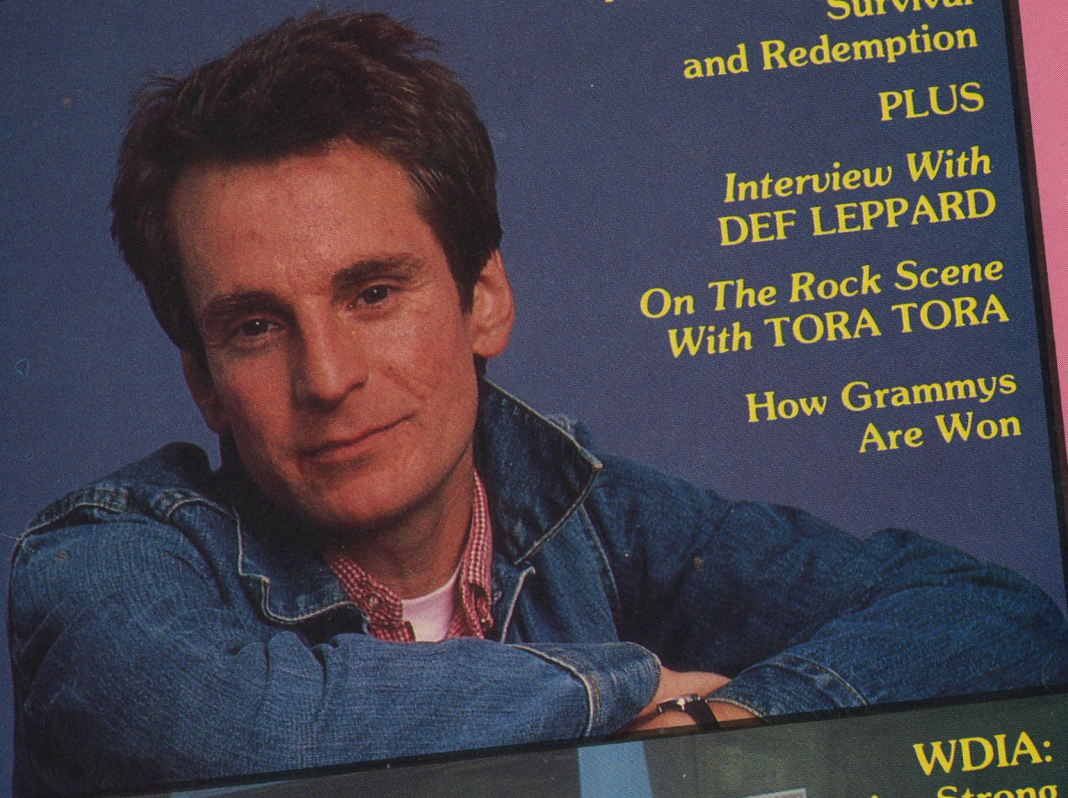


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February 1988
Vol. VII, No. 8

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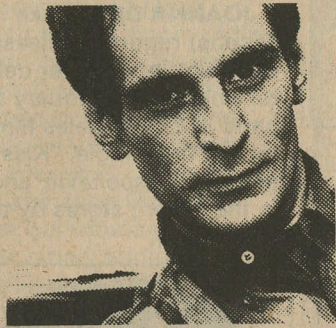
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our centerfold story

Alex Chilton's Impact On Music Stretches From The Late '60s Through The Present. Tony Pantuso, Emily Dunbar and Harry Duncan Chronicle Chilton's Survival And Redemption Beginning on Page 28. Cover Photography Courtesy RCA/bigtime Records.

f e a t u r e s

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Publisher Jim Santoro
Managing Editor Harold Quick
Production Coordinator Joe Herin
Assistant Editor Susan Hesson
Senior Staff Writers Robert Bowman, Tony Jones,
 Anna Cham, Bill E. Burk
Staff Writers Ken Houston, Sandy McKenna,
 Tony Pantuso, C.P.J. Mooney, IV
Contributing Writers Emily A. Dunbar,
 Robert Gordon, Dawn Baldwin, Ed Selph,
 Luann Williams, John Floyd, Jim Palmer,
 Rick Steff, Harry Duncan

Kelly K. Craig *Staff Photographers*
Shannon Gaulding, *Contributing Photographers*
Mike Malone, Morgan Murrell,
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Mike Pendergrast *Marketing Manager*
Cara McCastlain *Subscriptions Manager*
Al Apodaca *Comptroller*
Jim Palmer *Graphic Artist*
Quik Star Graphics *Typography & Layout*

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Star Tracks

by Anna Cham

DON'T MISS

February is a banner month for music lovers no matter what your preference. On the hard rockin' front we've got **DEF LEPPARD**, **RUSH**, **WHITESNAKE** and **GREAT WHITE** in the Coliseum and **GUNS AND ROSES** at Night Moves on Feb. 27.

The **STRINGS AND THINGS ULTIMATE CONTESTS** start up again the 21st with the Ultimate Rock Guitarist Contest.

The **EXPLOITED** will perform an all-ages show at 6:00 p.m. with an over-21 show at 10:00 p.m. At the Antenna Club, on Feb. 10.

For **BLUES** lovers: look for the **CRAWL** at the Rum Boogie Cafe on the 12th and 13th. Darrell Nullisch

For **COUNTRY** buffs we've got **JERRY JEFF WALKER** coming at ya in the Peabody Skyway. And for class, check into **DIXIE CARTER'S** cabaret act at the Skyway on Valentine's Day.

With an eye to culture, make time in your February for the **RODIN** exhibit at Dixon Galleries and the **RUSSIAN** exhibit (no charge for that one) at Cook Convention Center. (See *Finer Side*, page 16 for details.)

NATIONAL NOISE

ALEX CHILTON (see our cover story on page 28) was featured on a segment of nationally syndicated *Entertainment This Week* (CBS affiliate Channel 3) in late Jan. An interview with Alex, interspersed

JOANNA DEAN (aka Joanna Jacobs) reports a release date of mid-February for her debut album on PolyGram. January found the band in Los Angeles filming a video for the first single, "Kiss This." The album is *Misbehavin'* and should be in the record stores by the end of this month.



Dixie Carter will perform at the Skyway Feb. 14. See page 16 for details.

The band includes Steve Ingle (guitarist, background vocals, and songwriting credit), drummer Roger Cox and bassist Roy Vogt. The album was produced by Eli Ball and recorded at Ardent.

Upcoming projects for Eli in February are recording sessions on 3-D (the Dallas-Memphis rockers) and **R.T. SCOTT**. Of the Scott project, Ball says, "He's gonna rock. He'll make the Scorchers look tame." I can believe it. Eli is reuniting R.T. and Steve Ingle, a memorable combination of songwriting talent.

CONGRATS

To parents **DAVID** and **DIANE COCHRAN** and sister Grayson on the arrival of David Andrew. What did you expect from such musically talented parents? David Andrew was born on Elvis' birthday - Jan. 9.

Also congrats to **RARE RECORDS** for the recognition they received in the Sound Warehouse Magazine **BUZZ**. Here's the word:



The Circle Jerks, longtime favorites of the Memphis punk/new wave set, rocked the Antenna January 9.

photo by Shannon Gaulding

(formerly with Anson and the Rockets) is featured on harmonica and lead vocals.

From New Orleans to Bombay (Bicycle Club), we'll have a chance to see the **DINO KRUSE BAND**. You may recognize them from the stint they did as back-up band on MTV's Mardi Gras Party last year. Make 'em welcome.

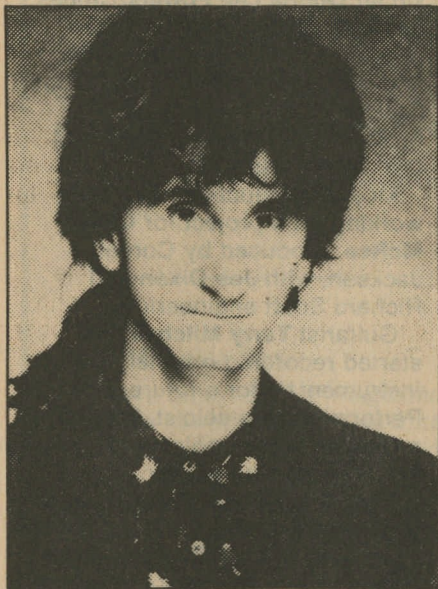
with old Box Tops clips, covered the singer's career.

Singer/songwriter **JOHN KILZER** signed on the dotted line with Geffen Records in January. Geffen is riding high with Whitesnake and Aerosmith sales. Let's hope they sail John into multiplatinum seas. No word on the release date, but it's probably not far off.

"If the rock press hasn't really caught up with the CD boom of the past two years, you can't blame *Rock and Roll Disc*, a bi-monthly paper published in Memphis and devoted exclusively to CD related reviews and interviews. Editors Tom Graves and John Floyd (a *Memphis Star* contributing writer) aren't garden variety audiophiles: they rate the sonic qualities of each disc, but the emphasis is first and foremost on music, which they approach with a fervor, intelligence and conscience..." We would like to thank them for all the record covers we've scarfed on short notice.

Good work guys!

Good luck to the new owners of **QUALITY GUITARS** David Weiss and Bob Gjiko. More information after they open.



Canada's Rush, led by Geddy Lee (above), appear at the Mid-South Coliseum Feb. 21.

RADIO NOTES

The fall 1987 radio ratings according to the Arbitron survey were released last month. WHRK (K-97) FM maintained the top slot they've held for the past 3½ years. Among listeners 18 and over, WGKX (KIX-106) is 2nd, and WMC (FM-100) is 3rd.

In the broader category of 12 and older listeners, FM-100 is placed 2nd, with KIX-106 in 3rd. Other

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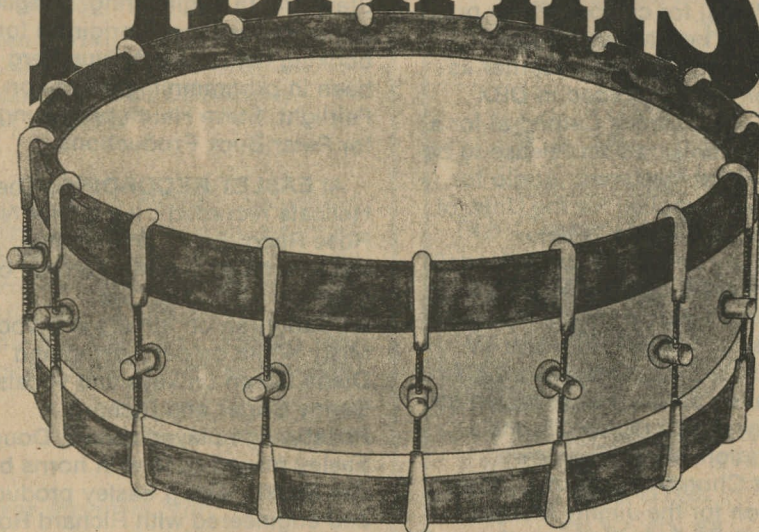
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Studio News

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 10th 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 USC SOUND: Rodney Peppenhorst flew to Laramie, Wyoming to record the Univ. of Wyoming Marching Band in Sony 1630 Digital for custom album production. The Rhodes College Singers, with Tony Lee Garner as director, were recorded in DBX Digital at St. Mary's Cathedral for a 1988 Christmas album release to be Direct Metal Mastered. Audio for video was supplied for the Univ. of Mississippi Singers/Tupelo Symphony performance of Handel's *Messiah*, including a custom album made thereof from digital masters. Mississippi Public Radio and TV broadcasted the performance. Additional recording was provided for Lindenwood Christian Church's Celebration '88, Germantown Baptist Church Orchestra, a song selection for the Jimmy Morgan Evangelistic Association performed by the Whitehaven Baptist Church Choir, and mastering for Pop Hits Publishing teaching aid programs.

At COTTON ROW: **Tennie Hodges** was in working on demos to shop to labels. Roland Robinson was producing and Eric Patrick was engineering. **Tim Matthews** cut some demos to shop. Tim produced and Eric Patrick engineered.

New Memphis Music Productions was contracted by the Barbara Blumenfeld Agency to produce a jingle package for Brown Wright

Jewelers. Jimi Jamison sang on the project and Jack Parnell did the voiceovers on the spots. Nikos Lyras produced and engineered with Eric Patrick co-engineering. Pete Pederson has been in working on jingles for numerous local and national accounts involving retail clients from Washington, D.C. to Los Angeles. Pete was producing and Nikos Lyras was engineering. Eric Patrick assisted.

At POWER HOUSE: **Bill Beaty** has been in mixing his debut album, *Billy and the Who Dogs Rock the House Down*. Art Johnson added a few custom sound effects to the project. Pete Peterson added a harmonica part to one cut. **Marty Anderson** continues cutting demos for his project with Steve Hauth engineering. **Fragile** cut two heavy metal originals for a booking demo. **Mark Blumberg** has been in programming jingles on Fairlight, Steve Hauth producing, for Peter Buck Productions.

At EASLEY RECORDING: The **Hellcats** recorded their EP for New Rose Records of Paris, France. The tracks include Lorette Velvette on guitars and vocals, Lisa McGaughran on guitars and vocals, Misty White on percussion and Diane Green on keys and vocals. Benny Carter and Richard Rosebrough played drums, Doug Easley played bass with horns by Jim Spake. Doug Easley produced and engineered with Richard Rosebrough co-engineering.

Also for New Rose Records, **Tav Falco's Panther Burns** cut a song for a limited edition box set of six singles. The track included Tav on guitar and vocals, Ron Easley on bass, guitarist George Reinke and drummer Bob Fordice.

Hans Faulhauber has finished work on six songs for release on Summit Records. Hans was singing and playing guitars. Fonzi Faulhauber played drums and Ken Woodyly played keyboards and bass. Doug Easley engineered.

The **Country Rockers** completed 12 songs to shop. Sam Baird was

in on guitar, Ron Easley on bass, and Ringo on drums. Misty White helped with percussion and Paul Tomes on trumpet. Ron Easley produced with Doug Easley engineering. Demo projects included Panorama, Hunter Selari, Rick McKarland, Chemical Youth and Victims of Circumstance.

At SOUNDS UNREEL: **Richard Orange & Crush** have been in with Evan Rush working on new material.

Don Smith is producing 4 sides on The Works, from Sharon, PA to shop to interested record labels. **Jack Holder** worked on music for the TV show *The Street* for QMI.

At MEMPHIS SOUND PRODUCTIONS: Producer/writer Tom Jones III continued his project on Texas singer **Donna Lee Powers**. Jones has also started work on a new project with **Porsche Lynn Ollie**, backed by the group Video. Robert Jackson is engineering both projects, with Richard Scott and Dan Pfeifer assisting.

Mother Productions has been working on a project for **Celia McRee**, produced by Cordell Jackson, with Joe Dixon and Richard Scott engineering.

Guitarist **Terry Mitchell** has started recording original instrumentals for a future album. Performing as a soloist, Mitchell's project is being engineered by John Fleskes and Dan Pfeifer.

Ron and Don Wade have begun production on two projects, **Mishay Turner** and **Calvin Thomas**. **Kurt Clayton** did sequencer programming, Thomas Binghampton played guitars and Lester Snell added keyboards. **Eric Johnson** has continued work on his album project. Robert Jackson is engineering all three projects with Dan Pfeifer, Richard Scott and Roosevelt Green assisting.

Craig Yarbrough has been putting the finishing touches on **The Touchtones** album.

Rick Steff recorded demos with a little help from his friends...Rick Heard, and Generics Kurt Ruhlman and Spot Allison. **Sindey Kirk** corded material for an album project, with Roosevelt Green and Dan Pfeifer engineering. ★

Letters To The Editor

Dear *Memphis Star*,

There's a lot of p.o.'d country pickers around town who agree with the KIX Flatbed Poll but were insulted at the country shot...

Dan Fitzgerald
Fitzgerald Music

EDITOR'S NOTE: Sorry you took offense, Dan. When we said, "Sorry, guys, it's just not a country town," after announcing the KIX-106 Flatbed Band as Worst Local Band in the Readers' Poll (see December '87, page 48), we just meant that Memphis doesn't support country music as much as some other type sounds. We know there are a lot of excellent pickers in this town.

Dear *Memphis Star*,

I have enjoyed your magazine from the newsstand for some time but I feel I must subscribe to read it close enough so that I might keep track of how often I make the Captain Oblivion Space Cadet Award list (see December '87, page 49).

After reviewing the release in question I can only wonder why I didn't come in first instead of fourth. Working with the singer's manager, I did come out with a little more hype and sensationalism than I generally care to use but the content mentioned, I feel, has a certain validity. How many Memphians do know about all the musical activity in this city? Between the constant new arrivals and the youngsters I think you would find it frightening to see what percentage of the overall population has even heard of Stax Records. A lot of people outside the city seem to know about

Memphis as a musical hotbed but I think our own citizens suffer from apathy in epidemic proportions. Thank heavens that movers and shakers in this town such as Ward Archer and Henry Turley have taken an active interest.

You might be interested to know that among the seven monographs we send out to corporate prospects one is devoted to music (enclosed). We certainly wish to be supportive of the resurgence of Memphis as a music center.

Might I suggest - as I believe the magazine just became a Chamber member - that we explore the possibility of having you co-sponsor one of our events such as a First Monday Briefing or Business After Hours to get your message out into the mainstream of the business community. I would welcome the opportunity to discuss this with you.

Cordially,

Kenny Hall
*Communications Coordinator
Memphis Area Chamber of
Commerce*

EDITOR'S NOTE: Sometimes we're so close to the scene we forget others may not be aware how thriving Memphis' music scene really is. In any case, we appreciate the Chamber's support and look forward to working with you.

Dear *Memphis Star*,

More on "First Song Over Four Minutes to Receive Substantial Airplay."

How about "Like A Rolling Stone?" I think it was five minutes and something, and although I was still vomiting formula at the time, I believe it saw some "substantial airplay" upon its release in '65, predating "Strawberry Fields Forever" by a couple of summers.

I could be wrong, but I'm bigger than most of you.

Your Pal and Concerned Reader,
Deke Rivers

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"WDIA," by the Long Ryders from their LP *State of Our Union*.



In the WDIA control booth are (from left) VP and General Manager, "Ernie" Jackson, Jr.; DJ, Michael Jeffries; and Program Director, Bobby O'Jay.

photos by Harry Duncan

by Harry Duncan

The teenage boy in Batesville, Miss. knew that WDIA was a great radio station. He also knew he wanted to be on radio and that he wanted to be on WDIA, the black station out of Memphis that his parents and everyone else around him listened to.

Now, at age 34, Bobby O'Jay has been WDIA's (AM-1070) Program Director for almost five years. He also holds down a weekly morning DJ slot. O'Jay, a short, energetic man,

absolutely radiates when he talks about WDIA; what it means to the community; its tradition since becoming the first black formatted station in the Memphis area and what he and the other members of the staff are doing to keep that tradition alive.

The station that in the early '50s had B.B. King (then known as Bee Bee which stood for the Blues Boy from Beale Street) doing a live, half hour show as the "Pepticon Man," and where Bobby "Blue" Bland once recorded in a makeshift studio, is still going strong after all these years. Organized by its first general

manager, "Bert" Ferguson, as a country and western station in 1947, WDIA, in its black format, was signed on the air by Nat D. Williams on Oct. 25, 1948. WDIA has long been the standard by which black radio stations have been judged both for music and for a sense of civic involvement.

Earnest "Ernie" Jackson, Jr., WDIA's Vice-President and General Manager, leans his tall, lanky body back to tell the Mound Bayou, Miss. story as an example of why WDIA, "the oldest black radio station in America," is "the community service radio station."

It seems that in 1982, Mound Bayou, "the oldest black city in America," was facing bankruptcy. Bill Adkins, then WDIA's general manager, invited the town's mayor to his talk show to explain the situation. Within hours \$4,000 was raised and a week later, on Easter Sunday, WDIA led a motorcade of some 300 cars to Mound Bayou and presented a check for \$125,000. Before the summer was out, WDIA's efforts raised a total of \$250,000. Jackson feels that this kind of listener support for WDIA projects indicates, "the credibility of the radio station."

Unlike O'Jay, Jackson had no desire to get into radio and, in fact, never set foot in a station until he was 35. Born in Texas, he was raised in the Finger-Lake region of New York state, and, while working as Director of Student Activities at Cornell University, became an advisor to radio communications students. Sports and then jazz shows followed and Jackson was "bit by the bug (radio)." He worked in Cleveland and then Charleston, S. Car. "which tempered him for Memphis," before winding up here in 1982. In 1983 he was promoted to his current position at WDIA — and WHRK-FM (K-97). Both stations are owned by Adams Broadcasting.

Although not a native Memphian or even a Southerner (with a grin he admits to being a "carpetbagger"), Jackson is also caught up in WDIA's community involvement, which spills over into his private life. He is Chairman of the Private Industry Council, a member of the Land Use Control Board, a board member of Lifeblood, on the Memphis Literacy Council, President of the Goodwill Fund and teaches Project Business to eighth and ninth graders in the Memphis City Schools system. Despite this hectic schedule, Jackson finds time for a homelife. He is married and has five sons.

Bobby O'Jay's trek to WDIA was not just straight up I-55. After graduating from high school at age 16, he went to Wisconsin to broadcasting school. His first DJ job was in Montgomery, Ala. in 1972. From there he worked in Milwaukee, Houston, Dallas and Chicago before being offered, in March 1983, the program director's position at the

station where he always wanted to work. "My mother and father listened to WDIA everyday," he says. "It's just a tradition." Not surprisingly, O'Jay's children also listen to the station.

*"(Local musicians)
stop trying to be
so creative.*

*I mean Prince
can be creative
'cause he's made it . . .
You can't be creative
when you're broke."*

— Bobby O'Jay

The advent of FM radio in the late '60s nearly killed AM according to both O'Jay and Jackson. Jackson refers to WDIA as "the last dinosaur" but one that is holding its own in the marketplace. Much of WDIA's success is due to the loyalty of its employees. Jackson, for example, is only the third general manager in the station's 39 year history. Earnest Brazzle has been



When he was 14 Bobby O'Jay knew he wanted to be on WDIA. He's been Program Director since 1983.

doing a 5:30 a.m. farm report for 38 years.

When the station signed on it was located on Union near Cooper. The motivating force then and an inspiration for many later personalities was Nat D. Williams. In addition to his station duties, which included not only his own show but spearheading many of the station's community efforts, Williams taught full-time at Booker T. Washington H.S. for 38 years. Williams' daughter, Naomi Moody (see *Memphis Star*, June '86), is a talented singer and entertainer. Williams died in 1983. The following year WDIA moved to 112 Union from its home of 18 years at 2267 Central.

Rufus Thomas, who was a full-time DJ for years, has lately felt the call of the station and returned to host a Saturday 6 - 10 p.m. blues show which has been number one in its time slot for over a year. A.C. Williams has been the station's voice for Tide detergent commercials for over 25 years. WDIA is one of the few radio stations that carry ads for detergents. The feeling is that such a product must be seen. But due to the loyalty of the station's audience the product has and continues to sell in the black community.

For its music, WDIA has a nationwide reputation. Boasting 50,000 watts, at night it "might be heard anywhere," O'Jay says. And the station's appeal crosses racial barriers. A recent survey indicates that 25% of its audience is white. The California-based group the Long Ryders have a cut on their 1986 *State Of Our Union* album simply entitled "WDIA." "When kids come together through music/The old folks don't know what to say./Johnny's turned to 1070/for WDIA."

