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Larry Raspberry

JULY, 1984

Vol. IV, No. 1

Memphis Star

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Kentucky Fried America (Or How The Robots Stole Our Soul)

by John DeCleux

I like to think of myself as liberal. I like the idea that, even though I am growing older, my mind remains open; but I have to face facts. I'm mad as Hell at what high tech is doing to music. It started innocently enough. An occasional Holiday Inn group trotted out an electronic rhythm machine and "Girl From Ipenema" walked by in perfect silicon time. No one noticed because the middle aged business types that hang out in those places wouldn't notice if Krupa was playing drums. The trend spread like electronic Kudzu, until today it is not unusual to find one poor soul surrounded by stacks of digital sidemen, smiling and wisecracking while "The Girl From Ipenema" has become so sterile she no longer needs the pill. Kentucky Fried America was born. Kentucky Fried America killed the Memphis Sound and along with it, the creative spirit of Memphis musicians.

Allow me to explain. In the fifties, Memphis was not a recording center as revisionist history now tells the story, rather Memphis was a center of unique individuals playing music the world had never heard; Rockabilly. Memphis was the logical womb for Rockabilly, with immigration from middle Tennessee and the Mississippi delta. Sun Records was never a major label, but it was the catalyst for a mix of creative chemistry never before known. Elvis Presley, Johnny Cash, Carl Perkins, Jerry Lee Lewis, Roy Orbison, Billy Lee Riley, B.B. King, Howlin Wolf, Charlie Rich, etc. were playing their music and didn't give a damn what the rest of the nation thought about it; as a matter of fact, the rest of America didn't like it very much. The same was true later when Stax was alive and well. The music that came out of Stax was called R&B but it was much more than that; the Stax people were making their own

music, raw, energetic, and unique. The Memphis Sound sounded like Memphis. If the records were commercial so much the better, but if not, few cared. The word "Product" had yet to be coined. Things called Records were still being sold and the music on those records was still the prime consideration; But the bankers and promotional types that now have their fangs in recording's neck were already lying in their home earth awaiting sundown.

And now, back to High Tech. The electronic rhythm machine was only a symptom of a sickness that was to invade the world. The electronic age, with its' computer teeth, feeds on creativity and emotion like sharks on spare ribs. Society has responded to this homogenization, in all of its' art forms and institutions, not with rebellion as might have been expected, but with willful submission. While the rhythm machine has never really escaped the motel lounge, hundreds of thousands of musicians, producers, and recording executives have themselves become machines. Creativity, which characterized the Memphis Sound, was herded off to an Arbitron Auschwitz with Megatrend ovens. Turn on the radio today. The robots have won. Eighty-four track studios, banks of synthesizers, and bottom line types mesmerized by computerized demographic breakdowns, have rendered music harmless; deboned it; demoralized it; filtered out social comment; packaged it, and tossed it to a brain dead nation. Now Memphis musicians, with a few exceptions, are playing the music they hope the robots will package. The Memphis is only history; the stuff legends are made of; tales those of us pushing, or over forty like to tell younger musicians. The days the machines came. They don't believe it. They don't give a damn.

Kool Jazz Festival Comes To Memphis

In 1954 the first ongoing jazz festival opened in Newport. Rhode Island. The two-day concert included such jazz legends as Ella Fitzgerald, Billie Holliday and Dizzy Gillespie.

Now, 30 years later, the originator of the event, George T. Wein, is still producing one of the most respected jazz festivals in the world. Sponsorship has changed over the years but the quality had not.

July 27-28, the Kool Jazz Festival

will come to Mud Island Amphitheater, where Memphis will be treated to jazz greats David Sanborn, Spyrogyra, Herbie Mann, Dizzy Gillespie, and others.

Opening festivities will take place on Beale Street July 26 with a free jazz concert featuring some of Memphis' best jazz musicians. Tickets for the Kool Jazz Festival are \$12.50 each day and can be bought at all Ticket Hubb outlets.

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June Concert Reviews

by Lisa McLaughran

Anzel (Reviewed at Mardis Gras). In recent months this all-female group has appeared at such diverse venues as Television, Antenna, MusicFest, and the aforementioned disco-mod Mardi Gras club, immense achievements for such a young band.

The question arises: how did they come away with such prize gigs and breaks so early when others have sweated forever and a day for a couple of them? Answer: they're girls. Does a Top 40 cover band deserve breaks just because its members happen to be girls? Does that fact alone warrant special treatment?

Whatever the answer, *Anzel* plays rock and roll well, as do many local cover bands who don't get much attention. Rachel York's vocals approach the style and power of Ann Wilson's as she plows through covers of the Pretenders, Bowie, U-2, New England, Joan Jett, Ramones, and Billy Idol. Predictably, the Patti Smith song chosen is her hit cover of Springsteen's "Because the Night." All sound like Heart songs.

Other members include lead guitarist Gwen Spencer, bassist Jobeth Dunn (Duck's niece), and drummer Cheri Theil. All are competent metal rockers. York contributes rhythm guitar and occasional keyboards, while wearing a live boa constrictor as a necklace in one of the sets for visual "excitement."



Anzel

Only one original was played while I listened, "You're A Trip I Like to Take." They are said to have four others worked up, each of whose titles had a Heart/Joan Jett flavor.

Very young girls with immense potential, if they use this as a stepping ground to more original material. After all, everyone starts out as a copy band, just about. The band needs more experience to become tight and familiar with their

instruments, then to develop their own style, and not worry about the female-macho role models they see everywhere they look on M-TV.

That's a tall order when you're a college-aged girl musician struggling for a unique identity. That's a rough time - I should know. But until they do, few people will notice their brass in pocket, except possibly the dreaded Disco Strangler.

Busta Jones (Reviewed at Antenna). Although I don't have enough notes on this show to give a complete review, it must be recorded that Pseudobop really fired off a hot set before a packed crowd that night. Linda Scheid's vocals were a bit muddy in the mix, but the mixture of rock and afro rhythms really cooked.

Busta Jones, a Memphis bass player who has played with several New York bands, including the Talking Heads, delivered a sharp set of original funk rock. Still, his overhyped set was just a bit disappointing, as a newspaper had quoted him promising to bring us cultureless clods the level of entertainment "you can find in New York clubs every night," or something to that effect.

It was great to see *Busta* play so inspired a set, but if these were the advertised New York musicians, it wasn't anything I hadn't heard before. But you know what Elvis Costello says about Memphis nightclub grave robbers. So maybe I'm just too dead and dulled to recognize the wonder of New York.

Kings of the Western Bop, Pedestrians (Reviewed at Antenna). The Kings played an unusually fired-up set of their rocking country material in their last performance before a two month break.

Performing with vocalist Dan Hopper, bassist Linda Scheid, drummer Bobby Saucier, and guitarist extraordinaire Jimmy Enck were a host of past Kings players. Included were guitarists Austin Wild and John Floyd, drummer Ross Johnson, and Kurt Wagner on lap steel. Crack guitarist Harrel Otis also sat in.

Favorites of the night included the rockabilly classic "Honey Don't," along with "Trouble," Muddy Waters' "Mannish Boy," Bobby Lee Trammel's "If You Ever Get It Once," and "Ubangi Stomp." The Kings of the Western Bop also performed a searing version of "Beaver Patrol," by the Wild Knights.

The Pedestrians, a tight rockabilly trio based in East Tennessee, played a couple of impressive sets of original material, along with a few covers, like "Heartbreak Hotel." Originals included "Fugitive Kind" and "Should Have Been My Girl," which have been released on record. Other notable originals were "It Ain't Easy," "Susan," and "Crazy Pink Slacks."

The band members are Tony Rominger on bass and vocals, Mike Hendricks on guitar and vocals, and Wally Birchfield on drums. The group has released an EP cut at Reflection Studio in Charlotte, North Carolina, called *Back to the Future*. Their music was also included in the soundtrack of the film *Splatter University*.

Loved both bands, but isn't this nuvo-rockabilly revival craze getting a bit old? A little, but at least neither band relied on the overplayed standards.

I should have probably included a review of the Modifiers' fantastic show that featured guests Jim



Kings of the Western Bop

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"The Averwater Family For Over 60 Years"

from previous page

Duckworth and Mick Cock, but frankly I'm too pooped, except to say that their hardcore, twisted, tortured version of the Box Tops' "Cry Like a Baby" was pretty bizarre and undeniably original. Also liked "Roweena" and "Bored Her Again."

Also attended Bobby Blue Bland's show at Club Paradise but the fantastic back-up band played the warm-up set so long and late that I almost had to put little Tequila Sheila to bed before Bland got up on stage. I did get to see the first half of Bland's set, however. Frankly, I like blues with more of a beat to it, like B.B. King or Little Milton. But everybody had a great time.

Keith Sykes and Joe Sanders were well-worth checking out at Bombay's too. Sanders is a young Delta-styled bluesman from Mississippi who plays some great Sam Chapman, Frank Stokes, and a few originals. Sykes has been playing his vast repertoire and has sneaked in a few new country songs, too. Check it out.



Motion Picture and Television Directory

Plans are Underway for a 1984-1985 MOTION PICTURE AND TELEVISION DIRECTORY

New York and L.A. have long held monopolies on film production but, in recent years an increasing number of film companies have found more favorable working conditions by relocating from escalating cost and unfriendly labor unions. Memphis now has its first Motion Picture & Television Office to help lure the film and tape business here.

Production Coordinator Mary Helstein currently supplies advance photo presentations of suggested Memphis locations and information about support personnel and equipment to various film and tape producers. In August, a *Motion Picture & Television Directory* will be published which will serve as an indispensable tool for incoming and local producers, as well as an excellent reference guide for anyone in the film, tape, music and audio-visual industries.

If you are a Memphis supplier relating to the film, tape, music and audio-visual industries, you're entitled to buy advertising in the upcoming directory. For more information contact: Mary Helstein, Convention & Visitors Bureau of Memphis, 203 Beale Street/Suite 305 Memphis, Tennessee 38103.

BMI Honors 110 Most Performed Songs for 1983

Last month at the 32nd annual BMI (Broadcast Music, Inc.) dinner honoring the songwriters and publishers of the most performed songs in the BMI repertoire during 1983, 130 writers and 102 publishers of 110 songs received Citations of Achievements. These songs, licensed by BMI for public performance, were singled out for achieving the most performances on radio and television in the United States in 1983.

Special engraved glass plaques were presented to Barry Gibb, Maurice Gibb and Robin Gibb, writers and Gibb Brothers Music, publishers of "Island In The Stream." This song was the single most performed BMI composition during the past calendar year.

At the ceremonies, the top writer-award winners were Michael Jackson and David Foster with four awards each. Rhonda Fleming-Gill, Daryl Hall, Billy Joel, Dennis Morgan and Rafe Van Hoy each received three citations. Double award winners were Deborah Allen, Lewis Anderson, Kerry Chater, Lamont Dozier, Barry Gibb, Maurice Gibb, Robin Gibb, Graham Goble, Larry Henley, Brian Holland, Eddie Holland, Barry Mann, Bob McDill, Michael Martin Murphey, Ronnie Rogers and Jim Steinman.

The leading multiple publisher-

award winner was the Warner Group with a total of 10 citations. Tree Publishing Company, Inc. received seven citations, Unichappell Music, Inc. and Vogue Music Group each received six and the CBS Group received five awards.

Nine of the songs honored by BMI were presented with citations marking previous awards. Cited for the fourth time was "I Love How You Love Me," written by Larry Kolber and Barry Mann, published by Screen Gems-EMI Music, Inc. It took BMI awards in 1961, 1968 and 1969.

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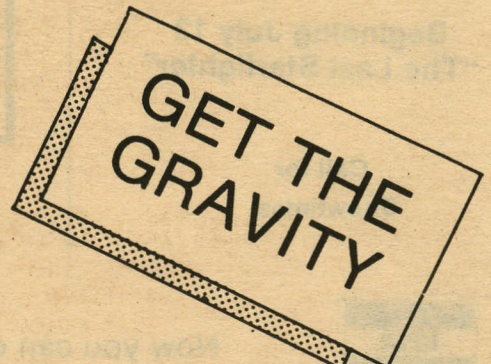
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Cameo's Spine Charging Rock and Roll Advocacy

by Tony Jones



Cameo

Cameo blasted into Memphis live last month riding the momentum of a powerful hit album, *She's Strange*, a number one performance by the title track; "Talking Out The Side Of Your Neck"'s spittin', equally voracious follow-up strength; video treatment for both records, with "She's Strange" garnering the best video award at this year's R&B awards; paid endorsements for Mellow-Yello; a European tour; several tour buses; many knotted stomachs and spirited, frazzled public interest to perform at the Orpheum (a concert vocalist Tomi Jenkins called the first leg of the Tennessee Sweep"). Their Stiff Upper Neck World Tour took them on to Chattanooga, Knoxville and Nashville following Memphis. The night before it was Little Rock, where earlier that day Tomi called to rap about what's up with Cameo from his room at the Hilton home away from home for rich rock stars.

"Ha, ha, ha! No, no, man; that's a fallacy. It's not like it's perceived. It's just like in the movie business, when five percent of the actors are rich, the rest are working for minimum wage. All people see is the glitter and glamor, it's a lot more to it than that. We rehearsed a month, a month and a half on this show. It takes a lot of hard work, man. We were on the road eighteen hours, we got here about eight-thirty this morning. The first thing I thought about when I got off the bus was food. *Food!* We washed up and went straight downstairs to the restaurant."

Tomi is the member in the group with the college cut. Talking over the phone he spoke laughing replies to barely formed questions about what's up with Cameo right now. Because for an artist phone interviews are an on-the-run type of appointment,

they're always best kept short and gleaning of high points, a couple hardballs and quick how-do's, so there was really no time to ask of Tomi any deep, deep insights. Everything was kept attuned to the new music. Non-shirking fun-punch throwing, which could be a good description of the hard middle finger "Talking Out The Side Of Your Neck" gives to politicians. A hard, brass charged, serious political rocker, on the street it's given a new name to liars, "twistmouths."

"We felt that there were some things people needed to know when we wrote that song. Especially since this is an election year, we wanted to call attention to people not to be swayed by all the rhetoric politicians use, they'll say anything when they want to get elected."

Nasty, yes (thank Funk), but the group's viewpoint as expressed on the record shouldn't be misconstrued as blind anarchy; Cameo has worked for voter awareness drives this year, and the song's lyrical content is nothing brand new for the group anyway. Cameo's music is thick with rapid fire jumpups about polishing one's own human condition - (the chorus of "Be Yourself" from the *Alligator Woman* LP immediately comes to mind; "If you think you got something to say don't you hold back just say it. Why do you think you have to take all that the people say and do?") - but does this elemental pleas for honesty extend to the music business arena? Cameo has performed ad spots for Mellow-Yellow soft drinks, do they drink it?

"Hey, I'll tell you. We did TV spots and everything for them. After drinking anything as much as we did Mellow-Yellow, if it were orange juice, you'd be turned off to it, too."

Throughout the conversation, Tomi sounded proud for himself and the band, especially when the talk turned to recent career developments; even when dismissing the racist character of MTV.

"It's just like radio. Pop radio plays pop, rock plays rock. It's not terribly important that blacks get on MTV, even though it will help reach a wider

cont'd. on next page.

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Cameo cont.
 audience, we have an outlet for our music. We've just finished a European tour; we were in England for a week, then we did Paris and Germany and the reception was tremendous! That's what I'm most grateful of my career for; for opening my head up and seeing life and not automatically prejudging people. I've had the chance to experience a lot of the world and a lot of the world's people and personalities. I can accept and look at life and not take it so seriously. 'Leve Toi!', a song on the new album, that's French. It means arise. You know, get up! It talks about getting up and doing what you want to do, it's a happy upbeat rock and roll song. No, we don't really use a lot of studio embellishments in the mixing, we like to keep a more *liver* feel to our music.

"A Cameo show? What would I see if I were an average fan at a Cameo show? Well, I'd see a very entertaining show that takes in all aspects of entertainment. There's a lot going on and each individual has a part to play, it's not just focused on any one member. We try to give the audience as much as they want, it's a great feeling to watch a group that so obviously enjoy themselves so much on stage. The audience picks right up on it. They see how much we're putting into the show and they can't help but get off. It's got dancing, acting, the music...it's like theatre."

Bingo! Somebody give that man a five dollar bill!

Tomi didn't profess to having any extra sensory powers, but his statement as per the theatrical properties of a Cameo show proved quite righteous. Last year the group played the MusicFest under the frowning face of high drama, detouring their tour route to replace a last second cancellation by Marvin Gaye. This time their announced performance was met by angst-ridden outcries disparaging the admission price, ("**FIFTEEN DOLLARS?!**"), which doubtlessly kept the two shows from selling out.

But good lunacy needs not a million participants.

After Newcleus ("Jam On IT") and O'Bryan opened the first show on a good if sugary note, Cameo hit the stage wearing black tights and grins. I wish I could have returned with pictures, but no print pictures were allowed, so I couldn't return with any good (public-hee,hee,hee) photos of Cameo spinning, popping and even trucking out their brand of good feeling hysteria. The stage they were clowning on was a bare, double-

tiered set-up, flanked by giant lighted plastic Roman columns. A sensible and effective small hall treatment, it focused the entertainment dynamics totally on the stage performance.

Only group member Charlie Singleton plays and instrument on stage, scratching and fretting a purple and white candy striped lead guitar, leading a seven-piece band that churns up funk like twenty-four fat women in a stuck elevator. Ahh, but the fever Cameo and crew put into the hard rockers; "Be Yourself," "Alligator Woman," "Talking Out The Side Of Your Neck" (a partial list), was expected. What's live was the sparkling, heat radiated by the medium tempo and slow songs. "Secrets of Time," "You're A Winner," "Hanging Downtown" crystally presented the greatly overlooked aspects of Cameo's talent. With Charlie Singleton leading on "Secrets" and Larry Blackmon on "Downtown," the ensemble vocalizing on these songs were the best performance of the night (except maybe for Leftenant's wild drill sergeant antics, the way dude winds up and waves the Springs-gully is nearly obscene). The first show's encore was eclipsed by time considerations, the crowd excited for some more hot Cameosis. The boys were burning.

But hot enough to set off fire alarms? Well...not really. According to Orpheum's manager, Mickey Gaylor the Orpheum was evacuated before the second show (*I was also informed by an usher that the same problem occurred during the performance of Joseph and the Amazing Technicolor Dreamcoat and a couple other programs) due to a hand-pull alarm that was accidentally tripped.*

So while the place was cooling off and the crowd returning for the second performance, I devoted my time to chasing some of the incredible skirts that were milling about during this extra-intermission.

"Uh, say baby, I like the way you walk, I like the way you talk. You turn me on with a special concern..."

Support Memphis Music

Editorial

by Karen Tilley

Once Upon A Time there was a dream floating through this city in the music industry that was hopeful, idealistic, and basically myopic. The Turnaround Dream. Somehow the city was going to magically regain its past and once again become a known Music Metropolis identified with its own sound. As time went by the frustrated cries were shouted throughout the streets, "What's it going to take for Memphis to happen again?" It's a train in vain people and it's leading to Katmandu.

I am not proposing Memphis will not succeed in the music industry, simply that it will occur differently than how many wish to see this dream become a reality. The talent and product is developing. Interest by the public is present, as evidenced by successful instrument and sound shops. I believe Memphis will succeed, but at individual levels, rather than collective ones.

The perpetuation of this dream can be seen in a split within the music community. The old guard who have seen and created the past successes within the city actively support organizations such as MIM, NARAS, and the Blues Foundation. The new guard ventures the road less travelled and so the cries are heard, "The apathy is overwhelming, what will it take?"

What it will take is a realistic awareness of the competition worldwide Memphis faces in its quest to place marketable material into the hands of the public. That, coupled with the knowledge that there is a

need to definitely appreciate the past success of the city and hold that as part of our heritage; but, also knowing in 1984 we need to focus on current perspectives and the independent efforts of those who strive to achieve within the industry. It is not so much a loss if we see that dream to be outdated, as it is a path to freedom in releasing us to develop our full potential. Many individuals tied together with our common bond-music. And that's what it's all about.

Circuit Playhouse

Circuit Playhouse is offering a summer acting workshop for children (ages 7 through 13) Saturday mornings starting July 7 and running through August 11. Classes will meet Saturday mornings 10:00 A.M. at Circuit Playhouse, 1705 Poplar Avenue. There is a \$45.00 registration fee. For more information or class registration, call Jay Kinney at 726-5523.

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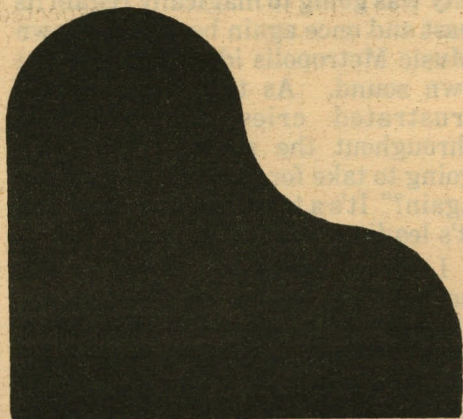
Concerts International

by Jack Abell

This interview with Charles Billings, executive director of Concerts International, took place in the broadcast booth at WKNO-FM where Billings, as senior announcer, was completing his last day before taking a one month leave to perform the role of Henry Higgins with the Iriquois Player's production of *My Fair Lady*, in Louisville, Kentucky.

STAR: Have you been involved with Concerts International since the beginning?

BILLINGS: No, just the last three years. It began back in 1967 and continued until 1975 when there was a hiatus due to financial complications. In 1980 it was organized with a list of guarantors.



