singer would in interpreting the melody and the way I play the tune." In this groove, a highlight of the concert has to be Michael Sembello's tune "The Dream," which allows Sanborn's sax an articulation of the rarest sort. Another friend met during a work session, Sembello "called me one morning and told me he had come up with this wonderful tune in a dream that night. I do like

cont. page 53

Run - DMC



photos by Kelly K. Craig

"Everybody says that rap music is ruining America," Run DMC's Jam Master Jay complains. "But they can't tell me how."

Jennifer Norwood, of the Parents Music Resource Center, had to admit, "None of us had had the chance to see Run-DMC in concert. On the *Raisin Hell* album, there's nothing in their lyrics that is really explicit or would incite kids to violence." PRMC quote from "Tougher Than Leather — The Run-DMC Biography" by B. Adler.

Artistically, Run-DMC is getting

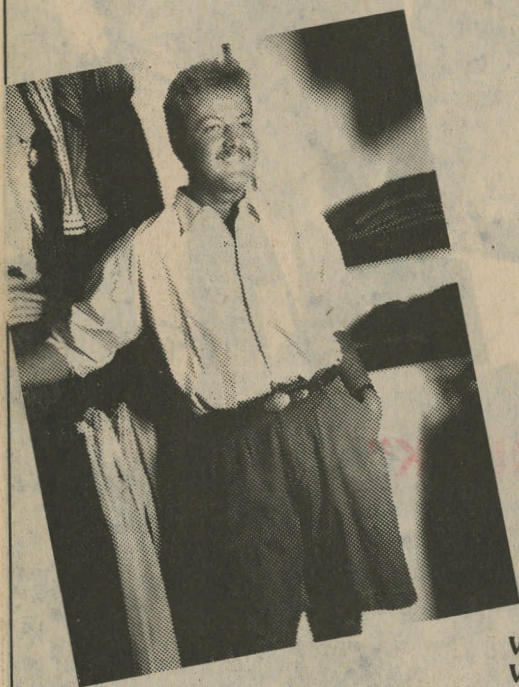
exactly what they want, as Run explained during their Aug. 17th concert at the Mid-South Coliseum.

"I don't see any fights!" he shouted to a roaring crowd. "All I see is black kids and white kids dancing and partying together!"

How odd; the need for such moments in the land of the free. And here, in a city of churches. T.J.

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Rockin' 'n Rollin' With The Original SUN RHYTHM SECTION

by Robert Gordon

This one guy is up there dancing around and playing his guitar, looking like he'd come out of his skin if he could, and since nobody's told him he can't, he's still trying. And this other guy is laying on the floor, pounding the piano with the heel of his foot, and shouting.

Punk rock? Hardly. The founding fathers of rock and roll are back with a vengeance. Didn't someone tell them humans tire out when they age? Maybe they're not human. Ladies and Gentlemen, the Original Sun Rhythm Section.

No one can say for sure who wrote the first rock and roll song, but you can bet money he was from the Mississippi Delta region and that he walked through the doors of Sun Studios in Memphis, Tenn. Rock and roll is what it is because it was conceived in the mud of the South, and Sam Phillips was there putting it on wax. On that first recording — and all of the ones that followed — you can bet that a member of the Sun Rhythm Section was on it. And these guys have reunited to play the music they love best, the music they perform best; hell, they invented it, they should know what they're doing.

If you own any Sun recordings, you've got one of these men in your record collection. (Look for their brand new record on Flying Fish, due

out by press time.) If your original album lists other session men on it, it's these guys getting around union laws. Says Stan Kesler, songwriter at Sun ("I Forgot To Remember To Forget," "I'm Left, You're Right, She's Gone") and electric bassist, "We do it just exactly the way we did it in the '50s. We just did it as we felt it. If one feels like playing this break, he'll do it, or he'll point to Sonny and let Sonny have it."

That's Sonny Burgess he's referring to, the one above trying to shed his skin on stage. Burgess is the maniacal guitarist and vocalist in the band, performer of the hit "Red Headed Woman."

Paul Burlison (guitarist from Johnny Burnette and his Rock and Roll Trio) adds to Kesler's comment. "We might not play the same break the second time the same way. We just play what we feel at the time."

"Feel" has a lot to do with this music. After twenty years of not playing together, this group reunited three years ago at the request of the Smithsonian Folklife Festival. (Some members had previously reunited for occasional gigs on the Mid-America Mall.) Did they rehearse?

Paul Burlison: "What's that?"
"I think that's what makes rockabilly music so exciting," says Kesler. "The spontaneous thing, whatever is there in your heart, in your soul right at that minute, that's what comes out."

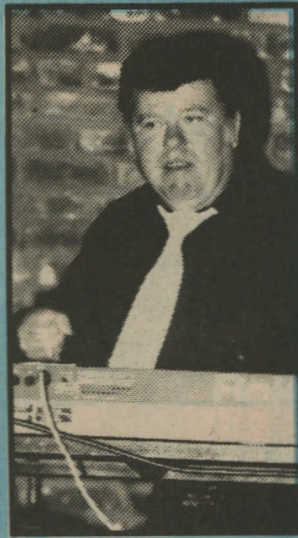
cont. page 30



In the late '40s Marcus Van Story, left, had a comedy act. Stan Kesler, at right in center picture, played West Memphis' Cotton Club in 1954. Smoochy Smith, right, was 16 in 1957.



Paul Burlison, third from left, in 1956 with, from left, Johnny Black, Pat Boone, unidentified stage manager and Gene Vincent.



Recent shots of the Original Sun Rhythm Section, counterclockwise from center left, are Paul Burlison, Sonny Burgess, Marcus Van Story, Smoochy Smith, D.J. Fontana and Stan Kesler. *photos by Shannon Gauling*

Sun Rhythm Section

from page 28

The lineup is rounded out by Marcus Van Story, Warren Smith's sideman on guitar, slap-bass and vocals; Smoochy Smith of the original Mar-Keys on vocals and piano; and alternating drummers J.M. Van Eaton, who backed Jerry Lee Lewis, and D.J. Fontana, who backed Elvis for fifteen years. Their sets are a mix of old Sun hits, rock and roll classics, and new rockabilly songs they've written. (See them live at the Crowne Plaza Hotel August 14. "We're going to pick for 3 or 4 hours and let 'em dance and have a good time.")

Far from being pedagogic, these masters are very approachable. It's nothing for Paul Burlison to show the rickes from "Train Kept A-Rolling" to anyone who is interested, for Marcus Van Story to disclose how to get that slap-bass sound ("As you hit the string, you pick it at the same time, slap the string against the neck and get that double sound. Of course the E string, you can leave it flat and

your hand is automatically hitting it when you go there.")

Van Story continues, "We used to do all kinds of things to get different sounds. We used to bake eggshells and then pour them over the strings of a grand piano. Then when you played, they'd bounce and make a funny sound. And we'd also take thumbtacks and put them in the hammers of a piano to get what they call the "honkytonk" sound. Another sound we had was a postcard in the strings of the guitar."

Charlie Feathers has said that the slap bass sound was the sound that made Sun so distinct. Kesler comments, "Slap bass goes a long way to making that sound, but that slap back echo helped a whole lot. It's what really made the sound." Simply, this echo occurs in the time the tape passes between the record head and the play head. "We've never been able to actually duplicate that sound. Our tape comes close, but..."

Plenty of musicians have been influenced by the Sun sound. Fontana says, "Springsteen, of course. I met Ron Wood with the

Rolling Stones, they heard all these records." While at the Smithsonian gig, the band also played a little club in Maryland. "When we walked in the door," Burlison recalls, "the manager of the club said, 'Bob Dylan's waiting for you guys.'" Kesler continues, "He missed us at the festival and heard we were going to be at this little club. He was waiting at the club when we got there." Burlison finishes, "He came and stood right in front of the bandstand through the whole set."

Sitting together, they laugh about some of the mistakes they've made in their long careers. Kesler says, "You've got to look at it in black and white. If you had an agreement, it usually fell through. Like the band I worked with brought Warren Smith into the Cotton Club, started the rascal and he got a hit record and said (impolite finger gesture)." ★

In our second installment the Original Sun Rhythm Section remembers Elvis, Johnny Burnette and His Rock and Roll Trio, and Paul Burlison explains his "invention" of fuzz guitar.

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BIRTHDAY PARTY BANDS

Thanks to all who contributed time and energy to the 6th *Memphis Star* Birthday Party: the bands — David Kurtz and Tony Maharry, Billy Maharry, Troy Upchurch, Kenny Long, David Wade and Amy Gibson; Joanna Jacobs, Steve Ingle, Roger Cox, and Dave Cochran; Cafe Racers — Richard Thompson, Andy Tate, Rusty Stavely, Eric Wallace, and Hugh Foote!

Thanks to F&M Sound Productions for the sound and lights; to Bernie Bernil for assisting as stage manager; Star Stage management; The staff of the Peabody — Rose Clayton, David Less, and Scott Hanover; Betty Speake and Jean Simpson at Le Bonheur; Tiffany LeBel, John Stover and Tim Goodwin for assisting with the tapes; and all the Memphis bands who let us play their music. Thanks. — *Anna Cham, Party Chairman*



photo by Kelly K. Craig



photo by Susan Hesson

In the tradition of previous parties we booked some of the best Memphis talent available. ABOVE: Steve Ingle and Joanna Jacobs - reaching for the stars with their Polygram deal. August finds them in Ardent cutting masters. LEFT: David Kurtz buzzing at Stone Soul picnic. Look for David and his band at a September showcase. BELOW: The Cafe Racers seem to be taking over the Memphis club scene with 23 dates in July. On stage at Alfred's East are Hugh Foote, Eric Wallace (behind the drums), Richard Thompson and Rusty Stavely. Not pictured: Andy Tate.



photo by Ken Walker

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John Stover
The Great Etudes For Guitar
 (Spectrum Records)

by Tony Pantuso

As the premier classical guitarist in Memphis, John Stover has built a reputation for himself as not only an interpreter of music, but as an educator. In this latest recording, he combines the two.

This record features etudes (studies) from Fernando Sor, Emilio Pujol, Matteo Carcassi, Leo Brouwer, Agustin Barrios and Heitor Villa-Lobos. These educational pieces run the range from the classical excursions of Sor to the finger-bending harmonic twists of Brouwer. Because these are primarily instructional pieces, designed to exercise specific technical areas, they are neither as long nor as adventurous as some of these composers' other works for guitar.

Stover's performance, as usual, is flawless. By intelligent and subtle phrasing, he animates what could have been a dry recitation of these etudes. Each of these pieces has an underlying spirit, a feeling, which is the artist's responsibility to bring to the fore. Stover does this, making this recording a very pleasurable experience.

If you enjoy classical guitar music, this album is well worth the investment. While not a classic, as some of Segovia's recordings are, this is a very enjoyable album. (Spectrum Records, Harriman, NY 10926) ★



Mud Boy & The Neutrons
Known Felons In Drag
 (Peabody/New Rose)

by Deke Rivers

I was going to start by saying that *Known Felons In Drag* sounds like a bunch of beer-drinking buddies who dropped in on you one afternoon, instruments in hand, and proceeded to rock through 10 hellacious tunes right there in your living room -- it's that loose and easy. There's one problem with that scenario, however.

There's no way you'd let Mud Boy and the Neutrons into your living room. Hell, if you peered through your curtains and saw this frightful-looking bunch on your doorstep, you'd hide the silver and call the law.

That would be your loss, though, because Mud Boy's long-awaited (14 years worth of long waiting) first album is the most raucous, loveliest, ugliest, truest record to come out of these parts in a coon's age.

Take "Bamalama," for instance, the shouter that kicks off side two. Geez, does anyone sound like this anymore? If you ever grow weary of, say, U2's new batch of overwrought, bombastic sermons, slide this thing in your cassette deck and give the bass knob a healthy clockwise twist. (Hold the bricks, U2-fers: I like peace love and understanding as much as the next fella. I just ain't sure moody black-and-white videos on MTV are the way.) Anyway, "Bamalama" also features impeccable harmonica from Ed Kollis, one of the seven steadfast Neutrons.

But if it's protest you want, it's protest you've got: if you are convinced John Lennon's "Power to the People" could never again be anything but a quaint period piece, you must hear Jim Dickinson sing it. Like some bastard offspring of dignity and drunkenness, the album's wheezy, closing cut lurches along like a Saturday-night drunk looking for a wall to piss on. It also features localized lyrics and is perfect accompaniment for dunking Dick Hackett's head into the Civic Center Plaza fountain, vomiting on Beale Street or other acts of civil unrest.

