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February 1989
Vol. VIII, No. 8



Thomas Edison says,
"I invented the phonograph
so I'd have something to
listen to while reading
the March issue of the
Memphis Star!"

— AD DEADLINE —
Monday, February 13

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STAR TRACKS

by Anna Cham

I'm walkin' through a dream . . . of rumors of a bigger, better *Memphis Star*. More later.

February is devoted to Black History Month. Try to learn something worthwhile.

NATIONAL NOISE

The **Rock and Roll Hall of Fame** inducted yet another legend claimed by Memphis. **Otis Redding**, who cut virtually his entire career here for Stax, was inducted posthumously, late last month. Redding is best known for his "Sittin' On The Dock Of The Bay," co-written with Steve Cropper, and released after the plane crash that claimed the life of Redding and members of the Bar-Kays. He began his recording career in 1962. The Georgia native had a string of soul hits with "Dock" finally topping the pop charts after he was gone.

Besides Redding, the Rolling Stones, the Temptations, Dion and Stevie Wonder join previously inducted legends like Elvis Presley, Jerry Lee Lewis, B.B. King, Roy Orbison, Carl Perkins and Sam Phillips as the founding parents of rock'n'roll.

As you all know, the Hall of Fame Committee chose **Cleveland, Ohio** as the future home of the museum. Many of us here in the Big M think that is pretty bogus considering that so many of the Hall of Fame honorees have such strong ties to Memphis. Can Cleveland even name one?

CONGRATULATIONS

The **Gunbunnies** were announced as the winners by a landslide of the *CMJ (College Music Journal)* Best Unsigned Band competition. Remember, they had the lead cut on the compilation album *Ten of a Kind*, featuring the best unsigned bands on the college front. Voter cards were included with the disc and "The Emancipation of Helga," recorded by the Gunbunnies at Sounds Unreel was the winner.

During the **Nashville Extravaganza** weekend, the Gunbunnies were the focus of a well-attended private showcase in N-ville for BMG (RCA Music Publishing).

John Kilzer scores again with high praise from a much-respected *L.A. Times* music critic. **Patrick Goldstein** picked *Memory In The Making* as his #5 album out of all the albums released last year. Wish Patrick had influenced those Grammy voters a little more.

Cato Walker has launched Bootstrap Records as an independent label for country artists. The company's debut release is **Lance Strode's** single "Dangerous Ground." The record was due out end of January, so look for it in your local record store. (See our review on page 35.)

DON'T MISS

Pianist **George Winston** returns to Memphis on Tuesday, Feb. 7. On your way to the Winter Show at Vincent deFrank Music Hall, stop and pick up some canned goods --

there will be Memphis Food Bank collection baskets at every entrance.

I'm sure you're all anxiously awaiting the arrival of **Bon Jovi** on the 22nd. It's gonna be a big night starting with the Grammy/Premier Player Awards at 5:30 p.m. in the Peabody Skyway. Uh boss, I'll be late for work on the 23rd.

Heavy metal head bangers with socially conscientious lyrics will appear at Night Moves this month. An Arizona-based group, **Atrophy**, brings their radical concert in on the 12th.

Wynton Marsalis comes in on the 25th at the Daisy to soothe our weary ears with his soulful horn works.

CHANGES

Jud Phillips, Jr. has joined the Star Stage management team as General Manager. He's a past VP of A&R for Bell/Arista and Mercury/PolyGram, where he received six gold records as A&R director. He was involved in 50 nationally charting records over a three year period.

KRNB-Magic threw a 7th Anniversary Party at the Peabody Hotel Jan. 14. Among the 900-plus in attendance were, from left, KRNB's Rick Wagner, Darryle Daniels and Larry Steele. Not pictured, but on hand were MCA recording artist **Howard Huntsberry** and local artists **Stan Howell** and **Pyramid**.



Our favorite *Memphis Star* staff alumnae, **Deborah Camp** has joined the staff of the Peabody as entertainment director. Congratulations on your new gig!

On a sad note, **Trey Wilson**, 40, who portrayed **Sam Phillips** in the recently completed *Great Balls of Fire* died of a cerebral hemorrhage in New York on Jan. 16. Our condolences are extended to his family and friends.



Stax legend Otis Redding was recently inducted into the Rock'n'Roll Hall of Fame, along with the Rolling Stones and the Temptations.

RADIO NOTES

Those all-powerful Arbitron ratings for the radio industry appeared last month. **WHRK-FM 97** left everyone sitting in their dust, again, with a 17.0 share compared to their closest contenders, **WMC-FM 100** with 9.6, and **WGKX-FM 106** with 9.4. Those numbers are in the broad 12-years-old and up category.

In the 18-24 group (everybody I know) K-97 is first with a 22.3 share, followed by FM-100 with 15.7, and **WEGR-FM 103** at 9.9.

KMPZ-FM 98 got a higher number since their switch from album rock to contemporary hits. They scored a 4.5 share in the 12-plus ratings. That's more than twice the audience reflected in last year's book. Must be those TV commercials, huh?

cont. page 49



MARCH 16-19, 1989

AUSTIN, TEXAS, USA

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- **WORKSHOPS AND PANELS**
Two days, 30 different topics, featuring industry leaders sharing their expertise.
- **SXSW MUSIC FESTIVAL**
Over 200 bands from all over the country playing in 15 different clubs during the conference
- **AUSTIN MUSIC AWARDS**
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- **SXSW SOFTBALL TOURNAMENT & BAR-B-Q**
Record companies team up against bands, newspapers take on radio stations and everybody eats barbecue.
- **SXSW TRADE SHOW & REGISTRATION INSERTS**
Meet with labels, newspapers, promotion companies and more. Rent your own table for only \$200 (registrants only). Advertise your business in the SXSW registrants packet for only \$150. Call for more information.

Registration prices: \$65 prior to Feb 10, 1989.

\$75 prior to March 3, 1989. \$100 walk-up.

Discount rooms are available at the Marriott at the Capitol, 701 E. 11th, 512-478-1111, \$62; Austin Sheraton-Crest, 111 East First St, 512-478-9611, \$42; Four Seasons of Austin, 98 San Jacinto Blvd, 512-478-4500, \$80. Make reservations now, most hotels will sell out the weekend of SXSW.

American Airlines is the official carrier for SXSW '89. Budget Car Rentals offers special rates for SXSW '89 attendees.

Call 1-800-433-1790 (refer to star file S 83978) for reservations.

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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 Adam Trump, 643 S. Highland, Memphis, TN 38111.** The *Memphis Star* reserves the right to edit *all* copy.

by Adam Trump

New Rose Records (a France-based label) is keeping **EASLEY RECORDING** booked with work on their annual compilation album. The compilation will consist of New Rose artists doing Buddy Holly tunes in observance of the 30th anniversary of his death.

Tav Falco's Panther Burns cut Holly's hit "Peggy Sue," with Falco on guitars and vocals, Alex Chilton on guitar, Ron Easley on bass and Ross Johnson on drums. Alex Chilton produced with Doug Easley engineering.

The Country Rockers (bassist Sam Baird, drummer Gaius "Ringo" Farnham and guitarist Ron Easley) recorded "Rock Around With Ollie-Vee" with Ron Easley as producer and Doug Easley engineering.

The Brewers' debut on New Rose will be two songs on the disc, "Gone" and "Down The Line." The band is Roy Brewer on guitar, Brenda Brewer on drums, Jim Duckworth on guitar, and Rick McFarland on bass. Roy Brewer

produced with Doug Easley engineering.

Our Favorite Band, a semi-local group, cut a duet with Linda Gail Lewis, sister of Jerry Lee Lewis. "Oh Boy" is the song featuring Maury O'Rourke and Linda Gail on vocals, Don Spicer and Doug Easley on guitars, Ron Easley on bass, and Michael Radovsky on drums. Don Spicer produced and engineering was shared by Spicer, Steve McCraw and Doug Easley.

Also at Easley Recording, the **Marilyns** worked on material for a video. Some of the songs are to be used in a short film of the band, and a one song/video was recently previewed at a TheatreWorks festival. Besty Elias produced and Thomas Smith directed the video. During the Marilyn's sessions, Peter Holsapple of the dBs dropped in to check out the studio along with Randy Chertow of the Randy Band.

Pazuzu was in putting finishing touches on their independent cassette EP release. Neighborhood Texture Jam finished a tape to be released independently. Harris and The Hepsters worked on demos with Harris Scheuner engineering. Steve McCraw engineered a Refugee demo.

The Big Noise Production crew at **POWERHOUSE STUDIO** is adding finishing touches to four selections commissioned by Minneapolis stand-up comic **Michael Todd**, to be used in his one man show, *Ready? Okay!*

Also nearing the completion stage are 40 minutes of music

written to accompany an underwater video shot by videographer Michael Allen for Adventure Video, Inc.

Jimmy Griffin was in the studio to record demo material destined to tease major labels. Steve Hauth tracked and played bass on the sessions while Greg Redding contributed guitar and keyboard parts.

Brad Vosburg piloted the mixing desk for a couple dozen jingles completed for **Peter Buck Productions**. Upcoming productions at the Power House include projects by singer/songwriter Donna Hauth and New Age guitarist Art Johnson.

At **SOUNDS UNREEL STUDIO** last month, **Steve Horton** was working on his debut album for Capitol Records with producer Jack Holder and engineers Don Smith and Michael Kearney.

The Weedz (Ronnie Guilbeau, Billy Crain, Rick Lonow, and Norbert Nix) completed some new songs produced and recorded by Don Smith. Smith also completed the final mixes on two new songs by David Kurtz: "Little Dena" and "Walkin' Through A Dream."

Arista Records artists **Stealin' Horses** have been doing preproduction work for their second LP. Don Smith is behind the console.

At **ARDENT STUDIOS** Memphis rockers **Tora Tora** are working on their debut album for A&M Records, with Paul Ebersold and Grammy-award winner Joe Hardy co-producing.

The Fabulous Thunderbirds finished tracking their next album for CBS Associated. Terry Manning produced.

Louisiana-based band **The Radiators** were in with GAW producer/engineer Joe Hardy working on an Epic Records release. **Mavis Staples** continued work on her project for Prince's Paisley Park label with Homer Banks and Lester Snel producing, and William Brown

Cutting for New Rose at Easley Recording are (from left) Ron Easley, Linda Gail Lewis with her husband Bobby, Maury O'Rourke, Michael Radovsky, Doug Easley and Don Spicer.

photo courtesy Easley Recording



PREMIER PLAYER NOMINEES

Local winners of Naras contest to be announced
Feb. 22 at Grammy party at Peabody Skyway

BRASS

Richard "Dick" Steff
Scott Thompson
Reid McCoy
Joe Mulherin
Jack Hale, Jr.
Lanny Garrett

BAND

The Coolers
Cafe Racers
Bluebeats
Reance
Jimmy Davis & JCT
Even Steven
Human Radio
John Kilzer Band
Reba & the Portables
Lou Roberts Band
Tav Falco & Panther
Burns

FEMALE VOCALIST

Ruby Wilson
Pam Childs
Joanna Dean
Kelly Bruce
Melvia "Chic" Rogers
Debi Jamison
Becky Evans Russell
Donna Hauth
Dee Dee McCarver
Phyllis Duncan

MALE VOCALIST

R.T. Scott
Bobby Whitlock
Jimmy Davis
Steve Horton
John Kilzer
Gary Johns
Kevin Mulkey

Don McMinn
Ross Rice
Kye Kennedy
Jerry Lee Lewis

MISC. INSTRUMENTS

Danny Green
Greg "Fingers" Taylor
Ross Rice
John Scott
Peter Hyrka
Lyn Jones

DRUMS

Chip Thomas
Willie Hall
John Hampton
Joe Santucci
Steve Ebe
Steve Potts
Chad Cromwell
Joel Williams
Greg Morrow
Steve Mergen
Jody Stephens
James Robertson

PIANO

Jim Dickinson
Swain Schaeffer
Marvell Thomas
Phineas Newborn, Jr.
John Scott
Jerry Lee Lewis
Doyle Newmeyer
Ross Rice

KEYBOARDS

Jim Dickinson
Rick Steff
Ross Rice
John Scott
Swain Schaeffer
Kurt Clayton

Alan Hayes
Joe Hardy
Mike Russell
Jerry Lee Lewis

WOODWINDS

Fred Ford
Andrew Love
Herman Green
Phil McGee
Gary Topper
Lannie McMillan
Pat Register
Robert Gladney

GUITAR

Jack Holder
Don McMinn
Michael Toles
Shawn Lane
Kye Kennedy
Nikos Lyras
Tommy Burroughs
Joel Shumaker
Teenie Hodges

STRINGS

Max Huls
Julian Ross
Jordy Wells
Tommy Burroughs
Francis Phillips
Peter Spurbeck

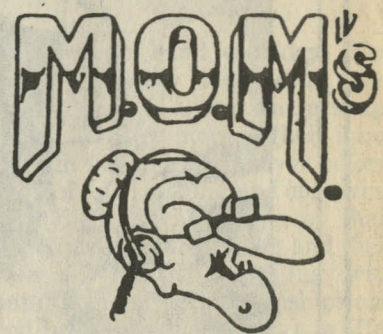
BASS

Dave Smith
Steve Arnold
Donald "Duck" Dunn
Sylvester Sample
David Cochran
Dwayne Thomas
Joel Shumaker
Earl Peak
Tommy McClure

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New York, N.Y. 10017

engineering with Tom Laune
assisting.

The vocalist and guitarist for **The Riff**, a German band, brought their album project to John Hampton for his production expertise on overdubs and re-mixing. The group recorded for BMG (a German based label).

Toronto, Canada's **The Tragically Hip** is recording for MCA with

producer Don Smith (Keith Richards' engineer, not Sounds Unreel's Don Smith).

★ ★ ★

The owners of **MAKIN' TRAX STUDIO** are working to reopen **Onyx Studio**. Robbie Turner, Bill Darby and Mike Plunk expect to have 24 tracks rolling again in the near future. ★

From the roots of *New Jersey* BON JOVI'S ATTITUDE



Bon Jovi will play the Coliseum Feb. 22. The band is (front, from left) Jon Bon Jovi and Richie Sambora and (back, from left) David Bryan, Tico Torres and Alec John Such.

by Lydia Lowenstein

When New Jersey's native sons Bon Jovi return to Memphis Feb. 22 at the Mid-South Coliseum, they will be promoting more than a new album. Along for the ride this time is the essence of their stomping grounds; embodied and unleashed in the 11 songs on their latest PolyGram release, aptly named *New Jersey*.

Born in a land where times and rock are both hard and where leather jackets and attitude confer the ultimate status, Jon Bon Jovi and co-writer/lead guitarist Richie Sambora dug deep into their roots for the combination of grit, hope, desire and ambition of *New Jersey*. They don't make excuses for their background, rather draw strength and inspiration from it.

The band's rapid rise in popularity sprang from a mixture of hard

work and lucky breaks. In 1982 an unknown Jersey singer/songwriter laboring under the unlikely name of John Bongiovi, demoed a song which made it onto a local radio station's LP compilation of area artists. That song, "Runaway," smashed not only in New Jersey, but in other major markets like Detroit, New York and Minneapolis.

The success of this tune earned its writer what was originally intended

to be a brief club tour. He put together a band, drawing on the

talents of drummer Tico Torres, who was then with Franke and the Knockouts, guitarist Sambora and bassist Alec John Such of Message, who were also knocking about the New Jersey music scene with an independent EP of their own; and a personal friend, David Bryan, to fill in on keyboards.

As the "brief club tour" lasted longer and longer, the band melded into a unified team. Torres gave the Knockouts notice, and Sambora and John Such disbanded Message in order to concentrate on getting Bon Jovi a real record deal. 1983 found them touring east coast cities supporting Eddie Money, and developing the energetic live show that quickly endeared them to paying audiences.

Their debut album, simply titled *Bon Jovi*, hit the racks in January 1984. PolyGram's faith and support helped them reach *Billboard's* Top 40 with "Runaway," and launched them on a club tour and then opening for the Scorpions. Subsequent tours took them to Japan and Europe, where they laid the foundation of a world-wide network of fans. The music press began to take notice of these hard-rock upstarts, with *Creem* including them in their Top 10, and England's *Kerrang!* lauding them as the year's Best New Band.

The next spring, their follow-up *7800 Fahrenheit*, (the temperature at which the earth's core becomes molten metal; heavy metal, get it?) began its climb up the charts, quickly earning them their second gold record and spawning three singles which charted in the Top 100. More touring served to turn more and more onto their unique meld of heavy metal, tempered with pop hooks and hometown lyrics. Two years of roadwork took them across America, Japan, Europe and Canada.

Early 1986 found them digging in to start work on a new album. By this time, they'd played the game long enough to be hungry for the big one. In an interview with *Hit Parader*, Bon Jovi was quoted as saying "This has to be our *Pyromania*, or *Born To Run*, or it isn't coming out!" Holed up

in the basement of Sambora's mother's house, the two cooked up the songs which would form the monster, *Slippery When Wet*.

One month before the release of the new record, the "hardest working band in the world" went back out on



New Jersey has long been the red-headed stepchild of the northeast. *New Jersey* helps change that.

the road. *Slippery* hit the streets in August, and flew to the #1 album spot in America by the first week of October, and held the position for eight weeks. It was certified gold and platinum simultaneously in the U.S. in September and three singles took

the top of the charts before the dust cleared.

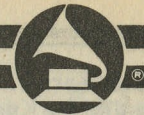
The supporting tours for *Slippery* then proceeded to break attendance and merchandising records right and left. In the U.S. alone, they performed 135 sold-out shows for over 2 million people, and played host to countless guest stars eager to jam with the hot new kids on the block, including members of Journey, Kiss, Def Leppard and Motley Crue. They received a similar reception around the world, headlining the U.K. Monsters of Rock festival and selling out the Tokyo Budokan Theatre five times.

The band considers *New Jersey* their most personal album, and perhaps show more of their inner selves in the lyrics than ever before. Years of hard touring and observing the audiences who gobble up their music have matured them and their craft. While still dealing with youthful themes of relationships and good/bad times, their songs now offer more introspection and awareness of their changing world.

Tunes like "Living In Sin" and "Blood On Blood" deal with the ever-fluctuating social mores present in their lives. In the former, Bon Jovi questions the difference a marriage license makes in a relationship, asking "Is it right for both our parents/Who fight it out most nights/Then pray for God's forgiveness/When they both turn out the lights..." "Blood On Blood" is a common man's *thirtysomething*, examining the changes in childhood friendships and the compromises one makes in order to cope with society: "Now Bobby, he's an uptown lawyer/Danny, he's a medicine man/And me, I'm just the singer/In a long-haired rock'n'roll band."

The album proves they haven't forgotten how to rock with hard-hitting tunes such as "Bad Medicine" and "Born To Be My Baby," and touches a more sensitive nerve in power ballads such as "Stick To Your Guns" and "Living In Sin."

New Jersey has long been the red-headed stepchild of the northeast, but the dedication and determination of its native sons, Bon Jovi first and foremost amongst them, are sure to change that. ★



On Tuesday, Feb. 22 the Memphis Chapter of NARAS will hold its Annual Grammy Party and its Fourth Annual Premier Players Awards presentation. The party and awards show will be held in conjunction with the televised Grammy Awards Show in Los Angeles.

The event will be held again this year in the Skyway Room of the Peabody Hotel. Invitations and tickets will be mailed free of charge to NARAS members and will be on

sale to the general public for \$10 per ticket. The Skyway will open at 5:30 p.m. and the Premier Players Awards will be presented at 6 p.m. As in the past, a large screen television will show the live Grammy telecast at 7 p.m.

Tim Goodwin, second vice-president of the Memphis Chapter of NARAS, will serve as master of ceremonies for the event and other board members will be presenters of the twelve Premier Player Awards.

Awards will be given in the areas of brass, bass, woodwinds, piano, drums/percussion, keyboards, strings, guitar, miscellaneous instruments, male vocalist, female vocalist and best local band.

Billy Crystal will again host CBS' Grammy telecast from the Shrine Auditorium in Los Angeles.

This year a record high total of almost 6800 entries in 76 different categories were received by the Recording Academy. National President Mike Greene said that the record number was a "reflection of our industry's growth, the importance and relevance of the Grammy Awards, as well as the increase of the Grammy categories."

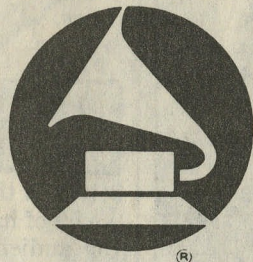
Nine Lifetime Achievement Award winners and four Trustees Awards winners were recently announced by the Recording Academy. Lifetime Achievement honorees this year are: Fred Astaire, Pablo Casals, Dizzy Gillespie, Jascha Heifetz, Lena Horne, Leontyne Price, Bessie Smith, Art Tatum, and Sarah Vaughan. Trustees Awards winners are: Walt Disney, Quincy Jones, Cole Porter and Richard Rodgers.

The Lifetime Achievement Award is for performers who during their lifetime have made creative contributions of outstanding artistic significance while the Trustees Awards recognize individuals who have made outstanding non-performing contributions to the field of recording.

It was also recently announced that the Recording Academy is entering into an unprecedented agreement with the official government committee of radio and television in the Soviet Union to develop and produce a major TV special that will salute the musical past and present of both the U.S. and Russia.

Says National President Mike Greene: "We intend that this event be an example of music recording television glasnost."

The Memphis Chapter of NARAS will hold its February meeting at 5:30 p.m. on Tuesday, the 7th, in the fifth floor auditorium of the Media General Building. Please call Executive Director Deborah Camp at (901) 794-8539 for information about NARAS and the upcoming Grammy activities. ★



The Memphis Chapter of NARAS Announces

THE FOURTH ANNUAL PREMIER PLAYERS AWARDS SHOW

and

GRAMMY PARTY

held in conjunction with the

31st ANNUAL GRAMMY AWARDS PRESENTATION

Wednesday, February 22, 1989

Local Grammy Party will be held in the
Skyway Room of the Peabody Hotel

Buffet and Cash Bar

Doors Open - 5:30 p.m.

