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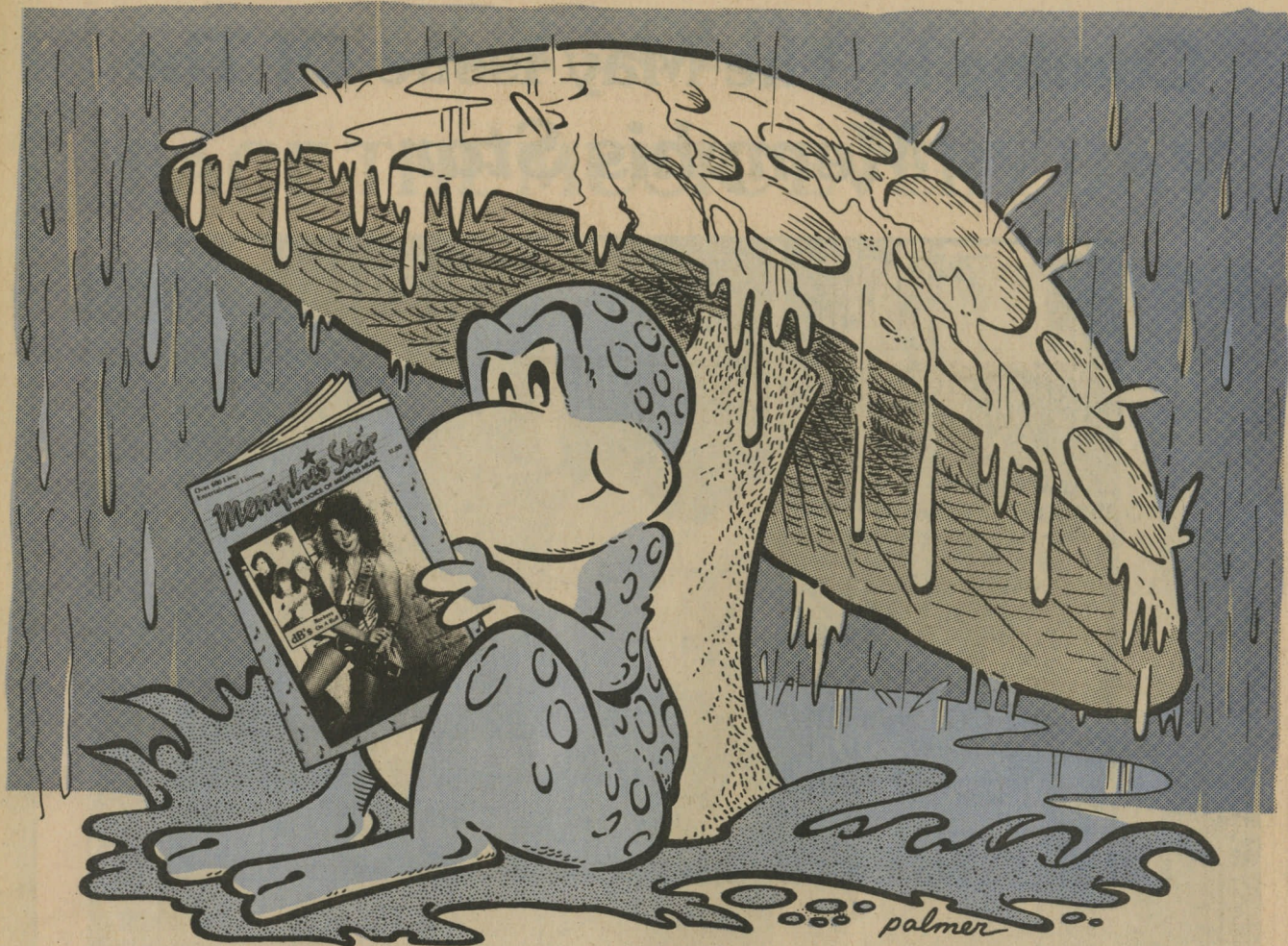
*On The Rock Scene With
M-SLIDER*

*LAVESTIA
Memphis Star Rising*

*"MEMPHIS SLIM"
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April 1988
Vol. VII, No. 10



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our centerfold story

John Kilzer Is Leaning On The Throttle With His Debut Album On Geffen Records, *Memory In The Making*. Our Story By Harold Quick Begins On Page 28. Cover Photography By Kelly K. Craig.

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Star Tracks

by Anna Cham

The sun is shining and the Allman Brothers are singing that song "Don't fly Mr. Bluebird . . ." It's SPRING!!!

Get out the tanning butter and the ice chests, the grill and the lawn chairs, we're headed full tilt boogie toward the great outdoors.

DONT MISS

The *Memphis Star* magazine and the Eagle 103 FM are co-sponsoring the first ROCK AND ROLL UP YOUR SLEEVE BLOOD DRIVE to benefit Lifeblood. We don't want your money, we want your blood. Really. Did you know that Lifeblood is the only source Shelby County Hospitals have when they need liquid life? You can spare just a little (your body will recreate it within 72 hours). COME ON DOOWN . . . **EDDIE VAN EAGLE** and the Lifeblood van will be waiting for you at Handy Park (Beale St. and Hernando) on Saturday, April 16 from 10 a.m. 'til 2 p.m. Just show up for the Beale Street Spring Musicfest a little early. You can listen to the **CAFE RACERS** and schmooze with *STAR* staffers, 103 air personalities, and the "celebrity" donors. There may even be a jam session and there will definitely be albums, T-shirts and other goodies floating around. See you there, with my heart on my sleeve.

On Tuesday, April 5 — it's a marathon party to benefit **SPECIAL OLYMPICS** (no, not the U.S.

Bobsled Team), the organization that helps handicapped children. From 6 p.m. until the wee hours, Bombay and Studebakers will host **The Windows, Even Steven, Lyn Jones, Reba and the Portables, Wolfgang, Steve Azar, Richard Orange and Crush, The Willys, Rick Harvey, David Kurtz, John Kilzer, Mike Crews**, and some very special guests. All of that for only 5 bucks. Sure beats the movies.

the 14th at Bad Bob's Vapors.

The local winner will open for Kathy Mattea, Randy Travis and George Strait at the Mid-South Coliseum April 22.

THE OVERTON PARK SHELL is back in business this month. Come over any Saturday (9, 16, 23, and 30) for a series of Studio Showcases. The premise is that each studio will bring out 1 or 2 new Memphis artists and present them before their hometown audience.

WKNO Channel 10's Annual **ACTION AUCTION** will be televised April 9 - 16. This is your chance to



Mama Terra captured first place in the local National Battle of the Bands competition last month. The band is, from left, William Chadwick, Phillip Myers, Chuck Houston, Jimmy Craig and Andy Grant.

April 5th is also the date of the **MARLBORO TALENT CONTEST** Semi-finals at Bad Bob's Vapors. The 6th is semis in Jackson, TN at The Waterhole, and the 7th brings the contest to Proud Mary's on Beale. The **FINALS** (where they hand over the big check) will be on

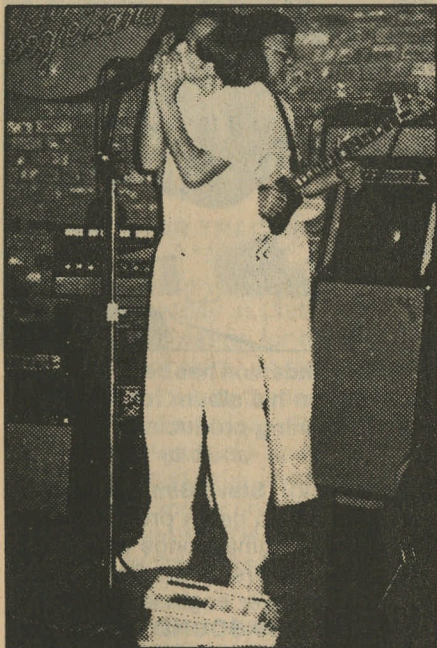
support a GREAT public television station and get great deals too.

Special attractions within the **ACTION AUCTION** include Art Sunday, April 10 from 1 - 5 p.m. Mid-South artists, crafts-persons and collectors participate in this event, which includes all kinds of art donations, from silver jewelry to exquisite oil paintings. Midnight Madness will be Friday, April 15 from midnight to 2:00 a.m. Some of the best bargains of the **ACTION AUCTION** will be found after midnight. The Junior Auction will be held Saturday, April 16 from 2 - 5 p.m., at which time high school and college-aged young people will perform all jobs pertaining to the **ACTION AUCTION**.

Pause and Remember
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There is still time to volunteer your time and/or donation to the ACTION AUCTION. For more information, call the Auction Office at 458-2521.

April 28 brings a drum clinic to Robert Hall's Drum Shop. **ROY BURNS** will appear at an all day clinic for Aquarian Drumheads.



Lyn Jones is among the many artists performing to benefit Special Olympics at Overton Square in April.

Make your reservations now if you plan to attend the **National Association of Independent Record Distributors and Manufacturers (NAIRD) Convention** May 11 - 15 at the Monteleone Hotel in New Orleans. The convention includes a 2 day trade show featuring

cont. page 7

Corrections

In last month's Support Services Guide, the address for The Power House Studio was incorrect. The address is: 3505 Macon Road, Memphis, TN 38122. Also, the phone number for Royal Recording was incorrectly listed. The correct number is 775-3790. We apologize for any inconvenience these errors may have caused anyone. ★

SOUNDS UNREEL STUDIOS

Red Eye Special

During the month of April we're offering late night 24 track studio time with lots of outboard gear at a very special rate.

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STUDIO NEWS

Space in Studio News is available to all studios open to the public recording music or videos in the Memphis area. Submissions must be typed, double-spaced and received no later than the 10th of the month prior to publication. Address material to: *The Memphis Star*, c/o Ken Houston, 643 S. Highland, Memphis, TN 38111. *The Memphis Star* reserves the right to edit all copy.

by Ken Houston

At **COTTON ROW**: Cary Plunk was in the studio completing his album project to be independently released. Kevin Paige produced and Nikos Lyras engineered. Peter Buck Productions has been in working on jingles for national and local accounts. Pete Pederson was producing and Nikos Lyras and Eric Patrick shared time engineering.

Vivian Berryhill came in to demo her song "Tomorrow" for New Memphis Music Publishing. Marvell Thomas produced with Nikos Lyras behind the board. Ward Archer and Associates contracted New Memphis Music Productions to cut a jingle for Long Aid Hair Products. Nikos Lyras produced and engineered. Eric Patrick co-engineered.

The Front is continuing to cut material to shop for a record deal.

They were in recently cutting two more sides to add to their package. Nikos Lyras producing and engineering. Stacey Merino came in to work on two new sides to add to his project with Nikos Lyras producing and engineering.

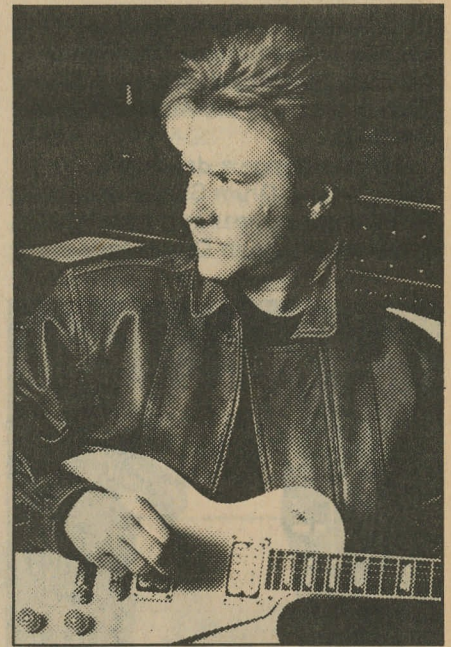
At **THE ATTIC**: John David is staying busy on projects with Tom Hackenberger, Bob Westbrook and a variety of other local artists. John David is also beginning production of a new song with Wally Ford entitled "American Dream."

At **ARDENT**: Michael Anderson was in cutting tracks for his debut album with A & M Records. Terry Manning produced and engineered. Rock City Angels continued to work on their debut album for Geffen Records. Jim Dickinson produced and Joe Hardy engineered.

Keith Richards (Rolling Stones) was in with Joey Spampinato (bass, NRBQ), and Steve Jordan (drums, Paul Shaffer Band), doing overdubs for his Virgin Records album. Don Smith engineered and Tom Laune assisted.

Scruffy The Cat started their new LP for Relativity. Jim Dickinson is producing and Paul Ebersold is engineering.

At **ROADHOUSE RECORDING**: Nolan Richardson recorded and mixed an original tune with Dennis Edwards (vocal), Travis Whitten (bass), Keith Gilliam (drums), Bill Carpenter (guitar) and Neal Kane



Michael Anderson has been at Ardent working on his album for A&M with Terry Manning producing.

photo by Kelly K. Craig

(harmonica). Steve Simpson came from Denver to begin production on a batch of original songs using Memphis players. Mark Patrick and Ronnie Vandiver engineered.

At **MEMPHIS SOUND PRODUCTIONS**: Producer/songwriter Tom Jones III completed and mixed sides on his group **Videeo**. The group is lead vocalist Melvino, keyboardist and vocalist J. Kevin Howard, and Kenny Wilks on guitars and vocals. The project engineers are Robert Jackson and John Fleskes.

Ross Rice and Kye Kennedy have started working on the first four cuts for their debut album project. The project is being produced by Robert Jackson and Timothy Goodwin for Memphis Sounds' production company. Dan Pfeifer is the recording engineer.

Joshua Anzaroot, dba **Joshua Tree Music**, recorded a series of jingles with Joe Dixon and Richard Scott at the console.

Pete Pederson produced a series of jingles for an out-of-town client. Productio assistance came from Mark Blumberg and **Stephony Smith**. The sessions utilized live strings and horns and a number of other instrumentalists and vocalists. Dan Pfeifer engineered with assistance from Richard Scott. ★



Tom Hackenberger (right), shown here with fellow piano player Billy Joel, has been cutting at The Attic with John David.

Star Tracks

from page 5

exhibits from all areas of the independent music community and associated services. Convention panels and discussions on independent distribution, A&R, marketing and merchandising, foreign marketing, radio (including reps from NPR and college radio) and retail marketing will also be held. The highlight of the convention is the Indie Awards Presentation. For more information call the NAIRD office at (609) 665-6636.

STAR TRACKING

The WDIA happy hour event held every Wednesday at Club Royale is making a reputation for being the place to spot stars. In the past couple of months they've hosted Ray Parker, Jr., David Ruffin and Eddie Kendricks among others.

A recent Orpheum event had trackers calling in on the tracks of Rolling Stone **KEITH RICHARDS**. It seems he had taken his mum to a show.

Memphis' own champ of kick boxing, **ANTHONY ELMORE**, has recently completed filming on a feature length movie called *The Contemporary Gladiator*. It was

filmed in Memphis on Mud Island, Beale Street, MSU campus, the National Guard armory, and the Cook Convention Center. Memphians in other leading roles include Julius Dorsey, Jimmy Bland, and George Young. In the supporting cast you'll see Cafe Racers Richard Thompson and Hugh Foote. Hugh says, "We were in the crowd seen at a match. We yelled and booed for the soundtrack. It was fun but it took 6 hours for a few minutes of finished film." Well, I hope you make the final edit.

As I type this I'm looking out the window toward 3 Alarm Studio. There's a tour bus with an Indian on a horse, a Ryder truck with Texas tags, and "Honeysuckle Rose" up where the Charter goes. Do ya reckon it's Willie Nelson?

NATIONAL NOISE

Congratulations to the **SKWARES** on their PolyGram deal and on their chart single. "Don't Mess With My Heart" debuted on *Billboard's* Black Singles chart at #75 in the February 27 issue. I haven't seen a later issue but I'm sure they've moved up.

Also a round of champagne to Wayne Douglas and **MAIN**

cont. page 39



Memphis' own Skwares are charting with their new PolyGram single. They will return home April 9 to open for the Bar-Kays at the Mid-South Colliseum (see page 19 for more details).

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L A V E S T I A



Memphis Star Rising

by Ed Selph

In the past several months there has been a virtual wave of Memphis musical talent on the rise. Some have successfully ventured up the ladder of success while others are just beginning to climb, driven by vision

of the fortune and fame that awaits those fortunate few at the top.

One of Memphis' hottest new artists is slowly beginning to bring the vision to life. Singer and songwriter Lavestia Miller, professionally known as Lavestia, has just released a single on Mimco Records (an independent label) that has received airplay in Memphis and other markets in the country.

The pop/rhythm and blues song "I Want Your Love" has been getting attention in Dallas, Michigan, and Jackson, as well as other areas. Lavestia co-wrote the tune with producer Lester Snell and recorded it here in Memphis at Ardent. Locally the single has received a considerable bit of airplay on WDIA and a limited amount on Magic 101 and WEVL.

Bobby O'Jay, program director of WDIA, says, "I think she's got a lot of talent and all she needs is that first major break."

Lavestia is a native Memphian. She grew up singing in the church choir at Vollintine Baptist Church in North Memphis. She was a graduate of Messick High. "I was really active in school. I was vice president of the student council and president of my home room. I was a cheerleader and was also an honor student all through high school," she adds.

No newcomer to the music business, she cites Chaka Kahn and Diana Ross as two of her major influences. She has worked as a professional singer since the age of thirteen in many R&B as well as pop bands in the mid-south. She has opened shows for acts such as War, the Temptations, Delfonics, McFadden and Whitehead, Millie Jackson, and others. She has performed in Japan, Canada, and recently in the Bahamas as well as many cities in the United States. She also performs at Club Royale and other local nightspots.

The B-side of the single is a remake of the Carol King classic "Will You Still Love Me Tomorrow." I was anxious to know why Lavestia picked this song for the flip side.

"We wanted to find a good oldie that we could restructure a little bit that hasn't been done recently and could be done in the same vein as today's music," says Lavestia. "Number one - it's a crossover tune. It's going to cross the market, white and black. It's a longevity type song that you will always hear forever. People are already familiar with it. We just gave it a different flare." The crossover factor has apparently worked in her favor, as stations report the B-side has received many requests.

Currently, there is no album deal. However, Lavestia has a total of eleven songs under wraps, more than enough for an LP. Most of the material, with the exception of the single, was produced by Ernest Williamson and local performer, Omara D. The material was recorded at Platinum City Studios in Memphis.

Williamson, who worked with Ella Brooks at Cotton Row Studio, said that a 12 inch single from Lavestia is expected to be released by early to mid-summer, possibly sooner. The song on the single will be a cover of Rufus and Chaka Kahn's "Sweet Thing." It will be released on Mix Disc Records. (Mix Disc, Platinum City Studios and Tiffany Productions are all part of the same corporation whose main bases are Memphis and L.A. and is owned by Memphian Jimmy Townsend. It has national distribution and by the time this issue hits the news stand, Omara D will have a 12 inch single released nationally.)

"My style cannot be compared to any one artist.

I can't be classified as rhythm and blues.

I can't be classified as pop.

I'm either-or.

I'm crossover."

— Lavestia

Lavestia's former manager, Osborne Burks, once said, "Memphis tends to live on the hoopla of the past." Platinum City is attempting to help change that by promoting artists with a more modern as well as marketable sound, Lavestia being one of the five primary groups that Ernest Williamson and Platinum City are currently working with.

"Lavestia is a very dynamic vocalist," Burks comments. "You can say she sounds like a lot of different people, not just one. She's also easy to work with. She's open to suggestions and she's aware of what needs to be done. She's a pro."

It is true that Lavestia's music is not easy to put into any one category. You could classify her as a pop/rhythm and blues artist and get away with it, but she offers a variety of sounds and styles that gives her music, on the whole, a certain versatility. For example, "Vicious" could be described as an upbeat funk

song in the Janet Jackson vein while "I Want Your Love" is rhythm and blues with a pop flare and the Lou Rawl's cover "Love is a Hurting Thing" is more of a soulful ballad.

Lavestia bears witness to the fact. "My style cannot be compared to any one artist. I can't be classified as rhythm and blues. I can't be classified as pop. I'm either-or. I'm crossover."

Not only is Lavestia a talented musician but she is a workaholic as well. She is a data financial specialist for Shelby County Weatherization Service full time during the day and attends Memphis State part time by night, where she is a senior majoring in accounting. As if that weren't enough, she says that she would eventually like to study law. In the event that she doesn't make it in the music industry, she would like to become an entertainment lawyer.

In addition, Lavestia spends a lot of time (how she has a lot of time left to spend - I'll never know) networking for herself. "I'm not sitting back waiting for somebody from Memphis to say, 'Oh, Lavestia! You're good. Let's do an album.' I'm out there trying to make it happen for myself. Wherever I have to fly just to network to meet the right people in the industry, that's what I've been doing; whatever it takes, no matter how much money it costs me.

"Through networking I have met a tremendous amount of people. My name is getting into the network in California, New York, Philly, Atlanta, and some other big places where music is happening. People like Kool (Robert "Kool" Bell of Kool & the Gang) and Larry Graham - they've heard of Lavestia. So, I feel good about what I've been doing because it's working. I've been sort of acting as a manager for myself."

I asked Lavestia what some of her goals are. She said her ultimate goal is to be on the Grammys next year accepting an award. With a laugh she adds, "I'll be satisfied with a nomination."

Of course, no one knows what the future will bring. However, with the talent and ambition Lavestia possesses, this ultimate dream could become reality made manifest. ★

Grammy® News

The Memphis Chapter of NARAS wishes to congratulate the winners of the third annual Premier Player Awards given last month at our yearly Grammy Party. Those awards went to: Richard Steff for Brass, Nikos Lyras for Guitar, John Scott for Keyboards, Jim Spake for Woodwinds, David Cochran for Bass, Peter Hyrka for Strings, Phineas Newborn, Jr. for Piano, Steve Ebe for Drums, Pete Pederson for Misc. Instruments, Jimmy Davis for Male Vocalist, Joyce Cobb for Female Vocalist and Jimmy Davis and Junction for Best Local Band. The NARAS Governor's Award went to Willie Mitchell. (see photo, page 18.)