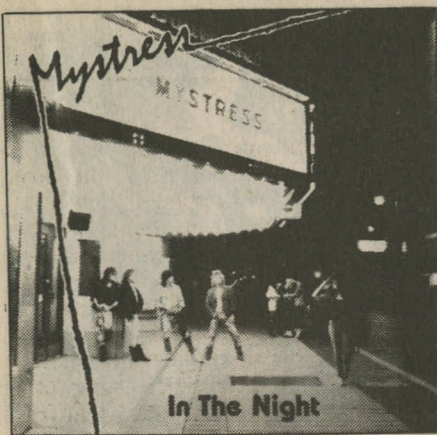
To soothe the soul, try "Can't Feel At Home," a gospel number leavened by weird but wonderful harmonies and a tribal rhythm.

I could go on -- just listen to Mud Boy's interpretations of old warhorses like "Bo Diddley," "Memphis Blues Again," or "Little Queenie" and wonder whether you ever heard them before. It's positively Frankensteinian the way these guys shoot life through these old fossils.

Mud Boy -- Lee Baker, Jimmy Crosthwait, Jim Dickinson and Sid Selvidge -- trade off vocals throughout the album, and the voices range from the guttural to the heavenly -- sometimes both at once. The band is the "tightest" (to use the term loosely) behind Lee Baker's singing, but everything sounds like first-take to me.

That could very well be, considering *Known Felons In Drag's* miniscule budget. Recorded under the auspices of "godhead" Roland James at Sun, the album was mixed at Ardent largely through the charity of John Fry. No producer steps forward to take credit.

Before you go scurrying out to find this gem (which the New York Times' Robert Palmer chose as his "Rock Album of the Week" upon its release), be forewarned that you may be in for a hunt of Josef Mengele proportions. Wasn't a whole lot of them made, it seems. If you can't find it, write Peabody Records, P.O. Box 41302, Memphis, TN, 38104. And the word from the band is to buy the cassette -- the LP apparently lost something in the translation. ★



Mystress
In The Night
 (Kats Records)

by Gene Torne

It seems like Mystress has come from almost nowhere to the forefront of the heavy Memphis music scene. They've developed a pretty big following, their debut EP *In The Night* is selling rather well and Rock 98 is playing selected tunes from it.

In The Night, recorded at Ardent, has only four songs and a very simple production - nothing real fancy. The EP has a good sound to it, although I get the feeling the whole thing was rushed just to get product out to the public. They should have spent a little more time in the studio, put more songs on the record, and re-released something a little more "produced."

As far as the songs go, they're not too much different from a lot of other metal groups around the country. Guitar player Todd Dickinson wrote or co-wrote all the lyrics and the band gets credit for the music except for the tune "Stop!" (music by vocalist J. Kyle Jones). All in all a good debut and Germantown metal at it's best. ★

Elvis Presley
The Memphis Record
 (RCA)

by Lewis Duckworth

Finding commemorative release for the ten year anniversary of Elvis' death is *The Memphis Record*, a two

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album, 23 song collection recorded in 1969 at Chips Moman's American Studios at 827 Thomas Street right here in the Bluff City. The set showcases such smash hits as "Suspicious Minds," "Kentucky Rain" and "In The Ghetto."

In 1969 American Studios was in the midst of a string of 122 hits recorded with virtually the same rhythm section over a period of three years. Scoring major hits at these sessions were such greats as Wilson Pickett, King Curtis, the Box Tops,

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From *Elvis In Memphis* (included in this compilation) was the perfect album to cement the comeback Elvis began with *The Singer Christmas Special* in 1968. This was a comeback record for two reasons: Elvis returned to Memphis to record (something he hadn't done since 1955) and with "Suspicious Minds" Elvis returned to the number one chart position (something he hadn't done since 1962).

From Elvis' 12 days at American Studios came two gold records and five top 20 hits. *The Memphis Album* brings together not only every cut from the original *From Elvis In Memphis* but also includes the best of the second Memphis album with all the hits which, save for "In The Ghetto," had only appeared in random compilations.

Both albums feature the Memphis Horns including Wayne Jackson, Ed Logan, Jack Hale, Jackie Thomas and Andrew Love, with additional horns added by Dick and Marty Steff. The strings were provided by Mr. and Mrs. Peter Spurbeck, Noel Gilbert, and Robert Snyder (the chairman of the Memphis State Music Department). The rhythm section consisted of Reggie Young on guitar, Bobby Wood and Bobby Emmons on keyboards, Tommy Cogbill and Mike Leech on bass, and Gene Chrisman on drums. The production is full and complex, including chimes, electric sitar and full gospel chorus on various cuts.

Elvis rose to the occasion of singing in the soul setting and with "In The Ghetto," Elvis tackled his first "message" song. "Only The Strong Survive" and "Any Day Now" further attest to Elvis' readiness to attack the soul idiom. A whole lot had happened since Elvis recorded in Memphis in the 1950s and Elvis wasn't about to let it pass him by. These are some of the greatest soul tracks to be found anywhere. Also, Peter Guralnick's liner notes are boss. ★

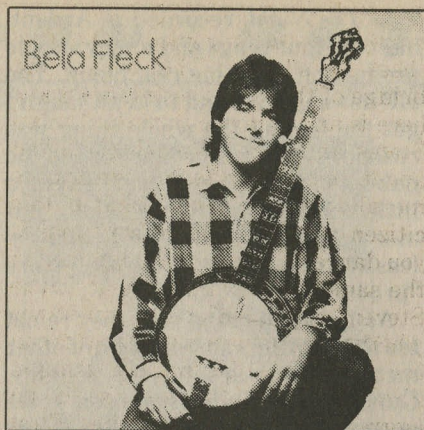
Bela Fleck

Inroads

(Rounder Records)

by Cheryl Denise Wolder

Inroads isn't for everyone, just for those of us who are fascinated with



the ways Bela Fleck can play his banjo. Using five-string and electric banjos, and backed by some of the jazziest-sounding mandolin, violin, dobro, and guitar playing you could ever want to hear, Fleck plays Irish-inspired folk music, a little country-style music, even jazz. Jazz! Can you believe jazz played on a banjo? Incredibly enough, it works.

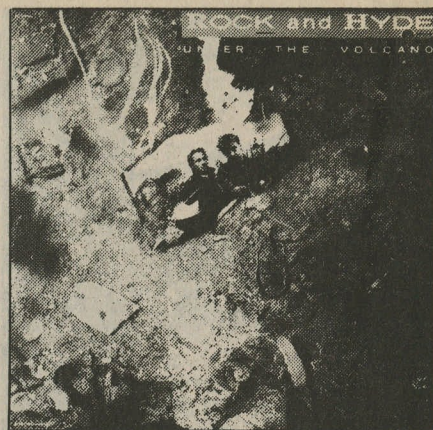
Most of the pieces on this album are interesting enough to grab, if not hold, your attention, though some pieces are like getting tapped on the head repeatedly by a little hammer. The only really serious problem is that once writer and composer Fleck gets his ideas in motion, he has no clue how to end them. Really, they just, sort of, well, END. But still, how many banjo players take the risk of playing anything but country on *their* banjos? When *was* the last time you heard jazz played by a banjo? Hmmm?

For those who adore the eccentric and applaud the pioneers, *Inroads* will take them along blazing new trails. ★

Rock & Hyde *Under the Volcano* (EMI)

by Clayton Carpenter

As British pop goes, the 1980s have not been spectacular. Embarrassing is a much better word. The punk of the late seventies left a formidable avant-garde scene in its wake, which, in turn, led the way for a host of slick, trendy, fashion-conscious synth-pop bands. The hits were few, but big. The bands varied slightly, but all had that common thread: syn-



thesizers and overproduction. Then, the mostly American roots resurgence (which we are just coming out of) came and saved us all, preserved our integrity.

But just when you thought the airwaves were fairly safe, just when you thought Tears For Fears had dwindled away forever, the British Hit Machine strikes again. This time, it's (Bob) Rock (his real name, yes) and (Paul) Hyde. Theirs is tight, deliberate pop, guaranteed to carve out a comfortable notch in the mainstream, and get airplay on today's fabulous playlist-and-payola radio. They touch on some pretty serious subjects: religious hypocrisy ("Dirty Water"), the pains of old age ("Talk To Me"), the childishness of fist-fighting ("There's Always Someone Tougher").

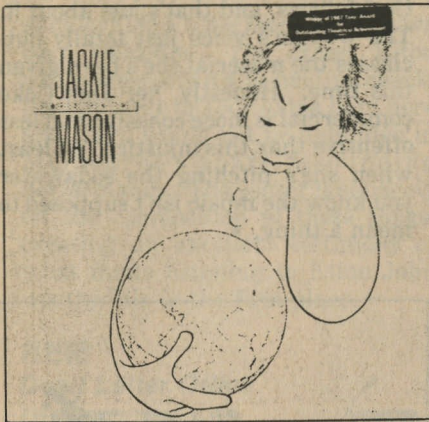
These themes are presented in nice, busy little packages, employing a lot of people -- horns, strings, myriads of studio musicians. One track, "The Blind, The Deaf and The Lame," even utilizes a choir. It -- the choir, that is -- reminded me of the Rolling Stones' "You Can't Always Get What You Want." Of course, people who listen to this schlock probably don't know who the Stones are. This is music for young ultra-conservatives. Truly boring stuff. ★

Jackie Mason *The World According To Me* (Warner Bros.)

by Cheryl Denise Wolder

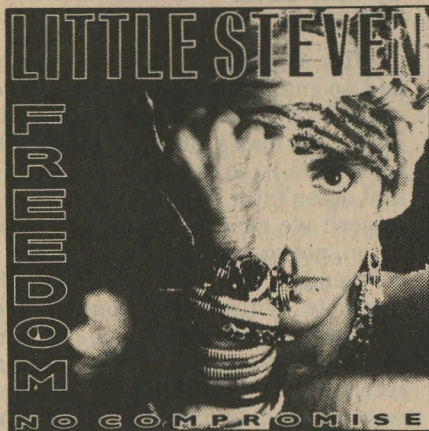
Hahahahahahahahahahaha.
Excuse me.

What a funny album. Oh, there are some places where some lady in the



audience was screaming and laughing so loud, I thought she would die, and there I was, just smiling. Very quietly. But nine out of ten times, or at least *five* out of ten times, I was laughing. It's a comedy album, so that's good I was laughing. Mason is a little old Jewish man who is sooo funny, speaking his mind, he shouldn't lose it that way. Any man who would make his album liner look like a matzo, on both sides yet, is all right in my book.

They say this show won a Tony on Broadway.
So, nu? ★



Little Steven
Freedom — No Compromise
(Manhattan)

by Tony Jones

A cassette of *Freedom - No Compromise* should be required equipment in our diplomatic corps' briefing dossier. If the music is too fire for those with purely genteel sensibilities, or likewise the author's Prince-inspired, flamboyant presentation of this work, give them

some typewritten copies of the lyric sheet to study. The whispering bridge of the most overt dance track here is an urging to turn the United States into the "America" talked about, but seldom seen. "We are the morally vacant -- What a shame" this citizen sings as "Sanctuary" makes you dance. Powerfully determined in the same manner throughout, Little Steven totally, fiercely questions whether the government has overrun the country. Ultimately though, *Freedom - No Compromise* is an aggressive medal for the First Amendment.

Musically, if the brother was singing the ingredients of mayonnaise, this album would still be exhilarating. The music ably flings guitar-driven wall of sound rock spread with calypso flavors, all fed with a serious street beat. Known in the commercial marketplace as Bruce Springsteen's guitarist and co-producer, more recently as the project director of "Sun City," his background here melds into a hard musical fire that knows no soft punches and apparently little fear of the CIA. If through some odd twist of fate this becomes a big album American-style, somebody will need a talk with this man. You cannot have a white man preaching like this to scads of American kids. This is too direct, too unvarnished to spread into the minds being formed in cloistered suburbs. Locking a group of young Alex's in a room with this album will cause serious stress problems. The last time music this fire got a serious listen in the right places, the '60s happened. "What you gonna do with your life?" the man asks the listener in a lyric from the title track that ties the album's personally challenging muse into a direct quote.