CONCERTS INTERNATIONAL

STAR: Have the guarantors had to bail you out yet?

BILLINGS: No, actually, in these last few years we have always had money left over. We have received grants from the Day Foundation, the Arts Council and NBC, but the guarantors have yet to be called upon. **STAR:** What have you learned about that?

BILLINGS: You've got to watch the level of quality. We only want to bring top quality groups here. And they want to come here, too. I got a call from Hillyer (A New York concert agency) saying *I Musici* wanted to stop here on their U.S. tour. Groups like this are invariably surprised and pleased by the intelligence, warmth and openness of the Memphis audiences.

STAR: Tell us about the upcoming season.

BILLINGS: Quite by chance, we happen to have all three concerts in January, February, and March, just a few weeks apart. We think it will work well, however, to help get people in the habit of coming out for the programs. They are: *I Musici* on Jan. 28, the Boston Museum Trio on Feb. 11, and the Tokyo String Quartet on March 7, all in MSU's Harris Auditorium.

STAR: What are you doing to promote these concerts?

BILLINGS: Basically, you wait your turn at the *Commercial Appeal*.

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Also, Nancy Hart may help us with *I Musici*, who have expressed an interest in visiting Graceland. **STAR:** Maybe they could play an arrangement of "You Ain't Nothing But a Hound Dog"!

BILLINGS: (No comment as he turned toward the microphone to read the Memphis community news, after which he put the needle down on Brahms' Piano Concerto No.1.) **STAR:** What kind of people come to Concerts International events?

BILLINGS: We have that hard core of 250 or so chamber music enthusiasts. But there are 20-25,000 people listening to that piano concerto right now, and it's ridiculous that we have to do such a 'major number' to get them to come out. It's the same with sports events; look what Billy Dunavant had to do for the Showboats. It took three years to get the Memphis in May crowds in the habit of going to events.

STAR: What have you found that works or doesn't work?

BILLINGS: Well, to be honest, we haven't done all that we could in pressing the issue with the *Commercial Appeal*. We could be putting more posters in places like Fantasia. We did do a promotion with WRVR where they gave away 20 of our season tickets as prizes. This year we're planning to push giving subscriptions as Christmas presents. Our brochure is in the mail and we will be dropping hints throughout the Fall; hopefully we'll get something in *Memphis Magazine*.

STAR: Have you done any fund raising?

BILLINGS: Actually, we haven't done any fund raising, except for an annual telethon in which we call potential subscribers about the season. As of this point, we have 140 subscribers, with 6 or 7 coming in per week; I expect we will end up with about 300. There are three types of subscriptions: you can be a Donor for \$125, a Patron for \$75, and a Season Subscriber for \$42.50. Individual concert tickets are \$18, and for students we have a five minute rush, where they can buy available tickets for \$5 during the last five minutes before showtime.

STAR: Have you always had the concerts in Harris Auditorium?

BILLINGS: No, but that hall, which seats about 450, is a little jewel; it always draws a comment when groups walk offstage. Last year the Chicago Brass Quintet said: "We need this hall in Chicago."

STAR: Ever had any no-shows or other frightening experiences?

BILLINGS: I suppose the scariest was when cellist Bernard Greenhouse of the Beaux Arts Trio lost his hearing on the way to the concert. Suddenly he was hearing all sorts of strange overtones and the group was getting really freaked out. So I stopped in the Super D and told the druggist 'I've got one of the

world's greatest cellists in my car and he's losing his hearing.' She gave me a \$2.10 bottle of medicine and part way through the first piece he regained his hearing.

STAR: After talking with Billings about the season he spent as personal secretary to opera star Martina Arroyo, during which time he handled many such emergencies, I asked about his future plans.

BILLINGS: There's a vocal competition I'd like to enter in Vienna next summer, and I'm hoping I can make enough contacts to stay in Europe for a while. I've recently completed four years here at WKNO, and it has opened up so many windows musically. I used to rarely listen to anything but vocal music, and now I'll actually go home and play a recording of a Shostakovitch Piano Trio.

STAR: So you've experienced some personal growth?

BILLINGS: It has been immensely rewarding. There are people out there who really do listen. They may be housewives at home with a three-year-old or truck drivers on a run from Ft. Worth to Atlanta. One person recently told me: 'We're like best friends.' As the Brahms' piano concert and the interview drew to a close, the mellifluous bass-baritone which thousands of Memphians associate with classical music reminded me of how small the musical world seems to be at times. One of next year's groups, the Boston Museum Trio, are good friends, with whom I've played many concerts. In fact, that's what chamber music is all about; friends making music. It's good to know that there is a growing audience in Memphis that are friends of chamber music.

Hopefully they'll make the 1985 Concerts International Season a successful one.

Roscoe Spoofs Fairy Tale

Roscoe's Surprise Orchestra will perform John Boatner's "Cinderella" at noon on July 13 on Court Square downtown, as part of a concert for children. The ballet features children from the Ballet Workshop, choreographed by Thom Burnett and Pat German, who will also dance the leads. According to the choreographers, Cinderella has this funny long nose, and she meets this guy who also happens to have a funny long nose, and she feels real comfortable around him. (Remember the Prince?). It should be worth watching, even if you're only a kid at heart. The program will also feature a truly amazing piece called "jabberwocky," based on the Lewis Carroll poem, and the Grahamwood Dragonsingers. Roscoe will also sponsor a program of sacred choral music at St. Michael's Catholic Church, 3867 Summer, on July 15 at 4pm. Both programs are free of charge and open to the public.

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Legal Notes

by Orville Almon, Jr.
Attorney at Law

One of the more common requests I get when representing musicians is, "I want you to copyright the name of our band." This seems like a reasonable request. The band certainly doesn't want some other group using their name; a copyright reserves exclusivity of use to the owner, and the procedures in securing a copyright registration are relatively simple and generally can be done by anyone of average intelligence. So what's the problem? Go ahead and mail-in the copyright application and *surprise*, two or three months later your copyright form is returned with a nice form letter advising you that you wasted your postage stamp.

There is no copyright protection under the United States copyright laws afforded to a name, slogan, phrase or symbol. Put in its simplest context, "you just can't copyright the name of a band." But, the request made by my clients for me to do so are not as stupid as I may have made them sound. Actually, there is a tendency in the music industry to refer to "copyright" when the exclusive rights meant to be protected are protectable only as a "trademark," or other laws pertaining to unfair competition.

A copyright protects the expression of literary, artistic and musical ideas. It is a *trademark* which protects the goodwill attached to a particular product or service and safeguards the public from confusion as to the source of identity of the products or services involved. Originality is not essential for a valid trademark, but rather the *identification* with a particular product or service that is significant. But, to further complicate the matter, *registration* of a trademark with the federal government is not permitted until after proven use in interstate commerce or in commerce between a state and a foreign country. Now, to exasperate my poor clients even more, a certificate of registration will only be issued by the federal government after a search of the trademark records reveals there are no conflicting claims, a notice to the

public is made of the application for the desired trademark, and the public has opportunity to file objections to the trademark application being granted; not to mention the cost of all of this.

Now for the good news. It is not necessary for the owner of a trademark to in fact register the mark to be protected by law. So, why go to all this trouble? Well, if you persevere and your trademark is finally registered on the *Principal Register*, created by the Trademark Act of 1946, you are entitled to certain presumptions of ownership and validity, and of the *exclusive* right to use the mark on the goods and in conjunction with the services for which the mark is registered. You are also granted the right to sue in the United States Federal Courts, the right to prevent importation of goods and services bearing an infringing mark, and the benefit of *incontestability* of the mark after five years of registration.

The economic value of the name of a band is an important asset to the group. As the band becomes more successful, and especially if the band is fortunate enough to obtain a national recording agreement with a major label, it becomes *essential* that the band foreclose the possibility that another band can take advantage of this success by appropriating the name of devising a name so similar as to possibly confuse or deceive the consumer into thinking they are purchasing recorded product of your band when in fact they are not. Result - lost sales, lost profits and the enhanced possibility that your up and coming band is now entangled in a legal quagmire that may never be resolved. The trademark and unfair competition laws are designed to keep this from happening. Take full advantage of these laws, and if you're really serious about commercially exploiting your band, the hassle and extra expense in obtaining a trademark may well be one of the most important investments you make in furthering your career.

(This article was researched by Technical Assistant Brenda Pattat.)

English Rockabilly At The Old Daisy

by Lisa McGaughan

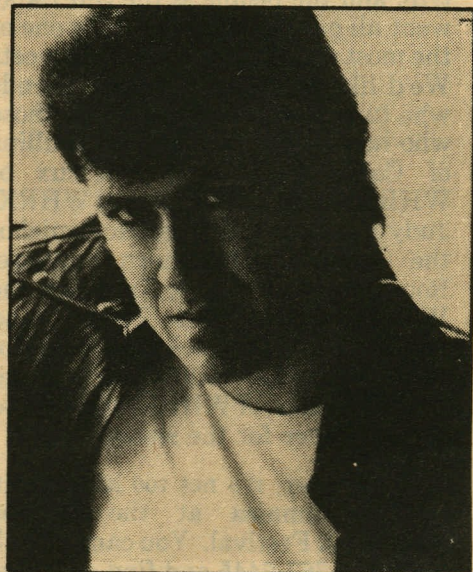
Dave Travis, a highly respected, authentic rockabilly performer from England, appeared last month at the Old Daisy Theatre. Also appearing were rockin' daddy Eddie Bond and a crack band of Memphis artists who backed Travis, including Stan Kessler on bass, Ronald Smith on guitar, Kenneth Harmon on pedal steel, and drummer Bobby Killonsworth.

Travis performed with an intense, commanding presence a bit reminiscent of Gene Vincent's pained manner, as he socked out interpretations of hits by Carl Perkins, the Burnette Trio, Elvis Presley, and others. "Buddy's Song," an original came across well, written in the Buddy Holly style you'd expect out of a tribute to the rockabilly star.

The backup band was extremely knowledgeable and versatile, answering occasional requests for songs like the Bill Black Combo's "Raunchy," with remarkable facility. Bond also played a few, including "There She Goes," a song off his latest album called *Eddie Bond Sings Carl Smith*. The album recently received a very high rating in a British country music magazine.

Bond brought Travis to play in the Memphis area this summer, after playing with him during one of his recent tours of Europe. Travis in

turn, also books Bond when he's in England. Travis has been an important figure in the British rockabilly scene since the 1960's, when that genre was not very popular. He has remained in the business by performing country music when times were rough for rockabilly. An exciting show.



Dave Davis

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TYPESETTING • LAYOUT • DESIGN

by Deborah Camp

Last month the *Memphis Star* and TKTS Travel sponsored a Pre-Reggae Sunsplash Party at the Old Daisy Theater on Beale Street. And folks, we're *still* recovering. What an event! Music was provided by Kaya and the Weldors; TKTS staffed a booth with brochures, maps and travel information about the Jamaica trip, and the people at the Old Daisy went all out to make the party one of the most memorable on Beale Street. We'd like to thank all of our friends who turned out, and especially those who helped, including: Tim Mullins of Cablevision, John DeCieux of WHBQ, Dorothy Williams of WHRK, Judy Peiser and George McDaniel of the Center for Southern Folklore, Ron Olson of FM 100, Kaya and the Weldors (along with Zowdee and Rashida), Mike Struck and "Chip" of the Old Daisy, Mike Noland, and Billy Williams of WHRK, who served as announcer for the show.

Remember, it's not too late to join us in Jamaica at the Reggae Sunsplash Festival. You can still call TKTS at 767-6445 and find out more information about Sunsplash '84. Travel dates are August 4-11.

In our third anniversary issue we ask that you check out our new features. No longer are we *just* the voice of Memphis music. We are now becoming a publication that offers more diverse entertainment news. Starting this month, we are reviewing films, plays, and soon we'll be offering dining and drinking suggestions.

What's going on *this* month? As the

STAR TRACKS

dog days of summer approach, don't tuck your tail and hide. Get out there and enjoy what this month has to offer. Such as the Kool Jazz Festival at the Orpheum Theater. Or the 4th Annual Star Spangled Celebration to be held July 4 at Tom Lee Park. There you'll see such favorite Memphis musicians as Joyce Cobb, GTO, Andy Childs, Shylo, Herman Green, and the Wampus Cats. Rare Earth will also be in concert along with Hammerhead. There's also the Red, White and Blues Cruise July 3rd with Don McMinn and the Memphis Blues Revue. Call 795-7740 for more information about this blues cruise on the Memphis Showboat.

Have you an urge to perform on stage? Have you *talent* suited to the role of a young ingenue? If you do, the Playhouse-on-the-Square will hold auditions July 2 at 6 pm for the part of Yum-Yum in Gilbert and Sullivan's *The Mikado*. Also needed is one male and one female for the chorus. Auditions will be held at Circuit Playhouse, 1705 Poplar. Please arrive with a recent resume and a black/white photo.

And while we're on the subject,

don't miss *I'm Getting My Act Together and Taking it on the Road*, a feminist musical directed by Joanne Helming with pianist George Caldwell as Musical Director. The musical will open July 12 at Playhouse-on-the-Square and will run Thursday through Sunday nights until August 19. For reservations call 726-4656.

Congratulations to Dr. Richard R. Ranta, Dean of the College of Communications and Fine Arts at Memphis State University, who was recently elected President of the Memphis chapter of N.A.R.A.S.

Last month's article on Xavion by Karen Tilley drew an enthusiastic response from our readers, who, it would appear, suffer from Xavionitis. A sure cure for these folks is the good news that Xavion's new single, "Eat Your Heart Out," is due for release the 15th of this month, and their debut LP on Mirage Records will appear August 1st. . . Hipbone, a three piece group comprised of Keith Sykes, Jack Holder and John Hampton will soon release a single called "Dancin' City." Sykes will appear onstage with Jimmy Buffett July 11 at the Mud Island Amphitheatre. Buffett is an old friend of Sykes' who has recorded several of his songs.

Andy Childs, who will be appearing at the New Daisy along with the Bill Black Combo, recently released his first single, "Lover Please" from his debut LP. Next month, Andy Childs will be featured on the cover of the *Memphis Star*.

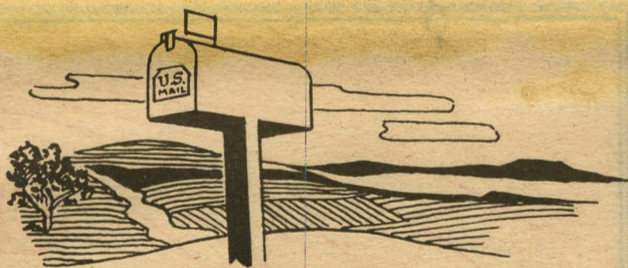
This month the *Star* is running an ad for *Rock & Roll Confidential*, a monthly newsletter that offers some of the best serious, credible music journalism I've ever read. There's no photos, no ads, no snappy graphics, just the facts, ma'am. It exposes metallic hype, it discusses radio payola, it praises radio stations and recording artists who "politically aware," (R&RC writes, for example: UNITED WE STAND. . . One of the

finest fusions of Caribbean rhythms, high-life accents, and rock propulsion we've ever heard is Special AKA's 'Nelson Mandela,' a top 5 hit in England. . . an Elvis Costello-produced song (that) is a heartfelt plea to the end to the imprisonment of 65-year-old African National Congress leader Nelson Mandela..."). It cites the best and worst of the music industry by people qualified to do so. This publication is a *must* for people in the music industry who would like to join a rapidly growing force of individuals who are beginning to assert themselves socially and politically.

STUDIO NEWS. . . At IMS Yvette Anderson is recording "Putting My Love on Hold" and "Am I Gonna Be the One," under the direction of William Brown. Songwriter/singer Carolyn Bibbs is currently working on her new album *Alive Forever*, from the modern day Christian drama which was performed at the Orpheum this past Easter week-end. J.J. Daniels is working on a blues number, produced by Harry Bridgewater and backed by the Bridgewater Movement. (The Bridgewater Movement is also working on a new release for Soultrack Records.) Just completed at IMS is Memphis attorney Steve Butler who recorded a new release called "Let's Put an Outlaw in the White House" and "Laughing All the Way to the Bank" under the direction of Producer Keith Shaffer. The record will be released this month.

At Sounds Unreel, Don Smith remixed an extended version of Klockwize's single "Cruzamatic" for Sinban Records. The 7-inch single is already getting airplay across the country. . . Jack Holder has begun work on an EP for SUR recording artist Craig Keller, Craig's last single made *Cashbox Magazine's* Top 100 country singles. Holder has finished his recent project with Arkansas band Tufanuf and is now starting work on another EP project; this one with Pam Davis of Pam and the Passions. Busy guy! Gospel artist Deborah Flagg recorded an album at Sounds Unreel; Flagg wrote all the songs, played all the instruments, and sang all the vocal parts with the exception of the male background parts! Stephanie Smith has also been doing some work at Sounds Unreel; a demo project to shop to publishers in Nashville.

Cont. next page.



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NASHVILLE NEWS

by Bill E. Burk

Razzy Bailey, who parted company with RCA Records, will surface at MCA soon and perhaps be produced by Jimmy Bowen.

Kenny Rogers will host the Country Music Awards show in October in Music City. To be telecast on CBS-TV.

On the heels of their world premiere of "Rhinestone" in Nashville, Dolly Parton and co-star Sylvester Stallone were honored with stars on the Hollywood Walk of Fame on Hollywood Blvd. The stars - Nos. 1,780 and 1,781 - were the first "pair" of stars to be awarded in the same

cont. from previous page

Ward Archer, Jr., co-owner of Cotton Row, is still stunned from a recent, unexpected drop-in at the studio. It seems Ward emerged dripping and towel garbed from the pool only to be greeted by Mr. Ghostbuster Ray Parker, Jr. Parker was in the city last month checking out studios for an upcoming project.

Last month, in preparation for the *Star's* new film review section, we had a chance to preview some films and at the same time check out the New Park and New Paramount theaters. Both movie houses have undergone cosmetic and concept changes at the hands of a young, enthusiastic new manager, Dennis Lufkin, and his British partner, Nick Bennett. The New Park now boasts a 6-track Dolby Surround and 70 mm wide screen. The facilities have been spruced up and offer a pleasant, comfortable atmosphere.

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ceremony. Dolly and Sly were both at the premiere at Opryland. Dolly wrote 14 new songs for the movie, but it wasn't enough to head off mediocre reviews all across the country.

What's this? The Nitty Gritty Dirt Band has gone country? That's right. Maybe they saw how well Exile was received after exiling themselves from the soft rock set.

Mark Herndon, drummer for Alabama, is getting to be an accomplished pilot in his spare(?) time. Even flies choppers. Meanwhile, Alabama albums *Feels So Right* and *Mountain Music* have gone quadruple platinum. The group has in its hands a song co-written by Carl Wise over at Shoe Productions.

Mark Gray, on the heels of his successful debut LP, is said to have just finished a dynamite follow-up to be released in the early fall by CBS.

Friends Johnny Cash, Robert

DuVall and Mel Tillis were on hand with Waylon Jennings for the unveiling of his likeness at the Wax Museum in Nashville.

Bill Medley, a surprise guest at Alabama's June Jam this year, was so well-received he was invited back for next year. *IF* there is a next year. We got a tip that if the county voted "wet" in a special referendum in July, Alabama has threatened to cancel the Jam.

Former Memphian Deborah Allen, along with hubby Rafe Van Hoy, have just put the finishing touches to her new LP for RCA. Though it's steamy hot hereabouts, Debbie has just finished taping a Christmas special with Menudo. She will sing her self-penned tune, "Rockin' Little Christmas."

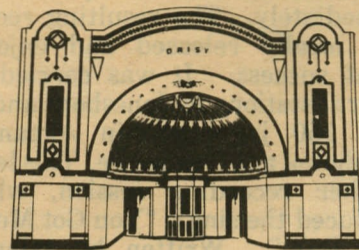
Gail Davies and former Memphian Ed Bruce, escapees from Warner Bros. and MCA respectively, have inked pacts with RCA.

Ray Charles has just released a new CBS album that is dyn-o-mite! It's titled *Friendship* and on each cut the master of soul-country duets with one of his friends, including Janie Fricke, the Oak Ridge Boys, Merle Haggard,

Willie Nelson and Ricky Skaggs.

Nelson, who we hear will play in the Danny Thomas Pro-Am at Colonial Country Club in early August, has his own golf course down in Austin. Someone asked him what par was for the course and Nelson replied "it's anything I want it to be. That hole we just finished playing for instance - the par on the hole is 47 and yesterday I birdied the hole!"

If'n you ain't heard Moe Bandy and Joe Stampley's single, "Where's The Dress," or seen the video of it yet, then you're missing a barrel of laughs. The durned song has crossover potential. It's a takeoff on Boy George and Culture Club and the fade lyrics are about as funny as anything that's come down the lane since Spike Jones!



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He's Just A Ramblin' Cowboy Music Man

By Tralise Watford

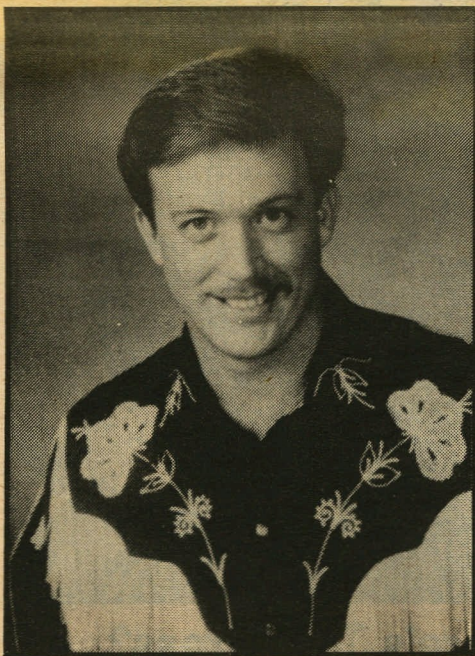
Memphis Music. The term brings to mind the blues and jazz sounds that have long made Memphis a music giant. Rock-n-soul has been the driving force for many entertainers enjoying a successful following in this highly competitive market.