The Premier Player Presentation and Grammy Party was held this year in the Skyway Room of the Peabody and more than 500 people were in attendance. First Vice-President Jerry Hayes MC'd the event

and twelve members of the board served as presenters.

In New York, the Memphis Chapter was represented by President Danny Jones, Executive Director Deborah Camp, Trustee Ward Archer, Jr., and National Vice-President Richard Ranta, who also serves on the Television Committee. The Memphis contingency was joined by Tom Hackenberger, a local musician and Memphis NARAS member; Mary Ledbetter, the NARAS member from New Orleans who won two free tickets for bringing in the most new active members; and Debra Young, a member of the Memphis chapter who recently moved to New York.

This month the Memphis Chapter will host another one of its famous "Ridiculous Record Sales." The event will be held all day Thursday, April 7 in the Student Center at Memphis State. As in the past, the sale will

offer numerous bargains for LPs, EPs, cassettes and 45's.

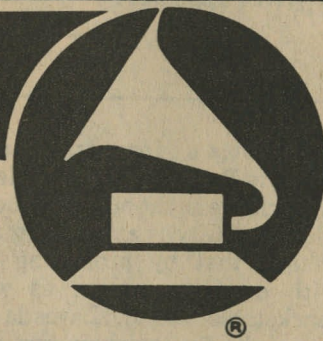
On Monday, April 11, the chapter will host a reception for author and music journalist Robert Palmer. Palmer is on leave from the *New York Times* to write a book on the history of rock and roll. He is also currently teaching a class at Ole Miss in Oxford, Miss.

April signifies the beginning of a new dues year for NARAS members. All active and associate members will soon receive their annual statement asking them to remit their dues. Annual dues remain \$27.50 for active members and \$22.50 for associate members. The Memphis Chapter offers the lowest dues for membership than any other chapter. Membership includes a free subscription to the *Memphis Star*, a subscription to the quarterly publication, *Grammy Pulse*, plus discounts for all NARAS sponsored events. These benefits, and many others, are available to all qualified members. For membership information or applications call Executive Director Deborah Camp at (901) 794-8539.

This month's meeting will be held Tuesday, April 5 at 5:30 p.m. in the 5th floor auditorium of the Media General Building. ★

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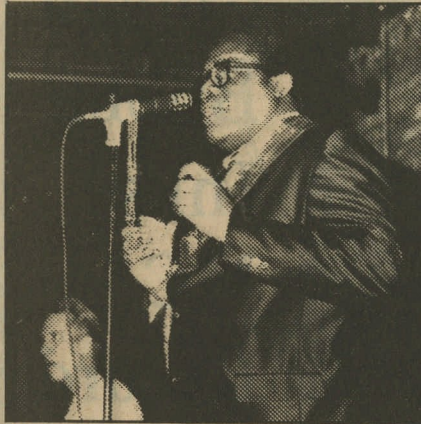
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International Blues Festival Set April 16 At Coliseum

Blues station WXSS-AM, along with Miller High Life and Delta Productions, will present the International Blues Festival, Saturday, April 16 at the Mid-South Coliseum.

The Festival, which begins at 7:30, will feature over 10 name acts, among them Malaco recording artist Denise Lasalle, Bobby "Blue" Bland, Albert King, Little Milton and Millie Jackson. Tickets are \$16.00 (more than reasonable for the number and quality of the performers) and are available at the Coliseum Box Office and all Ticket Master outlets. ★

Blues Band Returns In April



At left, Anson "Master of the Stratocaster" Funderburgh leans into his blues. Above, Sam Myers, wearing his multi-harp bandolier. Below, from left, Myers, Rhandy Simmons, Marc Wilson, Funderburgh, and Matt McCabe.

photo by Mike Malone



Black Top recording artists Anson Funderburgh & the Rockets, featuring Sam Myers, bring their electrified traditional blues back to Memphis for three dates in April.

Funderburgh, a native of Plano, Tex., picked up the guitar at an early age, and learned his blues from a box of 45's given him by a family friend who sold him his first "real" guitar. Amidst the junk were Freddie King's "Hideaway" and "Sno-Cone" by Albert King. "I'd never heard guitar like that before," he said. "I knew I'd found my niche."

Anson & the Rockets debuted on vinyl (as did their label) in 1981 with *Talk To You By Hand*. Harp-

ist/vocalist Darrell Nulisch left the band in 1986 and was replaced with veteran bluesman Sam Myers. Born in Laurel, Miss., Myers was steeped in the blues tradition from birth. He did a stint with Elmore James' Broomdusters, in addition to his own recording career which included a 45 on the Ace label, "My Love Is Here To Stay," which he and Funderburgh re-released in '85 on Black Top.

Joined by Matt McCabe (keyboards), Rhandy Simmons (bass), and Marc Wilson (drums), they will appear in support of their 1987 release *Sins*, at Rum Boogie Cafe, April 28 - 30. ★

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Wayne Emmons as Cousin Bubba.

by Bill E. Burk

Cousin Bubba is about to become the BIGGEST thing what ever happened to comedy.

Maybe not from a sense of sudden success — though this grits-gilded good ol' boy is confident he has a message that all America will listen and laugh to — but from a sense of size. At 6-foot-3, 320 pounds, there just ain't a heck of a lot of folks around who are as big as Cousin Bubba, a.k.a. Wayne Emmons (see *Memphis Star*, March 1987), in real life a criminal lawyer, and former fundamentalist preacher.

Say "hallelujah."

MCA Records has signed Cousin Bubba to a multi-year, 10 LP contract and recorded his first LP March 18 *Live At Handy Hall on Beale Street*. The album is due for release just before the annual country music Fan Fair in June in Nashville. MCA will showcase coverall-clad Cousin Bubba before the thousands at Fan Fair.

Cousin Bubba Inks MCA Record Deal

Bruce Hinton, MCA vice president, along with Sandy Pinkard and Richard Bowden, are co-producing Cousin Bubba's comedy debut. Pinkard is best known as the writer of such hits as "Coca Cola Cowboy" and "You're the Reason God Made Oklahoma." Bowden has played in bands with stars such as Don Henley of the Eagles, Linda Ronstadt and Dan Fogelberg. Together, they have recorded two comedy LPs for Warner Bros.

Cousin Bubba draws a lot of his comedy material from Emmons' colorful past as a Southern backwoods preacher who ministered to salt of the earth people who, while not educated, in many ways were much smarter than their city slicker counterparts holding college degrees. And from a law background that mostly touched basic street people.

"There is a sort of beauty in ordinary people," said Emmons. "Look at the Grand Old Opry. It's built on ordinary, true, blue American people." ★

AUSTIN'S SOUTH X SOUTHWEST

Ya Shoulda Been There

The South x Southwest Music and Media Conference was held in Austin, Tex., March 11 - 13 (see *Memphis Star*, Feb. 1988). This music trade show brought together industry people from all over the country to share their ideas. For three days participants gathered to attend panels and workshops on topics from management, A & R, and publishing deals, to music publications, songwriting and independent record releases.

Throughout each day, trade booths were set up in the Waller Creek Plaza Hotel, which represented everything from single acts, independent record labels, corporate sponsorships, information exchange, pressing plants, studios, and city booths, including one from Cleveland (no, Memphis did not have a booth).

One of the more valuable aspects of the Conference was the availability of professionals who have made it - many of whom started from the very bottom of the business and are now highly regarded for their individual successes - for questions and advice. Two examples were Mark Proct, manager of the Fabulous Thunderbirds, and Jefferson Holt, who manages R.E.M. Proct conducted a workshop on management and his particular trials and tribulations which eventually were overcome and led to the T-birds' *Tuff Enuff* album. Holt described his climb from record store clerk turned band roadie, and his part in the success story of a band that is at the forefront of new American music.

Probably the most popular panel was made up of A & R reps from Warner Brothers, PolyGram, EMI, Atlantic, Epic and Island, among others. Each representative walked in empty-handed and left with (literally) garbage bags full of stuff, as many Conference participants left

product and promotional items on the panel table.

The single most important thing this panel emphasized was not necessarily the quality of the demos presented, but the presence of a "hit" song on the tape that could be picked up by CHR (commercial hit radio). The exception was metal bands, since metal does not rely on CHR.

Ideally, every facet of the Memphis music industry should have been represented at South x Southwest. With the exception of producer/musician Jim Dickinson and Carol Tabor (both representing Ardent Studios) and myself, there was no one from Memphis visible. A good idea

"With the exception of (Ardent) there was no one from Memphis visible."

would be to have members of the City Chamber of Commerce and/or the Memphis Film, Tape and Music Commission in a booth where compilation tapes of the best local music has to offer and information on recording studios. A showcase with some of the better acts from Memphis participating wouldn't hurt either.

To anyone who attended the Conference there was little doubt that Austin is a breeding ground of hot new talent. At night, the participants were treated to some of the city's finest music from some 400+ bands playing throughout the city. Shuttle buses ran from club area to club area to accommodate Conference-goers.

Karin Berg, of Warner Brothers Records commented that "...one of the reasons we know so much about the scene in Austin is that the Austin press is so good and there are such good writers here...there seems to be a *community* here..." It is no wonder record companies have their eyes and ears turned towards this Texas town.

★

(This story was condensed from a report by Haynes Knight, manager of The Generics)



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M-SLIDER

Heavy Metal Meets Funk Master

by Dawn Baldwin

He's wearing a baseball cap and a Mickey Mouse t-shirt and straddling a chair turned around the wrong way, his arms crossed over the back of it. Every few minutes he pushed off and glides across the wood-tiled floor of Studio B at Kiva Recording, the new multi-million dollar facility headed by Gary Belz and singer-guitarist Joe Walsh, and every few minutes he shakes his head and a smile breaks across the several day's worth of scraggy growth sprinkled across his cheeks. Scott Trammell, lead singer and writer for

M-Slider, just can't believe his good fortune.

"They have taken us in here and shaped our material so that it will sell," he says. "They have given it that extra so it will win the game. And it's all about playing the game, being at the right place at the right time with the right package. Talent is only a portion of what it takes to have a hit record."

Trammell takes off his hat for a split-second, just long enough to brush back his shoulder-length blond hair.

"And you know, when you're in here it's not so much that you're doing what you want, or following what your ego tells you, but that you're liking what you do while you play the

game. And these people, they play to win."

He smiles kind of sheepishly, the dedicated artist suddenly metamorphosized into an embarrassed 21-year-old. "Hey, I apologize for the way I look. I haven't been home in days. We've been working really hard."

The pace has been rigorous to say the least in the month and a half since Survivor vocalist and Memphian Jimi Jamison dropped by M-Slider's downtown practice room and was immediately impressed by the band's song, their look, and their enthusiastic approach toward practicing and improving.

"Their songs hit me," Jamison explains in a phone conversation from Chicago, where he is working on the new Survivor album. "I think they're really good songwriters and I just saw a lot of potential in the band becoming a major attraction. And they've got the right attitude to make it. They're not lazy."

When M-Slider manager Ronnie Avery introduced Jamison to the band, he was already familiar with Kiva and excited about the possibilities of becoming a member of what he now calls "The Family." M-Slider seemed like the ideal starting project. Once Belz and Walsh saw the band perform live at the New Daisy, they drew up a production contract.

The band will cut 10 songs mastered to album quality, which Kiva, as the middleman, will shop to record labels. So far, Trammell, who is also an award-winning drummer, guitarist Hal McCormack and arranger Earl Peaks have laid down 8 tracks - music only. When Jamison returns to town, he will work with Trammell, taking him note by note, through the vocals.

"Now the emphasis is on me working with Scott on his melody lines and getting the sound right on his voice," says Jamison. "Making the boy a star."

They're calling it "bang-pop," a funky version of unqualifiedly soulful drums and bass and screaming rock guitar. It's music to groove to. In it you hear elements of Prince, of Aerosmith, of Ratt and Bon Jovi. Elements, components, random



M-Slider is (from left) Chuck Harris, Mark Crawley, Scott Trammell, Hal McCormack and Kurt Frazier.

ingredients - but not essence. M-Slider's music has an essence all its own.

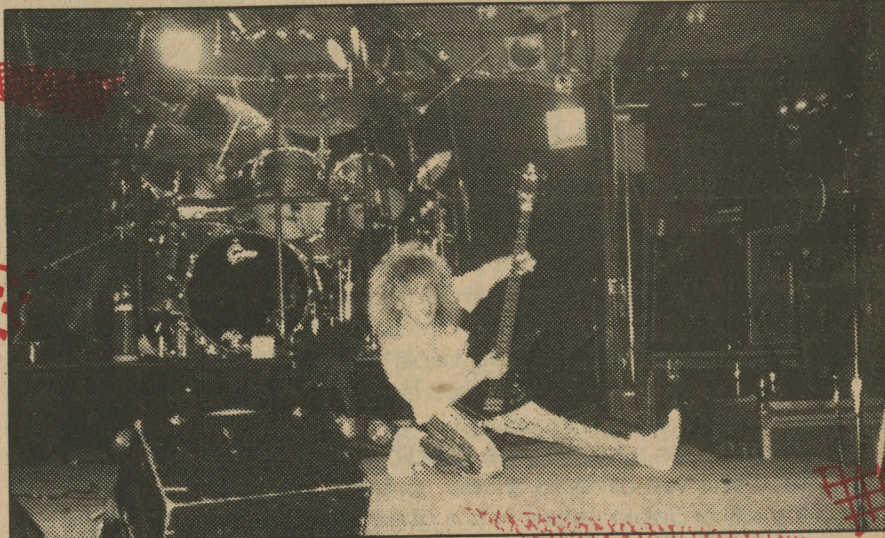
With its blending of eras and styles, of black and white, smooth and rough, hard and soft, it is music that is uniquely *Memphis*, identifiable by the fact that it does not fall into an easy category, it creates a new one.

And teenage girls love it.

"It's heavy metal meets funk master," says Trammell. "If you're sitting at the board and you pull all the guitars and keyboards out and listen to the drums, and the bass, it's Madonna, Chaka Khan, Prince. But then you push the metal guitars of Whitesnake, Motley Crue or Ratt back in there and you're listening to these two sounds at the same time."

"It's dance-metal," adds McCormack, 25. "What we're doing-it's really never been done exactly like this before."

Trammell and McCormack, who have been writing together for over four years, didn't exactly start out with this sound in mind. It is only after spending countless frustrating nights in practice rooms that won't heat in the winter or cool in the summer, after setting aside social



Kurt Frazier's bass is one half of M-Slider's "unqualifiedly soulful" rhythm section.

lives and girlfriends for the cold comfort of a tape recorder and a mixing board, and after trashing a legacy of "okay" songs that sounded regrettably similar to early Bon Jovi (remember "Runaway?") or the latest Poison (who can forget "I Won't Forget You?") that they have come up with ten tunes they're convinced will dare metal audiences to broaden their musical themselves.

They insist they haven't wimped out. They're not planning to warm up George Michael. But 400 songs later, they've earned the confidence to be themselves.

"A lot of local bands sound like a lot of very popular bands," says Trammell. "And when you write a song, if it subliminally sounds like Whitesnake, you go, hey, this is good. You know it's good because you know people like Whitesnake."

It takes courage, Trammell explains, to step out onto a Memphis stage and play music that doesn't sound like anyone else and therefore hasn't been validated or pre-approved by the national media. "People are used to hearing one kind of sound, they expect it. When you come out there with something that's never been done before and throw it on them, they go, uhh, well, I don't know. They're skeptical. But we don't want to alienate people, we want to give them something different."

The Kiva facility, Gary Belz' trust and belief in the band, Earl Peaks' innovative, funky arrangement and

Jimi Jamison's vocal coaching have, of course, been key elements in expediting M-Slider's creative development. It's a lot easier to write when you have access to a state-of-the-art recording facility, when you're playing sessions on other artists' material and trading licks with Joe Walsh - when you are immersed in music and music is your number one job.



"We discussed what are we gonna do — try to go straight through to the big boys or do we want to stay here and make it a homegrown product and hope that in the long run people here will be real proud of it?" — Mark Crawley



Drummer Chiki Blitz (Chuck Harris) painted the flames and zebra stripes on McCormack's guitars.

What freedom...just imagine if all of us, in pursuing our dreams, had at any given time all the necessary resources and outlets in front of us. The possibilities are virtually endless. But would we get a big head, would we become self-satisfied and less driven?

cont. page 23

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Finer Side

by Emily A. Dunbar

April showers traditionally bring May flowers, or some such nonsense, but April 1988 (along with whatever showers we may get) also brings scads of neat stuff to do, and you'll find it all in the Finer Side. Get your calendars ready, you'd be a fool to miss a minute of this.



Young violinist Joshua Bell will perform Brahms' *Variations on a Theme by Haydn*, *Concerto No. 1 in D Major for Violin* by Prokofiev, and *La Valse* by Ravel with the Memphis Symphony Orchestra April 15-16.

UNIVERSITY DOINGS

Memphis State and Rhodes College are especially busy this month. To simplify, following is a schedule of events for each. All Memphis State events are held in Harris Auditorium, at 8:00 p.m., unless otherwise specified. All Rhodes College events are at the Shirley M. Payne Recital Hall, located in Hassell Hall, also at 8:00 p.m., unless otherwise specified, and are free to the public.

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MEMPHIS STATE

April 7-8 - Doug Hill, horn recital.
April 10 - Rm. G-6, Music Bldg.,
Greater Memphis Music Teachers
Ensemble.
April 12 - Beverly Hay, soprano,
Con Anima Concert Series.
April 16 - University Singers.
April 18 - University Wind
Ensemble.
April 19 - University Orchestra.
April 20 - 23 - New Music Festival
XVI.

RHODES COLLEGE

April 8 - Kim Collins, piano, senior
recital.

April 11 - Sarah Jones, voice,
senior recital.

April 12 - Ginger Hopkins, Faculty
Voice Recital.

April 17 - Sarah Bomar, harp,
student recital.

April 19 - Mark Vail, trombone,
Faculty Concert Series.

April 26 - Rhodes College Singers.

SYMPHONY NOTES

19-year-old violinist Joshua Bell
will join the Memphis Symphony
Orchestra in concert April 15-16, at
deFrank Music Hall. Bell is already
a veteran of the world concert stage,
and has appeared with orchestras
throughout the U.S., Canada, Europe
and the Far East. He received the

Avery Fisher Career Grant in 1986,
and was the youngest soloist ever to
appear with the Philadelphia
Orchestra, when he performed with
them at age 14. Mr. Bell's perfor-
mance will include works by Ravel,
Prokofiev and Brahms.

The final installment in the
Symphony's "Gospel to Gershwin"
series is scheduled for Saturday,
April 30 at 7:30 p.m. The Symphony
will perform works by America's
best-loved composer including
"American In Paris," "I Got
Rhythm," and "Rhapsody In Blue,"
with piano accompaniment by Nina
Kennedy.

cont. page 22

Good Ol' Boys & Girls

Pump Boys and Dinettes At Circuit Playhouse March 31 - May 1

by Cheryl Denise Wolder

I imagine, if you will, a musical set in a small southern gas station and the diner across the rural highway from it. Imagine then music ranging from ballads through jazz to country - being sung by an enthusiastic group of four pump boys and two diner counter girls. Imagine a picture of Dolly Parton being the centerpiece on the gas station wall.

You've just crossed over the threshold of imagination and encountered the musical *Pump Boys and Dinettes*. And there's nothing mysterious about it.

This rollicking good ol' musical will be opening at Circuit Playhouse on March 31 and will play through May 1. After a brief hiatus, it will be Playhouse on the Square's summer show, running July 22 through Aug. 14. Showtimes will be 8:00 p.m.

Pump Boys opened Off-Broadway in late 1981 at the Colonnades Theatre. *The New Yorker* called it a "cabaret, with few gestures towards theatre," meaning, for the uninitiated, that the reviewer liked it even though there were no typical theatrical devices, such as a strong, earth-shaking plot and three-dimensional characters. In other words, a *musical*.

When it opened on Broadway in early 1982, *Time* magazine concurred that the show was indeed a musical, saying that the show "tickles the funny bone and makes everybody feel, just for the evening, like a good ol' boy or a good ol' girl."

Though the plot may be a trifle slim, the evening is about music and there are twenty songs in all, most written by Jim Wann with assistance from his wife Cass Morgan and others. Some of these songs are guaranteed to raise a tear, while others will surely set your toes to tappin'.

The gist of the show revolves around the pump boys and their gas station and the counter girls who run the Double Cupp Diner across the way. Each cast member is responsible for playing his or her musical instrument; the men playing the guitar and piano, and the women playing percussion, which on Broadway consisted of kitchen utensils (at this time, it's not known which girl is playing what utensil in the upcoming production).

Dolly Parton figures (no, *not* her figure) in this play as sort of a country spiritual advisor, giving at least one of the characters in the play his inspiration. The picture on the wall, remember?

At both theatres, the cast will consist of Martin Anderson, Bates Brooks, Tom Johnson (who is also the musical director), Onis McHenry, Janie Vails, and Nichols Wall. They will be directed in their efforts by Ken Zimmerman.

Shows like this tend to sell out, so the box office recommends reservations, which can be made by calling 726-4656.

So get ready for good times, courtesy of *Pump Boys and Dinettes*. See y'all at the Double Cupp. ★

Memphis Warner Rep Slain

Memphis Police reported finding the body of local Warner Brothers promoter Jerry Washington in a shallow grave off Egypt Central Road, Thursday, March 3. Allen Henry Ambrose, 24, of 3430 Spottswood Ave., was charged with the murder.