Adopting the cause of the Nicaraguan people, Native Americans, blacks in South Africa, fruit workers, immigrants - ("What's that lady standing in all that water for?") - every song here is a direct challenge to the American history exonerated in every history class I've ever taken. "The four winds will never/Blow away America's shame" screams "The Trail of Broken Treaties," a gem among jewels splashing light on the problems created by American ideology. You must hear this album. The music is erect as it comes, and



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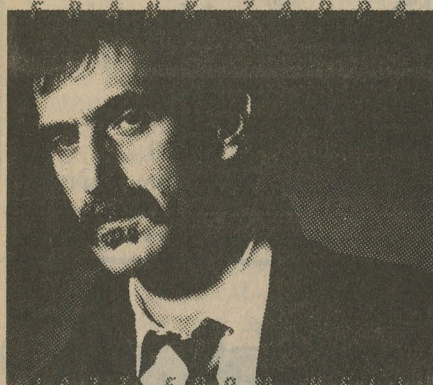
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eventually some American generation is going to have to deal with these sentiments. ★



Frank Zappa
Jazz From Hell
(Rykodisc CD)

by Tony Pantuso

Frank Zappa is in digital paradise. After years of writing grand works along the lines of *Lumpy Gravy* only to have them suffer for having to be performed by mere mortals, Zappa has finally found a medium which is capable of withstanding the rigors of his compositions. The Synclavier Digital Music System is a digital sampling, synthesizing and recording set-up capable of clouding men's minds (which is something I thought only my uncle Lamont could do). On this work, Zappa uses it to achieve the sounds he has previously only been able to approximate.

Rykodisc, the compact disc label based in Salem, Massachusetts, has released a total of nine Zappa CDs, including digital re-mixes of such early works as *Lumpy Gravy*, and *We're Only In It For The Money*. *Jazz From Hell* is one of five which are DDD (digitally recorded, mixed and mastered). As such, the sound quality is pristine. With the exception of "St. Etienne," a modal Zappa blues work-out recorded live sometime in '83 or '84, the entire disc consists of Synclavier pieces. This means the listener is confronted with a chiaroscuro of rapidly shifting rhythms, meters and sound textures.

Zappa has always had a flair for orchestration, and with the technology to which he now has access, he brings this to the fore. By combining samples and synthesized

sounds, he creates new timbres which often have striking effect. A good example of this is "G-Spot Tornado."

This is not an easy listen. The music reaches out and forces you to pay attention, whether you want to or not. To the "unsophisticated" ear, it might sound like a horrid cacophony. To this person, I recommend sticking to the latest Belinda Carlisle. To the person who is ready for a challenging listen, *Jazz From Hell* is ideal. Like him or not, you have to admit that Frank Zappa is a major artist, in spite of his occasionally sophomoric fascination with the scatological. ★



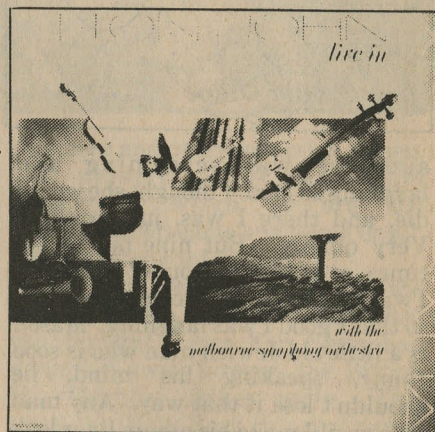
Whitney Houston
Whitney
(Arista Records)

by Tony Jones

Halfway through the first side of Whitney Houston's new LP, you can easily imagine sales department types screaming for easy listening singles. There are enough worthless strings on this thing to make Ray Conniff sick. But even with production reminiscent of Motown's absolute worst, Houston's performance proves her worthy of her current status as pop's preeminent diva. The album entered *Billboard's* charts at #1 the day it was released. That's a hell of an accomplishment for an artist as professionally young as she is.

The hit single "I Want To Dance With Somebody" opens the set, and it's well into the second side's cover of the Isley Brothers' classic "For The Love Of You" before anything much of value happens again. Another good song, "Where Do Broken Hearts

Go," follows, and that's just about it. The woman's voice just totally outclasses the material she's been given this time. Honestly, her Diet Coke commercial is more cohesive and less offensive than this injustice. At least when she's pitching the sodawater you know the music isn't supposed to mean a thing. ★



Elton John
Live in Australia
(MCA)

by Tony Jones

After all this time, all that money and so many costume changes, one either likes Elton John or one doesn't. I enjoy the man's music, and the flash built upon it, so anyone reading this that doesn't like him, go on to the next review: we are meet here to praise Elton, not to razz him.

Friends, your collection isn't complete without this one. The ballads penned by Bernie Taupin and Elton are the focus of the set, a second half of a performance recorded during his tour of Australia last year. The LP chronicles the entrance of the symphony to the concert; Elton and band played on the first half alone. With a sly inclusion of "Have Mercy On The Criminal" as tribute to the occasion, Elton sounds intently ready and involved. Maybe the concert (which was broadcast live in Australia) made these songs special for him this night. Of course, someone's song is left off; ("Mona Lisas and Mad Hatters" would have fitted wonderfully in this setting), a three record set was probably economically malfeasible, but this performance is

so enjoyable a little more would have been welcome. The excess Elton wrote checks with is held in check, though three or four extra bars here and there would not be unbidden in Melbourne's spare, resounding performance. The center is squarely on the composition of these songs, creating an excellent testimony of what made listening to Elton John worthwhile in the first place. ★

REM

Dead Letter Office
(IRS)

by Tony Pantuso

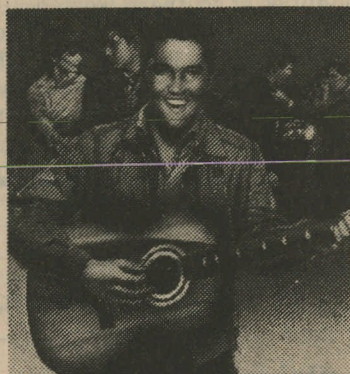
For those of you who do not believe that REM is the collective second coming (you know who you are) and don't already know, this is *not* the new REM album. That's not due out until the fall. Rather, *Dead Letter Office* is exactly what it sounds like -- a collection of B-sides, failed experiments, drunken jokes and the like.

Some of the material here is very good. "Crazy," a tune originally released by Pylon (another Athens product), has been a favorite among REM fanatics since it was released as the b-side to "Life and How to Live It." Also among the cover tunes here represented are three Velvet Underground songs -- "There She Goes Again" (featuring Mitch Easter on acoustic guitar), "Pale Blue Eyes," and "Femme Fatale." All of these were recorded live to two-track, so the sound quality is about par with your average garage demo. But it's the thought that counts, right? And you can tell that they mean it.

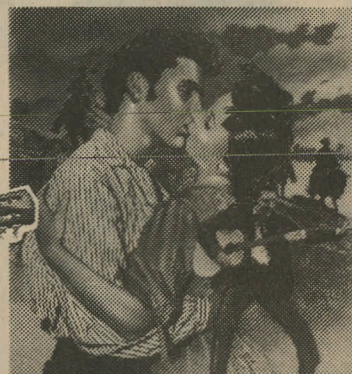
In the area of failed experiments, there are songs like "Burning Hell," and "Windout," written seven years ago and recorded for *Reckoning*. At the time they decided not to include it on the album, but it's a tight little number that definitely deserves to see the light of day.

This is not a great album. Then again, it has no pretensions of being one. This is an interesting album which presents the band the opportunity to clear out the tape vaults and give fans an insight into REM. The liner notes by Peter Buck are very informative, and the enthusiastic cover of "Toys In The Attic" is alone worth the price of the album (CD buyers also get the added treat of REM's first EP, *Chronic Town*). Not a "must-have," but still a lot of fun. ★

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F I L M



KIM BASINGER *Interview*

by Rod Stafford Hagwood

No matter how liberated a male can claim to be, the first thing that strikes you when Kim Basinger walks into the room is how beautiful she is. She is naturally stunning. The kind of beauty that is graceful and unassuming. It takes awhile to remember that she is a talented actress with a wide range of film credits under her belt. Then she begins to talk and you are instantly aware that this is indeed the stuff from which Hollywood magic is made.

Basinger talks with the southern drawl native to those from Athens, Georgia. Her conversation is

punctuated with youknowwhat-I means and stretched vowels. She is confident in a quiet way that is just one of the distinctively attractive qualities of southern women.

All of this works out well because in Basinger's latest movie she is definitely southern. Playing the title role in *Nadine* is like breathing to Basinger.

"When you love your character, the story and your co-workers — and have a director like Benton — the only variable, really is the weather."

— Kim Basinger

Nadine is a light comedy/adventure starring Jeff Bridges, Rip Torn, Gwen Verdon and of course Basinger as the inventive, headstrong Nadine. "Nadine Hightower is 100% real - she's got a big, big heart and she's a beautiful conniver."

That's almost a perfect description of Basinger herself. The thing that immediately strikes you about this former model is how down to earth she is. For someone who set the industry on its ear with her provocative and enigmatic performance in *9½ Weeks* she is remarkably unaffected.

"I swear, when Kim walked in the door for that first meeting, she was Nadine."

— Robert Benton

"*9½ Weeks* was actually, to me, the turning point in my career. Emotionally and psychologically as an actress because when I finished that role I felt that there was not



Kim Basinger and Jeff Bridges in their new Tri-Star Pictures comedy *Nadine*.

anything I couldn't do. There was nothing. There was not a role I couldn't play. I think that all actors have to come to a place, I call it the river, and if you cross it emotionally or just cross it...I don't know, you just have to do it to put it all out there. It's like a lot of people come to New York or Hollywood to become stars and not just a fine actress or actor. And I tell you, to do that you have to cross the river and keep taking chances. *9½ Weeks* was that time for me."

Although *9½ Weeks* was the role that garnered Basinger the most press, she was not an overnight sensation. Basinger appeared in *Katie*, *Portrait of a Centerfold*, and *From Here To Eternity* on television and *Hard Country*, *Mother Lode*, *Never Say Never Again*, *The Man Who Loved Women*, *The Natural*, *Fool for Love*, *Blind Date* and *No Mercy* on the big screen. Within that list are a diverse collection of characters and that is where Basinger's peculiar talent shines...she is a master of accents.

Her English roommate inspired accent got her "out of Georgia. Doing Eliza Dolittle in *My Fair Lady* in the Junior Miss Pageant. And I sang "Wouldn't It Be Lovely?" in that

Celebrating Bird: The Triumph of Charlie Parker

by Gary Giddins

(Beech Tree Books) \$15.95

by Robert Bowman

A more apt title could not have been chosen. More an extended essay than a book, in *Celebrating Bird: The Triumph of Charlie Parker* Gary Giddins has chosen to concentrate on Parker's formative years in Kansas City. Interestingly, this is the sixth book devoted to Parker and yet it is the first to extensively treat these early years. Much of Giddins' original perspective results from a number of conversations with Parker's teenage bride, Rebecca Parker Davis.

Giddins is perhaps the most loving and well-rounded contemporary jazz scribe. His prose is wonderfully evocative, he never stops digging and searching to debunk myths that have become gospel and with every word

he evinces a passion, love and unparalleled understanding of his subject.

Perhaps his greatest accomplishment is in integrating Parker's obsessive personal life with his musical genius without sensationalizing or trivializing either.

Finally, Toby Byron has put together a collection of stunning photographs, many over-sized and published here for the first time. Printed on heavy stock they occupy about one-third of the volume's 128 pages. The tome is truly a celebration of Bird, one of the most influential musicians in this century.

★

R&B Stars of 1953

by Galen Gart

(Big Nickel Productions) \$14.95

by Robert Bowman

R & B Stars of 1953 is a booklet comprised of 36 postcards depicting rhythm and blues artists of that year in full color illustrations. At the bottom of each illustration, author Galen Gart has appended a caption written in the style of *Billboard* magazine at that time.

Regular readers of *The Memphis Star* will remember reviews of Gart's

first two volumes of *First Pressings* which, combined reprinted nearly everything of note concerning r & b originally published in *Billboard* between 1948 and 1952. This summer he plans to publish updates through 1954. Gart has worked so extensively with issues of *Billboard* from that period that he flawlessly captures the flavor of the time.

Witness the caption for Little Junior Parker's card: "This brand new warbler with his Blue Flames instrumental combo is keeping the coin boxes jumpin' with his "Feelin' Good" on Sun 187. Currently touring the South with the Johnny Ace/Willie Mae Thornton show, "Little Junior" is a red-hot attraction to be watched closely in the future."

The artists he has chosen are as obvious as Big Joe Turner, Fats Domino, Louis Jordan and John Lee Hooker, and as obscure as Mary Jones, Lloyd "Fat Man" Smith and Little Sylvia. Artists with Memphis connections other than Junior Parker include Memphis Slim and Johnny Ace.

All of the postcards can be easily separated along perforated lines so that they can actually be mailed although I am not sure who would want to ruin such a great booklet. It can be ordered from Big Nickel Productions, P.O. Box 157, Milford, NH 03055 for the cover price plus one dollar postage. ★

accent. And I love the English accent because I can slip into it so easily. As far as French and everything, I really have to concentrate. I find myself, you know, while doing this tour for *Nadine* and stuff getting back to that accent. I say git instead of get. YouknowwhatI mean."