Premier Player Awards - 6 p.m.

Grammy Party - 7 p.m. until

For Ticket Information Call 794-8539

Letters

An Open Letter to Readers of the *Memphis Star*: To Whom It May Concern:

"Buzz That Was"

What was dying of neglect three years ago is now in the process of choking to death on too much attention. Music is an art. The record business is a profession. I have heard Sam Phillips state with pride that he made his records with amateurs. That "amateur" element has always been important to what is called world-wide the Memphis Sound. It is at once our greatest resource and biggest liability.

If Memphis was to vanish from the face of the earth the music business

would not cease. The Peabody is a nice place to visit and Graceland is at least "interesting" once. Beale Street is a bad joke with racial overtones that only reinforces what bi-coastal record company "persons" already suspect about the Bluff City. After the untimely demise of STAX and the black-hole-in-space years that followed, it is nothing short of a miracle that the industry should ever again be curious about Memphis.

But rebirth is the miracle of nature. It took time and luck but the music (which by the grace of God never went away) brought them back. Now the Jr. A&R reps come and go higgeldy-piggeldy. The great and near-great assemble for video opportunites. Movie people - T.V.

cont. page 21

Memphis Songwriters Assoc. Offers Songwriting Techniques

The Memphis Songwriters' Association has zeroed in on Training Seminars at our monthly meetings. The purpose of this training is to outline the commercial techniques required by the Major Music Industry and illustrate the basics of commercial songwriting, making the correct guidelines and materials available to the writer for home development between meetings.

The songwriter can have good ideas and lyrics but their songs must be formed and structured correctly to compete with songs on current hit radio. M.S.A. has adopted a proven system of dissecting and structuring hit songs, from radio, so the writer can understand what is needed. They can then write their songs, commercially, in their chosen category.

Once the writer understands commercial songs, M.S.A. goes a step further by teaching basics of how to form songs, commercially, and structure a song on a drum rhythm chart with beats and measures, chord and word placement, for control

when the demo is recorded. We teach them how to pre-prepare the song on a chart and know it is commercial.

Since adopting this system of Songwriter Development, our membership has grown tremendously and our members are excited with complete involvement in the procedures.

We are happy to have, for the first time, a proven system which is exclusive for our organization and to make this available to all of the songwriters in the Memphis area, that join our organization.

We meet the third Tuesday of every month at the Marion Hale Community Center, 4791 Willow Road at 7 p.m.

We have three major events annually: MSA Showcase, Shindig and Industry Critique Seminar. For further information call Juanita Tullos, President, 763-1957.

*Editor's Note: We at the Memphis Star applaud any effort to improve the skills of our area's songwriters. We are not, however, in a position to be able to endorse any method of songwriting. As the MSA says, check it out for yourself. We would like to reiterate a couple of points made by Mrs. Tullos, as well as ourselves in previous Legal Side columns. An uncopyrighted song performed in public could subject the writer to losing it, and, never sign anything without your attorney reading it. **

\$200.00

REWARD

FOR INFORMATION LEADING TO THE ARREST & CONVICTION OF THOSE INVOLVED IN THE

BURGLARY
ON DEC. 16, 1988 AT
Musical Instrument
Service Company
833 S. Highland
Memphis, TN 38111

The following items were stolen:

(2) Hitachi V-212 Oscilloscopes
Serial #'s 5049764 & 6049254

(1) Fluke Model 77 Multimeter
(name address, phone and date of purchase are inside of the meter rubber casing)

(1) Peavey Mark III Bass Head
serial # 1A-805271

(1) Fender Precision Bass
Guitar (Sunburst) w/case

(1) Arbor Bass Guitar (blue)
w/case

(1) Gibson Les Paul Gold Top
Guitar w/case, Boss chromatic
tuner, leather strap, serial #
00132646

(1) Panasonic PV-1361 Video
Cassette Recorder (VCR), serial
JGMA15521

(1) Roland TR-505 Drum
Machine, serial # 754946

(1) Craftsman Electric Screw-
driver/Drill w/adapter

(1) Platt Molded Rubber Tool
Carrying case w/tools (screw-
drivers, pliers, nut drivers, hex
wrenches, clippers, etc.)

If you have any information concerning the whereabouts of these items or the perpetrators of this crime

PLEASE CALL:

Memphis Police Dept., Crime-
stoppers (526-CASH), Eugene
Smith or Michael Mason at (901)
327-0964

Hometown favorites nominated for Grammys

The 31st Annual Grammy Awards will be held February 22. Nominees were revealed last month and several Memphians and Memphis studios are tied to this year's entries. Good luck to all.

DeGarmo and Key (Memphis folks) were nominated for Best Gospel Duo, Group or Choir for their release, *D&K*. They've been nominated several times, maybe this is their year to win.

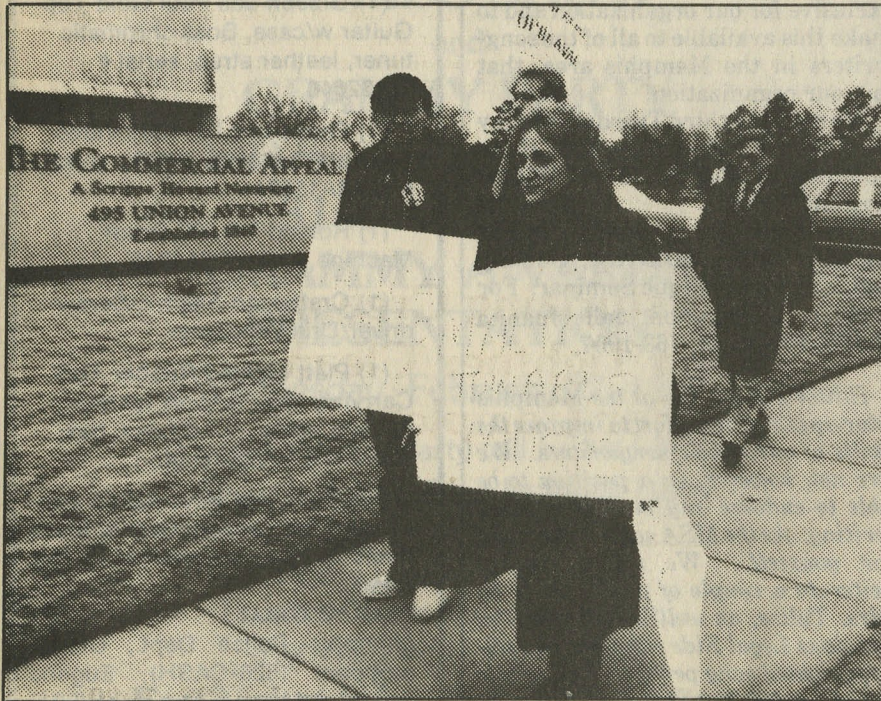
Tracy Chapman is the biggest name this year with six categories listing her debut, including Album of the Year. Most of the tracks list Memphis' own Jack Holder on a variety of instruments, from electric sitar to hammered dulcimer to

Hammond organ. He won't get a statue for it, but he certainly was an integral part of the much-respected album.

Also tied to Memphis: Best Reggae Album, *Toots In Memphis* by Toots Hibbert (recorded at Ardent with a host of Memphians); Traditional Folk, *Folkways: A Vision Shared - A Tribute To Woody Guthrie and Leadbelly* (U2 cut their contribution, "Jesus Christ," here at Sun Studio); Contemporary Blues, Memphian Bobby "Blue" Bland, *Blues You Can Use*; Pop Male Nominee Phil Collins is up for the title with "Groovy Kind of Love," written by part-time Memphian Toni Wine and Carole Bayer Sager. ★



Toots Hibbert . . . in Memphis.



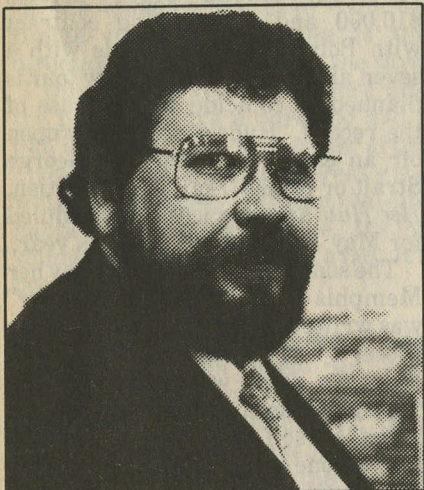
Toni Wine Moman, shown here at the infamous "Ringo Rally."

photo by Kelly K. Craig



Bobby "Blue" Bland.

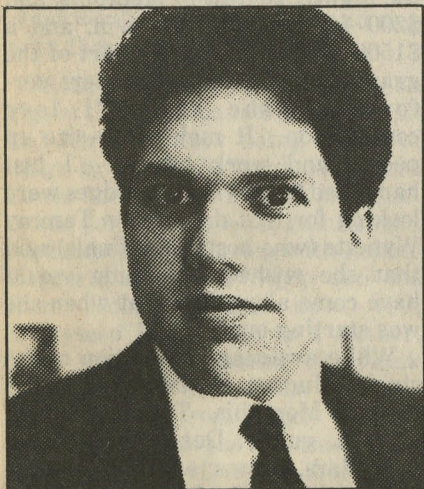
new sales force joins Star staff



Joe Moseley is the Star's new sales manager.

Joe Moseley is already a familiar face to many of you. In the past, he has served as Executive Producer of *PM Magazine* and Production Director of *Memphis In May* as well as an account executive in the radio, TV and print mediums. "It's great to be involved with an organization that promotes Memphis and the musical community," Joe says.

Another familiar face in the business is Randall Moore. Formerly with both *Rock* and *Z 98*, Randall has been actively involved in the music industry both as a musician and account executive. Randall says, "I'm looking forward to calling on some of my old friends and working harder than ever with and for them."



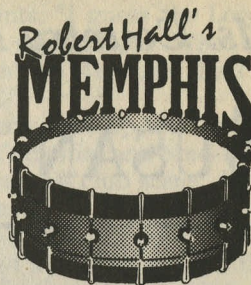
Account executive Randall Moore.



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Ms. Country Music America

SUSAN HUDSON



"It's one more step up the ladder. The good Lord didn't think I was ready for it before."
— Susan Hudson

by Chantilly

Susan Hudson has taken the long road from sitting in on gigs at the Americana Club as a nine year old to becoming the reigning (and only) Ms. Country Music America. Along the way she's survived a near-fatal auto accident, a dead end recording contract at age 16, and thousands of late-night gigs at various stops along the

Brooks/Winchester country music corridor of north Whitehaven.

Energy, enthusiasm, and pure raw talent always help an artist. But as Hudson well knows, it is often hard work, determination and a lifelong commitment to music that makes the difference between those who succeed and those who don't. On March 21 of last year, her hard work paid off when she was named the female winner of the Mr. and Ms. Country Music Contest held in Nashville, Tenn. (The male winner

was Billie Ray Bonnie from Nashville.)

For winning the contest, Hudson received, among other prizes, \$10,000 and a recording contract with PolyGram for a single with a seven album option. A 26-city tour is planned to coincide with release of the record. Hudson will likely open off an established star like George Strait or Randy Travis. In addition, *Hee Haw* appearances are scheduled for May 13 and Sept. 2 of this year.

The songs she won with display her Memphis roots. "Is There A Lover" was written by Jerry Hayes and "The Closer I Get To Leaving, The More I Want To Stay" was written by the Memphis-based country/crossover artist herself. The released single may be one penned by Don Singleton and Ronnie Scaife.

Hudson comments on the whole process. "It's one more step up the ladder. The good Lord didn't think I was ready for it before. He was preparing me for it. I think that people don't know that me and God are so close. I pray a lot. And he's made me tougher."

That toughness came in handy for the Ms. Country Music America contest which involved 77 cities, 250 Holiday Inns and 60 finalists. They battled it out for the grand prize on the Grand Ole Opry stage. Hudson enthusiastically says, "It was great! I was honored to grace the same stage that all the greatest people have been on, even if I hadn't won!"

Her other prizes included \$100 in the nightly contest in Memphis, and \$200 for the city-wide win, and a \$1500 gift certificate as part of the grand prize. About the others performing, she says, "I love competition. It makes you size up people and work harder. I just happened to be what the judges were looking for that day. Even Tammy Wynette (who hosted the finals) said that she wished something would have come along like that when she was starting out."

While awaiting completion of the single, Hudson is playing with her band in Memphis. They are Buddy Church, guitar; Dency Wells, bass; Don Mars, drums; and David Wade on keyboards. And she continues to write songs on her own.

She likes singers Whitney Houston, Gloria Estefan and Reba McEntire. And, Barbra Streisand, "is the icing on the cake - the ultimate phenomenon." As to the direction of country music, she says, "I think country is going more into the pop field. It's progressed and I like it. I want to be a crossover artist myself. You know, country really is a white man's blues. It's about real-life happenings and it's not fake. It's for young people too; yet it's not a fad. It's been here forever."

Like most singers, Susan Hudson grew up surrounded by strong musical influences. Her mother, a soprano, travelled with a gospel quartet through the hills of Alabama. Her father cut a record while in the Navy. And her Uncle Everett recorded in the '50 and '60s in Chicago. Cousin Steve Oliver, a country artist, is currently signed with RCA. However, Hudson claims her strongest influence was Elvis Presley.

Her own career began at age three when she sang and won the Lion's Den Country Song Round-Up. She received a standing ovation for singing "You Ain't Woman Enough To Take My Man," the Loretta Lynn hit. She recalls, "I knew right then that music was happening. That was it." She became a regular on the club show, hosted by Fred P. Bailey. During this time a friend of her father's played with the Memphis Kings, a high class country group. At private clubs like the Moose and the Shrine, the elementary school age child would stand on a box and sing with them.

At age nine she was sitting in on gigs at the Americana Club and by 12 had her own show doing covers of songs by Little Richard, Jerry Lee Lewis and Aretha Franklin. In between performances she gained solid road experience touring with Robbie Turner (later with Shylo and the Rum Boogie Band, now with Tennessee Rose). Turner's mother, Berniece, having toured with Hank Williams, Sr., booked the children. Jerry Seabo from Stax Records signed her and she recorded four singles for the Memphis soul label, which were never released due to the company's bankruptcy. Susan

Hudson's career became a victim of the business. She was 13 years old.

Three years later, though, Susan signed with Epic Records. Charlie Rich was her producer, Seymour Rosenberg her manager. She went on the road and attended the American School in Chicago, a correspondence school, which many performers such as Donny and Marie have attended. But, she says, "I wasn't interested in school because going to school didn't pay me. But Mom said, 'You don't go to school, you don't sing'."

She cut two singles with Epic; "Six Days On The Road," backed with "Make Me Hate You" and "I'm A Woman"/"Wilted Rose." "Rose" was

"I want to be a crossover artist myself. You know, country really is a white man's blues. It's about real-life happenings and it's not fake. It's for young people too; yet it's not a fad. It's been here forever."

— Susan Hudson

particularly significant: she wrote it. Susan elaborates on her Epic days, "When Tanya Tucker left the label, she was a minor and I was a minor. It left them with a bitter taste in their mouth." And evidently very little interest in supporting a minor's career.

She then got a break from some oil investors in Dallas. Hudson recorded an album called *Put On Your Dancing Shoes*, at Charley Pride's studio Check of Sounds in 1976. Charley's son Craig, engineered and partly produced the album. (He later played football for Memphis State Univ.) The album came out on Graceland, a label owned by Willie Nichols, whose husband worked for Elvis and to whom the rights to the name had been assigned. As for the lack of success of this project, Hudson

comments, "I guess the Lord didn't think it was time yet. When the good Lord thinks it's right, he'll let you have it."

Hudson gave up touring after the project's demise and concentrated on the Memphis club scene. In 1981 an auto accident nearly ended her career permanently. She was confined to bed for six months. Her face was pulled out and she was in plastic surgery for eight hours after the wreck. It was a year before she began singing again. She says, "it was like relearning how to play an instrument. But, my voice is stronger than it was before (the accident)." This past year her dedication and all those night club gigs paid off when she was selected Ms. Country Music America.

Susan Hudson will be the only Ms. Country Music America ever so named because the contest has changed its name and dimensions. The new title is "The American Singer's Dream Contest." Again it will be held in Nashville. The male and female winners will each receive \$25,000, a recording and management contract and a tour to coincide with the release of their record. The contest's biggest change is that it will encompass pop music as well as country. For contest information contact 1-800-34-DREAM.

ASCAP, BMI and record label representatives will judge the competition. Their goal, says Alcy Baggett of the National Music Group, one of the contest's developers, "is to look for the singing quality of the voices as well as the appearance and charisma of the performers." To him two things stand out in this competition. A \$35 entry fee is required to attract only those who are really serious. Baggett elaborates, "We only want to see end results. We want to see the winners on radio and TV. This contest can be a true route to stardom. It is a serious business opportunity and a long-term program for success."

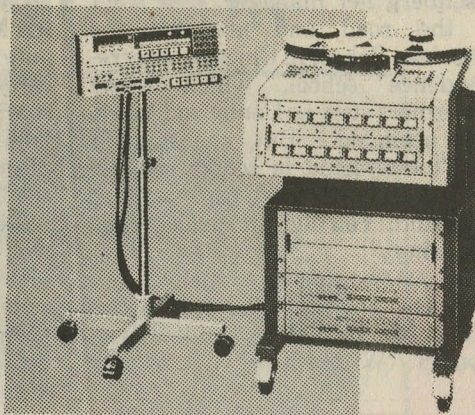
The kind of support the contest offers is what any artist needs for success and the kind that has been mostly lacking in Hudson's already lengthy career. To her being successful means having hit records. "It

cont. page 19

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FINER SIDE

by Emily A. Dunbar

It's February, can Spring be far behind? Probably. Don't pack up those woolens yet. The Big Chill is probably lurking around the corner. I can't believe we've made it this far into winter without getting snowed on. The gods must be crazy.

ABOUT TOWN

Memphis Brooks Museum of Art is presenting the rich photographic legacy of James Van Der Zee in an exhibition of his work entitled *Roots In Harlem*. The photos, culled from the private collection of art historian Dr. Regenia A. Perry, reflect the pre-World War II period known popularly as the Harlem Renaissance, and feature images of black cultural events such as weddings, funerals, parades and other street activities. The show, which opened Jan. 8 with a lecture and slide show by Dr. Perry, will run through Feb. 19.

A series of Family Workshops will be held in conjunction with the exhibit, beginning Saturday, Feb. 11, with a "Polaroid Portrait" workshop at 10:30 a.m. - 12:30 p.m. and 1:30 p.m. - 3:30 p.m. Feb. 18's workshop will be "Creative Collages," and will feature the art of Romare Bearden and Jacob Lawrence. Participants will use a variety of media to create collages based on works by the two artists which are part of the Museum's permanent collection. The final workshop, on Feb. 25, is called "Clasp of Hands." Paired participants will make plaster casts of their joined hands to symbolize each one's "clasp of hands" for unity. All workshops will be held at the two times listed above.

Also in conjunction with the *Roots In Harlem* exhibit will be Sunday afternoon performances. The Feb. 5 program will examine the culture of the Harlem Renaissance era in five short films. Memphis State Univ. professor Reginald Martin will moderate discussions of *Discovering*

Jazz, St. Louis Blues, W.C. Handy, Scott Joplin and From These Roots. Feb. 12 Memphis jazz musicians Herman Green and the Green Machine will perform some of the music of the era. The following week, the 19th, the Blues City Cultural Center will present a multi-media look at the life of actor/athlete/singer and political activist Paul Robeson, who gained recognition during the Harlem Renaissance era. All performances are at 2:30 p.m.

All events surrounding *Roots In Harlem* are free and open to the public at Brooks. Due to limited space availability in the workshops, those interested are encouraged to make reservations with the

Education Department by calling 722-3515.

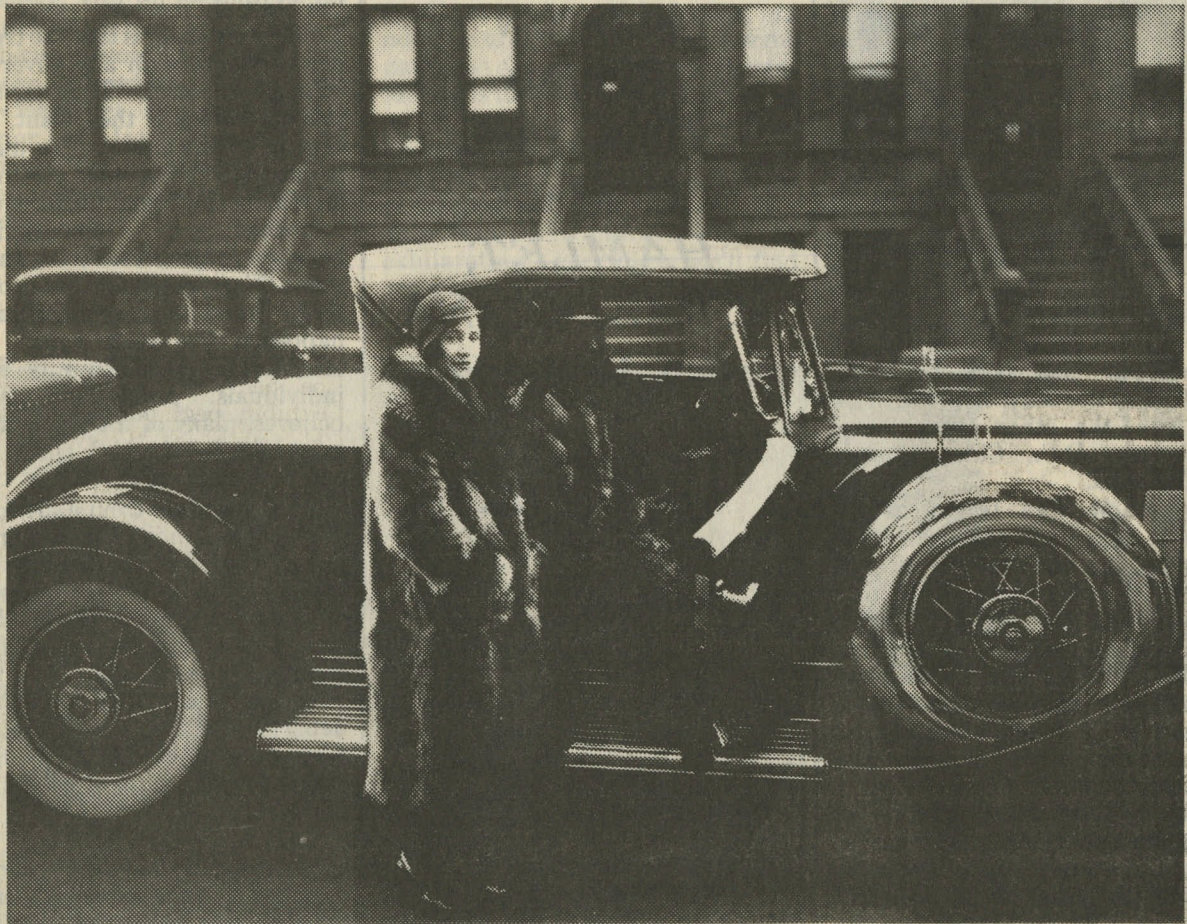
In last month's *Finer Side*, the sponsor of the Eastman Brass Quintet was inadvertently misidentified. My apologies to Concerts International, who also brings other fine chamber ensembles to Memphis. Look for other programs currently being planned by C.I. later this year, including the April 10 performance by the Cleveland Quartet.