Ambrose was arrested about 7:45 p.m. the same day the body was found in a wooded area covered with dirt and a sheet of plywood, reported Lt. Don Holly of the MPD. A motive has not been established, though Washington and Ambrose were acquaintances.

Washington was born in Memphis September 5, 1943 and graduated from Booker T. Washington H.S., Lane College in

Jackson, Tenn., and the University of California at Berkley where he received a Master's Degree in Psychology. Following a tour of duty in Vietnam he returned to San Francisco where he taught history at one of the area's most prestigious high schools, El Cerrito. The curriculum for a high school psychology course, which he wrote for the entire Richmond Unified School District, is still in use. While in California he married and started a family.

After 8 years in San Francisco he moved back to Memphis where he worked at WDIA in sales until he was offered a position at Warner Brothers Records in Burbank, Calif. As Southeastern

Promotions Manager, Washington was selected Promotions Man of the Year twice and received many platinum and gold records for his selling efforts.

Those who knew and worked with Jerry Washington, including attorney D'Army Bailey and Melvin Jones (of KRNB - Magic 101) described him as "...a fine gentleman..." and praised his hard work and dedication.

Washington is survived by his wife Michele, his three daughters - Tanya, Shelah and Kanika, two grandchildren - Casandra and Norris Elijah, his mother Roberta Washington and a sister, Barbara Bailey. ★

This story was condensed from a story by Tri-State Defender reporter Whittier A. Sengstacke, Jr. by Emily A. Dunbar.



Memphis NARAS Chapter Premier Player Award winners and presenters pictured at the annual Grammy party at the Peabody, March 2.

Front row, from left are: Steve Ebe (Drums), John Scott (Keyboards and Best Band, Jimmy Davis and Junction), David Cochran (Bass and Best Band), Jimmy Davis (Male Vocalist and Best Band), Tommy Burroughs (Best Band), Joyce Cobb (Female Vocalist), and Willie Mitchell (NARAS Governor's Award) with his granddaughter.

Back row, from left, Joe Dixon, Larry McKeenan, Keith Shaffer, Jerry Hayes (Master of Ceremonies), Sparrow Holt, Timothy Goodwin, John Stover, Peter Hyrka (Strings), Nikos Lyras (Guitar), Jon Hornyak, Jim Santoro (*Memphis Star* publisher), Rose Clayton, Kagen Tilley, Danny Unfress, Jan Walker, Richard Steff (Brass).

Winners not pictured are: Phineas Newborn, Jr. (Piano), Jim Spake (Woodwinds), Pete Pederson (Misc. Instruments)

photo by Morgan Murrell

Homeboys To Blast Coliseum, April 9

Homecoming For Reformed Bar-Kays

Michael Cooper and Skwares To Open Show

Just when you thought it was safe to get your drawers starched, the Bar-Kays again climb out of the ashes. Reformed, and hopefully rejuvenated, after the deaths of producer Allen Jones and guitarist Marcus Price; the defections of originator James Alexander and drummer Michael Beard, never has the public drama surrounding a Bar-Kays concert been so acute. Can they still drown a clown in their own sweat?

Nearly as intense, Michael Cooper's appearance at the concert is heated by his top-ten single "What Can I Do," a sur-

prisingly big hit from him after his defection from ConFunkShun.

Also on the bill are Memphis-originated The Skwares, who've just released their LP *Start It Up* on PolyGram's Mercury label (also, the Bar-Kays' label). The Skwares are solidifying their name with the single "Don't Mess With My Heart," which features their producer (the Gap Band's) Charlie Wilson.

Backing up this Memphis triumvirate will be the First Class Wrecking Crew, whose big hit "Don't Turn Out the Lights" is currently the most fun single on black pop radio. - T.J. ★

Memphis Area Radio Stations

Alternative

FM - WLYX 89.3
FM - WEVL 90.0

Rock/AOR Contemporary Hits

FM - WQOX 88.5
FM - KWLN 98.1
FM - WMC 99.7
FM - WEGR 102.7

Urban/R & B

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

Country

AM - WMC 790 (TALK)
AM - WKBL 1250
FM - WKBL 93.5
FM - WVIM 95.3
FM - WGIX 105.9

Christian/Gospel

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

Adult Contemporary Easy Listening

FM - WEZI 94.3
FM - WRVR 104.5

Oldies/Past Hits

AM - WRVR 680
AM - WGSF 1210
AM - WEZI 1430

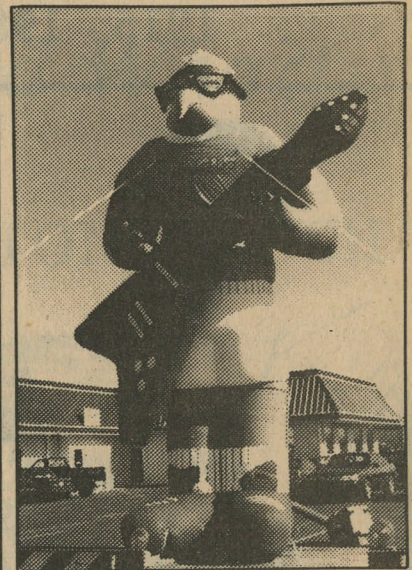
Classical

FM - WKNO 91.9
FM - WSMS 91.7 (JAZZ)

News Talk/Full Service

AM - WHBQ 560
AM - WREC 600
AM - WMP5 1380

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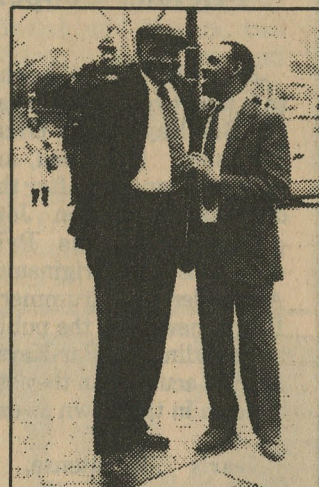
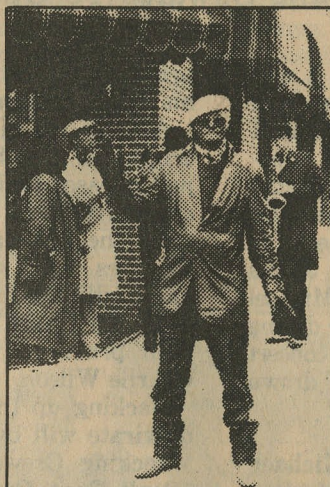
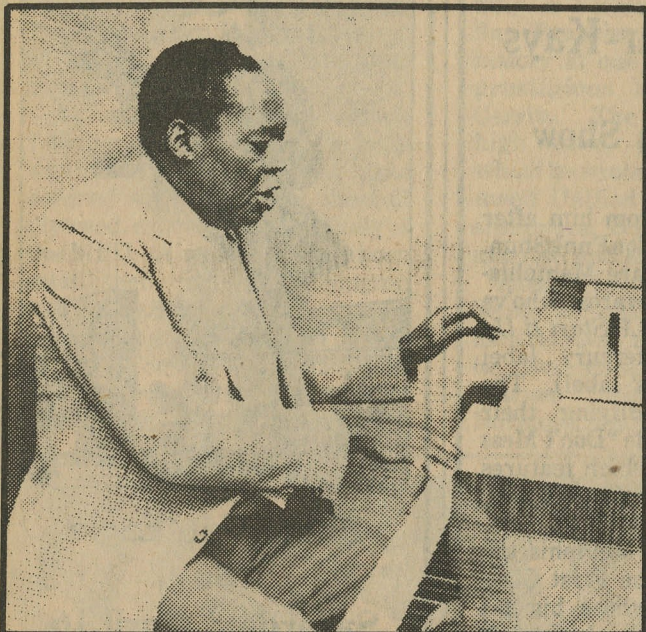
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"Memphis Slim"

PETER CHAPMAN

1915 - 1988



Above left, Memphis Slim in 1985. Top right, Ruby Wilson, Uncle Ben, Kenneth Jackson, Jeff Chaz and Phil McGee serenaded the crowd with Slim's classic "Everyday I Have The Blues." Below, "Pops" Davis and members of the funeral party danced and sang along. Facing page, floral tribute from Strange Cargo over Slim's Blue Note.

photo of Memphis Slim by Harry E. Godwin, all others by Susan Hesson

MARCH 4, 1988, BEALE STREET - It was a cold, windy day, and Beale Street was mostly deserted. A small, quiet group of men sat in a barbecue joint waiting and softly trading stories. Every few minutes, one of them ran outside to look up and down the street. Gradually, a few passersby stopped, and camera crews materialized out of nowhere, unloaded their gear, and staked out strategic spots on the sidewalk. The group inside unpacked their instruments and drifted out onto the street. A few lonesome trumpet notes wafted over the waiting assembly.

Finally, from the west end of Beale Street appeared the first police escorts. Then, the long, sleek hearses bearing floral tributes and a long-lost native son - Memphis Slim.

Born Peter Chatman, September 3, 1915, Slim taught himself piano by the time he was seven, played bass in the Lester H.S. band and worked at

the Midway Cafe. In 1931, he left Memphis to work the juke joint circuit throughout the South.

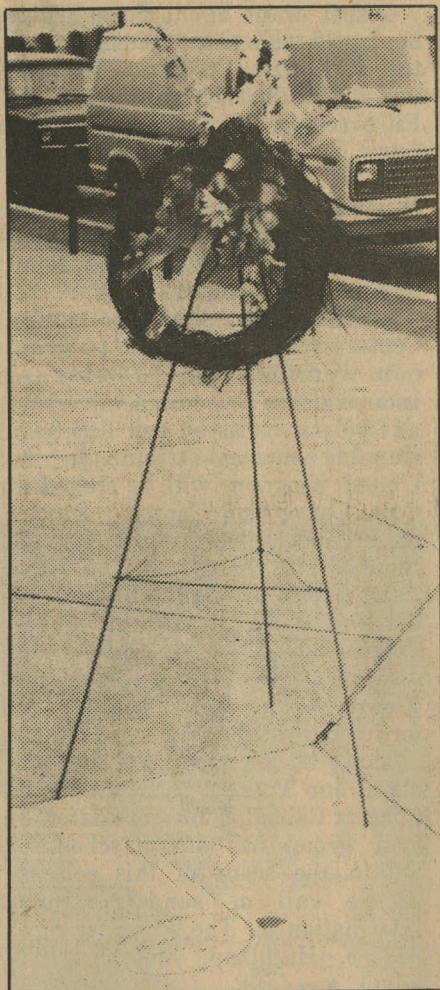
After relocating to Chicago, Slim met Big Bill Broonzy, who praised his talent but thought he lacked original style. By 1940, Broonzy employed Slim as accompanist, an association that lasted through the end of the decade. The House Rockers, featuring Slim on piano and vocals, formed after his split with Broonzy and toured on the college circuit with University of Chicago professor S.I. Hayakawa (later a U.S. senator representing California), who was lecturing on the blues.

Memphis Slim recorded for several labels in the '40s and '50s, and produced such blues greats as "Beer Drinkin' Woman," "The Blues Is Everywhere," and the well-loved and frequently covered "Nobody Loves Me (Everyday I Have the Blues)."

Following a successful European tour in 1960 (including a film about his life and the blues, produced in

Belgium), Slim debuted in France in 1962. He was so well-received there he returned to Paris in 1963 permanently. His fame grew to mammoth proportions in Europe and he appeared frequently at major English concert halls and on French TV.

Though traditional barrelhouse piano was the foundation for his music, Slim ranged effortlessly from raunchy, dirty blues to smooth, jazz-like crooning. By the late '60s, Memphis Slim had toured and recorded with a number of European and American jazz and rock musicians, notable among them Alexis Korner, Alex Harvey and Cyril Davies. His triumphant Orpheum Theatre performance in the late '70s, with Senator Hayakawa, coupled with his proclamation as "U.S. Ambassador of Goodwill" ushered in the era of downtown redevelopment in Memphis and a renewed interest and pride in the city's musical heritage.



As the funeral cortege slowed to a halt in front of the sidewalk Blue Note honoring Memphis Slim, the small band, consisting of Kenneth Jackson, trumpet; Jeff Chaz, trombone; Ruby Wilson, vocals; Phil McGee, saxophone; and Uncle Ben, guitar, broke into a joyously solemn and spirited rendition of "Everyday I Have the Blues." The gathered crowd, which included family and friends, the local media and a film crew from MTV, joined in, singing and dancing in the street.

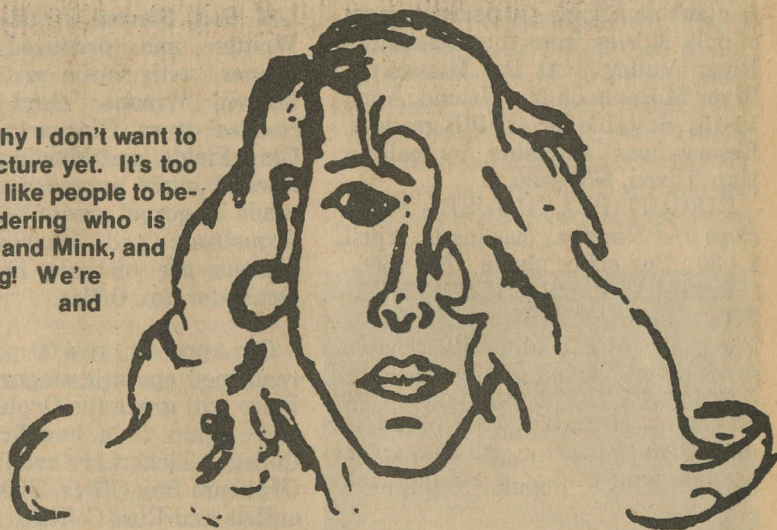
Peter Chatman, a.k.a. Memphis Slim, died in Paris, February 25, 1988 at the age of 74, and spent most of his life and professional career away from Memphis. But, as evidenced by his music, his love for Memphis and the traditional music grown here never diminished. And as long as someone, somewhere, remembers and cherishes his blues, he's never really left us at all. Welcome home, Slim. We missed you more than you'll ever know. ★

PolyGram

Just Signed Who?!

CAZEAREI ANTONIO PUGH

"That's why I don't want to take a picture yet. It's too soon. I'd like people to begin wondering who is Cazearei and Mink, and then bang! We're Cazearei and Mink!"



by Tony Jones

"Cazearei Antonio Pugh."

Now *that's* a name, ladies and supplicants. Spelled as you see it, he says that it is pronounced Chez-a-ray, as derived from an early nickname. "The guys in the jazz band at Shelby State used to call me "Jazzy-Ray," then it developed into "Cash-Ray," and I broke it down into Cazearei," he explains is how his nom-de-plume developed organically into a perfect hook for a potential success story. Thank goodness. God knows, even without these folks hankering to kill-off the southern accent, if he wasn't talented enough to back up such a moniker he'd surely win the Ego of the Year Award.

"Cazza-whew!!"

Let's just call him "Ray," for now. We'll leave the name game to the disc

jockeys at FM 98 and Magic 101. By the time you read this, Ray says both stations will be introducing his band to the general public. Having just inked a speculative deal with PolyGram subsidiary ARP, Cazearei and Mink are set to release the double A-side single "Overdrive/Such A Fool For Your Love" at the end of March.

Did you notice that? Introductory airplay in two completely different formats at the same time? Ahh, apparently we're not dealing with your normal Memphis crybaby here. Actually the psuedo-Brooklyn accent, not to mention the name, should have tipped me off.

Along with his accent Ray has picked up a ragged reputation among some local area musicians. He's mostly worked alone, once he got serious, and some people have been rubbed the wrong way by his self-

cont. page 25

Finer Side

from page 17

THEATRE

BLUES CITY CULTURAL CENTER — *Big Ten* - the story of the broken dreams of All-American quarterback Barry Turner, who returns home after a leg injury ends his college football career. April 1-3, TheatreWorks, 414 S. Main, 525-3031. *Mime Concert* - Memphian Michael Saunders, in concert at TheatreWorks, April 7-9. Saunders will also conduct a Children's Workshop on Saturday, April 9. *Lies, Legends and Tales* - 10 performances of folk stories from the Mississippi River Valley. At the Mississippi River Museum on Mud Island, April 11-15. Suitable for 4th-9th graders. Reservations available by calling Kate Dixon, 576-7230.

CIRCUIT PLAYHOUSE - *Pump Boys and Dinnettes* - (see inset). April 1 - 30. Box office phone - 726-4656.

GASLIGHT DINNER THEATRE - *Footlight Frenzy* - April 1 - 2. The story of a community theatre production's opening night benefit performance to save the "Rye School for Unusual Children." Reservations - 396-7474. *God's Favorite* - April 7 - May 8. Popular Neil Simon play.

MEMPHIS STATE UNIV. THEATRE - *Gilgamesh* - April 4 - 8, Studio Theatre, TCA Bldg., 8:00 p.m.

PLAYHOUSE ON THE SQUARE - *Glengarry Glen Ross* - performances at 8:00 p.m., Box office - 726-4656.

RHODES COLLEGE THEATRE - *The Three Penny Opera* - McCoy Theatre, April 1, 9-10, 14-15. *The House of Blue Leaves* - Directed by Jerry Chipman, April 2-3, 7-8, 16-17.

SSCC - *Hagar's Children* - April 7-9, 8:00 p.m.

THEATRE MEMPHIS - *Ring 'Round the Moon* - April 21-30, the delightful farce by Jean Anouilh, set just before World War I.

ABOUT TOWN

Just traveling around town this month, you can't miss all the exciting events! Something neat, just around the next corner...

Calvary Episcopal Church presents a wealth of programs in

April. Along with their regularly scheduled Wednesday Noontime Concerts (4/6, 13, 20, & 27), Eric Riley will present an organ recital on Monday, April 11. Mr. Riley, who is a member of the American Guild of Organists, will appear at 8:00 p.m. in the Church proper.

St. John's United Methodist Church will play host to the ever-popular Roscoe's Surprise Orchestra on April Fool's Day. Billed as the 4th Annual Concert of Fun and Lunacy, the Orchestra will perform at 8:00 p.m.

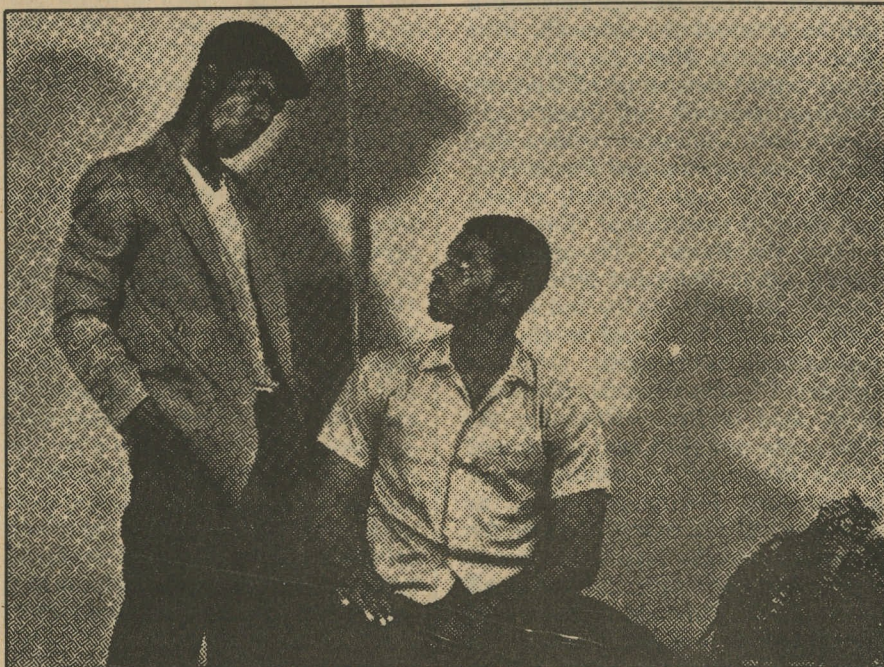
The Orpheum Theatre will play host to the Broadway musical, *Don't Get God Started* April 12 - 17. Written and produced by Ron Milner, with music and lyrics by Marvin Winans, *Don't Get God Started* stars Giancarlo Esposito, Chip Fields, and Marilyn Coleman. Special guest appearances will be made by gospel greats Vanessa Bell Armstrong and Marvin Winans. Tickets are on sale now at the Orpheum Box Office.

On April 24, at 4:00 p.m. world-renowned operatic singer Leontyne Price will grace the Orpheum stage once again in a benefit for Rust College. Tickets are available at the Orpheum Box Office, Ticket Master outlets and Rust College.

Gospel artist Sandi Patti brings her world-wide tour to Memphis and the Mid-South Coliseum April 15 (tax day!). Sponsored by the Chik-Fil-A restaurants (bringing you the finest in shopping mall cuisine), Ms. Patti will appear at 7:30 p.m. April 18 finds soprano Helen Overton in recital at the Beethoven Club, located at McLean and Peabody. The recital will begin at 3:00 p.m.

April 20, the Jewish Community Center will present a program commemorating the Israel Independence Day 40th Anniversary at 6:00 p.m. Lastly, April 29-30, a stunning musical tribute to the United Kingdom will be staged at Cook Convention Center. Among those bands performing will be the Band of Irish Guards, the U.S. Navy Band (from Millington, Tenn.), and the Pipe Band of the Irish Guards. Tickets are \$10 per person, but discount rates are available for groups of 20 or more. The two performances will begin at 8:00 p.m.