However, for every rule there is an exception. In this case, a more accurate description would be "exceptional." Craig Keller fits the term in every respect. Craig's smooth country strains seem to flow with a natural rhythm all its own. In December of 1982, Keller cut his first demo at Sounds Unreel with SUR Records. The demos were so well received that 45's were pressed up immediately. The resulting record was locally released and enjoyed great success. It was carried by several stations in Jonesboro and on over 150 jukeboxes in Arkansas, Oklahoma and Tennessee. This led to another recording session, which produced the single "You Got Me On The Run." Written by talented Memphis writer/performer Keith Sykes, this first nationally-released single remained in the Cash Box Survey of the Top 100 songs for six weeks.

Although such rapid success is unusual, Keller's musical talents are not his only unique accomplishments. In an age where most "country" entertainers follow the lights of the big city, Keller is set apart by his strong ties to the land that he writes

and sings about. Craig farms rice and beans outside Jonesboro, Arkansas, just as generations of Kellers before him. His single "Ramblin' Cowboy Music Man," which was written while driving his tractor, represents Keller's open appreciation of life and living. This sense of commitment and stability has brought success in varied fields for Keller. An outstanding junior college basketball player, Craig was voted "All American" in 1979 and travelled to New Zealand and the South Pacific competing against some of the biggest names in college basketball.

Keller's love for music, however, was still the propelling force in his life. He continued to play acoustic guitar and banjo, writing songs and performing for his family and friends. For all his determination and high goals, Keller never loses sight of his priorities. He speaks of the music business as a "family" whose members should always be ready to help and support each other. He realizes the hard work behind a successful career and is grateful for the warm reception of his music. He says that he would be perfectly happy with a "five to ten year over-night success." As Keller returns to the studio this month, John Hornyak, SUR Records president, feels very confident about Keller's career. By all indications, his confidence is well founded.



The Dan Hope Band



by Nancy Randall

Like other Saturday nights before, we piled into my friend's Volkswagen van, but this time we ventured out to explore new musical territory. We left our dancing shoes behind, but still hoping to hear some good music at the Daily Planet.

None of us knew *exactly* where the club was located, or for that matter, what to expect once we got there. After hearing the name, I pictured it as a wild sporting punked-out disco, with the regulars adorned in polkadots sporting green or purple hair. Was I in for a shock!

The Daily Planet's atmosphere, as you might have guessed is nothing like that which existed in my imagination. The customers are just ordinary folk, clad for the most part in jeans and sneakers - no funky-colored hair and no polkadots. The club is quite small, though its owners have managed to squeeze in a fair amount of mementos from various places and events. License plates from Nassau to Michigan adorn the walls, along with an old French horn, a Memphis City Limit sign and a Teem softdrink thermometer, among other things. But it is the artwork that stands out more than anything. Brightly colored Superman cartoons run almost the entire length of two walls. Believe me, they are hard to miss.

After my friends and I finished viewing the scenery at the Daily Planet, we sat down and watched as the members of the Dan Hope Band strolled in. The bar was almost full when they began to play. They opened with "Love Me Two Times" by

the Doors, which was followed by a mixture of reggae and jazz.

It is this fusion of styles that seems to be the backbone of the group whose main components are lead guitarist Dan Hope and keyboard player Tom Hackenberger. (See March 1984 issue of the Star.) "We have a good mixture. Tom has a cabaret style. His influence ranges from Billy Joel to classical. I've always had a jazz/rock influence - always progressive," Hope said. The band is comprised of four other members: Phil McGee on saxophone, flute and clarinet, bass player Jimmy Kinnard, drummer John Lodholz and Judy Gilbert, backup vocalist and occasional keyboard player. (Former drummer Chip LeVerne filled in for Lodholz at the gig we attended).

The band, which is about three years old, originated as a recording venture, according to Hope. They plan to release the reggae-styled single "Change My Luck" mid-July. It was recorded last fall, along with "Secret Errand" and "Don't Know How." But Hope said that the song could be improved. "The new band has fresh energy. I feel that we can get a tighter sound," he explained.

With the upcoming single, the group also plans to make a video under the production of Steve Moss. They hope to shoot it in the Bahamas - half of it on a sailboat and half in a Bahamian village. The video is one of the reasons that the single has to be polished. "We can't have a lame cut with the video and then fix it up later," Hope said.

I don't know how well the Dan Hope Band will appear on film, but they certainly have a refreshing sound. Give 'em a try. (Just don't wear any polkadots).

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by Bill E. Burk

Question: What "new" band has been together the longest?

Answer: Slade.

"We've been together nearly 19 years now and we're sure that's the longest any band has been together without changing its lineup," says Noddy Holder, the zany frontman and unmistakable voice behind Slade.

How can one band stick together so long and still be hits with their audiences?

"I've been wondering about that," says Dave Hill, Slade's guitarist. "It must be because we enjoy what we're doing. We've kept away from drugs. We've seen both sides of the coin. Success. And no success. We were written off totally and now we're making a comeback."

Slade's early hits were catchy tunes like "Coz I Luv You," "Tak Me Bak 'Ome" and "Gudbye T' Jane." Their popularity faded, then last year Quiet Riot covered their "Cum On Feel The Noize," which was a No.1 for Quiet Riot, and the popularity of the song cast the spotlight back on Slade. A lot of folks think Slade is "new."

"Actually, we never really went away," says Noddy.

"We went out and played clubs," said Hill. "We returned to our roots and we really enjoyed it. That seemed to have gotten us a little respect - that we weren't ready to die; that we were going to hang on with hard work."

Groups like Big Country, now stars in their own right, have come to Slade members to say Slade was their influence while growing up.

What about the Second English Invasion of America?

"I don't know what it's all about," said Hill. "America has always had good music. Maybe it's MTV? We're being seen four times a day on MTV

Slade



From left, Don Powell, Noddy Holder, Jim Lea and Dave Hill

and people thinking of us like we're a new group. Maybe American audiences want a change. Maybe that's why the English groups are becoming so popular again. The kids on the street dictate what you're hearing. I think the American kids are looking for something different."

Slade's approach to music, says Hill, is "we are a fun group. There is no real political content in our songs.

We're not a video band. We're a stage band. We don't get into trickery. We always get reactions. Our roots are Stevie Wonder, the early Stones, American blues, James Brown, Martha and the Vandellas, early Tamla/Motown."

Slade will tour this summer with Billy Squier. Hill says he's looking forward to a Memphis stop on the road.

Libertyland Spotlights The Good Times

This summer Libertyland adds a new musical revue to its repertoire. "Jubilee! Good Times in Memphis" is a 50 minute outdoor show produced and directed by Melinda Grable and staged at Libertyland's Sundome Theatre.

The 18 cast members deliver energetic and rousing renditions from the Broadway musical "Dreamgirls" and the film "Footloose," and other pop and folk songs. Especially good were "Hold On, I'm Coming," "Abraham, Martin and John," and "Oh, Shenandoah."

The show is backed by a cooking live band, and the performers are wnthusiastic and confident. Choreography was handled by Gus Giordano and Danise Childs.

"Jubilee!" can be seen Monday through Saturday at 8 pm.

Other musical offerings at Libertyland include "Gotta Right to Sing the Blues, staged at the Bell Tavern Theatre. Shown 3 times daily, it features live jazz and blues.

"Great Balls of Fire" is a rollicking 50's revue, presented at the W.C. Handy Theater at 1:45 and again at 3:30. At the same theater, "Motown, Supremely Yours" is shown, spotlighting those tunes that created the "Motown Sound."

For country/bluegrass buffs, there are "Swingin'" and "Country Countdown" at the Ft. Liberty Theater. The shaded, out-door theater looks upon a large country-



styled porch where the performers remind you of an evening at Grandpa's house.

This month at Libertyland the Voices, a contemporary gospel group, will perform on Sundays at the Sundome. Next month, look for Andy Childs' Elvis Presley revue.

For more information on Liberty Land musical offerings, call 274-1776 or 274-8800,



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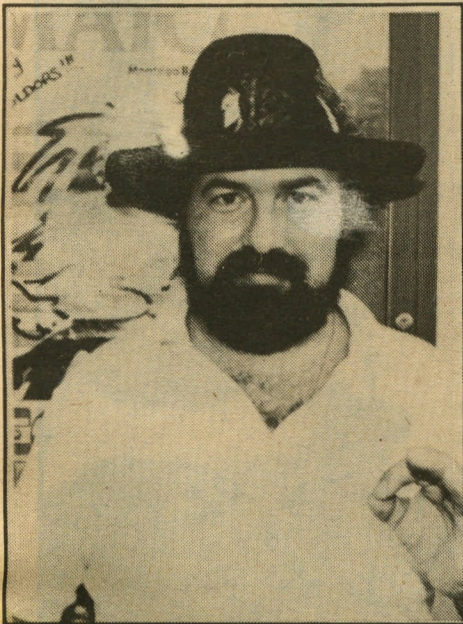
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901/761-5215

Staff

This month the Memphis Star celebrates its third anniversary. Over the years we've been fortunate to have with us a number of talented writers, photographers, reviewers, artists, and advertising representatives.

If you are a faithful reader, you may recognize some of the following names and faces.

We'd like to thank all of our readers, advertisers, contributors, and everyone out there pitching for us.



JIM SANTORO
Publisher

"Where's my royalty check?"

Not much is known about our publisher. He mostly stays behind the scene paying bills, washing windows, begging for advertisers and arguing with Camp. From what is known about Jim it seems that he was born at a very early age. In early 1980 Jim left the snows of Michigan (somewhere in Yankeeland) to seek fame and fortune with Phil Olive as songwriters and General All-Around Rock Stars. Well, they ain't made it yet, but...

Jim created the Memphis Star three years ago when he realized that nobody in town knew what was going on musically. A musician himself, he discovered that there was a dire need for a way to give positive support to Memphis' music industry.

Three years ago this month Jim published the first issue of the

Memphis Star. It was an 8 page publication, and 5,000 were distributed. Since that time, the Star has grown. (And so has Jim!!!)

Jim still writes music and plays locally. He's still waiting for that big royalty check to come in.



CATHY SANTORO

Graphics/Layout/Typesetting

"Just one more charge card?"

When I was asked (no, told) to come up with my own bio at our usual 11th hour deadline, I thought, oh, no, how does one write about oneself?

Deb said, "Oh, hell, Cathy, it's as easy as stepping in cow piles. You never know you've done it 'til after it's over!"

Great. But I can relate. Back in Sooner country (that's "Oklahoma" for all you non-sports types), I jumped many a pile in my yard-ape years. I think it was those doo-doo days that first gave me my first sense of high adventure.

Working as typesetter, lay-out and paste-up artist for the Memphis Star is an adventure. So is living with my husband, Jim Santoro, who lives and breathes the Star. When I met Jim, I finally found someone who shared my creative aspirations. I figured I better snatch this sucker quick, so I asked him to marry me. He agreed, but only after making me sign a contract stating I would work with the Star.

But I didn't mind because I'm a musician myself. I play the flute and while at Wooddale H.S. I won several awards for solo ensemble performances, and the band with which I played was one of three bands chosen nationwide to represent the U.S. in Vienna. We recorded an album and were Ambassadors of Goodwill for Tennessee. I was also a member of the All-City Orchestra.

When I met Jim, I sang and played the flute in his country/pop band Borderline.

Currently, I work for the Director of Records and Admissions at the Southern College of Optometry. I have two beautiful daughters, Teresa and Christy, who aspire to work with the Memphis Star someday.

DEBORAH CAMP
Editor

"B.A., M.A., S.O.B."

Deborah Camp, B.A., M.A., S.O.B. Began writing for the Memphis Star in 1981. A technical and freelance writer, she's written for such publications as New Times,

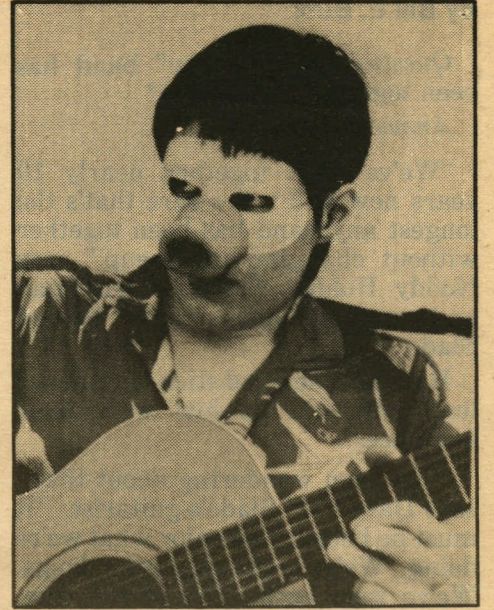
SunTracks, Commercial Appeal, Daily Gleaner and the Tennessee Anthropologist. She is currently a correspondent for Performance Magazine. As an anthropologist, she has worked and studied in Africa, Jamaica and western Canada. She has taught Anthropology at Shelby State Community College and Memphis State's Continuing Education Department. Her Education Department. Her



LISA MCGAUGHRAN
Assistant Editor

B.A. Vanderbilt U., 1982, English. Ridden out of Nashville on rail, fall 1982. Joined Memphis Star staff, spring 1983. Softball team Klutz Award, summer 1983.

Favorite guitarist: Teenie Hodges, Paul Burlison, Tony Joe White. Favorite games: Car Wreck, Beat the Train, Let's Rob a Grave. Worst



"Leader of the 'Hog Police'"

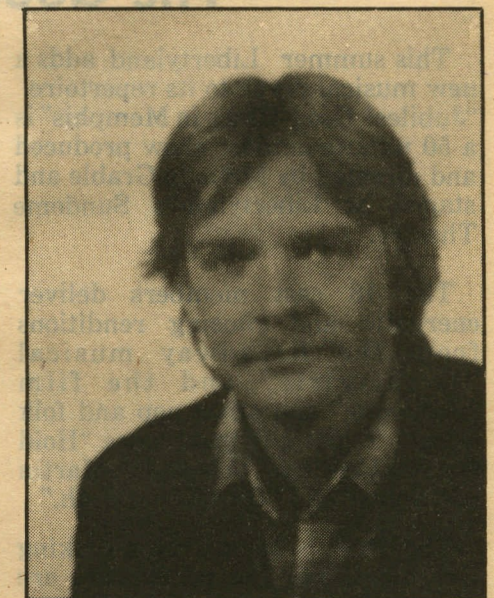
influences: Alex Chilton, Joe South, Al Green, D. Camp.

Day Gigs: Grad student, Telemarketing representative. Fortune Tellers: Sister Honky Tonk, Sister Taylor. Favorite DJ: Dick Cane Cole. Guitars: Maple Guild acoustic, Red Stratocaster. Sign: "No Beverages Allowed." Adult Beverages: Tequila Mockingbird, Milf Shake, vintage Elvis Presley wine. Golden Rule: Always keep a veil between You and It.

Motivation for Writing: Momentary flashes of fame and glory. Motivation for Living: Revenge on the Creator. Primary Ambition: To be a Star in Nashville. Favorite Movies: Bury Me on Music Row (1955), Maybe Makeup Ain't So Bad (1963), Do My Dirty Work (1970).

Favorite Songs: "Gonna Move to Kansas City Where They Don't Like You" (W.N. Lewis), "Back Stabbers" (O'Jays).

Most Fun: Being frisked at Club Paradise. Greatest Concern: Height and lineage of prospective husbands. Motto: "Fools' names and fools' faces/Always seen in public places." 1984 Tequila Sheila Award Winner--World's Hugest Mind: Elvis Costello, Joe South (tie).



MIKE PENDERGRAST
Distribution

"He's so clean he squeaks!"

Cont. page 18

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GO FOR IT!

La

by Deborah Camp

I guess by now everyone has heard that song by Huey Lewis and the News, the one that goes: "the heart of rock 'n roll, the heart of rock 'n roll is still beating." Great song, but what strikes me about that tune, though, is the lyrics. All that singing about L.A., New York and Detroit is fine. But the heart of rock 'n roll? The heart of rock 'n roll is in Memphis.

And it's musicians like Larry Raspberry who keep the heartbeat strong.

Are you old enough to remember 1965? I remember vividly that year because it marked my first unchaperoned date. A poolside party in Parkway Village with Larry Raspberry and the Gentrys pounding out "Keep on Dancin'" so loud the cops were called in by irate neighbors. I don't remember much about my date, except that he was shorter than me and had a squeaky voice. But the Gentrys transformed by into a rock 'n roll convert that evening.

The Gentrys, you may recall, was a pre-Beatles band. They were the first group to ever win on the Ted Mack Amateur Show three times. When "Keep on Dancin'" was released, it charted at No. 5. At 22, Raspberry left the band and eventually formed Larry Raspberry and the Highsteppers. In 1974 the band recorded *High Steppin' and Fancy Dancin'* on a Stax subsidiary label. In those days Raspberry reigned rockers supreme at such now defunct music rooms as High Cotton and Lafayette's.

Although the LP never attained any real chart action, it paved the way for bigger opportunities and more exposure. Suddenly Raspberry was appearing on Rock Concert and American Bandstand. There were a couple of national tours, then two more LPs, *In the Pink* and *No Accident*.

No Accident got modest airplay with "Older Woman" and "Betty." But, after one more coast-to-coast touring promoting the record, the group disassembled. However, some of the musicians in the band continued to work with Raspberry, even after his move the to West Coast.

Last April, after much planning and strategizing, Raspberry moved his family to N. Hollywood, where he now continues to write and perform. Raspberry also has acting aspirations. He has a theatrical agent and manager, and regularly reads for parts. Raspberry calls the few parts he's done as "token accomplishments" but adds that "at least I'm no longer a virgin in the acting trade."

Those of you who remember Raspberry in the 1978 production of *The Rocky Horror Show* or the Memphis-based film *I Was a Zombie for the F.B.I.* might argue that he was no "virgin" to the theatrical world when he left Memphis. But, the "token accomplishments" he's referring to were done in the competitive jungle of Hollywood. A barracuda land that boasts more struggling and out-of-work actors per square mile than corn fields in Iowa.

Raspberry's decision to relocate in Hollywood, however, was based on the reality of needing to be in a with a population large enough to support a club artist without a

current hit on the charts. And Memphis simply does not have that kind of population.

"I had to look at the fact that Memphis will always have a live music scene, as will almost any metropolitan city, but how close is it to another large metropolis with even a larger live music scene? You've got Nashville with Cantrell's and Exit Inn. There's Little Rock that now has Little Roxy's . . . there's a few other places, but these are not what you'd call *showcase* rooms that cater to selling music."

Raspberry went to comment, rightfully so, that in a city the size of Memphis musicians will continue to struggle for their share of the entertainment market due to the fact that only a certain percentage of the population goes out to hear live



music. From that, you must subtract all the varieties of live music offered, recognizing that some will go out *only* to hear the symphony, or attend a country concert, or go to a blues club. The bottom line for a musician who expects to support himself is numbers of people who will spend money to see him. "If you are a musician who depends on playing a certain amount of nights a month, you have to be fair. You can't play just two or three venues 12 times a month and expect people to stay excited about you."

Memphis, however, is still on his mind. Leaving friends and family was not easy, and Raspberry is quick to point out, "You stretch, you don't cut away. I was raised in Memphis. Memphis has always been very kind to me. It pays attention. It *cares*."

And the move has *not* been all California dreamin' either. "It's a great and grand race in which I am *not* a front runner right now."