Opera Memphis will close out their season with *The Daughter of the Regiment*, a hilarious comic opera performed in English and set in the time of the Napoleonic Wars. Performances are Feb. 23 and 35. For

ticket information please call 678-2706.

Calvary Episcopal Church has suspended its Wednesday Noontime Performances during the months of February and March for Lent. Replacing them will be speakers four times a week on Lenten topics, followed by lunch at the ever-popular Calvary Waffle Shop. The lectures begin at noon and will cover a variety of subjects germane to the season. For information on individual speakers please call Calvary at 525-6602.

WKNO-FM 91 and First Tennessee Bank are bringing the national program *Sound Money* to
cont. page 22



Roots In Harlem, photographs by James Van Der Zee, from the collection of Dr. Regenia A. Perry, will be displayed at Brooks Museum of Art during February as part of their Harlem Renaissance Festival.

TO BE OR NYET?

The Russians are Coming!

by Cheryl Denise Wolder

Memphians will be given a rare treat in February when the Moscow Studio Theatre of the South West comes to perform their versions of Shakespeare's *Hamlet* and Goldoni's *Mirandolina* at Theatre Memphis.

This visit came about when Charles Jones of the Omaha Community Playhouse in Omaha, Neb. saw the troupe perform at a biennial International Festival held in Austria. So impressed was he by their work that he invited them to perform at his theatre in Omaha. According to Tami Hook, marketing director at Theatre Memphis, they asked, in reply, whether that was close to Graceland. They wanted so much to see Elvis' home that the limited tour was arranged, with Memphis as the third stop of a four-stop tour, the other cities being Washington, D.C., Chicago, and, lastly, Omaha.

The troupe was begun as an amateur Russian vaudeville troupe in 1974 by founder Valeriy Beliakovich, who holds a directing degree from the Moscow State Lunacherskiy Institute of Theatrical Arts. He was soon joined by V. Grishechkin, who holds an acting degree from the same university, as well as by other friends and neighbors. Their format quickly changed from vaudeville to performing the classics, new works, and a lot of western works. Today the company consists of 32 full-time employees, 10 part-time, and 40 volunteers. As in many countries, "many (of the staff) left better-paying jobs in order to devote more time to the theatre," Hook notes. Artists suffer for their art all over the world.

Moscow Studio Theatre has a repertoire of 25 plays. They bring in

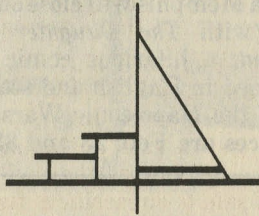
three or four new plays a year, and retire a few others, to always maintain the basic number of 25. The number of new plays in their repertoire astounds Hook, especially as the theatre receives no state subsidy, the first theatre in Russia to have this distinction. "Not a lot of companies are successful. . . (in) bringing audiences in to an unproven work . . . It's expensive and usually doesn't net back what it costs (to

produce new plays). That would not be possible here." In Russia, the troupe has the title of People's, a gradation of recognition from their government which has allowed them, since 1985, to charge for their tickets, becoming self-supporting.

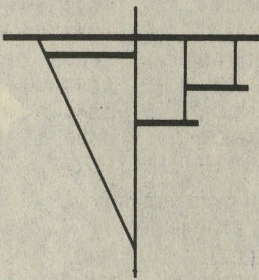
We Americans will find it surprising that the tour was so quickly organized and approved - only about a year or so passed from the initial meeting with Jones. Equally amazing is that the troupe is not traveling with any government officials as escort. "They can stay in private homes if they want," Hook says in astonishment. "To me," she points out, "that was the biggest statement for what difference has happened in . . . communication between the two countries, that has made this (type of visit) even possible; there is no way this would have happened five years ago." If the Russians lose the anonymity, become individuals, *people*, to us, she believes, many of the problems that exist between the U.S. and U.S.S.R. can be broken down.

Very few of the troupe speak much English, but many Russian emigres residing in Memphis have volunteered to act as translators and tour guides, longing to spend some time with people from their former country. Some of the places visited will no doubt be well-stocked department and grocery stores - something unheard of in Russia, where long lines for short supply is the norm.

With the performances being in Russian, there was initially talk of finding some sort of translation system for the benefit of the audience, but many board members, including Hook, protested. "I have no desire to have (on) a headset . . . with some person sitting there translating *Hamlet* . . . I know *Hamlet!* I want to



MOSCOW STUDIO THEATRE TO STAGE *HAMLET,* *MIRANDOLINA* Feb. 16 and 17



see what they do with it, (how it sounds) in their own language." Keep in mind that in Russian, cuts from the play will be easier, as the trouble with the iambic verse would be eliminated. As for *Mirandolina*, Hook points out that it "is very, very visual and you can follow the story without any help." Even the use of surtitles, like those used at Opera Memphis, would be "more intrusive than helpful," apart from the fact that the necessary preparation needed to use the system would not be possible with the limited rehearsal time available -- the troupe will only be in Memphis four-and-a-half days.

Public support is always crucial to a project like this. The Moscow Studio Theatre's visit here is expensive, but Theatre Memphis, with the generosity of the business community, will be responsible for all aspects of the trip. The number of man hours devoted to preparation has been "incredible." From the start, Margaret Lowery and Jan Gardner of Jan Gardner and Associates have donated all their marketing hours spent in arranging the troupe's visit.

Through these efforts, several local restaurants, including the Peabody and the Rendezvous, have offered to

treat the troupe to dinner (having to seat up to 150 people). Graceland, which sparked the troupe's interest in visiting Memphis in the first place, is giving them a tour and dinner afterwards. Very possibly, a bus and driver will be donated to carry the troupe around. And, maybe, wherever they stay can either be donated or discounted; that's yet to be confirmed. This kind of support is admirable and vital, and not just financially. How we treat our Russian guests will be talked about in Moscow - we are the peacemakers.

Mirandolina will play Thursday, Feb. 16 and *Hamlet*, Friday, Feb. 17. Both performances are at 8 p.m. Tickets go on sale in January; all seats are \$8, but as they will have gone on sale to subscribers first, the remaining number of seats will be small, so get those tickets *asap*. In addition to these performances, some dates have been booked at Theatre Memphis for school groups, a fact not widely advertised, as the schools are already lined up.

So come and see the Russian vision of Shakespeare and Goldoni. Not only will this historic visit be exhilarating - very likely we'll find out we're more alike than we know.

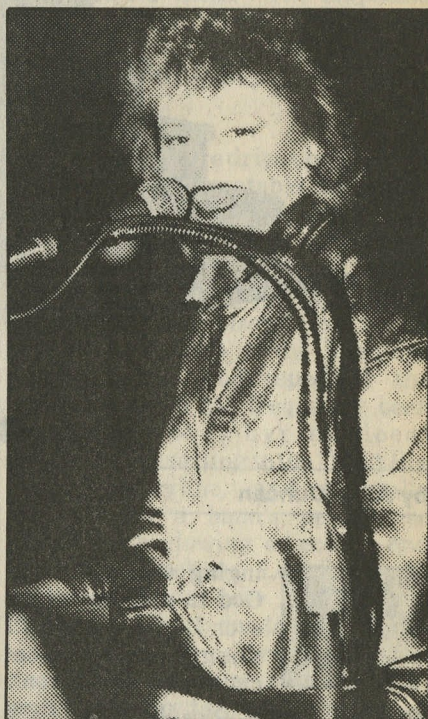
★

Susan Hudson

from page 15

doesn't matter," she says, where she records. "The studios in Memphis are as good, if not better, than Nashville. But Nashville won't recognize Memphis. It's always been that way. I don't care where I record as long as I can get a hit. I can't see not being in the music business. It's all I've known all my life, and I can't think of not doing it."

As to the key elements for success in the music industry, she says the top three are persistence, personality and luck. She quickly adds a more personal element. "Fans are important -- I love my fans, they are my friends. I have them all over from Texas to Washington." She also



Susan Hudson has been playing the Americana Club off and on since she was nine.

offers this bit of advice for those in the biz, "Expect the unexpected, both the good and the bad . . . but, hang in there and don't get discouraged. It's a tough, hard road but the rewards are worth it."

Hers is not a glamorous, overnight discovery tale. It does however show that for Susan Hudson, determination, faith, and talent play an important role in what she does and where she's going.

★

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FM - WEGR	102.7

Urban/R & B

AM - WDIA	1070
FM - WHRK	97.1
FM - KRNB	101.1

Country

AM - WKBL	1250
FM - WKBL	93.5
FM - WVIM	95.3
FM - WGKX	105.9

Christian/Gospel

AM - WCRV	640 (TALK)
AM - KSUD	730 (COUNTRY)
AM - KWAM	990
AM - WXSS	1030 (BLUES)
AM - WLOK	1340 (R & B)
AM - WMQM	1480
FM - KFTH	107.1

Adult Contemporary Easy Listening

FM - WEZI	94.3
FM - WRVR	104.5

Oldies/Past Hits

AM - WHBQ	560
AM - WRVR	680
AM - WGSP	1210
AM - WEZI	1430

Classical

FM - WKNO	91.1
FM - WSMS	91.7 (JAZZ)

News Talk/Full Service

AM - WREC	600
AM - WMC	790 (COUNTRY)
AM - WMPS	1380

SANDRA BRAY

*"I like to
sing
and
I like to
entertain."*



by Alice Duncan

Singing is a gift from God to me, and whatever I can do to fulfill this gift then I will, because one day I won't be able to sing. But, until that time I'm going to sing my self to death. Yes I am!" Sandra Bray's will to sing is why you don't hear her reporting news for WMS-AM 79 anymore. Fulltime work as a broadcaster was stifling her growth as a vocalist, so for the present, she has switched her delivery from news up-dates to blues and jazz lyrics.

Bray is a West Memphis, Ark. native who studied two years of classical voice at Arkansas State Univ. At the time, music was her intended college major, but when she transferred to Memphis State she became involved with news broad-

casting and decided that mass communications was best suited for her. Now after six years working as a successful communicator, the music bug has bitten her again. "As the old saying goes, if you don't use it you will lose it," she says. "And I believe that with all of my heart and soul."

From Wednesday through Sunday nights, Memphis residents and visitors can catch Bray's class-act performances at River's in the Days Inn Hotel on Union Ave., and on Fridays and Saturdays (before she makes it up to River's), you can stop in Lou's Place on Front St. to hear this lady warming up the cords before a long night's work. "At Lou's Place, it's laid back. At River's, it's more like a show - a Liza Minelli Broadway kind of thing. We have an intro. It brings me on. I joke with the audience. I laugh with the audience. I do my songs and at the end I sing 'Satin Doll.' I always end with it. Then it takes me off."

Whether Sandra Bray is at laid-back Lou's Place or doing her stage production at River's, she renders the essence of good music and entertainment. Her clear as a bell phrasing is similar to that of an older jazz vocalist like the late, great Dinah Washington, and during fast tunes like "Hard Hearted Hannah" and "Hey, Bartender," she exudes the quick energy and delightfulness of a young Leslie Uggams.

At River's she collaborates with the River Bar Blues Band which consists of drummer extraordinaire, Bill Tyus, Will Stein on bass, Fat Sonny Williams on sax, and blues pianist Bob Talley on keyboards. Hanging tough with these heavyweight musicians is to her advantage because they give more than musical backup. They offer guidance, especially Bob Talley, who was a major part of the Memphis sound when Stax Records was in its heyday. "Bob Talley is to me my mentor," she says. "Somebody who, without my even asking, has taken me, molded me, and shaped me into my type of sound."

Bray tags her sound as "blues-jazz-pop" - blues and jazz tinged with a subtle pop flavor. She says, "I incorporate the old with the new because, of course, I'm 29 years old, so I've got to have some influences of the day and age."

Before switching her career from radio broadcasting to entertainment, she assumed that Memphis clubbers would not accept her blues and jazz offerings because of her young age. Yet, she's seeing that her assumption was wrong. "Since August I've been at River's and at first they had no house. Now they have a big house. They have a real big house. And you know that's not like patting yourself on the back. That's just telling it like it is. People say that I'm the contributing factor. I don't know. I just do what I do and I like to do what I do. I like to sing and I like to entertain and I like to have fun when I do it."

The skepticism of this former reporter has been replaced by the confidence of a determined songstress, who has acquired a Memphis following. Yet, even though Bray has received much

positive feedback from Memphis night-lifers, she's not hastily packing her bags to move on to a larger urban circuit. For her, Memphis is an appropriate place to be because it's an excellent learning ground equipped with living musical references and demanding critics. She elaborates. "I'm not talking about professional music critics. I'm talking about the people who come to see you every single night and buy drinks. They are tough!"

"Lady Bray," as they call her at River's, has the same aspirations as any other vocalist. She wants a record deal, her name in lights, and the pleasure of being paid in full for her talents. To make this dream a reality, she is preparing a demo tape with keyboardist Phil Joiner,

*"I'm not talking
about professional
music critics.*

*I'm talking about
the people who
come to see you
every single night
and buy drinks.*

They are tough!"

— Sandra Bray

guitarist Malcolm Cullen and drummer Oscar Sales. Once the demo is completed, she will then go shopping for a desirable label.

"People ask you, 'what is your style? Do you sound like Anita Baker?' No, I don't sound like Anita Baker. I sound like Sandra Bray! Sandra Bray has her own unique resonance unlike Anita Baker, unlike Whitney Houston, unlike anybody. And I think if the world ever got the chance to listen to it - sure they would still love the Whitney Houstons and Anita Bakers, but there would also be room in there for a Sandra Bray." On that confident note, Memphis turn up your volume. Sandra Bray is through with news reports, but in a minute she's gonna be back on your radio. ★

Letters

from page 11

crews-researchers-interviews. Activity and fresh blood is bound to draw the sharks.

Yes - everybody wants to be in show business. To get "into the act" as it were. It is a game of egos. Guitar players become engineers. Engineers become producers. Lawyers become managers. Managers become metaphysical visionaries. We are our own worst enemies.

We all felt it warm up. We will all feel it cool down. Check yourself. The same creative Memphis mentality that makes the music in the first place is well-known for screwing up one-car funerals.

Despite what happened in the past on Beale Street, at 706 Union, or Soulville, USA, nobody owes us anything. We have every right to be proud of our musical heritage. That's not going to pay the rent. This is now - reality sandwich.

As one Memphis ex-patriate now executive from a major label said about the John Kilzer record - "close." Everybody knows that only counts in grenades and horseshoes. The "Big One" is still coming.

He's out there in a garage in Frayser trying to play 32nd notes on the neck of a Jap guitar - or down in Orange Mound singing like an angel into a jam box. God bless him. Let's hope he makes it. If he doesn't - if some turkey does him up and rips him off before his tape gets out of town - then, once again, we're all history.

World boogie is coming,
Jim Dickinson

Editor's Note: Jim Dickinson is a longtime Memphis musician, producer, and member of the critically acclaimed Mudboy and the Neutrons. His experience, going back to the '60s, gives weight to his analysis and warning. We would point out, however, that, as Opie used to say, it is "barely possible" that the Big One could be a woman. ★

Dear Memphis Star,

After reading the letter expressing concern over the lack of alternative music coverage, and your response,

in the January issue, I stumbled to these opinions:

1) You didn't miss Think As Incas' EP, you *misplaced* it. . . I dropped the *first copy* off at your offices . . . Whatever happened to it didn't seem to matter to you guys. Luckily it didn't matter to us either. I also wonder if you would have followed the EP's progress if we had not sent you the information in a press kit update.

2) How should a local music magazine gauge the importance of its artists? Doesn't the Memphis Music Media wish for the city to return to its international prominence again? Then perhaps you should devote space to the New Rose Records' roster of local bands. I am aware of past cover stories on Alex Chilton and Tav Falco, and congrats are in order to the *Star* for these. The emphasis here, however, is on a European label's interest (and working relationship) with Memphis musicians. BE AWARE!

3) Musicians are driven by EGO -- a positive, yet corruptable force that motivate and sustains an artist. The Memphis music community tends to be naively presumptuous at times, believing "whatever works here is bound to work elsewhere." Promoting this myth is the Memphis Music Media (and especially the *Memphis Star*) has frequently been guilty of over-hyping local musicians, reverting to the "Next Big Thing" storyline, and generally fucking up a band's perspective (EGO) with glowing adjectives and baseless predictions. Luckily, the alternative scene here has escaped much of this hype due to - that's right - lack of local coverage, and the realities of our situation: no management or marketing, little glamour or money, and the refusal to play mainstream music.

4) The alternative scene was the most prolifically recorded and released group of bands in '88. The Panther Burns, Chilton, Hellcats, Country Rockers, Think As Incas, Resistors, Rin Tin Horn and the Five Who Killed Elvis all produced recordings. It becomes important to get these recordings beyond the city limits to stronger alternative outlets - college radio, underground record stores and clubs, supportive and conscientious media. In essence,

cont. page 23

The COUGH and how to cure it!

Send us your favorite home remedy

by William Hinkle, Ph.D.; Joel Kahane, Ph.D.; Jerold Teachey, D.M.A.; Neal Beckford, M.D.

Recently, I've been having the unpleasant feeling that comes from losing control over a bit of one's life. I've had a persistent cough that comes and goes in bothersome episodes called paroxysms. (I call them something else!) Right in the middle of my work in the office or during an otherwise good night's sleep, there it is again. I try not to cough, but invariably lose the battle between will and reflex.

Oddly enough, this annoying situation gives me a subject about which I can write to you. Did you know that a cough is actually produced by the voice box, or larynx? That's right. The production of a good cough strong cough is actually the most important reason you have a larynx. The fact that you can make a living by singing and/or by talking is of secondary importance to mother nature. There are other faculties you can use to make a good living, but there's no other way to cough.

What happens when you cough is very simple and it goes like this. The vocal folds are held tightly closed while you try to breathe out from beneath them. Suddenly the power of the air from your lungs is released in an explosive action and anything that doesn't belong in your windpipe isn't there anymore. Throat clearing is similar to coughing; it's sort of like an elongated cough and, like coughing is helpful in keeping the breathing pathway open.

Why this dissertation on coughing? Because as a profession voice user or wind instrumentalist you need to manage these behaviors carefully. Coughing and throat clearing are important, even life-preserving reflexes. But, they can also be abusive to the vocal folds and left unchecked they can cause vocal fold swelling and irritation. Even worse,

excessive coughing and throat clearing can more permanently damage the edges of the vocal folds, contributing to the formation of vocal nodules.

You should remember these few important points: 1) your voice box is there to protect your windpipe and lungs from foreign material, 2) coughing and throat clearing are reflex behaviors; past a certain point you cannot willfully inhibit them, 3) be sure that the amount of coughing you experience is actually needed to help your body deal with a more significant medical problem; bronchitis or a cold for example, 4) have your physician deal with a persistent cough so that chronic vocal fold irritation does not develop. If you do not take care of medical problems you may cough far more than you need to.

Professionals in the music business need to protect their competitive edge. Take action. Don't let a nagging cough complicate your life. And, oh yes, just in case the medicine I'm taking now doesn't work, send me your favorite home remedy for a cough. In a future issue this column will publish a doctor's opinion of the home remedies we collect along with some professional approaches to treating a cough. Send your remedies to the column in care of the *Memphis Star*, 643 South Highland, Memphis, TN 38111. ★

The Memphis Voice Care Center is a specialty clinic that specializes in voice care for the serious vocalist. It is staffed with medical voice specialists, speech pathologists, and professional voice coaches who are able to give vocalists a multifaceted approach to their particular voice problem. Everyone at the Memphis Voice Care Center hopes that these suggestions help you to avoid a serious voice problem. The Voice Care column invites your questions and/or comments. Please address inquiries to Voice Care, 643 S. Highland, Memphis, TN 38111. ★

Finer Side

from page 17

Memphis, Sat., March 11 to be broadcast live before a studio audience at Theatre Memphis. The program, which airs Sat. mornings from 10-11 a.m., offers information about consumer issues, taxes, investments, insurance, economics and business. Questions will be fielded from listener call-ins and the audience. Following the broadcast will be a financial planning seminar. For ticket information call 323-9566.

MSU/RHODES

Pianist Natalia DaRoza and cellist Douglas Graves will be the special guests at a free concert 8 p.m., Feb. 2 in Shirley Payne Recital Hall at Hassell Hall at Rhodes College. The Faculty Concert Series will continue the 7th with Robert Patterson on horn at Hardie Auditorium, also at 8 p.m.

Rhodes College will play host to the amazing Kronos Quartet Feb. 8. Kronos is known internationally for their unique interpretations of 20th century compositions, as well as traditional classical works. Times and ticket information were unavailable at presstime. The Rhodes College Singers will perform a free concert Feb. 26 at St. John's Episcopal Church at 4 p.m. and Bill Barksdale will be featured in a Student Voice Recital Feb. 28, 8 p.m. at Payne Recital Hall.