That's all for April. Be sure and check our Theatre listings and the Concert Calendar for more dates. If your group has events scheduled within the scope of this column, please call or send pertinent information to: The *Memphis Star*, 643 S. Highland, Memphis, TN 38111. ★



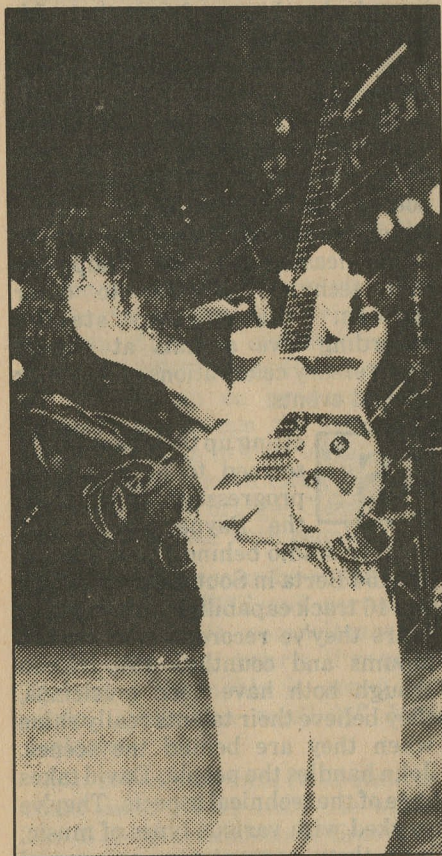
Big Ten, the story of dashed football dreams, will be performed April 1 - 3, at Theatreworks, for the Blues City Cultural Center.

M-Slider

from page 15

The Kiva family doesn't appear worried about that happening to their adopted sons.

"You can't just take people off the street who are totally unfamiliar with studio production and expect to come out with a quality master," says Gary Belz. "You have to allow them to assimilate into the studio environment over time and allow them to become really comfortable so the creativity can flow. These kids are dedicated, new writings and collaborations are showing up all the time."



"It's dance-metal. What we're doing — it's really never been done exactly like this before." — Hal McCormack

When asked what he thinks is the best quality in M-Slider, Earl Peaks says: "They listen."

We're standing in the graffiti-covered hallway of the old three-story building where drummer Chiki Blitz (a.k.a. Chuck Harris), keyboardist Mark Crawley and bass

player Kurt Frazier sometimes join Trammell and McCormack for practice. The wind is whipping through the narrow passage, the equipment is in the freight elevator, and the other two members of the band are late - stuck in a session at the studio. This has been happening a lot lately; practices are less and less frequent. Which is fine, explains Crawley, 27, except that they've got a show in four days and they haven't really run through the set in a month.

"But, hey, I guess that's why they call it rock'n'roll," he laughs.

Chiki Blitz, 26, shows me the flyers he designed for the March 12 show at the New Daisy. He has designed the band's logo, drawn the stylized portraits of the band members that can be found on their posters, flyers, T-shirts and sweatshirts, and painted the intricate flames and zebra-stripes on a couple of McCormack's guitars.

"We're really self-contained," says Crawley. "Up until signing with Kiva, we've done everything ourselves. All our own booking and promotion and production - everything. And really, it's amazing because we've gotten all this attention, and we were nominated for a NARAS Best Band Grammy, and we've only done 15 gigs." (Editor's note: Actually the band was nominated for a Memphis NARAS Premier Player Award.)

Even more impressive, perhaps, is the fact that a year ago M-Slider went into Lyn-Lou studio, cut three songs without any production assistance, and sent a tape, bio and picture off to the record labels. That tape, which includes "Girls Like You," a song familiar to anyone who listens to Malcolm Ryker's *Rock 98 Memphis Music Hour*, is at this point something for the archives, a little bit of M-Slider ancient history. But twelve months ago it was their only hope - a shot in the dark taken by thousands of bands every week.

Except this shot hit home. Just before they were approached by Kiva, they received a phone call from an A & R man at Arista Records, who said he was interested in hearing more of them.

"We discussed what are we gonna do - try to go straight through to the big boys, or do we want to stay here

and make it a home-grown product," explains Crawley, "and hope that in the long run people will be real proud of it?"

They opted to take a gamble on the strength of that bewitching legacy, that seductive, but strangely elusive vibe, that myth just teetering on the edge of reality: the Memphis Thing. And they're betting that this time, as Jimi Jamison says, "they'll get something going for the home town."

"We're the charter act, we're the baby," says Trammell, "sure, it's kind of scary. But everybody involved with this project really knows what they're doing. Go into Pop Tunes and you see nine Joe Walsh albums. Turn on MTV and you see Survivor. There are thousands of bands that would kill to be where we are right now. And I don't think we really realize it."

And the girls ... well, there's more to life than the adoration of hundreds (dare we say millions?) of teenage girls...but a guy could do a lot worse now, couldn't he? ★



"It's all about playing the game, being at the right place at the right time with the right package. Talent is only a portion of what it takes to have a hit record." — Scott Trammell



PEOPLE REACHING,
ANNOINTING, BREAKING
ALL YOKES

PRODUCING THE PRAISES OF GOD

*"People Are Searching
For Music
That Has
Spiritual Meaning"*



David (left) and John Payne at the board of Prabay Recording.

photo by Kelly K. Craig

by Sandy McKenna

The story behind gospel label Prabay reads like *A Tale of Two Brothers.* Even though they were born less than a year apart, David Payne admits that he and brother John weren't close as youngsters. Their interests ran "in different directions." It wasn't until David got out of the service that the two saw a

commonality in their avocations and began working together to build a business in recording, production, and promotions.

As a youngster, John Payne was active in the youth choir at Faith Temple (the church he still attends today). As he grew older, he formed his own gospel group, The Persuaders for Christ, and began working with the youth ministry. Realizing the tremendous influence gospel music could have on young people, the Persuaders branched out

from their home church and performed throughout the Mid-South area. Somewhere down the line, John identified a need for better sound than most church PA's could provide, so he called on brother David.

David was an electronics whiz from childhood. By the time he was in high school, he'd built his own AM radio transmitter from pieces of sets that his father, a radio and TV repairman, had collected. "He had an old 150 watt tube amp," said David. "Back in those days, we had one of the few stereos in our neighborhood, so he used to hook it up now and then and play music on the street for everybody. I never forgot that. It's something that just locked in, and I've been with it (electronics) ever since."

These early interests led to the brothers' partnership. John performed and produced. David ran the sound. As word of their superior sound production spread, the Paynes began leasing out their equipment and technical services to other groups. Later, they started recording live albums at church anniversary celebrations and similar special events.

Setting up their first studio seemed to be a natural progression. Since then, the Paynes have built another studio behind David's house at 5154 Berta in South Memphis that has 16 track capability. Through the years they've recorded over twenty albums and countless 45's. Even though both have been musicians, they believe their talents really shine when they are behind the scenes. John handles the people. David takes care of the technical aspects. They've worked with various types of music, but they concentrate on gospel because their "roots are there."

According to John, now is a prime time for gospel music. "You have such a spiritual search in the land, and people are searching for music that has spiritual meaning." John adds that, because of this, gospel music is moving out of the churches and into concert halls. Gospel artists are beginning to make a full-time living as performers and are working more in the mainstream of the music industry.

These changes are also bringing about opportunities for Prabay (which stands for people reaching, anointing, breaking all yokes). Two of their artists, Deborah Flagg and Adrian Davis (see review, page 32), have regionally distributed albums. Cuts from the two LPs are receiving airplay, especially in the North where audiences are more receptive to their contemporary gospel sounds. Locally, material from these artists is broadcast on KFTH, WLOK, and KWAM. They will also appear on the nationally televised *Bobby Jones Show* in June. The program is broadcast on Black Entertainment Television (BET), Memphis Cablevision Channel 32.

David confesses that he is never satisfied. He builds all his own equipment. His 16 track has noise gates on every channel. (Most boards only have noise gates on some channels.) "The whole idea is to be able to produce a quality product," he explains.

John is equally thorough. He conducts phone interviews of program directors and studies the results of ASCAP and BMI surveys. He "checks up on products with deejays" and keeps the names of Prabay's artists in their ears. "You have to know a lot of folks," he says. "You don't burn bridges. You have to know how to deal with people."

Both Paynes are active in the local chapter of NARAS and served on different craft committees to nominate this year's Premier Players. "Memphis is gonna hit again. You can smell it," John declares.

But he believes local radio stations could boost this revival. He would like to see them allot some time each day strictly for Memphis music, whether it's gospel, rock or R&B. "It would be a way of giving something back to the community that supports them."

John's concern for the community demonstrates the Paynes' selfless attitude. They've weathered many changes over their ten plus years in the business, but their optimism — about Prabay's future, the future of gospel music, and the future of the Memphis industry — remains unchanged. ★

Cazearei

from page 21

contained attitude. "It's not so much that I'm self-centered or arrogant; if I hear a good idea, I'll go for it. I generally like to work alone because I know how I want something to sound. Plus, I can be more creative that way. I've worked with friends before, and it's always 'you can put that in, you can put this in' and all that. When I write a song, I want it to sound like Cazz, not Jimmy Lee, Minnie Loo, Prince or anybody else.

"A lot of people make that mistake. 'Oh man, this sounds like Prince.' I think that's a bad mistake. What do you do after that?"

*"When I write
a song,
I want it
to sound like Cazz,
not Jimmy Lee,
Minnie Loo,
Prince or anybody
else."*

— Cazearei

We were listening to the demo mix of a couple of tunes slated for his upcoming LP, *The Speed of Sound*. One, "Living in the Red Mirror" is a cold-blooded modern sucker, but when you hear it the first thing that you think of is Minneapolis, but not totally. Ray has a medium falsetto that drops audibly when he pleases and such vocal games, along with the itching keyboards in the song feeds a remembrance of "1999," but the thick bass drum reminds one of naught but dancing. "And that's a cheap tape. You wait until I bring a real one over. I'm going to smoke your stereo," he laughs, obviously relieved that his music strikes a chord in one so cynical.

So far what I've heard of Ray's music has been surprisingly exciting. Even the weaker tunes have that punch of well-wrought product. That deep down, un glossed punch from strong composition and energy no producer can conjure with embellishment.

"The music usually comes pretty easily, the lyrics are another matter

all together." As we grooved to his tune "Black Cherry" he explained that the idea tying together the concentrated mobile thunk in the tune came from a can of Cherry Coke. Likewise, "Living in the Red Mirror" was inspired by the instant death of a belligerent mosquito while Ray was primping in a local club's mirror.

It was in another local joint, the Stage Stop, that he lucked-up on his album deal. "I met this guy Bob Strokes, with PolyGram, through a friend of mine, Darryl Stewart. Bob was at the Stage Stop to see this rock and roll group. He told me to come back the next day and bring some of my tapes with me.

"I did, and he said that he liked it. So then Darryl and I made a demo at Ardent and here we are."

Until that moment, of course, Ray was grinding out that good old starving artist story. Working everyday at a steel mill. Buying equipment cash, better stuff on credit. Making enemies and other jealous acquaintances. Getting hardheaded, better, smart and trying not to be screwed by so-called angels.

"You probably know Alex Chilton," he said, mistaken, but making the listener think of tales of the great artist devouring evil demons of the music industry, "a friend of mine knew him and told him about me. Alex came by and wanted to buy a couple of my songs, but I had to turn him down. No, I wasn't going to get a cut. Here he was going to buy me out, and if anything came of it, I wouldn't have gotten anything out of it; no percentage, no nothing."

As the dying screams of another great myth resounded somewhere outside the window, we began speculating. What if *The Speed of Sound* yields a big hit? Or a mini-hit? Will we see Ray rolling around on the stage wearing a chartreuse mohawk and striped bikini underwear? "No, not that. I just hope it does well enough to build some real momentum. That's why I don't really want to take a picture yet. It's too soon. I'd like people to begin wondering who is Cazearei and Mink, and then, bang! We're Cazearei and Mink!

"But if it doesn't hit, I won't die. I came this far, I'm in until Time retires me." ★

April Showers



Merry Mitchell creates a stir on Front Street in this lavender vinyl rainshirt which features oversized blouson styling, patch pockets and roll-up sleeves. By Kenn Sporn for Wippette Rainthings.

The graphic contrast (inset) of black and white creates a near-Mod look, using a clear, white dotted plastic raincoat from Aqua Sheen.



Creating a graphic splash of color, Sherry Luttmann models a vinyl fuschia raincoat in front of a turquoise wall in the Beale Street Historical District. By Kenn Sporn for Wippette Rainthings.



For business and dressier social occasions a silk raincoat (right) is just the ticket, providing elegance plus utility. Connie Malone is seen at the Hyatt Regency wearing a creation by Unika for Forecaster International. Sherry (below right) illustrates the go-anywhere versatility of the popular, glossy black vinyl raincoat. Accessorized with a black vinyl Lancome signature tote. Raincoat by Kenn Sporn for Wippette Rainthings. Shot at 200 Wagner Place.



Natalie Marchetti (left) models a blue floral print, plastic raincoat from Sears. "Bubble" umbrella from Aqua Sheen. Laurie Hall knocks 'em dead with a high-impact turquoise and bright red riot of color. Raincoat by Kenn Sporn for Wippette Rainthings.



Credits:
Models - Merry Mitchell, Sherry Luttmann, Connie Malone, Natalie Marchetti, Laurie Hall, Leslie Clarke and Lauren Galloway.
Photographer - Mike Malone
Shot at various locations in downtown and east Memphis.



Lauren Galloway's a splash in her pink Strawberry Shortcake vinyl raincoat and Barbie Rockers plastic umbrella. Below, versatile clear green plastic raincoat goes great over Leslie Clarke's jeans and turtleneck sweater. Plastic umbrella is a matching shade of green.



WRITING RESOURCE CENTER



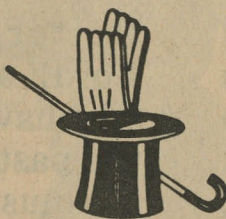
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photos by Kelly K. Craig

John Kilzer.

“Lean On The Throttle, Boy!”

— JOHN KILZER —

by Harold Quick

How does a gangly, ex-basketballer/English professor get a major label record deal? In John Kilzer's case, the answer may be found in the message from a story he is fond of telling about his father, a Jackson, Tenn. engineer on the ICG railroad. It seems that when Kilzer was about 12, his father let him “drive” the train, while the engineer and other workers played gin rummy. Young John looked a little unsure about what to do. The elder Kilzer simply said, “Lean on the throttle, boy.”

Kilzer is leaning hard on the throttle these days with his debut solo album, *Memory In The Making*, on Geffen Records. Cut here at Ardent, with Keith Sykes and John Hampton producing, the record is due to hit the stores April 26. The first single, “Red Blue Jeans,” is scheduled for release April 5. To top that off, the LP is *all* Kilzer originals (except for “Blue Jeans,” which he co-wrote with local song-

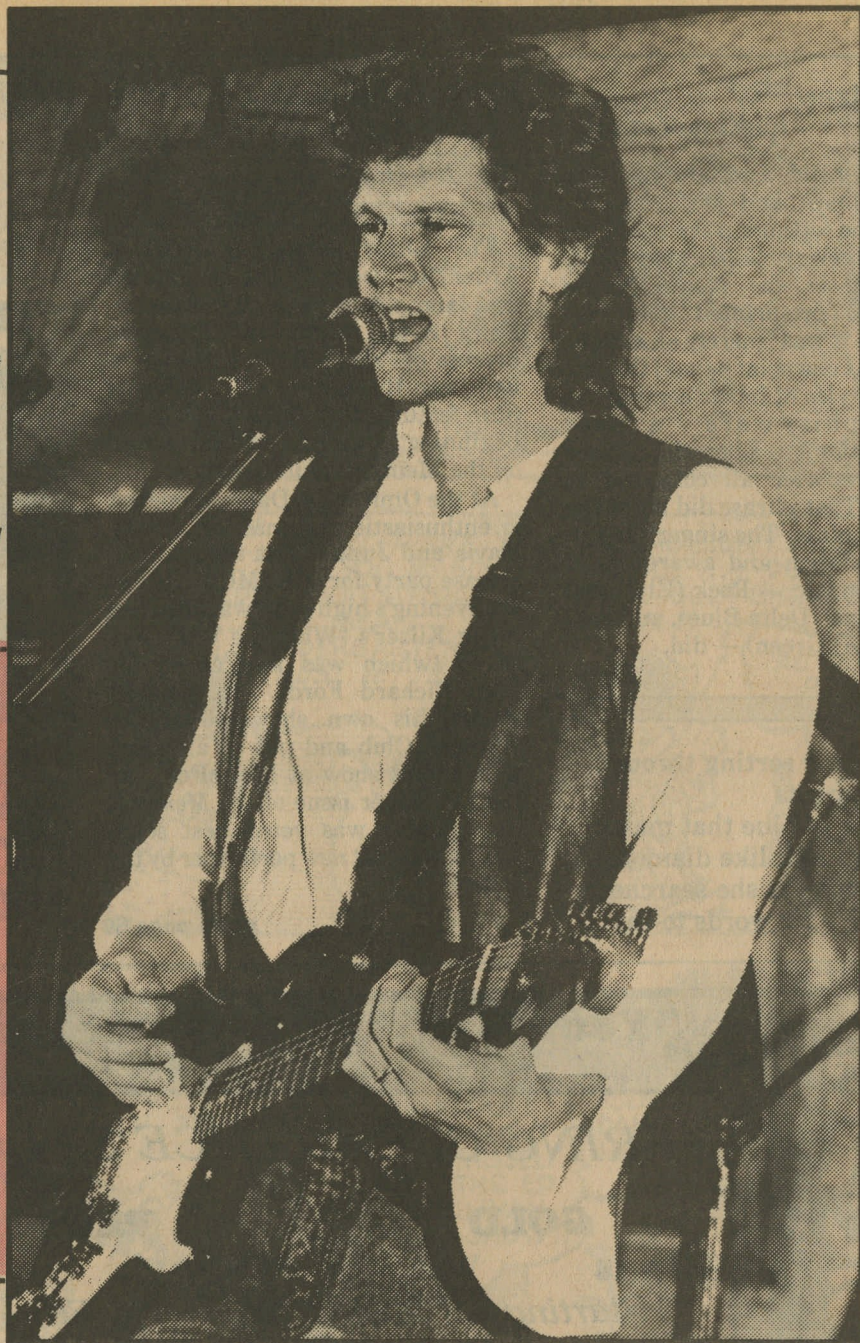
writer/performer Richard Ford). Another surprise to those who haven't seen Kilzer perform the past three years or so is that the music rocks - and rocks hard!

Kilzer is an unlikely candidate for rock stardom. He was a varsity basketball player at Memphis State Univ. in the late '70s. As recently as last spring he was a full-time English professor at Memphis State. But his songwriting and performing career, steadily building over the past few years, is soaring. This past fall country/pop star, Rosanne Cash cut his “Green, Yellow, Red” on her *King's Record Shop* LP (see *Memphis Star*, October 1987). She also had his “707” as

In the first part of our story on Memphis recording artist John Kilzer, we'll examine his career and the sessions that produced his debut album Memory In The Making. Next month we'll take a closer look at the man himself and his songs.

All song lyrics quoted are copyright Keith Sykes Music and used by permission.

*"I pretty much just wrote 'em and sang 'em."
— John Kilzer*



the flip side to her hit single "The Way We Make A Broken Heart."

This February he debuted his "new" band - Jack Holder, guitar; Harry Peel, drums; Dave Smith, bass; and Freddie Kirksey, keyboards, in a series of excellent shows at Night Moves and Bombay. If things go according to plan the group will tour this summer (in support of

the album, as they say in rock circles).

For our interview, the 6 foot 6 inch Kilzer ambled into Ardent on a Saturday morning wearing a NASA hat, a Michigan sweatshirt and Purdue jogging pants. As Kristofferson has said, he was "a walking contradiction."

continued next page

John Kilzer

from previous page

Paul Ebersold, assistant engineer for the album and staff man at Ardent, was setting up the board for a radio interview Kilzer was to do. Kilzer sat in the studio giving answers to pre-printed questions. As he said, it was "merely an answer session." At one point he said that the different styles of music coming out of Memphis were "a neat amalgamation." Ebersold, Kilzer and the reporter all collapsed in laughter. That phrase did not make the final taping. The singer's heartfelt appreciation and awareness of Memphis music — Rock (Elvis and Carl Perkins), Delta Blues, and Soul (Stax and Al Green) — did.

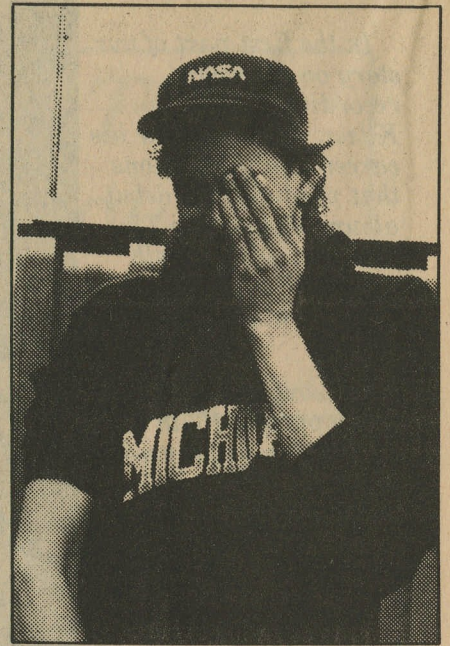
"I can see her sorting through
her ointments
For shades of blue that make
her tears look like diamonds
Falling away, as she searches
and prays for words to say

That keep me playing with
her loaded dice."

"Loaded Dice"

The Kilzer demos were cut at Ardent by basically the same team that later would work on the album. Keith Sykes began the laborious process of "shopping." Kilzer, who had been the subject of a *Memphis Star* feature story in July 1986, was beginning to make a serious impact on the Memphis club circuit.