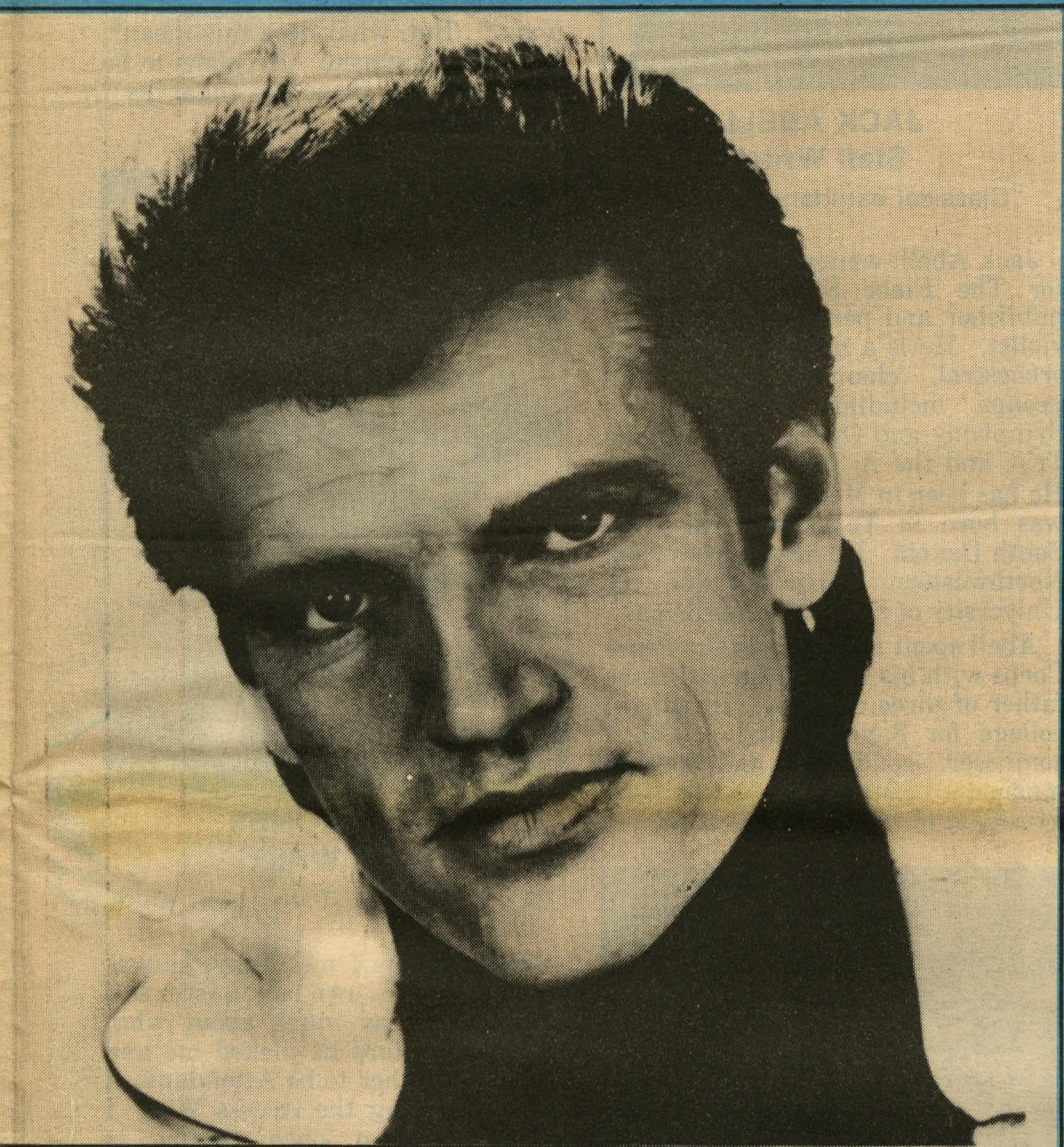
"Hollywood has a neighborhood ethic like anywhere else. They still buy and look and search within the community when they get ready to do things. National productions, television projects, etc. But you *have* to deliver the goods, 'cause if you

don't, L.A. won't tolerate it."

And, naturally, one of the ways Raspberry is increasing his visibility is through his live performances, and through his networking with other people in the entertainment "neighborhood." Part of that Hollywood fraternity includes a Memphis chapter. Displaced Memphians such as Lee Wright, George Lattimore, Fran Faucett,

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Larry Raspberry



not, I'm learning something."

Another thing Raspberry has learned is that some songs, some sounds, *stay* good, despite current music trends. Music that came from the Stax era, for example. "Those songs are still hot as a pistol," says Raspberry. "There's something *right* about ZZ Top's first album. There's something *right* about 'I'm Not Strange, I'm Just Like You.' And, although Raspberry didn't mention it, there was something *right* about "Keep on Dancing," which was recently re-released on a Polygram "Oldies" LP.

Raspberry is spending more time these days honing his songwriting skills and techniques. One songwriter he frankly admires is Memphian Keith Sykes, who treats writing like an ordinary job. Sykes "punches in" early each morning, blocking off a chunk of time during which he does his writing. "I have not been quite that fortunate or I haven't been quite that disciplined," admits Raspberry.

In addition to his music and theatrical pursuits, Raspberry has been flying in from Hollywood twice a month to tape segments for the syndicated video show, Musicvision. Aired nationwide, Musicvision does not reach L.A. county, one of the few counties in the country not receiving the program (due to a problem with omissions and deletions insurance.)

The road to success and stardom may be long and tedious, but Raspberry is hanging tough. "I've gotta play hardball. I've gotta sweat. But, above all, I just count my blessings that I am able to shift directions, to even be *able* to change.

"I believe in following instincts and intuitive feelings. I feel like my worst mistakes have been from not doing that. I've been fortunate enough to connect with friends, peers, loved ones and a mate who feels that way."

And for that, you have to admire the guy. All those cliches about no guts, no glory and nothing ventured, nothing gained are all true. And here's one man who takes risks and welcomes change.

Sitler, Sam Bryant and Cybil Oppard are among those who show up regularly for his shows. Just as George Klein was helpful to Raspberry's career in Memphis, so is Memphis radio personality Rick [unclear]. The morning man on Hollywood's popular KIIS, and the number one DJ in the nation, Dees given away tickets to Raspberry's show on the air. Says Raspberry, "It's an interwoven community. These people (Memphians) are allies. Good people. If you need to, you can get to them. They're not inaccessible. They're not people who fell off the face of the earth when notariety was found them." Musically, Raspberry is working on a growing collection of new tunes.

He's busy making demo tapes in the home studios of some record producers who are interested in his work. One original tune that's garnering some positive response is called "Tired of Being Blonde."

His musical style has been compared to Elvis Costello, Rick Springfield, Bob Seeger, and Eddie Money. And Raspberry says he's flattered to see such rock notables as John Cougar Mellencamp checking out his concerts.

Talking about his music, Raspberry says, "It's music I am trying very hard *not* to take out of a Southern bar image and get into a today rock 'n roll dance image. Not to

say I'm supposed to turn into Prince, either. But to say it is supposed to have a beat, a substance, and a technical musical sound that you might hear on the radio. That's just self-preservation and I don't apologize for that; it's part of staying young and new. And also, if it still sounds like me to those people who heard it two years ago, I'm accomplishing something. If it does

His high-steppin' days may be over, but who knows. The Larry Raspberry who kept us dancin' and prancin' in the sixties, and who fleshed out the avant-garde in 1978's *Rocky Horror Show* believes the simple philosophy of doing "what'll work." As talented and motivated as Raspberry is, there's no doubt that good things are surely on the horizon.

MEMPHIS STAR STAFF from page 14

Mike "Buddy Bubba" Pendergrast has been with the *Memphis Star* for two years as distribution and circulation manager. In this capacity, Mike manages to circulate and distribute the all-necessary beer during production time at the ol' "rolling star." He also manages to get a few of the papers out, too.

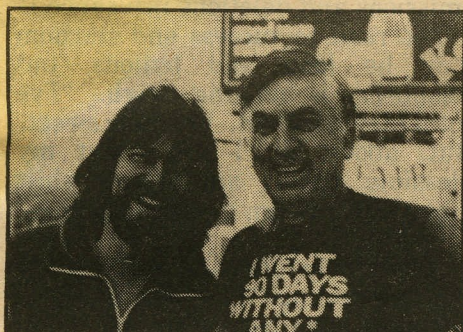
Mike's friends, both of them, describe Mike as an easy-going, good humored kind of guy. We wonder if these people are talking about the same Mike.

The Mike we know is easy alright. He's no pushover but he can be had. Outgoing? You bet. If anyone accidentally slips and utter that four-letter word "work" Mike's going out so fast it'll make you reel and spin.

And good humored? Please. Pendergrast has good humor like J. Santoro has good sense.

Actually, M.P. is funny. He does wonderful impressions of Jerry Lawler and the shark from "Jaws." Once he was to appear onstage at Nighttown but he got so stumbling drunk nervous, he couldn't find the stage. Instead, he found the ladies washroom where they say he performed his entire routine, receiving three encores.

In his spare time, Mike enjoys break dancing, translating foreign novels into Yiddish, and collecting money for *U.S.A Today*. (He doesn't work for them, he just enjoys collecting their money!)



BILL E. BURK
Staff Writer

"Big, bad Bill"

Bill E. Burk grew up in Memphis teething on music and his reputation has spread worldwide since. As a baby he was bounced on the knee of his Italian grandfather who sang such snappy songs as "Tarantella" to him. As a featured columnist for the late *Memphis Press-Scimitar*, he established the reputation of "Going on" artists long before they became famous if he believed in them. Rita Coolidge and Alabama were two who got the "Burk treatment" long before they were established. Ditto Charly McClain, Booker T. & the MGs, Sylvia.

His deeply-established personal friendships have landed him interviews with Michael Jackson, Kenny Rogers, Lionel Richie, Styx, The Doobie Brothers, Dolly Parton, Burt Bacharach and a ton of others. His columns, now appearing first in the *Memphis Star*, are printed in 60

newspapers across the U.S., and in seven foreign countries.

He was the lone U.S. journalist to be offered an exclusive interview with the Sex Pistols on their tour of this country, but at the last second he backed out. It's a funny story, to be included in a book he now has in the works - titled "Hookers, Hired Killers & High Flying People." His likes and friends in music are as varied as the food he eats. Try Judas Priest, Lee Greenwood, Air Supply and Roger Williams on for size. "I am constantly listening for new talent, both in Memphis and across the country," said Burk. "I think there is a wealth of talent right here in Memphis just waiting for the right break and if I can be the one to open the doors thru my contacts, then great! And you will read about it first in the *Memphis Star!*"



WILLIAM GLANKLER
Writer/Account Rep.

"Hit-man for the Star"

William, not-known-for-his-compassion, Glankler. (AKA Ming-the-merciless) settles accounts and handles collections for the *Memphis Star*. No one has ever told him 'the check is in the mail' and lived to tell the tale. William also performs many other useful functions on our staff including the all-important procurement of vestal virgins for our monthly sacrificial publishing rites.

Like so many others on the staff, William is an accomplished musician, reknown for his unique, albeit unusual, interpretations of classical works. He is in great demand for his abilities to perform Chopin's Piano Concerto, No. 2, with the kazoo. And, of course, who could possibly forget his memorable performance of Tchaikovsky's 1812 Overture with harmonica and tambourine.

Originally from Keep-A-Runnin', Tennessee, he spent his early years in the Tennessee Home for the Hopelessly Simple; after his release (for the good of the Home), he was in almost constant contact with various law enforcement agencies. Often arrested, but never convicted, for piracy, flashing, bigamy, taxation without representation, committing unnatural acts with a vegetable, and other crimes too heinous to mention.

That's our William!

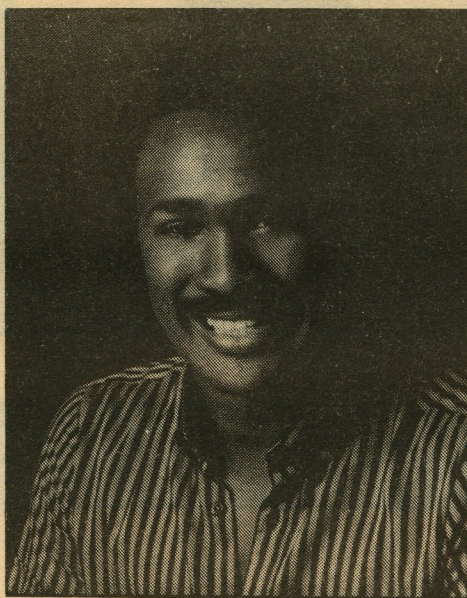


JACK ABELL
Staff Writer

"Classical barndance, anyone?"

Jack Abell, writer and researcher for The Finer Side, is a music publisher and performing violinist/violist. He is a member of various orchestral, chamber and studio groups including the Memphis Symphony and Opera, the Fontaine Trio, and the A Strings by Archie. He has been in Memphis for 9 years, was born in Texas and raised in South Dakota. He has degrees from Northwestern University and the University of Southern California.

Abell spent two years in the Peace Corps with his wife Lydia and is the father of three children. He taught college for 8 years, and is also a composer, conductor and church musician. Since 1968 he has been President of Ivory Palaces Music.



MORGAN MURRELL
Staff Photographer

"Mr. G.Q."

Photographer Morgan Murrell has been with the *Memphis Star* almost two years. He has shot many of the front covers including J. Blackfoot, the Breaks, Bar-Kays, Alethia, and others. He's also provided on-the-scene and candid shots.

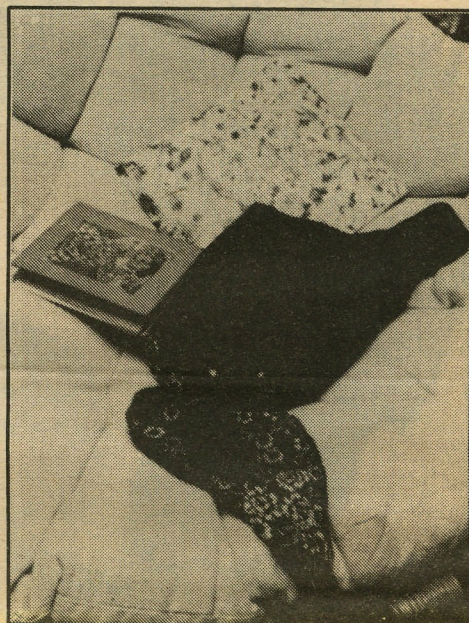
Murrell attended Memphis State and the Memphis Academy of Arts. He has worked at WHBQ for 9 years where he is currently Chief Photographer of Productions.

In addition to his full time job at WHBQ, and his work with the *Star*, Murrell is also a freelance photographer and model (yes, girls, that's our own Morgan in those

Goldsmith and U.S. Male ads).

Murrell has done independent photo projects with ABC, Nashville Network, and was the videographer and still photographer for WHBQ's "The Changing Family," a three-part documentary which is currently shown at the Smithsonian Institute. During the Showboat's season, Murrell travelled with the team as their site photographer. His latest project is the book cover for Pepper Rogers' upcoming book.

Murrell enjoys dark room work, weightlifting, biking, and "drinking beer and watching T.V." He admires fast cars although he admits, "I never owned one, I just like 'em." Murrell recently confided his "engagement plans." But, what does this mean? That he's engaged? He plans to be engaged? His plans are engaging? Who knows. . . .



TONY JONES
Staff Writer

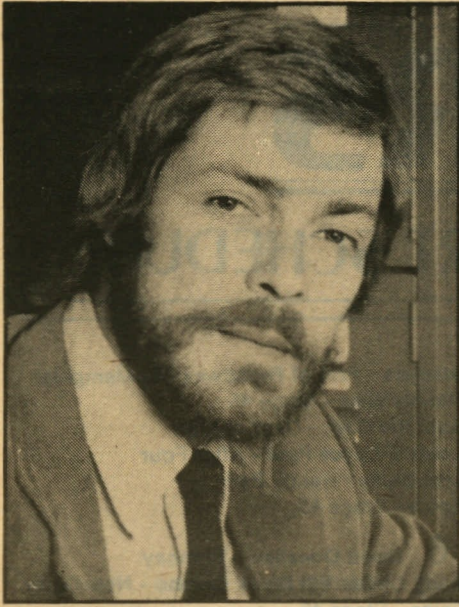
"Next month: T.J. look alike contest"

"By the time I met Tony, he was coming into his own as a misfit, so I can't really say much about what happened before he picked me and my twin brother to be Attendants of Retinue during the Access War. I remember him once saying to someone that he was born the same year tail fins became popular, got his instructions when he was nine, quit backing away from his talents and learned to control 'himselves' after the last crusade. For the details I'd have to break into Paulo's vault (Paulo is Tony's typewriter), and read some of the roughs to you.

"What I know since my conscription is that living with both Tonys has been terrifyingly wonderful and wonderfully terrifying. But still, no apologies. I miss my brother Mikel; he disappeared in action after a fashion show. I wish we could see Rita again, a cross on His Majesty Terrible T (the twin bother that shares Tony's body), and I'm glad we've decided to become honestly productive. Being rich was fun, but dangerous. Now we got our force field up, our tail on and pen loaded; when we meet God we don't want to be presented as squanderers.

JOHN DeCLEUX
Contributing Writer

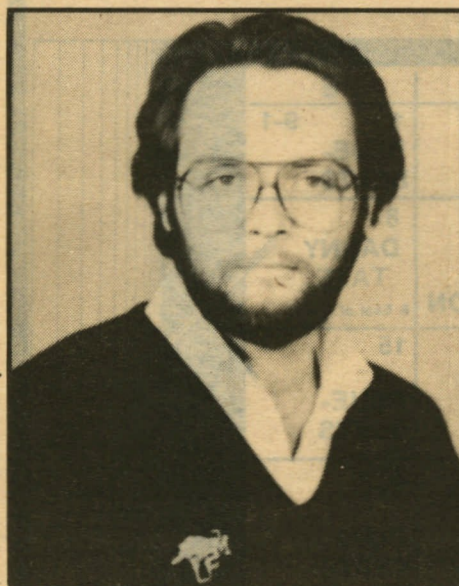
I was raised in Leadwood, Mo., a small mining town, in a area of Missouri known as the Leadbelt. The



"Never wanted a respectable job" music I listened to as a child, on the radio, was country. Not country in the slick contemporary sense, but country of the west Texas, swing and beer drinking kind. I still like that kind of music. Merle Haggard is probably America's true, living folk singer. I started in radio at KFMO in Flat River, Mo., playing country music, selling time, serving as music director, cleaning offices, and making coffee. Since my earliest days, I have wanted to do radio. I have never had the slightest desire to hold a respectable job.

My uncle was a photographer and musician, with his own orchestra in the big band style. The records in the house were jazz and big band. I was first fascinated with the colors of the labels (purple Okeh) and the feel of the heavy, 78 speed disks. Later I developed a love for the music. I wanted to play sax, was given lessons, but found that the instrument had far too many keys. I did do a wicked "Glow Worm" that probably smacked of genius.

I attended high school during the fifties and my major interest changed to Art; probably because the abstract expressionists were in vogue and it appeared to be a hell of a lot easier to make a living as a poor painter than a poor musician. Neither worked out and I attended college and then graduate school until today, I have educated myself beyond any possible use to anyone; that's why I became a Jazz critic.



JOHN CICALA
Staff Writer
"Dreamboat John"

I started writing for the *Memphis Star* about a year ago. A lot has happened in the past year, and the *Star* may well have been the cause. As far as writing, I've written not only for the *Star* but have had a regular column in the *Memphis State Helmsman*. I have been fortunate to work with both the Memphis State cheerleaders and pom-pom girls in the selection, timing, and duration of their music and routines. Through this, I worked for the Memphis Showboats and the Dreamboats. Both the MSU cheerleaders and the Dreamboats have become the best cheerleader squads in the country.

Recently in Houston, there was a pre-game "dance off" between the Houston squad and our squad, supposedly the two top teams in the USFL. When it was all over, we won by a unanimous decision from the judges and received a three minute standing ovation from the crowd of twenty thousand.



REVIS HIGHTOWER
Contributing Writer
"Another Nubian"

July 8, 1956 Revis L. Hightower landed on planet Earth. An odd name Mrs. T.A. Hightower chose for her only son. Three sisters, Beverly, Wanda, and Gloria grew up jammin' with me. That's what started my interest in writing.

I was a curious little crumb snatcher meddling into my older sister's belongings. Beverly loved to pen lyrics to her favorite songs into a note pad. I loved to take the note pad and read them, recording the lines in my head and singing them all day at school, the gym and anywhere else. Reading and writing my own songs and fantasies soon took the place of comic books, Batman and popsicles. I kept it mostly private, a personal fantasy that kept me shielded from the real world. Then a friend of mine, Tony Jones, whom I had known only in the capacity of fun and gas-burning, began showing me his stuff. I thought *Wow*, another Nubian. His association with the *Star* was a prayer come true. It got me off my butt, where I plan to remain; working with the *Star*, loving every minute of it, believing in God and believing in myself.

ANTHONY HICKS
Contributing Writer

"Beatlemania struck at an early age"

Anthony Hicks, a native of Wynne, Arkansas and an Arkansas State University journalism graduate, has been writing on rock music for more than ten years. However, he says he feels equally comfortable "blasting Rod Stewart as mellowing on Brahms lullabies."



While a volunteer writer for the *Memphis Star*, he is full time city editor for the *Tri-State Defender*, a position he has held for one and a half years. "I jumped at the opportunity to freelance for the *Star*. Having been a rock and blues aficionado for so many years, it's not something you easily get out of your blood.

My rock music interest began during the Beatle invasion of the early sixties when I was just a tad. The fab four were quite impressive and my parents thought it was a bit unusual that I would like them, being raised on B.B. King and the like. But they were supportive, at least until I decided I wanted a Beatle wig. They drew the line there," Anthony recalls.

He looks back with fondness on concerts such as David Bowie's first Memphis appearance as Ziggy Stardust and has never missed a local performance of Crosby, Stills, Nash and Young, with or without Neil.

"A lot of steam has gone out of rock music in the last ten years. There is still a young crowd who will go to the concerts in large enough numbers to keep the music profitable. But for us old timers, its not the same.

"Whatever became of the All Electric Fur Trappers, Howard Roberts Antelope Freeway, Audience, Cactus, Tom Rush, et al. This new wave/high tech sound is good. I was very impressed with Reflex, the high group that performed with The Police at the Coliseum. And it's good to see reggae getting some respect in the States finally. Still, nothing can replace Jimi Hendrix and the craziness of the 60's music scene."

KAREN TILLEY
Staff Writer

"Are we in the Twilight Zone?"

"I live for left turns on Poplar during rush hour! What did you say? I can't hear you. I've got my walkman on. Give me Magic 101 or give me death! Why is it? . . . Like, can you relate? If I hear one more Barry Manilow ballad, I'll scream. Ahhhhh!!!! Are we in the twilight zone or are we in Memphis?"

Yes, she's majoring in public relations at Tiger Hi, works at Omega Travel Agency, is a member of NARAS, attempts to write songs, and occasionally throws tennis rackets in between points. No, she cannot tolerate Muzak, slow drivers, predictable people, and most of all "I love P.D.S." bumper stickers.