Memphis State Univ. Theatre will present *The Miser*, a comedy by Moliere, directed by Stephen Hancock in the Studio Theatre. All performances begin at 8 p.m. and the play will run Feb. 6-11.

The Memphis State Alumni Association is planning a Kenya Highlights Safari June 7-17 to familiarize people with this year's Memphis in May honored country. The trip will encompass Nairobi, Mt. Kenya, Masai Mara, and offers an extension trip to Tanzania. For more information on the Safari, please call 678-2701.

SYMPHONY NOTES

The Memphis Symphony Chorus will present *Carmina Burana* by Orff Feb. 17 and 18, with the

Finer Side

from page 17

Memphis Symphony Orchestra at deFrank Music Hall. The *American Record Guild* has praised the work as "... magical pictures for anyone with ears to hear. . ." The Orchestral Society honored the winners of their "Why I Go To The Symphony" essay contest at the Jan. 6-7 MasterWorks concert. The winners were, in order, Diane Baum, Felicia Jones, Tamara Watson and Marcia F. Levy. Congratulations!!!

THEATRE

Blues City Cultural Center - *Paul Robeson - All American*, Feb. 17-19 and 24-26. A multi-media look at America's black Renaissance man. 525-3031.

Circuit Playhouse - *I'm Not Rappaport*, Feb. 1-5. Celebration of non-conformity that avoids sentimentality yet displays respect for aging. 726-5221. *Mid-South Playrights Contest Winner*, (to be announced) Feb. 16-March 19.

Germantown Community Theatre - *The Night of January 16th*, Feb. 1-5. Courtroom drama by Ayn Rand. You be the judge. 754-2680.

Orpheum Theatre - *My One and Only* (five performances, other dates not available). Tony-award winning musical from George and Ira Gershwin. 525-3000.

Playhouse on the Square - *Noises Off*, Feb. 1-19. Michael Frayn's Broadway comedy hit. 726-0776.

Theatre Memphis - *The Nerd*, Feb. 1-12. Larry Shue's newest comedy effort. Featuring Brian Mott, Randall Hertzog and JoLynne Palmer. *Hamlet/Mirandolina* (special Russian performances, please see p. 18 for details). Feb. 16-17.

MEANWHILE, BACK AT THE RANCH . . .

The Russians are coming! Look for them at Theatre Memphis Feb. 16 and 17 performing *Hamlet* and *Mirandolina*, and on page 18, in our feature by Cheryl Denise Wolder. And if you happen to be at Graceland the same day they visit, be sure and say hello. Don't forget - February is Black History Month. Take a look around; you just might learn something. ★

Memphis Star to co-sponsor South by Southwest Conference in Austin, Tex., Mar. 16 - 19

The *Austin Chronicle* has announced the dates for their Third Annual South by Southwest Music and Media Conference as March 16-19. The Conference, co-hosted by BMI, and co-sponsored this year by the *Memphis Star*, is an annual event designed to bring together those directly involved in the music and alternative media to meet and share ideas. Held at Austin's Marriott Hotel, the Conference features two days of workshops and panels, beginning with the Austin Music Awards and culminating with the SXSW Softball Tournament and Bar-B-Q.

The Austin Music Awards are presented to area musicians in honor of their achievements, and is a great way to hear Austin music at its finest. The workshops and panels feature two days worth of informative sessions featuring industry leaders sharing their experience and

knowledge in topics such as publishing deals, management, commercial radio, media freelancing, booking, do it yourself recording projects and independent labels.

The SXSW Trade Show offers the opportunity to meet with labels, newspapers, promotion companies, and other Conference participants and swap tapes, copy and ideas. Tables are available for rent. The SXSW Music Festival is a highlight of the Conference, presenting over 200 bands from around the country in 15 different clubs during the weekend.

Registration for this year's Conference is \$65 prior to Feb. 10, \$75 prior to March 3, and \$100 for walk-up registrants. For more information on South By Southwest please see our advertisements on pages 5 and 41, or call (512)477-7979. ★

Letters

from page 21

Memphis could have little or nothing to do with our success or failure.

5) I hope this city does experience a music revival. Caution: music heritage doesn't always ignite music progress (look at New Orleans). It takes guts and money; the former supplied by musicians who take chances to produce original music, and the latter by the club and recording interests who invest in fostering this music. And it takes an assertive media to report what is happening, not regurgitate what some band's press kit states.

Special thanks should go to Steve McGehee and the Antenna (it's dirty, but shouldn't it be?), Easley Recording, Jim Shettles at the MSU *Helmsman*, Rhodes College *Sou'Wester* and WLYX, WEVL, *Pop Culture Press*, *Kool Thang* and all the people who attend the shows and buy the records here.

Well, that'll take care of my burning soul for a couple of years,

David Shouse
Think As Incas

p.s.: In case there is some confusion, Human Radio is not an alternative band.

Editor's Note: When I said "miss" I wasn't denying the fact that the EP had been misplaced, just that we had "missed" reviewing it. If you want to take another chance on us, send us another one. Also thank you for your continued press kit update. The bands who are diligent enough to keep us informed are the ones most likely to get coverage. In a sense, we are alternative also, and don't have the staff to be everywhere.

With that said, I'm curious from your letter if alternative music ceases to be alternative when it sees the light of print or whether publicity is OK for alternative music too, or whether it really doesn't matter at all. In any event, here's your comments. Maybe we'll get a letter from the straight scene.

p.s.: I don't think we've labelled Human Radio alternative. ★



JUDSON SPENCE

*Mississippi Native's
Big Break
Breaks
All
The
Rules*

by Cara McCastlain

As far as "big breaks" go, rumor has it they are few and far between. Success comes usually after years and years of paying dues in suffocating bars with stages the size of a dining room table. A bleak picture, but one that is endured by hundreds of hopefuls who, whether for the sake of expression or excesses, seek the road out of bars to a life of making music.

Enter Judson Spence, a 23 year old singer/songwriter/multi-instrumentalist from Pascagoula, Miss. Two years ago, with a grand total of six club performances under his belt, Spence was mulling over "12-13" different offers from record companies and is an example of one whose big break broke all the rules.

Fresh from a two-week tour of Europe, where his Atlantic Records debut album had just been released, Spence took some time to discuss his whirlwind year. The first single

from his eponymously titled album, "Yeah, Yeah, Yeah," was on it's way to #32 on *Billboard's* Hot 100, where it peaked, and the video was enjoying moderate rotation on MTV.

"Why do we have to be like everybody else?" he asks about taking his funk/rock/pop melodies to Nashville instead of L.A. two years ago. "It started in Memphis and Nashville. Rock'n'roll was born there. I grew up in the South, and it was important to me to be around people I was comfortable with. In L.A. people were telling me how I should make my music."

His music is a jazzy blend of the rock, soul and R&B tones he cites as influences, from Marvin Gaye and Otis Redding to the Beatles. Perhaps the strongest mark was made by the emotional, gospel music he heard throughout the black neighborhood in which he grew up. His parents were self-taught preachers who "started a church on the other side of the railroad tracks, with no more than a dozen people."

Their home was full of musical instruments, and his mother, a

Louisianan by birth, encouraged him to "go in there and just play, just mess around." This messing around lead to Spence's easy mastery of piano, guitar and organ. His neighborhood friends introduced him not only to the soul of Gaye and Redding and the rock of Jimi Hendrix and the Beatles, but to the passionate gospel music found in the black churches of the area. Spence recalls, "I would go (to the churches) and get totally lost in the music for a couple of hours. To this day, going to a black church for me is like going to a gas station to get filled up."

Although friends cautioned that his was not the kind of music made in Nashville, and there were no major pop/rock hits out of there lately, Spence made the move in February, 1987, promising friends a record deal within the year. Once in Nashville, he met and teamed with Monroe Jones.

Their months of collaborating soon led to a band, which debuted October 1, of that year. Feeling confident

with the material, Spence's plan was a three-week blitz of the Nashville club circuit, knowing word would spread about the group. This was something of an understatement, since three weeks later he had 12 offers from which to choose.

Spence elaborates, "Within three weeks my life changed absolutely from nothing to everyone in the industry wanting to sign this thing, and it was very scary. Because in most situations when people have that opportunity, they end up getting so cocky and so full of themselves, and so full of the fact that they achieved that, they end up losing sight of what it was that got them that. And that is that they made good music.

"I wasn't interested in someone giving me a million dollars," he continues. "I just wanted someone to give me a proper record deal and let me make the music I wanted to make."

That "someone" is now Atlantic Records. Spence says it took "a couple of weeks" to narrow his decision down to three offers, and then he just tried to "read between the lines and look for a belief that the record company I signed with would believe in me and not just throw me at a wall and see if I stuck. That's what I felt in Atlantic Records... I think it's the best choice I ever made in my life."

With that decision made, work began on the first album. Under the direction of Jimmy Iovine (Lone Justice, U2 and numerous others) as executive producer, Spence, co-writer Jones, and band members worked on what Spence, laughing, claims was "the easiest thing I've ever done in my life.

"Obviously, you can get under a time pressure, and a financial one, because there are budgets you have to meet," he says. "But for me it was all about the music. I wanted to make the music that I heard in my head. If I could do that, I was going to be happy."

Atlantic's interest and faith in Spence's music was evidenced by the ground support he received going into the project. Besides Iovine's expert assistance, veterans Billy Preston on organ, Toto's Jeff Porcaro on drums, percussionist Alex Acuna and drummer Rick Moratto appeared on the majority of the cuts.

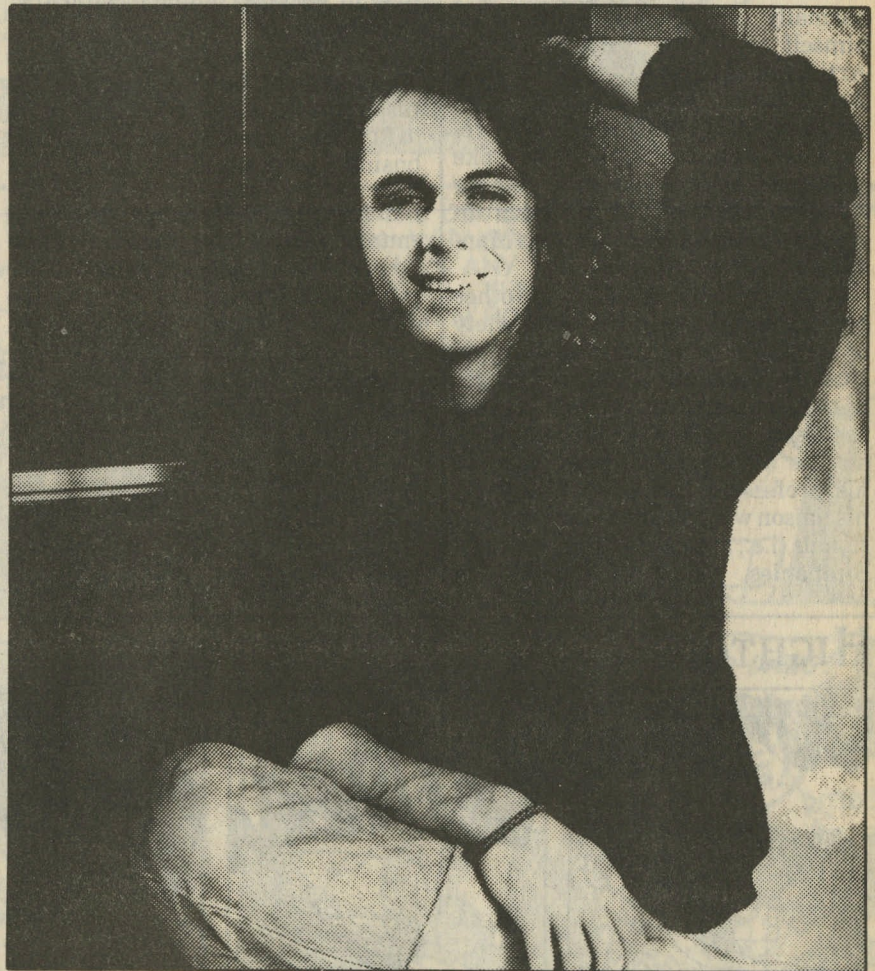
With the release of *Judson Spence* in late 1988, Spence and bandmates were anticipating the upcoming live shows. The current band lineup includes Spencer Campbell on bass, brother Jody Spence on drums, Trent Dean on percussion, Bill Awsley on guitar, and Doug Sizemore on keyboards. Upon their return to the States, plans for shows around the country were in the works.

The band's tour will take them cross-country this spring, including a Feb. 3 appearance at Nashville's Cannery. Subsequent dates will take him across the south and southwest, and back north by summertime. Additional dates (perhaps one in Memphis) were being added at presstime.

"I'd like to be known as a performer, as someone who gives everything he's got every single time he plays music, whether it's for five people or five million," he explains. "I'd just like for people to know that Judson Spence is going to give a good show, or give everything he's got when he performs. At this point, that's all that matters to me, is playing music."

As one of his "five most favorite" cities, Memphis is definitely on Spence's list of places to play, and says his next record is going to be a Nashville/Memphis album.

"For me it's important that I build a foundation," Judson Spence says. "I want to build a building here. I don't want to make one record, one single and have that be a success. That's not important to me compared to my long range goals... I want to be doing this ten years from now." ★



"I wasn't interested in someone giving me a million dollars. I just wanted someone to give me a proper record deal and let me make the music I wanted to make."
— Judson Spence

LEGAL / BUSINESS SIDE

by C. Stephen Weaver

Numerous questions should be considered on the part of both the Artist and the Personal Manager before considering whether or not to enter into a contractual relationship with each other. This column will begin by looking at the Artist-Manager relationship from the point of view of the Artist.

It would be advisable to distinguish between a Personal Manager and a Business Manager. The subject matter of this column deals with the former. A Business Manager normally only concerns herself or himself with the finances of the Artist and is often a Certified Public Accountant. The Business Manager may keep the books of the Artist, prepare tax returns, suggest or make investments, etc. Most beginning Artists cannot justify the costs involved in employing a Business Manager.

A Personal Manager, on the other hand, acts for the Artist in a variety of ways and often fills the role of the Business Manager in the early stages of the Artist's career. In a nut shell, the Personal Manager is the Artist's advisor and counselor in all areas of his professional career and usually his liaison with other industry professionals (i.e., attorneys, agents, record companies, etc.). The generally

accepted areas in which a Personal Manager renders advice and counsel to the Artist are as follows:

1. The selection of literary, artistic and musical material.
2. In any and all matters pertaining to publicity, public relations and advertising;
3. With relation to the adoption of the proper format for proper style, mood, setting characterizations in keeping with Artist's talents;
4. In the selection of other artists to assist, accompany, or embellish Artist's artistic presentation;
5. Concerning the selection of booking agents, business managers, attorneys and other persons, firms and corporations who will counsel, advise, seek and procure employment and engagements for Artist; and
6. With regard to general practices in the entertainment industry.

More generally, the Personal Manager will be charged with the responsibility of using his best efforts to further the professional career and business interests of the Artist.

Many Artist-Manager contracts enumerate certain special obligations of the Personal Manager. For example, following are some of the more specific duties which have been required of the Personal Manager (or someone on his staff) in agreements which I have seen: To keep books and financial records of the Artist's professional earnings and expenditures; to develop merchandising materials (T-Shirts, etc.) until such time as the Artist acquires a record deal; to procure a record deal for the Artist; to

procure a major publishing deal for the Artist; to supervise employees; and even to help negotiate the final settlement agreement between the Artist and his production company. As is often said, "Everything is negotiable." The primary focus of the Personal Manager in addition to the general ones listed in the preceding paragraph will depend upon the special needs of a particular Artist.

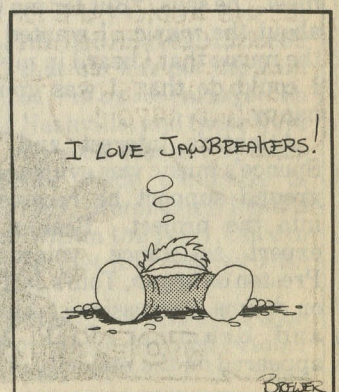
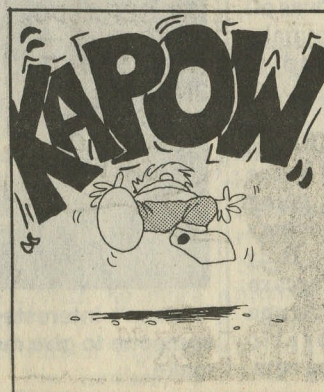
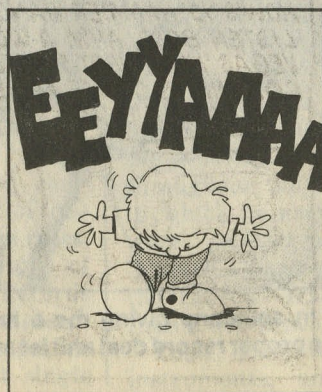
The relationship between the Personal Manager and the Artist is, as is indicated by the Manager's adjective, *personal* and usually very close. In fact, the relationship between the Personal Manager and the Artist is often so intimate that the Personal Manager is referred to as the "alter ego" of the Artist. Most Artist-Manager Agreements are structured so that the Term of the Agreement will be anywhere from three to seven years, with five years being the norm.

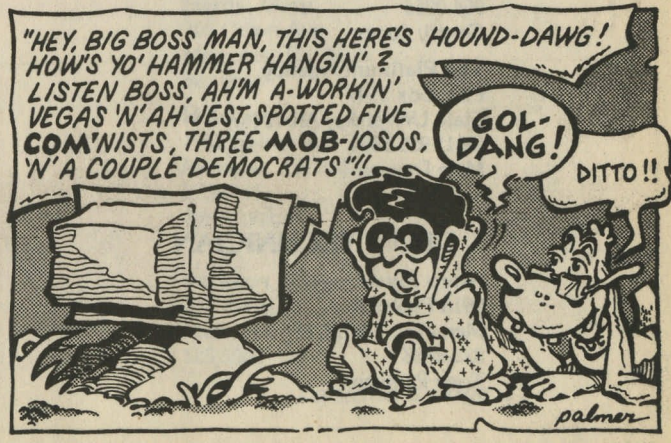
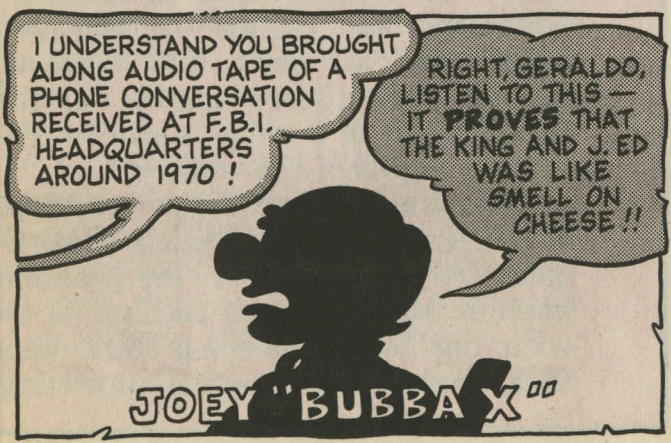
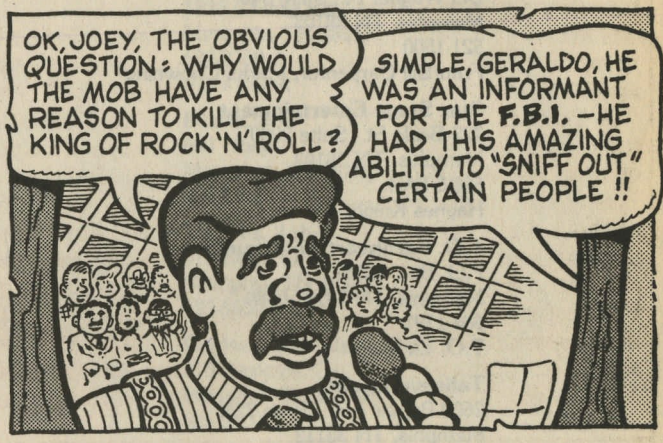
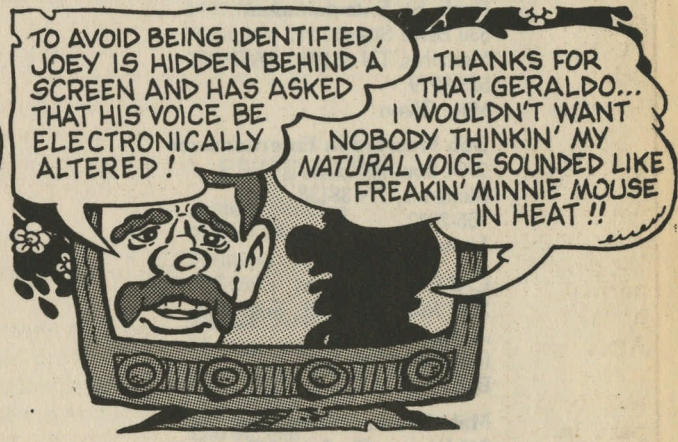
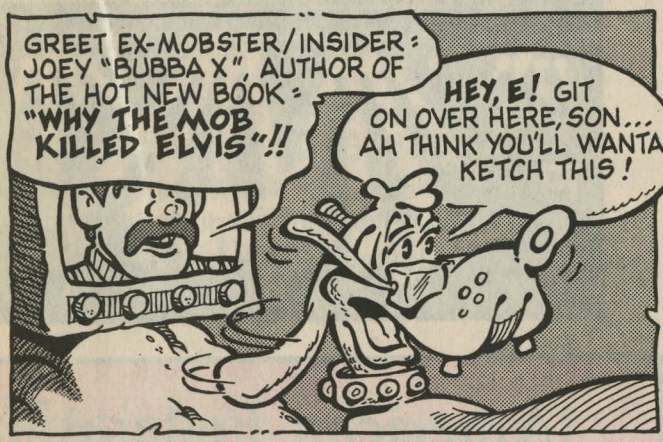
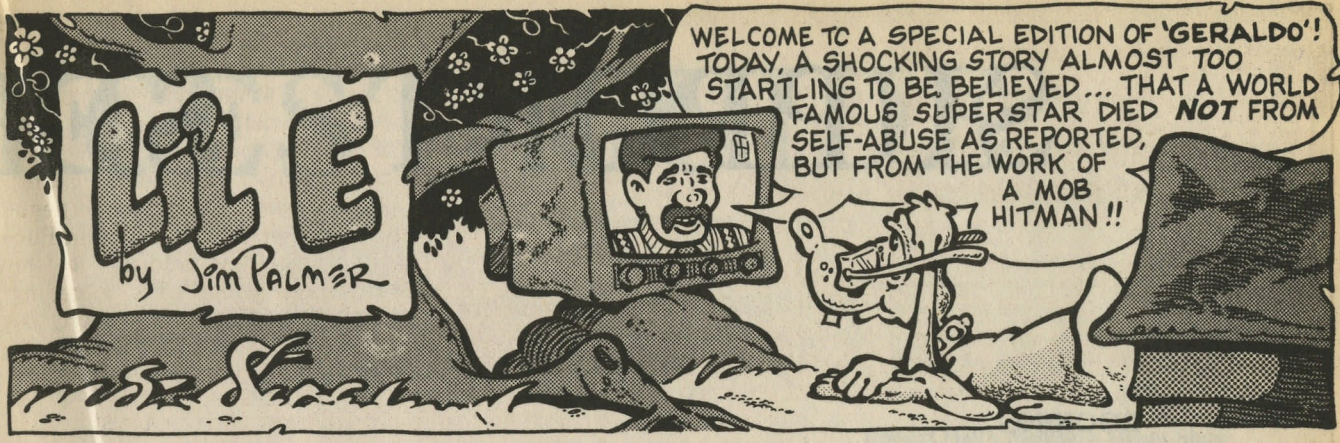
For this reason, and because of the highly familiar nature of the relationship, both the Personal Manager and the Artist should *carefully* consider all the ramifications of the alliance prior to finalizing it by means of a written agreement. As an aid to this process, future columns will explore some areas for consideration on both the part of the Artist and the Personal Manager, when each are evaluating the other. ★

C. Stephen Weaver is a graduate of the Cecil C. Humphreys School of Law at Memphis State University. He is President of Steve Weaver & Associates, Inc., specializing in representation of entertainment industry clientele.