At the Omni-New Daisy he opened to enthusiastic response for Jimmy Davis and Junction at their album release party for QMI/MCA. One of the evening's high spots was Junction doing Kilzer's "Why The West Was Won" (which was also co-written with Richard Ford). In June he staged his own showcase at the Antenna Club and put on a strong, wind-swept show at MusicFest. In the December issue of the *Memphis Star* Kilzer was voted best songwriter and best new performer by the readers.



"She got my Shakespeare/She got my snake spear/She got my Vinnie Van Gogh" (from "Dirty Dishes").

"There's no intellectuality at all in 'Dirty Dishes.' It's residuals from the bottom of the pan." — John Kilzer

photo by Harold Quick

cont. page 50

"Your Midtown Pawnbroker"

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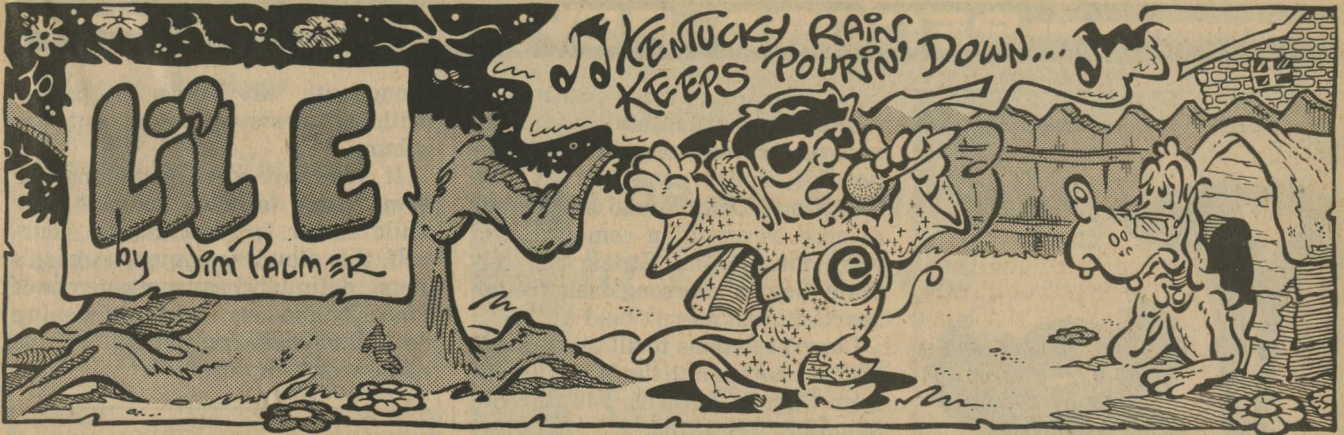
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AW, AH SHOULDN'T A ASKED FER YO' **ADVICE** ...Y' DON'T KNOW NUTHIN' 'BOUT SHOW BIZ'NUSS **NOHOW** !!

AU CONTRAIRE, PETIT E !!

I COME FROM A LONG LINE OF SHOW DOGS... **BEST OF SHOW DOGS**, I MIGHT ADD !! WHY, I WAS **LITTER-ALLY** BORN IN A TRUNK, MY **GOOD FELLOW**, IN **POCATELLO** !!

VAUDEVILLE, CINEMA, THE STAGE, ED SULLIVAN, LIGHT BEER COMMERCIALS... **SOMEONE AT** SOMETIME IN MY FAMILY'S TRED... **UH...TRIED 'EM ALL** !!

ED SULLIVAN? GAWL DANG!! "THE KING" HISSELF PLAYED THE ED SULLIVAN SHOW !!

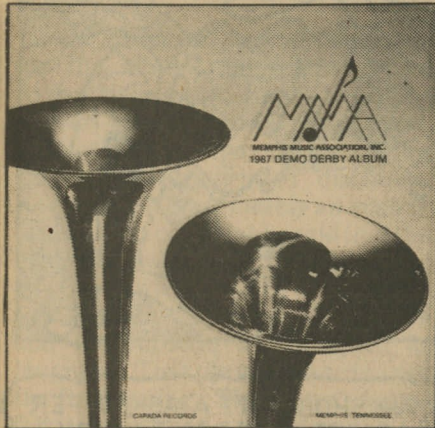
SO DID MOST OF MY FAMILY! LIKE F'INSTANCE THERE WAS **UNCLE SHEP**, KING OF THE **FOUR-STEP**, ALSO KNOWN AS "DANCIN' DANE"... TO HIS FANS HE WAS SIMPLY "GREAT" !!

THEN THERE WAS MY COUSIN PEGGY LA' POODLE FROM DOWN 'ROUND **GNAW-LINS**! SHE SANG A REALLY SANCTIFIED RINTIN-DITION O' "MELON-COLLIE BABY" WITH A DIX'SLAN GROUP: "FREDDIE FOXHOUND AND HIS FIRE HYDRANT FIVE" !!

OH YEAH, LEAST I FORGET MY THREE STEP-NEPHEWS TWICE REMOVED! **POINTERS** THEY WERE...WOULDA BEEN SUPER STARS EXCEPT A **SISTER ACT** STOLE THEIR NAME AND THEIR '52 CHEVY OUTSIDE O' **MOBILE** IN THE DEAD O' **AUTUMN** !! BY THE TIME THEY COULD GET BACK ON THEIR PAWS AGAIN ...

IS THERE AN **END** TO ANY O' THIS ?

JUST AN IMAGINARY RIM-SHOT... "**BA-RUM-PUMP!**" AND A PLEA F'APPLAUSE...THANK YOU, THANK YOU, YOU'RE TOO KIND, THANK YOU, SAY GOOD NIGHT GRACIE...



Various Artists
1987 MMA Demo Derby Album
 (Capada Records)

by Harry Duncan

The winners of the 1987 Memphis Music Association's Demo Derby are collected on this LP. While I couldn't find an immediate million seller, it's safe to say that Memphis music is in pretty good shape.

Featuring one cut each from the various contest categories (except for, curiously, two country selections), the compilation LP is professional throughout and some cuts could go directly on the radio. Of interest is that there is a winner out of Florida, and one from Connecticut as well as winners from Arkansas and Mississippi. The Memphis magnet attracts better than we sometimes think.

The Gospel winner, "I Can't Make This Journey By Myself," by Ricky Watson is the best song showcased. It's all hand-claps, swirling organ/piano background and driving backing vocals by the True Faith Community Choir. Laid on top is Eloise Smith's soaring vocal. Professional production.

Other top-notch selections are "Dance" (Open Category): short on lyric but full of disco fun and energy; Davonna Simmons' vocal is a highlight. "Buffalo Gal" (Folk): a wry twist on the old standard; now it's the Buffalo River; fine strong vocal by Jim Finlay. "I Need You" (Country): all the youthful basics; pick-ups, boots, the rent is due and I need you. Mark Peeples gives solid Ricky Van Shelton-ish vocals.

A final note: production can make a tremendous difference, but can't overcome a weak song. "Ideas About Love" (Country) was cut at Don Singleton's Delta Sound and sounds as good as anything coming out of Nashville. Lance Strode can certainly sing, but the song itself, though heartfelt, just doesn't hold up.

Congratulations to all the winners and entrants and to the MMA. Order from Capada Records, 949 Cox St., Memphis, TN 38104. ★

Adrian Davis
He's Everywhere
 (Prabay Records)

by Michael P. Kleiman

Adrian Davis, with this his first album, appears to have a bright future ahead of him in the music industry. This Memphis youngster sounds much like a cross between Musical Youth and a younger version of Michael Jackson. Nevertheless, his album is very refreshing to listen to in this day and age of MTV-heavy-metal/Madonna-look-alikes.

Although it is a gospel record, listeners with various musical tastes will appreciate Adrian's talent. The album was produced by his brother, Ashley K. Davis, who also plays all the instruments on the wax platter. The brothers work well together! The fruit of their labor has Adrian talking about God at the outset of Side One. Then the music takes charge. Of the four songs on the first side, "In His Time" and "The Law" are gems. The former is a gentle love song sung with enthusiasm. The latter, however, is a rap version of the Ten Commandments which would have any Sunday School class dancing.

Side two is chocked full of surprise sounds. The initial cut, "Jesus Christ The Same," has Adrian singing with an orchestrated sound. On the very next song, Adrian gives up lead vocals to Rev. Benjamin Smith, who sings a hand clapping rendition of "Jesus Love Is Like An Open Door." A Bill and Gloria Gaither authored song, "I Am A Promise," with Adrian crooning to a shuffle along beat,

along with "My Prayer," a prayer with synthesizers, round out the album.

If you have been searching for some music to bring home to your children, or for that matter, yourself, this album is a must. Adrian's music definitely has a message, one of sincerity and love, and after listening to *He's Everywhere*, you will feel the same way — uplifted! ★



Nanci Griffith
Little Love Affairs
 (MCA Records)

by Harry Duncan

The brilliance Nanci Griffith showed on her Philo/Rounder records, and which was lacking on her debut MCA album, is bustin' out all over on *Little Love Affairs*. Almost a perfect record, *Affairs* is a classic meld of singer, lyrics, melody and arrangements.

Griffith, best known for penning "Love At The Five And Dime," which Kathy Mattea turned into a number one hit, uses the term "folkabilly" to describe her music. The label is apt; she writes with the seriousness of folk lyrics combined with neo-rockabilly arrangements.

It is Griffith's voice that is the focal point of her work. Admittedly not to everyone's taste, she is the most distinctive stylist to hit vinyl in years. Her deceptively thin and delicate voice can snap off a phrase like Paul Bunyan marauding through a virgin forest or sound the aching romantic school girl pictured on the cover.

Griffith can bring a smile to the saddest song or a tear to the most

Single Review

Tommy Hull

"You"/"Year Of The Horse"

(Summitt Records)

by Harry Duncan

Tommy Hull, formerly of the Randy Band, has a quality single out on the local Summitt Records label.

"You" is a sprightly pop/rock little ditty echoing the strains of the Byrds and the Beatles with an achingly sincere vocal. "Year of the Horse" is a moody, late-night piece reminiscent of Springsteen's *River* and *Nebraska* period.

Both tunes are as good or better as most stuff on the radio.

joyous. On *Affairs* she offers up a true tour de force. Duetting with Mac McAnally or with John Stewart, her little voice holds up to the gruff comparison. On the bittersweet "So Long Ago," when she growls "Congress Avenue," you just know something happened there.

She wrote or co-wrote seven of the 11 selections. The lady's stories range from New Jersey bravado in W.W.II to present day high school sweethearts. The uptempo numbers get me the most right now - "Love Wore A Halo (Back Before The War)," "I Wish It Would Rain" and "Outbound Plane."

As an artist, Griffith reminds me of Joni Mitchell at her peak in the early '70s. The similarity is not in sound but in conviction of delivery and in a confidence that their way is the right way. And there is the similarity of subject matter - those quarrels with the self from which Yeats says we produce poetry.

The only minor drawback to *Little Love Affairs* was a conscious one by Griffith and co-producer Tony Brown. All 11 songs examine relationships from various perspectives and times. Theme albums can get tedious. This one, I think, will hold up.

Little Love Affairs is stunning. Nanci Griffith is original, unique and totally honest. She has a writer's eye for detail and a singer's ear for submerging herself into the song.

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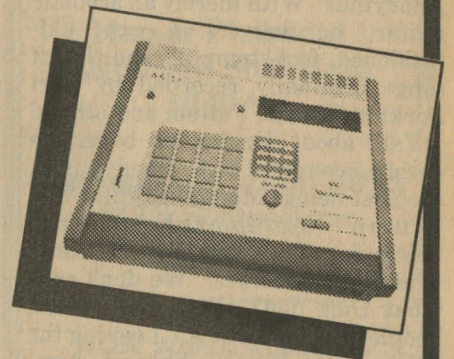
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I have a feeling that Ms. Griffith, Rheta Grimsley Johnson and Bobbie Ann Mason share a Southern wisdom that is not restricted in time and space. I'd bet they'd have one helluva slumber party. I'd love to hear the tape. ★



Anonymus
Olde Blues
(USC Records)

by Ed Selph

Olde Blues could not have been better titled. This Beale Street recording is a resurrection of several Memphis Blues classics, all covered on the album by a man who calls himself (or has chosen to remain) Anonymus. With merely an acoustic guitar, he delivers a raw, old-fashioned, foot-stompin' rendition of songs originally recorded by Carl Perkins, Charlie Patton, and others.

Talk about digging up bones; he covers a couple of W.C. Handy tunes, the first being "Memphis Blues - Mr. Crump" metamorphosed into "Memphis Blues Two - Mr. Hackett" whereby he decrees, "We don't care what Dick don't allow. We gonna boogie-woogie anyhow." Leaving the "Memphis Blues" behind him, Anonymus packs his bags and follows the North Star, only to get a dose of the "St. Louis Blues."

"Matchbox-Medley" is Anonymus' witty arrangement of songs scanning forty years of blues, including Carl Perkins' "Matchbox" and Robert Johnson's "Crossroad Blues." Incidentally, on *Olde Blues* he covers a couple of tunes that were originally recorded in 1929 - Bessie Smith's humorous "Nobody Knows You When You Down-n-Out" and Charlie Patton's "Jellyroll."

There is one cut on the album that is an Anonymus original. "Down By The Cannon" (written in 1975) is, ironically enough, more of a blues-grass, folksy tune as opposed to a blues song. Mr. Anonymus sings of reveling in Confederate Park "where the Stars and Bars are swingin'," giving us a small glimpse behind the mask to reveal the rebel in his soul.

Recorded at Memphis Sound Productions, *Olde Blues* speaks for itself. This 1987 release is a legacy of Memphis blues performed in the traditional manner. My only question is why is the identity of the artist kept hidden? Nowhere on the album cover or label is the artist kept hidden? Nowhere on the album cover or label is the man's real name given. Perhaps it is just a gimmick; or maybe he's afraid Mayor Hackett has gotten wind of "Memphis Blues Two" and would employ a vigilante squad to bring him to justice upon discovering his true identity. In spite of all the mystery, one thing remains certain. Whether we know his name or not, Anonymus knows his blues. ★

Irma Thomas
The Way I Feel
(Rounder)

by Robert Bowman

New Orleans' reigning Soul Queen Irma Thomas weighs in heavily with her second tour de force in Rounder's Modern New Orleans Masters series, *The Way I Feel*. It is the equal, if not better than 1986's *The New Rules*. With co-producer Scott Billington, she has concocted a thoroughly modern sound without submerging the voice or personality which made her great in the first place.

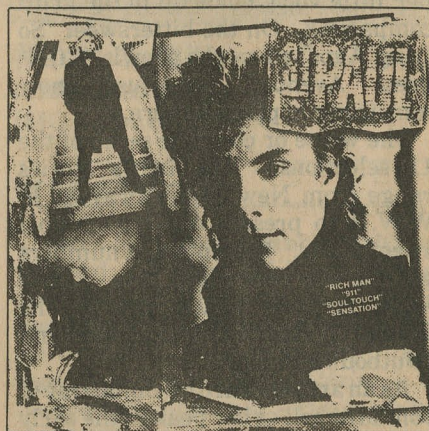
Credit first and foremost should be given for their excellent choice of material. Led by one Allen Toussaint and three Jerry Ragovoy compositions, *The Way I Feel* overflows with high quality songs. In addition, there is quite a bit of variety in the arrangements. The latter probably partially a result of the album's ten tracks being cut by two completely different bands.

The only song selections I would question are the covers of Aretha's "Baby I Love You and Martha and the Vandellas' "Dancing In the Street." Thomas turns in fine gutsy performances on both but the

originals are simply too deeply burned into the collective consciousness to not overshadow these new versions.

Thomas has a siren-like voice that can caress a melody ("You Can Think Twice"), dance around its sensuous rhythms (Allen Toussaint's "Old Records") or blast its way through (Jerry Ragovoy's gorgeous "Sorry Wrong Number"). She's at her strongest at the end of songs, emoting over extended vamps and fades a la Memphis' fabled Otis Redding. Examples abound with the three Ragovoy songs, the aforementioned "Sorry Wrong Number," "All I Know Is The Way I Feel," and "You Don't Know Nothin' About Love" probably getting the headiest torch-like performances.

Simply put, for those who have never heard her, Irma Thomas can sound like Joan Armatrading or Aretha Franklin. I own everything she has ever done and wouldn't trade 'em for anything. This is a fine new addition to her recorded legacy. ★



St. Paul
St. Paul
(MCA Records)

by Paul J. Moreau

Keeping track of all of the musicians whose careers paths have been nurtured by Prince is similar to tracing a family tree, and it can get very confusing. St. Paul, one of the multitude of Prince-ites, has released his first solo album, and it marks his flight from the Prince camp. You may remember St. Paul from *The Time*, where he performed on *Ice Cream Castles*, and from *The Family*, a group which released one album on the Paisley Park label.

St. Paul is an ambitious effort, as St. Paul sang all lead vocals and played instruments on every track. In addition, he either wrote or co-wrote every selection, and co-produced the album.

Through Prince was not directly involved with this album, his influence and the "Minneapolis sound" are undeniably present. The keyboard sounds, for instance, are often strongly reminiscent of those found on Jimmy Jam/Terry Lewis productions (*Control*, Janet Jackson; *Hearsay*, Alexander O'Neal). The guitar of "Sensation" sounds as though it may have been played by Prince himself.

St. Paul consists of R&B tunes with a dash of jazz and pop added, and some ballads for extra flavor. Nice contributions are made by guest musicians, such as David Sanborn, with his trademark sax sound, and guitarist Hiram Bullock, formerly of Late Night with David Letterman fame.

This album is not bad, but judging by public reaction thus far, St. Paul needs stronger product if he wants to be crowned as a successful solo artist, and not washed away under the influence of The Purple Reign. ★

Tom Waits

Frank's Wild Years

(Island Records)

by Robert Gordon

Tom Waits' newest album, *Frank's Wild Years* (Island) presents the ever-grubbing Waits character portraying a character named Frank. Frank came to life in a play by the same name produced with the Steppenwolf Theater in Chicago, and this wonderful, self-contained album is an adaptation of the soundtrack.

Wild Years continues in the direction of Waits' last two albums, *Sword-fishtrombone* and *Rain Dogs*. Having injured himself in the Beefheartian world of rhythm and soothing cacophony, Waits smooths things out this time using more Latino-tinged rhythms. The entire record recalls an evening walk through any Mexican bordertown, or a jazz radio heard through the walls. That is, the music eschews any definite style but recalls more influences than I could list on a hamburger's wax paper.

Two versions of "Straight to the Top" appear on the album, one "Rhumba," the other "Vegas." In their styles one can succinctly follow the plot of protagonist Frankie, who is bumming in East St. Louis when he falls asleep and dreams he's made it "up where the air is fresh and clean." The rhumba version is street-level, with tribal conga drums providing the beat. The Vegas version is, well, just that. Lounge jazz, Waits style. Tom Waits as his recorded persona performing as Frankie who has two visions.

Every aspect of the record deserves pages of acclaim: the poetry of the songs, Waits' vocals through a bull-horn, the wheezing pump organ he plays, the funky beats. "Hang On St. Christopher" uses a couple of horns to add a '20s mystique to the piece, "Temptation" features Waits wailing in a voice like an Arab calling devotees to prayer. "Innocent When You Dream" is the song my partner Dewey meant to sing before he drank his last absinthe and passed out forever.

The entire record is strongly theatrical, may make you want to dress up in front of the mirror, make crank calls to beautiful women you know, or dig up that old slingshot and chase the neighborhood cats. It'll probably encourage you to buy the last two albums also. Good stuff. ★

Various Artists

Carnival Time! The Best Of Ric Records - Vol. 1

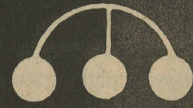
Various Artists

We Got A Party! The Best Of Ron Records - Vol. 1
(Rounder Records)

by Robert Bowman

Largely due to the efforts of the people behind the New Orleans Jazz and Heritage Festival, New Orleans R & B has enjoyed a dramatic resurgence of interest in the past several years. Perhaps the most visible example of this has been the Neville Brothers, currently enjoying a major label contract and a superb two LP retrospective on Rhino. In addition, recently Charly Records in England

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has been issuing en masse material from the Minit and Instant vaults, two classic sixties New Orleans labels.

A couple of years ago Rounder Records initiated their Modern New Orleans Masters series producing high quality recordings of such New Orleans legends as Irma Thomas and Johnny Adams as well as relative newcomers such as Walter Washington and the Dirty Dozen Brass Band. Rounder has continued this fine series and at the same time they have now started an historical series reissuing the Ron and Ric labels, of which these two albums are the debut entries.

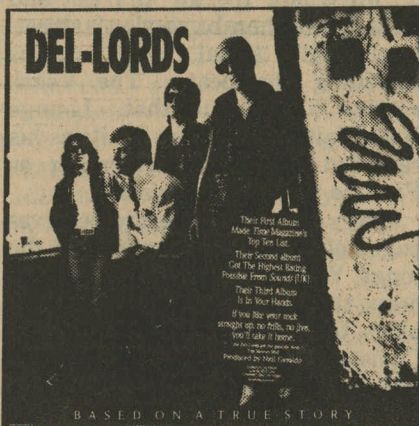
Ric and Ron were both owned by one Joe Ruffino. Ruffino, through much of the fifties, had worked for a local New Orleans record distributor. In 1958, he ventured out on his own, first with Ric and later with Ron. He ran both labels until his death in 1962, issuing just 43 singles on Ric and 28 on Ron. As far as I know the material from these labels has never previously been reissued, certainly not in such a comprehensive manner.