The only thing that Basinger loves better than the accent in *Nadine* is the chance to scream, which she does a lot of.

"I used to watch tv with my father and always scary movies at night. And my father used to say, 'If you do really end up being an actor like you say, I hope that you get to scream.' In *Mother Lode*, in the Canadian mist, when Charlton Heston came from behind that tree he scared the I don't know what out of me. I was crazy. I tell you, that was for real. My dad said that was the best scream ever."

"She really is so beautiful that I think that people might overlook the fact that she's also an incredibly talented actress."

— Robert Benton

Basinger's career is marked with taking chances. Take, for instance, when she wasn't getting film offers. Basinger took a daring step; She appeared nude in *Playboy* magazine. Her lawyer, her agent, everybody told her that it was Hollywood

suicide. Basinger's instincts prevailed. She did the layout and her phone began to ring off the hook. "It just happened to work with me. I had never taken off my clothes. I had never done anything. I didn't do it for shock value. But I must admit I did it to be noticed. For the exposure."

Exposure won't be a problem now. *Nadine* is Basinger's first wide appeal movie if you don't count *Never Say Never Again*, a James Bond curiosity. Basinger has a lot invested in this picture. Her comedic skills get a nice stretch and her ability to carry a film is really on the line for the first time. She succeeds with the ease reminiscent of Carole Lombard, Marilyn Monroe and Rita Hayworth. Like them, she has crossed the river.

★

concert calendar

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

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Saturday

- Ben Cauley & the River City Band (T) - Vapors
- Cafe Racers (P) - Alfred's On Beale
- Capt. Boogie & the Boogie Revival Band (U) - Music Alley
- David Miller Band (V) - Miller's Cave
- Don McMinn & the Rum Boogie Band (T) - Rum Boogie Cafe***
- Eddie Cash Show (C) - Omni-New Daisy Theatre
- Eddie Harrison & the Shortcuts (U) - Breeze's
- Girlfriend (N) - Court Square Cafe***
- Good Question (P) - Cruel Shoe
- Kaya & the Weldors (N) - Lafayette's
- Kenneth Jackson/Club Handy Band (T) - Club Handy
- Lou Roberts & Vapors Band (V) - Vapors
- Max Reger (V) - Chelsea St. Pub***
- RB & the Gang (U) - Proud Mary's
- Reckless (P) - Hi Roller II***
- Rick Harvey & the Beale St. Blues Band (T) - Proud Mary's
- Rob Donovan (V) - Vapors
- Sid Selvidge (N) - North End
- The Coolers (P) - Mallard's
- The Hurricanes (V) - Bombay Bicycle Club***
- "The Perfect Party" (F) - Little Theatre
- Tom Boyz (U) - Dr. Don's (Millington, TN)
- Dancin' in the Streets (U) - Mud Island***
- Teresa Pate (V) - Lobster Louie's***

2

Sunday

- A Good Jazz Band (T) - North End
- Bluebeats (N) - Bombay Bicycle Club***
- Bobby Lawson Trio (T) - Rum Boogie Cafe***
- Capt. Boogie & the Boogie Revival Band (U) - Cottage Restaurant
- Edwin Hubbard (V) - Skyway Brunch (Peabody)
- Exodus (N) - Antenna
- Fred Ford & Honeymoon Garner (T) - Mallard's
- Good Question (P) - Midway Cafe
- Jazz Countdown Reinstated (T) - Belmont Grill
- Joe Norman (V) - Poplar Lounge
- Kenneth Jackson/Club Handy Band (T) - Club Handy
- Lou Roberts & Vapors Band (V) - Vapors
- Memphis Jamm Band (V) - Country Store (Shake Rag, TN)
- Pastimes (U) - Cruel Shoe
- Rick Harvey & the Beale St. Blues Band (T) - Proud Mary's
- Shylo (C) - Peabody Plantation Roof
- "The Perfect Party" (F) - Little Theatre
- Tom Hackenberger (V) - Crowne Plaza
- Charlie Daniels & Gregg Allman (P) - Mud Island***

concert calendar

3 Monday

Billy Pritchard (V) - Chelsea St. Pub***
Darden Smith (U) - Bombay Bicycle Club***
Fred Ford & Honeymoon Garner (T) - Mallard's
Highway Star (P) - Stage Stop***
Jason D. Williams (V) - Captain Bilbo's
Jesse Brownfield (V) - Poplar Lounge
Laddie Hutcherson (U) - Cruel Shoe
Legend (U) - Vapors
Rick Steff (V) - Court Square Cafe***
Rob Donovan (U) - Vapors
Spellbound (U) - Rum Boogie Cafe***

4 Tuesday

Ben Cauley & the River City Band (T) - Vapors
Billy Pritchard (V) - Chelsea St. Pub***
Don McMinn & the Rum Boogie Band (T) - Rum Boogie Cafe***
Eddie Cash Show (C) - Omni-New Daisy Theatre
Entourage (V) - Mallard's
Highway Star (P) - Stage Stop***
Jason D. Williams (V) - Captain Bilbo's
Joe Norman (V) - Poplar Lounge
Lance Strode & Southern Station (V) - Bombay Bicycle Club***
Lou Roberts & Vapors Band (V) - Vapors
Rick Harvey & Beale St. Blues Band (T) - Proud Mary's
The Tubes (N) - Antenna
Tom Hackenberger (V) - Crowne Plaza

5 Wednesday

Ben Cauley & the River City Band (T) - Vapors
Billy Pritchard (V) - Chelsea St. Pub***
David Miller Band (V) - Miller's Cave
Don McMinn & the Rum Boogie Band (T) - Rum Boogie Cafe***
Eddie Cash Show (C) - Omni-New Daisy Theatre
Entourage (V) - Mallard's
Highway Star (P) - Stage Stop***
Jason D. Williams (V) - Captain Bilbo's
Jesse Brownfield (N) - Court Square Cafe***
Kenneth Jackson/Club Handy Band (T) - Club Handy
Lou Roberts & Vapors Band (V) - Vapors
Mark Kitchens (V) - P & H Cafe
Mike Crews (N) - Cruel Shoe
Rick Harvey & the Beale St. Blues Band (T) - Proud Mary's
The Cut Outs (V) - Poplar Lounge
The Moonlight Syncopators (N) - Lafayette's
The Willys (P) - Bombay Bicycle Club***
Tom Hackenberger (V) - Hilton Hotel
Video Night (N) - Antenna

6 Thursday

Ben Cauley & the River City Band (T) - Vapors
Billy Pritchard (V) - Chelsea St. Pub***
Cafe Racers (P) - Alfred's East
Capt. Boogie & the Boogie Revival Band (V) - Music Alley
David Miller Band (P) - Miller's Cave
Don McMinn & the Rum Boogie Band (T) - Rum Boogie Cafe***
Eddie Cash Show (C) - Omni-New Daisy Theatre
Good Question (P) - Peabody Hotel
Highway Star (P) - Stage Stop***
Jason D. Williams (V) - Captain Bilbo's
Jeff Black (U) - Court Square Cafe***
Jerry Knox (DJ) - Western Steak House & Lounge
John Kilzer (N) - Cruel Shoe
Kenneth Jackson/Club Handy Band (T) - Club Handy
Lou Roberts & Vapors Band (V) - Vapors
Mark Kitchens (V) - Starlight (Open Mike)
Peter Hyrka & V.O.C. (N) - North End
Reba & the Portables (T) - Bombay Bicycle Club***
Rick Harvey & Beale St. Blues Band (T) - Proud Mary's
Ruby Wilson (T) - Lafayette's
The Coolers (P) - Mallard's
Tom Hackenberger (V) - Hilton Hotel

7 Friday

Andy Childs (V) - Breeze's
Ben Cauley & the River City Band (T) - Vapors
Billy Pritchard (V) - Chelsea St. Pub***
Cafe Racers (P) - Dr. Don's (Millington, TN)
Capt. Boogie & the Boogie Revival Band (U) - Music Alley
David Miller Band (P) - Miller's Cave
Eddie Cash Show (C) - Omni-New Daisy Theatre
Highway Star (P) - Stage Stop***
Kaya & the Weldors (N) - Lafayette's
Kenneth Jackson/Club Handy Band (T) - Club Handy
Lou Roberts & Vapors Band (V) - Vapors
Mike Crews (N) - Hi Roller II***
RB & the Gang (U) - Proud Mary's
Rhythm Hounds (V) - Hilton Hotel Pool Party
Rick Harvey & the Beale St. Blues Band (T) - Proud Mary's
Rob Donovan (U) - Vapors
Sid Selvidge (N) - North End
Terry Humphrey (V) - Western Steak House & Lounge
The Coolers (P) - Mallard's
The Shakers (V) - Rum Boogie Cafe***

cont. next page

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concert calendar

from previous page

The Willys (N) - Cruel Shoe
Think As Incas (N) - Court Square Cafe***
Tom Hackenberger (V) - Hilton Hotel
Wolfgang (N) - Bombay Bicycle Club***
Teresa Pate (V) - Lobster Louie's***

8

Andy Childs (V) - Breeze's
Ben Cauley & the River City Band (T) - Vapors
Billy Pritchard (V) - Chelsea St. Pub***
Cafe Racers (P) - Cruel Shoe
Capt. Boogie & the Boogie Revival Band (U) - Music Alley
David Miller Band (P) - Miller's Cave
Eddie Cash Show (C) - Omni-New Daisy Theatre
Highway Star (P) - Stage Stop***
Jason D. Williams (V) - Captain Bilbo's
K-9 Arts (N) - Antenna
Kaya & the Weldors (N) - Lafayette's
Kenneth Jackson/Club Handy Band (T) - Club Handy

Lou Roberts & Vapors Band (V) - Vapors
RB & the Gang (U) - Proud Mary's
Rick Harvey & the Beale St. Blues Band (T) - Proud Mary's
Rob Donovan (U) - Vapors
Sid Selvidge (N) - North End
Terry Humphrey (V) - Western Steak House
The Coolers (P) - Mallard's
The Crime (N) - Hi Roller II***
The Shakers (V) - Rum Boogie Cafe***
The Willys (P) - Bombay Bicycle Club***
Tom Hackenberger (V) - Crowne Plaza
Wolfgang (N) - Court Square Cafe***
Kenny Loggins (P) - Mud Island***
Teresa Pate (V) - Lobster Louie's***

9

A Good Jazz Band (T) - North End
Bluebeats (N) - Bombay Bicycle Club***
Capt. Boogie & the Boogie Revival Band (U) - Cottage Restaurant
Edwin Hubbard (T) - Skyway Brunch
Fred Ford & Honeymoon Garner (T) - Mallard's
Good Question (P) - Midway Cafe
Jason D. Williams (V) - Captain Bilbo's
Joe Norman (V) - Poplar Lounge
Kenneth Jackson/Club Handy Band (T) - Club Handy
Lou Robert/Vapors Band (T) - Vapors

Saturday

Memphis Jamm Band (V) - Country Store (Shake Rag, TN)
Mphs. Songwriters Ass'n. Jam (V) - Vapors
Pastimes (U) - Cruel Shoe
R.T. Scott (C) - Peabody Plantation Roof
Rick Harvey & the Beale St. Blues Band (T) - Proud Mary's
The Big Chill (T) - Rum Boogie Cafe***
Tom Hackenberger (V) - Crowne Plaza
Stryper & Lillian Axe (P) - Mud Island***

10

1st Annual Elvis Impersonators Contest (V) - Bad Bob's Vapors
Backstage Pass (V) - Chelsea St. Pub***
Coon Elder (V) - Bombay Bicycle Club***
Fred Ford & Honeymoon Garner (T) - Mallard's
Jason D. Williams (V) - Captain Bilbo's
Jesse Brownfield (V) - Poplar Lounge
Laddie Hutcherson (U) - Cruel Shoe
Legend (U) - Bad Bob's Vapors***
Rick Steff (V) - Court Square Cafe***
Rob Donovan (U) - Bad Bob's Vapors***
Talon (P) - Stage Stop***
The Big Chill (T) - Rum Boogie Cafe***

Monday

11

1st Annual Elvis Impersonators Contest (V) - Bad Bob's Vapors
Backstage Pass (V) - Chelsea St. Pub***
Ben Cauley & River City Band (T) - Bad Bob's Vapors
Don McMinn & the Rum Boogie Band (T) - Rum Boogie Cafe***
Eddie Cash Show (C) - Omni-New Daisy Theatre
Entourage (V) - Mallard's
Jason D. Williams (V) - Captain Bilbo's
Joe Norman (V) - Cruel Shoe
Lance Strode & Southern Station (V) - Bombay Bicycle Club
Lou Roberts & Vapors Band (V) - Bad Bob's Vapors
Rick Harvey & Beale St. Blues Band (T) - Proud Mary's
Talon (P) - Stage Stop***
Tom Hackenberger (V) - Crowne Plaza
Tom Jones (V) - Mud Island***