HIGHTOPS

by Wes Brewer





SUPPORT SERVICES

BOOKING

Beale St. Entertainment

330 Beale Street
Memphis, TN 38103
525-8979
Mike Glenn

Bob Westbrook Entertainment

7594 Southern Ave.
Memphis, TN 38138
755-2042
Linda Bailey

CAI Entertainment

2627 Ridgewood Rd., Suite 200
Jackson, MS 39216
(601) 981-1100
Bea Hurst

Main Events Productions

245 Wagner Pl., Suite 340
Memphis, TN 38103
521-1500
Fran/Bill Carpenter, Marks Chowning

Star Stage Entertainment

323 Beale St., Suite 2000
Memphis, TN 38103
526-STAR
Haynes Knight

T.O. Earnheart Entertainment

P.O. Box 17384
Memphis, TN 38187-0384
684-1191
T.O. Earnheart

Taliesyn Agency

2600 Poplar Ave., Suite 324
Memphis, TN 38112
954-0056
Gentry Jones

The Platinum Agency

P.O. Box 3547
State University, AR 72467
(501) 935-6804
Mike Duncan

DRUM TECHNICIAN

Amro Music

2918 Poplar Ave.
Memphis, TN 38111
323-8888
Tony Pantuso



American Federation of Musicians President Bob Taylor Explores

by Sandy

Workers first organized unions to make reasonable demands for decent working conditions and equitable wages. Over the years, that noble effort has been marred by brutality against non-union workers and affiliation with underworld syndicates. Unionism has earned a tarnished reputation, at best, but however tainted that history might be, the *raison d'etre* of a union is still to protect the rights of the worker.

According to Bob Taylor, president of the American Federation of Musicians (AFM) Local #71, the problem here in Memphis has nothing to do with big biceps wearing hard hats and strong arms coaxing unwitting

SERVICES GUIDE

The *Memphis Star* is proud to present its 2nd Annual Support Services Guide. The Guide is the most comprehensive available listing of companies and individuals who work behind the scenes in the entertainment industry.

of Musicians - Local 71 Explains The Union And You

Randy Heiss

accordion players to pay union dues. Musicians "simply don't understand" the function of the organization and the benefits of membership.

Actually, Local 71 has some history of its own quite unlike that of unions in general. It predates the federation. Founded in 1873 as the Musicians Protective Association, it is the oldest local in the national AFM which represents both United States and Canadian musicians. It was cited by *Billboard* for its work in June, 1972, and for its centennial celebration in 1983. Taylor, now in his 17th year as president, has been the recipient of numerous service awards, including the Governor's Award from NARAS in 1985.

continued next page

Robert Hall's Memphis Drum Shop
1999 Madison Ave.
Memphis, TN 38104
276-BEAT

ENGINEERS

Ardent Studios
2000 Madison Ave.
Memphis, TN 38104
725-0855

Bernie Bernil
Highway 70E
Brownsville, TN 38012
1-772-2292

Darby, Bill
1836 Cherry Rd.
Memphis, TN 38117
682-2759
Mike Plunk

Dixon, Joe
694 Holly
Memphis, TN 38112
327-4293

Fleskes, John
315 Beale St.
Memphis, TN 38103
525-5500

Godsey, Jim "Jammer"
315 Beale St.
Memphis, TN 38103
525-5500

Hardy, Gary
706 Union Ave.
Memphis, TN 38103
521-0664

Holder, Jack
1902 Nelson Ave.
Memphis, TN 38114
278-8346
Jon Hornyak

Jackson, Robert
315 Beale St.
Memphis, TN 38103
525-5500

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AFM

from page 29

Local non-union musicians who spoke only with promised anonymity indicated that membership is unnecessary. (Tennessee is a "right to work" state, which means membership is not compulsory.) They are also skeptical and feel that membership could keep them from getting work. "Scale" is a word that many are leery of, fearing that smaller clubs will not be able to pay enough to meet it. Although there are standard scales set by the national for recording and other types of sessions, many scales are determined by the local according to the venue.

"You've got the use common sense," said Taylor. "The (Peabody) Skyway can obviously pay more than the little bar down the street that holds forty people. Our scales are usually low enough that anybody can use them... The scale is a minimum. A musician can charge anything he wants to," Taylor continued. "But we can't quote scale because if Joe Blow charges \$250, for instance, and scale

is \$200, and it became public knowledge, then the public would only want to pay him \$200. The guy may be an excellent player and he can require more."

*"A guy came in
(needing) 48 musicians
for a long rehearsal
and performance. . .
I said, 'We'll require
the money (four days)
in advance.'
He said 'Okay,' . . .
I never heard
from him again."*

— Bob Taylor

The brochure that the AFM makes available lists one benefit to non-membership: not having to pay union dues. That's a big factor for many local players who have a day job and gig for extra cash. Dues are \$12 per

quarter ("The lowest of *any* union," said Taylor.) or \$44 per year if paid by Jan. 31, and 4% work dues on scale of all contracts filed with the union.

According to local union member and NARAS national vice-president Danny Jones, enforcing those contracts is one of the most important benefits of membership. In a previous conversation, Jones mentioned that the union has helped him to collect contracted wages from club owners who were trying to back out of agreements. A non-union musician would have to use the civil courts for recourse, which could take months or years. It can also be very expensive. "The union has saved me more money that I will ever have to pay in dues," says Jones.

If a union member wants protection he/she files a standard contract with the local office. If all goes well, the member pays the 4% work dues "on scale, regardless of what he is paid," says Taylor. If the

cont. page 38

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"Mr. 'tude" speaks his mind; message lacking, messenger in top form.

Lou Reed
New York
(Sire Records)

by Robert Gordon

Lou Reed's *New York*. Subtitle: One Record In The Life of Lou Reed. Also known as Lou Reed's *Lou Reed*. In which Mr. 'tude speaks his mind. Bass, drums and two guitars - with the first two barely used. Social commentary set to song. And while the song is good, the commentary is a little disconcerting.

Reed's intimate approach (no stupid "Original Wrapper" here) virtually invites a personal response. And mine mostly regard his continuous accusation, the "them" of the record and the implied "me." Reed from pedestal, blasting the actions around him. HE chides US: "They shit in a river . . . and complain if they can't swim" ("Last Great American Whale"). And where's Lou? Complaining.

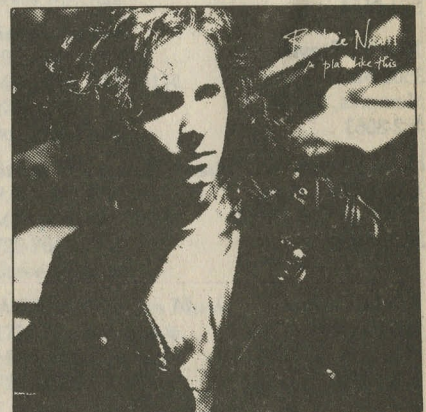
Come off it, Lou. Where do you get off sounding impudent and shocked at the behavior of the folks down on "Dirty Blvd.?" You who used to glorify it. But the low point of the album occurs in "There Is No Time." After a fairly inventive rhythmic listing of empty phrases which it is not time for -- including "This is not time for Phony Rhetoric," Reed urges us, "This is a time for action because the future's within reach." That's not rhetoric? Empty, phony rhetoric?

The music is a fairly even mixture of rockers and softer material, if not more of the latter. "Endless Cycle," a song about abuse breeding abuse, is as beautiful a tune as Lou had presented in years. His guitar (he plays nearly all the leads) on "Beginning of a Great Adventure" shows his debt to his former lead, Robert Quine, and demonstrates what an accomplished player he has become. Of the rockers, "Strawman" is the strongest, recalling the anger of his Velvet Underground days, though "Blvd." is also a powerful -- and more accessible -- tune. Of the less adventurous

rockers, which I assume will get commercial radio play, "Romeo Had Juliette" seems more substantial than the void that is "Busload of Faith."

New York is a good album because it is Reed speaking his mind. It's like being invited over to his studio for verbal dinner, but he's the only one with a microphone. Me, I'd rather listen to Honest Lou selling something I don't want than the Hip Trend Band selling new age fortune cookies. So while I may disagree with what he says, I certainly enjoy how he says it.

★



Robbie Nevil
A Place Like This
(EMI - Manhattan—)

By Diana D. Powell

Pop transcends traditional boundaries with feeling and quality

"You know that sometimes life can turn into/All work and no play/So if ya feel like ya need it/Just go back on holiday."

Put the above lyrics together with some bass funk and some "na na na's" from the background singers, and you get one truly irresistible good-time, after-work tune.

That tune is "Back On Holiday" from Robbie Nevil's latest LP, *A Place Like This*, the follow-up to his 1986 self-titled debut. Fun and danceable tunes abound on Nevil's latest effort, much as they did on his debut (e.g. "C'est La Vie," "Wot's It To Ya?"). But Nevil's tunes have a

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Single Reviews

Lance Strode, "Dangerous Ground," (Bootstrap Records), by *Avis E. Smith*

Local country singer Lance Strode and Cato Walker III of Groovemakers have joined forces on this debut venture. Strode's single "Dangerous Ground" is the premier for Walker's new label, Bootstrap.

The song, written by Strode and produced by Walker, rides a traditional theme of good love about to go bad, and is furthered by Strode's full, yet slightly twangy vocal. His warning is sincere, yet tempered by his smooth delivery.

Country music a a new road for Walker, but Strode's been travelling it all his life. The two make a good team, and this first release on Bootstrap is a good portent of what's yet to come.

Len Clayton, "Cocaine," (Crown Records), by *Avis E. Smith*

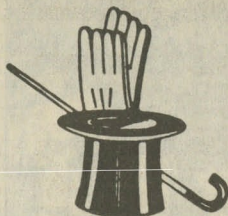
This is another homegrown product. Newcomer Leonard "Len" Clayton wrote, produced and performed this cut, which was engineered by Willie Mitchell at Royal Recording for Dewitt Davis' Crown Records.

The song is a fairly cut-and-dried piece dealing with the impact of cocaine on young lives. Its funky bass and eerie pan pipe (synthesized, but it's still a good effect) provide a foundation for his message. The lyrics will appeal to a younger, dance-oriented crowd (and hopefully will hit home), but they get a bit monotonous after four minutes. The cut could be trimmed 45 seconds and improved greatly.

Corrections

In last month's issue a photograph was incorrectly identified as Bob Kelley of Mid-South Concerts. We also misspelled Mr. Kelley's last name. We apologize for our errors. ★

In our January story on the Rick Harvey benefit jams, we neglected to credit Laddie Hutcherson, Mike Mahoney, Jack Rowell and James Govan for their part in coordinating the Briar Patch benefit. Sorry. ★



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LP Reviews

from page 34

certain distinction in this era of disposable pop: they're good.

And "fun and danceable" aren't the only adjectives that apply to these tracks. Lie back and let the sound of early '70s R&B take hold of you with "Getting Better." And on tracks such as "Here I Go Again," a torchy ballad on which Nevil's voice is beautifully clear and soulful, it's easy to hear the influence of co-producer Chris Porter (on eight of ten tracks), whose past credits include working with George Michael and Hall & Oates.

Nevil's successful sound seems to lie, in part, in the artful mixing of the newest musical technology with real instruments and voices. By relying on synthesizers to merely enhance, not take the place of, actual instruments, Nevil is able to produce a full, rich sound. He knows that synthesizers alone simply cannot take the place of talented musicians and lots of backup singers to produce music with a lot of feeling.

If Nevil continues to create quality work such as this, it probably won't be long until his music becomes a staple of the music industry. Until then, *A Place Like This* seems a pretty good place to be. ★

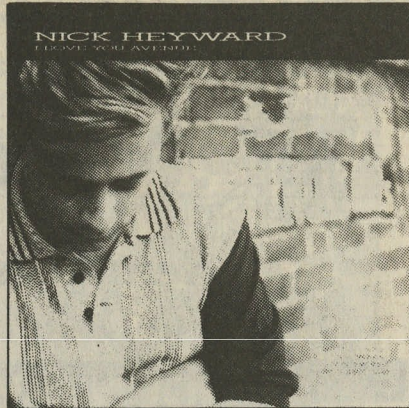
Nick Heyward *I Love You Avenue* (Warner/Reprise)

by Diana D. Powell

*Euro-popster
trades experimental edge
for safe, ready-made hits.*

If smooth pop and catchy choruses are your main requirements for a good listening experience, then *I Love You Avenue* should be right up your alley.

Nick Heyward, former lead singer/songwriter for the new wave Euro-pop band Haircut 100, seems to be exploring the ever-popular world of ready-made hits with his latest album, and he has perhaps lost some of the experimental edge evidenced by his earlier work in the process. The punchy beat and the inane lyrics



of Heyward's Haircut days have been replaced with a sound that is almost too safe.

It never strays from the Top-40 pop format into the risky realm of innovation. But Heyward's objective was not to produce exciting, entirely original work on this album. As he said himself, "This time I wanted a twelve-track album with every song a possible single." It is true that he accomplished what he set out to do.

All of this is not to say that the album doesn't have its redeemable qualities, however. The songs are musically pleasing, albeit predictable, and the feeling is almost invariably upbeat. They are, for the most part, lyrically introspective, and the two tracks on which Heyward slows down, "Traffic in Fleet Street" and "August in the Morning" are especially pretty arrangements. But these songs are not for the thrill-seeker. ★

The Pursuit Of Happiness *Love Junk* (Chrysalis)

by Dave Hall

*Teenage energy fuels
exciting blend of yuppie
anxiety and introspection.*

During the course of their major U.S. label debut, Toronto's Pursuit of Happiness have created a timely brand of hard-edged pop that fuses yuppie anxiety with teenage energy. On *Love Junk*, lead singer/songwriter/guitarist Moe Berg concocts scenes of adolescent trauma then lays them underneath layers of raunch

guitar, hoping to attract hard rock listeners disillusioned with the ignorance of '80s metal.

Female vocalists Leslie Stanwyck and Kris Abbott, who also adds guitar, offer the perfect backdrop and counterpoint to Berg's semi-hardcore rap. Yet Berg also displays a wealth of melodic sensibility, delivering wonderful hooks supported by lyrical substance. Brooding introspection gives way to a silver-lining chorus in "Walking in the Woods," while "Consciousness Raising As A Social Tool" and "When the Sky Comes Falling Down" feature lead vocal trade-offs between Berg and Stanwyck. Stanwyck's voice is soft and feather-light, in perfect contrast to the oftentimes unsteady and broken tones of Berg.

The Pursuit of Happiness' contagious attitude is best embodied in their hit single, "I'm An Adult Now," an anthem to the awareness of maturity. Berg sings, "I can't take too much loud music/I mean, I like to play it/But I sure don't like the racket." His be-spectacled, semi-neurotic stage persona is the perfect vehicle for a song heavy with electric crunch rhythm and pre-thirtysomething angst.

Producer Todd Rundgren's influence can be heard most readily on *Love Junk's* opener and second single, "Hard To Laugh," as well as in the pleasant "She's So Young." "Hard to Laugh" gauges the difference between the surface and the reality in a relationship, while "She's So Young" reiterates the precept of "I'm An Adult Now," albeit in boy-girl terms. Exclaims Berg, "She's so young, she's got the answers/she doesn't have to question the world like I do," expressing the naivete of youth versus the uncertainty of aging.

Overall, *Love Junk* succeeds on its furious pseudo-punk energy complemented by concept. Whereas heavy rock has grown older in ignorance, The Pursuit of Happiness keeps their metal youthful by playing up the absurdities of relationships and age. More than just a catchphrase stolen from the Declaration of Independence, TPOH offers us promise for our futures, and for theirs also. ★

Bobby King and Terry Evans
Live And Let Live
(Rounder)

by Robert Gordon

Vocalists defer to producer; Cooder steals the show.

It's been said that it's hard to play guitar when Ry Cooder is in the room. Judging from *Live and Let Live*, the debut for Cooder's longtime backup singers Bobby King and Terry Evans, it must be difficult to do anything when Cooder's in the room; every damn lick he plays steals the show.

This record ends up being as much Cooder's gig as King and Evans'. Cooder produced it and apparently just couldn't step out from the spotlight. While his guitar is some of his best -- and most unusual -- work to date, King and Evans come off as simply amazing soul singers. That's not a bad thing to be, certainly, but having seen them live, I was expecting more vocal theatrics, more range and more interplay.

If my expectations are dashed, the disc is nonetheless a fine one. The band includes old partners Jim Keltner and Jim Dickinson, Muscle Shoals legend Spooner Oldham and bassist Darryl Johnson. Keltner, Dickinson and Cooder pass a riff on "Got To Keep Moving" that is the stuff of magic. "Bald Head" is a great rock'n'roll number that lets King and Evans strut their stuff; "Seeing Is Believing" is as tight a jam as ya get. The title track would have been a Muscle Shoals hit twenty years ago and "At The Dark End of the Street" was.

Cooder keeps his production deceptively simple and includes his usual nods to yore (check out Keltner's snare on "Just A Little Bit"). His guitar playing is consistently amazing; on "Dark End" he enters the ethereal plane where Cooder intersects Fripp. On "Let Me Go Back To The Country," his solo is as twisted as any he's ever done.

This is a rare kind of soul disc and a must for all Cooder fans. I hope in the future, thought, that King and Evans get an opportunity to explore the same vocal frontiers that Cooder continues to map on his guitar. ★



Crosby, Stills, Nash & Young
American Dream
(Atlantic)

by C.P.J. Mooney IV

'60s songsters reunite for better and worse.

Here it is folks. Long awaited by many, but dreaded by the disillusioned - the Crosby, Stills, Nash and Young reunion album. So, after a seventeen year hiatus from recording together, is this an astounding comeback from some still formidable talents, or did four ex-hippies fall flat on their collectively spent fannies? I'd say that two, maybe three songs on *American Dream* support the former theory, while at least two opt for the latter. The rest of the album's fourteen songs fall somewhere in between.

Neil Young's presence dominates this album (contributing four new tunes, and co-writing two more with Stephen Stills), and it's startling how close to the middle of the road he gets, musically speaking. The man hasn't been this laid back since *Comes A Time*. Case in point: would you believe he wrote the singalong title track if you didn't hear him singing lead (and shame on you if you didn't recognize the song's bass riff as slowed down Supremes)? Both "Feel Your Love" and "This Old House" would've been comfortable on *Harvest* if it wasn't for the embarrassingly simplistic chorus of "House": "This old house was built on dreams, and a businessman don't know what that means."

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music buyer won't pay the agreed amount, tries to cut the engagement short, or fails to uphold the contract in some other way, the union will step in to negotiate. If necessary, hearings are held and the testimony of both parties is considered. Taylor indicated that the union has been very successful at solving these disagreements. "It hasn't been necessary to go to civil litigation in many years," he said. "If it should become so, the union provides legal representation at no charge." Taylor added with emphasis that the union does require that *both* parties honor the contract.

Several union members who chose not to be identified indicated that they joined the union simply because they *had* to. The local negotiates a tri-annual contract with the Memphis Symphony Orchestra. In order to play with the Symphony, a musician must be a union member. Also, touring shows like those that come through the Orpheum hire only union musicians.

It also helps to protect musicians from getting burned by "now you see 'em, now you don't" music buyers. "I've been here a long time," continued Taylor. "Locally I know the bogus ones (buyers) and the good ones. One case that happened two or three years ago," Taylor reminisced. "A guy came in and was going to do a show at the Convention Center. He required 48 musicians for a long rehearsal and performance. I computed it all up for him. I didn't know the guy from Adam. I said, 'We'll require the money (four days) in advance.' He said 'Okay,' . . . I never heard from him again. What he was going to do, was go through and hope he made it on the gate. I can't play

with his hopes. My people don't want to hear his hopes. They want to take some bread home to feed the kids or pay the rent."