Both reissues were produced and annotated by New Orleans authority Jeff Hannusch. The results are superb, balancing known classics such as Prof. Longhair's "Go To The Mardi Gras," Al Johnson's "Carnival Time," and Eddie Bo's "Check Mr. Popeye" with one-off obscurities by studio ensembles such as the Velvetiers and the Party Boys (both heavily influenced by Huey Smith's Clowns). There is surprisingly even a bit of white material in the form of Baton Rouge's Lenny Capello and the unknown Jerry Starr and the Echoes.

Highlights abound aplenty. Warren Lee's dance-inspired "The Uh-Huh" is hilarious fun, Johnny Adams' "A Losing Battle" will melt any heart, Irma Thomas sounds astonishingly young on "Don't Mess With My Man," while Chris Kenner's "Rocket To The Moon" is a great obscure gem by the writer of such crazy ditties as "Land of 1,000 Dances" and "Something You Got." The greatest surprise for me, though, were the two Martha Nelson/Carter tracks (she also guests on Eddie Bo's "Ain't It The Truth"). Ms. Carter possessess a powerful and sensuous

voice that has me swooning at my speakers.

Between the two LP's one can find 28 examples of classic New Orleans R & B lovingly remastered and served up with informative liner notes. I can't recommend it enough. ★



The Del-Lords
Based On A True Story
(Enigma Records)

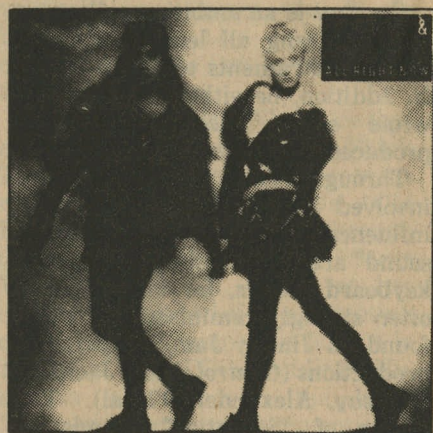
by John Chattin

The 10 songs of this, The Del-Lords' third album, are all unique, all filled with blues and country-tinged excitement and all good.

The four-man group, looking as if it just stepped from a Levi's 501 Blues commercial, begins by borrowing from the George Thorogood school of bad-rocking music with "Crawl In Bed." "Judas Kiss" tells of a woman's crack-related death and her lover's hatred and sadness at the drug nicknamed the Judas Kiss. Pat Benatar lends vocals on this tune and "Poem Of The River."

A wailing guitar and a fanatic preacher portrayed by Mojo Nixon reach a revivalistic blues fervor in "River Of Justice." The group also unleashes, with the help of some of The Pandoras, in "The Cool And The Crazy," and the tracks "I'm Gonna Be Around" and "Whole Lotta Nothin' Goin' On." "Whole Lotta Nothin' Goin' On" paints, complete with a *Honeymooners* imitation, tales of weekend boredom in a small town.

The Del-Lords is a basic American rock band with both country and urban flavors. They rely on rock roots and they have fun with the music. It's not often that an album can be summed up in one word, but *Based On A True Story* can — good. ★



Pepsi & Shirlye
All Right Now
(Polygram Records)

by Paul J. Moreau

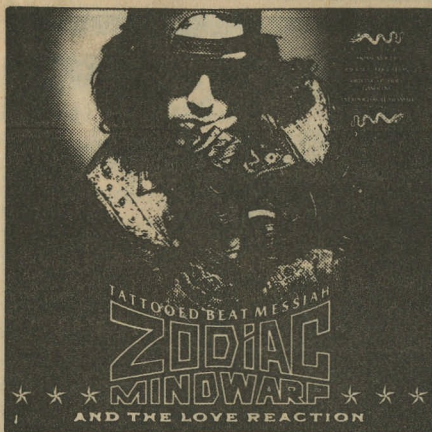
Pepsi DeMacque and Shirlye Holliman, better known as Pepsi & Shirlye, got their first big exposure as backup singers for pop group Wham!. When George Michael and Andrew Ridgley went their separate ways, Pepsi & Shirlye decided to stick together, and soon landed a deal with a major label.

The duo has done well with their first single, "Heartache." It reached the second position on both the British pop charts and the U.S. dance charts. Their clothing styles are a fashion hit in Great Britain, as well.

Their first release, *All Right Now*, offers highly danceable beats, heavy synthesizers, and not much else. The group bears resemblance to other female vocalist dance acts like Bananarama, the Cover Girls, and Taylor Dayne.

The vocals are not at all unique or particularly interesting. Pepsi & Shirlye are all but lost in the sea of synth sounds. The only track which I found I could enjoy was the title cut, a remake of Free's classic rocker. The song is done up heavily with synthesizer, of course, and the guitar suffers from a bad case of over-effects-itis. But it is a fun cut. This song is the latest U.S. single, and it is presently making its moves on the *Billboard* Hot 100.

If you like records that are aimed at the dance club crowd, then this one may be for you. If not, you would be better off avoiding it. ★



**Zodia Mindwarp &
The Love Reaction**
Tattooed Beat Messiah
(Vertigo/PolyGram Records)

by John Chattin

Listening to *Tattooed Beat Messiah* by Zodiac Mindwarp And The Love Reaction is like getting hit in the head with a brick. In a storm of black leather and hair, the English metal quintet blares through its 12-song debut album.

Cryptic lyrics of violence with occult, mythological, medieval and space-age undercurrents battle with slashing drums and guitars on the album. With power of drums and guitars, the metal sound pulls listeners along, while the lyrics confuse and often disgust. The group, as good as most metal bands, does have some appealing tracks on the album.

"Prime Mover" is exactly that, and so is "Untamed Stare," although both are too overpowering at times. "Backseat Education" jaunts from the disc with standard heavy-metal sexual connotations. Three "speeches" of the band's guttural philosophy are sprinkled through the album. The speeches, like most of the album, challenge those who like to explicate lyrics. What is a "Spull Spark Joker?"

Zodiac Mindwarp And The Love Reaction packs powerful heavy-metal into *Tattooed Beat Messiah*. At worst they're unusual. At best they're unusual. ★



Dana Dane brought his unique style of rapping to the Orpheum Theatre, March 11.

photo by Shannon Gaulding

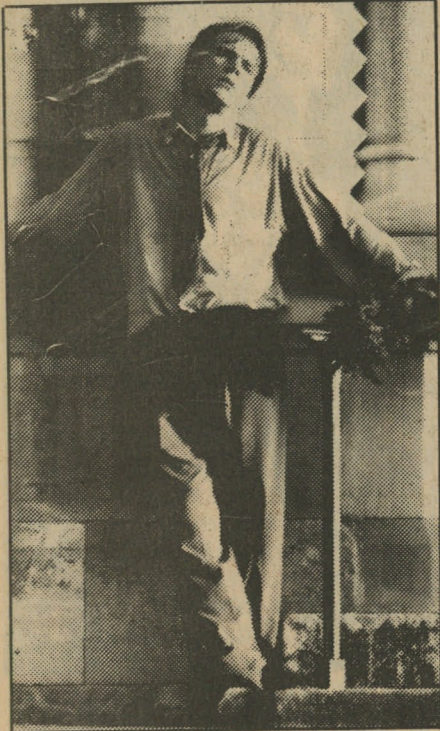
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FILMS



Dennis Quaid, as college professor Dexter Cornell, in *D.O.A.*

Action Jackson - Carl Weathers (*Rocky*) and pop-star Vanity, in action police drama. (R)

A Night In the Life of Jimmy Reardon - River Phoenix (*Stand By Me*) stars as the irrepressible Jimmy Reardon in this look at adolescent life set in 1962. (PG-13)

Blloxl Blues - Film version of Neil Simon's popular play. Young Brooklynite Eugene Morris Jerome (Matthew Broderick) must withstand hardship, hard work and hard-ass drill sergeant Merwin J. Toomey (Christopher Walken). (R)

D.O.A. - College professor Dexter Cornell (Dennis Quaid) has been poisoned and has only twenty-four hours to find his killer. Co-starring Meg Ryan (*Top Gun*) as Sydney Fuller, who attempts to help him. (R)

Frantic - Harrison Ford returns to the big screen in one of his finest performances in this Hitchcockian thriller set in Paris. Directed by Roman Polanski. (R)

Good Morning Vietnam - Air Force radio personality Adrian Cronauer steps on big brass toes in the early days of the Vietnam War. (PG-13)

Grand Highway - A young city boy, left with friends in the country while his

mother delivers a new baby, is fascinated and repulsed by the hard life of the country. With Anemone, Richard Bohringer, and Antoine Hubert.

Hairspray - John Waters' latest camp effort. A spoof of '60s styles, dance shows, music and social issues. An exciting cast, including Sonny Bono, Debbie Harry, Pia Zadora, Ric Ocasek and Divine in his last role. (PG)

Johnny Be Good - High-school football golden boy Johnny Walker is seduced by college coaches, agents, boosters and athletic supporters in Texas and California. Anthony Michael Hall (*Sixteen Candles*) and Robert Downey, Jr. (*Weird Science*) co-star as Walker and his best friend, Leo Gash. (PG-13)

Masquerade - An heiress and a hustler team up for a set-up and a murder. Rob Lowe (*About Last Night*), and Meg Tilly (*Agnes of God*). (R)

Moving - Richard Pryor and family are attacked by the moving company from hell. (R)

Off Limits - CID agents are assigned to find the murderer of six prostitutes, all of whom have children fathered by American G.I.'s. Willem Dafoe and Gregory Hines. (R)

Sammy and Rosie Get Laid - Anglo-Pakistani accountant and his left-wing writer wife play host to his disbelieving father in this attack on the complacencies of Thatcherite England. (R)

School Daze - Spike Lee's look at racism and fraternity hazing on a black college campus. (R)

The Serpent and the Rainbow - Harvard anthropologist travels to Haiti to unravel the secrets of zombism. (R)



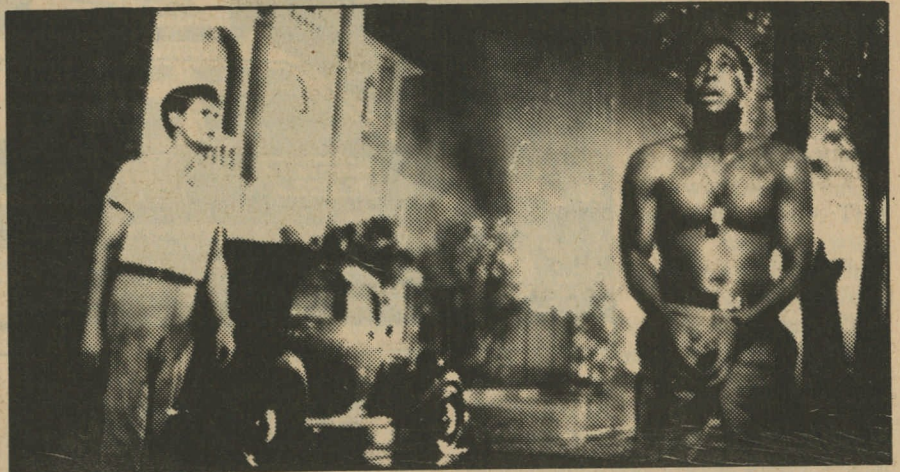
Lillian Gish and Bette Davis share a moment in their garden in *The Whales of August*.

She's Having A Baby - Young couple juggles a new house, nosy neighbors, employment problems, in-laws, and their own changing relationship. Elizabeth McGovern and Kevin Bacon. (PG-13)

Switching Channels - Kathleen Turner and Burt Reynolds as ex-husband and wife. She's a network anchor, he's the producer. Christopher Reeves co-stars as her new, pretty love interest. (PG-13)

Vice Versa - Just when a middle-class father (Judge Reinhold) was ready for mid-life crisis, something unexpected hit puberty. (PG)

The Whales of August - Lillian Gish and Bette Davis star in this story of two sisters coming to terms with old age. With Vincent Price and Ann Southern.



Willem Dafoe (*Platoon*) and Gregory Hines (*White Knights*) as U.S. Army cops in Saigon assigned to find a killer of six Vietnamese prostitutes.

Star Tracks

from page 7

ATTRACTION. A song penned by Douglas, Tony Black, H. Redmond, and W. Brown III, is a hit for Chico DeBarge. On the strength of that hit, Douglas has gotten the Main Attraction signed to **MOTOWN** with a cover of Al Green's "Tired Of Being Alone" being shipped out for airplay the first week of this month. Douglas' "I Can Get You Wet," is scheduled to be the flip side. Having just returned from Singapore, the band is home waiting for **BIG** news on that single. Good Luck.

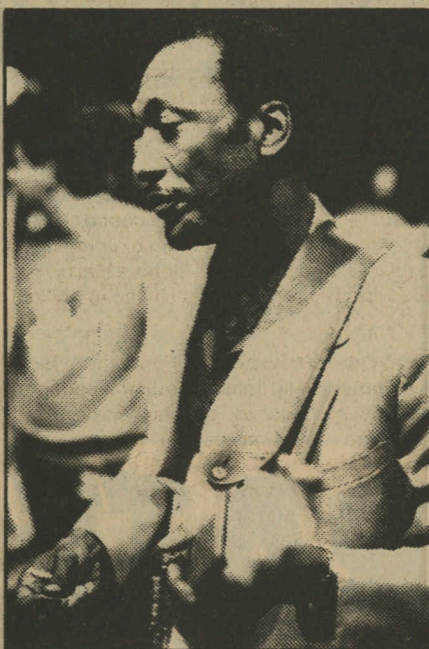
Wayne Douglas has also inked a deal for himself as a songwriter for Arista Records. Other big news out of Douglas' Fun City Productions is the soon to be announced showcase for the Main Attractions former bassist, **KASSANOVA**, at the Speakeasy Club in Los Angeles. Fun City Productions is finishing work on and soon to shop Royal Silk and The Glamour Girls.

Producer **WILLIE MITCHELL** guided a Scottish band through their debut album *Popped In, Souled Out* (Wet, Wet, Wet on Precious Organization) and that record is #3 on the British charts. Way to go, Willie!

JOHN KILZER's debut (see our story on page 28) will be released April 26. No word on the party but keep your ears open.

According to Manhattan Records' New Yawk office, the next **ROB JUNGKLAS** album won't be shipped until May (they said January originally, but that's how it goes). In the meantime Rob has been here in Memphis at Sounds Unreel, recording new material with an assortment of Memphis players — John Scott, Chad Cromwell, Tommy Burroughs, David Cochran, Rick Steff, and Tommy Cathey, with Don Smith behind the board.

Look! On that Grammy Program! That's **Rob Bowman's** name under **NOMINEES!** Wow! He is a senior staff writer for the *Memphis Star!* Rob was nominated for Best Historical Album for his work on *The Otis Redding Story*. (Our apologies to Rob for not mentioning this earlier). Also showing well was Mylon LeFevre &



Musician Kenneth Jackson won his March lawsuit against a downtown nightclub.

photo by Morgan Murrell

Broken Heart who took home a Grammy for Best Contemporary Christian album for *Crack The Sky* (see *Memphis Star* July 1987 issue).

The official word on last month's teaser has been released. Here's the story from Sounds Unreel, "When we first heard that **CYNDI LAUPER** was considering recording **RICHARD ORANGE'S** song "(I've Got A Hole In My Heart) All The Way To China," the story was that she was singing it while she was out Christmas shopping. She has now officially recorded the song. It will be her next world-wide single in June, in her first feature movie, *Vibes* (she plays a beautician/medium), on her next album scheduled for release in September and it will be in a Sapporo beer commercial in Japan.

On April 16, Richard Orange and Jon Hornyak (Sounds Unreel co-owner) will be the guests of Cyndi Lauper, her manager, and Arthur Braun of Dick James Music, at the T.J. Martell Foundation Dinner in New York honoring Al Teller, President of CBS Records (Cyndi's label). Evidently she wants to meet Mr. Orange.

On the **JUNCTION** trail with Jimmy Davis, April finds them just

cont. page 52

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April 5

Special Olympics Benefit
(Studebakers)

April 8, 9

Mulligan's (Starkville, Miss.)

April 15

American Lung Assoc. Benefit
(Parking Can Be Fun Garage -
Union Ave.)

April 16

Beale Street Spring Music Fest

April 22, 23

Ole Miss (Oxford, Miss.)

April 29

NIGHT MOVES

April 30

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April 30

WILLYS

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

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

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

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

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

1

Friday

- "Big Ten" (F) - TheatreWorks
- Bluegrass Night (T) - Harvester Lane
- Blues Alley All-Stars (T) - Blues Alley
- Cafe Racers (P) - Dr. Don's (Millington)
- Cold Cash (P) - Court Square Cafe
- Detail (P) - Wellington's
- Exodus (N) - Daiquiri Works
- Foghat (P) - Night Moves***
- "Footlight Frenzy" (F) - Gaslight Dinner Theatre
- Front Street Blues Band (T) - Lou's Place
- Joe Norman (V) - Wall St. Deli
- Joyce Cobb (T) - Rum Boogie Cafe***
- Live Music (P) - R.P. Tracks
- Live Music (U) - 14 Karat
- Live Rhythm & Blues (T) - Club Royale
- Live Rock 'n' Roll (P) - Night Moves***
- Lonely Street Duo (P) - Chelsea Street Pub***
- Lou Roberts/Ben Cauley & Vapors Band (V) - Vapors
- MVP (V) - Captain Bilbo's
- Ned Davis/Jim Nolan & Vapors Band (V) - Vapors
- P.J. Turner (V) - Thunderbirds
- "Pump Boys & Dinettes" (F) - Circuit Playhouse
- Rhythm Hounds (V) - South End
- Rick Harvey & Beale St. Blues Band (T) - Proud Mary's***
- Ron Reed Band (T) - Proud Mary's***
- Roscoe's Surprise Orchestra (F) - St. John's Methodist Church
- Sammy D & the Zone (P) - Sammy D's***
- Sid Selvidge (T) - North End
- Stone Blue Band (V) - September Place***
- Synsor (P) - Stage Stop***
- Teresa Pate (V) - French Quarter Inn
- Terry Humphreys (C) - Western Steak House & Lounge
- The B-Flats (P) - The Junction (Marks, MS)
- The Breakaway Band (P) - Friends
- The Crime (N) - Bombay
- "The Three Penny Opera" (F) - McCoy Theatre (Rhodes College)
- Touchtones (V) - Daily Planet

CELEBRATE

THE GOOD TIMES



LUNCH



DINNER



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2

Saturday

- Beanland Band (P) - South End
- "Big Ten" (F) - TheatreWorks
- Blues Alley All-Stars (T) - Blues Alley
- Bruce Biles (T) - Barrister's
- Cafe Racers (P) - Dr. Don's (Millington)
- Country Music Night (C) - Harvester Lane
- Detail (P) - Wellington's
- Exodus (N) - Daiquiri Works
- "Footlight Frenzy" (F) - Gaslight Dinner Theatre
- Front Street Blues Band (T) - Lou's Place



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ON THE PATIO

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INSIDE

The RON REED Band Every Fri & Sat

Every Wednesday It's FREE WORLD

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APRIL

2 - Jimmy Davis & Junction

8 - Tony Spinner

16 - Spring Music Fest

23 - Rock 98/Amro Jam Finals

326-330 BEALE STREET • 525-8979

concert calendar

Jesse Brownfield (V) - Wall St. Deli
 Jimmy Davis & Junction (P) - Omni-New Daisy
 Joyce Cobb (T) - Rum Boogie Cafe***
 Live Music (P) - R.P. Tracks
 Live Rhythm & Blues (T) - Club Royale
 Live Rock 'n' Roll (P) - Night Moves***
 Lonely St. Duo (V) - Chelsea St. Pub***
 Lou Roberts/Ben Cauley & Vapors Band (V) - Vapors
 MVP (V) - Captain Bilbo's
 Ned Davis/Jim Nolan & Vapors Band (V) - Vapors
 P.J. Turner (V) - Thunderbirds
 "Pump Boys & Dinettes" (F) - Circuit Playhouse
 Reba & the Portables (T) - Bombay
 Richard Orange & Crush (N) - Court Square Cafe
 Rick Harvey & Beale St. Blues Band (T) - Proud Mary's***
 Ron Reed Band (T) - Proud Mary's***
 Sammy D & the Zone (P) - Sammy D's***
 Sid Selvidge (T) - North End
 Stone Blue Band (V) - September Place***
 Synsor (P) - Stage Stop***
 Teresa Pate (V) - French Quarter Inn
 Terry Humphreys (C) - Western Steak House & Lounge
 The B-Flats (P) - The Junction (Marks, MS)
 The Breakaway Band (P) - Friends
 The Crime (P) - Alfred's on Beale***
 "The House of Blue Leaves" (F) - McCoy Theatre (Rhodes College)
 Touchtones (V) - Daily Planet

3 Sunday

Argot (T) - North End
 Bel-Airs (T) - Huey's
 "Big Ten" (F) - TheatreWorks
 Easter Sunrise Service (F) - Overton Park Shell
 Free World (N) - R.P. Tracks
 Jazz Countdown Reinstated (T) - Belmont Grill
 RBC Jazz Brunch (T) - Rum Boogie Cafe***
 Richard Orange & Crush (N) - Bombay
 Rick Green & Highway Bound (C) - Bad Bob's Vapors
 Sam Williams (V) - Sammy D's***
 Songwriters Night (V) - Daily Planet
 Steelers (P) - Captain Bilbo's
 "The House of Blue Leaves" (F) - McCoy Theatre
 Vocalists Talent Show (V) - Club Royale
 Willys (P) - Night Moves***

4 Monday

Barracuda (P) - Stage Stop***
 Coon Elder & Brenda Patterson Band (T) - Rum Boogie Cafe***