Tuesday

Sunday

12

1st Annual Elvis Impersonators Contest (V) - Bad Bob's Vapors
Amro Music/Ensoniq Clinic (U) - Amro Music
Backstage Pass (V) - Chelsea St. Pub***
Ben Cauley & River City Band (T) - Bad Bob's Vapors

Wednesday

Coon Elder (V) - Bombay Bicycle Club***
 David Miller Band (P) - Miller's Cave
 Don McMinn & the Rum Boogie Band (T) - Rum Boogie Cafe***
 Eddie Cash Show (C) - Omni-New Daisy Theatre
 Entourage (V) - Mallard's
 Jesse Brownfield (N) - Court Square Cafe***
 Kenneth Jackson/Club Handy Band (T) - Club Handy
 Lou Roberts & Vapors Band (V) - Bad Bob's Vapors
 Mark Kitchens (V) - P&H Cafe
 Mike Crews (N) - Cruel Shoe
 Rick Harvey & Beale St. Blues Band (T) - Proud Mary's
 Talon (P) - Stage Stop***
 The Cut Outs (V) - Poplar Lounge
 The Moonlight Syncopators (N) - Lafayette's
 Tom Hackenberger (V) - Hilton Hotel
 Video Night (N) - Antenna

13 Thursday

Backstage Pass (V) - Chelsea St. Pub***
 Ben Cauley & River City Band (T) - Bad Bob's Vapors
 Cafe Racers (P) - Alfred's East
 Capt. Boogie & Boogie Revival Band (U) - Music Alley
 David Miller Band (P) - Miller's Cave
 Don McMinn & the Rum Boogie Band (T) - Rum Boogie Cafe***
 Eddie Cash Show (C) - Omni-New Daisy Theatre
 Homestead Greg (N) - Antenna
 "Isn't It Romantic?" (F) - Circuit Playhouse
 Jason D. Williams (V) - Captain Bilbo's
 Jeff Black (U) - Court Square Cafe***
 Jerry Knox (DJ) - Western Steak House & Lounge
 Jimmy Davis & Junction (P) - Peabody Plantation Roof
 John Kilzer (N) - Cruel Shoe
 Kenneth Jackson/Club Handy Band (T) - Club Handy
 Lou Roberts & Vapors Band (V) - Bad Bob's Vapors
 Mark Kitchens (V) - Starlight (Open Mike)
 Peter Hyrka & V.O.C. (N) - North End
 Rick Harvey & Beale St. Blues Band (T) - Proud Mary's
 Ruby Wilson (T) - Lafayette's
 Talon (P) - Stage Stop***
 The Coolers (P) - Mallard's
 The Willys (P) - Bombay Bicycle Club***
 Tom Hackenberger (V) - Hilton Hotel

14 Friday

Teresa Pate (V) - Lobster Louie's***
 1st Annual Elvis Impersonators Contest (V) - Bad Bob's Vapors
 Original Sun Rhythm Section (P) - Crowne Plaza
 Patti LaBelle (P) - Orpheum

cont. next page



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| FRIDAY | | SATURDAY | |
|--------|---------------------------|----------|--------------|
| 31 | Cafe Racers | 1 | Rin Tin Horn |
| 7 | Think As Incas | 8 | Wolfgang |
| 14-15 | EVEN STEVEN Salutes ELVIS | | |
| 21 | Rhythm Hounds | 22 | Vehicle |
| 28 | Soul Capitalists | 29 | Touchtones |



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from previous page

- 714 (P) - Dr. Don's (Millington, TN)
- Backstage Pass (V) - Chelsea St. Pub***
- Ben Cauley & River City Band (T) - Bad Bob's Vapors
- Brenda Marie Starr (C) - Handy House Gazebo
- Capt. Boogie & Boogie Revival Band (U) - Music Alley
- Carl Perkins/Tony Joe White (T) - Hilton Ballroom
- David Miller Band (P) - Miller's Cave
- Detail (P) - Hi Roller II***
- Don McMinn & the Rum Boogie Band (T) - Rum Boogie Cafe***
- Eddie Cash Show (C) - Omni-New Daisy Theatre
- Even Steven (P) - Court Square Cafe***
- Generics (N) - Antenna
- Good Question (P) - Bombay Bicycle Club***
- Graceland News Sock Hop (U) - Omni-New Daisy Theatre
- "Isn't It Romantic?" (F) - Circuit Playhouse
- Jason D. Williams (V) - Captain Bilbo's
- Kaya & the Weldors (N) - Lafayette's
- Kenneth Jackson/Club Handy Band (T) - Club Handy
- Lou Roberts & Vapors Band (V) - Bad Bob's Vapors
- Mak Kaylor Band (C) - Steven's (Clarksdale, MS)
- RB & the Gang (U) - Proud Mary's
- Rick Harvey & Beale St. Blues Band (T) - Proud Mary's
- Rob Donovan (U) - Bad Bob's Vapors
- Ronnie McDowell Show (U) - Bad Bob's Vapors
- Sid Selvidge (N) - North End
- Talon (P) - Stage Stop***
- Terry Humphrey (V) - Western Steak House & Lounge
- The Coolers (P) - Mallard's
- The Cut Outs (P) - Cruel Shoe
- The Shakers (V) - Hilton Hotel Pool Party
- Tom Hackenberger (V) - Hilton Hotel

15

Saturday

- Teresa Pate (V) - Lobster Louie's***
- 714 (P) - Dr. Don's (Millington, TN)
- Backstage Pass (V) - Chelsea St. Pub***
- Ben Cauley & River City Band (T) - Bad Bob's Vapors
- Brenda Marie Starr (C) - Handy House Gazebo
- Capt. Boogie & Boogie Revival Band (U) - Music Alley
- David Miller Band (P) - Miller's Cave
- Detail (P) - Hi Roller II***
- Don McMinn & the Rum Boogie Band (T) - Rum Boogie Cafe***
- Eddie Cash Show (C) - Omni-New Daisy Theatre
- Even Steven (P) - Court Square Cafe***
- "Isn't It Romantic?" (F) - Circuit Playhouse
- Jason D. Williams (V) - Captain Bilbo's



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concert calendar

Kaya & the Weldors (N) - Lafayette's

Kenneth Jackson/Club Handy Band (T) - Club Handy

Lou Roberts & Vapors Band (V) - Bad Bob's Vapors

Mak Kaylor Band (C) - Steven's (Clarksdale, MS)

RB & the Gang (U) - Proud Mary's

Rick Harvey & Beale St. Blues Band (T) - Proud Mary's

Rob Donovan (U) - Bad Bob's Vapors***

Shakers (V) - Bombay Bicycle Club***

Sid Selvidge (N) - North End

Talon (P) - Stage Stop***

Terry Humphrey (V) - Western Steak House & Lounge

The Coolers (P) - Mallard's

The Cut Outs (P) - Cruel Shoe

Touchtones (T) - P&H Cafe

Willys (P) - Alfred's (downtown)

16

Sunday

A Good Jazz Band (J) - North End

Bluebeats (N) - Bombay Bicycle Club***

Bobby Lawson Trio (T) - Rum Boogie Cafe***

Capt. Boogie & Boogie Revival Band (U) - Cottage Restaurant

Edwin Hubbard (V) - Skyway Brunch

Good Question (P) - Midway Cafe

"Isn't It Romantic?" (F) - Circuit Playhouse

Jazz Countdown Reinstated (T) - Belmont Grill

Joe Norman (V) - Poplar Lounge

Kenneth Jackson/Club Handy Band (T) - Club Handy

Lou Roberts & Vapors Band (V) - Bad Bob's Vapors

Mak Kaylor Band w/Dickey Lee (C) - Peabody Hotel

Memphis Jamm Band (V) - Country Store (Shake Rag, TN)

Pastimes (U) - Cruel Shoe

Rick Harvey & Beale St. Blues Band (T) - Proud Mary's

Tom Hackenberger (V) - Crowne Plaza

Velvet Elvis (N) - Antenna

17

Monday

Good Question (P) - Captain Bilbo's

Jesse Brownfield (V) - Poplar Lounge

Laddie Hutcherson (U) - Cruel Shoe

Legend (U) - Bad Bob's Vapors

Nice Guys (V) - Chelsea St. Pub***

Rick Steff (V) - Court Square Cafe***

Rob Donovan (U) - Bad Bob's Vapors

Shawn Lane & Chuck Reynolds Band (P) - Bombay Bicycle Club***

Spellbound (U) - Rum Boogie Cafe***

18

Tuesday

Amro/Rock 98 Jam (V) - New Daisy Theatre

Ben Cauley & River City Band (T) - Bad Bob's Vapors

Joe Norman (V) - Cruel Shoe

Lance Strode & Southern Station (V) - Bombay Bicycle Club***

Lou Roberts & Vapors Band (V) - Bad Bob's Vapors

MVP (V) - Captain Bilbo's

Nice Guys (V) - Chelsea St. Pub***

Rick Harvey & Beale St. Blues Band (T) - Proud Mary's

The Tangents (T) - Rum Boogie Club***

Tom Hackenberger (V) - Crowne Plaza

19

Wednesday

Ben Cauley & River City Band (T) - Bad Bob's Vapors

David Miller Band (P) - Miller's Cave

Eddie Cash Show (C) - Omni-New Daisy Theatre

Jesse Brownfield (N) - Court Square Cafe***

Kenneth Jackson/Club Handy Band (T) - Club Handy

Lou Roberts & Vapors Band (V) - Bad Bob's Vapors

Mark Kitchens (V) - P&H Cafe

Mike Crews (N) - Cruel Shoe

MVP (V) - Captain Bilbo's

Nice Guys (V) - Chelsea St. Pub***

Rick Harvey & Beale St. Blues Band (T) - Proud Mary's

The Cut Outs (V) - Poplar Lounge

The Moonlight Syncopators (N) - Lafayette's

The Tangents (T) - Rum Boogie Cafe***

Tom Hackenberger (V) - Hilton Hotel

Video Night (N) - Antenna

20

Thursday

Ben Cauley & River City Band (T) - Bad Bob's Vapors

Cafe Racers (P) - Alfred's East

Capt. Boogie & Boogie Revival Band (U) - Music Alley

David Miller Band (P) - Miller's Cave

Eddie Cash Show (C) - Omni-New Daisy Theatre

Jeff Black (U) - Court Square Cafe***

Jerry Knox (DJ) - Western Steak House & Lounge

John Kilzer (N) - Cruel Shoe

Kenneth Jackson/Club Handy Band (T) - Club Handy

Lou Roberts & Vapors Band (V) - Bad Bob's Vapors

Mark Kitchens (V) - Starlight (Open Mike)

cont. next page

-Rum-
-Boogie-
-Cafe-

AUGUST



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2, 16

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3, 17

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7 - 8

SHAKERS

9 - 10

BIG CHILL

18 - 22

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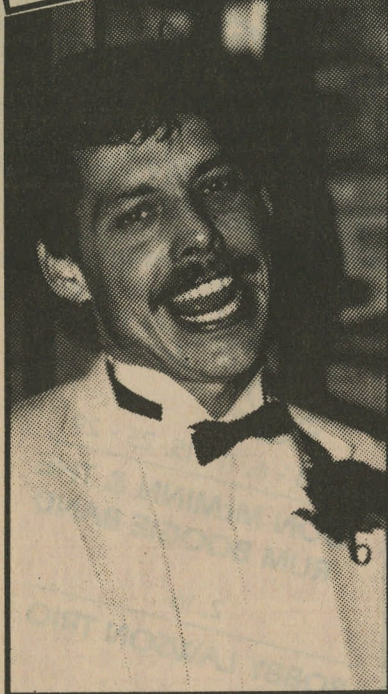
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concert calendar

from previous page

- MVP (V) - Captain Bilbo's
- Nice Guys (V) - Chelsea St. Pub***
- Peter Hyrka & V.O.C. (N) - North End
- Reba & the Portables (P) - Peabody Plantation Roof
- Richard Orange (N) - Bombay Bicycle Club***
- Rick Harvey & Beale St. Blues Band (T) - Proud Mary's
- Ruby Wilson (T) - Lafayette's
- The Coolers (P) - Mallard's
- The Tangents (T) - Rum Boogie Cafe***
- Tom Hackenberger (V) - Hilton Hotel