Union recording sessions provide union members with a five-year income, a great benefit for union session players. Whether a session is or is not union is determined by the hiring label, not the studio. Taylor explains, "If a person records in a non-union session and gets paid on the spot, they have no recourse if the situation is rotten. They have to go to civil litigation. . . (they don't have contributions made to) pension funds . . . (they have no membership) health and welfare that they would normally get, and they probably work a great deal cheaper than scale."

Also there is a special payments fund (supported by contributions from recording companies) which pays residuals for union session work. Payment is made at the end of August and goes to each musician individually. The fund pays on a five-year cycle. The year you do a session you get all of the amount owed you. The following year you get 80% of that amount as a residual for that session. The following year you get 60% and so on. The plan is designed to provide some income over a long period of time. It compensates for the

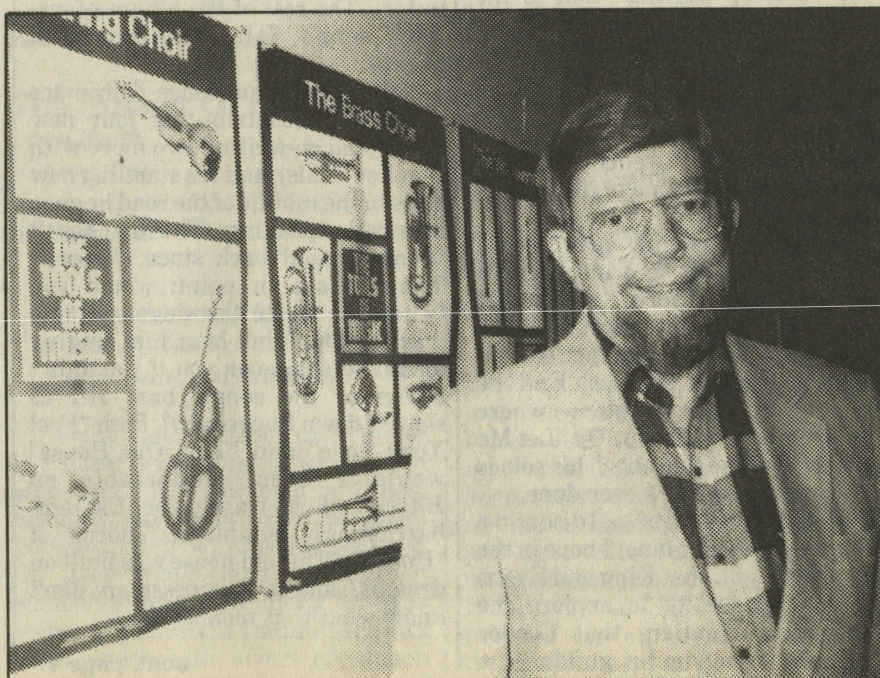
sometime sporadic nature of session work. Taylor adds that a musician could play no sessions for five years and still get a check a year.

Taylor believes that the benefits to union membership are really too numerous to name. There is the referral program and *International Musician*, the monthly publication that lists audition notices and includes help wanted ads. Group rates on equipment and instrument insurance are available to union members at a much cheaper rate than through common carriers. The federation's legislative program also lobbies for musicians' rights.

Many musicians indicated that "they haven't had a need" to join the union, and Taylor is emphatic when he states that the union can't force anyone to join. But as in all organizations, there is strength in numbers, and the union is only as strong as its membership. "The union is YOU," Taylor stressed. "Not me here at this desk . . . or the Board (of Directors) . . . or this building. The union is a concept. It's people pulling together."

Musicians and vocalists of all types may join the union. It is not necessary to have established yourself as a "professional." For more information about the union see the listing under Organizations in our Support Services listings. ★

**AFM - Local 71
President Bob Taylor
at the Union's office
on Young Ave.**
photo by Sandy Heiss



FILMS

The Accidental Tourist - Tale of an introverted writer, his estranged wife, his dead son's dog and his lover/dog trainer. William Hurt, Kathleen Turner and Geena Davis. Based on Anne Tyler's novel of the same name. (PG)

Beaches - Two young women of different backgrounds meet on a beach and are lifelong friends. Bette Midler and Barbara Hershey. (PG-13)

Bill and Ted's Excellent Adventure - A time-travel comedy involving two "outrageous dudes" who want to be rock stars. Keanu Reeves, Alex Winter and George Carlin. (PG)

Deep Star Six - Deep sea explorers find terror beneath the waves. Miguel Ferrer, Nia Peeples. (R)

Dirty Rotten Scoundrels - Michael Caine and Steve Martin as con men on the Riviera. (PG)

Farewell to the King - A special forces commando dropped behind the Japanese lines in Borneo discovers a tribal paradise ruled by a British deserter. Nick Nolte and James Fox. (R)

Gleaming the Cube - A young boy's obsession with skateboarding is interrupted when his adopted Vietnamese brother is murdered. Christian Slater and Steven Bauer (*Sword of Gideon*). (PG-13)

I'm Gonna Git You Sucka - A parody of '70s "blaxploitation" films starring some of those who made them



Bill and Ted's Excellent Adventure features "Dancing With A Gypsy" by local rockers Tora! Tora! as part of the soundtrack album on A&M.

popular. Featuring Keenen Ivory Wayans, Antonio Fargas and Isaac Hayes. (R)

The January Man - Kevin Kline in a rare comic role as an oddball cop chasing a serial killer. With Susan Sarandon and Danny Aiello. (R)

Mississippi Burning - The FBI investigates the disappearance of civil rights workers and young black men in the strife-torn mid-'60s town of Philadelphia, Miss. Gene Hackman and Willem Dafoe. (R)

My Stepmother Is An Alien - Kim Basinger as a beautiful alien sent to Earth to find a way to save her planet. Dan Aykroyd as the absent-minded scientist she falls for. (PG-13)

Naked Gun - Leslie Nielsen and Priscilla Presley in a spoof of cop-thriller shows. (PG-13)

Rain Man - Tom Cruise as a young entrepreneur and Dustin Hoffman as his autistic savant brother whom he has never met. (R)

Talk Radio - A manic talk radio host aggravates his listeners. Based on the life of Alan Berg, who was murdered in 1984 by white supremacists. Alec Baldwin as the station manager and Eric Bogosian as the talk show host, Barry. (R)

Tequila Sunrise - Two acquaintances, one a cop and another a drug dealer, are caught in a fierce battle over principles and Michelle Pfeiffer. Kurt Russell and Mel Gibson. (R)

Track 29 - Psycho-drama set in southern Texas with Oedipal overtones. Theresa Russell, Gary Oldman, Christopher Lloyd and Sandra Bernhard. (R)

Twins - Arnold Schwarzenegger and Danny DeVito as the results of a genetic experiment who are separated at birth. (PG)

Working Girl - Melanie Griffith as an ambitious secretary victimized by the boss from hell (Sigourney Weaver). Harrison Ford as the boss's beau. (R)



Christian Slater (left) and Steve Bauer co-star in the skateboarding thriller, *Gleaming the Cube*.

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.

An *** 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:** Theatre, Opera, Ballet, Classical; (C) **Country:** C&W, Bluegrass; (G) **Gospel:** Any type Religious/Contemporary or Traditional; (V) **Variety;** (K) **Comedy;** (U) **Unknown or Other.**

It's Free Again!

The *Memphis Star* has decided to absorb the extra cost which forced us to charge for our Concert Calendar and return it to its traditional free status.

1 Wednesday

- 5 That Killed Elvis (N) - Forresters (Oxford, MS)
- Contemporary Chamber Players (F) - Harris Aud. (MSU)
- Cut Outs (P) - Poplar Lounge
- D.C. & The Blues Rockers (P) - Chelsea St. Pub
- D.U.I. (P) - Stage Stop***
- DeDe McCarver & Motion (C) - Bad Bob's Vapors
- Human Radio (P) - The Dock (Jackson, MS)
- "I'm Not Rappaport" (F) - Circuit Playhouse
- John Boatner (F) - Peabody Lobby
- Les Bowden Trio (T) - MSU Tiger Den
- Live Blues (T) - Handy Park
- Lou Roberts/Gina Patton & Vapors Band (C) - Bad Bob's Vapors
- Mike Crews (P) - Rascal's
- "Noises Off" (F) - Playhouse On The Square
- Rebekah (N) - North End
- Terry Humphrey (V) - Shelby's
- "The Nerd" (K) - Theatre Memphis
- "The Night Of January 16" (F) - Germantown Community Theatre
- Tom Hackenberger (V) - The Hilton

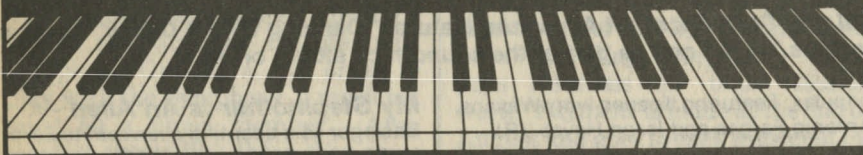
2 Thursday

- D.C. & The Blues Rockers (P) - Chelsea St. Pub
- D.U.I. (P) - Stage Stop***
- DeDe McCarver & Motion (C) - Bad Bob's Vapors
- Everyman (N) - South End
- Human Radio (N) - The Dock (Jackson, MS)
- "I'm Not Rappaport" (F) - Circuit Playhouse
- Jason D. Williams (P) - Bombay***
- John Boatner (F) - Peabody Lobby
- Live Blues (T) - Handy Park
- Lou Roberts/Gina Patton Band (C) - Bad Bob's Vapors
- "Noises Off" (F) - Playhouse On The Square
- Peter Hyrka & Victims of Circumstance (N) - North End
- Steve Ingle & Jerry Dean (P) - Rascal's
- Terry Humphrey (V) - Shelby's
- "The Nerd" (K) - Theatre Memphis
- "The Night Of January 16" (F) - Germantown Community Theatre

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3

Friday

D.C. & The Blues Rockers (P) - Chelsea St. Pub

D.U.I. (P) - Stage Stop***

DeDe McCarver & Motion (C) - Bad Bob's Vapors

Human Radio (N) - The Dock (Jackson, MS)

"I'm Not Rappaport" (F) - Circuit Playhouse

Jimmy Davis & Junction (P) - Night Moves

John Gentry/Gospel Country (C) - Country Music Association

John Kilzer (N) - Bombay***

Judy Preziofo (F) - Peabody Lobby

K-9 Arts (N) - Omni New Daisy***

Live Blues (T) - Handy Park

Lou Roberts/Gina Patton & Vapors Band (C) - Bad Bob's Vapors

Mike Crews Band (P) - Rascal's

"Noises Off" (F) - Playhouse on the Square

Rhythm Hounds (V) - South End

Ron Darien (K) - MSU Tiger Den

Sid Selvidge (T) - North End

Terry Humphrey (V) - Shelby's

The Bluebeats (N) - Alfred's on Beale***

"The Nerd" (F) - Theatre Memphis

"The Night of January 16" (F) - Germantown Community Theatre

The Touchtones (P) - Daily Planet

4

Saturday

Contemporary Country Show (C) - Country Music Association

D.C. & the Blues Rockers (P) - Chelsea St. Pub

D.U.I. (P) - Stage Stop***

DeeDee McCarver & Motion (C) - Bad Bob's Vapors

DeSeck (P) - Omni-New Daisy***

Human Radio (P) - The Dock (Jackson, MS)

"I'm Not Rappaport" (F) - Circuit Playhouse

Jimmy Davis & Junction (P) - Mallard's

Judy Preziofo (F) - Peabody Lobby

Live Blues (T) - Handy Park

Live Music (U) - South End

Lou Roberts/Gina Patton & Vapor's Band (C) - Bad Bob's Vapors

Mike Crews Band (P) - Rascal's

"Noises Off" (F) - Playhouse On The Square

Reba & The Portables (P) - Bombay***

Sid Selvidge (T) - North End

Terry Humphrey (P) - Shelby's

The Bluebeats (P) - Alfred's On Beale***

"The Nerd" (K) - Theatre Memphis

"The Night Of January 16" (F) - Germantown Community Theatre

The Touchtones (P) - Daily Planet



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American Airlines is the official carrier for SXSW '89. Budget Car Rentals offers special rates for SXSW '89 attendees.

Call 1-800-433-1790 (refer to star file S 83978) for reservations.

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- Willys • 11
- Crime • 17, 18
- Cafe Racers • 24
- Willys • 25

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5

Sunday

- Al Pierson & Orchestra (T) - Peabody
- Argot (T) - North End
- Bob Marbach (F) - Peabody Lobby
- DuBill (N) - Night Moves
- Edwin Hubbard (T) - Peabody
- Get Along Gang (V) - Bad Bob's Vapors
- Human Radio (P) - The Dock (Jackson, MS)
- "I'm Not Rappaport" (F) - Circuit Playhouse
- Judy Prezifo (F) - Peabody Lobby
- Klaudia Kroboth & Rico Heard (P) - Bottom Line
- Live Blues (T) - Handy Park
- "Noises Off" (F) - Playhouse On The Square
- Steve Reid (P) - Rascal's
- Terry Humphrey (V) - Shelby's
- The Bluebeats (P) - Bombay***
- "The Nerd" (K) - Theatre Memphis
- "The Night Of January 16" (F) - Germantown Community Theatre
- The Susan Hudson Band (C) - Bad Bob's Vapors
- Tom Hackenberger (V) - Crowne Plaza

6

Monday

- Bad Manners (P) - Stage Stop***
- DeDe McCarver & Motion (C) - Bad Bob's Vapors
- John Boatner (F) - Peabody Lobby
- Live Blues (T) - Handy Park
- Lonely Street Duo (P) - Chelsea St. Pub
- Lou Roberts/Gina Patton & Vapors Band (C) - Bad Bob's Vapors
- Talent Show/Contest (U) - Hickory Ridge Mall
- "The Miser" (F) - Memphis State

7

Tuesday

- Bad Manners (P) - Stage Stop***
- Bluegrass Jam (T) - Yarbrough's Music Co.***
- Bob Marbach (F) - Peabody Lobby
- DeDe McCarver & Motion (C) - Bad Bob's Vapors
- George Winston (T) - Vincent DeFrank Hall***
- Live Blues (T) - Handy Park
- Lonely Street Duo (V) - Chelsea St. Pub
- Lou Roberts/Gina Patton & Vapors Band (C) - Bad Bob's Vapors
- Metallica (N) - Barton Coliseum (Little Rock, AR)
- Mosaic (U) - South End
- "Noises Off" (F) - Playhouse On The Square
- Pro Boxing (U) - New Daisy***
- Terry Humphrey (P) - Shelby's
- "The Miser" (F) - Memphis State
- "The Nerd" (K) - Theatre Memphis

8

Wednesday

- 5 That Killed Elvis (N) - R.P. Tracks
- Bad Manners (P) - Stage Stop***
- Chicago (P) - Barton Coliseum (Little Rock, AR)
- Cut Outs (P) - Poplar Lounge
- DeDe McCarver & Motion (C) - Bad Bob's Vapors
- Human Radio (N) - Elliston Sqaue (Nashville, TN)
- John Boatner (F) - Peabody Lobby
- Kronos Quartet (F) - Rhodes College
- Live Blues (T) - Handy Park
- Lonely Street Duo (P) - Chelsea St. Pub
- Lou Roberts/Gina Patton & Vapors Band (C) - Bad Bob's Vapors
- Mike Crews (P) - Rascal's
- "Noises Off" (F) - Playhouse On The Square
- Rebekah (N) - North End
- Terry Humphrey (V) - Shelby's
- "The Miser" (F) - Memphis State
- "The Nerd" (F) - Theatre Memphis
- The Racers (P) - The Dock (Jackson, MS)
- Think As Incas (N) - South End
- Tom Hackenberger (V) - The Hilton

9

Thursday

- Bad Manners (P) - Stage Stop***
- DeDe McCarver & Motion Band (C) - Bad Bob's Vapors
- Epilepsy Foundation Band Battle (P) - New Daisy***
- Everyman (N) - South End
- Jason D. Williams (P) - Bombay***
- Live Blues (T) - Handy Park
- Lonely Street Duo (P) - Chelsea St. Pub
- Lou Roberts/Gina Patton & Vapors Band (C) - Bad Bob's Vapors
- "Noises Off (F) - Playhouse On The Square
- Peter Hyrka & Victims of Circumstance (N) - North End
- Rock & Roll Competition (P) - New Daisy
- Steve Ingle & Jerry Dean (P) - Rascal's
- Terry Humphrey (V) - Shelby's
- The Bluebirds (T) - The Gin (Oxford, MS)
- "The Miser" (F) - Memphis State
- "The Nerd" (K) - Theatre Memphis
- The Racers (P) - The Dock (Jackson, MS)

10

Friday

- Bad Manners (P) - Stage Stop***
- Bill Beaty & the Who Dogs (P) - Alfred's***
- DeDe McCarver & Motion (C) - Bad Bob's Vapors
- Driver's Eye (P) - Rascal's
- Human Radio (N) - Sid & Harry's (Oxford, MS)

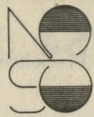
Jimmy Davis & Junction (P) - Mallard's
 John Gentry/Gospel Country (G) - Country Music Association
 Judy Prezifo (F) - Peabody Lobby
 Kaya & the Welders (N) - South End
 Larry Raspberry & the Highsteppers (P) - Bombay***
 Live Blues (T) - Handy Park
 Live Rock & Roll (P) - Night Moves
 Lonely Street Duo (P) - Chelsea St. Pub
 Lou Roberts/Gina Patton & Vapors Band (C) - Bad Bob's Vapors
 "Noises Off" (F) - Playhouse On The Square
 Rufus Thomas/Joyce Cobb/Jessie Hemphill (T) - Harris Aud. (MSU)
 SABRAH (N) - New Daisy***
 Sid Selvedge (T) - North End
 Terry Humphrey (V) - Shelby's
 The Bluebirds (T) - Cotton Exchange (Clarksdale, MS)
 The Crime (P) - Juanita's (Little Rock, AR)
 "The Miser" (F) - Memphis State
 "The Nerd" (K) - Theatre Memphis
 The Racers (P) - The Dock (Jackson, MS)

11 Saturday

Bad Manners (P) - Stage Stop***
 Beanland (N) - South End
 Country Show (C) - Country Music Association
 Cut Outs (Firemen's Ball) (P) - New Daisy
 DeDe McCarver & Motion (C) - Bad Bob's Vapors
 Driver's Eye (P) - Rascal's
 Judy Prezifo (F) - Peabody Lobby
 Live Blues (T) - Handy Park
 Lonely Street Duo (P) - Chelsea St. Pub
 Lou Roberts/Gina Patton & Vapors Band (C) - Bad Bob's Vapors
 "Noises Off" (F) - Playhouse On The Square
 Razy Bailey (C) - Bad Bob's Vapors
 Reba & the Portables (P) - Bombay***
 Sid Selvedge (T) - North End
 Teresa Pate & Beverly Mask (V) - Mallard's
 Terry Humphrey (P) - Shelby's
 "The Miser" (F) - Memphis State
 "The Nerd" (K) - Theatre Memphis
 The Racers (P) - The Dock (Jackson, MS)
 The Willys (P) - Alfred's
 Valentine's w/the Bluebeats (N) - Peabody

12 Sunday

Atrophy/Sacred Reich (All Ages) (N) - Night Moves
 Bob Marbach (F) - Peabody
 Edwin Hubbard (T) - Peabody
 Get Along Gang (C) - Bad Bob's Vapors



SOUNDS UNREEL STUDIOS

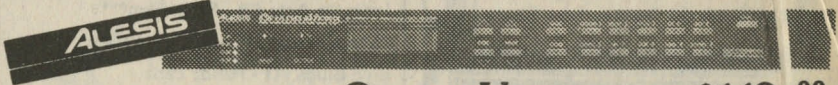


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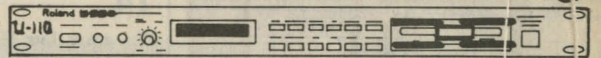
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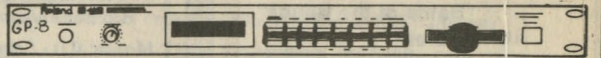
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FEBRUARY

- 3 - K-9 Arts
- 4 - DeSeck
- 7 - Pro Boxing
- 9 - Epilepsy Foundation
"Battle of the Bands"
- 10 - Sabrah
- 16 - Beanland
- 18 - Voyager
- 24 - Blacklist & Thunder
- 25 - Wynton Marsalis



**PROUD
MARY'S**

INSIDE FEBRUARY

- 3, 4 - Triple X
- 10, 11 - Even Steven
- 17, 18 - TBA
- 24, 25 - TBA

525-8979

Judy Prezifo (F) - Peabody
Klaudia Kroboth & Rico Heard (P) - Bottom Line
Live Blues (T) - Handy Park
Lonely Street Duo (P) - Chelsea St. Pub
"Noises Off" (F) - Playhouse On The Square
Steve Reid (P) - Rascal's
Terry Humphrey (V) - Shelby's
The Bluebeats (P) - Bombay***
"The Nerd" (K) - Theatre Memphis
The Racers (P) - The Dock (Jackson, MS)
The Susan Hudson Band (C) - Bad Bob's Vapors
Tom Hackenberger (V) - Crowne Plaza

13

Monday

DeDe McCarver & Motion (C) - Bad Bob's
Vapors
Intimate Acts (P) - Stage Stop***
John Boatner (F) - Peabody Lobby
Live Blues (T) - Handy Park
Lonely Street Duo (P) - Chelsea St. Pub
Lou Roberts/Gina Patton & Vapors Band (C) -
Bad Bob's Vapors
MSU Faculty Chamber Ensemble (F) - Harris
Aud. (MSU)
Talent Competition (U) - Hickory Ridge Mall