A national reputation doesn't mean WDIA's programming comes out of New York. Jackson says, "it's all done here by Bobby and me." Competition does force them to keep a very contemporary and basically national playlist. Back when the station was the only game in town it could play pretty much what it felt like. Now with three FM and three AM stations vying for the urban black market, Jackson knows that, "if music is not right in the pocket of what people want, they'll be gone somewhere else."

cont. page 22

Grammy® News

Chapter News

The Memphis Chapter of NARAS will again host a local Grammy Party in conjunction with the nationally televised awards show. This year's event will be held in the Skyway Room of the Peabody Hotel. In addition, the local chapter of NARAS will present its Third Annual Premier Players Award show which will precede the Grammy Party. A Governor's Award will also be presented to Willie Mitchell. For ticket information call 794-8539.

NARAS member Mary Ledbetter is this year's winner of two free tickets to the Grammy show in New York. Mary, who works at Sea Saint Studio in New Orleans, recruited the most new active members for the chapter.

As the date of the 1988 Grammy Awards Show grows closer current members will be receiving information regarding special rates and discounts for those who plan to attend the festivities in New York. American Airlines has been designated as the official carrier for the 1988 Grammys and will be offering 40% discount off full day coach fares for tickets purchased seven days in advance. In addition, National Rent-A-Car will provide car rentals at convention rates. Other discounts will be announced soon.

This month's NARAS meeting will be held at 5:30 p.m. on Tuesday, February 2, in the fifth floor auditorium of the Media General Building. For more information call Deborah Camp at 794-8539. ★

A History Of The NARAS Memphis Chapter

Did You Know . . .

Memphis is one of only seven NARAS chapters in the United States, and incorporates not only those active in the recording industry in the immediate area, but from almost every other state, including many members in Louisiana and Texas. The other six Chapters are: San Francisco, New York City, Chicago, Nashville, Los Angeles and Atlanta. The Memphis Chapter was chartered in March of 1973 with only 50 members.

Today, the Chapter has swelled to over 235 Active (voting) and 82 Associate (non-voting) members, as well as two Trustees (currently Joe Dixon and Ward Archer, Jr.) representing the Chapter within the National organization. Danny Jones is President of the Memphis Chapter and Dick Ranta serves as National Vice-President.

This year's presentation of the Grammy Awards show will take place March 2nd, originating from Radio City Music Hall in New York on CBS. Comedian Billy Crystal will host the program, which begins at 7 p.m. CST, for the second consecutive year.

For the third consecutive year, the Memphis Chapter will present the Premier Player Awards, also on Grammy Night. According to Chapter Executive Director Deborah Camp, the Premier Players are modeled after the MVP (Most Valuable Player) Awards, sponsored by the New York Chapter. Past Premier Player Award winners include John Stover (guitars), Tony Thomas (keyboards), Jim Spake (woodwinds), and Peter Hyrka (contemporary strings). The Premier Player Awards will take place at the Peabody Skyway and will include a simulcast of the Grammy Awards Show. Ticket information is available by calling the NARAS hotline at 794-8539. ★

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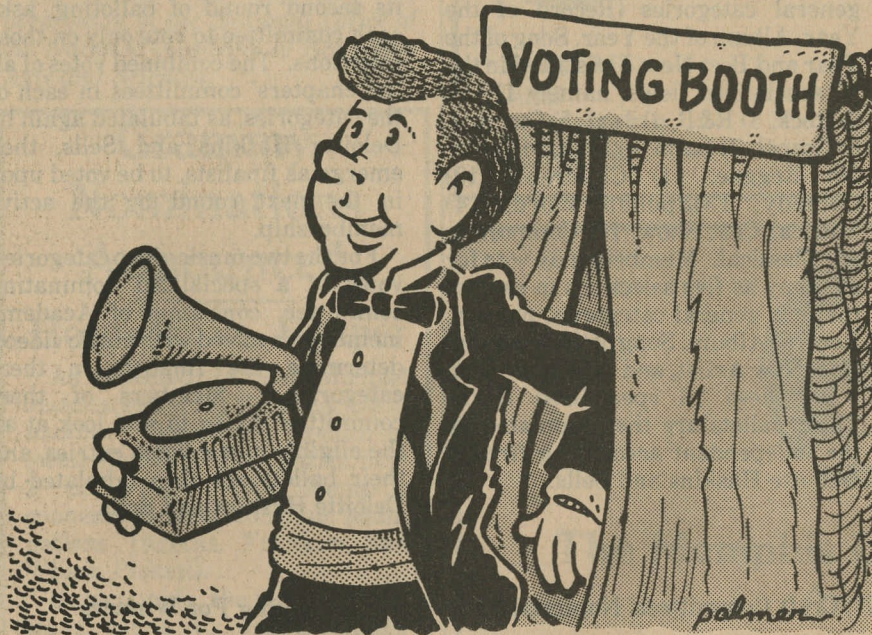
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Grammy Awards Presentation Set For March 2, 1988 — But How Is A Grammy Won?



The "Who's" And The "How's"

The "Who's" and the "How's" of the Grammy Awards are well known to some, fairly familiar to others, and yet remain a mystery to still others, who through lack of information or observation, don't seem to have the slightest notion of WHO votes for the Grammys and HOW the final winners are determined. For them and others, this article will outline the entire Grammy Awards voting procedure.

The "Who's"

First of all, let's get it straight about the WHO's, about the only people entitled to vote for the Grammys. These are the active members of the National Academy of Recording Arts and Sciences, who have qualified for active, voting membership because they have contributed creatively to at least the minimum number of recordings in their field's membership requirements, and who are in good dues standing. These members, and only these members, receive ballots on which they may vote. Nobody else

votes - no businessmen, no promotion men, no advertising men, no secretaries, not even heads of record companies, unless they've fulfilled the active membership requirements. And, least of all, no record companies ever vote, for companies cannot even belong to NARAS. Only individuals who are active members of NARAS may select the Grammys.

The "How's"

Now for the HOW's of voting for the Grammys. They come in three stages: 1) The Eligibility List. 2) Voting for the Nominees. 3) Voting for the Winners.

The Eligibility List

The Eligibility List is a big one, and takes a lot of time and effort to put together. Work on it begins immediately after the National Trustees at their annual May meeting have reviewed, and if they feel it will improve the procedure, revised the previous year's list of categories and voting procedures.

cont. page 12

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Grammy

from page 11

Later in the year the national office sends to all members and to record companies blank entry forms on which they are asked to list entries in the various categories released during the eligibility period, which they feel are worthy of consideration for a Grammy. All eligible entries submitted are included on the Eligibility List. Why, someone may ask, are the record companies also invited to submit the recommendations when only active members are permitted to vote? The answer is simple: the record companies have access to weekly or monthly release forms and thus are less likely to overlook important recordings than are members, who must rely almost entirely on their memories. And the Eligibility List is just that: a listing of what contributors to it consider to be the year's more outstanding eligible recordings to which members can refer for the purpose of selecting nominations for the Grammy Awards.

National Screening Committees

After the forms arrive at the national office, each entry is transferred to its own entry card, which is verified by staff and then placed with other entries into the category in which it has been submitted. Then comes the intense screening process to determine 1) that each of the thousands of entries passes all the eligibility requirements, and 2) that it has been submitted in its correct category. For this purpose, the Academy has, each year, been assembling National Screening Committees composed of highly qualified volunteers - NARAS members, officers and others especially well versed in their particular fields - who review the thousands of entry cards and make their final recommendations. These are then submitted to the trustees in each of the chapters for their approval via a proofing copy of the Eligibility List. (For further details about screening, see "Screening the Grammy Nominations.")

Member's Nominations

Once the Eligibility List (it usually runs more than 5,000 entries) has been approved, copies are mailed to each of the Academy's several thousand voting members. Included on the list are entries in the four general categories (Record of the Year, Album of the Year, Song of the Year and Best New Artist) and in the 16 specialized fields, namely 1) Pop, 2) Rock, 3) R&B, 4) Jazz, 5) Country, 6) Gospel, 7) Latin, 8) Folk, 9) Polka, 10) Reggae, 11) Children's, 12) Comedy, 13) Spoken Word, 14) Musical Cast Show, 15) Composing, 16) Classical. Members may vote for as many as five selections in each of the four general categories, namely, Record, Album, Song of the Year and Best New Artist, and in no more than 9 of these 16 specialized fields. Their ballots are then tabulated by the independent accounting firm of Deloitte Haskins and Sells.

Craft Committees' Nominations

Not submitted to the membership in this first round of voting are the entries in the seven craft fields (Arranging, Album Package, Engineering, Producer of the Year, Album Notes, Historical Album and Music Video). In all these fields, except in Music Video, nominations are made by five-man committees from each of the NARAS chapters. These are composed of highly-qualified members selected by the local boards of governors, ratified by national trustees, who meet and listen to, or look at, all the entries that have been submitted in their particular categories.

To accomplish this seemingly monumental task, each of these committees is provided with all the materials (recordings, album covers or album notes), which they listen to or read or look at. Then each member is asked to list on his own ballot and in order of preference his top ten choices. Each committee's ballots are then tabulated by Deloitte Haskins and Sells, and the ten selections with the highest total number of points emerge as that chapter committee's first round nominations.

Next, something interesting happens. Convinced that objectivity is one of the most desirable of all judging criteria, the Academy sends to each of the committees alphabetical lists of the top ten selections of all the OTHER committees in its category, and, for its second round of balloting, asks each committee to vote only on those selections. The combined votes of all the chapters' committees in each of the categories, as tabulated again by Deloitte Haskins and Sells, then emerge as finalists, to be voted upon in the next round by the active membership.

For the two music video categories, votes of a specialized nominating committee, consisting of Academy members involved with music videos, determine the finalists in these categories. Members of these committees listen to and look at all the eligible music video entries, and their ballots are then tabulated by Deloitte Haskins and Sells.

Voting For Winners

Once all aspects of this very thorough nominating procedure have been completed, and all the ballots have been tabulated by Deloitte Haskins and Sells, a list of final nominations is sent, along with a ballot to every eligible voter. In this round they are permitted to vote not for five, but for just one entry per category. Again they may vote in all four of the general categories. In addition, they may vote in 8 of the 23 specialized fields; the 16 from the first round plus the 7 fields which were previously voted on by specialized committees.

Determination Of Winners

Members' ballots are again mailed into the accounting firm of Deloitte Haskins and Sells where they are tabulated in complete secrecy. The results are unknown to anyone in the Academy, and sealed in individual envelopes, until they are revealed for the very first time during the Academy's official awards ceremonies at the annual NARAS television special, *The Grammy Awards Show*.

And that's the Grammy Awards procedure. Complicated? Well, yes, perhaps. Tedious? Sometimes. Efficient? As efficient as we have been able to make it. Worth all the time and trouble and effort? Yes, indeed! ★

The above was reprinted by permission of the National Office of the National Academy of Recording Arts and Sciences.

Grammy Nominations Announced

Horowitz vs. Lauper

As expected, U2 and Michael Jackson swept the Grammy nominations. Despite the wealth of locals eligible for nomination, only 2 performers with Memphis connections received actual nominations (Aretha Franklin and Wilson Pickett).

Surprisingly, the most nominations went to opera singer Kathleen Battle, with five. The most unusual contest pits Cyndi Lauper against Vladimir Horowitz for Best Performance Video.

Steve Winwood and Paul Simon, who were last year's big winners, received repeat nominations for *Back In The High Life* and *Graceland* for Album of the Year. As long as the release falls within the eligibility time period, releases may be considered two years in a row.

U2 garnered nominations in the Album, Song and Record of the Year categories, as well as Best Rock Duo or Group (see our story on U2, Dec. 1987 issue). Jackson scored also in Album of the Year, Best Male Pop Vocal and Best R&B Male Vocal.

This year marks the 30th Anniversary of the Grammy Awards. Hosted by comedian Billy Crystal (who received a 1986 nomination for Best Comedy Recording with *You Look Mahvelous*), the show will originate from Radio City Music Hall in New York, Wednesday, March 2 on CBS.

Good luck to all the nominees! ★



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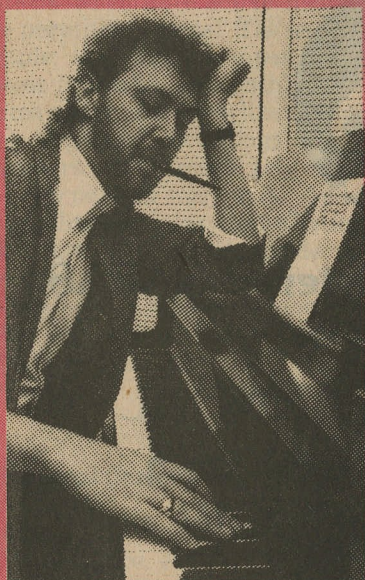
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— Roadblocks / Successes — Selling Songs In Memphis

by Sandy McKenna

If all it took to make a hit record was a great song, this would be a very short article, and we'd have beacoups of wealthy songwriters in Memphis. Everyone knows that Memphis has not only fine musicians, but also



the studio to listen to your material. Hopefully, in a few songs, you can convince them that you have real talent and longevity as a writer.

Singleton also has some advice on shopping a song. "Most publishing companies would not want me saying this, but it's not really necessary to (go through) a publishing company. They'll tell you that you NEED to publish it. That's not really true." He explains that you could get an artist to record a song without the backing of a publisher and actually

David Williams says, "until you've actually had one published, recorded, and gotten royalties, you're not on the inside."

photo by Bob Williams

retain the publishing rights yourself. Just how easy (or likely) is it to sell a song this way? "It depends on how strong your song is . . . and who you're taking it to," Singleton adds. Of course, major artists would probably want to publish the tune through their own company so they could get a piece of the writer's royalties.

Keith Sykes ("I'm Not Strange, I'm Just Like You") is one of our town's more famous performer/songwriters. He's had great success as a writer and publisher. He agrees that contacts are the most important aspect of getting a song placed. He started establishing his in NYC at the age of nineteen "hanging out" with the likes of Kris Kristofferson. He suggests that new writers give up their publishing rights until they learn the ins and outs of the industry. Publishers can also provide a financial backing that Sykes says is a must in the music business.

When you sign a contract with a publisher, their cut is anywhere from 25 to 100% of the writer's royalties. The going rate these days is 50%. The publisher's percentage should be payment for achieving what a songwriter could not have accomplished on his/her own: shopping and placing a song. Later, if a writer has learned

the business aspects and has enough contacts established, then they might decide to go it alone, keeping their publishing rights. "But," Sykes adds, "all of the sudden everybody thinks they are a songwriter! There's a big cassette (demo) shuffle out there. Even if you know people, it's easy to get lost in it!"

Both Singleton and Sykes have some disheartening news for local songwriters. They say there aren't yet many places in Memphis where an unknown writer can get a song in the ear of major artists and publishers. Nashville is the closest spot, and, fortunately, it isn't just for country music anymore. According to Sykes, the capital of country is broadening its horizons to encompass other styles of music.

But, let's say you are a Memphis beginner. No connections. Little money. What are your options on getting a reputable publisher to hear and sign your work? Several months ago, new hope sprung eternal in the heart of Midtown. New Memphis Music formally began its operation in conjunction with Cotton Row



"Pitching songs is like standing naked on top of the Empire State Building. . . . Once the tape is rolling there is nothing you can say." — Stephony Smith

photo by Mike Malone

accomplished songwriters. The two go hand in hand, and the talent (appeal . . . mystique . . . aura) that is bringing Memphis music back into the forefront is beginning to open doors for living room song crafters — you just have to know whether to knock, ring the bell, or kick the sucker in!

The key word to becoming a successful songwriter is **CONTACTS**.

At some point along the way, you must establish connections that can get your song to someone who can sell it. Don Singleton (of Delta Sound Studio, Shylo, and The Settlers) has placed songs with some of the best in Nashville. He says the easiest way to get a song recorded is to write in-house on the staff of a recording studio. Naturally, in order to have that opportunity, you have to make the contacts that can get someone at

Recording. Under the direction of Willie Bearden, these two facilities are actively seeking Memphis originals. Basically, it is still important to have contacts there to get your song(s) heard. (Please don't tell them the *Memphis Star* sent you! You may be the greatest songwriter in the world, but you still have to make those connections yourself.)

What sets New Memphis Music apart from other local publishing houses of similar magnitude is the organization's dedication to finding and promoting only Memphis product (see "Big Guns," *Memphis Star*, Jan. '88, page 8). New Memphis Music is usually most interested in the songs that fit the style of the act that Cotton Row is currently developing, so timing is essential.

Of course, to sell a song to any publishing house, you need a demo. Naturally a quality production has more selling power, however local talent seekers seem to be a bit more understanding of the drawbacks in a home recording set-up. As a rule, the big guys in major markets won't listen to ANYTHING that walks in off the street, even if the production is primo, so New Memphis Music and other studio-run publishing houses here at home are establishing contacts with the high dollar dudes in

"They'll (publishing companies) tell you that you NEED to publish it. That's not really true. . . . (But shopping it yourself) depends on how strong your song is. . . and who you're taking it to."

— Don Singleton

New York and LA. If you can get the local folks to answer the door when your connection knocks, maybe the publishers can pound on a few for you to the East and West of us. That is what a publishing contract is all about.

Many songwriters attest to the merit of performing your own material. There is always a possibility that sometime, somebody, somewhere, who can do something with a good song, will hear it. You increase the probability of establishing those all important contacts when you concentrate your performances at writers' showcases. Locally the Daily Planet Song-

writers' Night each Sunday lets you listen and learn, and if you get in early enough you can put your name on the list of players. Idea sharing, meeting people who know people who know people, and improving your craft are the pluses. And, no matter how rough the material, you can always depend on at least polite applause.

For a more established and targeted opportunity, scope out Nashville. The Bluebird Cafe's Sunday night show usually attracts some of the wheeler-dealers on the Music City Scene. The audience is

"But all of the sudden everybody thinks they are a songwriter! There's a cassette shuffle out there. Even if you know people, it's easy to get lost in it!"

— Keith Sykes

photo by Morgan Murrell

himself as being on "the fringe. All it takes is a break to be one of the inner circle (of successful songwriters)."



there to listen to/savor original music. You must audition for a spot on the Bluebird's lineup. If your stuff is up to snuff, you'll be assigned a future date to play three songs.

The Hall of Fame in Music City also sponsors a songwriters' night. On a given Sunday evening, you could run into one of the big names

David advises that persistence/talent/confidence (never ask a writer to sum up anything in one word) are the key to finding that inner circle. "I feel like I know a lot second hand," David says. "I've learned a lot from seminars, publishers, other writers, but until you've actually had one published, recorded, and gotten royalties, you're not on the inside."

David also suggests that organizations such as the Memphis and Nashville Songwriters' Association, the Memphis Music Association, as well as seminars in songwriting (like those offered through Continuing Education at MSU — Toni Wine, Chips Moman's wife, is teaching such a class beginning in May) can help writers to hone their craft and familiarize themselves with the marketing aspects of the business.

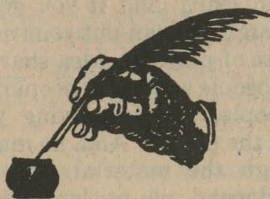
Each year the Memphis Songwriter's Association features its writer's showcase. The showcase is for members, but non-members may enter for a fee of \$15.00. Since the annual dues to the MSA are \$15.00, you may as well go on and join. Juanita Tullos, president, says the event is an excellent opportunity to get your material heard by publishers and artists. To enter, you must submit demos (there are five categories of musical styles). Preliminary judges select 2 or 3 from

cont. page 22

there, too. Rumor has it that this place operates like the Daily Planet — if you get there early enough, you can play. Somehow I get the feeling that you'd have to leave now to get a spot in June, or have a friend put in a good word for you.

Local songwriter (and Bluebird alum) David Williams helped to establish the ongoing writer's night here. Williams has been published by New Memphis Music, won first place in two categories at last year's songwriters showcase sponsored by the Memphis Songwriter's Association, and is a member of NARAS. He describes

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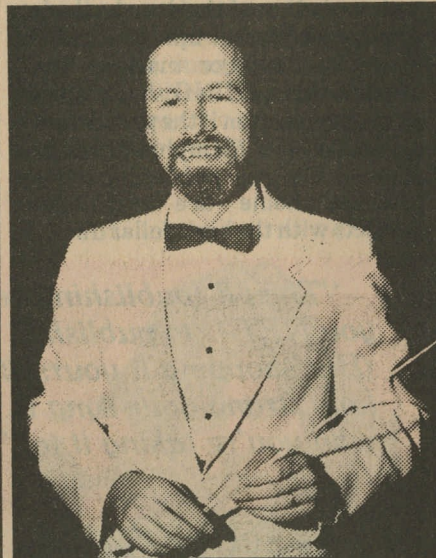
Finer Side

by Emily A. Dunbar

1988 is progressing nicely - it's already February and how many of us are still keeping our New Year's Resolutions? Not a lot of hands raised out there. For those of you who resolved to check out "the finer side" around town, we've added an extra day to ensure enough events to keep you "leaping." Here goes!

About Town

Chalk up another mark for Memphis and its promotion of fine



Alan Balter, Memphis Symphony conductor, will perform on clarinet Feb. 19 and 20 at deFrank Music Hall.

photo by Morgan Murrell

arts. Hard on the heels of this winter's highly successful Masters Exhibit at Dixon Gallery and last summer's Ramesses extravaganza, 45 pieces by renowned French sculptor Auguste Rodin will be on loan at Dixon. Opening Feb. 9, and lasting through April 3, the exhibit will feature "The Thinker" and "The Kiss," probably Rodin's two most famous works. On loan from the collection of B. Gerald Cantor, the

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works will require advance tickets, which are available at the Ticket Hub or Dixon Galleries, 4339 Park Ave.

The Memphis Concert Ballet has found a new home at 4569 Summer Ave., thanks largely to a Hyde Foundation Grant which also provides for the company's first full-time dancers. The building, a former auto parts outlet, has been re-done in pastels and affords a view of the rehearsal hall. Recently, the Concert Ballet's performances of *Cinderella* sold-out four matinees to school students, who reportedly *loved* the show.

Running through the seventh of the month is an exhibition on the Soviet Union at Cook Convention Center. Along with information on daily life will be demonstrations of native folk music and traditional dance, replete with colorful costumes. The exhibition is free.

Feb. 9 finds the Memphis State Univ. Con Anima Concert Series continuing with a performance by the Faculty Chamber Ensemble and the Memphis Woodwind Quartet. The program will include a varied repertoire for strings and winds, along with the popular Schubert Octet.

Valentine's Day brings many romantic shows and events, so there is no excuse for not having plans. The Peabody will feature actress/singer,

and native Memphian, Dixie Carter (*Filthy Rich, Designing Women*) in an elegant cabaret-dinner show. Ms. Carter will perform an assortment of songs from artists such as Cole Porter, Johnny Mercer and Bob Dylan. For ticket information, call 529-4169.

Also on the 14th, the Harrell Performing Arts Center in Collierville will present Rhodes College Faculty members Barbara Posner (soprano) and pianist Thomas Bryant performing love songs from around the world. Composers featured will include Germany's Hugo Wolf, Englishman Roger Quilter and Rodrigo, from Spain. The show begins at 3:00 p.m. and tickets are \$3 adult and \$2 children under 12. Harrell is located at 440 Powell Rd. in Collierville. For additional information please call 853-3228.

Sunday, Feb 29, the renowned Guy Lombardo Orchestra will recapture the rapture of the Big Band sound in the Peabody Hotel Skyway. Bring your dancing shoes and someone special. Tickets are \$8.75. Also that night, Idlewild Presbyterian Church presents the Oberlin Baroque Ensemble at 8:00 p.m. The ensemble has gained an international reputation as being among the finest in the field of 17th and 18th century music.

Throughout the month of February (and continuing through March), St. John's Episcopal Church offers music in honor of the Lenten season on Sunday afternoons at 4:00



Rodin's "The Thinker" will be exhibited with other works at Dixon Gallery Feb. 9 through April 3.

p.m. The series begins with a Service of Choral Evensong on the 21st, sung by the choirs of St. John's. The 28th will feature the Brass Menagerie, also at 4:00.