"Sure, Deborah, no problem. You want the cover story in 24 hours - I'll have it, you know me. I'm Superwoman. Just make sure I have free Rick James tickets for the rest of my life, OK?" And why, preytrell, does this music maniac continue to believe that "Life is a rock, but the radio rolled me?" Because she believes: "The great thing about music is how it always never ceases to constantly not fail to always never cease."



(Palmer (L.) and Quick).

JIM PALMER
Staff Artist

"What is loonacy?"

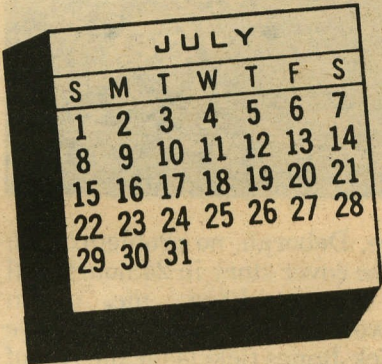
Jim Palmer was born in the romantic city of New Orleans at the turn of the century. Once he learned to speak French and swim, he was off to Paris. Arriving tired and wet, (but undaunted

to Paris. Arriving wet and tired (but undaunted), he immediately took up lodging near the Left Bank where he would while away the hours with the likes of Scott Fitzgerald and Ernest Hemmingway. "Ernie was heavy into rock 'n roll," Jim says, "one of the truly boss guitar players of all time. And all this more than thirty years before Chuck Berry laid down the first riff of Maybellene."

It was while accompanying Hemingway on one of his frequent visits to Gertrude Stein's that Jim first met the man who would become his mentor, Pablo Picasso. "Everything I know about cartooning," Jim once stated, "I learned from Pabs. Forget about his work you've seen hanging in museums. . . The Both Eyes on One Side of the Face stuff. The sucker could draw Mickey Mouse like a

MUSIC MAKERS

MEMPHIS' MOST COMPLETE CLUB AND CONCERT SCHEDULE



1 "Annie" - Decatur Trinity Church
 Kenneth Jackson Quartet - Club Handy
 Medieval Steel - Summer Twin Drive-In
 Ante Up, Rellix, Juggler, Tufanuf - Summer Twin Drive-In
 Kye Kennedy - North End
 Melvia "Chick" Rogers - Marmalade
 Miller Brothers - Miller's Cave
 Pro Talent Search, Butch Baker - LaFayette's Corner
 Joe Norman - Poplar Lounge
 Debra DeJean - Dillon's
 Bluebeats - Bombay

2 Live Blues - Handy Park
 Kenneth Jackson Quartet - Club Handy (3-7)
 Jody Foster's Army - Antenna
 Sun City Girls - Antenna
 No Harry - Hastings Place East

FREE

Entertainers and club owners may have their bookings listed FREE by sending their dates to the Memphis Star prior to the 20th of each month or by calling the Memphis Star office at 794-7827 prior to the 22nd of each month.

FREE

Split the Dark - Capt. Bilbo's
 Butch Baker - LaFayette's Corner
 Asylum - Stage Stop
 Jimmy Davis/Chris Rapp - Spike & Rail
 Lou Roberts/the Vapors' Group - Vapor's

3 Don McMinn - Memphis Showboat/
 Blues Cruise
 Scorpions - Coliseum
 Negative Approach - Antenna
 Steelers - Port of Broadway (W. Memphis)
 Live Blues - Handy Park
 Split the Dark - Capt. Bilbo's
 Catfish Hunter & the Redbone Bros. - Murphy's Oyster Bar
 Becky Turner - North End
 Prime Cut - Marmalade
 Payne & Anderson - Folk's Sea Folly
 Linda Rogers - Hyatt Regency Court
 Double Barrel - Driftwood Lounge
 Lou Roberts/the Vapors' Group - Vapor's
 No Harry - Hastings Place East
 Butch Baker - LaFayette's Corner
 Asylum - Stage Stop
 Dennis Wise - Stage 45
 Mary Jane Collins - After Four

4 Fieldstones/Break Dancing - Old Daisy
 Mid-Town Jazz Mobile - Jeffrey's
 Steelers - Port of Broadway (W. Memphis)
 Lonely St. Duo - Holiday Inn (Wimbleton)
 Star Spangled Celebration Concert - Riverside Park
 Debra DeJean - Dillon's
 Mondo Duo - Bombay
 Hot Cotton Jazz - The Peabody
 Lance Stode - Faculty Lounge
 Dennis Wise - Stage 45
 Linda Rogers - Hyatt Regency Court
 Split the Dark - Capt. Bilbo's
 Asylum - Stage Stop
 Melvia "Chick" Rogers - Marmalade
 Lou Roberts/the Vapors' Group - Vapor's
 Payne & Anderson - Folk's Sea Folly
 Jane Swoboda - Folk's Folly Steakhouse
 Chris Lea & his Moonlight Syncopator - North End
 Miller Brothers - Miller's Cave
 Jimmy Davis/Chris Rapp - Hastings Place East
 Oldy Moldy Night - The Benchmark Lounge
 Butch Baker/Sandy Carroll - LaFayette's Corner
 Don McMinn - After Four
 Live Blues - Handy Park
 Spice - Stage 45

5 Fieldstones/Break Dancing - Old Daisy
 Mike Crews - Dillon's
 Don McMinn - Jeffrey's
 Nuclear Carrot - Antenna
 Debra DeJean Trio - The Peabody
 George Caldwell/Jim Spake - North End
 Willie Covington - Marmalade
 Payne & Anderson - Folk's Sea Folly
 Jane Swoboda - Folk's Folly Steakhouse
 Catfish Hunter & the Redbone Bros. - Murphy's Oyster Bar
 Asylum - Stage Stop
 Richard Ross - Spike & Rail
 Brady & Hollye - Hastings Place East
 Butch Baker/Sandy Carroll - LaFayette's Corner
 Miller Brothers - Miller's Cave
 Linda Rogers - Hyatt Regency Court
 Double Barrel - Driftwood Lounge
 Lou Roberts & the Vapors' Group - Vapor's
 Lonely St. Duo - Holiday Inn (Wimbleton)

Steelers - Port of Broadway (W. Memphis)
 Dennis Wise - Stage 45
 Split the Dark - Capt. Bilbo's
 Louis & Loyce Paul - After Four
 Live Blues - Handy Park
 Spice - Stage 45

6 Good Question - Bombay
 Andy Childs/Bill Black Combo - New Daisy
 Spice - Stage 45
 "March of the Falsettos" - Circuit Playhouse
 Xavion - Mardi Gras
 Fieldstones/Break Dancing - Old Daisy
 Miller Brothers - Miller's Cave
 Double Barrel - Driftwood Lounge
 Soft Touch - Hyatt Regency Court
 Lou Roberts/the Vapors' Group - Vapor's
 Butch Baker/Sandy Carroll - LaFayette's Corner
 No Harry - Hastings Place East
 Jesse Butler Trio - The Benchmark Lounge
 Sid Selvidge - North End
 Sam Williams - Marlowe's
 Payne & Anderson - Folk's Sea Folly
 Jane Swoboda - Folk's Folly Steakhouse
 Richard Ross - Spike & Rail
 Debra DeJean/Greg Moore - Daily Planet
 Asylum - Stage Stop
 Lance Stode - Faculty Lounge
 Babs McCoy - Marmalade
 White Animals - Antenna
 Nichols - Sawmill
 Steelers - Port of Broadway (W. Memphis)
 Lonely St. Duo - Holiday Inn (Wimbleton)
 Pam & the Passions - Dillon's
 Live Blues - Handy Park
 Split the Dark - Capt. Bilbo's
 PCI - Green's Lounge
 Lance Stode - Faculty Lounge
 Bull Durham/Jimmy Cantrell - The Patio
 Double Barrel - Driftwood Lounge
 Dennis Wise - Stage 45
 Louis & Loyce Paul - After Four
 Linda Vroom & Total Eclipse - Easy Street

7 Andy Childs/Bill Black Combo - New Daisy
 Good Question - Bombay
 Lee Greenwood/The Judds - Mud Island

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3547 Walker
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The Famous Faculty Burger
 6 oz. Burger on Kaiser Bun w/LTM
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HOUSE SPECIALTY
 Fried Shrimp, Tater Tots,
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 & Cole Slaw - \$4.50 Served

If your wife won't cook it
 We will - Fried Okra a' la carte

HAPPY HOUR
 Summer Swim Special
 3 - 6 pm Monday - Friday
Ritchers - \$2.00 &
Longnecks - .75¢

Live Entertainment
LANCE STODE
 Every Wed & Fri

Bombay Bicycle Club

THE JULY PREVIEW

T	W	T	F	S	S
					1 9-1 BLUE-BEATS
3	4	5	6	7 10-2	8 DANNY TATE & East of Eden
	MONDO DUO		GOOD QUESTION	14	15 BLUE-BEATS
10 KEITH	11	12 HIPBONE 9-1	13	14 10-2	
	BRUCE & DAVID		CUT-OUTS	21	22
17 9-12 SYKES	18	19	20	21 10-2	22 BLUE-BEATS
24/31	25 (The Two Beats)	26 ROMEOS DON MCMINN BAND	27	28 10-2 REBA & THE PORTABLES	29 BLUE-BEATS

MUSIC MAKERS

MEMPHIS' MOST COMPLETE CLUB AND CONCERT SCHEDULE

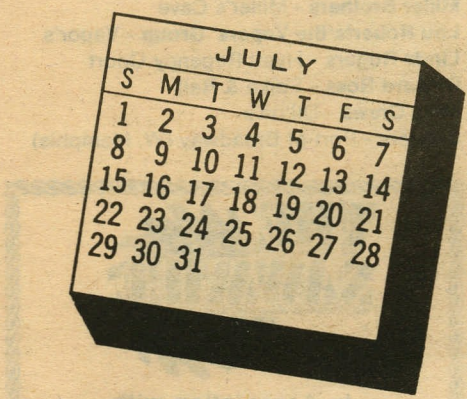
"March of the Falsettos" - Circuit Playhouse
 Spice - Stage 45
 Fieldstones/Break Dancing - Old Daisy
 Ted Taylor Revue - Club Paradise
 White Animals - Antenna
 Metropolis - Dillon's
 Split the Dark - Capt. Bilbo's
 Fieldstones - Green's Lounge
 Sid Selvidge - North End
 Willie Covington - Marmalade
 Jane Swoboda - Folk's Folly Steakhouse
 Don Bruch - Folk's Sea Folly
 Sam Williams - Marlowe's
 Brady & Hollye - Spike & Rail
 Debra DeJean/Greg Moore - Daily Planet
 Asylum - Stage Stop
 Butch Baker/Sandy Carroll - LaFayette's Corner
 Ron Hensley - Hastings Place East
 Miller Brothers - Miller's Cave
 Soft Touch - Hyatt Regency Court
 Double Barrell - Driftwood Lounge
 Lou Roberts/the Vapors' Group - Vapor's
 Stars of Faith - Sister's Chicken (Crump)
 Kenneth Jackson Quartet - Club Handy (3-7)
 Lonely St. Duo - Holiday Inn (Wimbleton)
 Steelers - Port of Broadway (W. Memphis)
 Bridgewater Movement - Echol's Lounge
 Hollywood All-Stars - Brittnaum's
 Bull Durham/Jimmy Cantrell - The Patio
 Mary Jane Collins - After Four
 Linda Vroom & Total Eclipse - Easy St.
 Dennis Wise - Stage 45

8 "March of the Falsettos" - Circuit Playhouse
 Mike Crews - Jeffrey's
 Miller Brothers - Miller's Cave
 Turning Point - Trivia
 Pro Talent Search/Butch Baker - LaFayette's Corner
 Jesse Butler Trio - The Benchmark Lounge
 Kye Kennedy - North End
 Melvia "Chick" Rogers - Marmalade
 River Bluff Clan - Marlowe's
 Joe Norman - Poplar Lounge
 Kenneth Jackson Quartet - Club Handy (3-7)
 Debra DeJean - Dillon's
 Hollywood All-Stars - Brittnaum's
 Danny Tate - Bombay
 Dennis Wise - Stage 45
 Spice - Stage 45

9 Clutch - Capt. Bilbo's
 Kenneth Jackson Quartet - Club Handy
 Joyce Cobb - Memphis Club (Little Rock, AR)
 Mike Crews - After Four
 Lou Roberts/the Vapors' Group - Vapor's
 Turning Point - Trivia
 Butch Baker - LaFayette's Corner
 Fast Forward - Stage Stop
 Jimmy Davis/Chris Rapp - Spike & Rail
 Live Blues - Handy Park

10 Becky Turner - North End
 Payne & Anderson - Folk's Sea Folly
 Fast Forward - Stage Stop
 Butch Baker - LaFayette's Corner
 No Harry - Hastings Place East
 Linda Rogers - Hyatt Regency Court
 Lou Roberts/the Vapors' Group - Vapor's
 Prime Cut - Marmalade
 Clutch - Capt. Bilbo's
 Steelers - Port of Broadway (W. Memphis)
 Joyce Cobb - Memphis Club (Little Rock, AR)
 Keith Sykes - Bombay
 Mary Jane Collins - After Four
 Dennis Wise - Stage 45
 Live Blues - Handy Park

11 Don McMinn - After Four
 Mid-Town Jazz Mobile - Jeffrey's
 Jimmy Buffett/Keith Sykes - Mud Island
 Miller Brothers - Miller's Cave
 Linda Rogers - Hyatt Regency Court
 Lou Roberts/the Vapors' Group - Vapor's
 Butch Baker/Sandy Carroll - LaFayette's Corner
 Jimmy Davis/Chris Rapp - Hastings Place East
 Oldy Moldy Night - The Benchmark Lounge
 Fast Forward - Stage Stop
 Richard Ross - Spike & Rail
 Chris Lea & his Midnight Syncopator - North End



Melvia "Chick" Rogers - Marmalade
 Payne & Anderson - Folk's Sea Folly
 Jane Swoboda - Folk's Folly Steakhouse
 Lance Strode - Faculty Lounge
 Cut Outs - Poplar Lounge
 Brady & Hollye - Hastings Place (Jackson)
 Clutch - Capt. Bilbo's
 Lonely St. Duo - Holiday Inn (Wimbleton)
 Steelers - Port of Broadway (W. Memphis)
 Debra DeJean - Dillon's
 Joyce Cobb - Memphis Club (Little Rock, AR)
 Bruce & David - Bombay
 Spice - Stage 45
 Live Blues - Handy Park
 Dennis Wise - Stage 45

cont. page 22

Dillon's
 Restaurant ★ Bar & Grill
 5251 Winchester (At Mendenhall)
 795-1689

JULY

ENTERTAINMENT CALENDAR

S	M	T	W	T	F	S
1 DEBRA DEJEAN	2 SOFTBALL TEAMS in uniform 50¢ Off pitcher of beer	3 BEST OF MEMPHIS MUSIC	4 DEBRA DEJEAN	5 MIKE CREWS	6 PAM & THE PASSIONS	7 METRO-POLIS
8 DEBRA DEJEAN	9 Every MONDAY Night MARGARITA NIGHT \$1.50 All Night Long	10 EVERY TUESDAY NIGHT LADIES NIGHT \$1.50 HIGHBALLS	11 DEBRA DEJEAN	12 MIKE CREWS	13 PAM & THE PASSIONS	14 METRO-POLIS
15 DEBRA DEJEAN	16 HAPPY HOURS 4 - 7 P.M. EVERY NIGHT	17 FULL SERVICE BAR & FINE DINING	18 DEBRA DEJEAN	19 MIKE CREWS	20 PAM & THE PASSIONS	21 METRO-POLIS
22 DEBRA DEJEAN	23 SHRIMP STEAKS PRIME RIB SANDWICHES	24 DRIVE THRU WINDOW FOR FAST CARRY OUT SERVICE	25 DEBRA DEJEAN	26 MIKE CREWS	27 PAM & THE PASSIONS	28 METRO-POLIS
29 DEBRA DEJEAN	30 ENTERTAINMENT HOURS 9 PM-1 AM	31 NEW EXCITING EVENING MENU	HOT LUNCH BUFFET — \$2.99 A garden full of fresh vegetables, main entrees, hot bread, soup & salad bar. Best Deal in Town. Served 11 - 2 Monday thru Friday			

from page 21

- 12** Cut Outs - Jeffrey's
- Busta Jones - Antenna
- Brady & Hollye - Hastings Place East
- Clutch - Capt. Bilbo's
- Don McMinn - The Peabody
- Catfish Hunter & the Redbone Bros. - Murphy's Oyster Bar
- George Caldwell/Jim Spake - North End
- Willie Covington - Marmalade
- Payne & Anderson - Folk's Sea Folly
- Jane Swoboda - Folk's Folly Steakhouse
- Toyz - Stage Stop
- Butch Baker/Sandy Carroll - LaFayette's Corner
- Brady & Hollye - Hastings Place East
- Miller Brothers - Miller's Cave
- Lou Roberts/the Vapors' Group - Vapor's
- Linda Rogers - Hyatt Regency Court
- Richard Ross - Spike & Rail
- Mike Crews - Dillon's
- Steelers - Port of Broadway (W. Memphis)

- Lonely St. Duo - Holiday Inn (Wimbleton)
- Joyce Cobb - Memphis Club (Little Rock, AR)
- Hipbone - Bombay
- Jackie Strongfellow - Driftwood Lounge
- Live Blues - Handy Park
- Spice - Stage 45
- Louis & Loyce Paul - After Four
- Dennis Wise - Stage 45

- 13** "March of the Falsettos" - Playhouse-on-the Square
- Children's Concert - Court Square
- Andy Childs/Bill Black Combo - New Daisy
- Evelyn Young - Old Daisy
- Roscoe's Surprise Orchestra - Court Square
- Butch Baker/Sandy Carroll - LaFayette's Corner
- No Harry - Hastings Place East
- Soft Touch - Hyatt Regency Court
- Lou Roberts/the Vapors' Group - Vapor's
- Sid Selvidge - North End
- Babs McCoy - Marmalade
- Payne & Anderson - Folk's Sea Folly
- Jane Swoboda - Folk's Folly Steakhouse
- Lance Strode - Faculty Lounge
- Sam Williams - Marlowe's
- Toyz - Stage Stop
- Don McMinn & the Memphis Blues Revue - Daily Planet
- Richard Ross - Spike & Rail
- Bluebeats - Jeffrey's
- The Crime - Antenna
- Nichols - Sawmill
- Kenneth Jackson Quartet - Reflections
- Clutch - Capt. Bilbo's
- Lonely St. Duo - Holiday Inn (Wimbleton)
- Steelers - Port of Broadway (W. Memphis)
- Pam & the Passions - Dillon's
- PCI - Green's Lounge
- Joyce Cobb - Memphis Club (Little Rock, AR)
- Cut Outs - Bombay
- Lance Strode - Faculty Lounge
- Bull Durham/Jimmy Cantrell - The Patio
- Dennis Wise - Stage 45
- Spice - Stage 45
- Live Blues - Handy Park
- Linda Vroom & Total Eclipse - Easy St.
- Louis & Loyce Paul - After Four

- 14** Huey Lewis & the News - Mud Island
- Evelyn Young - Old Daisy
- Laura Branigan - Orpheum
- "March of the Falsettos" - Playhouse-on-the-Square
- Andy Childs/Bill Black Combo - New Daisy
- Willie Covington - Marmalade
- Sam Williams - Marlowe's
- Don Bruch - Folk's Sea Folly
- Jane Swoboda - Folk's Folly Steakhouse
- Sid Selvidge - North End
- Toyz - Stage Stop
- Brady & Hollye - Spike & Rail
- Don McMinn & the Memphis Blues Revue - Daily Planet
- Lou Roberts/the Vapors' Group - Vapor's
- Soft Touch - Hyatt Regency Court
- Miller Brothers - Miller's Cave
- Butch Baker, Sandy Carroll - LaFayette's Corner
- Fieldstones - Green's Lounge
- Ron Hensley - Hastings Place East
- New Azusa Church Choir - Sister's Chicken (Crump)
- Bluebeats - Jeffrey's
- The Crime - Antenna
- Clutch - Capt. Bilbo's
- Johnny Taylor - Club Paradise
- Kenneth Jackson Quartet - Club Handy (3-7)
- Kenneth Jackson - Reflections
- Steelers - Port of Broadway (W. Memphis)
- Lonely St. Duo - Holiday Inn (Wimbleton)
- Metropolis - Dillon's
- Cut Outs - Bombay
- Joyce Cobb - Memphis Club (Little Rock, AR)
- Bridgewater Movement - Echo's Lounge
- Hollywood All-Stars - Brittnaum's
- Bull Durham/Jimmy Cantrell - Faculty Lounge
- Mary Jane Collins - After Four
- Linda Vroom & Total Eclipse - Easy St.
- Spice - Stage 45

- Butch Baker - LaFayette's Corner
- Lou Roberts/the Vapors' Group - Vapor's
- Clutch - Capt. Bilbo's
- Live Blues - Handy Park
- 17** "Oklahoma" - Orpheum
- Linda Rogers - Hyatt Regency Court
- Butch Baker - LaFayette's Corner
- No Harry - Hastings Place East
- Zao - Stage Stop
- Becky Turner - North End
- Prime Cut - Marmalade
- Payne & Anderson - Folk's Sea Folly
- Jane Swoboda - Folk's Folly Steakhouse
- Clutch - Capt. Bilbo's
- Steelers - Port of Broadway (W. Memphis)
- Keith Sykes - Bombay
- Joyce Cobb - Memphis Club (Little Rock, AR)
- Dennis Wise - Stage 45
- Mary Jane Collins - After Four
- Live Blues - Handy Park