21

- Ben Cauley & River City Band (T) - Bad Bob's Vapors
- Brenda Marie Starr (C) - Handy House Gazebo
- Capt. Boogie & Boogie Revival Band (U) - Music Alley
- David Miller Band (P) - Miller's Cave
- Eddie Cash Show (C) - Omni-New Daisy Theatre
- Eddie Harrison (V) - Cruel Shoe
- "Isn't It Romantic?" (F) - Circuit Playhouse
- Kaya & the Weldors (N) - Lafayette's
- Kenneth Jackson/Club Handy Band (T) - Club Handy
- Lou Roberts & Vapors Band (V) - Bad Bob's Vapors
- MVP (V) - Captain Bilbo's
- Nice Guys (V) - Chelsea St. Pub***
- Pamorama (P) - Hilton Hotel Pool Party
- RB & the Gang (U) - Proud Mary's
- Rhythm Hounds (V) - Court Square Cafe***
- Rick Harvey & Beale St. Blues Band (T) - Proud Mary's
- Rob Donovan (U) - Bad Bob's Vapors
- Sid Selvidge (N) - North End
- Teresa Pate (V) - Lobster Louie's***
- Terry Humphrey (V) - Western Steak & Lounge
- The Coolers (P) - Mallard's
- The Tangents (T) - Rum Boogie Cafe***
- The Willys (P) - Bombay Bicycle Club***
- Tom Hackenberger (V) - Hilton Hotel
- Touchtones (T) - Daily Planet
- Traxion (P) - Hi Roller II***

22

- Ben Cauley & River City Band (T) - Bad Bob's Vapors
- Brenda Marie Starr (C) - Handy House Gazebo
- Cafe Racers (P) - Alfred's on Beale
- Capt. Boogie & Boogie Revival Band (U) - Music Alley

Friday

- David Miller Band (P) - Miller's Cave
- Eddie Cash Show (C) - Omni-New Daisy Theatre
- Even Steven (P) - Dr. Don's (Millington, TN)
- Ice Breakers (U) - Cruel Shoe
- "Isn't It Romantic?" (F) - Circuit Playhouse
- Kaya & the Weldors (N) - Lafayette's
- Kenneth Jackson/Club Handy Band (T) - Club Handy
- Lou Roberts & Vapors Band (V) - Bad Bob's Vapors
- Mid-Summer New Year's Eve (V) - Blue Memphis Ballroom
- MVP (V) - Captain Bilbo's
- Nice Guys (V) - Chelsea St. Pub***
- RB & the Gang (U) - Proud Mary's
- Reba & the Portables (P) - Bombay Bicycle Club***
- Rick Harvey & Beale St. Blues Band (T) - Proud Mary's
- Rob Donovan (U) - Bad Bob's Vapors
- Sid Selvidge (N) - North End
- Terry Humphrey (V) - Western Steak House & Lounge
- The Coolers (P) - Mallard's
- The Tangents (T) - Rum Boogie Cafe***
- Teresa Pate (V) - Lobster Louie's***
- Tom Hackenberger (V) - Crowne Plaza
- Touchtones (T) - Daily Planet
- Traxion (P) - Hi Roller II***
- Vehicle (P) - Court Square Cafe***

23

Sunday

- A Good Jazz Band (J) - North End
- Bluebeats (N) - Bombay Bicycle Club***
- Capt. Boogie & Boogie Revival Band (U) - Cottage Restaurant
- Coon Elder (C) - Peabody Plantation Roof
- Edwin Hubbard (V) - Skyway Brunch
- Good Question (P) - Midway Cafe
- "Isn't It Romantic?" (F) - Circuit Playhouse
- Jazz Countdown Reinstated (T) - Belmont Grill
- Joe Norman (V) - Poplar Lounge
- Kenneth Jackson/Club Handy Band (T) - Club Handy
- Lou Roberts & Vapors Band (V) - Bad Bob's Vapors
- Memphis Jamm Band (V) - Country Store (Shake Rag, TN)
- MVP (P) - Captain Bilbo's
- Nice Guys (V) - Chelsea St. Pub***
- Pastimes (U) - Cruel Shoe
- Rick Harvey & Beale St. Blues Band (T) - Proud Mary's
- Tom Hackenberger (V) - Crowne Plaza
- Vehicle (V) - Court Square
- William Pettis, Jr. & the Namedroppers (T) - Rum Boogie Cafe***

Saturday

24

Monday

- Jesse Brownfield (V) - Poplar Lounge
- Laddie Hutcherson (U) - Cruel Shoe
- Legend (U) - Bad Bob's Vapors
- Lipstick (P) - Stage Stop***
- MVP (V) - Captain Bilbo's
- Nice Guys (V) - Chelsea St. Pub***
- Rick Steff (V) - Court Square Cafe***
- Rob Donovan (U) - Bad Bob's Vapors
- Shawn Lane & Chuck Reynolds Band (P) - Bombay Bicycle Club***
- William Pettis, Jr. & the Namedroppers (T) - Rum Boogie Cafe***

25

Tuesday

- Ben Cauley & River City Band (T) - Bad Bob's Vapors
- Don McMinn & the Rum Boogie Band (T) - Rum Boogie Cafe***
- Eddie Cash Show (C) - Omni-New Daisy Theatre
- Joe Norman (V) - Cruel Shoe
- Lance Strode & Southern Station (V) - Bombay Bicycle Club***
- Lipstick (P) - Stage Stop***
- Lou Roberts & Vapors Band (V) - Bad Bob's Vapors
- MVP (P) - Captain Bilbo's
- Nice Guys (V) - Chelsea St. Pub***
- Rick Harvey & Beale St. Blues Band (T) - Proud Mary's
- The Coolers (P) - Peabody Plantation Roof
- Tom Hackenberger (V) - Crowne Plaza

26

Wednesday

- Ben Cauley & River City Band (T) - Bad Bob's Vapors
- David Miller Band (P) - Miller's Cave
- Don McMinn & the Rum Boogie Band (T) - Rum Boogie Cafe***
- Eddie Cash Show (C) - Omni-New Daisy Theatre
- Jesse Brownfield (N) - Court Square Cafe***
- Kenneth Jackson/Club Handy Band (T) - Club Handy
- Lipstick (P) - Stage Stop***
- Lou Roberts & Vapors Band (V) - Bad Bob's Vapors
- Mark Kitchens (V) - P&H Cafe
- Mike Crews (N) - Cruel Shoe
- MVP (V) - Captain Bilbo's
- Nice Guys (V) - Chelsea St. Pub***
- Rick Harvey & Beale St. Blues Band (T) - Proud Mary's
- The Cut Outs (V) - Poplar Lounge
- The Moonlight Syncopators (N) - Lafayette's
- The Willys (P) - Bombay Bicycle Club***
- Tom Hackenberger (V) - Hilton Hotel
- Video Night (N) - Antenna
- Wolfgang (N) - Bombay Bicycle Club***

cont. next page

AUGUST AT BOMBAY BICYCLE CLUB.

S M T W T F S

| | | | | | | |
|-------------------------|----------------------------------|--|--------------------------|-----------------------------------|-------------------------------------|--|
| | | | | | | 1 Hurricanes 10:00 |
| 2 Bluebeats 9:30 | 3 Darden Smith 9:30 | 4 Lance Strode & Southern Station 9:30 | 5 The Willys 9:30 | 6 Reba & The Portables 9:30 | 7 Wolfgang 10:00 | 8 The Willys 10:00 |
| 9 Bluebeats 9:30 | 10 Coon Elder 9:30 | 11 L. Strode & Southern Station 9:30 | 12 Coon Elder 9:30 | 13 The Willys 9:30 | 14 Good Question 10:00 | 15 Shakers 10:00 |
| 16 Bluebeats 9:30 | 17 Lane/Reynolds Band 9:30 | 18 L. Strode & Southern Station 9:30 | 19 Wolfgang 9:30 | 20 Richard Orange 9:30 | 21 The Willys 10:00 | 22 Reba & The Portables 10:00 |
| 23 Bluebeats 9:30 | 24 Lane/Reynolds Band 9:30 | 25 L. Strode & Southern Station 9:30 | 26 The Willys 9:30 | 27 Good Question 9:30 | 28 Joyce Cobb & Hot Fun 10:00 | 29 Jimmy Davis & Junctior. 10:00 |
| 30 Bluebeats 9:30 | 31 Bluebirds 9:30 | | | | | |

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concert calendar

from previous page

27 Thursday

Ben Cauley & River City Band (T) - Bad Bob's Vapors
Bluebeats (N) - Peabody Plantation Roof
Cafe Racers (P) - Alfred's East
Capt. Boogie & Boogie Revival Band (U) - Music Alley
David Miller Band (P) - Miller's Cave
Don McMinn & the Rum Boogie Band (T) - Rum Boogie Cafe***
Eddie Cash Show (C) - Omni-New Daisy Theatre
Good Question (P) - Bombay Bicycle Club***
Jeff Black (U) - Court Square Cafe***
Jerry Knox (DJ) - Western Steak House & Lounge
John Kilzer (N) - Cruel Shoe
Kenneth Jackson/Club Handy Band (T) - Club Handy
Lipstick (P) - Stage Stop***
Lou Roberts & Vapors Band (V) - Vapors
Mark Kitchens (V) - Starlight (Open Mike)
MVP (V) - Captain Bilbo's
Nice Guys (V) - Chelsea St. Pub***
Peter Hyrka & V.O.C. (N) - North End
Rick Harvey & Beale St. Blues Band (T) - Proud Mary's
Ruby Wilson (T) - Lafayette's
The Coolers (P) - Mallard's
Tom Hackenberger (V) - Hilton Hotel

28 Friday

901 (P) - Dr. Don's (Millington, TN)
Ben Cauley & River City Band (T) - Bad Bob's Vapors
Capt. Boogie & Boogie Revival Band (U) - Music Alley
David Miller Band (P) - Miller's Cave
Detail (P) - Hi Roller II***
Don McMinn & the Rum Boogie Band (T) - Rum Boogie Cafe***
Eddie Cash Show (C) - Omni-New Daisy Theatre
"Isn't It Romantic?" (F) - Circuit Playhouse
Joyce Cobb & Hot Fun (T) - Bombay Bicycle Club***
Kaya & the Weldors (N) - Lafayette's
Kenneth Jackson/Club Handy Band (T) - Club Handy
Lipstick (P) - Stage Stop***
Lou Roberts & Vapors Band (V) - Bad Bob's Vapors
MVP (V) - Captain Bilbo's
Natchez (V) - Hilton Hotel Pool Party
Nice Guys (V) - Chelsea St. Pub***
RB & the Gang (U) - Proud Mary's

Rick Harvey & Beale St. Blues Band (T) - Proud Mary's
Rob Donovan (U) - Bad Bob's Vapors***
Sid Selvidge (N) - North End
Soul Capitalists (N) - Court Square Cafe***
"Sunday In The Park w/George" (F) - Playhouse on the Square
Teresa Pate (V) - Lobster Louie's***
Terry Humphrey (V) - Western Steak House & Lounge
The Coolers (P) - Mallard's
The Hurricanes (V) - Cruel Shoe
Tom Hackenberger (V) - Hilton Hotel
Vehicle (V) - EM Club (Millington Naval Base)

29 Saturday

901 (P) - Dr. Don's (Millington, TN)
A # (sharp) Band (V) - P&H Cafe
Ben Cauley & River City Band (T) - Bad Bob's Vapors
Cafe Racers (P) - Alfred's on Beale
Capt. Boogie & Boogie Revival Band (U) - Music Alley
David Miller Band (P) - Miller's Cave
Detail (P) - Hi Roller II***
Don McMinn & the Rum Boogie Band (T) - Rum Boogie Cafe***
Eddie Cash Show (C) - Omni-New Daisy Theatre
"Isn't It Romantic?" (F) - Circuit Playhouse
Jimmy Davis & Junction (P) - Bombay Bicycle Club***
Kaya & the Weldors (N) - Lafayette's
Kenneth Jackson/Club Handy Band (T) - Club Handy
Lipstick (P) - Stage Stop***
Lou Roberts & Vapors Band (V) - Bad Bob's Vapors
MVP (V) - Captain Bilbo's
Nice Guys (V) - Chelsea St. Pub***
RB & the Gang (U) - Proud Mary's
Rick Harvey & Beale St. Blues Band (T) - Proud Mary's
Rob Donovan (U) - Bad Bob's Vapors***
Sid Selvidge (N) - North End
"Sunday In The Park w/George" (F) - Playhouse on the Square
Teresa Pate (V) - Lobster Louie's***
Terry Humphrey (V) - Western Steak House & Lounge
The Coolers (P) - Mallard's
The Hurricanes (V) - Cruel Shoe
Touchtones (T) - Court Square Cafe***
Vehicle (V) - EM Club (Millington Naval Base)