Symphony News

Ron Jewell, with the Memphis Symphony Orchestra, reports that fund raising for the Memphis Orchestral Society's Prelude to Greatness Endowment Campaign has surpassed the \$3 million mark. Substantial grants from corporate and civic leaders (including a \$500,000 grant from an individual donor) have aided the Society greatly in their drive. The drive, whose goal is \$5 million, will help fund the Master Works series.

On Feb. 13, the Symphony will present the second installment of their "Gospel To Gershwin" series with "Music For Lovers." At 7:30 p.m. in the deFrank Music Hall, the program will pay tribute to lovers young and old with Richard Rodgers' "Some Enchanted Evening" (from *South Pacific*), Tchaikovsky's *Overture to Romeo and Juliet*, and music from the Beatles.

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The late Tom Johnson's praying pigs are featured in the documentary, *Hush, Hoggles Hush*, available from the Center For Southern Folklore.

photo courtesy of the Center For Southern Folklore

South x Southwest Music and Media Conference Set March 11 - 13 In Austin, Texas

by Luann Williams

Austin, Texas will host its second annual South x Southwest Music and Media Conference at the Waller Creek Plaza Hotel March 11 - 13. The conference is a scaled-down, homestyle version of New York's New Music Seminar with daytime workshops and music showcases at night.

Over 700 musicians, agents, lawyers, writers and publishers gathered for last year's event that was hosted by the *Austin Chronicle* and 14 other regional music magazines. Organizers of the conference stress that because of the strong media attendance, S x SW is a prime time for musicians to get their goods to the press.

The scope of topics covered in the workshops ranged from alternative radio to record production

to dealing with major and independent record labels. Workshops are headed by professionals in the music industry; last year Memphis' Jim Dickinson was part of the producers panel.

But the true spirit of the convention begins at night in the clubs. Last year's showcases featured a huge contingent of Austin acts, as well as numerous regional performers. The whole event is capped off by the Austin Music Awards featuring the cream of local talent.

Registration for S x SW is \$65 prior to Feb. 26 and \$75 thereafter and includes admission to all workshops and panels, evening showcases, the S x SW softball tournament, the trade show and the Austin Music Awards. Checks can be made payable to: South x Southwest, P.O. Box 49066, Austin, TX 78765. For more information call (512) 473-8995. ★

Finer Side

from page 17

Maestro Alan Balter, conductor of the Memphis Symphony, takes a seat for a change in a program of clarinet on Feb. 19 and 20 at deFrank Music Hall. Balter, who made his solo debut at Carnegie Hall and held the chair of principal clarinetist with the Atlanta Symphony for eight years, will perform Barber's *Overture to "School for Scandal," Concerto in A major for Clarinet* by Mozart and Beethoven's lovely *Symphony No. 6 in F major, Op. 68 (Pastorale)*.

Theatre

Theatre Memphis announces its acting classes for both adults and children, beginning the week of February 8th. Adults may study intermediate acting, scene study, or acting for the camera. Creative dramatics is offered for children. For more information, please contact Tami Hooks of TM at 682-5261.

Gaslight Dinner Theatre will offer Neil Simon's ever-popular *Barefoot in the Park* during February, Tuesday through Saturdays at 8:00 p.m. The show runs the 4th through the 28th. For reservations call 396-7474.

Agatha Christie fans will get their fill in February with Playhouse on the Square's production of *A Murder is Announced*, which runs the 4th - 14th. Look for *Star* writer Cheryl Denise Wolder as Mrs. Swettenham and Anastasia Herin, the aunt of our long-suffering typesetter, Joe Herin, as Miss Blacklock. Circuit Playhouse counters with *So Long On Lonely Street*, featuring Betti Brown, Marian English and Bobby Stock. *So Long* will run the 5th - 7th, and will be replaced commencing the 18th with *Daughters*, by John Morgan Evans. Ticket information for all shows is available by calling 726-4656.

Theatre Memphis will continue their production of *Sweet Bird of Youth* through Feb. 7. Box office information available at 682-8323.

Broadway at the Orpheum continues in February with two shows, *I'm Not Rappaport* and the return of *Mama, I Want To Sing. Rappaport*, Feb. 12 - 14, stars Vincent Gardenia and Glynn Truman as two lively senior citizens who strike up an

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AM - KSUD 730 (COUNTRY)
AM - KWAM 990
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AM - WGSF 1210
AM - WEZI 1430

Classical

FM - WKNO 91.9
FM - WSMS 91.7 (JAZZ)

News Talk/Full Service

AM - WHBQ 560
AM - WREC 600
AM - WMPS 1380

unusual friendship in Central Park. *Mama, I Want To Sing*, a Memphis favorite, returns the 2nd through the 7th. The show chronicles the life of Doris Troy, who began singing in church but longed for a commercial career, to the opposition of her mother. Memphis is one of only a handful of cities that host touring Broadway shows, so take advantage of this great opportunity.

Have You Heard?

About Adrian Davis and Deborah Flagg? Both have released new albums on local gospel label Prabay, and are making waves in the regional gospel circuit as well. *Here I Am* is Miss Flagg's second album on the label. *He's Everywhere* is Davis' first effort, but expect to hear more from this 10-year-old singer.

The Center For Southern Folklore has released their award-winning four minute documentary *Hush, Hoggies Hush* on videocassette for the home market. Directed by Center Director Judy Peiser and former Director William Ferris, the video documents Bentonia, Miss. farmer Tom Johnson's praying pigs. It's interesting, amusing and yours by contacting the Center for Southern Folklore at 726-4205.

Don't forget to keep those newsletters, photos and press releases on your events coming in! ★



10-year-old gospel singer Adrian Davis' *He's Everywhere*, has been released on Prabay Records.

photo courtesy of Prabay Records

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DEF LEPPARD

The Rest of the Story

Def Leppard are (from left) Joe Elliott, Rick Savage, Rick Allen, Phil Collen and Steve Clark.



Def Leppard will appear with Tesla Feb. 7 at the Mid-South Coliseum.

by Susan Hesson

Most of us who follow rock music are cognizant of a few basic facts regarding Def Leppard. Firstly, they sprang onto the music scene in 1980 with *On Through The Night*, followed closely by an EP in 1981 - *High'n'Dry*. The single from that EP, "Bringin' On The Heartache," grabbed listeners around the world, particularly in America, and said, "We are here, and we're gonna rock you."

Secondly, their 1983 release, *Pyromania*, sold over 6 million copies - only Michael Jackson gave them any serious contention that year. Their North American tour sold out night after night. The Leps were riding high on the crest of popularity, and nothing could stop them, it seemed.

Returning to Europe to begin work on a new album, they were stopped,

first by the unavailability of producer Mutt Lange to work the magic he had wreaked on *Pyromania*, then, in a very real and frightening way, when an auto accident claimed drummer Richard Allen's left arm. Faced with two dilemmas, as they were already bogged down in production with Jim Steinman (Meat Loaf, Bonnie Tyler), they chose to wait and see what happened. With continued support and encouragement from the band and his family, Allen recovered and rejoined the band in Holland, where Lange had taken over once more. They went on to produce *Hysteria*, which they are now touring in support of. Neat, huh?

Not really. The obvious always has another side to it, and so it is with Def Leppard. "We ended up scrapping everything we did with him (Steinman)," Rick Allen said during a phone call from Roanoke, Va. "Nothing against the guy, but his idea of working wasn't what we were used to with Mutt Lange. It was just wrong. I think that's what really threw the spanner into the works." Lange's guidance helped recreate the band's trademark, melodic yet

driving rock sound. "The rest of the time (nearly 3 years since the release of *Pyromania*) was just sort of thrown up against a wall."

Def Leppard, which includes singer Joe Elliott, Steve Clark and Phil Collen on guitars, and Rick "Sav" Savage on bass, has devised a creative way to allow their fans optimum visibility and sound at their concerts. Playing from an oblong stage, with Allen perched on a revolving platform in the center ("...plus I've got a picture of myself on my back - a bit of self-indulgence for you there..." he laughs), what are usually considered the worst seats in the house (i.e. sherpa country, the nosebleed section) become the best seats.

Allen explains that "...in about '83 it became painfully aware that there were a lot of people that were getting shortchanged and couldn't see the show very clearly. Our manager came up with the thought that we should play in the middle and give everyone a bit of a chance."

Strange, perhaps, that a rock group whose main concerns routine-

ly would be commercial and focused on the bottom line should take such a matter under consideration. But the band members, who were raised in the working-class town of Sheffield, England, are very aware of who their fans are and what circumstances they come from. "We're really into our fans getting value for their money," Allen said. "Things are expensive these days - tickets are expensive, albums are expensive."

They've also noticed that in the years between albums, their audience has changed - and includes not only those die-hard fans who have grown up with the band (Allen was only 15 when the band formed), but added the younger crowd, and some older ones as well. "The singles sort of buying public seems to be young girls," he mused. "And we're picking up... well, we're picking up young girls as we go along! No, really, a younger audience as we go along, but you see mums and dads coming along with the young kids. I suppose they come along to look after the kids, but they end up having just as good a time."

And the parents don't seem to disapprove of their kids' choice of music and role models? "We're not squeaky clean," Allen replied, "but things aren't as responsible as they used to be. I suppose then it was a novelty - but now (our focus) it's being conscientious about playing the shows and being consistently good. You don't have to be stupid to have a good time."

On the subject of rock musicians as role models for young kids, Allen has some very strong ideas. "I know Tommy Lee from Motley Crue," he said. "Can you imagine some young kid looking towards that for an influence? Kind of the 'bad boy of rock and roll' image. I'm not saying that we're trying to get rid of that image - we're just not that way - we never really were. I love the *image*, but I think some people take it a bit too seriously."

Def Leppard has been together for roughly 9½ years. During that time, they've played a lot of club dates, ended up opening third on the bill for a lot of other bands, but kept at it all along, honing their sound and perfecting their image with the support of their respective families.

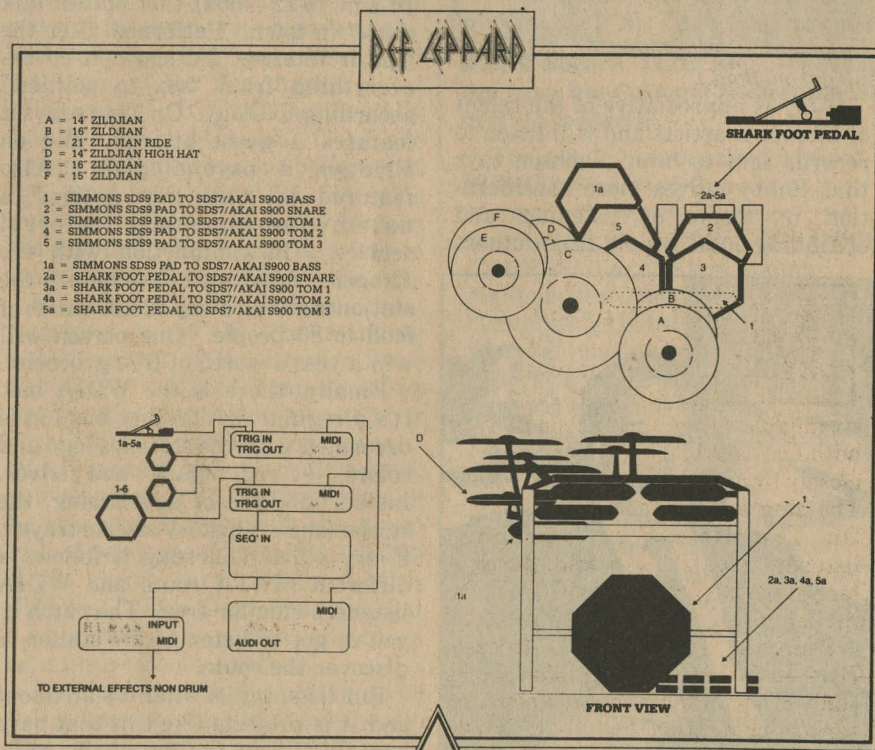
Allen admits that they never really expected to hit so well, and that they admired that other bands that toured the Sheffield area and modestly expected no more than to be as popular as some of them. "We've been very lucky," he said. "We were definitely in the right place at the right time."

Rick Allen only hesitated a little when asked about his accident, but remembered his fear that he might not be able to return to the band in a soft, thoughtful voice. "I think that was the day before Phil and Steve arrived at the hospital, and then after they arrived things didn't seem so bad." The band's support and adamant refusal to even consider replacing was a major factor in his recovery. "At first, they were a bit like wet fish, because they were so scared about what was happening with the band," he continued. Then, after a moment's thought, "Well, actually no - I tell a lie - they didn't give a shit about the band. The actual studio work was going down the tubes and nobody could concentrate. Everybody was thinking about whether I was going to be okay or not.

I just got on with it. I was back in Holland within 6 weeks."

Allen is confident of Def Leppard's continuity ("...we've just been through too much together..."), and cites their closeness and sense of common goal as reasons for the quality and dedication to their music. "We all deal with each other's bullshit," he said. "If somebody's doing wrong, he's gonna hear about it, if he doesn't suss it for himself. You're just told to shut up." That attitude has spread itself among their road crew as well, as Allen explains that "...we've got the best crew, we know all 50 of them. It's a good feeling, special, y'know."

"We're not the best band of musicians in the world," Allen allows. "But as a team, as a *unit*, we're the strongest." That strength has proven itself for the past 9½ years over and over. Melding with their love and dedication to hard-rock (don't call them metal, "We're a rock and roll band," Allen emphasizes. "They're all the same chords."), Def Leppard expects to be around for a good long while more. ★



With help from the Simmons Electronics, Shark Foot Pedals and Zildjian Cymbals companies, Rick Allen is able to provide Def Leppard with a clean, solid backbeat. His modified kit, pictured above, utilizes electronic drum pads and a blend of SDS7 Library drum samples and samples taken from Allen's recordings.

Diagram courtesy PolyGram Records

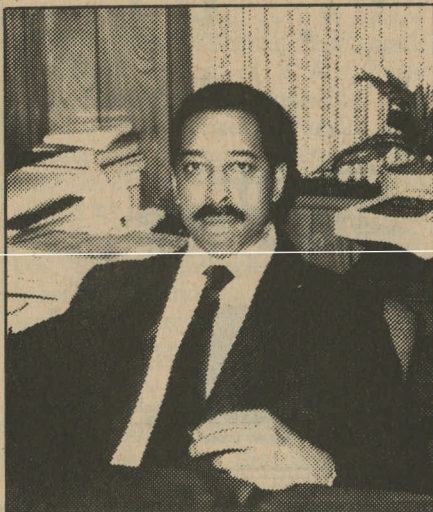
WDIA

from page 9

This leads to a common complaint by Memphis area musicians that the station does not play enough local material. O'Jay admits to catching "a lot of flack from local people" but refuses to apologize for his playlist. "We do play quite a few local artists who bring us material that is compatible with the national stuff that we're playing." But he adds, "let's face it, just because you're local — listeners don't care anything about that." O'Jay lists Jay Blackfoot and the Bar-Kays as prominently played local artists. Lavestia and Ella Brooks are two newer, local performers that excite him.

He also had this rather blunt advice for locals trying to get on the radio. "Stop trying to be so creative. I mean Prince can be creative 'cause he's made it... but I think if you want to have a hit record you have to steal from somebody who's got a hit record. You can't be creative when you're broke." (*Editor's note: from the context of the interview tape, it is very clear that Mr. O'Jay was not suggesting "steal" in the sense of copyright infringement or any other illegal method.*)

O'Jay is appreciative of the talent of Memphis artists and will listen to records sent to him. Jackson says that Bobby "gives more consideration in terms of listening and critiquing local people (than others



"Ernie" Jackson, Jr. knows that "if music is not right in the pocket of what people want, they'll be gone somewhere else."

and is) more likely to take a chance on a marginal kind of situation with a local." O'Jay says, "I'll listen to them and give 'em my advice if they ask for it. If they don't, I'll just tell 'em what I think."

As much impact as the playlist has in keeping WDIA on top, both O'Jay and Jackson keep coming back to the station's "tradition." O'Jay says, "most of the stations that are doing well really haven't changed that much." He cites goodwill and playing basically the same kind of music as factors. Thirty years ago the station decided to program for all age groups and the current regime maintains that policy. O'Jay claims WDIA is the only station in Memphis "that can play blues, adult contemporary, jazz and a little bit of gospel." That mix keeps the listeners tuned in.

As for goodwill, the WDIA Goodwill Revues (concerts with the proceeds going to charity) are legendary. Currently, WDIA involves its listeners with *The Bev Johnson Show* (Mon. through Sat. 10 a.m. to 12 Noon), the "hottest talk show" in town. Patterned after the Oprah Winfrey TV show, it covers everything from "sex to politics," according to O'Jay. On Thursdays it features a guest attorney and on Fridays a psychologist. Also featured is "Call For Action," a nationwide consumer referral service. In conjunction with the Kroger supermarket chain, the station is giving away \$25.00 worth of food to 80 people. One person will win a year's worth of free groceries.

Finally, there is the WDIA bus. It's a regular MATA city bus but is decorated with the station's logo and colors — red, black and silver. Inside, in place of advertising, the station and its history are portrayed. Every other Thursday it follows a different MATA route and WDIA listeners ride for free. The catch is, you've got to listen to the station to discover the route.

But listening is what it's all about and it is projects like this that have kept WDIA at the top of the radio heap for so long. It's a good bet that WDIA will be around a while longer. After all, as Bobby O'Jay says, "there is something about *this* radio station." ★

Song Selling

from page 15

each category, those writers are notified and asked to perform (or have someone else perform) at the showcase itself. This year's event is scheduled for Sun., May 1, at the New Daisy on Beale. An official deadline for entry has not been established, but Tullos says that this year she is expecting more involvement of industry officials from Nashville. The Memphis Songwriter's Association also meets once a month and has other assistance services.

New Memphis Music and other studio-run publishing houses are establishing contacts with the high dollar dudes in New York and LA.

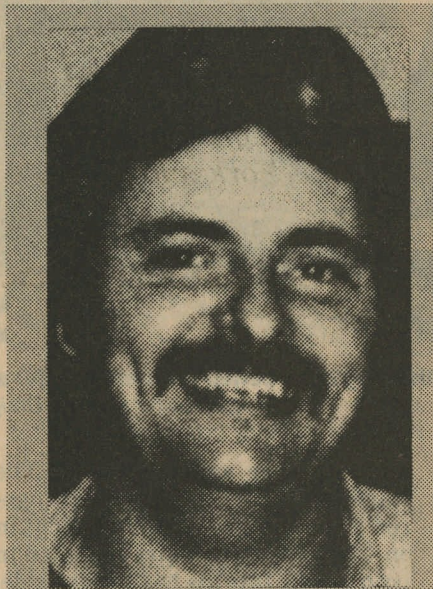
The Memphis Music Association sponsors a demo derby each year. Once again, cassettes are submitted in several categories. Winners are selected by professionals, and each winning song is then recorded on an album of quality production. The album is sold to those interested at a nominal fee, and is also put in the hands of those people within the industry that have some influence.

These are all part of a very loosely formed network of songwriter support systems. But according to Williams, there is nothing more supportive, more energizing, than having people make it a point to tell you "I really like that song." (He also got a big high when he had his first song published by New Memphis Music).

Memphian Stephony Smith will tell you that if you want to be a successful songwriter, it helps to be lucky enough to be in the right place at the right time. Through a customer of the clothing store where she worked she lucked into an interview at Media General, where she ended up writing three jingles before

the interview was over. She worked at Media for seven years as a writer in what she describes as an "excellent learning experience." Later, she took that experience to Chips Moman's 3 Alarm Studio where she was a staff writer.

Stephony, who is also a veteran of the Bluebird Cafe, was most recently noted for co-writing "Christmas in Memphis" with Mike Porter (the two also collaborated on "Hunger is Hell" for the Memphis food relief project a few years back). She has since left Moman's studio and is currently negotiating a staff writer's contract with a major Nashville publisher. In all likelihood, she will make a permanent move there in the near future.



According to Don Singleton, the easiest way to get a song recorded is to write in-house on the staff of a recording studio.

photo by Shannon Gauding

When you're talking about song-writing, the question always comes up: "what if I'm not a performer?" Answer: If you can't perform and/or play yourself, you have two options. First, you can beg, plead, or threaten some very good musician friends to help you out. You've at least got to be able to hum the melody line so they can pick out chords and come up with an arrangement for your demo. (You've just got to have a demo. If you ever want your songs to come out of the shower, there's no way around it.) Hopefully, your friends also have a

decent home recording set-up so you don't have to rent a studio, and they can take all the time they need to get it sounding like you want. You might want to record in a studio later if you think you've got a real hot number. (As mentioned, it's easier to pitch a quality production.)

If musician friends are few (or unyielding to idle threats), you need money to take advantage of the second option. For a price (rates vary), studio musicians can whip up a demo for you, but you still have to get the song across to them some way. Keith Sykes says, "I know great songwriters who can just barely play." However, he adds that it is "very helpful" if you can strum out a few chords.

There is no short route to becoming a successful songwriter, but if you want to take the long, long scenic trip, try to go it alone. If you have some bucks (and some know-how) you can perform, produce, record, and retain publishing on your originals. Press you a 45 (or dupe some cassettes) and push them at gigs, from the trunk of your car, at the flea market . . . Who knows? It might accidentally fall into the right hands. If you are among the consensus and believe that the next few years for Memphis music will put our industry back in the fast lane, this might be a way to make a place for yourself on the ride.

Stephony Smith believes that "pitching songs is like standing naked on top of the Empire State Building . . . Once the tape is rolling (and a publisher is listening to your demo) there is nothing you can say." In a few words and musical phrases, you bear your soul. You hope you will be accepted, but there is also a real risk of being openly rejected. And as Keith Sykes says, "every deal is different." Don Singleton notes that a rejection by one person can be seen as a future hit by another.

It's a business that is certain to be full of uncertainty. It's not ever easy. You have to make your contacts — hang out in the bars until all hours, sit-in on gigs, talk shop, make acquaintances who have acquaintances . . . It's not always pretty. But, if you love it, you work at it. And one day, you might just sell a song. ★

Star Tracks

from page 5

ratings as follows: 4. KRNB (Magic 101) FM; 5. WLOK 1340 AM; 6. WRVR (104) FM; 7. WEZI (94) FM; 8. WDIA (1070) AM (see our story on page 8); 9. WEGR (The Eagle 103) FM; 10. KWLN (Rock 98) FM; 11. WMC (79) AM; 12. WHBQ (56) AM; 13. WREC (60) AM; 14. KFTH (107) FM.



K-97's Maxine Todd will broadcast live from the Grammy Awards Show in NYC in March.

The public broadcasting station WKNO's President/General Manager W. Wayne Godwin announced the selection of **DANIEL CAMPBELL** as the first station manager for WKNO 91 FM. Campbell is currently the promotion and development manager for WMUB, a public radio station licensed to Miami Univ. in Oxford, Ohio. He holds a Bachelor's and a Master's degree in music from Miami Univ. and has had professional training at the New England Conservatory in Boston.

Campbell will assume his duties the last week of the month. The FM station manager is a newly created position.

RICK WAGNER is the newest addition to the K-97 staff. Wagner can be heard on the overnight shift's "Quiet Storm." Wagner was formerly with Magic 101.

K-97's promotion director, John Doyle, revealed a February

cont. page 50

On The Rock Scene:

TORA

TORA



Tora Tora (from left) - Patrick Francis, John Patterson, Anthony Corder and Keith Douglas - opened for Alice Cooper at the Auditorium North Hall, Jan. 10, to an enthusiastic audience.

photos by Kelly K. Craig

by Dawn Baldwin

They are self-proclaimed party animals. They wear their hangovers like badges of honor and stack their empty beer cans with pride. It's what you might call their hobby: raisin' hell, gettin' down. Anthony Corder, Keith Douglas, John Patterson and Patrick Francis are Tora Tora. They rock you with a vengeance and, if you're 13 to 21, they offer you a means to escape.