- 18** GOGOS - Mud Island
- Inx - Mud Island
- "Oklahoma" - Orpheum
- Lance Strode - Faculty Lounge
- Cut Outs - Poplar Lounge
- Chris Lea & his Midnight Syncopator - North End
- Melvia "Chick" Rogers - Marmalade
- Payne & Anderson - Folk's Sea Folly
- Jane Swoboda - Folk's Folly Steakhouse
- Zao - Stage Stop
- Richard Ross - Spike & Rail
- Butch Baker, Sandy Carroll - LaFayette's Corner
- Jimmy Davis/Chris Rapp - Hastings Place East
- Oldy Moldy Night - The Benchmark Lounge
- Miller Brothers - Miller's Cave
- Linda Rogers -
- Lou Roberts/the Vapors' Group - Vapor's
- Don McMinn - After Four
- Mid-Town Jazz Mobile - Jeffrey's
- Brady & Hollye - Hastings Place (Jackson)
- Clutch - Capt. Bilbo's
- Steelers - Port of Broadway (W. Memphis)
- Lonely St. Duo - Holiday Inn (Wimbleton)
- Debra DeJean - Dillon's
- Bruce & David - Bombay
- Joyce Cobb - Memphis Club (Little Rock, AR)
- Dennis Wise - Stage 45
- Spice - Stage 45
- Live Blues - Handy Park

- 15** Choral Concert - St. Michael's Catholic Church
- Mike Crews - Jeffrey's
- Nighthawks - Trivia
- Miller Brothers - Miller's Cave
- Pro Talent Search/Butch Baker - LaFayette's Corner
- Jesse Butler Trio - The Benchmark Lounge
- Kye Kennedy - North End
- Melvia "Chick" Rogers - Marmalade
- River Bluff Clan - Marlowe's
- Joe Norman - Poplar Lounge
- Eraser Heads - Antenna
- Marilyns - Antenna
- Clutch - Capt. Bilbo's
- Kenneth Jackson Quartet - Club Handy (3-7)
- "March of the Falsettos" - Circuit Playhouse
- "I'm Getting My Act Together" - Playhouse-on-the-Square
- Hollywood All-Stars - Brittnaum's
- Debra DeJean - Dillon's
- Bluebeats - Bombay
- Dennis Wise - Stage 45
- Spice - Stage 45

- 19** The Radiants - The Peabody
- Linda Rogers - Hyatt Regency Court
- Miller Brothers - Miller's Cave
- Lou Roberts & the Vapors' Group - Vapor's
- Butch Baker/Sandy Carroll - LaFayette's Corner
- Brady & Hollye - Hastings Place East
- Secrets - Stage Stop
- Richard Ross - Spike & Rail
- George Caldwell/Jim Spake - North End
- Willie Covington - Marmalade
- Payne & Anderson - Folk's Sea Folly
- Jane Swoboda - Folk's Folly Steakhouse
- Catfish Hunter & the Redbone Bros. - Murphy's Oyster Bar
- "Oklahoma" - Orpheum
- Don McMinn - Jeffrey's

THE SAWMILL

In Association with
UNIQUE SOUNDS
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NICHOLS
Friday 5:30 - 8:30 P.M.

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+1 DRINKS
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Friday Only 5:30 - 8:30 P.M.

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Happy Hour Twice Daily

Happy Hour with Frank Egan at the Piano

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Live Entertainment — Featuring:
DENNIS WISE
(Americas Finest Tribute to Elvis)
Tuesday thru Sundays 9 pm to 2 am

SPICE
Top 40 Show band
Wednesday thru Sundays 9 pm to 2 am




G-Spots - Antenna
Clutch - Capt. Bilbo's
Mike Crews - Dillon's
"I'm Getting My Act Together" - Playhouse-on-the-Square
Steelers - Port of Broadway (W. Memphis)
Lonely St. Duo - Holiday Inn (Wimbleton)
Romeos - Bombay
Joyce Cobb - Memphis Club (Little Rock, AR)
Jackie Strongfellow - Driftwood Lounge
Louis & Loyce Paul - After Four
Dennis Wise - Stage 45
Spice - Stage 45
Live Blues - Handy Park

20 Kaya & the Weldors - Old Daisy
"Oklahoma" - Orpheum
Andy Childs/Bill Black Combo - New Daisy
Xavion - Antenna
Dan Hope - Daily Planet
Butch Baker/Sandy Carroll - LaFayette's Corner
No Harry - Hastings Place East
Miller Brothers - Miller's Cave
Soft Touch - Hyatt Regency Court
Werx - Driftwood Lounge
Lou Roberts/the Vapors' Group - Vapor's
Lance Strode - Faculty Lounge
Sid Selvidge - North End
Babs McCoy - Marmalade
Sam Williams - Marlowe's
Payne & Anderson - Folk's Sea Folly
Jane Swoboda - Folk's Folly Steakhouse
Richard Ross - Spike & Rail
Tom Hackenberger/the Dan Hope Band - Daily Planet
Don McMinn - Mardi Gras
Secrets - Stage Stop
Brady & Hollye - Spike & Rail
Nichols - Sawmill
Bluebeats - Sawmill
Bluebeats - Jeffrey's
Clutch - Capt. Bilbo's
Kenneth Jackson Quartet - Reflections
"March of the Falsettos" - Circuit Playhouse
"I'm Getting My Act Together" - Playhouse-on-the-Square
Steelers - Port of Broadway (W. Memphis)
Lonely St. Duo - Holiday Inn (Wimbleton)
Pam & the Passions - Dillon's
Good Question - Bombay
Lance Strode - Faculty Lounge
PCI - Green's Lounge
Bull Durham/Jimmy Cantrell - The Patio
Werx - Driftwood Lounge
Live Blues - Handy Park
Spice - Stage 45
Louis & Loyce Paul - After Four
Linda Vroom & Total Eclipse - Easy St.

21 Kaya & the Weldors - Old Daisy
Dan Hope - Daily Planet
Andy Childs/Bill Black Combo - New Daisy
Merle Haggard - Mud Island
"Oklahoma" - Orpheum
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Tom Hackenberger & the Dan Hope Band - Daily Planet
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Willie Covington - Marmalade
Sam Williams - Marlowe's
Don Bruch - Folk's Sea Folly
Jane Swoboda - Folk's Folly Steakhouse
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Miller Brothers - Miller's Cave
Werx - Driftwood Lounge
Lou Roberts/the Vapors' Group - Vapor's
Don McMinn - Mardi Gras
Secrets - Stage Stop
Bluebeats - Jeffrey's
Xavion - Antenna
Johnsonaires - Sister's Chicken (Crump)
Clutch - Capt. Bilbo's
Hollywood All-Stars - Brittnaum's
Kenneth Jackson Quartet - Reflections
Kenneth Jackson Quartet - Club Handy (3-7)
Steelers - Port of Broadway (W. Memphis)
Lonely St. Duo - Holiday Inn (Wimbleton)
"I'm Getting My Act Together" - Playhouse-on-the-Square
"March of the Falsettos" - Circuit Playhouse
Mary Jane Collins - After Four
Bridgewater Movement - Echol's Lounge
Metropolis - Dillon's
Good Question - Bombay
Fieldstones - Green's Lounge

Werx - Driftwood Lounge
Bull Durham/Jimmy Cantrell - The Patio
Linda Vroom & Total Eclipse - Easy St.
Spice - Stage 45
Dennis Wise - Stage 45

22 Mike Crews - Jeffrey's
Kenneth Jackson Quartet - Club Handy (3-7)
"March of the Falsettos" - Circuit Playhouse
Hollywood All-Stars - Brittnaum's
"Oklahoma" - Orpheum
Terry Michael Jeffreys Group - Trivia
Miller Brothers - Miller's Cave
Pro Talent Search/Butch Baker - LaFayette's Corner
Jesse Butler Trio - The Benchmark Lounge
Joe Norman - Poplar Lounge
Kye Kennedy - North End
Melvia "Chick" Rogers - Marmalade
River Bluff Clan - Marlowe's
"I'm Getting My Act Together" - Playhouse-on-the-Square
Debra DeJean - Dillon's
Bluebeats - Bombay
Joyce Cobb - The Peabody
Dennis Wise - Stage 45
Spice - Stage 45

23 Avenue - Stage Stop
Jimmy Davis/Chris Rapp - Spike & Rail
Terry Michael Jeffreys Group - Trivia
Lou Roberts/the Vapors' Group - Vapor's
Butch Baker - LaFayette's Corner
Kenneth Jackson Quartet - Club Handy
Mike Crews - After Four
Diversions - Chelsea Pub
Joyce Cobb - The Peabody
The Coasters - Capt. Bilbo's
Live Blues - Handy Park

24 River Dust - Driftwood Lounge
Linda Rogers - Hyatt Regency Court
Lou Roberts/the Vapors' Group - Vapor's
Butch Baker - LaFayette's Corner
No Harry - Hastings Place East
Becky Turner - North End
Prime Cut - Marmalade
Payne & Anderson - Folk's Sea Folly
Avenue - Stage Stop
Diversions - Chelsea Pub
Steelers - Port of Broadway (W. Memphis)
The Coasters - Capt. Bilbo's
Keith Sykes - Bombay
Joyce Cobb - The Peabody
Live Blues - Handy Park
Mary Jane Collins - After Four
Dennis Wise - Stage 45

25 Avenue - Stage Stop
Richard Ross - Spike & Rail
Chris Lea & his Midnight Syncopator - North End
Melvia "Chick" Rogers - Marmalade
Payne & Anderson - Folk's Sea Folly
Jane Swoboda - Folk's Folly Steakhouse
Cut Outs - Poplar Lounge
Jimmy Davis/Chris Rapp - Hastings Place East
Butch Baker/Sandy Carroll - LaFayette's Corner
Miller Brothers - Miller's Cave
Lou Roberts/the Vapors' Group - Vapor's
Oldy Moldy Night - The Benchmark Lounge
Don McMinn - Horn Lake City Celebration (Mississippi)
Don McMinn - After Four
Diversions - Chelsea Pub
Mid-Town Jazz Mobile - Jeffrey's
Brady & Hollye - Hastings Place (Jackson)
Steelers - Port of Broadway (W. Memphis)
Debra DeJean - Dillon's
Bruce & David - Bombay
Lonely St. Duo - Holiday Inn (Wimbleton)
Joyce Cobb - The Peabody
The Coasters - Capt. Bilbo's
Live Blues - Handy Park
Spice - Stage 45
Dennis Wise - Stage 45

26 The Settlers - The Peabody
"Handy: A Musical Revue" - Old Daisy
Butch Baker/Sandy Carroll - LaFayette's Corner
Brady & Hollye - Hastings Place East
Catfish Hunter & the Redbone Bros. - Murphy's Oyster Bar
George Caldwell/Jim Spake - North End
Willie Covington - Marmalade

Payne & Anderson - Folk's Sea Folly
Jane Swoboda - Folk's Folly Steakhouse
Avenue - Stage Stop
Richard Ross - Spike & Rail
Linda Rogers - Hyatt Regency Court
Lou Roberts/the Vapors' Group - Vapor's
Miller Brothers - Miller's Cave
Mike Crews - Dillon's
"I'm Getting My Act Together" - Playhouse-on-the-Square
Don McMinn - Bombay
Diversions - Chelsea Pub
Beauty & the Beats - Jeffrey's
Steelers - Port of Broadway (W. Memphis)
Lonely St. Duo - Holiday Inn (Wimbleton)
Joyce Cobb - The Peabody
The Coasters - Capt. Bilbo's
Jackie Strongfellow - Driftwood Lounge
Louis & Loyce Paul - After Four
Dennis Wise - Stage 45
Spice - Stage 45
Live Blues - Handy Park


27 "Handy: A Musical Revue" - Old Daisy
"I'm Getting My Act Together" - Playhouse-on-the-Square
Don McMinn - Spike & Rail
Andy Childs/Bill Black Combo - New Daisy
River Dust - Driftwood Lounge
Soft Touch - Hyatt Regency Court
Lou Roberts/the Vapors' Group - Vapor's
Miller Brothers - Miller's Cave
Avenue - Stage Stop
Richard Ross - Spike & Rail
Beauty & the Beats - Daily Planet
Sid Selvidge - North End
Babs McCoy - Marmalade
Sam Williams - Marlowe's
Payne & Anderson - Folk's Sea Folly
Jane Swoboda - Folk's Folly Steakhouse
Lance Strode - Faculty Lounge
Butch Baker/Sandy Carroll - Lafayette's Corner
No Harry - Hastings Place East
The Coasters - Capt. Bilbo's
Nichols - Sawmill
Bluebeats - Jeffrey's
Diversions - Chelsea Pub
Barking Dog - Antenna
Pam & the Passions -
Dizzy Gillespie - Mud Island
Herbie Mann - Mud Island
Reba & the Portables - Bombay
Lonely St. Duo - Holiday Inn (Wimbleton)
Steelers - Port of Broadway (W. Memphis)
Joyce Cobb -
PCI - Green's Lounge

Bull Durham/Jimmy Cantrell - The Patio
Spice - Stage 45
Live Blues - Handy Park
Linda Vroom & Total Eclipse - Easy St.
Louis & Loyce Paul - After Four
Dennis Wise - Stage 45

28 Hollywood All-Stars - Brittnaum's
Don McMinn - Spike & Rail
Diversions - Chelsea Pub
"Handy: A Musical Revue" - Old Daisy
Butch Baker/Sandy Carroll - LaFayette's Corner
Ron Hensley - Hastings Place East
Sid Selvidge - North End
Willie Covington - Marmalade
Sam Williams - Marlowe's
Don Bruch - Folk's Sea Folly
Jane Swoboda - Folk's Folly Steakhouse
The Coasters - Capt. Bilbo's
Andy Childs/Bill Black Combo - New Daisy
Avenue - Stage Stop
Beauty & the Beats
Miller Brothers - Miller's Cave
Soft Touch - Hyatt Regency Court
River Dust - Driftwood Lounge
Lou Roberts/the Vapors' Group - Vapor's
Kenneth Jackson Quartet - Club Handy
Bluebeats - Jeffrey's
Class Singers - Sister's Chicken (Crump)
Metropolis - Dillon's

cont. on page 28

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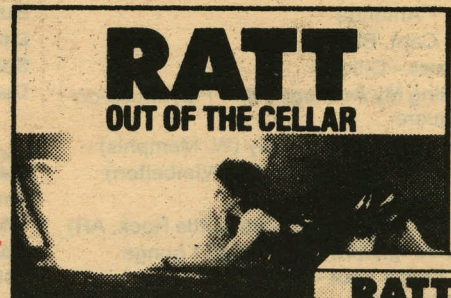
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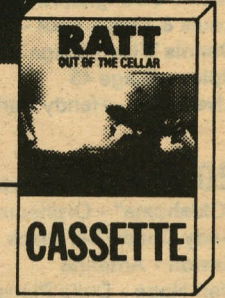





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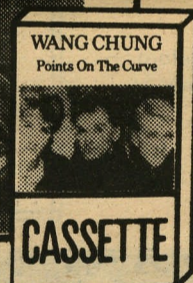
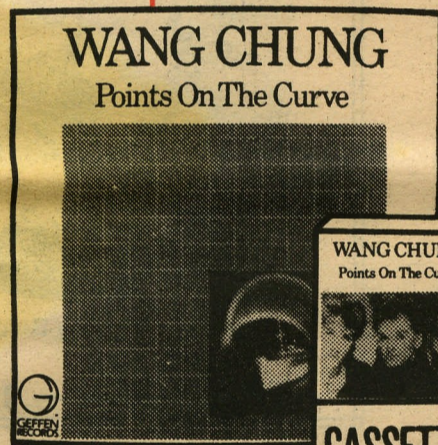
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FRESH

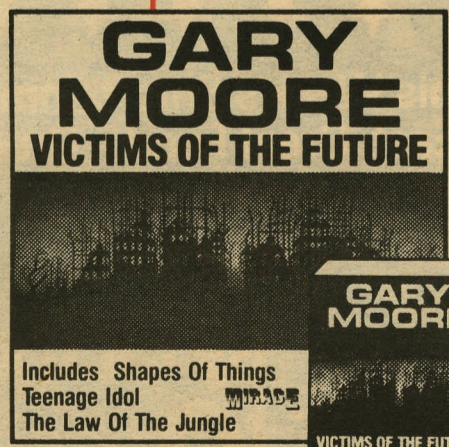


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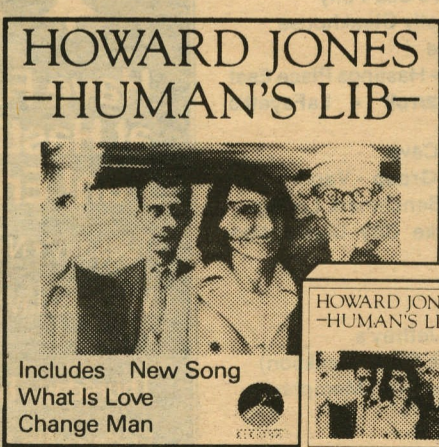
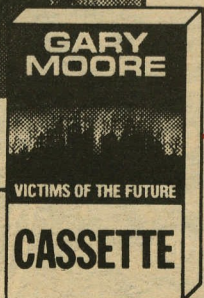


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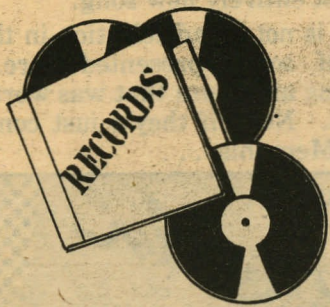
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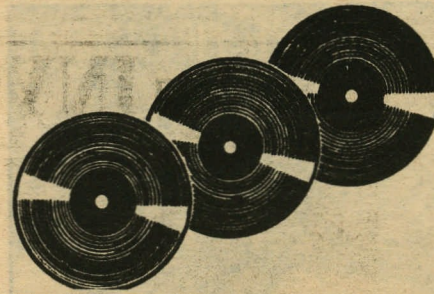
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RECORD REVIEWS



PRINCE

Purple Rain
(Warner Bros.)
by Tony Jones

One half step before print time, *Purple Rain* fell in like a genius brat draped in flash, spunk, excess, gunfire and sighs. Moments of this record are so good it stings. Side two is perfect. Side one has a couple of ear-zingers built in; stretched out cadences evoking opus-like, "rise and fall of the curtain," flourishes as dense as anyone's tired heavy metal. But who really knows? The movie isn't out yet (we will bring you full coverage of the Memphis premiere), and besides, this project's so charged with spunk, those seconds don't dent anything. You still want to jump up and slap Prince's hand for being for wild on those parts and so damn juiced.

"Let's Get Crazy" is the album's opening these, Begun with a ghou's march on organ, Prince comes in preaching an agitated rock and roller driven by frantic keyboards and a popping snare drum before ending the song with the first "curtain." A duet his highness shares with his new femme treat, Appollonia Koter. (Appollonia co-stars in the film with Prince and is reported to be more beautiful than daylight; she also replaces Vanity 6.)



"Take Me With U" is a slinky, sexy, strange tune, mid-tempo and mildly hot. The way Prince ends "The Beautiful Ones," which follows screaming at the top of his lungs "I want you," justice is blind if he doesn't get her. Besides the album's rawest emoting, it also contains one of the best lyrics . . . "the beautiful ones always smash the picture."

"Computer Blue" is next; doing a quirky dance, cool, like the rest of the album so far, but if *Purple Rain* is supposed to be some kind of celestial young buck celebration, why is the brashness so calm? "Let's Get Crazy" says "Let's get nuts," so let's get nuts. Let's get loose, let's get wild. buck-wild, nasty, obscene. Let's go scandalously beserk.

"Darling Nikki" does just that. Turn this one up loud and kill off some of the fossils. It ends with another "curtain," reverse no less, but "darling Nikki" flicks the switch

perfectly. Grind on, baby.

"When Doves Cry" opens up side two. You already know it's wonderful, and my editor is cussing me, so we'll elaborate that in the film's article. (Hopefully "17 Days the flip side of "When Doves Cry," is in the movie too, it's not on the album. love it too.) A truly beautiful song follows; "I Would Die 4 U" is a track of scintillating poetry, two minutes and fifty one seconds of precious wide-eyed joy. God, it's a pretty song. "Baby I'm a Star" leaps in frisky and clowning, verticle shimmying and hollerin' that will let you sweat good. As the gospel toned anthem for lost love "Purple Rain," concludes the side, Prince makes a melodramatic plae for acknowledgment of shared sorrow. If it tarnishes the dramatic performance he and the Revolution pour into "Purple Rain," so what?

By then, if your senses haven't sweated from some moment on the album, and you don't feel, or can't comprehend, a wistful, romantic gesture similar to Prince's call for waving hands, you're somehow dead. Or maybe you've just never been truly alive.



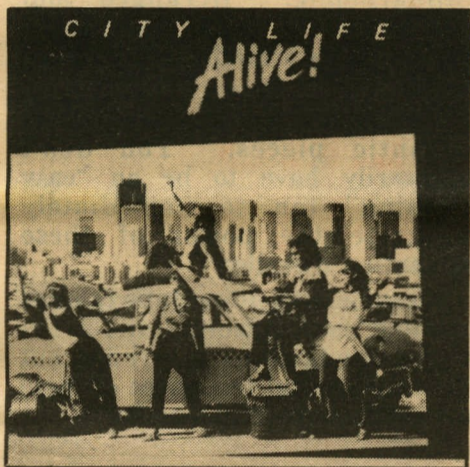
SHEILA E.