30

Sunday

- A Good Jazz Band (J) - North End
- Bluebeats (N) - Bombay Bicycle Club***
- Capt. Boogie & Boogie Revival Band (U) - Cottage Restaurant
- Dixce (C) - Peabody Plantation Roof
- Edwin Hubbard (V) - Skyway Brunch
- Good Question (P) - Midway Cafe
- "Isn't It Romantic?" (F) - Circuit Playhouse
- Jazz Countdown Reinstated (T) - Belmont Grill
- Joe Norman (V) - Poplar Lounge
- Kenneth Jackson/Club Handy Band (T) - Club Handy
- Lou Roberts & Vapors Band (V) - Bad Bob's Vapors
- Memphis Jamm Band (V) - Country Store (Shake Rag, TN)
- Pastimes (U) - Cruel Shoe
- Rick Harvey & Beale St. Blues Band (T) - Proud Mary's
- "Sunday In The Park w/George" (F) - Playhouse on the Square
- Tom Hackenberger (V) - Crowne Plaza
- William Pettis, Jr. & the Namedroppers (T) - Rum Boogie Cafe***

31

Monday

- Bluebirds (U) - Bombay Bicycle Club***
- Good Question (P) - Captain Bilbo's
- Jesse Brownfield (V) - Poplar Lounge
- Laddie Hutcherson (U) - Cruel Shoe
- Legend (U) - Bad Bob's Vapors
- Rick Steff (V) - Court Square Cafe***
- Rob Donovan (U) - Bad Bob's Vapors
- William Pettis, Jr. & the Namedroppers (T) - Rum Boogie Cafe***

**Simon's
Odd Couple
At Orpheum**

Neil Simon's *The Odd Couple*, a clever portrayal of two divorced men trying to live together, will continue at the Orpheum Theatre through August 2. The play features Tim Conway, the madcap master of mayhem, and "One Day At A Time's" Pat Harrington.

The performances are scheduled to run August 1 at 2:30 p.m. and 8 p.m., and Sunday, August 2 at 2:30 p.m. and 7:30 p.m. To charge tickets by phone call (901) 525-3000. ★

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Star Tracks

from page 5

DOLLAR appropriation is earmarked for completion with a target date of April '88. Time will tell.

NASHA RECORD COMPANY, INC., created by a group of 25 investors, is basing its label in Memphis. Local act The Spirit of Memphis is one of the first groups signed. Nasha is primarily a gospel label.

RADIO NOTES

Thanks to WHBQ 56 AM for their July 4th "History of Memphis Music" marathon show. A great production full of information about our favorite topic: Memphis music!

Also, in recent months WHBQ, WEGR, and Rock 98 have all featured local band interviews and played demo tapes. I think that's WONDERFUL!!

WEGR 103 FM is in the hands of a new program director. Tim Spencer came to the Eagle from Satellite Music Network in Chicago. He also worked for Q102 in Dallas (where our beloved Redbeard can be heard these days) and his background goes all the way back to freeform AOR radio days. P.S., He's a BIG Memphis music supporter. Tim, we are so happy to hear that.

Among their August promotions are a "Hip To BE On The Square" party with a vacation giveaway. Call 'em up for when.

ROCK 98 has a jam scheduled for Beale Street on August 7. They can tell you who's playing. Also over at 98, there is a familiar sounding weekend DJ. Rick Earwood is driving us through the weekends at 98 and he doesn't even slow down.

Personal thanks to WSMS for turning me on to Bobby McFerrin — what a VOICE!

MOVES AND NEWS

Amro's Musitron is sponsoring an Ensoniq Clinic on August 12 at the Poplar Avenue store. Call Jim Medlin at 323-8888 for reservations.

MEMPHIS SOUND PRODUCTIONS announces the signing of songwriters/musicians Wain Bradley and Glen Huey to an exclusive agreement.

Remember a band called The End? They hailed from Corinth, Miss., but have moved to Memphis and reformed as RIN TIN HORN. Members are Anthony Bumpas, Phillip Tubb, Jack Yarber and Johnny Wagon. Welcome to the big city.

Star Stage reports the completion of a new batch of DAVID KURTZ demos to be expressed to waiting label interests. Kurtz is also one of the acts slated for a showcase in September. Details next month.

Also joining the Star Stage family is that little ole band that can't decide if they're from Texas or Memphis. 3-D is scheduled to appear in Memphis Sound Productions studio. (They live in Dallas but come home to make music.)

Ron Blackwood was charged last month with scheming to defraud investors, aspiring singers and songwriters. Blackwood is accused of taking over \$450,000 from 31 victims. We can't say anything about it til it's over.

While Mr. Blackwood is, of course, presumed innocent, the publicity gives us the opportunity to issue a general WARNING! Song sharks and shady low life publishers and producers DO exist. Before you send any money to any person or company that promises you the stars, check them out. Through the Better Business Bureau, ASCAP, BMI, or call us. We are on YOUR side! Remember that this business IS a business. Get yourself a lawyer. Incidentally, BMI has a brochure entitled "Harpoon The Song Sharks!" Come by the Highland office if you want a copy.

Finally the question of the month: Did John Kilzer generate a recording contract? Warner Brothers or A&M or other? It's all a matter of time til we find out for sure.

See you next month with an incriminating tale of the *Memphis Star* Birthday Party. ★

(Special thanks to fellow staffer Susan Hesson for motivation and additional information.)

Studio Guide

from page 23

companies, producers, managers, etc. Extras: Arrangements, independent production. Rates: \$20/hr with discount for times over 24 hours. Recent Clients: Indigo Nowhere, Cold Cash, True Faith Community Choir, Serious Business.

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

Manager: Fred Sluder. Engineers: Fred Sluder. Studio Dimensions: 40' x 18'. Tape Recorders: Tascam. Mixing Consoles: Tascam. Monitors: JBL. Outboard Equipment: Rane, Effectron. Mics: Shure, PZM, AKG. Instruments Available: Drums, Piano, Studio Specialties: Rock and Roll, Gospel, Commercial. Recent Clients: H2O Band, Star Town Productions, CBS Records.

12TH PLACE STUDIO - 5169 12th Road, Memphis, TN 38109, (901) 785-5619.

Manager: Al Gray. Engineers: Al Gray, Calvin King. Studio Dimensions: 30' x 10'. Mixing Consoles: Ross 8-track. Monitors: Peavey 53. Outboard Equipment: 4 channel. Mics: Various types and brands. Instruments Available: Juno keyboards, Akai AX60, Upright piano, Fender Rhodes 88, Piano/Ciel DK70 keyboards, Roland T505 drum machine, Yamaha DX-11 drum machine, Miniverb II, Korg sampler keyboard, 7 piece acoustic drums. Studio Specialties: Special effects, equipment available for clients. Extras: High speed taping. Rates: \$50/tape. Recent clients: Secret Fantasee Band, MC Cool, Dobbs House Catering, Just Say No Campaign.

USC SOUND ENTERPRISES - 4829 Barfield Road, Memphis, TN, (901) 682-7002.

Manager: Rodney Pepperhorst. Studio Dimensions: Location recording only — one van/Five Analog/Three Digital. Engineers: Rodney Pepperhorst, John Jenkins, Jr., Demetrios Seros. Tape Recorders: Scully 280B, Ampex 440, Revox A77, Technics 1520, Studer A80/Studer 810. Mixing Consoles: Quantum Series 22 and custom. Monitors: Professional Monitor Standard (biamped). Outboard Equipment: Lexicon, Audioarts, DBX. Mics: AKG C-12, C414E, C414EB, C4514EBP48, Sony C37A, C22, Telefunken251, Neumann KM 84/86/88. Studio Specialties: Custom album production in small quantity runs. Extras: real-time cassette duplication via Nakamichi MR 1 decks. Rates: Quotation per job. Recent Clients: Florida State University, Memphis Symphony, Rhodes College, and 500 high school organizations over eight states.

2 TRACK

SONGMASTERS - Mall of Memphis, Memphis, TN 38118, (901) 794-3202.

Manager: Angela Walk. Engineers: Dale Tomlinson, Tiffany Bailey, Angela Walk. Studio: 3 solo booths, 1 for a group. Tape Recorders: Panasonic RQ92 double cassette recorders. Mixing Consoles: Panasonic RQ92. Mics: Panasonic RPV. Instruments Available: none. Studio Specialties: Vocalists over pre-recorded instrumental backing tracks. Extras: Echo added to vocals, over 8,000 accompaniment songs, sales of portable recorders and microphones. Rates: \$9.25 per song.

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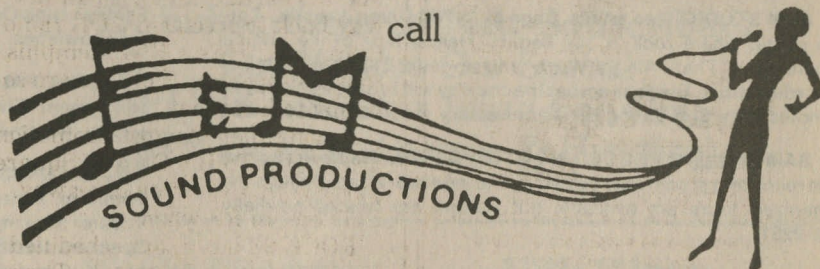
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CALENDAR OF EVENTS

Events Commemorating The 10th Anniversary Of The Death Of ELVIS PRESLEY

(Places And Times Are Subject To Change)

1. GRACELAND — 3797 Elvis Presley Boulevard. Elvis Presley's home reflects his public and private character. Everything from his trophy room to his collection of vehicles provides a glimpse of the man who was called "The King." Tours are available daily from 8 a.m. to 6 p.m.

Daily tours of Elvis' planes include a video presentation and narrations about his lavish jets, as well as the "Lisa Marie." All are located just across the street from Graceland.

The King and his family's final resting place, Meditation Gardens, is included as part of the tour of The King's home. Anyone can walk up to the gravesites from 6:30 to 7:30 a.m. each day at no charge. There will be a special "Candlelight Vigil" from 9 p.m. to 6:30 a.m. August 15th and 16th. Anyone who wishes to walk to Meditation Gardens during this time in quiet tribute to Elvis is welcome. Elvis music will be played during these hours in Graceland Plaza. At midnight, a 15 minute tribute by the Elvis Country Fan Club will also be held in the plaza across from the mansion. For more information call 332-3322.

2. TUPELO, MISSISSIPPI — Tour the home where Elvis was born and attend a "Circle of Friendship, Circle of Love" Memorial Service on adjacent property on August 14th. Hear a special guest speaker who was close to the King discuss his life. 525-8687

3. HUMES HIGH SCHOOL — 659 Manassas. See the school where Elvis graduated in 1953. Open 9 a.m. to 4 p.m. from August 8th to 16th. Tour includes the auditorium where Elvis performed and a special exhibit. August 13th is Humes day. From 11:30 a.m. - 1:30 p.m., a musical tribute and dedication of the Elvis Presley Auditorium will take place, along with a reception for teachers, friends, and fans. 578-1835

4. SUN STUDIO (see article, page 8) — 706 Union Avenue. Tour the studio where rock 'n' roll began. Hear a tape of the original recording of "That's Alright Mama" and stories of Elvis' days as a Sun recording artist. Stations across the country will broadcast live radio remotes from Sun during Elvis anniversary week. 521-0664

5. SAM PHILLIPS RECORDING STUDIO — 639 Madison Avenue. The recording studio now owned by the legendary Sam Phillips. No organized tours are available but visitors are treated cordially. 523-2251

6. WESTERN STEAKHOUSE AND LOUNGE — 1298 Madison Avenue. Elvis' favorite restaurant. Sit in the King's favorite booth and enjoy many photos. Live entertainment on Friday and Saturday nights includes many Elvis selections. Phone 725-9896 for more details.

7. KANG RHEE KARATE INSTITUTE — 1911 Poplar Avenue. Open Saturday through Thursday, 11 a.m. - 1 p.m. Meet and talk with Elvis' karate instructor. See the guitar he gave his instructor and view many action photos of Elvis' training. Phone 726-4100 for further details.

8. BEALE STREET — The King's statue permanently oversees the events of this historic musical district. Hear authentic Memphis music in the numerous clubs that line the cobblestone thoroughfare. The "Heartbreak Hotel Hop" will be hosted by George Klein in Beale Street's W.C. Handy Park August 14th from 7 - 10 p.m. Information is available at 278-4110.