Jason D. Williams (C) - Lou's Place
 Lonely St. Duo (V) - Chelsea St. Pub
 Lou Roberts/Ben Cauley & Vapors Band (V) - Bad Bob's Vapors
 Ned Davis/Jim Nolan & Vapors Band (V) - Vapors
 Open Mike Night (V) - Sammy D's***
 "Pump Boys & Dinettes" (F) - Circuit Playhouse
 Steelers (P) - Captain Bilbo's
 TBA (U) - Bombay

5 Tuesday

Barracuda (P) - Stage Stop***
 Cafe Racers (P) - Studebaker's***
 Don McMinn & the Rum Boogie Band (T) - Rum Boogie Cafe***
 David Kurtz (P) - Bombay***
 Jason D. Williams (C) - Lou's Place
 Live Rhythm & Blues (T) - Club Royale
 Lonely St. Duo (V) - Chelsea St. Pub***
 Lou Roberts/Ben Cauley & Vapors Band (V) - Bad Bob's Vapors
 Marlboro Country Contest (C) - Bad Bob's Vapors
 MVP (V) - Captain Bilbo's
 Ned Davis/Jim Nolan & Vapors Band (V) - Bad Bob's Vapors
 Pro Boxing (U) - Omni-New Daisy
 "Pump Boys & Dinettes" (F) - Circuit Playhouse
 Richard Cushing & His Cosmick 12-String (U) - South End
 Sam Williams (V) - Sammy D's***
 Stone Blue Band (V) - September Place***
 Wolfgang (N) - Bombay

6 Wednesday

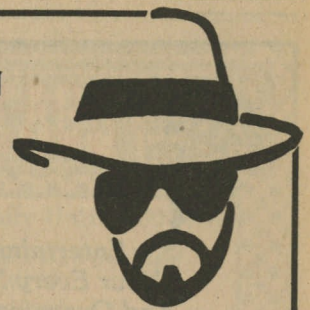
Barracuda (P) - Stage Stop***
 Blues Alley All-Stars (T) - Blues Alley
 Cut Outs (P) - Poplar Lounge
 Don McMinn & Rum Boogie Band (T) - Rum Boogie Band***
 Free World (N) - Proud Mary's***
 Front Street Blues Band (T) - Lou's Place
 Group 1 (T) - R.P. Tracks
 James Lee Reeves (K) - Sir Lafs-A-Lot
 Live Rhythm & Blues (T) - Club Royale
 Lonely St. Duo (V) - Chelsea St. Pub***
 Lou Roberts/Ben Cauley & Vapors Band (V) - Bad Bob's Vapors
 MVP (V) - Captain Bilbo's
 Ned Davis/Jim Nolan & Vapors Band - Bad Bob's Vapors

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 Thru
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Monday
 Nights



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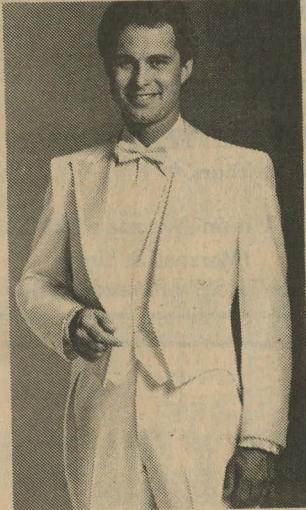
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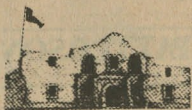
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concert calendar

Noontime Concerts (F) - Calvary Episcopal Church

Open Mike Night (V) - Daily Planet

P.J. Turner (V) - Thunderbird's

"Pump Boys & Dinettes" (F) - Circuit Playhouse

Sam Williams (V) - Sammy D's***

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

The B-Flats (P) - The Junction (Marks, MS)

WDIA Night (V) - Club Royale

Windows (P) - Bombay

Joe Norman (V) - Wall St. Deli

John Kilzer (N) - Bombay***

Kim Collins, piano (F) - Rhodes College

Live Music (U) - R.P. Tracks

Live Music (U) - 14 Karat

Live Rhythm & Blues (T) - Club Royale

Lonely St. Duo (V) - Chelsea St. Pub***

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

Michael Saunders (F) - TheatreWorks

MVP (V) - Captain Bilbo's

Ned Davis/Jim Nolan & Vapors Band (V) - Bad Bob's Vapors

P.J. Turner (V) - Thunderbird's

"Pump Boys & Dinettes" (F) - Circuit Playhouse

Rhythm Hounds (V) - South End

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

Ron Reed Band (T) - Proud Mary's***

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

Sid Selvidge (T) - North End

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

Teresa Pate (V) - French Quarter Inn

Terry Humphreys (C) - Western Steak House & Lounge

The Breakaway Band (P) - Friends

"The House of Blue Leaves" (F) - McCoy Theatre

Tony Spinner Project (P) - Omni-New Daisy

Vehicle (P) - Dr. Don's

Willys (P) - Night Moves***

7

Thursday

Barracuda (P) - Stage Stop***

Blues Alley All-Stars (T) - Blues Alley

David Kurtz (solo) (P) - R.P. Tracks

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

Front Street Blues Band (T) - Lou's Place

"Hagar's Children" (F) - SSCC Theatre

James Lee Reeves (K) - Sir Lafs-A-Lot

Jody McCarthy (P) - Sammy D's***

Lonely St. Duo (V) - Chelsea St. Pub***

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

Marlboro Country Contest (C) - Vapors

Michael Saunders (F) - TheatreWorks

Ned Davis/Jim Nolan & Vapors Band (V) - Vapors

P.J. Turner (V) - Thunderbird's

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

"Pump Boys & Dinettes" (F) - Circuit Playhouse

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

Suzanne Jerome-Taylor & Drama (P) - Bombay

"The House of Blue Leaves" (F) - McCoy Theatre

8

Friday

Barracuda (P) - Stage Stop***

Bluegrass Night (T) - Harvester Lane

Blues Alley All-Stars (T) - Blues Alley

Cafe Racers (P) - Mulligan's (Starkville, MS)***

Delbert McClintone (P) - Night Moves***

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

Entourage (V) - Daily Planet

Everyman (N) - Court Square Cafe

Exodus (N) - Daiquiri Works

FM 100 Party/Drama (P) - Celebrity's

Front Street Blues Band (T) - Lou's Place

"Hagar's Children" (F) - SSCC Theatre

James Lee Reeves (K) - Sir Lafs-A-Lot

9

Saturday

Barracuda (P) - Stage Stop***

Blues Alley All-Stars (T) - Blues Alley

Blues Festival (T) - Baton Rouge, LA***

Bruce Biles (T) - Barrister's

Country Music Night (C) - Harvester Lane

Cut Outs (P) - Alfred's on Beale***

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

Entourage (V) - Daily Planet

Everyman (N) - Court Square Cafe

Exodus (N) - Daiquiri Works

Front Street Blues Band (T) - Lou's Place

Good Question (P) - Celebrity's

"Hagar's Children" (F) - SSCC Theatre

James Lee Reeves (K) - Sir Lafs-A-Lot

Live Music (P) - R.P. Tracks

Live Rhythm & Blues (T) - Club Royale

Live Rock'n'Roll (P) - Night Moves***

Lonely St. Duo (V) - Chelsea St. Pub***

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

Michael Saunders (F) - TheatreWorks
 MVP (V) - Captain Bilbo's
 Ned Davis/Jim Nolan & Vapors Band (V) - Bad Bob's Vapors
 P.J. Turner (V) - Thunderbird's
 "Pump Boys & Dinettes" (F) - Circuit Playhouse
 Richard Orange & Crush (N) - South End
 Rick Harvey & Beale St. Blues Band (T) - Proud Mary's***
 Ron Reed Band (T) - Proud Mary's***
 Ronnie Hensley (V) - Wall St. Deli
 Sammy D. & the Zone (P) - Sammy D.'s***
 Sid Selvidge (T) - North End
 "Snoozin' Susie" (F) - Orpheum Theatre
 Stone Blue Band (V) - September Place***
 Studio Showcase (V) - Overton Park Shell
 Tangents (T) - Bombay Bicycle Club
 Teresa Pate (V) - French Quarter Inn
 Terry Humphreys (C) - Western Steak House & Lounge
 The Breakaway Band (P) - Friends
 "The Three Penny Opera" (F) - McCoy Theatre
 Vehicle (P) - Dr. Don's

10 Sunday

Argot (T) - North End
 Blues Festival (T) - Baton Rouge, LA***
 Free World (N) - R.P. Tracks
 "Hagar's Children" (F) - SSCC Theatre
 James Lee Reeves (K) - Sir Lafs-A-Lot
 Jazz Countdown Reinstated (T) - Belmont Grill
 R.T. Scott Band (C) - Bad Bob's Vapors
 RBC Jazz Brunch (T) - Rum Boogie Cafe***
 Rick Green & Highway Bound (C) - Bad Bob's Vapors
 Sam Williams (V) - Sammy D.'s***
 "Snoozin' Susie" (F) - Orpheum Theatre
 Songwriters Night (V) - Daily Planet
 Steelers (P) - Captain Bilbo's
 Tangents (T) - Bombay
 "Three Penny Opera" (F) - McCoy Theatre
 Vocalists Talent Show (V) - Club Royale

11 Monday

Coon Elder & Brenda Patterson Band (T) - Rum Boogie Cafe***
 Eric Riley (F) - Calvary Episcopal Church
 Jason D. Williams (C) - Lou's Place
 "Lies, Legends & Tales" (F) - Mud Island River Museum
 Lonely St. Duo (V) - Chelsea St. Pub***
 Lou Roberts/Ben Cauley & Vapors Band (V) - Vapors

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 April 16

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 April 22, 23, 24

Anson and the Rockets
 April 28, 29, 30

All Other Dates

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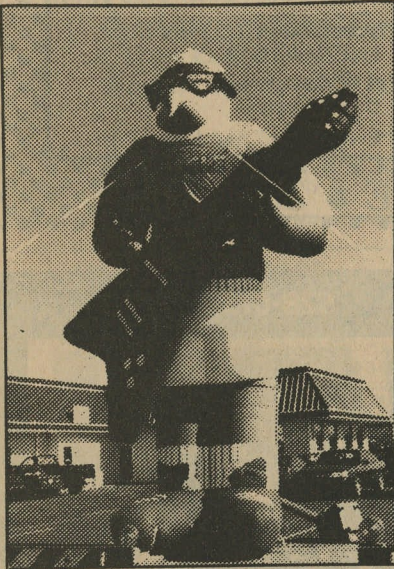
15, 16

RECKLESS

21,22,23

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concert calendar

Ned Davis/Jim Nolan & Vapors Band (V) - Vapors
Open Mike Night (V) - Sammy D's***
"Pump Boys & Dinettes" (F) - Circuit Playhouse
Sarah Jones, vocal recital (F) - Rhodes College
Steelers (P) - Captain Bilbo's
Talon (P) - Stage Stop***
TBA (U) - Bombay

O'Brien & Valdez (K) - Sir Lafs-A-Lot
Open Mike Night (V) - Daily Planet
P.J. Turner (V) - Thunderbird's
"Pump Boys & Dinettes" (F) - Circuit Playhouse
Sam Williams (V) - Sammy D's***
Stone Blue Band (V) - September Place***
Talon (P) - Stage Stop***
WDIA Night (V) - Club Royale

12

Tuesday

Detail (P) - Night Moves***
Don McMinn & Rum Boogie Band (T) - Rum Boogie Cafe***
"Don't Get God Started" (F) - Orpheum Theatre
Faculty Concert Series (F) - Rhodes College
Jason D. Williams (C) - Lou's Place
"Lies, Legends & Tales" (F) - Mud Island River Museum
Live Rhythm & Blues (T) - Club Royale
Lonely St. Duo (V) - Chelsea St. Pub***
Lou Roberts/Ben Cauley & Vapors Band (V) - Bad Bob's Vapors
MVP (V) - Captain Bilbo's
Ned Davis/Jim Nolan & Band (V) - Bad Bob's Vapors
"Pump Boys & Dinettes" (F) - Circuit Playhouse
Richard Cushing & His Cosmick 12-String (U) - South End
Sam Williams (V) - Sammy D's***
Stone Blue Band (V) - September Place***
Talon (P) - Stage Stop***
TBA (U) - Bombay

14

Thursday

Blues Alley All-Stars (T) - Blues Alley
David Kurtz (solo) (P) - R.P. Tracks
Don McMinn & Rum Boogie Band (T) - Rum Boogie Cafe***
"Don't Get God Started" (F) - Orpheum Theatre
Front Street Blues Band (T) - Lou's Place
Jody McCarthy (P) - Sammy D's***
"Lies, Legends & Tales" (F) - Mud Island River Museum
Lonely St. Duo (V) - Chelsea St. Pub***
Lou Roberts/Ben Cauley & Vapors Band (V) - Vapors
Marlboro Country Contest Finals (C) - Vapors
O'Brien & Valdez (K) - Sir Lafs-A-Lot
P.J. Turner (V) - Thunderbird's
Peter Hyrka & V.O.C. (N) - North End
"Pump Boys & Dinettes" (F) - Circuit Playhouse
Stone Blue Band (V) - September Place***
Talon (P) - Stage Stop***
"Three Penny Opera" (F) - McCoy Theatre
Willys (P) - Bombay

13

Wednesday

Arlingtons (P) - Bombay
Blues Alley All-Stars (T) - Blues Alley
Cut Outs (P) - Poplar Lounge
"Don't Get God Started" (F) - Orpheum Theatre
Free World (N) - Proud Mary's***
Front Street Blues Band (T) - Lou's Place
Group 1 (T) - R.P. Tracks
Joe Norman (V) - Wall St. Deli
"Lies, Legends, & Tales" (F) - Mud Island River Museum
Live Rhythm & Blues (T) - Club Royale
Lonely St. Duo (V) - Chelsea St. Pub***
Lou Roberts/Ben Cauley & Vapors Band (V) - Bad Bob's Vapors
MVP (V) - Captain Bilbo's
Ned Davis/Jim Nolan & Vapors Band (V) - Vapors
Noontime Concerts (F) - Calvary Episcopal Church

15

Friday

Bluegrass Night (T) - Harvester Lane
Blues Alley All-Stars (T) - Blues Alley
Cafe Racers (P) - Parking Can Be Fun Garage***
Don McMinn & the Rum Boogie Band (T) - Rum Boogie Cafe***
"Don't Get God Started" (F) - Orpheum Theatre
Exodus (N) - Daquiri Works
Front Street Blues Band (T) - Lou's Place
"Glengarry Glen Ross" (F) - Playhouse on the Square
Good Question (P) - Bombay
Joshua Bell w/MSO (F) - deFrank Music Hall
"Lies, Legends & Tales" (F) - Mud Island
Live Music (P) - R.P. Tracks
Live Music (U) - 14 Karat
Live Music (P) - Club Royale

- Lonely Street Duo (V) - Chelsea St Pub***
 Lou Roberts/Ben Cauley & Vapors Band (V) - Vapors
 MVP (P) - Captain Bilbo's
 Ned Davis/Jim Nolan & Vapors Band (V) - Vapor's
 No Dice (P) - Dr. Don's (Millington)
 O'Brian & Valdez (K) - Sir Lafs A Lot
 P.J. Turner (V) - Thunderbirds
 Rhythm Hounds (V) - South End
 Rick Harvey & Beale St. Blues Band (T) - Proud Mary's***
 Ron Reed Band (P) - Proud Mary's***
 Ronnie Hensley (V) - Wall St. Deli
 Sammy D & the Zone (V) - Sammy D's***
 Sandy Patti/Billy Crockett (G) - Mid-South Coliseum
 Shylo (C) - Daily Planet
 Sid Selvide (T) - North End
 Soul Capitalists (N) - Court Square Cafe
 Stone Blue Band (V) - September Place***
 Suzanne Jerome-Taylor & Drama (P) - Celebrity's
 Talon (P) - Stage Stop***
 Teresa Pate (V) - French Quarter Inn
 Terry Humphreys (C) - Western Steak House
 The B-Flats (P) - The Firehouse (Cleveland, MS)
 The Breakaway Band (P) - Friends
 "The Three Penny Opera" (F) - McCoy Theatre (Rhodes College)
 Vehicle (P) - EM Club (Millington)
 Willys (P) - Night Moves***

16 Saturday

- Beanland Band (P) - South End
 Blues Alley All-Stars (T) - Blues Alley
 Bruce Biles (T) - Barrister's
 Cafe Racers (P) - Alfred's ***
 Country Music Night (C) - Harvester Lane
 "Don't Get God Started" (F) - Orpheum Theatre
 Exodus (N) - Daquiri Works
 Front Street Blues Band (T) - Lou's Place
 "Glengarry Glen Ross" (F) - Playhouse on the Square
 International Blues Fest (T) - Mid South Coliseum
 Jesse Brownfield (V) - Wall Street Deli
 Joshua Bell w/MSO (F) - deFrank Music Hall
 Live Music (P) - R.P. Tracks***
 Live Music (T) - Club Royal
 Live Rock n' Roll (P) - Night Moves***
 Lonely Street Duo (V) - Chelsea St Pub***
 Lou Roberts/Ben Cauley & Vapors Band (V) - Vapors
 MVP (V) - Captain Bilbo's
 Ned Davis/Jim Nolan & Vapors Band (V) - Vapors
 No Dice (P) - Dr. Don's (Millington, TN)



R
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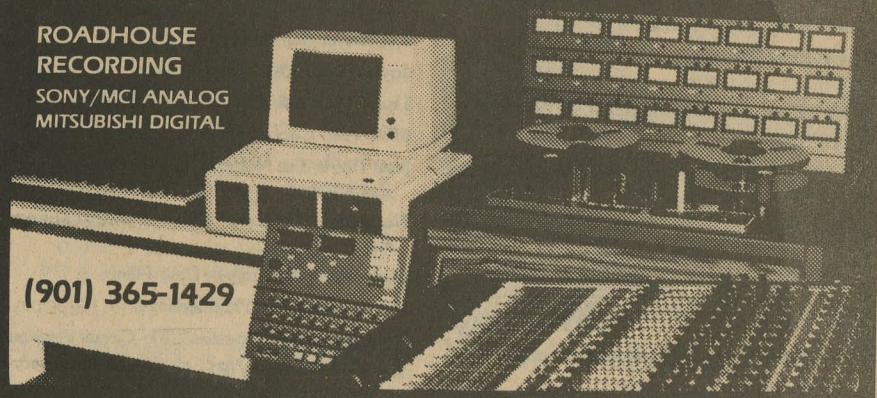
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 ROCK N' ROLL UP YOUR SLEEVE (Blood Drive) - Handy Park***
 Ron Reed Band (P) - Proud Mary's***
 Sammy D & the Zone (P) - Sammy D's***
 Shylo (C) - Daily Planet
 Sid Selvidge (T) - North End
 Soul Capitalists (N) - Court Square Cafe
 Spring Music Fest (P) - Omni New Daisy
 Spring Music Fest (T) - Rum Boogie Cafe***
 Stone Blue Band (V) - September Place***
 Studio Showcase (V) - Overton Park Shell
 Suzanne Jerome-Taylor & Drama (P) - Bombay
 Talon (P) - Stage Stop***
 Teresa Pate (V) - French Quarter Inn
 Terry Humphreys (C) - Western Steak House
 The B-Flats (P) - Amory Railroad Fest (Amory, MS)
 The Breakaway Band (P) - Friends
 "The House of Blues Leaves" (F) - McCoy Theatre (Rhodes)
 Vehicle (P) - EM Club (Millington, TN)

17

Sunday

Argot (T) - North End
 Detail (P) - Bombay
 "Don't Get God Started" (F) - Orpheum Theatre
 Free World (N) - R.P. Tracks
 "Glengarry Glen Ross" (F) - Playhouse on the Square
 Jazz Countdown Reinstated (T) - Belmont Grill
 O'Brien & Valdez (K) - Sir Lafs-A-Lot
 R.T. Scott Band (C) - Bad Bob's Vapors
 RBC Jazz Brunch (T) - Rum Boogie Cafe***
 Rick Green & Highway Bound (C) - Bad Bob's Vapors
 Sam Williams (V) - Sammy D's***
 Sarah Bomar, harp (F) - Rhodes College
 Songwriters Night (V) - Daily Planet
 Steelers (P) - Captain Bilbo's
 The B-Flats (P) - Amory Railroad Festival (Amory, MS)
 "The House of Blue Leaves" (F) - McCoy Theatre
 Vocalists Talent Show (V) - Club Royale
 Willys (P) - Night Moves***

18

Monday

Coon Elder & Brenda Patterson Band (T) - Rum Boogie Cafe***
 Face Value (P) - Stage Stop***

Jason D. Williams (C) - Lou's Place
 Lou Roberts/Ben Cauley & Vapors Band (V) - Bad Bob's Vapors
 Ned Davis/Jim Nolan & Vapors Band (V) - Bad Bob's Vapors
 Open Mike Night (V) - Sammy D's***
 "Pump Boys & Dinettes" (F) - Circuit Playhouse
 Rocky Richardson (P) - Chelsea St. Pub***
 Steelers (P) - Captain Bilbo's
 TBA (U) - Bombay

19

Tuesday

Don McMinn & Rum Boogie Band (T) - Rum Boogie Cafe***
 Face Value (P) - Stage Stop***
 Faculty Concert Series (F) - Rhodes College
 Jason D. Williams (C) - Lou's Place
 Live Rhythm & Blues (T) - Club Royale
 Lou Roberts/Ben Cauley & Vapors Band (V) - Bad Bob's Vapors
 MVP (V) - Captain Bilbo's
 Ned Davis/Jim Nolan & Band (V) - Bad Bob's Vapors
 "Pump Boys & Dinettes" (F) - Circuit Playhouse
 Richard Cushing & His Cosmick 12-String (U) - South End
 Rocky Richardson (P) - Chelsea St. Pub***
 Sam Williams (V) - Sammy D's***
 Stone Blue Band (V) - September Place***
 TBA (U) - Bombay