The Glamorous Life
(Warner Bros.)
by Revis Hightower

The Starr Company recently gave birth to a new sensation. Sheila E. enters the music scene hanging ten on Prince's Purple Wave. *The Glamorous Life* is Sheila's first album. Before the LP Lionel Richie gave Sheila her first exposure playing percussion with the Richie Band.

The first track on the album, "The Belle of St. Mark," finds Miss Escovozzo describing a passionate need for love. A great, upbeat tune, "Belle" should do well with the Networkers and Breakdancers. "Strawberry Shortcake," is an instrumental using a talk-box, keyboards and assorted funk machines. "Noon Rendezvous" slow down the pace, and Wow! this fox can sing a slow jam.

Reel two (other side) begins with "Oliver's House." Must be a fun house to elicit such a wild song. Reminds me of Vanity-er, Appollonia 6. The title tune, "The Glamorous Life," is Sheila's Dream Com True, a life with diamonds and furs, but, as Sheila points out, the Glamorous Life in a man's world ain't much without love. Sheila excells on percussion in this song and Larry Williams blows a mean sax right with her on a record that flys with dancing. *The Glamorous Life* was written and directed by Sheila E., and should launch a rewarding career.



ALIVE

City Life
(Alive Records)
by Deborah Camp

Now *this* has got to be the neatest, funkier sounding album I've heard in a long time. What, you've never heard of a 5 woman Californian jazz band called Alive? . I hadn't either until I got this in the mail the other day from Goldenrod Distribution in Lansing, Mich.; the same company that distributes Holly Near.

The scat singing vocalist Rhiannon has got a crystal clear voice reminding one a little of Joni Mitchell. The band features Carolyn Brandy on congas and percussions, Barbara Borden on drums, Suzanne Vincenza on acoustic bass, electric bass and cello, and Janet Small on acoustic piano and Fender-Rhodes. On this album they're joined by Mary Fettig on alto sax, flute and alto flute.

On *City Life* Alive cooks an unrelenting, exciting blend of Latin tinged jazz and sultry scat tunes. On first listen it's difficult to choose which song is most appealing. My favorites, though, end to be the more percussion oriented scat songs like the title cut, "Four," and a neat little number called "Skindo Le le."

JIM MURRAY

"Wipeout"/"Experimenterrific"
(WHAM! Records)

Here we have two instrumentals that might fly as novelties. There's an interesting treatment of the old Safari's tune "Wipeout" (great sax!) and "Experimenterrific" is also fun to listen to but would be better if it had some sort of commercial hook.

MILWAUKEE SLIM

"Cleo"/"Mean and Evil Woman"
(Star Town Records)

Still *another* blues single which should be promoting its B side. "Cleo" is OK, but "Mean and Evil Woman" is the much better song. More guts, more feeling, more potential.

RAY BROWN

"If My Mother Hadn't Died"/"I Used To Be Down"
(Soultrack Records)

"If My Mother Hadn't Died" sounds like it ought to be one of those Merle Haggard cryin' in your beer tunes. But surprise, it's Ray Brown crooning a slow, bluesy ballad full of hard luck and "only ifs." "I Used To Be Down" is an average tune, nothing special. Brown's got a nice vocal quality. Hopefully, we'll hear more from him.

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JENNIFER HOLIDAY

Feel My Soul
(Warner Bros.)

By Carla Lashley

Jennifer Holiday's new album *Feel My Soul* was produced by singer/songwriter Maurice White of Earth, Wind and Fire. This album is a sure hit with its classical ballad, "I Am Love," by White, and a rhythm and blues song, "Just Let Me Wait," by Jon Lind and Billy Meyers.

Miss Holliday's music ranges from the always popular R & B to gospel. A gospel number, "This Day," by Edwin Hawkins, is reminiscent of Aretha Franklin's and Mahalia Jackson's style. The melodies are crisp and clean with background accompaniment by Wanda Vaughn, Jeanette Hawes, Crystal Wilson and Maurice White. (The backup group is called the Cornbread Choir.) Other numbers on the album include "This Game of Love (I'm Never Coming Down)" by notables Nicholas Ashford and Valerie Simpson, and "Change is Gonna Come" by Maurice White again.

If you are looking for an album that will soon become a timeless classic; one filled with nothing less than beautiful music, then *Feel My Soul* is definitely recommended.



THE ITALS

Give Me Power
(Nighthawk)

by Deborah Camp

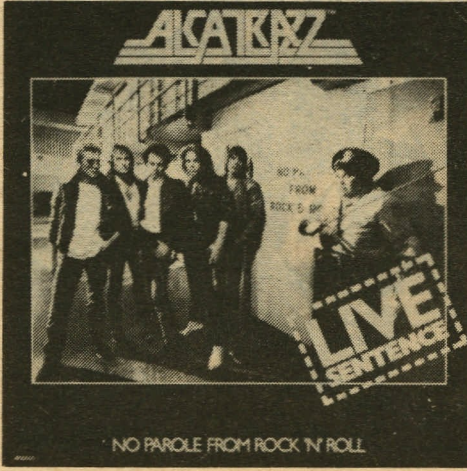
Nighthawk Records out of St. Louis has been constantly cranking out some fine blues and reggae. Over the past few years they've released some flawless, though somewhat specialized, recordings capturing the sounds of such greats as Professor Longhair, Sonny Boy Williamson, Big Joe Williams, Lightnin' Hopkins, and Robert Lockwood.

With Jamaican reggae they've gone about their recording just as they did blues. Let's just go out there and record the classics.

And, again, that's what they've done with a new release by the Itals. Sounding more like a street corner a

cappella group, this trio projects irresistibility through tight harmonies and engaging lyrics.

Although the Itals have been around for a while there is an unspoiled quality about their music that makes them a pleasure to listen to time and again.



ALCATRAZZ

Live Sentence
(Rocshire Records)
By Carla Lashley

A new album by the group Alcatrazz consists of music only solid hard rock fans could appreciate. This live debut recording was produced by Dennis Mackay at Rocshire Studios. The members of the group are lead vocalist Graham Bonnet, Yngwie Malmsteen on guitar, Jimmy Waldo on keyboards, Gary Shea on bass guitar and Jan Uvena on drums.

Unfortunately, *Live Sentence* sounds more like live noise! The music, if you can call it that, is pure garbage. The words of the songs cannot be understood, or even heard above the crashing and thrashing that's being passed as music. This album is the type that inspired the Extra-Strength Excedrin commercial which exclaims: "I've got a headache *this big!*"

The name Alcatrazz is perfect for this group. They sound as if they escaped from Alcatraz where their music was probably used as cruel and unusual punishment.

If you are truly a hard-core metal/acid rock fan of the 60's, this album might be just the one you've been waiting for.



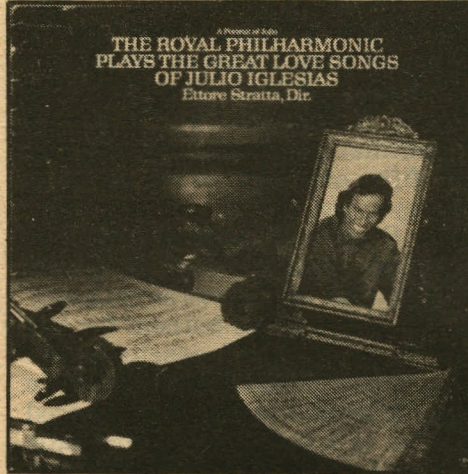
BLUEBEATS

Blame It On The Bluebeats
(Harbor Docks)
by Deborah Camp

The Bluebeats debut EP contains four original tunes that no Beat Head in Memphis will not recognize. For two years the Bluebeats have become the staple of such clubs as the former Jefferson Square and Bombay Bicycle Club.

"Happy Hooker" is a tune that

dates back to the J.S. days, as does "The Call." "Hooker" is, as then, a lively dance number featuring same fine sax by Jim Spake. "The Call" showcases the talents of Peter Hyrka on the electric violin. "Russian Roulette" is an interesting number. Nervous, punchy, the music is well suited to the stern message of the lyrics. My choice is "The Waiting is Over," a superb rock/pop song with that "radio feel" to it.



ROYAL PHILHARMONIC

The Great Love Song of
Julio Iglesias
(CBS)
by Deborah Camp

This is a beautiful collection of love songs made popular by Spanish superstar Julio Iglesias, and richly orchestrated by the Royal Philharmonic. Arranged and orchestrated by Jorge Calandrelli, the Symphony is conducted by Ettore Stratta.

The album contains ten warm, romantic pieces. You don't necessarily have to be an "easy listening" fan to immediately recognize the power of these enchanting melodies.

Of course, imagining Julio Iglesias crooning these seductive tunes is ten times more tantalizing perhaps, but the instrumental treatment of these love songs more than satisfies.

SPYROGYRA

Access All Areas
(MCA)

By John Cicala

Spyrogyra is without question one of today's foremost jazz fusion groups. Their recordings have always been of the finest quality in both material and arranging. *Access All Areas* is the album their fans have waited for; a live recording of Spyro' in concert.

It's often the case that jazz groups, especially jazz fusion groups, rely on the electrical assistance of the studio to enhance their sound. Spyro' has made use of studio devices on their previous albums but in this live performance the fact that they are on a stage instead of in a controlled setting only furthers their incredible ability to amke the most complex arrangements sound fresh and simple and totally enjoyable.

Led by founder Jay Beckenstein, they have a wide range of material from their most recent albums back to their biggest success to date, "Morning Dance." The version performed in this two record set is for the most part the same as the studio version, yet to hear the crowd's response and feel the musicians

giving their all to the sound creates an almost entirely new song.

There is not a bad selection in the group of songs presented here. Spyro' has an album that was worth the wait. Now, if they'd just come back to Memphis. . . .



BREAKIN'

Various Artists
(Polygram)

by Deborah Camp

I haven't seen the film, but the soundtrack suggests another exhaustive but fun filled movie about those dancing gymnasts known as break dancers. The film, by the way, includes Memphian Phineas Newborn Jr.'s son and also features the Bar-Kays' "Freakshow on the Dancefloor" on the album.

Actually, I like this record a lot. It contains last year's hit "Ain't Nobody" by Rufus and Chaka Khan, and several numbers mixed by master mixer John "Jellybean" Benitez. A group called 3-V does a mean tune "Heart of the Beat," and "Body Work," performed by Hot Streak is also a winner.



BEAT STREET

Various Artists
(Atlantic)

by Deborah Camp

"If Art is a crime, then God forgive me," says Ramone (a.k.a. Double K), the Latino graffiti artist from the film *Beat Street*. You remember, the guy with a white subway fixation.

The movie, conceived and produced by Harry Belafonte, is a musical glimpse into New York's hip-hop culture. Break dancing, subway art, rappin' deejays, the film is an ethnographic excursion with a message. That message is, people express themselves artistically in many ways. No *one* way is *the* way.

The soundtrack to *Beat Street* contains 9 songs from the film. Artists such as Afrika Bambaata and the Soul Sonic Force, the System, Ruben Blades, and Grand Master Melle Mel perform a tight mix, accentuated by the deejay's "scratch art."

cont. from page 19

gangbuster."

Little was known of Jim's life in the fifty-odd years following those crazy Paris days until recently when he surfaced in Memphis and began his collaboration with Hal Quick on our Comics Feature: "Tuney Loons and Memphis Melodies."

HAL QUICK
Layout/Graphics

"Loonacy is an art form"

Hal Quick used to live in Texas, and being like most Texans, a *pseudo-Texan*, decided to do things in a big way and tour the U.S. of A. One night, while hitchhiking through the Utah desert, he got a ride in a pick-up truck with an old man who had foot-long fingernails and a five-speed transmission. It was 3 am, the desert was still but for the hoot owls when the old man spoke, "The answer is in the star and the star is across the river."

"But what river?" Hal protested as the old man shoved him out of the cab. "Tell me more, oh desert sage!" Just then a shooting star shot overhead toward the east. The old man pointed that way.

Hal said, "I don't think this is a courtroom trick. Go east young man, go east."

Hal landed in West Memphis with only \$2 and tried the dog track to boost his fortune. Not only did he hit the second half of the daily double but, as he bent to get a program off the floor, he bumped heads with a twenties ex-patriate by the name of Palmer. This was their first collaboration.

The program, incidentally, was the *Memphis Star*. Hal took the desert sage's advice and followed the *Star* across the river.



NANCY RANDALL
Contributing Writer

"Give me life, liberty and Dan Fogelberg!"

Originally from Birmingham, Ala., Nancy Randall only recently made Memphis her home. She received a B.A. at the University of Alabama in Birmingham, double majoring in journalism and dance. While there, she served as editor for the 1983 *Phoenix Yearbook*, and also wrote for the University's newspaper, *Kaleidoscope*.

She is open to all forms of music, but finds that certain artists are more compatible with her mellow

personality. "I'm a Dan Fogelberg fanatic. I can sit and listen to him for hours. And it's not just his music either. He's really a poet. His songs *mean* something," she says. She also named Crosby, Stills and Hash, and Carly Simon as musical favorites.

Ms. Randall lives in Raleigh with her musician/husband Dave and their two cats, Poo and Stinky.



FORD McDONALD
Staff Photographer
"Man of many talents"

As a partner in the creative resource known as *Ambiance*, Ford is a visual artist responsible for all creative direction and photography. His specialties are fashion, theatrical, musical and commercial. His dramatic perspective enables him to capture the essence of the subject, such as this month's cover of the *Memphis Star*. Ford occasionally shoots 16 mm film and videotape though most of his work concentrates on still photography.



CHRIS WRIGHT
Make-Up Artist

"Beauty and brains, a great combination!"

As the other half of *Ambiance*, Chris is responsible for sales and marketing, client relations, and scheduling. In addition, she is a copywriter, graphic artist, art director, stylist, and photographer's assistant. Chris is also a makeup artist whose talents are used not only by *Ambiance* but by ad agencies and film producers. Her background includes such diverse activities as interior design, modeling, ad agency work, and computer programming. A native Memphian, Chris has been working with *Ambiance* since she and Ford started the agency three

and a half years ago. *Ambiance* is an active member of the Memphis Film, Tape and Music Commission and the Tennessee Organization of Producer Services.



CARLA LASHLEY
Contributing Writer
"Not a heavy metal fan"

Carla Jean Lashley was born in Memphis, the daughter of Otto Lashley, an elementary school principal, and Mildred Lashley, a homemaker who works for the Shelby County Election Commission. Carla has an older sister and younger brother. At both Hamilton and Wooddale High School Carla was a member of the National Honor Society and elected to *Who's Who Among American High School Students*. In high school Carla received an award from the National Conference of Christians and Jews, and also placed in the West Tennessee Vocal Contest.

Currently Carla is a student at LeMoyné-Owen College where she is majoring in English and minoring in Secondary Education. At LeMoyné-Owen she maintains an exceptional grade point average that places her high on the Dean's List, the President's List for Academic Achievement, and the National Dean's List.

During a previous summer, Carla worked as a group ticket sales clerk for Mud Island. This summer Carla is working for the *Memphis Star* as a college intern.



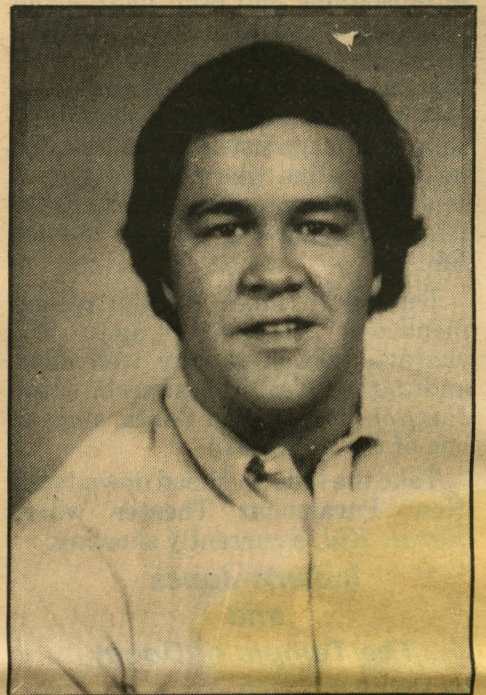
JOSEPH JAMES
Contributing Writer

Hobbies: music, reading, & chasing women!"

Hi, my name is Joseph. Sorry about that photo but it was the best I could do. I'm not really as mean as I look. Actually, I look totally different. My hair is long and "nuwave."

I'm in my early 20's and a native Memphian. I graduated from Westwood High in 1981 and am currently attending LeMoyné Owen College with a major in music. My long term goal is to become the world's greatest recording engineer and to have fun doing it.

As far as writing (particularly for a music publication), it's great! I usually write record reviews. Short, sweet, to the point. Basically, I like all kinds of music. I guess that's because I've performed on stage, sang in choirs, and just hung around music oriented people. I love the Beatles, and all kinds of rock, gospel, nuwave, pop, and reggae. My hobbies are (of course) listening to music, reading, and chasing women.



BRAD BOLTON
Account Representative
"Lean, mean, selling machine"

Staff members of the *Memphis Star* have been found in many different ways. But none quite so informal as the way we found the newest staff member, 21-year-old Brad Bolton.

Brad was head cook of the Bar-B-Q team in this year's Memphis in May contest. Editor Deborah Camp just happened to be involved in the judging this year and Brad's tent just happened to be one of those she came to visit. Brad, of course, had been up for days, cooking the ribs and making sure the beer didn't run low. By Saturday morning, on judgement day, Brad was a basket case, but still had the energy to entertain the judges with ribs, beer and information about the team, its members, etc. It was this information that sparked the mutual idea of Brad coming to work for the *Memphis Star*.

So, before you could say 'pass the hot sauce,' Brad was hog-tied and dragged down to the *Memphis Star* office where he is now acting as our new Advertising Rep. Brad is a Business and Marketing student at Memphis State, and during his high school years at MUS, Brad became interested in the world of advertising and publishing.

Brad likes to keep up with music by visiting Memphis night spots, and he also enjoys poetry, tennis, and basketball.

Something New: Film & Theatre Reviews

Karate Kid

by Deborah Camp

The Karate Kid is a film about a teenager who discovers that the best thing about knowing *how* to fight is not having to demonstrate that knowledge.

The film deals with the agony of being the skinny new kid on the block, the one everyone picks on. But in this case, the high schooler is befriended by a pretty society co-ed (the cause of most of his grief) and an aging Oriental caretaker (the solution of most of his grief).

Through his friendship with caretaker, the kid learns a lot about self-discipline and even more about painting, waxing and sanding, although at some point we discover that one has a lot to do with the other. He learns karate well enough to square off against some of the flat headed cretins who plagued him in school. But most of all, he learns the lesson of achieving balance in one's life.

The film comes highly recommended to people of all ages. The characterization is very well done, and the soundtrack is superb. (Jimi Jamison, formerly of Cobra, sings in one of the numbers.)

Take the kids and head down to the New Paramount Theater where *Karate Kid* is currently showing.

Indiana Jones

and

The Temple of Doom

by Deborah Camp

If you like to think that *you* live life in the fast lane see *Indiana Jones and the Temple of Doom*, now playing at the Plaza, Ridgeway, and Southbrook. This action-adventure film will make your lifestyle seem like life in the *parking* lane by comparison.

Harrison Ford is in the starring role as tough guy Indiana Jones; an alleged archaeologist. He may do for

archaeology what Lee Iococa did for Chrysler. Kate Capshaw, in the female lead, actually has a great comic sense but unfortunately has been assigned to a role of just comic relief. She spends an inordinate amount of time screaming and acting helpless. (Alas, those "heads of the pin trust" who call themselves marketing researchers must have concluded that a strong female role, as in *Raiders of the Lost Arc.* is less salable than a damsel in distress role.)

Indiana Jones also picked up a 10-year-old Chinese side-kick. (Marketing research strikes again.) This unlikely trio is in almost constant motion, racing around the jungles of India, going from chase to narrow escape to chase sequence again and again. In fact, if ever incredulity should begin to sneak into your mind, just recall the opening lavish, 30's style show tune; they warned you then.

This is a Lucas-Spielberg production so naturally the special effects are extra special. For those of you who will see the movie 25 times there are a number of *Star Wars* and other references to look and listen for. (Where is Club Obi Wan?) But violence? What's all this foolish talk about violence? The violence is no more (probably less) than what the kids get regularly on TV. There is *no* sex. And if the sight of people eating chilled monkey brains and live worms *makes* you violent, then just stay away.

Beat Street

by William Glankler

If you've been cut off from civilization, if you've been languishing on a desert island for the past few years, and haven't witnessed

the contemporary pheonoma known as break dancing, then *Beat Street* is your chance to see it New York style.

The plot and characterization of this film is strictly lightweight, though one *could* argue that subway artist Ramone represented Art, etc. (but why bother?) The film *does* serve as a vehicle to present break dancing in all its glory and strut.

Break dancing has been called everything from "free form jazz ballet" to "convulsions set to music." It has to be seen to be believed. The movie should come with a disclaimer: "The break dancing seen in this film is performed by professionals and no one over the age of 30 should attempt it without a trained teenager present." As interesting as break dancing is, it will never replace dancing with a parter of the opposite sex. At least *I hope* it doesn't.

Beat Street, for those who must, is showing at the Mall of Memphis.