"Are you ready to party?" hollers lead singer Corder from the stage at the Auditorium North Hall on Jan. 17. About 40% of the Alice Cooper crowd is on its feet, and it's not even eight o'clock. Miraculously, the hardcore Cooper fans, most looking like refugees from a Mad Max movie, are moved by Corder's query. "I can't hear you!" he woos them. "ARE YA'LL READY TO PARTY?" They

scream assent. It's a simple question transformed, perhaps by the spectre of the impending Cooper horror show, into something of a battle cry.

But the lead warrior in this case is no foul-mouthed cynic wearing leather and chains. Corder is an 18-year-old with a mop of blondish hair, wearing a yellow net jersey, white baggy pants, and a grin fit to leap off his face. He manages to combine the good-time guy charisma of Jon Bon Jovi with a contagious genuineness reminiscent of Eddie Van Halen. No easy trick for a guy not yet graduated from high school. But Corder pulls it off with panache and, despite all the party-hearty talk, comes across as the kind of guy many a high school girl would be pleased to take home to mama.

And, wonder of wonders, he *can* sing.

During "Phantom Rider," a haunting ballad often played on Rock 98, he displays a range of vocal emotion and depth of feeling that is

impressive by any standards. The stage lights dim to an eerie orange-red glow and two spotlights focus in on Corder as he cradles the mike in both hands, tilts his head to one side, and lets loose with a soulful wail obviously but quite pleasantly Zeppelin-inspired.

As I watch, I can't escape the feeling that I'm witnessing someone's dream come true. And it is this sense of complicity, of sharing in the fun, that makes the band's performance successful and enables them to transcend the potentially disastrous glitches of missed cues, unplugged cords, and a bad mix. Raw enthusiasm counts for a lot.

Out in the hall after the show, Mrs. Corder runs up to her son and hugs him with bustling excitement. "We're so proud of you," she coos just like so many other East Memphis mother's after their son's performance in basketball or soccer. "I just can't believe it, my little boy, up there on stage. You just did so well."

Despite rumors to the contrary, even the diehard rock'n'rollers have mothers... and fathers. In fact, it is parental support that has propelled Tora Tora from being just another young garage band to winning last year's MusicFest contest, recording a tape at Ardent Studios and Powerhouse Records and having it mastered and duplicated for retail sale, printing up T-shirts complete with their logo (To Rock To Roll), being one of the most-requested acts on Malcom Riker's Rock 98 "Memphis Music Showcase," and finally, opening for Alice Cooper before a crowd of more than 2,000... a far cry from the "private parties" they've cut their teeth on.

Included in the credits of their new tape is a special thanks to "All our Moms and Dads for outstanding support" which might actually qualify as something of an understatement. Tora Tora's huge practice room on Southern Ave. rents for what most Memphis bands don't make in a week of solid club-gigging... as of this writing, the band had yet to play in an over-21 club. And then, of course, there's equipment, instruments and PA to pay for, coupled with the cost of mastering and duplicating tapes, printing T-shirts, supplying food and shelter - that sort of thing.

Every group of aspiring artists should have such backing. But Tora Tora don't plan to languish in the local limelight. They intend to capitalize on the generous opportunity they've been offered. And they intend to make it pay.

"This Alice show is a big step in the right direction," says Corder. "and it all happened really because we won the MusicFest thing and so we got time at Ardent where we could do some serious recording." With a couple of songs on tape, they were able to make the first, shakey transitional steps from talented garage band to serious contender.

"We gave the tape to Jim Holt at Mid-South Concerts and he, I think, gave it to Malcolm (Riker), adds Douglas, 20, lead and rhythm guitarist. Malcolm got behind the songs and plugged the band during his "Memphis Music Showcase" and when Holt had to book an opening for the Cooper show, he encouraged him

to go with Tora Tora - or so the story goes. The boys themselves don't know exactly how it all came down.

"But man," says a tongue-tied Corder five days before the show, "I mean this is big. We've played some Amro Jams at the New Daisy and we've had some really killer parties here (at the practice room) but this is the Auditorium, man. This is different. I'm already nervous."

The band has had a lot to be excited about lately. Most pressing, after the concert, are their contract negotiations with Ardent Studios. "It started out as a letter of agreement from Ardent to us saying they would back us a certain amount of studio time and then shop us," explains Corder.

"So we had a lawyer look over it and he said, yeah, it was a good deal, but some things had to be changed. So now it's been floating around for two months. We just got another copy last night and it was 12 pages long... we didn't know what was going on, it was too many hereins and therefores and hereafters." Lawyer language notwithstanding, both Corder and Douglas are confident the contract will be finalized any day now and they'll be back in the studio recording a full-length album with Ardent producing.

"I learned so much in the studio last time," says Corder, "and that was really nothing. I mean we only had two days. But it's funny when you start working with your voice and you start learning, it doesn't end. You look around you and there's more to learn everywhere."

"The main reason I sing," he continues, "is because I want to express a certain feeling or emotion... and to get that emotion across, whether it's to one other person or a hundred or a thousand, to see it in their eyes, yeah, yeah, that's it. Just to know they understand."

Patterson, 21, the band's drummer, characterizes the Tora Tora sound as "uncompromising melodic metal." Douglas says that the band's songs are about living in the present moment. "You only go through life once," he explains, "so we're saying you need to go for it, live life to the fullest." But while Corder certainly agrees with this assessment, he also sees something more.

"You know Robert Plant, in the song 'Thank You.' God, he could do so much with his voice and make you feel so much," he says. "It's very melodic and very bluesy. Obviously Led Zeppelin is a very big influence on me, the whole mood and mix of that band, the feeling, soul, emotion. I'm waiting for a blues statement from a band from Memphis. I don't know if it'll be us, I don't know, it might. But the time is right for a statement from the home of the blues."

All the members of Tora Tora are refreshingly positive and upbeat about the music climate in Memphis. They are open in talking about the abundance of rock talent they see in the city and non-competitive in their attitudes about success.

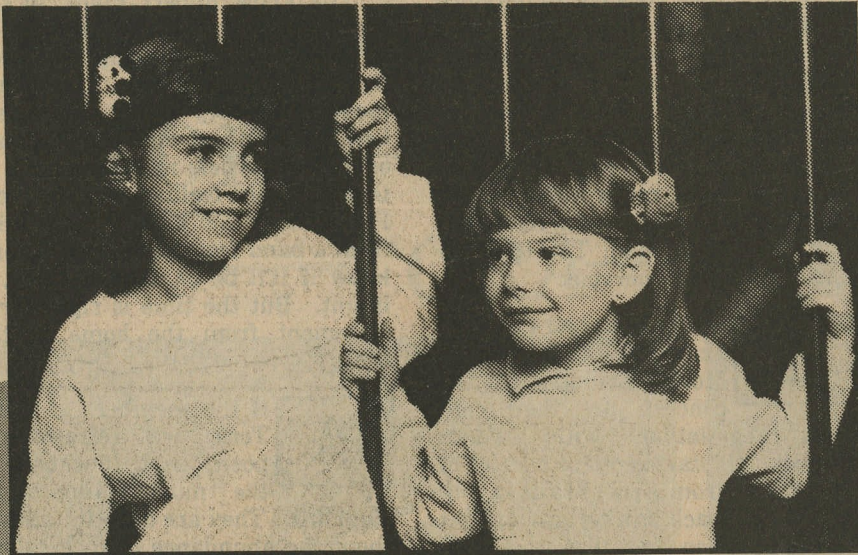
"If we do well it will open doors for others and if someone else succeeds, it can only open more doors for us," says Corder.

"People haven't shopped Memphis the way they need to," adds bass player Francis, 20. "I mean, this isn't just a basketball town. We're living in history here and it's time to make some more. It needs to happen again for a lot of people and I think it will. Last year it caught fire."

"Mystress, Tempest, Dotz. They were the first. And of course Rock 98 has done a whole lot," says Corder. "Things wouldn't be going this way if Malcolm hadn't started the showcase. You know what I think, I think we need to have a Memphis Music Blowout - not a contest."

"There's no need to be competitive," says Patterson. "Let's open it up to any band in Memphis who wants to perform and have it down by the river in Tom Lee Park and rock this city hard." ★

Last month's Rock Scene focus, FireChoir, will showcase for record reps from RCA, Elektra/Asylum and other labels at the New Daisy on Beale Street, Feb. 26. M-Slider and Bernard Deseck & Tempest will be opening for the show, which promises to bring in the Spring with a blast of furnace-hot heat. Memphis, a boring town? Couldn't be. Not when it's number one natural resource is soul-searing rock. ★



Pearls go with anything - even panda and koala "bear"-ettes. The earrings are clip-on.

Below, pink satin ruffles and bows adorn head bands. Black and white grosgrain clip keeps long hair neat.



Fashion Break —

Accent: Accessories



At left, the ensemble. Silver-gilt shell earrings and satin-twine necklace with earth-toned ceramic drop lend elegant simplicity to basic black. His antiqued bronze bolo tie features a faux pearl medallion. The earring is a basic gold stud. All accessories courtesy Fashion Accents - Mall of Memphis.



Detail of silver-gilt earring.

Credits: The Kids - Christy Crowder, Liz Cham and Lisa Griffin (Thanks Moms & Dads!)

and Debbie Adams, Tommy Sloan, Bronz Bolden and Susan Jarnagan.

*Photographer: Kelly K. Craig
Stylist: Anna Cham*

*Thanks to Susan Jarnagan,
Manager - Fashion Accents, Mall
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Gold and black bead chipitas are accented by gold swirl studs. Lion brooch in gold adds the wild look.

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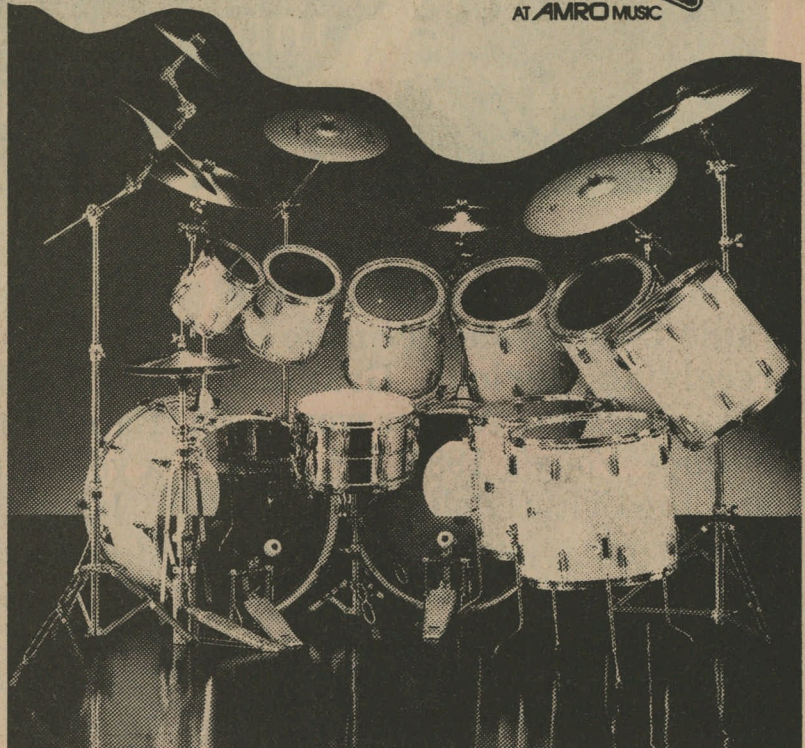
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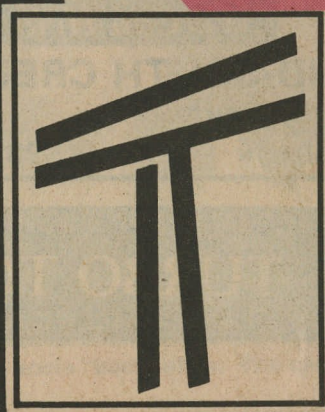
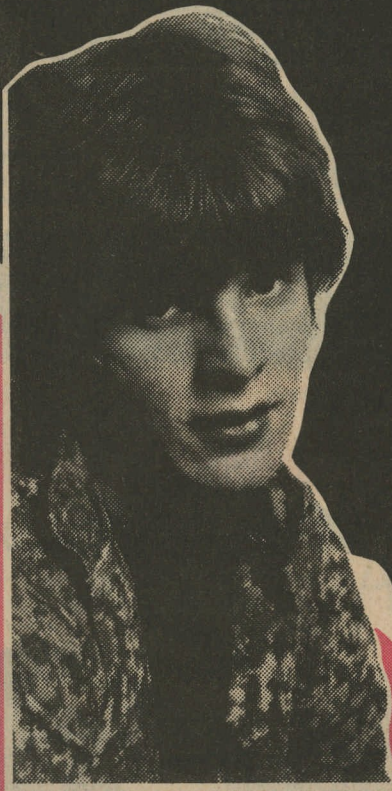


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alex chilton: survival



he Alex Chilton story is the first two-thirds of a movie that makes good, then fails. The third reel is still a movie. In fact, it's the best of a trial rock and roll survival despite all the trials and tribulations posed upon a young artist by an industry interested only in saleable products. Chilton is big news these days, but he's been at times in the past. His music

High Priest, (RCA/Bigtime), from late last year, is a college radio favorite and seems to be receiving serious Grammy consideration. *No Sex* won the *Village Voice's* 1986 EP Pazz and Jop Critics Poll award. He is touring regularly to enthusiastic crowds. But, it has not always been that way.

As lead singer for the Box Tops, the Memphis-based blue-eyed soul group, Chilton found teen fame. Under the tutelage of songwriter/producer Dan Penn, the group recorded an

album and things just took off. In 1967, "The Letter" reached number one before Chilton's 17th birthday, and "Cry Like A Baby" hit number two less than a year later.

It was with his next band, Big Star, that Chilton created what many consider to be his finest work, and indeed, perhaps the finest pop music of the decade. Big Star's music was powerful. Dominated by Chilton's insightful lyrics and strong guitar work, the group presaged "power pop" by years.

The band's first two albums, *Three* and *Big Star*, were brilliant. Unfortunately, Chilton's genius as a songwriter and conductor was not always conducive to recording. The band's second album, *Third*, was up in the air and sank deep.

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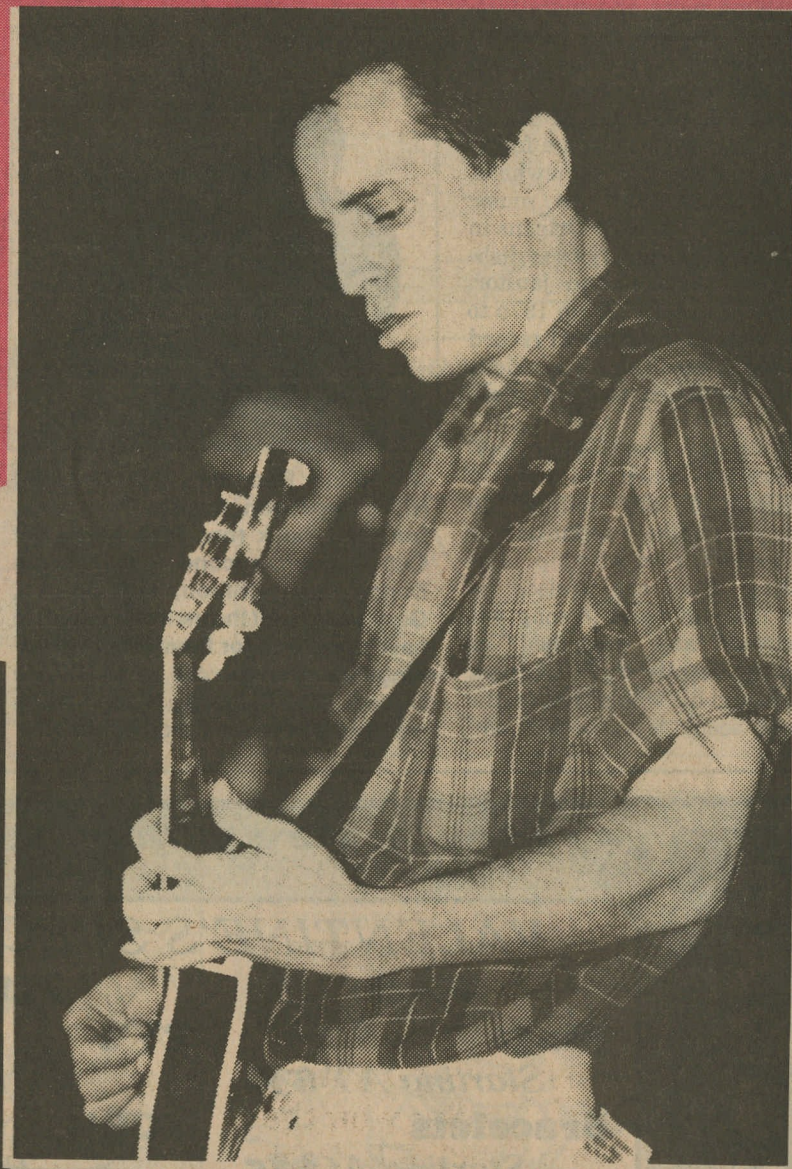
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Unfortunately, being a
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record sales. Big Star split
n early 1975 and Chilton
k deeper into a morass of

cont. page 30

Photo opposite page courtesy Rhino Records.
Photo below by Shannon Gaulding.



and redemption

By Tony Pantuso, Emily Dunbar and Harry Duncan

Alex Chilton

from page 29

drug and alcohol abuse, while his music became more and more idiosyncratic. Rumors of trashed studios, unkempt performances and general snottiness abounded.

Rather than continue to spiral downward and eventually be found dead in a hotel room somewhere, Chilton virtually quit the music scene. He moved to New Orleans in 1982 and worked various jobs as dishwasher, tree surgeon and janitor. For almost ten years - from 1975 to 1985 - he was, to the general record buying public, one of those notorious "whatever happened to . . ." characters.

Despite those seemingly "lost" years, nowadays when you mention Alex Chilton to any young, hip musician you're likely to encounter respect bordering on worship. His songwriting skills are praised by others in interview and in song, his performances are described as "legendary," despite their frequent sloppiness, and his whole view on the pop music scene is respected and

influential. New wave, roots music, and post-punk rock can trace at least some of their influence to music Chilton made in the '70s.



On Rhino Records' 1982 *Greatest Hits* compilation, the Box Tops were, from left, back row, Rick Allen, Bill Cunningham; second row, Thomas Boggs, Alex Chilton, and bottom, Gary Talley. All the members seem to have done well for themselves. Cunningham even played at the White House for Richard Nixon as a member of the Air Force band.

TEEN IDOL & THE FALL

Alex Chilton was born in Memphis on December 28, 1950. His father, Sidney Chilton, was a well-known jazz musician. In the mid '60s, Chilton, then a Central High School student, got together with a bunch of other Memphis teens to form the Box Tops and his influence on the pop music scene began. But the experience was not a good one for him. The Box Tops weren't a band, they were rather Dan Penn's version of the Monkees.

Session players cut most of the records and the band members weren't always pictured on the album covers. The whole thing was packaged by Penn. Even the band's trademark - Chilton's deep, gutsy singing - bears no relation to the voice he has used since then. Only a couple of Chilton's tunes ended up on Box Tops records, and that only in a patronizing sense on the flip side of some singles.

cont. page 51

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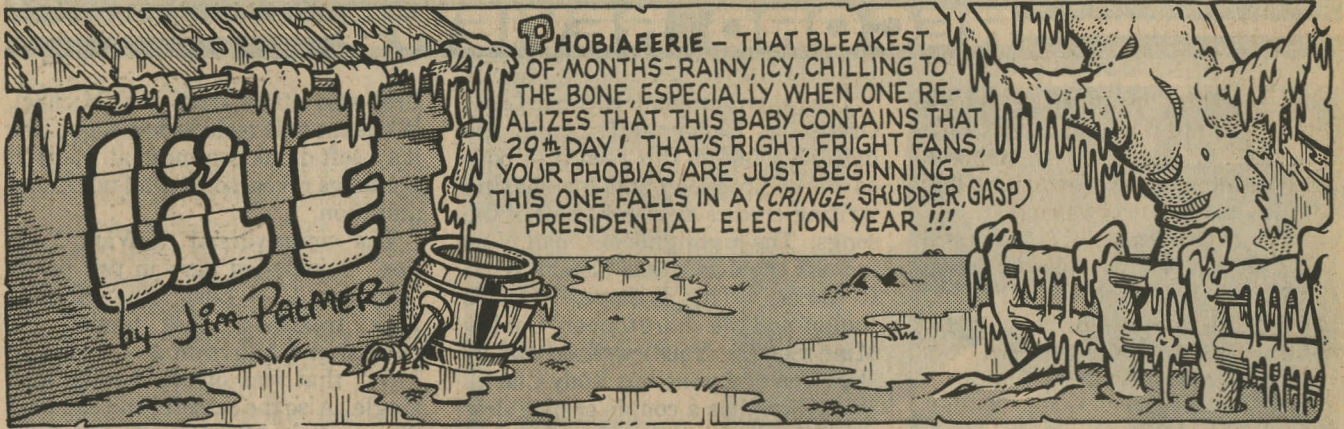
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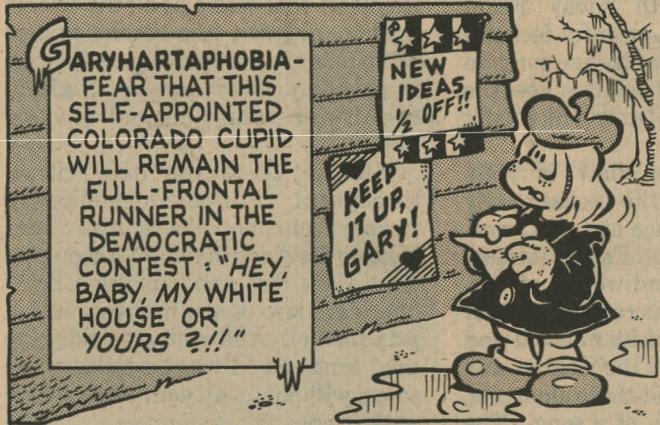
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PHOBIAERIE - THAT BLEAKEST OF MONTHS-RAINY, ICY, CHILLING TO THE BONE, ESPECIALLY WHEN ONE REALIZES THAT THIS BABY CONTAINS THAT 29th DAY! THAT'S RIGHT, FRIGHT FANS, YOUR PHOBIAS ARE JUST BEGINNING - THIS ONE FALLS IN A (CRINGE, SHUDDER, GASP) PRESIDENTIAL ELECTION YEAR !!!