14

Tuesday

Bluegrass Jam (T) - Yarbrough's Music Co.***
Bob Marbach (F) - Peabody Lobby
DeDe McCarver & Motion (C) - Bad Bob's
Vapors
Intimate Acts (P) - Stage Stop***
Julian Ross (F) - Harris Aud. (MSU)
Live Blues (T) - Handy Park
Lonely Street Duo (P) - Chelsea St. Pub
Lou Roberts/Gina Patton & Vapors Band (C) -
Bad Bob's Vapors
Mosaic (U) - South End
"Noises Off" (F) - Playhouse On The Square
Reance (P) - Night Moves
Terry Humphrey (P) - Shelby's
The Bluebeats (P) - Bombay***

15

Wednesday

Cut Outs (P) - Poplar Lounge
DeDe McCarver & Motion (C) - Bad Bob's
Vapors
Intimate Acts (P) - Stage Stop***
John Boatner (F) - Peabody Lobby
Live Blues (T) - Handy Park
Lonely Street Duo (P) - Chelsea St. Pub
Lou Roberts/Gina Patton & Vapors Band (C) -
Bad Bob's Vapors
Mike Crews (P) - Rascal's

Faculty Jazz Quintet (T) - Harris Aud. (MSU)
"Noises Off" (F) - Playhouse On The Square
Rebekah (N) - North End
Terry Humphrey (P) - Shelby's
Tino & The TeeTotalers (U) - South End
Tom Hackenberger (V) - The Hilton

16

Thursday

Beanland (N) - New Daisy***
DeDe McCarver & Motion (C) - Bad Bob's
Vapors
"Mirandolina" (F) - Theatre Memphis
Intimate Acts (P) - Stage Stop***
John Boatner (F) - Peabody Lobby
Live Blues (T) - Handy Park
Live Music (P) - South End
Lonely Street Duo (P) - Chelsea St. Pub
Lou Roberts/Gina Patton & Vapors Band (C) -
Bad Bob's Vapors
"Noises Off" (F) - Playhouse On The Square
Peter Hyrka & Victims of Circumstance (N) -
North End
Ratt (P) - Barton Coliseum (Little Rock, AR)
Reba & the Portables (P) - Bombay***
Steve Ingle & Jerry Dean (P) - Rascal's
Terry Humphrey (P) - Shelby's
Willys (P) - Bombay***

17

Friday

Memphis Symphony Chorus (F) - DeFrank Music
Hall
DeDe McCarver & Motion (C) - Bad Bob's
Vapors
Detail (P) - Rascal's
Freddy Fender (C) - Bad Bob's Vapors
Good Question (P) - Bombay***
"Hamlet" (F) - Theatre Memphis
Intimate Acts (P) - Stage Stop***
Jimmy Davis & Junction (P) - Mallard's
John Gentry/Gospel Country (G) - Country
Music Association
Judy Prezifo (F) - Peabody Lobby
Live Blues (T) - Handy Park
Lou Roberts/Gina Patton & Vapors Band (C) -
Bad Bob's Vapors
"Noises Off" (F) - Playhouse On The Square
Rhythm Hounds (P) - South End
Sid Selvidge (T) - North End
Terry Humphrey (V) - Shelby's
The Crime (P) - Alfred's***
18
Saturday
Memphis Symphony Chorus (F) - DeFrank Music
Hall
Contemporary Country Show (C) - Country
Music Association

DeDe McCarver & Motion (C) - Bad Bob's Vapors

Detail (P) - Rascal's

Human Radio (P) - South End

Intimate Acts (P) - Stage Stop***

Jimmy Davis & Junction (P) - Mallard's

Judy Preziofo (F) - Peabody Lobby

Live Blues (T) - Handy Park

Lonely Street Duo (P) - Chelsea St. Pub

Lou Roberts/Gina Patton & Vapors Band (C) - Bad Bob's Vapors

"Noises Off" (F) - Playhouse On The Square

Sid Selvidge (T) - North End

Terry Humphrey (P) - Shelby's

The Crime (N) - Alfred's***

Voyager (P) - New Daisy***

19

Sunday

Argot (T) - North End

Bob Marbach (F) - Peabody Lobby

Edwin Hubbard (T) - Peabody

Get Along Gang (C) - Bad Bob's Vapors

Judy Preziofo (F) - Peabody Lobby

Klaudia Kroboth & Rico Heard (P) - Bottom Line

Live Blues (T) - Handy Park

Live Rock & Roll (P) - Night Moves

"Noises Off" (F) - Playhouse On The Square

Steve Reid (P) - Rascal's

Terry Humphrey (P) - Shelby's

The Bluebeats (P) - Bombay***

The Cate Bros. (P) - Huey's

The Susan Hudson Band (C) - Bad Bob Vapors

TNA (P) - Night Moves

Tom Hackenberger (V) - Crowne Plaza

20

Monday

DeDe McCarver & Motion (C) - Bad Bob's Vapors

John Boatner (F) - Peabody Lobby

Live Blues (T) - Handy Park

Lou Roberts/Gina Patton & Vapors Band (C) - Bad Bob's Vapors

Reed Boyd (P) - Chelsea St. Pub

Toy Jester (P) - Stage Stop***

University Orchestra (F) - Harris Aud. (MSU)

21

Tuesday

Bluegrass Jam (T) - Yarbrough's Music Co.***

Bob Marbach (F) - Peabody Lobby

DeDe McCarver & Motion (C) - Bad Bob's Vapors

Live Blues (T) - Handy Park

Lou Roberts/Gina Patton & Vapors Band (C) - Bad Bob's Vapors

Mosaic (U) - South End

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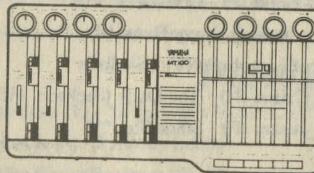
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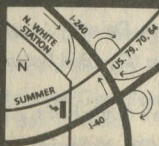
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Aud. (MSU)

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Terry Humphrey (V) - Shelby's

Toy Jester (P) - Stage Stop***

22

Wednesday

5 That Killed Elvis (N) - R.P. Tracks

Annual Grammy Party/Premier Player Awards
- Peabody Skyway

Bon Jovi (P) - Mid South Coliseum

Cut Outs (P) - Poplar Lounge

DeDe McCarver & Motion (C) - Bad Bob's
Vapors

John Boatner (F) - Peabody Lobby

Live Blues (T) - Handy Park

Lou Roberts/Gina Patton & Vapors Band (C) -
Bad Bob's Vapors

Mike Crews (P) - Rascal's

Rebekah (N) - North End

Reed Boyd (P) - Chelsea St. Pub

Terry Humphrey (P) - Shelby's

The Crime (N) - The Dock (Jackson, MS)

Think As Incas (N) - South End

Tom Hackenberger (V) - The Hilton

Toy Jester (P) - Stage Stop***

23

Thursday

DeDe McCarver & Motion (C) - Bad Bob's
Vapors

Everyman (P) - Bombay***

John Boatner (F) - Peabody Lobby

Live Blues (T) - Handy Park

Live Music (U) - South End

Lou Roberts/Gina Patton & Vapors Band (C) -
Bad Bob's Vapors

Peter Hyrka & Victims of Circumstance (N) -
North End

Reed Boyd (P) - Chelsea St. Pub

Steve Ingle & Jerry Dean (P) - Rascal's

Terry Humphrey (V) - Shelby's

The Crime (N) - The Dock (Jackson, MS)

Toy Jester (P) - Stage Stop***

24

Friday

Blacklist/Thunder (N) - New Daisy***

DeDe McCarver & Motion (C) - Bad Bob's
Vapors

Human Radio (N) - Juanita's (Little Rock, AR)

Jimmy Davis & Junction (P) - Mallard's

John Gentry/Gospel Country (G) - Country
Music Association

John Kilzer (P) - Bombay***

Judy Preziofo (F) - Peabody Lobby

Kaya & the Weldors (N) - South End

Live Blues (T) - Handy Park

Live Rock & Roll (P) - Night Moves

Lou Roberts/Gina Patton & Vapors Band (C) -
Bad Bob's Vapors

Reed Boyd (P) - Chelsea St. Pub

Sid Selvedge (T) - North End

Steve Ingle & Triple X (P) - Rascal's

Terry Humphrey (V) - Shelby's

The Crime (P) - The Dock (Jackson, MS)

The Racers (P) - Alfred's

Toy Jester (P) - Stage Stop***

25

Saturday

Big Al Downing (C) - Bad Bob's Vapors

Contemporary Country Show (C) - Country
Music Association

DeDe McCarver & Motion (C) - Bad Bob's
Vapors

Jimmy Davis & Junction (P) - Mallard's

Judy Preziofo (F) - Peabody Lobby

Live Blues (T) - Handy Park

Lou Roberts/Gina Patton & Vapors Band (C) -
Bad Bob's Vapors

Reba & the Portables (P) - Bombay***

Reed Boyd (P) - Chelsea St. Pub

Resisters (N) - South End

Sid Selvedge (T) - North End

Steve Ingle & Triple X (P) - Rascal's

Terry Humphrey (V) - Shelby's

The Bluebirds (T) - Juanita's (Little Rock, AR)

The Crime (P) - The Dock (Jackson, MS)

The Willys (P) - Alfred's***

Toy Jester (P) - Stage Stop***

Wynton Marsalis (F) - Omni-New Daisy***

26

Sunday

All Age Rock Show (P) - Night Moves

Argot (T) - North End

Bob Marbach (F) - Peabody Lobby

Edwin Hubbard (T) - Peabody

Get Along Gang (C) - Bad Bob's Vapors

Judy Preziofo (F) - Peabody Lobby

Klaudia Kroboth & Rico Heard (P) - Bottom Line

Live Blues (T) - Handy Park

Steve Reid (P) - Rascal's

Terry Humphrey (V) - Shelby's

The Bluebeats (N) - Bombay***

The Crime (P) - The Dock (Jackson, MS)

LP Reviews

from page 37

Young's best this time around is "Name of Love." It's catchy and simple, and manages to avoid crossing the fine line between sentiment and sappiness, and those gorgeous CSNY harmonies will make this one irresistible.

It's a shame Graham Nash doesn't fare as well with his "Don't Say Goodbye." You'll be bored with this ballad, not sympathetic. He does better, though, on "Shadowland" and "Clear Blue Skies."

And what has happened to Stephen Stills on this record? This normally prolific Springfield alumnus is uncharacteristically subdued on here, having written only one song, "Got It Made." It's pleasant radio fare, and may seem some action on the singles chart.

The creatively reborn David Crosby comes out on top with two stunning compositions. "Nighttime For The Generals," an indictment of the military's covert actions abroad, is a fervent rocker. The tune was co-written by longtime CSN buddy Craig Doerge.

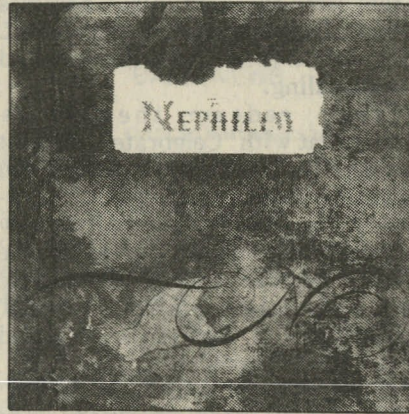
Even better is "Compass," a song that refers to Crosby's addiction to cocaine and recovery. The ethereal quality of the song can stand proudly alongside past classics like "Guinevere" and "Lee Shore" and is this record's finest moment.

Cynics will undoubtedly find plenty of reasons to savage *American Dream*, from its simple lyrics to an adherence to the usual themes these guys address: our naughty government, ecological matters, and the power of love. And it is true that a

few of the numbers should have been given the "thumbs down" vote.

But there's material here worth coming back to. As far as sticking to the same old topics, there's considerable evidence to suggest that our government *has* been naughty, that our environment isn't all that clean, and that love still matters. So these guys should keep on singing.

★



The Nephilim
Fields Of The Nephilim
(Beggars Banquet)

by Robert Bravender

*Gothic rockers
produce gloomy mood,
unappealing music.*

I'm torn on this album. Its mystic, doomsday images may have their place, but I'm not sure I want to find it. This five-member band is in rebellion against "musical monotony and the complacency of their

The Susan Hudson Band (C) - Bad Bob's Vapors
Tom Hackenberger (V) - Crowne Plaza

27 Monday

D.C. & The Blues Rockers (P) - Chelsea St. Pub

DeDe McCarver & Motion (C) - Bad Bob's Vapors

Jazz Week (T) - Harris Aud. (MSU)

John Boatner (F) - Peabody Lobby

Live Blues (T) - Handy Park

Live Rock & Roll (P) - Stage Stop***

Lou Roberts/Gina Patton & Vapors Band (C) - Bad Bob's Vapors

28 Tuesday

Bluegrass Jam (T) - Yarbrough's Music Co.***

Bob Marbach (F) - Peabody Lobby

D.C. & The Blues Rockers (P) - Chelsea St. Pub

DeDe McCarver, & Motion (C) - Bad Bob's Vapors

Jazz Week (T) - Harris Aud. (MSU)

Live Blues (T) - Handy Park

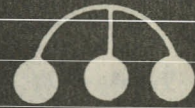
Live Rock'n'Roll (P) - Stage Stop***

Lou Roberts/Gina Patton & Vapors Band (C) - Bad Bob's Vapors

Mosaic (U) - South End

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competition." And they aren't taking any prisoners.

Unlike other bands which are in rebellion, the Nephthys delve into musical territory briefly touched on by Led Zeppelin in "Kashmir" and "The Battle of Evermore." But their approach is darker; unromantic and staid. The author H.P. Lovecraft's Victorian horrors permeate the lyrics, made even more oppressive by lead singer Carl McCoy's growling delivery. The entire first side, apart from some excellent intros, becomes musically monotonous in and of itself. The result: these dudes are cold and unappealing.

They redeem themselves somewhat with "Celebrate," the first song on the flip side; it will leave you wanting to do anything but. However, you begin to realize how strongly reminiscent it is of the Doors, another rebel band. Simple and eerie, it best typifies the Nephthys' description of themselves as a cold blast from a dank cave.

These guys are so into this "feeling" that they recorded the album in an ancient castle in their native England. Dark and moody, I imagine it's like the record it produced -- a haven for lost souls. ★

Sonic Youth *Daydream Nation* (Blast First/Enigma)

by Robert Gordon

*Band melds unfamiliar
with familiar; yields
exciting music.*

Sonic Youth will be the Velvet Underground for the next generation of bands -- the band most imitated in a few short years -- and their newest release is a significant step in their growth. *Daydream Nation* is a double album that combines pop elements (once forsworn by the group) with the "noise" traits that the quartet embraces, established and popularized in its immediately post-punk beginnings. The treated instruments -- guitars at random tunings with screwdrivers wedged into the neck -- which the band used to use to escape pop constraints, no longer seem germane to their work. The result of

the experiment is their current melding of the unfamiliar with the familiar to yield exciting, listenable music.

If this is the future of pop music, I like what I'm hearing. More melodic even than *Sister* -- their "rock'n'roll" album -- *Daydream Nation* combines catchy melody lines with cutting music that rocks as hard as anything can, building to a frenzy in each song instead of pounding all the way through ("attuned to the female," one woman critic recently noted).

"Teen Age Riot" is as exciting a pop song as I've heard since maybe John Lennon's "God." Pop song -- hooks, melody, easy to grasp. Well, easy to grasp may not be right in this case, but it seems that way. I was humming along with the song by the end of the first time I'd heard it (unthinkable with their earlier work).

Not all of *Daydream Nation* is as easily accessible, old fans. Many songs are a combination of the old and the new Sonic Youth ("Silver Rocket") while some are purely the old style. Actually, having scanned the vinyl looking for a *purely* noise piece, I'm not so sure there are any. This is a great album -- "Total Trash" is an amazing pop song, same with "Cross The Breeze." Pardon the dip into fanzine-dom there, but this record still astounds me. "Kissability" could be a show tune, a fucking Broadway show tune! Sonic Youth? Sonic Youth! ★

radio station seeks area music

WQOX-FM 88 (Memphis City Schools Radio) is seeking cassettes from area musicians to air on a bi-monthly program dedicated to all-original Memphis music. The program, *Memphis Music Invasion*, currently airs on Monday nights at 7 p.m., and features interviews with musicians, in addition to their songs. The program is expected to move to a different day soon, but will remain in the same time slot.

Bands interested in the *Memphis Music Invasion* should contact WQOX at 386-0410. ★

Star Tracks

from page 5

COUNTRY SCENE

The **Country Music Association** has rented a building at 2001 Goodman Road in Horn Lake, Miss. to be used as a center for their activities. The center features a music hall that will seat around 150 people and will serve as both a showcase for the local country performers and as a meeting place for the CMA. The center is also for rent Monday through Thursday. Friday nights will be devoted to a country gospel show hosted by **John Gentry**, with Saturday nights featuring a contemporary country music show produced by Melvin Armstrong. **Harold Garrett's** new album, will be spotlighted in February. For more info, call 526-9703.

Sunday nights at the **Americana Club** are open mike nights for any

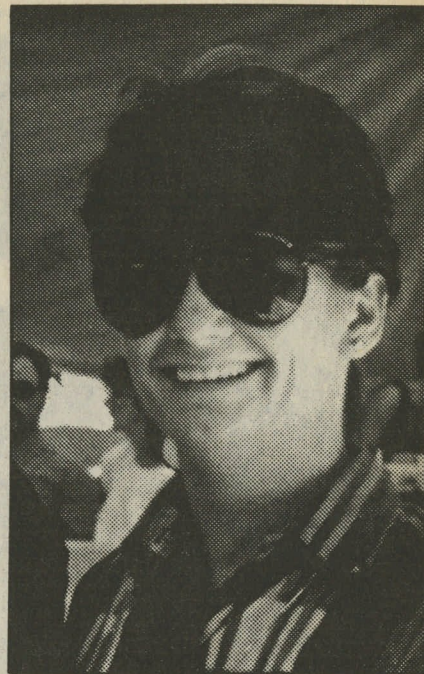
country artists or bands wishing to perform. Come on down . . .

Lisa Lauryn, the 1985 Wrangler first runner-up to Sweethearts of the Rodeo is busily recording new demos at **Crosstown Recorders** with Don Singleton, Gary Adair and John Scott. Robbie Turner produced. Lisa performs at Hernando's Hideaway with the **Southern Knights** (Robert Tinsley, Eddie Slusser, David Jaffe, and Ray Gann).

BAND NEWS

Singers, dancers, musicians, magicians and other acts can sign up now to show off their talents in the upcoming preliminary competitions for the twelfth annual **Mid-South Epilepsy Talent Show/ Telethon (METS)**.

Preliminary competition will be held at the Center Stage at the Hickory Ridge Mall on Mon. Feb. 6. Cost to enter the open competitions is \$10 per act.



Jerene Sykes, seen above at a recent Memphis Music Festival, is sending young rockers Sweet Cheetah into the studio under the guiding hands of John Hampton and Keith Sykes.

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Nashville's Claimstakers, from left, Mike Dysinger, Steve Boyd, Jon Bang and Rich Parks, made waves at the Nashville Extravaganza held in January.

In addition, a "restaurant competition" will take place at the Center Stage of the Hickory Ridge Mall on Mon., Feb. 13 for competitors sponsored by restaurants.

Rock and roll acts can sign up to compete in the Rock'n'Roll Competition set for Thurs., Feb. 9 at the **Omni-New Daisy Theatre** on Beale Street. The competition is sponsored in part by **Beale Street Entertainment, MOM's Lighting and Sound** and **WEGR-FM 103**. Winners from each preliminary competition will appear on the Mid-South Epilepsy Talent Show/Television to be aired live on WMC-TV 5 from 8:30 p.m. to 1 a.m. on Saturday, March 4.

NASHVILLE NOISE

The Memphis music contingent was well represented at the **Nashville Extravaganza** (their version of our Producers' Showcase) with Jon Hornyak, Nikos Lyras, Steve Weaver, Jody Stephens, Linn Sitler, Diana Pleasants, Tim Goodwin, Larry McKeehan and Keith and Jerene Sykes attending.

The bands with the biggest buzz among A&Rs were reported to be **Jonell Moser** (described as Stax 1990), **In Pursuit** (we've seen this trio at the Antenna and on an album released by MTM), and the

Claimstakers. One band with a Memphis connection, **Jane, His Wife**, has gotten even better than on their last appearance here during the Memphis showcase.

Kent Agee, lead vocalist, has recently landed a publishing deal with Warner/Chappell. Congrats!

The **Memphis Producers' Showcase** Spring '89 is scheduled for April 13 and 14 on Beale Street. By the time you read this the bands have probably already been chosen with 16 scheduled to perform. The sponsoring companies are Ardent, Groovemakers, KIVA, Memphis

Sound Productions, New Memphis Music, Sounds Unreel, Star Stage and The Warehouse.

TIP SHEET

I promised you I'd track down Joanna Dean's new band members and actually take notes this time. On bass guitar is **Jackie Vincent** and on other various guitars is **Steve Erix**. Both hail from Philadelphia, but Joanna's bringing them down here for rehearsals this month. As for her next album project, the studio and producer are unknown at this point. More on that soon.

In the meantime, Joanna headed for Austin last month to cut a duet with **Bob Walkenhorst** of the Rainmakers. They're cutting their third album down there (the other two were recorded here at Ardent). Joanna says he's a great lyricist. Agreed. The combination should be awesome.

Watch for the **Weedz** to return to M-town. They've been here before and we loved 'em but we couldn't spell the name of the band (Guilbeaux, Gilbo?). Anyway, hope they bring their country/rock/pop sounds back to Memphis clubs -- or we'll have to sneak into the studio while they're trying to work.

Russell "R.T." Scott dropped off a preview tape of his album recently.



Peter Hyrka (left) and Victims of Circumstance performed a benefit for LifeBlood Jan. 2. The blood drive was held at Raleigh Springs Mall.

photo by Sandy Heiss

PolyGram/Polydor moved the release date from last month 'til the end of this month. I know we're all impatient but the record company has to get its ducks in a row. In the meantime, R.T.'s considering changing the album title from *Down In The Dirt* to *Rock And Roll Women*. And he's working in some new Delta Rebels. **Mark Wilf** takes the drummer seat and **Eddy Shaver** shares guitar duties with **Steve Ingle**. **James Flynn** is holding down the bass line with a new keyboard player joining in soon. Hey, R.T., why don't you shoot the

album cover in front of the gates of Graceland so folks'll have no doubt -- this is Rock'n'Roll.