9. THE PEABODY — 149 Union Avenue. The South's grand hotel adds insight to the charm and heritage of Memphis and its music. See the famous Peabody Ducks. The Peabody will also host the Ninth Annual Distinguished Achievement Awards for the Creative

and Performing Arts in memory of Elvis Presley. This year's recipient, legendary guitarist Chet Atkins, was one of the men responsible for signing Elvis to RCA Records. The banquet is August 16th at 7 p.m. Call 454-2350 for details.

10. MUD ISLAND — 125 North Front Street. River museum highlighting the Mississippi River, the soul of Memphis. Mud Island Amphitheater will host the annual reunion of Elvis musicians in a nostalgia concert August 13th at 8 p.m. Partial proceeds from the concert will go to benefit the Elvis Presley Memorial Trauma Center at the Regional Medical Center. For additional information about Island entrance and events, call 576-7241.

11. ORPHEUM THEATER — 203 South Main. This historic theater will feature Elvis films on August 18th. Call 525-3000 for details.

12. COURT SQUARE — Court and Second Street. Music, music, music Memphis style each Monday, Wednesday, and Friday at noon in this downtown park. For concert listings call 526-6840.

13. MEMPHIS QUEEN LINE TOURS — on the Mississippi River. Sunset cruises on the river that is the spirit of Memphis. Phone 527-5694 for details.

14. RAMESSES THE GREAT EXHIBITION — Cook Convention Center, 255 North Main Street. Another great king is revered in this exhibit from our sister city, Memphis, Egypt. See the treasures of the Nile along the Mississippi through August 31st. Call 576-1250 for further details.

15. OVERTON SQUARE — Cooper and Madison. A district with many restaurants and clubs. Hear original Memphis music almost any night of the week. Playhouse on the Square will present "A Cotton Patch Gospel," an intriguing storyline including the inspirational music that influenced the King's unique style. Call 725-0776 for July and August showdates and times.

16. LIBERTYLAND THEME PARK — Fairgrounds Complex, 2525 Central Avenue. Elvis was known to rent this park after hours for Lisa Marie and her friends. An Elvis Show is performed daily. From August 12th - 16th, a special Elvis Extravaganza will be held at the Family Living Center. Check with the park management at 274-1776 for showtimes.

17. PINK PALACE MUSEUM — 3050 Central. The Planetarium will present "Elvis: A Legacy in Light" (a laser light show) August 8th - 16th. Information is available at 454-5600.

18. MEMPHIS STATE UNIVERSITY — between Central and Southern. A memorial service for Elvis hosted by George Klein in the Theater Building. Service begins at 12:30 p.m. on August 16th. Speakers traditionally include friends and relatives of Elvis and a special surprise guest. 454-2350

19. HILLCREST HIGH SCHOOL — 4184 Graceland Drive at Raines Road. The school will hold the Elvis Presley Memorial Karate Tournament August 15th from 10 a.m. to 7 p.m. See Elvis karate videos and talk with his former partner, Patrick Wrenn. Special memorial tribute at 12 Noon. 398-6231

20. SHONEY'S — 3422 Elvis Presley Blvd. Daily Elvis fans breakfast hosted by Bill E. Burk, publisher of Elvis World, August 11th through 15th, including a seminar by Memphis Star Managing Editor Harold Quick on the 15th. 327-1128

21. AIRPORT HILTON INN — 2240 Democrat Road. This hotel will host numerous Elvis activities including two concerts on August 14th featuring Carl Perkins. Call 725-4822 for more information.

22. MARLOWE'S — 4381 Elvis Presley Blvd. Elvis fans lunches and Happy Hours and autograph signing session on the 14th from 5 - 7 p.m. by Bill E. Burk. 332-4159

23. CROWNE PLAZA HOTEL — 250 N. Main. Special concert on the 14th featuring The Original Sun Rhythm Section. 527-7300

David Sanborn

from page 24

it, it's my other favorite on the album along with "Chicago Song."

A zillion studio hours began for Sanborn in 1967 with the Paul Butterfield Blues Band. "That was the moment when I first felt that I was really a professional musician, working with engineers, tape machines and stuff." The changes twenty years of technology has brought to studio capabilities is adaptable with certain limitations he explains. "I don't like drum machines in a live setting," he says, "but I find them useful in studio. Sequencers I've found to be very useful. They allow you to experiment with different things and you don't have to waste a lot of other people's time. What happens is that when you're working on something and you want someone to execute your ideas you reach a point of diminishing return. You know they get tired or lose enthusiasm sitting around repeating something over and over. That's not a problem for the machine, so they're great as compositional tools."

"Of course, at the same time you lose the human element, the interaction. You lose it anyway everytime you do an overdub. And a machine can never duplicate that human response because humans don't react the same or logically everytime. Of course that's the great thing about human beings," he laughs. "They're surprising, whereas a machine is always predictable."

"Just ask them to wait!" he yells to someone about something as yet untold, then begins discussing spontaneity in composition and live situations. "An idea never fits into a pattern in my writing. You just get a foothold wherever; in the melody, the chorus, and it moves from there until you feel it's complete. Sometimes it's hard and sometimes it's not."

"I think that's one of the things about jazz that's great. I tend to evaluate what people call jazz; there are so many definitions, it's all ultimately useless to call it that. It's just music," he denotes, adding that feels the music was stifled by its long time academic treatment, "but it's gotten to be fun again. Myself, I think if it's going to be called jazz, one of the central elements has to be that spontaneity." *



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Wanted: Female musician - bass, drums and keyboards. Call (901) 761-9476.

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Female Recording Artist in search of band. Auditions scheduled for the end of August (serious professionals only, please!). For info, call (901) 365-7162. 1/8/87

Wanted: Information leading to the whereabouts of S. Sneed on the 4th of July. Call 278-2350. 1/8/87

THE MEMPHIS STAR is seeking entry level writers in all fields of music. Must be coherent and responsible. Nominal compensation but many other rewards. Interested? Call Susan Hesson at 452-7827 M-F, 9-5. IH

Wanted: Original Music, Top 40 Rock and Roll for recording band. Music must be demo'd out. Call 795-2191. 1/7/87

Singer Wanted: Rock Band. Call 366-4339 or 365-9717. 1/7/87

Recording artist seeks Toto/Robbie Nevil-type original material for project this summer. Contact Last World Productions at 781-2431. 1/5/87

The Memphis Star has an opening for a career oriented professional advertising representative. Call 452-7827 for appointment. IH

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ANNOUNCEMENTS

Eugene the waiter is leaving Memphis! Party at La Chardonday August 3rd!

David Kurtz, LaChardonday, 7:30 p.m., Sept. 31. Be there. Elisabeth. 1/8/87

MUSICIANS AVAILABLE

Top 40, Pop Rock, some Heavy Metal Drummer seeking band. Only serious musicians need reply. Call after 6 at 393-0045. 1/8/87

Male singer/songwriter looking for serious group(s) to perform cover, originals. Sir Lawrence, (901) 458-4690. 1/7/87

Female vocalist/guitarist seeks versatile rock band for collaboration on originals/covers. Call Roseanne Friese at 728-4179 after 5. 1/7/87

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ELMER AND THE RUSSIANS Cassette release from Ripley, Mississippi-based group. Original vocal and instrumental performances in varied styles, including rock, blues, reggae, hot-pickin' and deep-thinkin'. Available for \$6.00 ppd. from State Capital Records, Box 436, Ripley, MS 38663. 1/8/87

SPECIAL! Schecter "Strat" Necks only \$90. Finished, 22 frets. Call 725-5473. 1/8/87

Yamaha DX-7 — \$1400. Yamaha SPX90 effects unit — \$400. Roland TR-707 — \$400. Triple tier keyboard rack — \$75. All prices negotiable. Call 794-1146. 1/8/87

50 Watt Fender Harvard Reverb II. Mint condition. \$100. 377-6049. 1/8/87

RECORDING CONSOLE, Tascam Model 15, 16 input, 8 output, \$3000. Tascam 80-8 recorder/DBX noise reduction unit, \$2500, Electro Voice Sentry 3 studio monitors, \$600 pair. 458-5397. 2/8/87

FOR SALE: Roland DDR-30 Electric Drums with rack, brain, boom stands, and peavey ED-100 amp. Like new. \$1500. Phone (601) 256-8040. 1/8/87

Elvis Fans! Authentic 1st Day Issue of Memphis Press Scimitar dated August 16, 1977. Excellent Condition - For Sale. Limited Quantities. 366-5604. 2/8/87

Yamaha PF-70, Electric Piano, full MIDI, weighted keys, touch sens., like new. \$950. 735-3755 or 757-9655. 1/7/87

Elvis Fans! Authentic 1st Day Issue of Memphis Press Scimitar dated August 16, 1977. Excellent Condition - For Sale. Limited Quantities. 366-5604. 1/7/87

Roland DDR-30 Electric Drums, Peavey E.D. - 100 Amp. Practically new. All for only \$1450. Call (601) 256-8040. 1/7/87

Fender Rhodes suitcase electronic piano. \$400 or best offer. Please call Jan at (901) 274-0900. 1/5/87

Rickenbacker 4001 Bass with case. All natural finish. Call 276-6967. 1/5/87

Pro-Bass-S.D. Curlee top of line with case. All brass hardware, beautiful. Call 276-6967.

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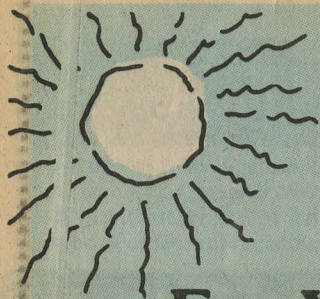
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ensoniq[®] CLINIC

Presented

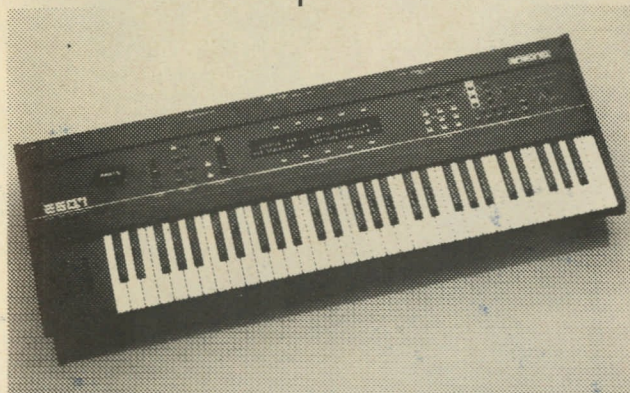
by



Wednesday

August 12, 1987 7:00 - 9:00 p.m.

2918 Poplar Avenue



ESQ1
DIGITAL WAVE SYNTHESIZER

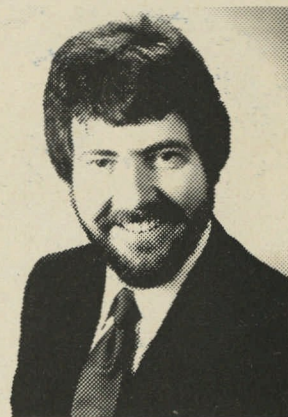
Mirage

- MIDI Applications
- New Sounds/New Product Demos
- Computer Interface & Software Applications
- Question & Answer Sessions

Rick Parent South Central Region

Rick Parent's association with the world of electronic music began in the early 1960's playing studios and the nightclub circuit from Florida to New York state. During his college years, he majored in electrical engineering. Rick has extensive experience as both an electronic keyboard engineer and sales management professional. His public seminars, college lectures and late night studio tutoring helped promote the synthesizer as the cornerstone of modern music.

As a keyboard sales representative, Rick has enjoyed impressive success. His efforts were recently recognized formally, as he was named as one of the top five sales representatives nationwide by the Music Dealers and Manufacturers Association.



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Elvis Remembered



Shown
Smaller Than
Actual 10 $\frac{1}{4}$ " Size

ISSUE
PRICE
\$39.50

'The King'

This limited edition collector's plate is produced on fine porcelain, has a 3MM GOLD banded border and is sequentially hand numbered on the back legend. Production is strictly limited to a mere 90 day firing period, then permanently closed . . . forever! The artwork for "ELVIS REMEMBERED" was created by celebrity artist Susie Morton. For any ELVIS fan this commemorative plate is a must, and with such a limited production an early 'sell-out' is expected.

PLEASE RESPOND A.S.A.P.

Limit: Two Plates per collector

Please check one:

Please accept my reservation for 'THE KING' first edition of 'Elvis Remembered' Collection. I understand I may return 'The King' within 30 days for a full refund if I am not completely satisfied. I wish to purchase _____ plate(s) at \$39.50 (plus \$1.95 ins. & shipping) each for a total of \$_____

(Calif. Resident add \$2.37 ea. sales tax)

Account No. _____ Expiration Date _____

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