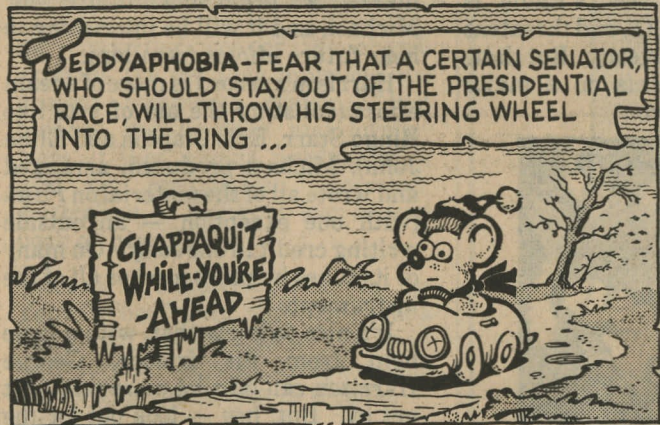
by Jim PALMER



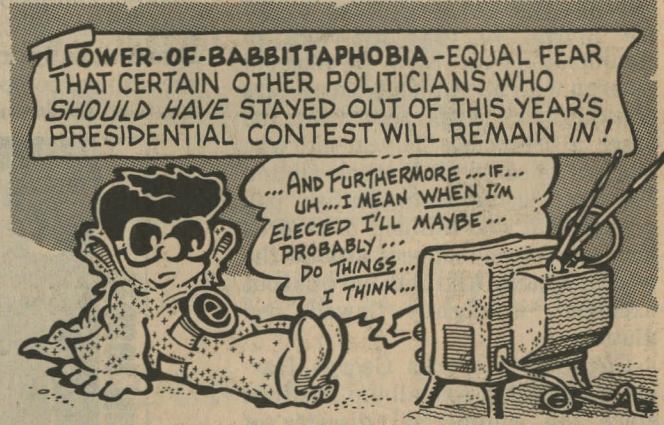
GARYHARTAPHOBIA - FEAR THAT THIS SELF-APPOINTED COLORADO CUPID WILL REMAIN THE FULL-FRONTAL RUNNER IN THE DEMOCRATIC CONTEST: "HEY, BABY, MY WHITE HOUSE OR YOURS ?!!"



GEORGE BUSHAPHOBIA - FEAR THAT A MAN WHO HAS EARNED THE TITLE OF NATIONAL WIMP WILL TRY TO PROVE, IF ELECTED, THAT HE ISN'T: "I'VE HAD IT, BARBARA... WHERE DID RONNIE SAY HE KEPT THAT GODDAMN BUTTON ?!!"

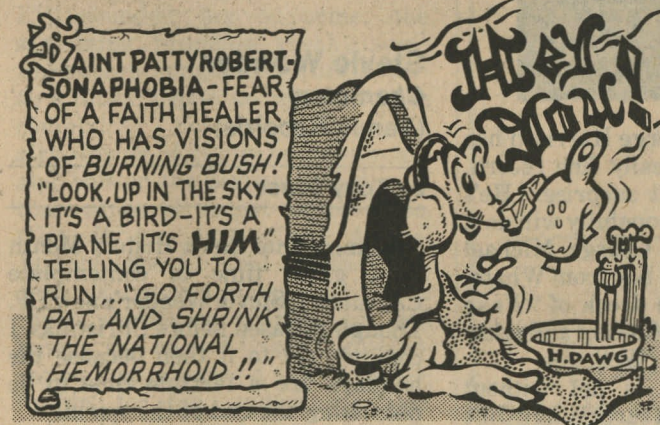


TEDDYAPHOBIA - FEAR THAT A CERTAIN SENATOR, WHO SHOULD STAY OUT OF THE PRESIDENTIAL RACE, WILL THROW HIS STEERING WHEEL INTO THE RING ...

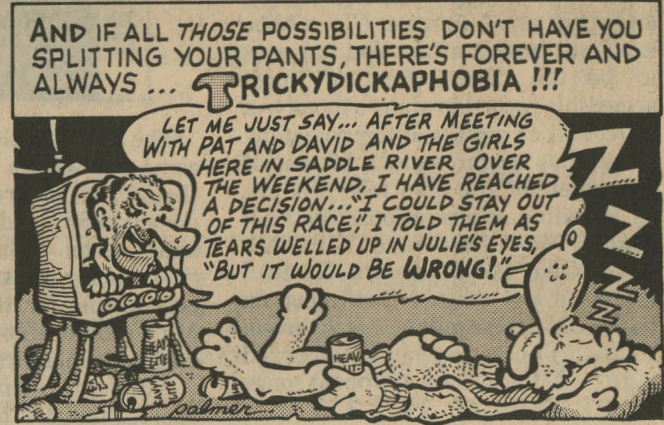


TOWER-OF-BABBITTAPHOBIA - EQUAL FEAR THAT CERTAIN OTHER POLITICIANS WHO SHOULD HAVE STAYED OUT OF THIS YEAR'S PRESIDENTIAL CONTEST WILL REMAIN IN!

... AND FURTHERMORE ... IF ... UH ... I MEAN WHEN I'M ELECTED I'LL MAYBE ... PROBABLY ... DO THINGS ... I THINK ...



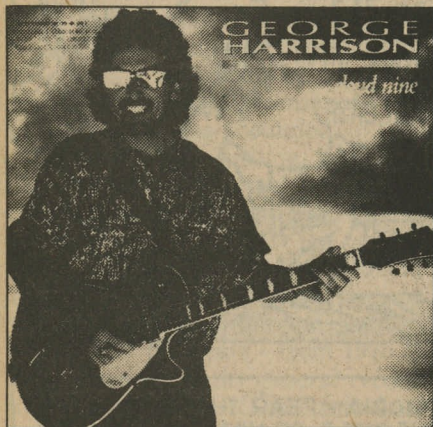
SAINT PATTYROBERTSONAPHOBIA - FEAR OF A FAITH HEALER WHO HAS VISIONS OF BURNING BUSH! "LOOK, UP IN THE SKY - IT'S A BIRD - IT'S A PLANE - IT'S HIM" TELLING YOU TO RUN ... "GO FORTH PAT, AND SHRINK THE NATIONAL HEMORRHOID !!"



AND IF ALL THOSE POSSIBILITIES DON'T HAVE YOU SPLITTING YOUR PANTS, THERE'S FOREVER AND ALWAYS ... **TRICKYDICKAPHOBIA !!!**

LET ME JUST SAY... AFTER MEETING WITH PAT AND DAVID AND THE GIRLS HERE IN SADDLE RIVER OVER THE WEEKEND, I HAVE REACHED A DECISION... I COULD STAY OUT OF THIS RACE! I TOLD THEM AS TEARS WELLED UP IN JULIE'S EYES, "BUT IT WOULD BE WRONG!"

RECORD REVIEWS



George Harrison
Cloud Nine
(Dark Horse/Warner Bros.)

George Michael
Faith
(CBS Records)

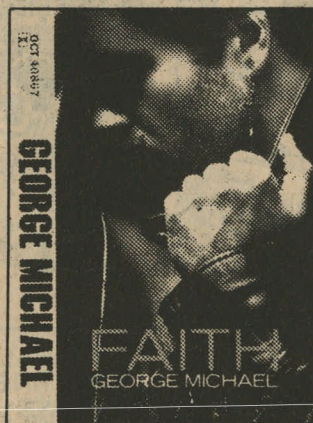
by C.P.J. Mooney, IV

You could refer to it as a tale of two Georges, who, on the surface, might not appear to have anything in common. One is a 45-year-old veteran with more than twenty years of experience in the record biz; the other a precocious 24-year-old who has just released his first solo album. Yet both come from British pop groups that sold millions of records and made teenyboppers around the world scream. And both have put out excellent, if slightly flawed, pop platters.

Cloud Nine marks George Harrison's eleventh solo album, his first since the commercial disaster of 1982's *Gone Troppo*. As both its title and cover photo suggest, *Cloud Nine* is a light breezy affair that happens to be the "Quiet Beatles" most accessible record in many a moon — a collection of mostly uptempo catchy tunes that might seem a bit out of character for the man who brought us brooding compositions like "All Things Must Pass" and "Give Me Love (Give Me Peace On Earth)." Harrison has written "fun" songs in the past (remember "Crackerbox Palace"?) but never has he emerged with an entire album of upbeat songs as *Cloud Nine*.

The contributions of Electric Light Orchestra leader Jeff Lynne are definitely felt on this record — both as its co-producer and for sharing writing credits on almost half of the songs. The highlights of *Cloud Nine* include the title track, "That's What It Takes," "This Is Love," "Devil's Radio" and the chart topper "Got My Mind Set On You" (written not by Harrison or Lynne but Rudy Clark). The album has a couple of nice slow numbers as well: the musical backing of "Breath Away From Heaven" has a nice, oriental feel and "Just For Today" is the one song on *Cloud Nine* that musically echoes the grandiose sadness of a song like "Isn't It A Pity."

The only serious flaw in Harrison's latest is the occasionally overbearing presence of Jeff Lynne. "When We Was Fab" (almost certainly the handiwork of co-composer Lynne) has received a lot of attention because of its musical and lyrical references to the Beatles and the '60s. But beyond those elements, it's really not much of a song. The backing chorus of "Devil's Radio" is pure latter-day E.L.O., and threatens to mar a really great song. But these are minor complaints on a major triumph for Harrison.



The fact that George Harrison has come out with a really fine record, though, is no great surprise. He's done it before and hopefully will do it again, soon. But George Michael (!?!), the fey, pretty boy from Wham, responsible for the dreck of "Wake Me Up Before You Go-Go," and other teen-puke classics? Well, yes.

Although *Faith* is not without shortcomings, it is a surprisingly fine

first solo effort from Boy Michael. While the title melody does sound like it's a soft drink commercial, many of the songs reveal some solid talent and ambition.

The controversial "I Want Your Sex" is included here in two parts: "Rhythm 1 — Lust" (the familiar funk treatment that topped the charts) and "Rhythm 2 — Brass In Love" that was on the twelve inch single. Also the cassette and compact disc include "Rhythm 3 — A Last Request" that was also on the twelve inch in addition to a second mix of "Hard Day." "Father Figure," which is probably the follow-up single to "Faith" is a compelling and hypnotic ballad.

Michael keeps the pace varied throughout *Faith*, intermingling furious technopop like "Monkey" and "Hard Day" with slow songs like "One More Try" and "Kissing A Fool" (a great slow dance number with a jazz flavor). And while lyrically the guy ain't no Elvis Costello, these songs will not insult your intelligence with repeated listenings. *Faith* marks a promising future for Michael, and it will be interesting to hear future efforts from him.

Harrison's record is more of a team effort (enlisting the aid of vets like Ringo Starr, Eric Clapton and Elton John), Michael produced, arranged and wrote all of the material on *Faith* (with one exception — an outside writing credit in one song). On many of its tunes he plays most or all of the instruments.

It's nice to know that, with a little help from his friends, George Harrison can do a lot more than just get by. But, hey — look out for the Kid. ★

Stevie Wonder
Characters
(Tamla Records)

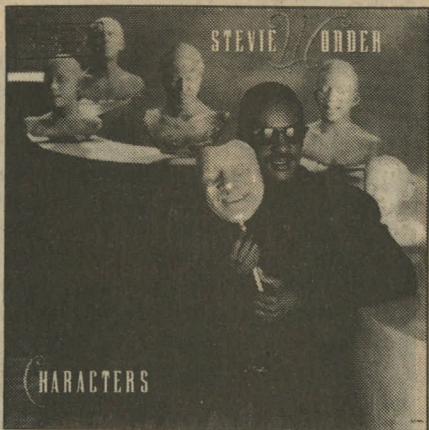
by Tony Jones

Leaning into Black History Month is a great time to contemplate *Characters*, Stevie Wonder's new LP. Though released before Christmas, I couldn't get to it then because the holidays are a terrible time to be discussing the end of the world.

Well, what do you think "Skeletons," the lead-off hit, is about anyway?

Bang, y'all.

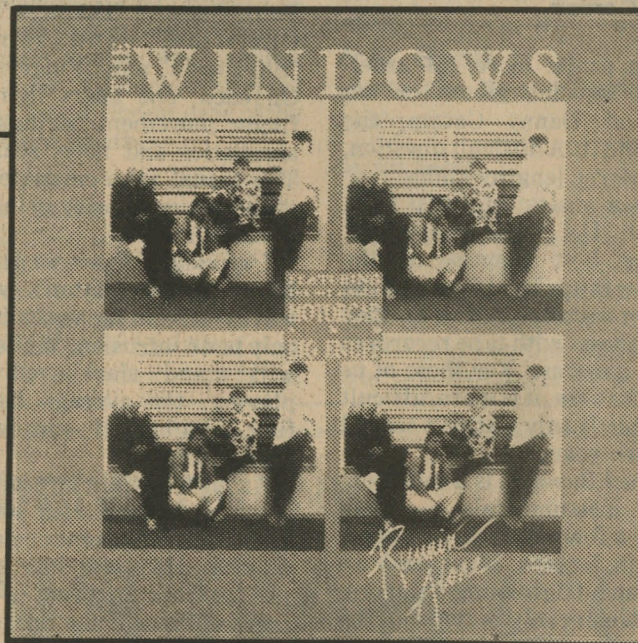
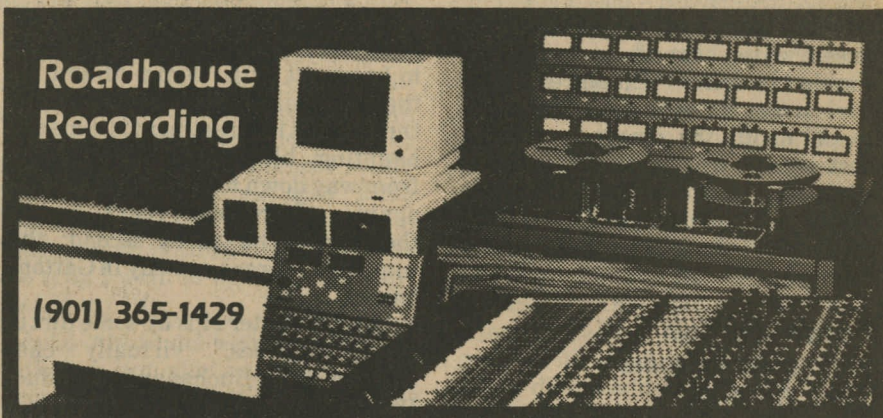
Dead on it again, Stevie's music and vocals enliven Gary Byrd's lyrics for "Dark and Lovely" into a political love song about Azania (South Africa in deadspeak), that evens into a universal statement that reaches from there to Australia to hear and farther. "Hey there Botha/Yes; we are watching you/Spirits can do/Jah will stop this reign/Watch our world turn/To help those in pain." Then,



the conjuring woe of the chorus explains the peculiar injustices the present commerce system, "Just because they're dark and lovely." Now, if that sounds pessimistic to you, try reading an American, Australian, or South African history book or newspaper.

Scorn is heaped aplenty on "In Your Corner," a sly, pop ditty about a mack man and his sucker. "I'll be in your corner," he says, everytime his advice gets the sucker in trouble.

If *In Square Circle*, Stevie's last LP, sounded lax to some, the screaming, prancing, sneaky, synth work comprising the bulk of *Character's* music leaves no room for such complaints. Scandalous creepings, airy washes of digital verve enhance and bolster the serious melodies of these tunes; all recent compositions. "Get It," a duet with Michael Jackson, doesn't steal the show, as, perhaps, one would expect, because Stevie sounds so cranked up and having fun he and Greasy's collaboration just presents a side of Stevie, funk'n' for fun, underappreciated except if you've seen him in concert.



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Cohesively a jewel, *Characters* closes with "Free," a complexly simple ballad. Enhanced with African drums, acoustic guitar and a gospel choir, the song presents the best reason why, despite his being advised to lay off, Stevie Wonder continues to turn his eyes toward the truth and share his illuminating vision. ★

Danny Gatton *Unfinished Business* (NRG Records)

by Robert Gordon

Which to praise more, the excellent music on this album or the virtuosity of Danny Gatton, the guitar behind it. A difficult question, for both deserve lengthy kudos.

Gatton is a modest guitarist from Washington D.C. who may rank among the best players in the country. Certainly local fans who get to hear him regularly think so; they attend his shows with tape recorders and video cameras. For those of us outside of the area, it is more difficult to judge; this is only Gatton's second album in ten years.

Unfinished Business is a collection of eight instrumentals — jazz standards, a few originals that show a penchant for the blues and an awesome and frightening interpretation of "Melancholy Serenade," the theme song from *The Jackie Gleason Show*. While all are vehicles for Gatton to demonstrate his dexterity, none are indulgent in guitar wizardry; each is so smooth, one does not realize the finesse involved.

"Sky King" is an easy piece, inviting like a big cloud in a blue sky. A tribute to the work of guitarist Billy Butler and saxophonist King Curtis, this song features easy strumming over a rhythmic clap track. The deft fingerwork increases as the song progresses, ultimately achieving amazing complexity but remaining so smooth as to almost meld with the sax. Gatton plays some mean slide at the close. In "Lappin' It Up" he shuffles forth and back on a lap steel, tossing licks out and answering them himself — trading fours, as they say. His phrasing is so humorous, notes bending and winding in such a curious manner, one can't help but smile. And as the

timbale rolls in "Melancholy Serenade," you'll find yourself about to burst out with, "From Miami, it's the..." while Gatton breaks into the theme. But his treatment is eerie and haunting, blues notes being pulled from way down to way up, then down again. Tremulous peaks sustain themselves the extra second; this tune is no longer a comedy in Gatton's hands.

His Telecaster rips up some dirt on "Notcho Blues," virtually challenging Roy Buchanan to a duel. Other songs include the standard "Cherokee," this version a nod to Les Paul, Gatton's "Homage To Charlie Christian," and remakes of "Sleepwalk" and "Fingers on Fire." On each, one hears lightning fast finger movement, strings bent like acrobatics and notes soaring high. The casual aura emanates from his oft-humorous, easy-going sense of phrasing.

Unfinished Business is an album for everyone. Gatton's lyrical style leaves no room for a vocalist; it would only be an intrusion. While guitarists will stand slackjawed over his playing, the average listener will find him/herself simply enjoying good music.

As for why Gatton records so little, or why someone with such obvious talent has not sought acclaim, I have no idea. He is a welder by day ("I'll put together anything — except the crack of dawn and a broken heart."), and simply may not be interested in a real musical career. This record is real nice. Real nice.

You probably won't find this record in the stores; the NRG label is someone's kitchen, I think. The address is NRG Records, P.O. Box 100, Alpharetta, GA 30201. ★

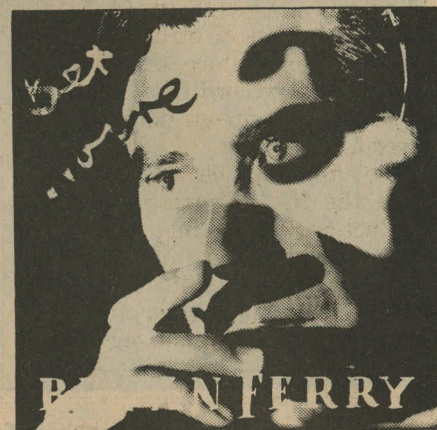
Bryan Ferry *Bete Noire* (Reprise Records)

by Rick Steff

For the last several years, Roxy Music fans have all had one thing in common — they have been waiting for Bryan Ferry to get over this damnable Jerry Hall incident and make an album that is as good as the records that made us fall in love with

the tuxedo-suited sparrow in the first place. For some of us, that wait is over. To make matters weirder, most of the lyrics to the better songs on *Bete Noire* seem to have to do with the basketball-height temptress. But enough about Ms. Hall.

The first song on any Bryan Ferry album always unnerves me, I want so badly for it to be brilliant. At the same time, I am very aware of Ferry's capability to turn out complete and utter drivel. For the first time in a longer time than I care to think about, I felt that old love for Ferry's romantic tremolo within the first few bars.



The record kicks off with "Limbo," a song which I dare *anyone* not to appreciate, Ferry fan or not. And, rather than review this collection song by song, I'll just say that by the third song (an eerily haunting tune and one of the weirdest yet, entitled "New Town"), I was irreversibly hooked.

PARAGRAPH FOUR: **BUY THIS ALBUM.**

Most of my friends aren't going to buy *Bete Noire*. Most of the radio stations in town probably won't play it (who am I kidding? *None* of the commercial radio stations in town are gonna play it.). While there is a video on M(T)TV at the moment, I'll make book that it won't last a month. Still, those are the things that I loved about Bryan Ferry in the first place. He's not for everybody.

So, if you like all the stuff you hear on TV and radio, ignore this review and don't buy the record. But if you're bored with everything you've been hearing everyday, over and over and over again, go out and get you one of these, dear searcher.

But, don't tell your friends. ★

Ben Vaughn Combo
Beautiful Thing
(Restless)

by Robert Gordon

Ben Vaughn approaches rock and roll with a fresh old perspective. He and his combo revel in the simplicities of early AM tunes, but rather than simply recreate new versions of old songs, they make music that is reflexive upon rock's golden age.

Beautiful Thing is the Ben Vaughn Combo's pre-*Sergeant Pepper* record, their obeisance to the '50s and early '60s; if the first record (*The Many Moods of . . .*) was their documentation of "1-minute 'til no beer" races to the convenience store, this album is the daylight record, the top down, "going-to-pick-up-our-double-dates" record.

The most noticeable difference from the first album is Vaughn's production. Pristine, clear and planar, each instrument is in its place with escalator-like shifts up for solos or fill. Lonesome Bob's drum(s) — on vinyl he plays more than one — even

attains that big radio sound, notably on "Jerry Lewis in France."

The music is incredibly melodic, matched with lyrics you can accompany by the second chorus. Like all the great early rock and roll hits, these songs sound like others you've heard before, and yet stay fresh longer than Spam in Tupperware. "Shingaling With Me" may well be the song I want to wake up to for the rest of my life.

Like AM at its best, each song is different but similar. The bongo-driven "The North Wind Blew," the pre-Motown/Stax horns of the swaying "Clothes Don't Make The Man," the snare-propelled "She's A Real Scream" and the aching "Apology Line" all evoke different hours of the day, different days of the week, different weather.

Vaughn has well established himself as a songwriter, his best-known title, "I'm Sorry (But So Is Brenda Lee)," having been recorded by Marshall Crenshaw, and *Beautiful Thing* only confirms his status. Great lines like "Her end justifies her means," (from

"Scream") and "Remember as she closes her eyes when she kisses/How much she wants to close her eyes when she kisses" ("On The Rebound") sneak in beside couplets you anticipate and can't wait to hear confirmed.

If at first you wonder whether Vaughn's sense of humour is not poking fun, as when he sings "Uh-huh uh-huh" during "Shingaling," you can fear not. His songs provide enough evidence that he loves this music with all his heart, and besides, if he didn't add the vocal fill, you would. This album leaves me happily anticipating more of Ben's many moods. ★

A.C. Reed

I'm In The Wrong Business
(Alligator)

by Ed Selph

The Chicago blues veteran is back with his first release in five years. *I'm In The Wrong Business* captures the raw, gritty, and yet humorous style of A.C. Reed's music.

The songs on this album chronicle the misadventures of a struggling

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blues musician whose heartfelt vocals speak from a life in the blues. Reed, who has played with such legendary acts as the Rolling Stones, Muddy Waters, and Eric Clapton, has never been able to break into the big-time himself. He sings about his disappointments and disillusionment with the music industry. His sense of humor shows on such songs as "These Blues Is Killing Me" and the title cut when he says, "I should have been like Michael Jackson when I was the age of five. But I choosed this saxophone; now I'm broke and I cain't survive."



On the song "Don't Drive Drunk," he offers some sound advice to his listeners from his own experiences. In "My Buddy-Buddy Friends" he tells of being ripped-off by so-called "good friends," keeping his funny-bone stimulated all throughout.

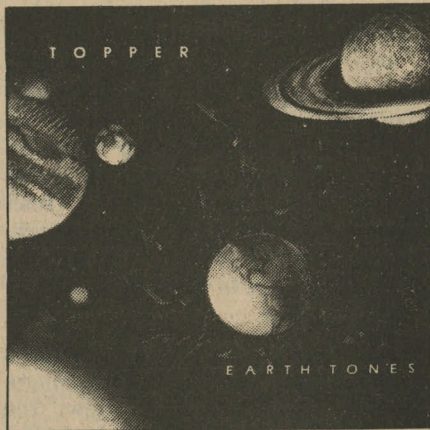
There is an added treat for blues guitar fans on the album. Stevie Ray Vaughan makes a guest appearance on three of the tunes, playing his hot brand of blues guitar. Bonnie Raitt also helps out with guitar and background vocals on a couple of other tunes.