Memphis Records Productions has signed a group of youthful rockers called **Sweet Cheetah**. You may have seen them at the Daisy or Night Moves when they opened for TNA. **Jerene Sykes** plans to send them into the studio with John Hampton and Keith Sykes to cut some demos. That team did good with Kilzer, so listen up for a new contender to the glam-rock throne.

The Memphis-Dallas based band **Tracy Lords**, are not affected by the dissolution of the UNI label that

signed them last year. UNI's parent company, MCA, has reportedly already picked out their contract. The band is avidly searching for a producer to cut the "World's Greatest Rock and Roll Album." Hope they come back home.

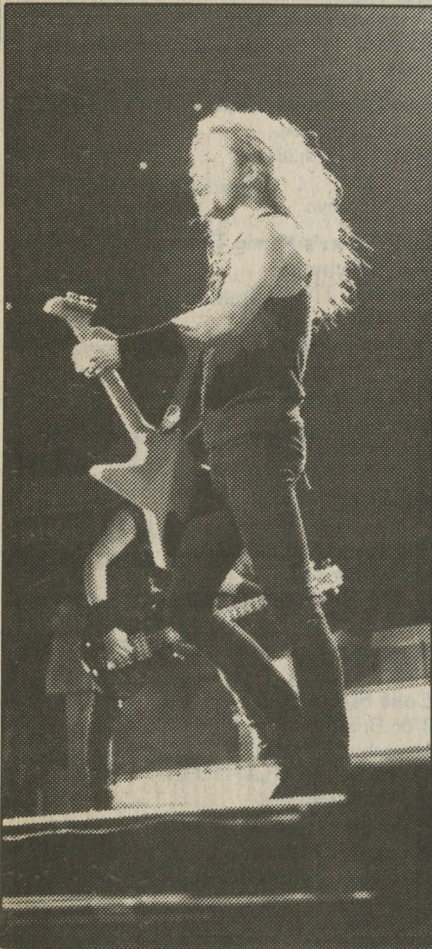
There's a new release out of New York on **Jackie Ross**. "I'm Gonna Make It Without You" on the Waylo label (that's **Willie Mitchell's**). We'll get the story to you PDQ.

By the way, what happened to **John Kilzer's** foot? He was spotted on crutches in mid-January. Kick the wall?

That's all. ★

Heavy metal mavens **Metallica** stormed the Mid-South Coliseum Friday, Jan. 13. Their first-ever headlining show was in support of their vastly popular album, . . . **And Justice For All**.

photos by Ken Walker



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from page 33

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278-8346
Jon Hornyak

REPAIRS

Amro Music

2918 Poplar Ave.
Memphis, TN 38111
323-8888
Jim Medlin

Berl Olswanger Music

3183 Poplar Ave.
Memphis, TN 38111
454-1711
Pete Vescovo

Bob Fisher's Music Town

6748 Winchester
Memphis, TN 38115
362-3375
Buddy Flowers

Bob Fisher's Music Town

4484 Summer Ave.
Memphis, TN 38122
682-0645
Bob Fisher, John Evans

Bob Fisher's Music Town

124 W. Broadway
W. Memphis, AR 72805
735-2140
John Evans

Colie Stoltz Music

2766 Broad St.
Memphis, TN 38112
323-2263
Wendall Stoltz

Fitzgerald Music

8023 Hwy. 51 North
Millington, TN 38053
872-7785
Dan Fitzgerald

Mo-Tech Services

2850 Lamb Pl., #7
 Memphis, TN 38118
 363-3856
 Frank Lacy

Musical Instrument Service

833 S. Highland
 Memphis, TN 38111
 327-0964
 Gene Smith, Mike Mason

Nolan's, Inc.

675 Poplar Ave.
 Memphis, TN 38105
 527-4313
 Andre LeJeune

Pro Audio

2012 Madison Ave.
 Memphis, TN 38104
 278-6000
 Sean Denley, Dave Smith, Gino

Pyramid Guitars

1985 Madison Ave.
 Memphis, TN 38104
 726-4633
 Rick Rayburn

Robert Hall's Memphis Drum Shop

1999 Madison Ave.
 Memphis, TN 38104
 276-BEAT
 Robert Hall

Sound Service Company

638 S. Highland
 Memphis, TN 38111
 327-1400
 Ray Rork

Southaven Music Supply

7935 Highway 51 N.
 Southaven, MS 38671
 342-5310

String & Things Guitar Workshop

1492 Union Ave.
 Memphis, TN 38104
 725-0051

Tennessee Concert Sound

Highway 70 East
 Brownsville, TN 38012
 1-772-2292
 Stuart Tritt, Bruce Steele,
 Bernie Bernil

Yarbrough's Music Co.

741 N. White Station
 Memphis, TN 38122
 761-0414

SOUND RENTAL/SALES**One Hundred Dollar Sound**

Memphis, TN
 327-0670
 Ray Womack

Amro Music

2918 Poplar Ave.
 Memphis, TN 38111
 323-8888
 Jim Medlin

Berl Olswanger Music

3183 Poplar Ave.
 Memphis, TN 38111
 454-1711
 Pete Vescovo

Bob Fisher's Music Town

6748 Winchester
 Memphis, TN 38115
 362-3375
 Buddy Flowers

Bob Fisher's Music Town

4484 Summer Ave.
 Memphis, TN 38122
 682-0645
 Bob Fisher, John Evans

Bob Fisher's Music Town

124 W. Broadway
 West Memphis, AR 72805
 735-2140
 John Evans

C&N Sound Productions

3017 Falkirk
 Memphis, TN 38127
 358-3486
 Doug Cole

Clour Audio

1693 Highway 51 Bypass
 Dyersburg, TN 38024
 1-286-6411
 John Clour

Colie Stoltz Music

2766 Broad
 Memphis, TN 38112
 323-2263
 Colie Stoltz

Joe Dixon

694 Holly
 Memphis, TN 38112
 327-4293

FBN Audio, Inc.

6512 Baum Drive., Suite 15
 Knoxville, TN 37919
 (615) 588-3209
 Mike Sullivan

Fitzgerald Music

8023 Highway 51 N.
 Millington, TN 38053
 872-7785
 Dan Fitzgerald

Independent Sound

P.O. Box 241629
 Memphis, TN 38124
 365-9717
 Joe Cutrell

Memphis Audio

741 N. White Station
 Memphis, TN 38122
 761-3880
 Tony Yarbrough

MOM's Sound & Lighting

323 Beale St., Suite 2000
 Memphis, TN 38103
 529-8840
 Mike Moore

N.E.W. Sound

276-4672
 Rodney Nash

Nolan's, Inc.

675 Poplar Ave.
 Memphis, TN 38105
 527-4313
 Andre LeJeune

On Stage Audio

2951 Cela Lane
 Memphis, TN 38128
 382-1576
 Nita Makris

Pro Audio

2012 Madison Ave.
 Memphis, TN 38104
 278-6000
 Sean Denley, Dave Smith, Gino

Southaven Music Supply

7935 Highway 51 N.
 Southaven, MS 38671
 342-5310
 David Daniels

Strings & Things

1492 Union Ave.
 Memphis, TN 38104
 278-0500

Tennessee Concert Sound

Highway 70 E
 Brownsville, TN 38012
 1-772-2292
 Stuart Tritt, Bernie Bernil

STAGE & EQUIPMENT RENTAL**Pro Audio**

2012 Madison Ave.
 Memphis, TN 38104
 278-6000
 Sean Denley, Dave Smith

Strings & Things

1492 Union Ave.
 Memphis, TN 38104
 278-0500

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CLASSIFIEDS

MEMPHIS STAR Classifieds are inexpensive and effective. To place a classified ad stop by our office or send your ad to the **MEMPHIS STAR**, 643 S. Highland, Memphis, TN 38111. Cost is only 25¢ per word. Each word in **bold face** is 50¢. \$4 minimum. Check or money order must accompany your ad and we must receive it by the 10th of the month.

FOR SALE

IF YOU DON'T SELL IT, WE'LL BUY IT*
 *your next classified that is. If you don't sell your advertised item, give us a call by the 15th of the month and we'll run your "for sale" ad again, **FREE**. Individuals only, no companies.

Katalog of Nation-wide "indie" bands; Blues, Rock, Metal, Pop . . . 200 LPs, tapes and reviews . . . \$2.00. KAOS Katalog, P.O. Box 32125, Kansas City, MO 64111

KORG DSS-1, 1 year old, home used only. 11 Sampled disc. Call Mark, (901) 362-9130, leave message. \$1,800. Negotiable.

ATTENTION - GOVERNMENT HOMES from \$1 (U-repair). Delinquent tax property. Repossessions. Call (602) 838-8885, Ext. GH 9888.

ATTENTION - GOVERNMENT SIEZED VEHICLES from \$100. Fords, Mercedes, Corvettes, Chevys, Surplus. Buyers guide. 1-602-838-8885, Ext. A-9888.

HELP WANTED

BANDS, need bookings? **Bands**, need **MUSICIANS**? Call National Entertainment Services and Referral (214) 557-1865, 10 a.m. - 6 p.m. CST.

Musicians wanted to form R&B band. Experience preferred. Keyboards and rhythm section needed. Dani 346-2687/458-6660. Leave message.

Restaurant Help Wanted - all positions, cooks, waitresses, busboys, dishwashers, bartender. Apply at Sonny and Sher's, 6353 Navy Road, Millington.

ATTENTION-HIRING! Government Jobs in your area. \$17,840-\$69,485. Call (602) 838-8885, Ext. R9888.

The *Memphis Star* is seeking **talented, reliable** people to contribute reviews and articles. Must be responsible and familiar with the local and national music industry. This is an entry level position with some room for advancement. Contact Susan Hesson Allred, 452-7827.

Part-time help needed in West Memphis for distribution department. Commission PLUS. Must be dependable and have reliable transportation. Call Jim at 452-7827.

The *Memphis Star* is seeking professional advertising sales representatives. Commission plus. Experience preferred, but will train right person. Call Sales Office at 452-7827.

Wanted - musicians for variety band. All instruments and vocals needed. '60s - '80s music. Call Mark, 795-8902.

MUSICIANS AVAILABLE

Guitarist available - looking for working band. Very versatile, some vocal ability, experience includes: R.T. Scott, Car 54, Buffalo Steele, etc. Will travel. Rich Kienle (601) 393-9521.

SERVICES

Photography: Band and artist promos, model portfolios, and creative freelance (album) photography. The lowest rates in town. Let us expose your group as the best. Call Kelly Craig at 353-0346.

Entertain on **Memphis Queen Line** late night Fridays or Saturdays summer 1989. (901) 527-5694, Box 3188, Memphis, TN 38173-0188

Musicians - book jobs for your bands. Manual gives step by step procedures. Written by twelve-year musician and agent. Results guaranteed. Send \$9.95 to Pierce Agency, P.O. Box 249, Big Sandy, TN 38221.

Songwriters: studio quality demos help sell songs. We will record your originals with full rhythm section at "Makin' Trax" for \$75 per song. Country music a specialty. 682-2759.



The 1989 Strings & Things Battle of the Bands was held the weekend of Jan. 13-15. Eric Gales (left photo, center) emerged the clear winner, backed by his brother Eugene (left) and Hubert Crawford (right). Thrust (below) placed second, and Circus (not pictured) came in third.

photos by Libby Pace



Support Services

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STUDIOS

Ardent Studio

2000 Madison Ave.
Memphis, TN 38104
725-0855
Jody Stephens

Cauley/Doyle Recording

2318 Dwight
Memphis, TN
Ben Cauley/ David Doyle

Crosstown Studio

435 N. Cleveland
Memphis, TN 38104
276-8742
James Craft, Greg Morrow

Delta Sound

5602 Chapel Hill Dr.
Walls, MS 38680
(601) 781-3101
Don Singleton

Easley Recording

Memphis, TN 38111
324-5407
Doug Easley

Eden Recording Studio

Memphis, TN
526-3336

Galaxy Sound Studio

1508 Harlem
Memphis, TN 38108
274-2726
Dominic Herron

Kings Studio/Kingsbury Vo-Tech Center

1328 N. Graham
Memphis, TN 38122
454-5676
Jimbo Hale

KIVA Recording Studio

904 Rayner Ave.
Memphis, TN 38114
278-1888
Gary Belz, Evan Rush

Lyn-Lou Recording

1518 Chelsea Ave.
Memphis, TN 38118
John Kelton, Jon Anderson,
Terry Malone

Makin' Trax Recording

1836 Cherry Rd.
Memphis, TN 38117
682-2759
Mike Plunk

Media General Studio 5

1711 Poplar Ave.
Memphis, TN 38112
320-4254
Glenn Crawford

Memphis Sound Productions

315 Beale St.
Memphis, TN 38103
525-5500
Tim Goodwin, John Fleskes

New Memphis Music (formerly

Cotton Row Recording)

1503 Madison Ave.
Memphis, TN 38104
276-8518
Melanie Hunolt

Onyx Studio

2272 Deadrick
Memphis, TN 38114
452-ONYX
Mike Plunk

Power House

3505 Macon Ave.
Memphis, TN 38122
452-8063
Steve Hauth

Pro Audio

2012 Madison Ave.
Memphis, TN 38104
278-6000
Sean Denley

Roadhouse Studio

7472 Old Highway 78
Olive Branch, MS 38654
365-1429
Ronnie Vandiver, Mark Patrick

Royal Recording Studio

1320 S. Lauderdale
Memphis, TN 38106
775-3790
Willie Mitchell

Sam Phillips Recording Service

639 Madison Ave.
Memphis, TN 38103
523-2251
Roland Janes

Songmasters

Mall of Memphis
Memphis, TN 38118
794-3202/755-2042
Linda Bailey

Sounds Unreel Studio

1902 Nelson Ave.
Memphis, TN 38114
278-8346
Jon Hornyak

Sun Studio

706 Union Ave.
Memphis, TN 38103
521-0664
Gary Hardy

Sunrise Productions

3108 Comet Cove
Memphis, TN 38118
795-2191
Fred Sluder

The Warehouse

453 Tennessee Ave.
Memphis, TN 38103
521-9551
Mamie Keplinger

USC Sound Enterprises

4829 Barfield Rd.
Memphis, TN 38122
682-7002
Rodney Peppenhorst

VIDEO

Dragonwyck Teleproductions

3314 Poplar Ave.
Memphis, TN 38111
327-6318
Charlie Holbrook

Penczner Productions

1436 Poplar Ave.
Memphis, TN 38104
276-1530
Marius Penczner

Producer's Services

3535 Park Ave.
Memphis, TN 38111
458-2578
Brian Frase/George Holmes

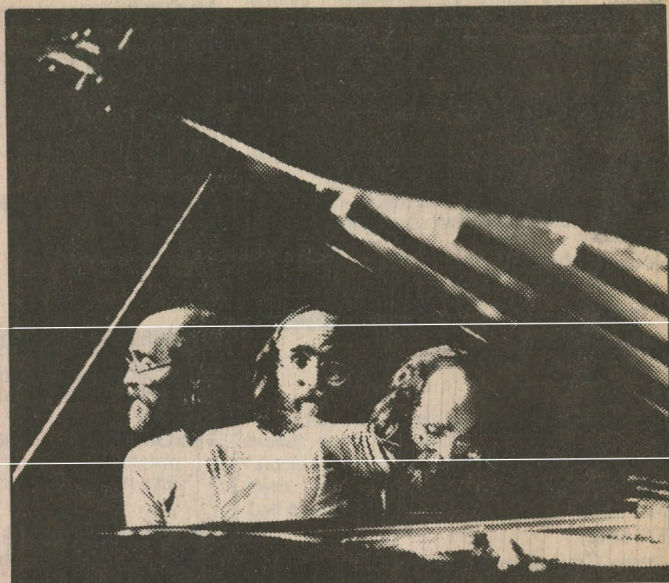
William Bearden Company

1752 Lawrence
Memphis, TN 38112
728-4490
Willy Bearden

Zeta Video Studios

3365 One Place
Memphis, TN 38116
332-1501
Nick Zaharopoulos

Coming Attractions

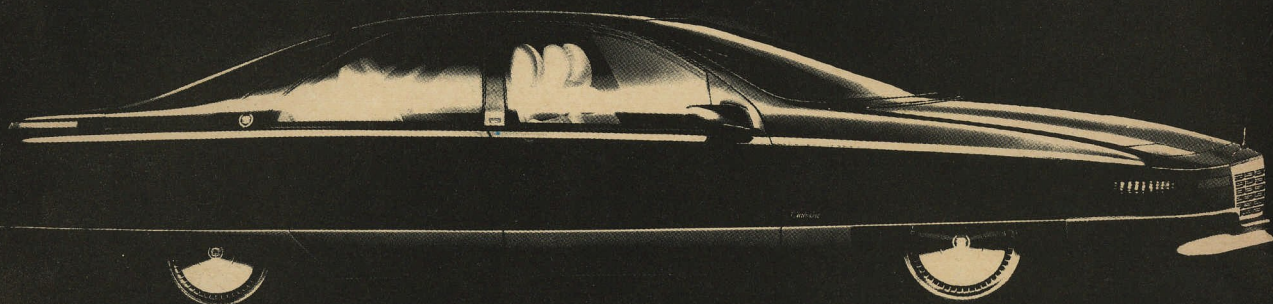


George Winston (above) will perform a Winter Concert Feb. 7 at deFrank Music Hall. Memphis Food Bank collection baskets will be at entrances for your donations. Alligator recording artists Little Charlie and the Night Cats (left) bring their uptown blues to Rum Boogie Cafe Feb. 13.



Pat Travers' (left) high energy rock'n'roll will turn on Night Moves Feb. 17. Atrophy (above) rolls in to Night Moves from Arizona on the 12th.

We want to sell you a 1995 Cadillac.



We're not kidding . . . a 1995 Cadillac. And we're going to do it by offering you things no other Cadillac dealer in the South can match in 1989.

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Contact Tom Adair



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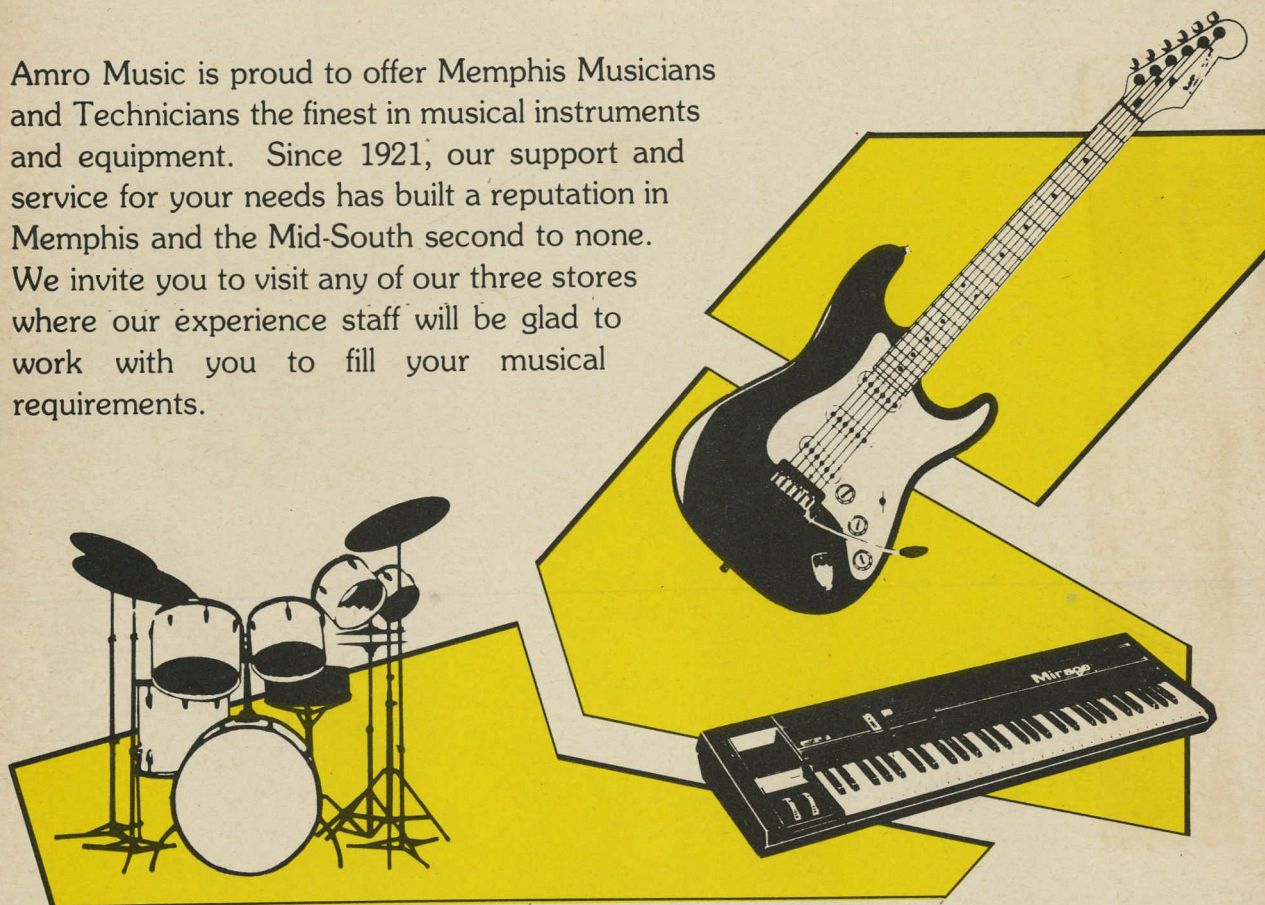
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We Got It!

Amro Music is proud to offer Memphis Musicians and Technicians the finest in musical instruments and equipment. Since 1921, our support and service for your needs has built a reputation in Memphis and the Mid-South second to none. We invite you to visit any of our three stores where our experienced staff will be glad to work with you to fill your musical requirements.



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RALEIGH 2984 Austin Peay 388-4200	SOUTHEAST 2798 S. Perkins 363-2100