Romancing the Stone

by Deborah Camp

Which came first, the chicken or the egg? Well, *Romancing the Temple of Doom*, oops! I mean, *Romancing the Stone* was released before *Indiana Jones*, but then *Raiders* was released before that and

Romancing is a tame movie compared to *Indiana Jones*. Though it follows the same formula. A jungle (ever wonder how jungles got to be so popular?); a collector; A damsel in distress. Sound familiar? This time we have Richard Douglas as the tough guy hero. There isn't a 10-year-old side-kick but Danny DeVito (the short guy on "Taxi") almost serves the same purpose, though actually he is chasing Douglas and Kathleen Turner, who plays a writer of romantic novels.

Naturally there are plenty of chases, escapes and slapstick humor. Film is after all a visual medium. But this movie tends to be more cerebral than *Indiana Jones*. There is one "deus ex machine" that would do any writer, romantic or otherwise, proud.

Romancing the Stone is still playing at the Fare Four and Southaven 6. You won't need your heart pills for this one, but it is still worth going out of your way to see.

THEATRE REVIEW:

"March of the Falsettos (Or a look at a tight knit family)"

by Deborah Camp

"March of the Falsettos" at Circuit Playhouse may be offensive to *some* fuddy-duddies ("My God, what is that child doing in a play like *that*?) but for the most part is a delightful, entertaining look at the emotional crisis which arises when a husband leaves his wife for Whizzer, his male lover.

How can an "emotional crisis" be both delightful and entertaining, you ask? Well, if you are not smiling by the end of the opening tune, "4 Jews in a Room Bitching," then you take life too seriously anyway.

Here we have Marvin (Tony Mapes), the errant latent homosexual husband, trying to figure out how to deal with his adolescent son Jason (Jonathan Pekar). At the same time, there's Whizzer (Greg Shirey), struggling with the idea that he *might* just be nothing more than a sex object to Marvin. He doesn't like *games* and he wishes Marvin would pick up after himself.

Unfortunately, one gets the impression that Marvin's ex-wife Trina (Becky Murphy) becomes so overshadowed at times that the play *could* have survived with the character in the flesh. Murphy, however, has the best voice in the group.

Marvin (Vic Clark), the analyst, counsels Trina, Marvin, and son, and eventually falls in love (and proposes) to Trina. This secondary plot action flags at times, but one of the best songs, performed by Trina and Marvin, is "Please Come to My House."

The real show-stopper, however, is Jonathan Pekar in his role as Jason. Though his young voice strained and wavered a bit at first, he handled his solo parts very well, especially in the song "My Father's a Homo." But, best of all, this kid can *act*. His facial expressions and movements were wonderderfully relaxed and confident. And, in one of the final scenes, he shed tears so earnestly you wanted to just start bawling right along with him. (He accomplished this feat of concentration despite one of his friends sitting in the front row cutting faces at him.)

"March of the Falsettos" runs through the 22nd at Circuit Playhouse. Tickets are \$6 for adults and \$5 for students and seniors. Call 726-4656 for more information.

Tim Mullins Cablevision

Tim Mullins hosts a weekly Memphis music show on Channel 7. Aired Monday - 5:30pm, Thursday - 2:30 pm and Saturday - 7:00 pm, this month's schedule will feature: Phillip Rauls, July 2-7; James Alexander, 9-14; Joe Savarin, 16-21; Medieval Steel, 23-28; and Beauty and the Beats, 30, 31.

SUPPORT MEMPHIS MUSIC

cont. from Page 23.

Spyrogyra - Mud Island

David Sanborn - Mud Island

Steelers - Port of Broadway (W. Memphis)

Fieldstones - Green's Lounge

"I'm Getting My Act Together" - Circuit Playhouse

Lonely St. Duo - Holiday Inn (Wimbleton)

Reba & the Portables - Bombay

Bridgewater Movement - Echol's Lounge

Bull Durham/Jimmy Cantrell - The Patio

Linda Vroom & Total Eclipse - Easy St.

Mary Jane Collins - After Four

Dennis Wise - Stage 45

Spice - Stage 45

29 Mike Crews - Jeffrey's

Hollywood All-Stars - Brittnaum's

Debra DeJean & Deluxe - Trivia

Miller Brothers - Miller's Cave

Kye Kennedy - North End

Melvia "Chick" Rogers - Marmalade

River Bluff Clan - Marlowe's

Joe Norman - Poplar Lounge

ProTalent Search/Butch Baker - Lafayette's Corner

Kenneth Jackson Quartet - Club Handy

The Coasters - Capt. Bilbo's

In Pursuit - Antenna

Debra DeJean - Dillon's

Bluebeats - Bombay

"I'm Getting My Act Together" - Playhouse-on-the-Square

Dennis Wise - Stage 45

Spice - Stage 45

30 Kenneth Jackson Quartet - Club Handy

The Coasters - Capt. Bilbo's

Mike Crews - After Four

Diversions - Chelsea Pub

Brady & Hollye - Backside Club (Martin, TN)

Live Blues - Handy Park

Butch Baker/Sandy Carroll - Lafayette's Corner

Touche - Stage Stop

Jimmy Davis/Chris Rapp - Spike & Rail

Lou Roberts/the Vapors' Group - Vapor's

Debra DeJean & Deluxe - Trivia

31 The Coasters - Capt. Bilbo's

Diversions - Chelsea Pub

Brady & Hollye - Backside Club (Martin, TN)

Keith Sykes - Bombay

Borderline - Driftwood Lounge

Dennis Wise - Stage 45

Becky Turner - North End

Prime Cut - Marmalade

Payne & Anderson - Folk's Sea Folly

No Harry - Hastings Place East

Butch Baker - Lafayette's Corner

Linda Rogers - Hyatt Regency Court

Lou Roberts/the Vapors' Group - Vapor's

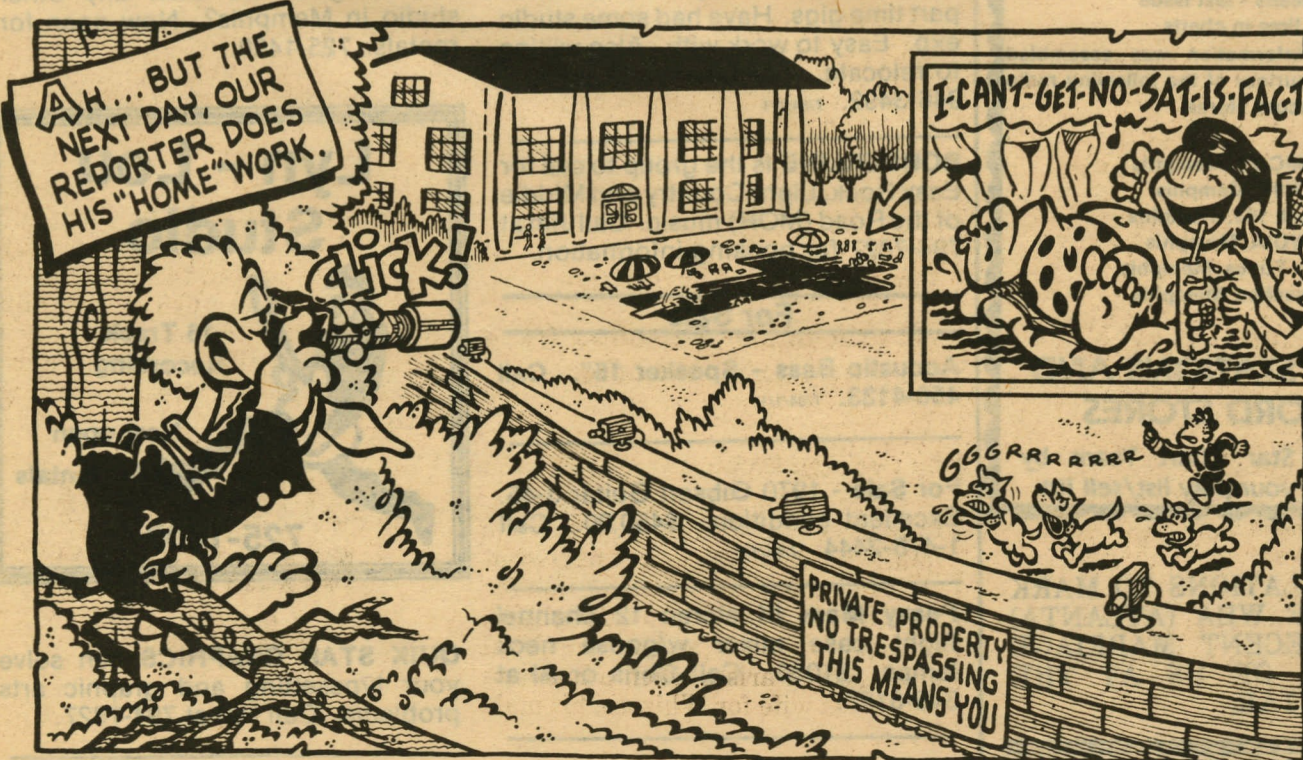
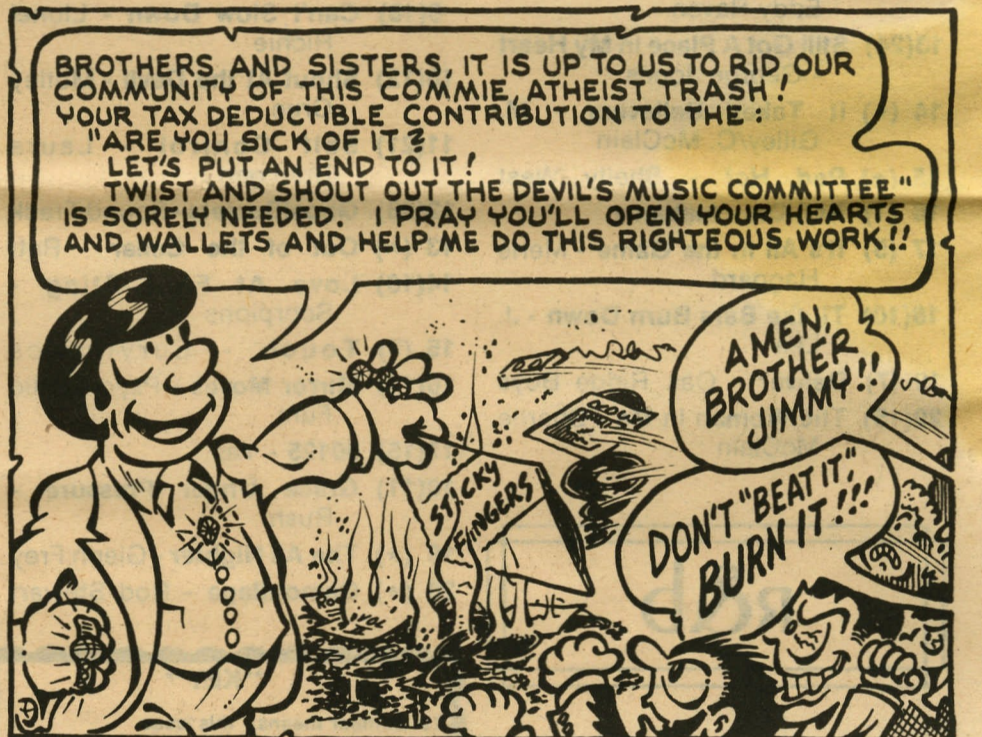
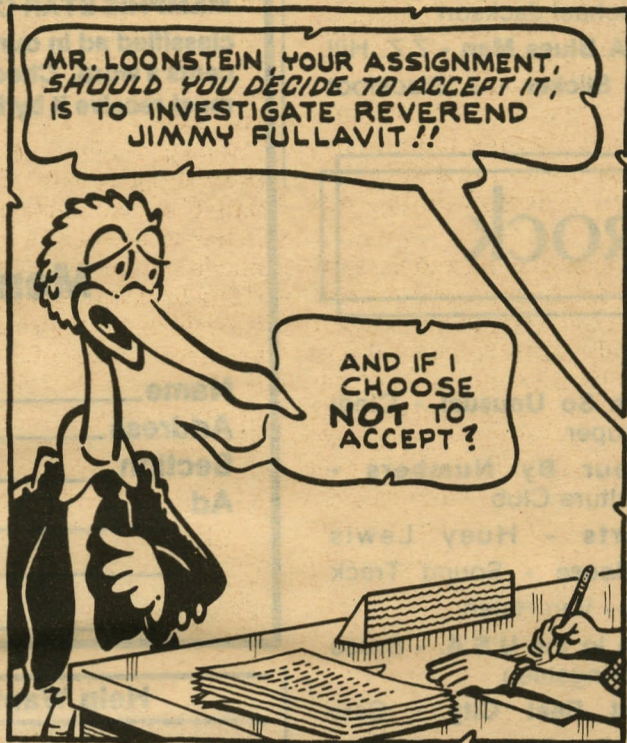
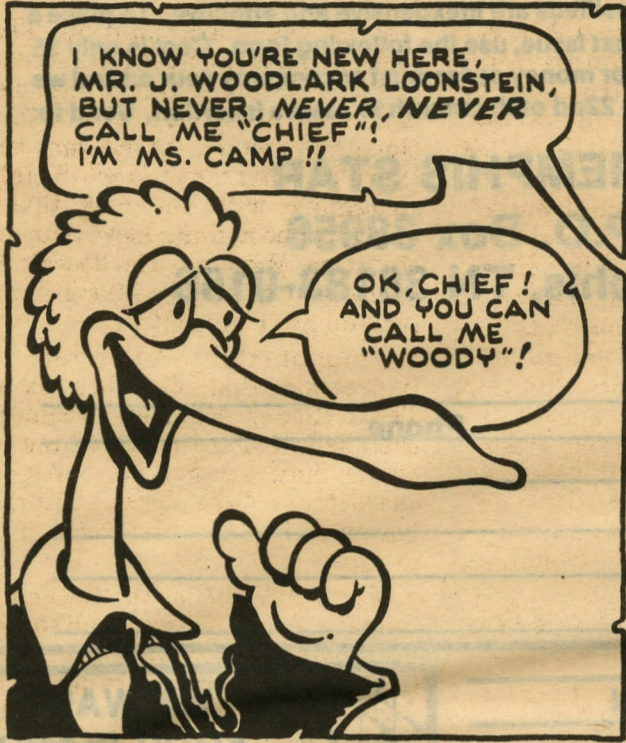
Live Blues - Handy Park

Frank Egan - After Four

Mary Jane Collins - After Four

TUNEY LOONS and MEMPHIS MELODIES

by Jim PALMER and Hal QUICK



STAR CHARTS

MEMPHIS' HOTTEST LP'S

COUNTRY

- 1 (3) **By Heart** - Conway Twitty
- 2(12) **Magic** - Mark Grey
- 3 (4) **Don't Make It Easy** - Earl Thomas Conley
- 4(15) **You've Got A Good Love Comin'** - Lee Greenwood
- 5(13) **Cafe Carolina** - Don Williams
- 6(22) **One More Try For Love** - Ronnie Milsap
- 7(21) **Major Moves** - Hank Williams, Jr.
- 8 (2) **Just Divorced** - David Allen Coe
- 9 (9) **Pictures** - Atlanta
- 10(11) **Willing** - Ronnie McDowell
- 11(14) **Angel Eyes** - Willie Nelson
- 12 (*) **I Could Use Another You** - Eddy Raven
- 13(24) **Still Got A Place in My Heart** - George Jones
- 14 (*) **It Takes Believers** - M. Gilley/C. McClain
- 15 (*) **Red Hot** - Shelly West
- 16 (1) **Roll On** - Alabama
- 17 (5) **It's All in the Game** - Merle Haggard
- 18(10) **Til the Bars Burn Down** - J. Lee
- 19 (7) **Deliver** - Oak Ridge Boys
- 20(16) **The Woman in Me** - Charlie McClain

R&B

- 1 (7) **The Saga Continues** - Roger
- 2 (2) **Dangerous** - Bar-Kays
- 3 (1) **She's Strange** - Cameo
- 4 (3) **Busy Body** - Luther Vandross
- 5 (5) **No Parking on the Dance Floor** - Midnight Star
- 6 (4) **Can't Slow Down** - Lionel Richie
- 7(10) **Street Talk** - Steve Perry
- 8 (6) **Poet II** - Bobby Womack
- 9 (*) **Private Dancer** - Tina Turner
- 10 (9) **Thriller** - Michael Jackson
- 11(13) **Let's Hear It For the Boy** - Deniece Williams
- 12(15) **Break Out** - Pointer Sisters
- 13(14) **Be My Lover** - O'Bryan
- 14 (*) **Love Language** - Teddy Pendergrass
- 15 (*) **Let The Music Play** - Shannon
- 16(12) **Joy Stick** - Dazz Band

- 17(21) **Love and More** - The O'Jays
- 18(16) **Farewell My Summer Luv** - Michael Jackson
- 19(17) **I'm A Blues Man** - Z.Z. Hill
- 20(19) **City Slicker** - J. Blackfoot

ROCK

- 1 (3) **She's So Unusual** - Cindi Lauper
- 2 (4) **Colour By Numbers** - Culture Club
- 3 (6) **Sports** - Huey Lewis
- 4 (1) **Footloose** - Sound Track
- 5 (2) **1984** - Van Halen
- 6 (*) **Born in the U.S.A.** - Bruce Springsteen
- 7 (5) **Heart Beat City** - Cars
- 8 (*) **Purple Rain** - Prince
- 9(18) **Can't Slow Down** - Lionel Richie
- 10(12) **Shout At the Devil** - Motley Crue
- 11(21) **Self Control** - Laura Branigan
- 12(23) **GhostBusters** - Sound Track
- 13 (*) **Out of the Cellar** - Ratt
- 14(10) **Love At First Sting** - Scorpions
- 15 (7) **Touch** - Eurythmics
- 16(14) **Mirror Moves** - Psychedelic Furs
- 17(15) **90125** - Yes
- 18(11) **Grace Under Pressure** - Rush
- 19 (*) **The All Nighter** - Glenn Frey
- 20 (*) **Camouflage** - Rod Stewart

****KEY****

1st number means - this issue
 2nd number means - last issue
 * means - 1st time in charts
 NOTE: This information was assembled through the courtesy of the following radio stations and record stores:

- WMC-79, Memphis
- K97, Memphis
- Rock 103, Memphis
- WDIA, Memphis
- Pop Tunes, Memphis
- Peaches, Memphis

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 7/84/1/1.

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For Sale - 1970 Gibson Guitar J-45. Excellent condition. \$450.00. Call 1-476-2444. 7/84/1/1

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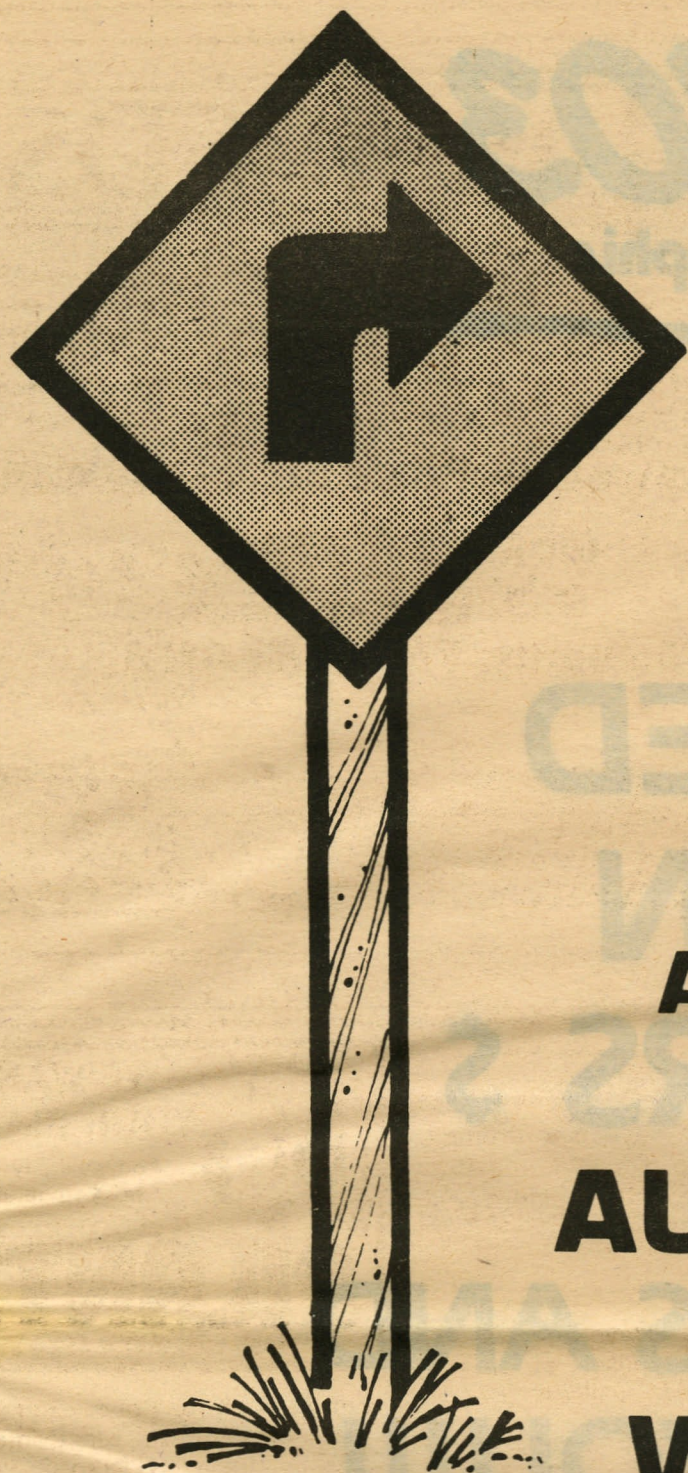


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