I'm In The Wrong Business is an album with a certain edge to it, perhaps as the result of a sense of honesty and realness you feel emanating from the soulful lyrics and vocals of a veteran who, deep down, knows he's in the right business. ★

Gary Topper
Earth Tones
(Lomo Records)

by Ed Selph

I must confess I was a bit skeptical when asked to review *Earth Tones*. I



had never heard of Gary Topper and he seemingly has spent more time teaching music than playing gigs. How good could this guy be?

I put the album on. About halfway through "Siamese Katz," the first cut, I asked myself another question, "What is this guy doing teaching music? He should be out on the road playing it!"

Earth Tones is a modern jazz-rock (or funk, whichever you prefer) album recorded in 1986 by Topper who now, in my opinion, is one of Memphis' finest jazz artists. Topper (man of many instruments and, I found out, a sometime Memphis Horn) arranged and composed all the songs on the album. He plays saxophone, flute, and, in addition, does some of the keyboard work.

However, Topper does not stand alone. He has unearthed a host of Memphis musical talent on this album. The fret work of Nikos Lyras proves him to be a very competent jazz guitarist, while Tony Thomas provides excellent keyboard solos. On a couple of occasions I found myself being set up for the kill by Lyras, finished off by Thomas, only to have life breathed into me once again by the smooth sax-work of Topper. "Siamese Katz" and "Smokescreen" are those two occasions.

"Satin Drawl" and "Love Lost" take us to more mellow moments on the album. Gary Topper swaps his sax for a flute on these cuts, "Love Lost" being my favorite of the two with its spacy, Pied-Piperish melodies.

The only flaw I could find with this album was the song "Permanent Wave." Actually, the music on this cut is good but it is plagued with a

constant disco beat that I found unsavory.

"I Know That's Rite" wraps the album up with yet another excellent keyboard solo by Thomas. I must add, however, that the saxophone playing of Gary Topper stands out above everything else on this album. The man is good, with a capital "G."

Earth Tones was recorded right here in River City at Cotton Row and mixed at Media General. It's a little hard to find but if you're a modern jazz fanatic, pick up this copy of some good homegrown jazz that tastes better with each spin. ★

The Verlaines

Juvenalia
(Homestead)

by Robert Gordon

Juvenalia, the first domestic release by New Zealand's Verlaines, is an album of meditative, romantic music that is entrancing, inviting, encouraging, insurgent and lots of other good words. I like it. The songs are culled from the band's foreign releases, dated between 1982 and 1986. They remain startlingly fresh.

Their name comes from Paul Verlaine, who shot 19th century symbolist poet Arthur Rimbaud, and if music can be symbolistic, The Verlaines achieve it. Graeme Downs, leader, has combined classical training with his rock inclination and produced intriguing pop music. The snatches of clarinet and cello that sneak into their songs may point up the classical influence, but to me it just sounds like well thought-out melodies and rhythms.

And oh, those rhythms. No sooner than the groove is developed but it's stopped - for a beat - and then brought right back. These tempo/rhythm changes keep me on the edge of my ear and always waiting to hear what will happen next. (What they will release next, by the way, is a new studio album, and Homestead promises to make it as available as this one. But don't wait, you'll want *this* record now.)

If you've been browsing the import bins the past few years, then you are familiar with *Juvenalia's* best-known song, "Death and The Maiden." Downes' voice recalls that

of Paul Weller (The Jam, the Style Council), and this song definitely recalls the Jam, circa *All Mod Cons*, though less electric. The mix of angry vocals with pop melodies and an interlude or horrific Germanesque waltz music enhance the poz/neg imagery.

"Baud To Tears" opens with what could be an acoustic Vocano Suns intro, which should allay any fears of this band playing wimp rock. "Joed Out" is very Windbreakers-ish, but where those Mississippi boys went soft, the Verlaines keep the grit. If you've sympathized with the European doom/gloom thoughts but can't dig the music, the Verlaines will send you down the same thoughtful paths, but they'll point out the trees as you go past. ★



Mitch Ryder
Detroit w/Mitch Ryder
(MCA Records)

by John Floyd

Of the several Mitch Ryder albums of the late '70s and early '80s, *Detroit* is inarguably his strongest post-Detroit Wheels effort. Recorded in 1971 with a band that included, among others, former Detroit Wheels drummer Jim Badanjak and future Alice Cooper and Lou Reed guitar monster Steve Hunter, *Detroit* is a sort of overview of some of the music styles that festered in the Motor City, from the distort-o-grunge of the Stooges and the MC5, to the sweaty soul of Wilson Pickett, to the brain-dead sludge of Grand Funk. And though *Detroit* does not pack the wallop of Ryder's Detroit Wheels singles, the album is heads above

most of the dinosaur rock prowling around the early '70s.

If you can get past the overblown arrangements and Bob Ezrin's muddy production, you'll find Mitch Ryder and band tearing through a well-chosen assortment of covers, spanning the gamut from the obligatory Chuck Berry workout ("Let It Rock"), to surprisingly successful versions of "Gimme Shelter" and Lou Reed's "Rock and Roll." Though the album is somewhat dated (what music from 1971 isn't?), the fervor and intensity of Ryder's vocals and the impact of the band save the album from being a mere nostalgic piece.

"Long Neck Goose," one of two Ryder-penned tunes on the LP, comes closest to matching the vehemence and drive of Ryder's Detroit Wheels days, a chugging organ-dominated stomp reminiscent of Spencer Davis' "Gimme Some Lovin'." While "It Ain't Easy" and "Drink" succumb to the excesses of the worst '70s rock, "Box Of Old Roses" is a beautiful, light swinging groove not unlike Ronnie Lane's best Faces material. The song should have been the hit Ryder needed to revive his sagging career.

Despite the shortcomings of the album, *Detroit* hinted that Mitch Ryder still had some of the fire that made the Detroit Wheels one of the hottest white R&B groups of the sixties. Unfortunately, Ryder was never able to elaborate on *Detroit's* formula, and after a few lackluster long players in the early '80s, Mitch Ryder has, for all practical purposes, disappeared. ★

Howard Wales & Jerry Garcia
Hooteroll?
(Rykodisc CD)

by Robert Bowman

Originally released in 1971 on the Douglas 5 label, *Hooteroll?* is a somewhat surprising item to be reissued on CD. At the time of its initial release the album represented the first outside project by any member of the Grateful Dead. Co-led by keyboardist Howard Wales, *Hooteroll?* presented the Dead's

cont. page 38

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BOOK REVIEWS

I'm With The Band: Confessions of a Groupie

by Pamela Des Barres
(Beech Tree/Morrow \$16.95)

by Robert Bowman

Perhaps the best capsule description of *I'm With The Band* is fun sleaze with a sense of humor.

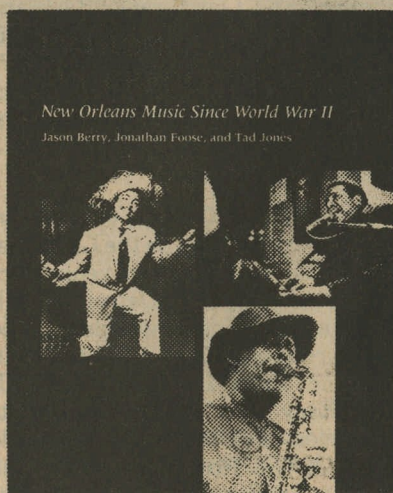
Pamela Des Barres (formerly Miller) was one of the original West Coast groupies from the mid '60s. At the time she achieved a certain amount of notoriety as a member of the Frank Zappa-sponsored groupie consortium The GTO's. Standing at various times for Girls Together Occasionally, Girls Together Outrageously, etc., The GTO's released one album on Zappa's Straight/Bizarre label and were profiled in a number of national magazines.

Des Barres is/was a hopeless romantic who wanted badly to participate in the world of rock and roll. She had a sense of fun, humor and love, rolling them all into one doomed relationship after another with the likes of Jimmy Page, Mick Jagger, Chris Hillman and Don Johnson (as well as several others that never got off the ground).

Her portrayal of these figures combines somewhat distant objectivity with plenty of subjective excerpts from her omnipresent journal. She seems to be fair although many individuals such as Keith Moon and Don Johnson come off as sad, pathetic human beings. Most interesting are the details on Captain Beefheart, Frank Zappa and the whole cast of Freak Out char-

acters that surrounded the early Mothers Of Invention.

The book's 300 pages are quickly digested with the end being a happy one. Pamela married her own real life rock star, Michael Des Barres of Silverhead and Detective. Recommended for fun late night reading. ★



Up From The Cradle of Jazz: New Orleans Music Since World War II

by Jason Berry, Jonathan Foose
and Tad Jones
(University of Georgia Press
\$15.95)

by Robert Bowman

Being a long time fan of New Orleans R&B, I most anxiously awaited the publication of *Up From The Cradle Of Jazz*. The book's title is somewhat unfortunate as it might

lead the casual browser to assume it is yet another New Orleans jazz tome. Such is not the case. Berry, Foose and Jones tackle the finest of New Orleans R&B from the late forties through the present.

Over 250 pages, every major as well as a number of secondary figures are chronicled. In the process, the authors have written the finest accounts to be found in a book on the Meters, the Neville's and the Lasties as well as the best "popular" account of the Mardi Gras Indian tradition. The latter occupies one quarter of the text and not surprisingly focuses on the Wild Tchoupitoulas and the Wild Magnolias.

The authors' accent is on history and sociology and it is in these areas that their work has the most value. Largely based on original interview material, they consistently try to point out the role of networks (church, school, neighborhood, blood and industrial) in the flourishing of black New Orleans music post World War II. As was the case in Memphis, the New Orleans scene proves to be exceedingly incestuous.

When they do try to address musical issues they are occasionally inaccurate and often they seem confused. This is exacerbated by the at times awkward writing style. The meaning of a line such as "Jordan prefigured the intersecting lines of racial popularity in post war R&B" is readily apparent to those who already know the subject. Others, I am sure, are not necessarily going to understand what is being said.

Despite the above, if one is interested in the subject area, *Up From The Cradle Of Jazz* will be a healthy addition to the library. ★

LP Reviews

from page 37

guitarist Jerry Garcia in a jazz fusion context.

The Rykodisc CD boasts two tracks, the opening and closing "Morning In Marin" and "Evening In Marin," which were not included on the original LP. Inexcusably, though, no songwriting credits are given with this package. I assume Wales wrote these new additions as, going by the credits included on the

original LP release, he wrote the majority of the material.

"Morning In Marin" gets things off to a crisp start building quite quickly into a cacophony of sax, organ, and Garcia's "eep hour/space guitar" efforts. Other tracks such as "Uncle Martin's" and "South Side Strut" lean towards the funk side of things while two shimmering ballads, "One A.M. Approach" and "Da Birg (sic) Song," further help pace the CD. The latter, co-written by Garcia and Wales, is the album's highlight,

sporting wondrously evocative slide guitar lines.

The sound on the CD is quite a bit superior to the original release but, on the minus side, inexplicably a seven and a half minute track, "A Trip To What Next," is left off leaving the CD running just over 34 minutes. Hard to understand... In 1988 *Hooteroll?* sounds pleasant but there is little to make it stand out. Recommended only for ardent Deadheads. ★

FILMS



Gabriel Byrne (left) and Ellen Barkin are lovers in the erotic drama *Siesta*.

Action Jackson - Carl Weathers (*Rocky I-IV*) and pop-diva Vanity co-star. Tough police sergeant goes head-to-head with a destructive auto tycoon hungry for political power. (R)

Braddock: Missing In Action II - Continuation of Chuck Norris/Vietnam War action-drama. American Colonel struggles to rescue his Vietnamese wife and Amerasian son years after the Americans leave Vietnam. Draws special attention to current plight of Amerasian orphans. (R)

Broadcast News - Albert Brooks, Holly Hunter and William Hurt co-star in comic love-triangle behind the scenes of the network news. Jack Albertson cameos. (R)

The Dead - Anjelica Huston in John Huston's last directing effort. Based on othe stories of James Joyce. (R)

Eddie Murphy - Raw - Comedy concert footage of popular actor/comedian. Adult language. (R)

Empire of the Sun - World War II story of a young British boy in a Japanese prison camp. John Malkovich and Miranda Richardson. (PG)

Good Morning Vietnam - DJ attempts to raise troop morale and report the truth about the Vietnam war. (PG-13)

Hello Mary Lou: Prom Night II - Hack'n'slash thriller about a dead prom queen who returns to life. (R)

Moonstruck - Cher as a Brooklyn spinster who is engaged to an older man (Danny Aiello), and then falls for his younger brother (Nicholas Cage). (R)

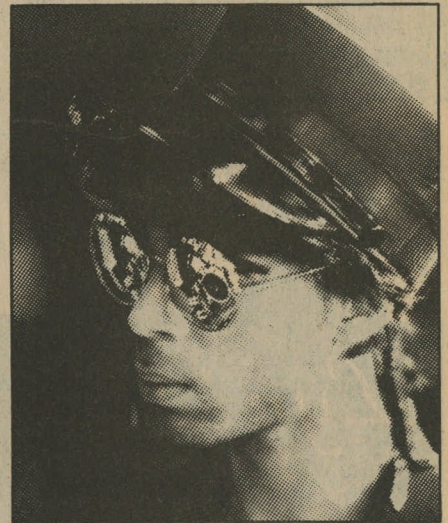
Overboard - Kurt Russell plucks himself a ready-made wife and mother for his children in the form of an amnesiac spoiled-brat heiress (Goldie Hawn). (PG-13)

Siesta - All-star cast headed by Ellen Barkin, Martin Sheen, Isabella Rossellini, Grace Jones and Jodie Foster. Manic daredevil follows former lover to Spain days before deadly stunt. Directed by Mary Lambert, who has directed videos for Madonna, Eurythmics, Sting and Janet Jackson. (R)

Sign O' The Times - Rock-innovator Prince with Sheila E. and Sheena Easton

fronting Prince's band in extravagant concert footage filmed in Antwerp (Belgium) and Rotterdam (The Netherlands). (PG)

Shoot To Kill - Sidney Poitier and Tom Berenger are thrown together as a street-wise FBI agent and an expert trail guide whose girlfriend is being held hostage. (R)



Prince's *Sign O' The Times* consists mainly of concert footage from Europe.

Throw Momma From The Train - Danny DeVito and Billy Crystal conspire to rid one another of each other's biggest problems - a plagiarist ex-wife and a brutish mother. Co-starring Kim Greist, Anne Ramsey, Oprah Winfrey and Kate (the AT & T lady) Mulgrew. (PG-13)

Walker - Alex Cox (*Sid and Nancy*) directs this biographical drama of William Walker, a 19th century American who invaded Nicaragua and briefly served as President. Marlee Matlin (*Children of a Lesser God*) co-stars. (R)



Sidney Poitier (left) and Tom Berenger star in the action adventure *Shoot To Kill*.

concert calendar

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

Deadline for listings is the 10th of the month prior to publication.

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

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

Times, dates, acts and venues are subject to change. For more information please check with individual locations.

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



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Monday

- Cut Outs (P) - Midway Cafe
- Don McMinn & the Rum Boogie Band (T) - Rum Boogie Cafe***
- Drama (Ohio) (P) - Stage Stop***
- Gina Patton & the Vapors Band (V) - Vapors
- Lou Roberts (V) - Vapors
- Modern Music Night (N) - Night Moves***
- Ned Davis & Jim Bolan Band (V) - Vapors
- "Sweet Bird of Youth" (F) - Theatre Memphis
- Talley & Steinberg (V) - Mallard's
- The Pets (V) - Chelsea St. Pub
- Tom Hackenberger (V) - Hilton Hotel

2

Tuesday

- Comedy Night (K) - Bombay
- Don McMinn & the Rum Boogie Band (T) - Rum Boogie Cafe***
- Drama (Ohio) (P) - Stage Stop***
- Fred Ford & Honeymoon Garner (T) - Mallard's
- Free World (N) - South End
- Hudson & Saleeby (V) - Shelby Place Restaurant
- Jerry Dean & Steve Ingle (P) - Hi Roller II***
- Lou Roberts (V) - Vapors
- Lovely Ladies Fashion Show (U) - Proud Mary's
- "Mama, I Want To Sing" (F) - Orpheum Theatre
- Ned Davis & Jim Bolan Band (V) - Vapors
- Pro Boxing (U) - New Daisy
- Sam Williams (V) - Sammy D's***
- Stone Blue Band (V) - September Place***
- "Sweet Bird of Youth" (F) - Theatre Memphis
- The Pets (V) - Chelsea St. Pub
- The Willys (P) - Midway Cafe
- Tom Hackenberger (V) - Crowne Plaza Hotel
- Tom Hackenberger (V) - Hilton Hotel

3

Wednesday

- Blues Alley All-Stars (T) - Blues Alley***
- Don McMinn & the Rum Boogie Band (T) - Rum Boogie Cafe***
- Drama (Ohio) (P) - Stage Stop***
- Gina Patton & the Vapors Band (V) - Vapors
- Good Question (P) - Celebrity's
- Hudson & Saleeby (V) - Shelby Place Restaurant
- Laddie Hutcherson (V) - Circle Cafe
- Lou Roberts (V) - Vapors
- "Mama, I Want To Sing" (F) - Orpheum Theatre
- Mike Crews (P) - Hi Roller II***
- Rodin Exhibit (F) - Dixon Galleries
- Ronnie Hensley (U) - Wall St. Deli
- Sam Williams (V) - Sammy D's***
- Stone Blue Band (V) - September Place***
- "Sweet Bird of Youth" (F) - Theatre Memphis
- The Pets (V) - Chelsea St. Pub

Tom Hackenberger (V) - Hilton Hotel
Tricey McClure & Steeler Band (V) - Bombay

4 Thursday

"A Murder Is Announced" (F) - Playhouse on the Square
"Barefoot In The Park" (F) - Gaslight Dinner Theatre
Blues Alley All-Stars (T) - Blues Alley***
Don McMinn & the Rum Boogie Band (T) - Rum Boogie Cafe***
Drama (Ohio) (P) - Stage Stop***
Fred Ford & Honeymoon Garner (T) - Mallard's
Gina Patton & the Vapors Band (V) - Vapors
Hudson & Saleeby (V) - Shelby Place Restaurant
Laddie Hutcherson (V) - Circle Cafe
Live Rock (P) - Hi Roller II***
Lou Roberts (V) - Vapors
"Mama, I Want To Sing" (F) - Orpheum Theatre
Ned Davis & Jim Bolan Band (V) - Vapors
Peter Hyrka & V.O.C. (N) - North End
Richard Orange & Crush (N) - Midway Cafe
Ron Reed (V) - Proud Mary's
Stone Blue Band (V) - September Place***
"Sweet Bird of Youth" (F) - Theatre Memphis
The Pets (V) - Chelsea St. Pub
The Shakers (V) - Bombay
Tony Sloan/Alan Collier/Sam Williams (V) - Sammy D's***

5 Friday

"A Murder Is Announced" (F) - Playhouse on the Square
"Barefoot In The Park" (F) - Gaslight Dinner Theatre
Bluegrass Night (C) - Harvester Lane
Blues Alley All-Stars (T) - Blues Alley***
Cold Cash (U) - Court Square Cafe
Don McMinn & the Rum Boogie Band (T) - Rum Boogie Cafe***
Drama (Ohio) (P) - Stage Stop***
Eagle 103 Night (P) - Night Moves***
Elmo & the Shades (V) - Circle Cafe
Gina Patton & the Vapors Band (V) - Vapors
Good Question (P) - Cruel Shoe
Hudson & Saleeby (V) - Shelby Place Restaurant
Live Rock (P) - Hi Roller II***
Lou Roberts (V) - Vapors
"Mama, I Want To Sing" (F) - Orpheum Theatre
Ned Davis & Jim Bolan Band (V) - Vapors
Rhythm Hounds (V) - South End
Ron Reed (V) - Proud Mary's
Ronnie Hensley (U) - Wall St. Deli
Sammy D. & the Zone (V) - Sammy D's***
Sid Selvidge (N) - North End
"So Long On Lonely Street" (F) - Circuit Playhouse

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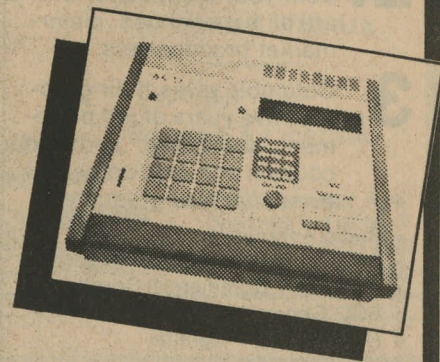
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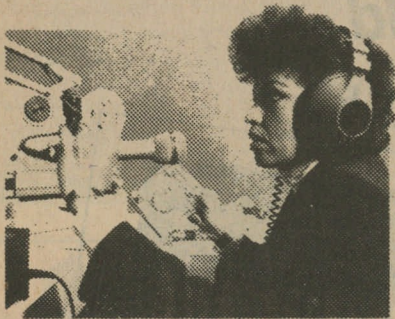


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concert calendar

"Sweet Bird of Youth" (F) - Theatre Memphis
The Coolers (N) - Mallard's
The Pets (V) - Chelsea St. Pub
The Willys (P) - Varsity Inn
Tom Hackenberger (V) - Hilton Hotel

6

Saturday

"A Murder Is Announced" (F) - Playhouse on the Square
"Barefoot In The Park" (F) - Gaslight Dinner Theatre
Blues Alley All-Stars (T) - Blues Alley***
Country Music Night (C) - Harvester Lane
Don McMinn & the Rum Boogie Band (T) - Rum Boogie Cafe***
Drama (Ohio) (P) - Stage Stop***
Elmo & the Shades (V) - Circle Cafe
Gina Patton & the Vapors Band (V) - Vapors
Good Question (P) - Cruel Shoe
GTO (V) - Alfred's on Beale
Hindsight (U) - Varsity Inn
Hudson & Saleeby (V) - Shelby Place Restaurant
Joe Norman (V) - Wall St. Deli
Kaya & the Weldors (N) - South End
Live Rock (P) - Hi Roller II***
Lou Roberts (V) - Vapors
M-Slider (P) - Omni-New Daisy
"Mama, I Want To Sing" (F) - Orpheum Theatre
Ned Davis & Jim Bolan Band (V) - Vapors
Richard Orange & Crush (N) - Court Square Cafe
Ron Reed (V) - Proud Mary's
Sammy D. & the Zone (V) - Sammy D's***
Sid Selvidge (N) - North End
"So Long On Lonely St." (F) - Circuit Playhouse
Stone Blue Band (V) - September Place
"Sweet Bird of Youth" (F) - Theatre Memphis
The Coolers (N) - Mallard's
The Crime (N) - Bombay
The Pets (V) - Chelsea St. Pub
The Willys (P) - Bombay
Tom Hackenberger (V) - Hilton Hotel

7

Sunday

"A Murder Is Announced" (F) - Playhouse on the Square
"Barefoot In The Park" (F) - Gaslight Dinner Theatre
Blues Alley All-Stars (T) - Blues Alley***
Def Leppard/Tesla (P) - Mid-South Coliseum***
Demo Derby (V) - Omni-New Daisy
Edwin Hubbard (V) - Skyway
Even Steven/Music Trivia (P) - Stage Stop***

Good Question (P) - Midway Cafe
Highway Bound (U) - Vapors
Jazz Argot (T) - North End
Jazz Countdown Reinstated (T) - Belmont Grill
Lance Strode & Friends (U) - Varsity Inn
Live Rock (P) - Hi Roller II***
"Mama, I Want To Sing" (F) - Orpheum Theatre
R.T. Scott Band (C) - Vapors
Rock 98 Live Rock Night (P) - Night Moves***
Ron Reed (V) - Proud Mary's
Settlers (C) - Midway Cafe
"So Long On Lonely St." (F) - Circuit Playhouse
"Sweet Bird of Youth" (F) - Theatre Memphis
TBA (U) - Rum Boogie Cafe***
The Pets (V) - Chelsea St. Pub
Tom Hackenberger (V) - Crowne Plaza Hotel
Wolfgang (N) - Bombay

8

Monday

"Barefoot In The Park" (F) - Gaslight Dinner Theatre
Cut Outs (P) - Midway Cafe
Gina Patton & the Vapors Band (V) - Vapors
Intimate Acts (P) - Stage Stop***
Lou Roberts (V) - Vapors
Modern Music Night (N) - Night Moves***
Ned Davis & Jim Bolan Band (V) - Vapors
Talley & Steinberg (V) - Mallard's
TBA (U) - Rum Boogie Cafe***
The Pets (V) - Chelsea St. Pub
Tom Hackenberger (V) - Hilton Hotel

9

Tuesday

"Barefoot In The Park" (F) - Gaslight Dinner Theatre
Comedy Night (K) - Bombay
Don McMinn & the Rum Boogie Band (T) - Rum Boogie Cafe***
Fred Ford & Honeymoon Garner (T) - Mallard's
Free World (N) - South End
Gina Patton & the Vapors Band (V) - Vapors
Hudson & Saleeby (V) - Shelby Place Restaurant
Intimate Acts (P) - Stage Stop***
Jerry Dean & Steve Ingle (P) - Hi Roller II***
Lou Roberts (V) - Vapors
MSU Con Anima Concerts (F) - Harris Aud. (MSU)
Ned Davis & Jim Bolan Band (V) - Vapors
Rodin Exhibit (F) - Dixon Galleries
Sam Williams (V) - Sammy D's***
Stone Blue Band (V) - September Place***
The Pets (V) - Chelsea St. Pub

The Willys (P) - Midway Cafe
 Tom Hackenberger (V) - Crowne Plaza Hotel
 Tom Hackenberger (V) - Hilton Hotel

10 Wednesday

Alex Ward's Pig & Whistle (V) - Night Moves***
 "Barefoot In The Park" (F) - Gaslight Dinner Theatre
 Blues Alley All-Stars (T) - Blues Alley***
 Don McMinn & the Rum Boogie Band (T) - Rum Boogie Cafe***
 Gina Patton & the Vapors Band (V) - Vapors
 Good Question (P) - Celebrity's
 Hudson & Saleeby (V) - Shelby Place Restaurant
 Intimate Acts (P) - Stage Stop***
 Laddie Hutcherson (V) - Circle Cafe
 Lou Roberts (V) - Vapors
 Mike Crews (P) - Hi Roller II***
 Rodin Exhibit (F) - Dixon Galleries
 Ron Reed (V) - Proud Mary's
 Ronnie Hensley (U) - Wall St. Deli
 Sam Williams (V) - Sammy D's***
 Stone Blue Band (V) - September Place***
 Sturm/The Exploited (N) - Antenna
 The Pets (V) - Chelsea St. Pub
 Tom Hackenberger (V) - Hilton Hotel
 Upsetting The Mothers (N) - Bombay

11 Thursday

"A Murder Is Announced" (F) - Playhouse on the Square
 "Barefoot In The Park" (F) - Gaslight Dinner Theatre
 Blues Alley All-Stars (T) - Blues Alley***
 Don McMinn & the Rum Boogie Band (T) - Rum Boogie Cafe***
 Fred Ford & Honeymoon Garner (T) - Mallard's
 Gina Patton & the Vapors Band (V) - Vapors
 Hudson & Saleeby (V) - Shelby Place Restaurant
 Intimate Acts (P) - Stage Stop***
 Laddie Hutcherson (V) - Circle Cafe
 Lou Roberts (V) - Vapors
 Ned Davis & Jim Bolan Band (V) - Vapors
 Peter Hyrka & V.O.C. (N) - North End
 Reckless (P) - Hi Roller II***
 Richard Orange & Crush (N) - Court Square Cafe
 Rodin Exhibit (F) - Dixon Galleries
 Ron Reed (V) - Proud Mary's
 Stone Blue Band (V) - September Place***
 Suzanne Jerome-Taylor & Drama (P) - Bombay
 The Pets (V) - Chelsea St. Pub
 Tony Sloan/Alan Collier/Sam Williams (V) - Sammy D.'s***



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concert calendar

12

"A Murder Is Announced" (F) - Playhouse on the Square
"Barefoot In The Park" (F) - Gaslight Dinner Theatre
Bluegrass Night (C) - Harvester Lane
Blues Alley All-Stars (T) - Blues Alley***
David Kurtz (P) - Alfred's On Beale
Eagle 103 Night w/Drama (P) - Night Moves***
Elmo & the Shades (V) - Circle Cafe
Gina Patton & the Vapors Band (V) - Vapors
Good Question (P) - Varsity Inn
Hudson & Saleeby (V) - Shelby Place Restaurant
"I'm Not Rappaport" (F) - Orpheum Theatre
Intimate Acts (P) - Stage Stop***
Jimmy Davis & Junction (P) - Omni-New Daisy
Lou Roberts (V) - Vapors
Ned Davis & Jim Bolan Band (V) - Vapors
Reckless (P) - Hi Roller II***
Rhythm Hounds (V) - South End
Rick Harvey & Lovely Ladies Fashion Show (V) - Omni-New Daisy
Rick Harvey (V) - Proud Mary's
Rodin Exhibit (F) - Dixon Galleries
Ronnie Hensley (U) - Wall St. Deli
Sammy D. & the Zone (V) - Sammy D.'s***
Sid Selvidge (N) - North End
The Coolers (N) - Mallard's
The Crawl (T) - Rum Boogie Cafe***
The Pets (V) - Chelsea St. Pub
The Willys (P) - Bombay
Tom Hackenberger (V) - Hilton Hotel

Friday

Joe Norman (V) - Wall St. Deli
Kaya & the Weldors (N) - South End
Lou Roberts (V) - Vapors
"Music For Lovers" (F) - deFrank Music Hall
Ned Davis & Jim Bolan Band (V) - Vapors
Reckless (P) - Hi Roller II***
Rick Harvey & Lovely Ladies Fashion Show (V) - Omni-New Daisy
Rick Harvey (T) - Proud Mary's
Rock 98/Heart Assoc. Benefit (V) - Omni-New Daisy
Rodin Exhibit (F) - Dixon Galleries
Sammy D. & the Zone (V) - Sammy D.'s***
Sid Selvidge (N) - North End
Stone Blue Band (V) - September Place***
The Coolers (N) - Mallard's
The Crawl (T) - Rum Boogie Cafe***
The Pets (V) - Chelsea St. Pub
Tom Hackenberger (V) - Crowne Plaza Hotel
Valentine's Day Parade/Beauty Contest (V) - Vapors

13

"A Murder Is Announced" (F) - Playhouse on the Square
"Barefoot In The Park" (F) - Gaslight Dinner Theatre
Blues Alley All-Stars (T) - Blues Alley***
Country Music Night (C) - Harvester Lane
D.C. & the Blues Rockers (U) - Chelsea St. Pub
Elmo & the Shades (V) - Circle Cafe
Gina Patton & the Vapors Band (V) - Vapors
Girlfriend (N) - Court Square Cafe
Good Question (P) - Bombay Bicycle Club
Hudson & Saleeby (V) - Shelby Place Restaurant
"I'm Not Rappaport" (F) - Orpheum Theatre
Indigo Nowhere (N) - Varsity Inn
Intimate Acts (P) - Stage Stop***

Saturday

14

Sunday

"A Murder Is Announced" (F) - Playhouse on the Square
Barbara Posner/Thomas Bryant (F) - Harrell Performing Arts Center
"Barefoot In The Park" (F) - Gaslight Dinner Theatre
Blues Alley All-Stars (T) - Blues Alley***
Dixie Carter (V) - Peabody Skyway
Edwin Hubbard (F) - Peabody Skyway
Even Steven/Music Trivia (P) - Stage Stop***
Good Question (P) - Midway Cafe
Highway Bound (U) - Vapors
"I'm Not Rappaport" (F) Orpheum Theatre
Jazz Argot (N) - North End
Jazz Countdown Reinstated (T) - Belmont Grill
Lance Strode and Friends (U) - Varsity Inn
R.T. Scott Band (C) - Vapors
Reckless (P) - Hi Roller II***
Rock 98 Valentine's Party w/FireChoir (P) - Night Moves***
Rodin Exhibit (F) - Dixon Galleries
Settlers (C) - Midway Cafe
The Shakers (T) - Rum Boogie Cafe***
Tom Hackenberger (V) - Crowne Plaza Hotel
Wolfgang (N) - Bombay Bicycle Club

15

Monday

- "Barefoot In The Park" (F) - Gaslight Dinner Theatre
- Cut Outs (P) - Midway Cafe
- Gina Patton & the Vapors Band (V) - Vapors
- Hollywood (P) - Stage Stop***
- Lonely St. Duo (V) - Chelsea St. Pub
- Lou Roberts (V) - Vapors
- Modern Music Night (N) - Night Moves***
- Ned Davis & Jim Bolan Band (V) - Vapors
- Rodin Exhibit (F) - Dixon Galleries
- Talley & Steinberg (V) - Mallard's
- The Shakers (V) - Rum Boogie Cafe***
- Tom Hackenberger (V) - Hilton Hotel

16

Tuesday

- "Barefoot In The Park" (F) - Gaslight Dinner Theatre
- Comedy Night (K) - Bombay Bicycle Club
- Don McMinn & the Rum Boogie Band (T) - Rum Boogie Cafe***
- Fred Ford & Honeymoon Garner (T) - Mallard's
- Free World (N) - South End
- Gina Patton & the Vapors Band (V) - Vapors
- Whitesnake/Great White (P) - Mid-South Coliseum***
- Hollywood (P) - Stage Stop***
- Hudson & Saleeby (V) - Shelby Place Restaurant
- Jerry Dean & Steve Ingle (P) - Hi Roller II***
- Lonely St. Duo (V) - Chelsea St. Pub
- Lou Roberts (V) - Vapors
- Ned Davis & Jim Bolan Band (V) - Vapors
- Rodin Exhibit (F) - Dixon Galleries
- Sam Williams (V) - Sammy D.'s***
- Stone Blue Band (V) - September Place***
- Tom Hackenberger (V) - Crowne Plaza Hotel
- Tom Hackenberger (V) - Hilton Hotel

17

Wednesday

- Blues Alley All-Stars (T) - Blues Alley***
- Don McMinn & Rum Boogie Band (T) - Rum Boogie Cafe***
- Gina Patton & the Vapors Band (V) - Vapors
- Good Question (P) - Celebrity's
- Hollywood (P) - Stage Stop***
- Hudson & Saleeby (V) - Shelby Place Restaurant
- Laddie Hutcherson (V) - Circle Cafe
- Lonely St. Duo (V) - Chelsea St. Pub
- Lou Roberts (V) - Vapors
- Mike Crews (P) - Hi Roller II***
- Rodin Exhibit (F) - Dixon Galleries

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Stone Blue Band (V) - September Place***
Tom Hackenberger (V) - Hilton Hotel
Tricey McClure & the Steeler Band (V) -
Bombay Bicycle Club

18 Thursday

"Barefoot In The Park" (F) - Gaslight Dinner
Theatre
Blues Alley All-Stars (T) - Blues Alley***
Don McMinn & the Rum Boogie Band (T) - Rum
Boogie Cafe***
Fred Ford & Honeymoon Garner (T) - Mallard's
Gina Patton & the Vapors Band (V) - Vapors
Hollywood (P) - Stage Stop***
Hudson & Saleeby (V) - Shelby Place Restaurant
Laddie Hutcherson (V) - Circle Cafe
Live Rock (V) - Hi Roller II***
Lonely St. Duo (V) - Chelsea St. Pub
Lou Roberts (V) - Vapors
Ned Davis & Jim Bolan Band (V) - Vapors
Peter Hyrka & V.O.C. (N) - North End
Richard Orange & Crush (N) - Midway Cafe
Rodin Exhibit (F) - Dixon Galleries
Ron Reed (V) - Proud Mary's
Stone Blue Band (V) - September Place***
The Crime (N) - Bombay
Tony Sloan/Alan Collier/Sam Williams (V) -
Sammy D.'s***

19 Friday

Alan Balter w/Mphs. Symphony Orchestra (F) -
deFrank Music Hall
Amro Jam (P) - Omni-New Daisy
"Barefoot In The Park" (F) - Gaslight Dinner
Theatre
Blues Alley All-Stars (T) - Blues Alley
Eagle 103 Night w/Detail (P) - Night Moves***
Elmo & the Shades (U) - Circle Cafe
Gina Patton & the Vapors Band (V) - Vapors
GTO (V) - Rum Boogie Cafe***
Hollywood (P) - Stage Stop***
Hudson & Saleeby (V) - Shelby Place Restaurant
Indigo Nowhere (N) - Varsity Inn
Joe Norman (V) - Wall St. Deli
Live Rock (P) - Hi Roller II***
Lonely St. Duo (V) - Chelsea St. Pub
Lou Roberts (V) - Vapors
Ned Davis & Jim Bolan Band (V) - Vapors
Rhythm Hounds (V) - South End

Richard Orange & Crush (N) - Court Square Cafe
Rick Harvey (T) - Proud Mary's
Rodin Exhibit (F) - Dixon Galleries
Sammy D. & the Zone (V) - Sammy D.'s***
Sid Selvidge (N) - North End
Soul Capitalists (N) - Court Square Cafe
Steve Azar Band (V) - Bombay
The Coolers (N) - Mallard's
Tom Hackenberger (V) - Crowne Plaza Hotel

20 Saturday

Alan Balter w/Mphs. Symphony Orchestra (F) -
deFrank Music Hall
B-Flats (U) - Varsity Inn
"Barefoot In The Park" (F) - Gaslight Dinner
Theatre
Blues Alley All-Stars (T) - Blues Alley***
Country Music Night (C) - Harvester Lane
Elmo & The Shades (V) - Circle Cafe
Gina Patton & Vapors Band (V) - Vapors
Good Question (P) - Skyway
GTO (V) - Rum Boogie Cafe***
Hollywood (P) - Stage Stop***
Hudson & Saleeby (V) - Shelby Place Restaurant
Kaya & the Weldors (N) - South End
Live Rock (P) - Hi Roller II***
Lonely St. Duo (V) - Chelsea St. Pub***
Lou Roberts (V) - Vapors
Mardi Gras Party (V) - Mallard's
Ned Davis & Jim Bolan Band (V) - Vapors
Rick Harvey (T) - Proud Mary's
Rodin Exhibit (F) - Dixon Galleries
Ronnie Hensley (U) - Wall St. Deli
Sammy D. & the Zone (V) - Sammy D.'s***
Sid Selvidge (N) - North End
Soul Capitalists (N) - Court Square Cafe
Stone Blue Band (V) - September Place***
Susanne Jerome-Taylor & Drama (P) - Bombay
The Coolers (N) - Mallard's
Tom Hackenberger (V) - Crowne Plaza Hotel

21 Sunday

"Barefoot In The Park" (F) - Gaslight Dinner
Theatre
Blues Alley All-Stars (T) - Blues Alley***
Choral Evensong (F) - St. John's Episcopal
Church
Edwin Hubbard (F) - Skyway
Even Steven/Music Trivia (P) - Stage Stop***

Good Question (P) - Midway Cafe
Highway Bound (U) - Vapors
Jazz Argot (T) - North End
Jazz Countdown Reinstated (T) - Belmont Grill
John Kilzer (N) - Bombay
Live Rock (P) - Hi Roller II***
R.T. Scott Band (C) - Vapors
Rodin Exhibit (F) - Dixon Galleries
Rush (P) - Mid-South Coliseum***
Strings & Things/Rock 98 Ultimate Guitar
Contest (P) - Night Moves***
Settlers (C) - Midway Cafe
TBA (U) - Rum Boogie Cafe***
Tom Hackenberger (V) - Crowne Plaza Hotel

22 Monday

"Barefoot In The Park" (F) - Gaslight Dinner
Theatre
Cut Outs (P) - Midway Cafe
Gina Patton & Vapors Band (V) - Vapors
Lou Roberts (V) - Vapors
Modern Music Night (N) - Night Moves***
Ned Davis & Jim Bolan Band (V) - Vapors
Rodin Exhibit (F) - Dixon Galleries
Talley & Steinberg (V) - Mallard's
TBA (U) - Rum Boogie Cafe***
Tom Hackenberger (V) - Hilton Hotel

23 Tuesday

"Barefoot In The Park" (F) - Gaslight Dinner
Theatre
Comedy Night (K) - Bombay
Don McMinn & the Rum Boogie Band (T) - Rum
Boogie Cafe***
Fred Ford & Honeymoon Garner (T) - Mallard's
Free World (N) - South End
Gina Patton & Vapors Band (V) - Vapors
Jerry Dean & Steve Ingle (P) - Hi Roller II***
Hudson & Saleeby (V) - Shelby Place Restaurant
Jerry Jeff Walker (C) - Peabody Skyway
Live Rock'n'Roll (P) - Stage Stop***
Lou Roberts (V) - Vapors
Ned Davis & Jim Bolan Band (V) - Vapors
Rodin Exhibit (F) - Dixon Galleries
Sam Williams (V) - Sammy D.'s***
Stone Blue Band (V) - September Place***
The Willys (P) - Midway Cafe
Tom Hackenberger (V) - Crowne Plaza Hotel
Tom Hackenberger (V) - Hilton Hotel

24

Wednesday

- "Barefoot In The Park" (F) - Gaslight Dinner Theatre
- Blues Alley All-Stars (T) - Blues Alley***
- Dino Kruse Band (P) - Bombay Bicycle Club
- Don McMinn & the Rum Boogie Band (T) - Rum Boogie Cafe***
- Gina Patton & the Vapors Band (V) - Vapors
- Good Question (P) - Celebrity's
- Hudson & Saleeby (V) - Shelby Place Restaurant
- Laddie Hutcherson (V) - Circle Cafe
- Live Rock'n'Roll (P) - Stage Stop***
- Lou Roberts (V) - Vapors
- Mike Crews (P) - Hi Roller II***
- Rodin Exhibit (F) - Dixon Galleries
- Ron Reed (V) - Proud Mary's
- Ronnie Hensley (U) - Wall St. Deli
- Sam Williams (V) - Sammy D.'s***
- Stone Blue Band (V) - September Place***
- Tom Hackenberger (V) - Hilton Hotel

25

Thursday

- "Barefoot In The Park" (F) - Gaslight Dinner Theatre
- Blues Alley All-Stars (T) - Blues Alley***
- Don McMinn & the Rum Boogie Band (T) - Rum Boogie Cafe***
- Fred Ford & Honeymoon Garner (T) - Mallard's
- Gina Patton & Vapors Band (V) - Vapors
- Hudson & Saleeby (V) - Shelby Place Restaurant
- Laddie Hutcherson (V) - Circle Cafe
- Live Rock'n'Roll (P) - Stage Stop***
- Lou Roberts (V) - Vapors
- Ned Davis & Jim Bolan Band (V) - Vapors
- Peter Hyrka & V.O.C. (N) - North End
- Richard Orange & Crush (N) - Midway Cafe
- Rodin Exhibit (F) - Dixon Galleries
- Ron Reed (V) - Proud Mary's
- Stone Blue Band (V) - September Place***
- The Balance (P) - Hi Roller II***
- The Willys (P) - Bombay
- Tony Sloan/Alan Collier/Sam Williams (V) - Sammy D.'s***

26

Friday

- "Barefoot In The Park" (F) - Gaslight Dinner Theatre
- Bluegrass Night (C) - Harvester Lane
- Blues Alley All-Stars (T) - Blues Alley***
- Don McMinn & the Rum Boogie Band (T) - Rum Boogie Cafe***

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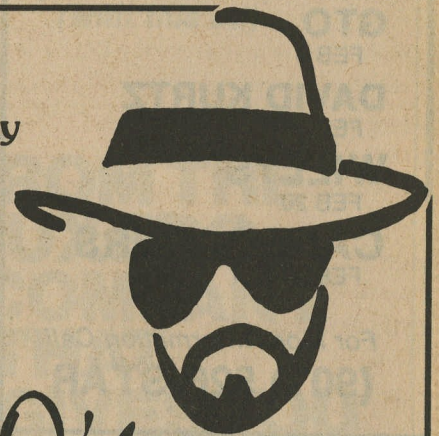
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Gina Patton & the Vapors Band (V) - Vapors

Good Question (P) - Bombay

Hudson & Saleeby (V) - Shelby Place Restaurant

Live Rock (P) - Hi Roller II***

Live Rock'n'Roll (P) - Stage Stop***

Lou Roberts (V) - Vapors

Ned Davis & Jim Bolan Band (V) - Vapors

Rhythm Hounds (V) - South End

Rick Harvey (T) - Proud Mary's

Rodin Exhibit (F) - Dixon Galleries

Ronnie Hensley (U) - Wall St. Deli

Sammy D. & the Zone (V) - Sammy D.'s***

Sid Selvidge (N) - North End

The Coolers (N) - Mallard's

The Willys (P) - Midway Cafe

Tom Hackenberger (V) - Crowne Plaza Hotel

Touchtones (V) - Court Square Cafe

27

Saturday

"Barefoot In The Park" (F) - Gaslight Dinner Theatre

Blues Alley All-Stars (T) - Blues Alley***

Cafe Racers (P) - Alfred's on Beale

Country Music Night (C) - Harvester Lane

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

Elmo & the Shades (V) - Circle Cafe

Gina Patton & the Vapors Band (V) - Vapors

Good Question (P) - Varsity Inn

Guns'n'Roses (P) - Night Moves***

Hudson & Saleeby (V) - Shelby Place Restaurant

Joe Norman (V) - Wall St. Deli

Kaya & the Weldors (N) - South End

Live Rock (P) - Hi Roller II***

Live Rock'n'Roll (P) - Stage Stop***

Lou Roberts (V) - Vapors

Ned Davis & Jim Bolan Band (V) - Vapors

Reba & the Portables (T) - Bombay

Rick Harvey (T) - Proud Mary's

Rodin Exhibit (F) - Dixon Galleries

Sammy D. & the Zone (V) - Sammy D.'s***

Sid Selvidge (N) - North End

Stone Blue Band (V) - September Place***

The Brewers (N) - P & H Cafe

The Coolers (N) - Mallard's

The Willys (P) - Alfred's on Beale

Think As Incas (N) - Court Square Cafe

Tom Hackenberger (V) - Crowne Plaza Hotel

Tora Tora (P) - Omni-New Daisy

28

Sunday

"Barefoot In The Park" (F) - Gaslight Dinner Theatre

Blues Alley All-Stars (T) - Blues Alley***

Edwin Hubbard (F) - Skyway

Even Steven/Music Trivia (P) - Stage Stop***

Good Question (P) - Midway Cafe

Highway Bound (U) - Vapors

Jazz Argot (T) - North End

Jazz Countdown Reinstated (T) - Belmont Grill

John Kilzer (N) - Bombay

Lance Strode & Friends (U) - Varsity Inn

Live Rock (P) - Hi Roller II***

R.T. Scott Band (C) - Vapors

Rodin Exhibit (F) - Dixon Galleries

Ron Reed (V) - Proud Mary's

Strings & Things/Rock 98 Ultimate Rock Guitar Contest (P) - Night Moves***

Settlers (C) - Midway Cafe

The Brass Menagerie (F) - St. John's Epis. Church

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

Tom Hackenberger (V) - Crowne Plaza Hotel

29

Monday

Cut Outs (P) - Midway Cafe

Gina Patton & the Vapors Band (V) - Vapors

Guy Lombardo Orchestra (F) - Peabody Hotel

Leap Year Extravaganza (U) - Vapors

Live Rock'n'Roll (P) - Stage Stop***

Lou Roberts (V) - Vapors

Modern Music Night (N) - Night Moves***

Ned Davis & Jim Bolan Band (V) - Vapors

Oberlin Baroque Ensemble (F) - Idlewild Presbyterian Church

Rodin Exhibit (F) - Dixon Galleries

Talley & Steinberg (V) - Mallard's

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

Tom Hackenberger (V) - Hilton Hotel

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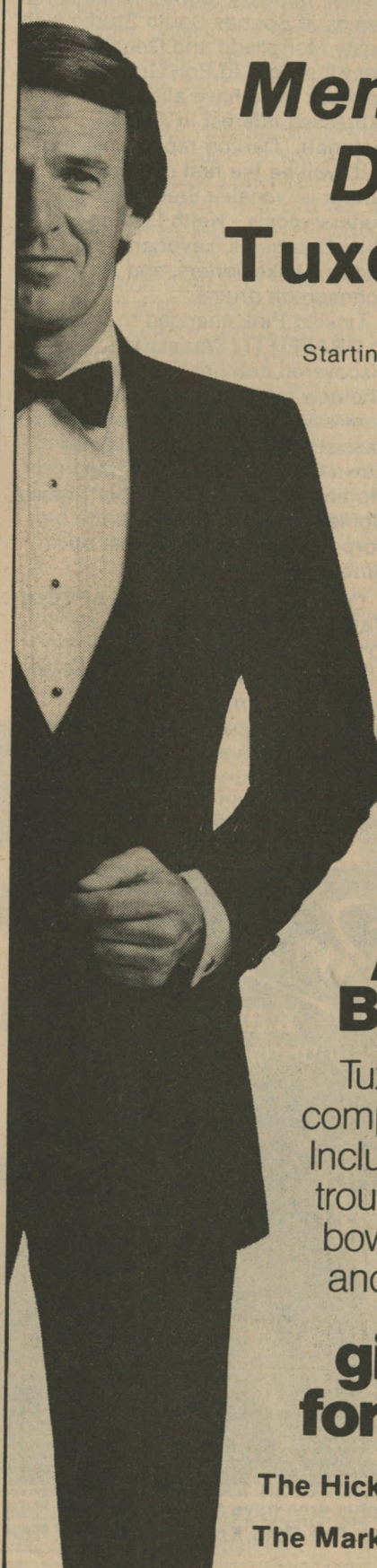
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Star Tracks

from page 23

giveaway. The station will send 5 couples to the Grammy Awards at Radio City Music Hall in New York City on March 2. Maxine Todd and Stan Bell, K-97 DJ's, will broadcast live from New York the night of the Grammys.

Rock 98 initiated a "New Music Hour" to focus on modern music from the likes of Echo and the Bunnymen, the Screaming Blue Messiahs and other college chart favorites. Hosted by David "the Worm" Nall, well-known for his extensive collection of the hip, unusual, and just plain weird. The show airs at midnight on Sunday nights.

Also on Sunday nights (at 9:00 on 98) "Flashback" has been revived after a hiatus. Now on CD, the show is music, commercials, and news actualities from the '60s and '70s. The commercials are pretty funny.

BAND NEWS

Keith Darling of **AMBER** dropped by our office to let us in on their

status. January found them mixing demos at Sounds South Studio with Rusty McFarland and Dennis Dodd. They'll send it to PolyGram Records (who have already expressed interest in Amber material). Darling reports "Reach Out" will be the first cut shopped. Amber is: vocalist Steve Shanks, guitars/vocals - Keith Darling and Mike Bourgeois, keyboard and vocals - Mike Jeffers, and Al Johnson on drums.

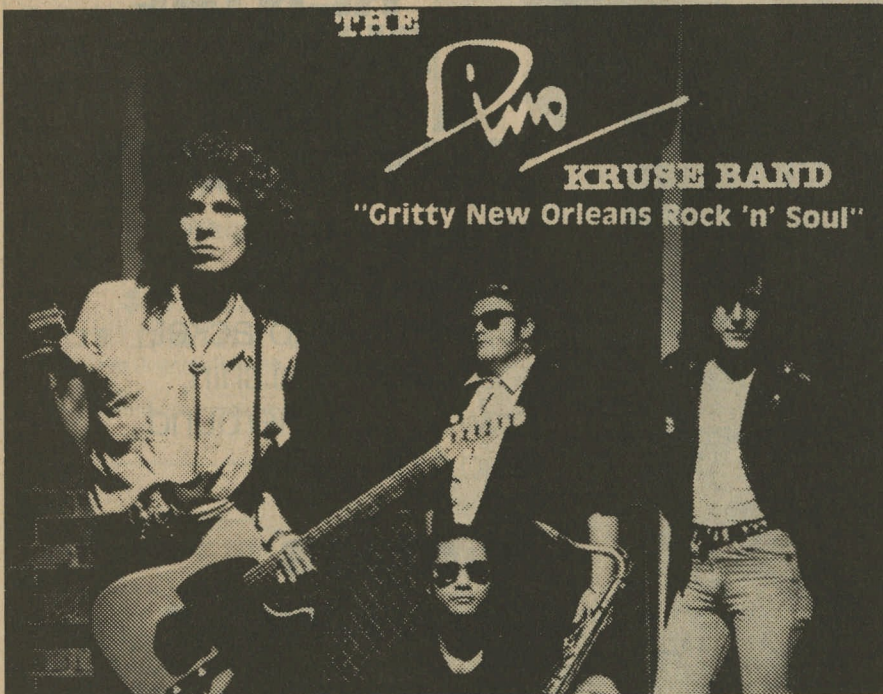
Tickled Pink changed their name to **GRAFFITI** (*Star* staffers discovered another "Tickled Pink"). The new and improved lineup consists of Ken Houston on vocals, bassist Kelly K. Craig, drummer Kevin Dougher, guitarist Paul Moreau and newest member Shawn Conley on guitar. Graffiti incorporates former members of Amber and Tickled Pink.

On a recent Saturday night: **OUR FAVORITE BAND**-er Maury O'Rourke wanted to head to Hernando's Hideaway in hopes of catching a Jerry Lee jam. His traveling companions ushered him to Huey's to hear the **WAMPUS CATS**. The 10-year-old blues/R&B ensemble would have made "the Killer" proud. The band features

original Wampus Cat Robert Nighthawk on lead vocals, keyboards and harp, Mike Forrest (a Don McMinn alumnus) on guitars, former Tangent David "Groovy" Parker on bass and vocals, James Cunningham (Pam and the Passions, Reba and the Portables and others) on drums. The winter finds the Cats at the Gin in Oxford, Miss.



Diane (above) and David Cochran are the proud parents of a new baby boy.



Out of town bands appearing in the Memphis area have a chance to have their photos run, *only* if they send them to us. The Dino Kruse Band, from New Orleans, will play Bombay February 24.

Mississippi's **SQUARE ROOT OF NOW** is working on a video which will be submitted to MTV's *120 Minutes*. They have added Steve Stringer on keyboards for live performances. Listen for cuts from their Parrallax release, *Bent Around Corners*, on WLYX 89.3 FM, or order your own by calling 1-800-257-5539.

Former Memphian **DAVID JONES** (see *Star*, Oct. '87) is the subject of a fan magazine. If you're interested in receiving the magazine or ordering his newest release, write: David Jones Fan Club, P.O. Box 750491, Memphis, TN 38175-0491.

The remaining members of **STYLE** are having a tough time replacing Stacey Merino (a "most likely to get signed" contender being groomed by New Memphis Music). Style members Bobby Hale, Aaron Walle, Arthur Triplett and Charlie Lyles play individually at the Club Royale Sunday Night Talent Showcase. They are looking for a singer.

cont. page 55

Alex Chilton

from page 30

By 1970, the original Box Tops went their separate ways, although local musicians toured under that name on into the '70s. The first set of Box Tops have fared fairly well. Thomas Boggs plays drums for the Settlers and owns Huey's, one of Memphis' most familiar nightspots. Gary Talley is a respected Nashville guitarist and tours regularly. Rick Allen plays keyboards for the local group GTO. Bill Cunningham is in international business, and once, while in the Air Force band, played for Richard Nixon at the White House. Original drummer David Smythe is a Memphis free-lance artist.

As for Chilton, he left his wife - whom he married in 1968 at age 18 - and moved to New York for a while. There he tried performing, but mostly concentrated on improving his playing and composition. Chilton, not yet twenty-one, was getting serious about *his* music.

The legend of Big Star is what sets Chilton apart from his Top 40 teens and from where his influence on latter-day bands springs. At first in collaboration with Chris Bell, and later on his own, Alex displayed uncanny pop sensibilities which proved to be quite ahead of their times. He showed a talent for writing hooks which grab the listener and refuse to let go, especially on tunes as "Back Of A Car" and "September Gurls" (both from 1974's *Radio City*). He could also show a lighter, more delicate side, on love songs such as "I'm In Love With A Girl."

Chilton first met Chris Bell around 1963 when they were both teenagers. Bell's first band, The Jinx, later evolved into Icewater, with Andy Hummell and Jody Stephens on bass and drums respectively. It was this lineup that joined forces with Chilton in 1971 as Big Star (the band was named for the local supermarket chain). The following year, Ardent released their first record, creatively entitled *#1 Record*, to respectable critical acclaim.

Unfortunately, that acclaim did not translate into sales. Bell, whose drug experimentation was giving way to paranoia, became increasingly dissatisfied with the label and left the band. In 1974, the remaining members cut and released *Radio City*, and recorded what would later emerge as *Sister Lovers*. Once more, the critics loved what the record-buying public largely ignored, and Ardent shelved *Sister Lovers* indefinitely. In 1975, Big Star went nova. Jody Stephens later worked with the Suspensions and now is an account executive for recordings at Ardent, while no one seems really sure what happened to Andy Hummell.

EXILE

For musicians, Memphis, in 1975, was not its once hot-bed self. Stax, which mothered the "Memphis Sound" in the late '60s and was distributor for Big Star's product, had long since seen its glory days fade. It would slide into reorganiza-



Alex Chilton drew one of the largest crowds at this past year's MusicFest. Against a backdrop of a brightly-lit double ferris wheel, Chilton played a mixed set of old and new material.

photo by Shannon Gauldin

tion and bankruptcy. Chips Moman, original producer of the Box Tops, as well as hit maker for Elvis, Neil Diamond and Dusty Springfield, had split for Nashville and the big bucks. To the casual or studied observer, Memphis was dead as a recording industry. It might not have mattered. The airwaves and record stores were dominated by bland sound-alike records saying and meaning nothing. The national music public was getting geared up to be swept away in disco fever. When the decade would end, style would be everything.

By 1977, Chilton had kicked the drug habit he, like so many other musicians, had picked up along the way. Chilton split his time between hanging out in New York and performing in Europe to crowds who regarded him as a serious musical cult figure. *Singer Not The Song*, his first truly solo effort, was released as



A pensive Alex Chilton from New Rose's 1985 (CD only) release - *Stuff*.

Alex Chilton Discography

Year	Title	Label	Type	Personnel
1968	<i>The Box Tops: "The Letter," "Neon Rainbow"</i>	Bell	LP	Box Tops
	<i>Cry Like A Baby</i>	Stateside	LP	Box Tops
	<i>Super Hits</i>	Bell	LP	Box Tops
	<i>Non-Stop</i>	Bell	LP	Box Tops
1969	<i>Dimensions</i>	Bell	LP	Box Tops
1972	<i>#1 Record</i>	Ardent	LP	Big Star
1974	<i>Radio City</i>	Ardent	LP	Big Star
1977	<i>"Bangkok"</i>		45	Solo
	<i>The Singer Not The Song</i>	Ork	EP	Solo
	<i>Bach's Bottom</i> (Germany)		LP	Solo
1978	<i>Big Star 3rd</i> (Recorded in 1974, re-issued on JEM in 1985 as <i>Sister Lovers</i>)	Aura	LP	Big Star
1980	<i>Like Flies On Sherbet</i>	Peabody/New Rose	LP	Solo
	<i>One Day In NY</i> (Japan)		LP	Solo
1982	<i>Greatest Hits</i> (R)	Rhino	LP	Box Tops
1985	<i>Feudalist Tarts</i>	Big Time/New Rose	EP	Solo
	<i>Document</i> (R)		LP	Solo
1985	<i>No Sex</i>	New Rose	EP	Solo
	<i>Alex Chilton's Lost Decade</i> (R)	Fan Club	(2)LP	Various
	<i>Stuff</i> (R)	New Rose	CD	Various
1987	<i>High Priest</i>	Big Time/RCA	LP	Solo

(R) indicates re-issue or previously recorded material.

an EP in the U.S., and *Bach's Bottom*, an LP, was released in Germany. Neither's sales endeared him to the company but he had found an outlet for his music and at least something of an audience.

Chilton was seemingly on a roll again. His waxing popularity led Aura Records to release *Third: Sister Lovers* (the third Big Star record) in 1978, though he apparently had no connection to the decision or money derived. To add to that injury, later that same year, his friend and former partner Chris Bell was killed in a car wreck on Poplar Ave. in east Memphis. The following day, Alex Chilton turned 28 years old.

But Chilton's spark of dedication to his music, eschewing the trends of the times, held on. On *Singer*, and especially *Like Flies On Sherbet* (1980), he showed an increasing awareness of, and interest in, "roots" music. To record *Flies*, Chilton chose Sid Selvidge's Peabody Records here in Memphis. Selvidge, the long-time local guru of acoustic blues, is an advocate of the stripped-down-to-basics sound that Chilton was exploring. In early '79 his collaboration began with Tav Falco's Panther Burns, a local group that experiments with neo-rockabilly and early soul. This period was perhaps culminated by his production work

with New York City's the Cramps on their *Gravest Hits* (1979) and *Songs the Lord Taught Us* (1980).

Still developing his own musical identity, and still unable to crack the record sales barrier, Chilton walked away from it all and moved to New Orleans in 1982. During this self-imposed exile, Chilton quit drinking, a fact which may have contributed to his creative growth. By now the influence of his solo and Big Star work was making its imprint on such bands as R.E.M. and the Replacements. He played infrequently with Panther Burns, and began his association with N'awlins bassist Rene Coman, who is now an integral part of the Burns as well as Chilton's backing band.

REDEMPTION

The Memphis recording scene had changed drastically from 1975 to the end of 1985. There was a new spirit in the air and the city was being taken seriously again as a recording center. Out-of-town bands like ZZ Top had cut successful albums here. Chips Moman had returned from Nashville amid much governmental hoopla and was expected to raise the city like the fabled phoenix from the ashes.

Even local artists were getting recognition. Rob Jungklas had signed with Manhattan Records. Keith Sykes' bare-bones rock 'n' roll had been on *Saturday Night Live*. The local club scene was producing rising youngsters like Jimmy Davis and Junction (then Nexus). Memphis was on a roll again.

Late 1985 also saw Alex Chilton resurface as a recording artist. With his musical head firmly attached to his shoulders, Chilton offered up a couple of EPs, *Feudalist Tarts* and *No Sex* (cut here at Big Star's old stomping ground, Ardent), which showed the world that he still had a lot to say. The single "No Sex" was a lewd commentary on politics, sexual freedom and the AIDS scare. Banned from the radio airwaves due to usage of the F-word, "No Sex" is one of Chilton's most powerful, and maybe surprisingly, most lucid and musically-together songs.

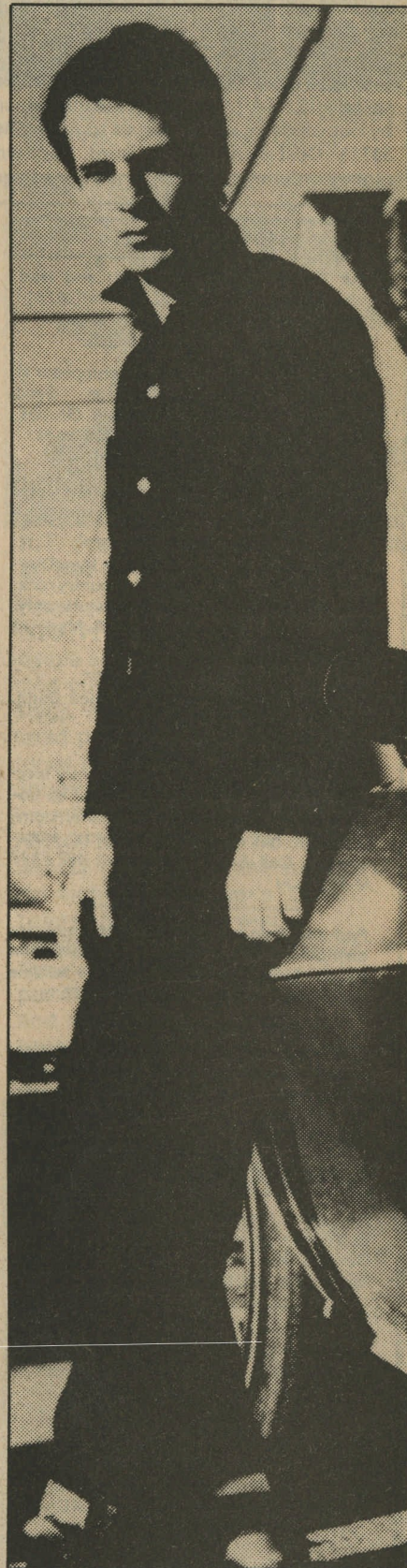
The past two years have been pretty good for Alex Chilton. *Feudal-*

ist Tarts was the number two EP in the *Village Voice's* 1985 Pazz and Jop Critic's Poll, (while *No Sex* garnered the top honors in the 1986 poll). The Bangles covered "September Gurls" on their 1986 multi-platinum *Different Light*, and the Replacements recorded an ode to him entitled (simply enough) "Alex Chilton." Big Beat Records has reissued the first two Big Star records on both vinyl and as a single CD, and there are other re-issues in the works. All this has made Chilton, who just turned 37, big news once again.

No Sex, *Feudalist Tarts* and the latest album, *High Priest*, show a maturing artist with an undeniably unusual sense of humor laced with a bit of cynicism. His previously displayed interest in stripped-down roots music and rockabilly is carried on with these records, resulting in loose, open, and eminently enjoyable music. The humor displayed, especially on *High Priest's* "Take It Off" and "Volare" (sung in Italian in a quavery, pseudo-lounge-lizard voice) is more relaxed and less nasty and acidic than that shown in his work of the late '70s.

What Chilton seems to be striving for, and in most cases realizing, is a grand synthesis of Memphis music. Elvis and the '50s boys gave us rockabilly. Stax showed our soul. And we've always loved to produce "pop" songs; not ten minute solos, whether they be guitar or synthesizer. Chilton, at his best, can bring these disparate forms into himself and produce something at once familiar and unique. That he has survived is a testament to his faith in his music. That the city is doing likewise is both strange and hopeful. That the world out there seems to be listening again is, perhaps, the finest statement that can be made. ★

(Among the sources used for this article were the Rolling Stone Encyclopedia of Rock & Roll, and several issues of the Memphis Star containing reviews or articles mainly written by Lisa McGaughran. Additional information was supplied by people who know or have worked with Alex Chilton; most requested anonymity or spoke for unattributed background only.)



Alex Chilton, as depicted on the cover of his 1985 EP, *No Sex*.

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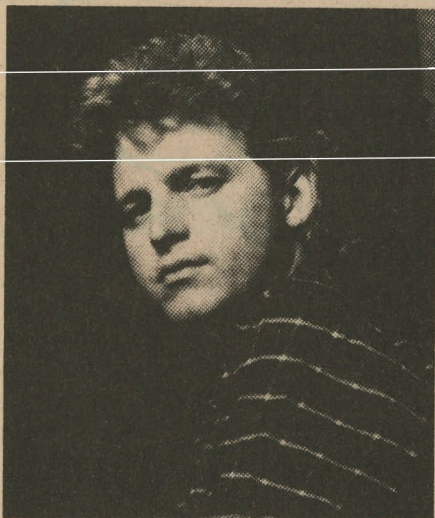
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Star Tracks

from page 50

MICHAEL STEELE replaces Steve Ingle in the David Kurtz Band. Ingle will be touring in support of the Joanna Dean debut album. Background vocalist Amy Gipson is also missing from the Kurtz lineup due to a broken leg. Get well soon, Amy! Tony Meharry, David Wade, and Troy Upchurch round out the lineup.



Former Tangents bassist David "Groovy" Parker is now a Wampus Cat.

BATTLE OF THE BANDS

The Annual Car Show/Strings and Things/Rock 98 Battle of the Bands, held January 16, brought out a record audience and 20 competing bands.



SRO, shown here in 1986 at Club Television, took third place in the Strings & Things/Rock 98 Battle of the Bands.

After 4½ hours of 15 minute sets, the winners were **MASQUERADE**. The Millington-based band is Rodney Moskovitz - guitar and vocals, Jim Evans - bass, Mike Cain - drums, and Dale McClain - guitar and vocals. The band garnered 213 points in 5 categories (stage presence, technical ability, vocals, selection of material, and overall). A 1 - 10 point system was the basis for each category.

Masquerade performed two original rock numbers to win the first place prize including 5 hours of recording time at The Daily Planet Studio, a guitar from Strings and Things, local nightclub gigs, and a featured radio interview on Rock 98's Mid-South Music Showcase.

In second place with 212 points was the **SKINNY WHITE BOYS** (Alan Mullins and Dan Craddock on guitars and vocals, Todd Mullins on drums, and Brad Mullins on bass and vocals). They performed ZZ Top and Stevie Ray Vaughan numbers.

SRO strolled through with rhythm and blues to take third place with 211 points. The band features Rodney Tate on vocals, Phil Joyner and Ashley Davis on keyboards, Marlon Branch on guitar, John Williams on bass, Lloyd Anderson on drums, and an unnamed saxophonist (who was that guy!).

Judges were **Eli Ball** (producer, studio owner), **Carol Tabor** (Ardent's studio manager), **Brad Young** (Rock 98 DJ), **Joanna Dean** (PolyGram recording artist), **Robert Wampler** (attorney), **Mimi**

Whitehead (booking agent), and yours truly, **Anna Cham**.

Many musical styles were represented from the acoustical solo by **MARTIN LEE ANDERSON** to



R.T. Scott (above) has teamed with Eli Ball to work on new material.

thrash metal from **CHEMICAL YOUTH** (who brought the most visible support - about 200 leather clad punk refugees crowded the stag). Many of the rock bands entered performed originals with good tunes turned in by **ROCK'R** from Jonesboro, **THE UNEMPLOYED** from Pensacola, Fla., **FRAGILE, HERO, NO EXIT**, and **SUDDEN IMAGE** (who played the surprise of the night - John Kilzer's "Green, Yellow, Red" -- very well).

MAMIE KEPLINGER, organizer for the event, deserves an award for putting on one of the smoothest and most efficient multi-band events I've been involved with. Good job! ★

Marlboro Country Contest Announced

The Marlboro Country Contest is returning to Memphis and the Mid-South.

Although still in the planning stage, it appears that preliminary contests will be held in Memphis on April 5, 6, and 7, at Proud Mary's and Bad Bob's Vapors. Prelims also will be held in Little Rock, Ark. and Jackson, Miss. The finals are to be held in Memphis.

If you are interested in getting your band in the contest, contact Ed Franklin at (901) 345-1761 for an application and more information. ★



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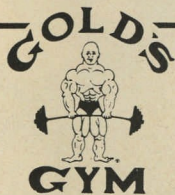
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