20

Wednesday

Blues Alley All-Stars (T) - Blues Alley
 Cut Outs (P) - Poplar Lounge
 Don McMinn & Rum Boogie Band (T) - Rum Boogie Cafe***
 Face Value (P) - Stage Stop***
 Free World (N) - Proud Mary's***
 Front Street Blues Band (T) - Lou's Place
 Group 1 (T) - R.P. Tracks
 Israel Independence Day (F) - Jewish Comm. Center
 Jaz Kaner (K) - Sir Lafs-A-Lot
 Joe Norman (V) - Wall St. Deli
 Live Rhythm & Blues (T) - Club Royale
 MVP (V) - Captain Bilbo's
 Ned Davis/Jim Nolan & Vapors Band (V) - Bad Bob's Vapors
 Noontime Concert (F) - Calvary Episcopal Church
 Open Mike Night (V) - Daily Planet
 P.J. Turner (V) - Thunderbird's
 "Pump Boys & Dinettes" (F) - Circuit Playhouse
 Rocky Richardson (P) - Chelsea St. Pub***
 Sam Williams (V) - Sammy D's***

Stone Blue Band (V) - September Place***
 WDIA Night (V) - Club Royale

21

Thursday

Blues Alley All-Stars (T) - Blues Alley
 David Kurtz (solo) (P) - R.P. Tracks
 Don McMinn & Rum Boogie Band (T) - Rum Boogie Cafe***
 Front Street Blues Band (T) - Lou's Place
 "Glengarry Glen Ross" (F) - Playhouse on the Square
 Jaz Kaner (K) - Sir Lafs-A-Lot
 Jody McCarthy (P) - Sammy D's***
 Looker (P) - Stage Stop***
 Lou Roberts/Ben Cauley & Vapors Band (V) - Bad Bob's Vapors
 Ned Davis/Jim Nolan & Vapors Band (V) - Bad Bob's Vapors
 P.J. Turner (V) - Thunderbird's
 Panorama (P) - Bombay Bicycle Club
 Peter Hyrka & V.O.C. (N) - North End
 "Pump Boys & Dinettes" (F) - Circuit Playhouse
 "Ring Round the Moon" (F) - Theatre Memphis
 Rocky Richardson (P) - Chelsea St. Pub***
 Stone Blue Band (T) - September Place***

22

Friday

Bluegrass Night (T) - Harvester Lane
 Blues Alley All-Stars (T) - Blues Alley
 Bobby Lawson & the Shades of Blue (T) - Daily Planet
 Cafe Racers (P) - Ole Miss (Oxford, MS)
 Exodus (N) - Daiquiri Works
 Front Street Blues Band (T) - Lou's Place
 "Glengarry Glen Ross" (F) - Playhouse on the Square
 Jaz Kaner (K) - Sir Lafs-A-Lot
 Live Music (P) - R.P. Tracks
 Live Music (U) - 14 Karat
 Live Rhythm & Blues (T) Club Royale
 Looker (P) - Stage Stop***
 Lou Roberts/Ben Cauley & Vapors Band (V) - Bad Bob's Vapors
 MVP (V) - Captain Bilbo's
 Ned Davis/Jim Nolan & Vapors Band (V) - Bad Bob's Vapors
 P.J. Turner (V) - Thunderbird's
 Panorama (V) - Dr. Don's
 "Pump Boys & Dinettes" (F) - Circuit Playhouse
 Rhythm Hounds (V) - South End
 Richard Orange & Crush (N) - Bombay
 Rick Harvey & Beale St. Blues Band (T) - Proud Mary's***
 "Ring Round the Moon" (F) - Theatre Memphis
 Rocky Richardson (P) - Chelsea St. Pub***

Ron Reed Band (T) - Proud Mary's***
 Ronnie Hensley (V) - Wall St. Deli
 Sammy D. & the Zone (V) - Sammy D's***
 Shambles (P) - Court Square Cafe
 Sid Selvidge (T) - North End
 Stone Blue Band (V) - September Place***
 Suzanne Jerome-Taylor & Drama (P) - Celebrity's
 Teresa Pate (V) - French Quarter Inn
 Terry Humphreys (C) - Western Steak House & Lounge
 Terry Mike Jeffries Show (T) - Rum Boogie Cafe***
 The Breakaway Band (P) - Friends
 Willys (P) - Night Moves***

23 Saturday

Blues Alley All-Stars (T) - Blues Alley
 Bobby Lawson & the Shades of Blue (T) - Daily Planet
 Bruce Biles (T) - Barrister's
 Cafe Racers (P) - Ole Miss (Oxford, MS)
 Country Music Night (C) - Harvester Lane
 Exodus (N) - Daiquiri Works
 Front St. Blues Band (T) - Lou's Place
 "Glengarry Glen Ross" (F) - Playhouse on the Square
 Heritage of Harmony (T) - Orpheum Theatre
 Joe Norman (V) - Wall St. Deli
 Live Music (P) - R.P. Tracks
 Live Rhythm & Blues (T) - Club Royale
 Live Rock'n'Roll (P) - Night Moves***
 Looker (P) - Stage Stop***
 Lou Roberts/Ben Cauley & Vapors Band (V) - Bad Bob's Vapors
 Mama Terra (P) - Southaven Festival
 MVP (V) - Captain Bilbo's
 Ned Davis/Jim Nolan & Vapors Band (V) - Bad Bob's Vapors
 P.J. Turner (V) - Thunderbird's
 Panorama (V) - Dr. Don's
 "Pump Boys & Dinettes" (F) - Circuit Playhouse
 Reba & the Portables (T) - Bombay
 Richard Orange & Crush (N) - Alfred's on Beale***
 Richard Orange & Crush (N) - South End
 Rick Harvey & Beale St. Blues Band (T) - Proud Mary's***
 "Ring 'Round the Moon" (F) - Theatre Memphis
 Rock 98/Amro Jam Finals (P) - Omni-New Daisy
 Rocky Richardson (P) - Chelsea St. Pub***
 Ron Reed Band (T) - Proud Mary's***
 Sammy D & the Zone (V) - Sammy D's***
 Shakers (P) - Celebrity's
 Shambles (P) - Court Square Cafe
 Sid Selvidge (T) - North End
 Stone Blue Band (V) - September Place***

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concert calendar

Studio Showcase (V) - Overton Park Shell
Teresa Pate (V) - French Quarter Inn
Terry Humphreys (C) - Western Steak House &
Lounge
Terry Mike Jeffries Show (T) - Rum Boogie
Cafe***
The B-Flats (P) - Varsity Inn
The Breakaway Band (P) - Friends
Wolfgang (N) - Bombay Bicycle Club

Jason D. Williams (C) - Lou's Place
Live Rhythm & Blues (T) - Club Royale
Lou Roberts/Ben Cauley & Vapors Band (V) -
Bad Bob's Vapors
MVP (V) - Captain Bilbo's
Ned Davis/Jim Bolan & Vapors Band (V) - Bad
Bob's Vapors
"Pump Boys & Dinettes" (F) - Circuit Playhouse
Rhodes College Singers Spring Concert (F) -
Rhodes College
Richard Cushing & His Cosmick 12-String (U) -
South End
"Ring 'Round the Moon" (F) - Theatre Memphis
Rocky Richardson (P) - Chelsea St. Pub***
Sam Williams (V) - Sammy D's***
Stone Blue Band (V) - September Place***
TBA (U) - Bombay

24

Sunday

Argot (T) - North End
Bluebeats (N) - Bombay Bicycle Club
Free World (N) - R.P. Tracks
"Glengarry Glen Ross" (F) - Playhouse on the
Square
Jaz Kaner (K) - Sir Lafs-A-Lot
Jazz Countdown Reinstated (T) - Belmont Grill
Leontyne Price (F) - Orpheum Theatre
R.T. Scott Band (C) - Bad Bob's Vapors
Rick Green & Highway Bound (C) - Bad Bob's
Vapors
Sam Williams (V) - Sammy D's***
Songwriters Night (V) - Daily Planet
Steelers (P) - Captain Bilbo's
Terry Mike Jeffries Show (T) - Rum Boogie
Cafe***
Vocalists Talent Show (V) - Club Royale
Willys (P) - Night Moves***

27

Wednesday

Blues Alley All-Stars (T) - Blues Alley
Comm. Music Student Project Night (V) -
Arden Studio B
Don McMinn & Rum Boogie Band (T) - Rum
Boogie Cafe***
Free World (N) - Proud Mary's***
Front St. Blues Band (T) - Lou's Place
Group 1 (T) - R.P. Tracks
Hollywood (P) - Stage Stop***
Live Rhythm & Blues (T) - Club Royale
Lou Roberts/Ben Cauley & Vapors Band (V) -
Bad Bob's Vapors
Mark Klein (K) - Sir Lafs-A-Lot
MVP (V) - Captain Bilbo's
Ned Davis/Jim Nolan & Vapors Band (V) -
Vapors
Noontime Concerts (F) - Calvary Episcopal
Church
Open Mike Night (V) - Daily Planet
P.J. Turner (V) - Thunderbird's
"Pump Boys & Dinettes" (F) - Circuit Playhouse
"Ring 'Round the Moon" (F) - Theatre Memphis
Rocky Richardson (P) - Chelsea St. Pub***
Sam Williams (V) - Sammy D's***
Stone Blue Band (V) - September Place***
TBA (U) - Bombay
WDIA Night (V) - Club Royale
Willys (P) - Wall St. Deli

25

Monday

Classical Music/Memphis Designers Show (F) -
Overton Park Shell
Coon Elder & Brenda Patterson Band (T) - Rum
Boogie Cafe***
Hollywood (P) - Stage Stop***
Jason D. Williams (C) - Lou's Place
Lou Roberts/Ben Cauley & Vapors Band (V) -
Vapors
Ned Davis/Jim Nolan & Vapors Band (V) - Bad
Bob's Vapors
Open Mike Night (V) - Daily Planet
"Pump Boys & Dinettes" (F) - Circuit Playhouse
"Ring 'Round the Moon" (F) - Theatre Memphis
Rocky Richardson (P) - Chelsea St. Pub***
Steelers (P) - Captain Bilbo's
TBA (U) - Bombay

26

Tuesday

Don McMinn & Rum Boogie Band (T) -
Rum Boogie Cafe***
Hollywood (P) - Stage Stop***

28

Thursday

Anson & the Rockets w/Sam Myers (T) - Rum
Boogie Cafe***
Blues Alley All-Stars (T) - Blues Alley

David Kurtz (P) - R.P. Tracks
 Front St. Blues Band (T) - Lou's Place
 "Glengarry Glen Ross" (F) - Playhouse on the Square
 Good Question (P) - Bombay
 Hollywood (P) - Stage Stop***
 Jody McCarthy (K) - Sammy D's***
 Lou Roberts/Ben Cauley & Vapors Band (V) - Bad Bob's Vapors
 Mark Klein (K) - Sir Lafs-A-Lot
 Ned Davis/Jim Nolan & Vapors Band (V) - Bad Bob's Vapors
 P.J. Turner (V) - Thunderbird's
 Peter Hyrka & V.O.C. (N) - North End
 "Pump Boys & Dinettes" (F) - Circuit Playhouse
 "Ring 'Round the Moon" (F) - Theatre Memphis
 Stone Blue Band (V) - September Place***

29

Friday

Anson & the Rockets w/Sam Myers (T) - Rum Boogie Cafe***
 Bluegrass Night (T) - Harvester Lane
 Blues Alley All-Stars (T) - All-Stars
 Cafe Racers (P) - Night Moves***
 Front St. Blues Band (T) - Lou's Place
 FM 90 Rooftop Party (P) - Parking Can Be Fun
 "Glengarry Glen Ross" (F) - Playhouse on the Square
 Hollywood (P) - Stage Stop***
 Joe Norman (V) - Wall St. Deli
 Live Music (P) - R.P. Tracks
 Live Music (U) - 14 Karats
 Live Rhythm & Blues (T) - Club Royale
 Lou Roberts/Ben Cauley & Vapors Band (V) - Bad Bob's Vapors
 Mark Klein (K) - Sir Lafs-A-Lot
 MVP (V) - Captain Bilbo's
 Ned Davis/Jim Nolan & Vapors Band (V) - Bad Bob's Vapors
 P.J. Turner (V) - Thunderbird's
 Plan B (V) - Dr. Don's
 "Pump Boys & Dinettes" (F) - Circuit Playhouse
 Rhythm Hounds (V) - South End
 Rick Harvey & Beale St. Blues Band (T) - Proud Mary's***
 "Ring 'Round the Moon" (F) - Theatre Memphis
 Rocky Richardson (P) - Chelsea St. Pub***
 Ron Reed Band (T) - Proud Mary's***
 Sammy D & the Zone (V) - Sammy D's***
 Shades of Blue (P) - Parking Can Be Fun
 Shylo (C) - Daily Planet
 Sid Selvidge (T) - North End
 Stone Blue Band (V) - September Place***

cont. page 55



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John Kilzer

from page 30

Meanwhile several labels had shown interest. Before any deals could be cut, happenstance put Ardent's Jody Stephens (Big Star's drummer) at Geffen Records in L.A. dropping off a tape to showcase the work of the studio. One of the Ardent tapes was Kilzer's demo of "Loaded Dice." Tom Zutaut, Geffen "whiz-kid" A&R man who was responsible for Motley Crue making it, popped in the tape and, according to Kilzer, decided to sign him "on the merits of that one song."

The *Memory In The Making* sessions were held around Thanksgiving '87 at Ardent, which Kilzer says is, "the best studio anywhere." He is proud of the fact that the band is basically the same guys who played on the record (only Kirksey was not involved) but warns that the sessions were "sarcasm city" where you had to "wear your heart on your sleeve."

None of this rock star stuff: Sykes would yell "Get in the fucking vocal booth! Where are you Kilzer?" Kilzer says the sessions were held "amongst friends" and in "the most perfect atmosphere." He felt very fortunate that Geffen chose Sykes and Hampton to produce, and to record and mix in Memphis rather than using L.A. or New York and some

strange studio. (Mastering was done in New York — otherwise it's a local production.)

Kilzer has always believed that "you're only as good as the people you surround yourself with," and that he "had the cream of the crop." The recording itself, particularly overdubs, did not require his services all that much, so rather than "tax them with my presence," he would wander off to watch Memphis State play basketball. Yes, he's still a Tiger fan.

Jack Holder, one of Memphis' finest rock performers is all over the record. On guitar throughout, he also adds synthesizer, organ and piano as well as backing vocals. Kilzer says, "To have Jack on anything, especially live, is a real special thing." What few people know is that "Jack would come in about 30 minutes late, walk over to his amp, turn it on, take his boots off and put his house slippers on like this is Jack's place! And start playing the most amazing leads I've ever heard in my life."

Rosanne Cash, her husband and producer Rodney Crowell and Survivor's Jimi Jamison showed up to add vocal backing that Sykes and Hampton tastefully sprinkled throughout the album. The three are even credited with percussion on "Dirty Dishes." Considering the extremely loose nature of the 12 bar

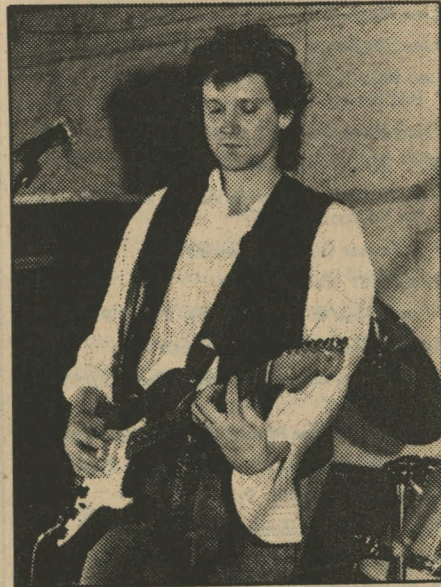
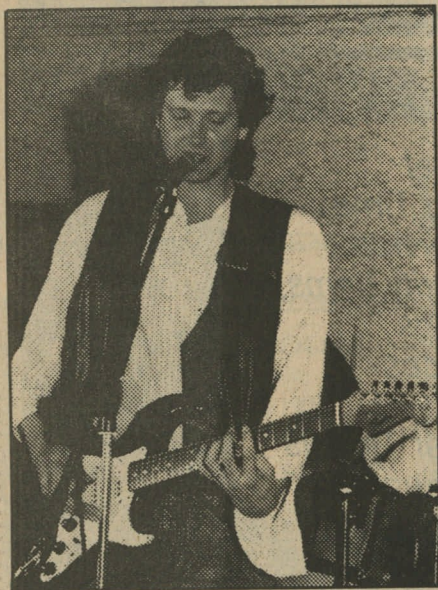
blues song it is entirely possible that is not a misprint.

Kilzer gives credit to Sykes and Geffen's Zutaut for picking the songs that ended up on the record and the order in which they appear. "That's not really in my league to decide. They're more radio oriented." And what, pray tell, is in your league? "I pretty much just wrote 'em and sang 'em."

When a dreamer dreams
Don't play with his vision
'Cause it's the only thing he's got
And when a dreamer dreams
He makes deep incisions
Into the world that we forgot."

"When Fools Say Love"

Kilzer says he writes with melody in mind but not necessarily harmony. He's got a new song called "Desolate Angel" that requires a second vocal but he "didn't know that till (he) realized (he) couldn't sing it" the way he heard it in his head. In discussing harmony he says that good melody presupposes good harmony and adds that "it's kinda like, which comes first, essence before existence?" He easily rattles off phrases like that; as if everyone talked that way.



When Geffen asked where they might do the cover shots, Kilzer said, "Oh, I don't know. How about Taos, N. Mex?" When they immediately agreed, he thought, "whoa, rock'n'roll."

photos by Kelly K. Craig

But what would you expect from a rock and roller who says his songs are "more like an ink-blot test" and whose Master's Thesis was about Carl Jung, the Swiss psychologist, and William Butler Yeats, the Irish poet. If that is not contradiction enough Kilzer is also the hopeless romantic who wrote "I Love You" for his wife Stacey's birthday. That was in his furniture moving days and he says, "I had nothing to give her so I sat down and wrote her that song." The lyric goes, "Because I've removed my crown of thorns/I have died and been reborn/And babe it was you who rolled away the stone."

Nothing overtly religious pops into Kilzer's writing or conversation. However, lines like those suggest a deep seated bible-belt sense of responsibility. And he does talk of his "blessing" that for him, his writing is "not a contrived art-form." Elabora-

ting, he says that "everything on this record thus far has been intuition and straight from the heart."

His intuition has proved right so far. While in L.A. to discuss cover art with the Geffen people, he was reading the English author D.H. Lawrence. Lawrence, author of *Women In Love* and *Lady Chatterly's Lover*, was a resident of Taos, N. Mex. in his final years. When Geffen asked where they might do the cover shots, Kilzer said, "Oh, I don't know. How about Taos, N. Mex?" When they immediately agreed, he thought, "whoa, rock'n'roll." He concludes though that his suggestion was not one of power but one based on "naivete."

Kilzer dismisses the notion that, in his songs, he has any deep intellectual message to deliver. Perhaps not, but there is an intelligence to his writing that is usually absent from

rock lyrics. Rodney Crowell has said, "there's a real intelligence to his (Kilzer's) writing that I admire (see *Memphis Star*, December 1986)." Kilzer dismisses intellectuality in "Dirty Dishes" simply seeing the song as "residuals from the bottom of the pan." Maybe so but the lyric is not a typical rock/blues song: "She got my Shakespeare/She got my snake spear/She got my Vinnie Van Gogh."

There's one more line from "When Fools Say Love" that maybe sums up John Kilzer's career thus far and points to the direction it is going. "When a thief says please/Please baby don't listen/'Cause he's kerosene and sparks." A poet *should* be a thief — not of other's words or things — but of the key that forces us to look more closely at ourselves — warts, glory and all. John Kilzer is turning that key and mixing "kerosene and sparks." ★



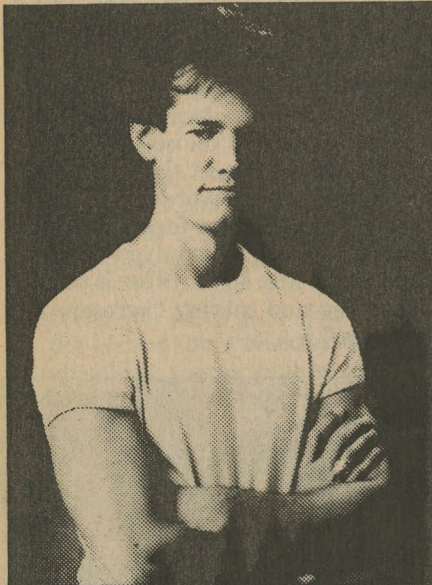
"You're only as good as the people you surround yourself with." — John Kilzer. The band is (from left) Freddie Kirksey, Harry Peel, Dave Smith, Kilzer and Jack Holder.

photo by Kelly K. Craig

Star Tracks

from page 39

returned from a promo trip to Germany. They appeared on radio interviews and television as well as many personal appearances. A tour may happen abroad in the near future but this month they head out for a series of dates with Richard Marx.



Randy Travis will appear at the Mid-South Coliseum April 22 as part of the Marlboro Country Talent Contest.

If you've wondered about the seeming lack of promotion (such as a second video and single release) for our hometown team, there is news. Junction's label, QMI, has split with their distribution, MCA. (There are only a few MAJOR distributors, even though there are many MAJOR labels. For example, Warner Brothers, Elektra, Atlantic, Geffen and others are all distributed by WEA, Corp) According to manager Jon Hornyak, "We're confident there will be a new distributor soon. Placement is in the works as we speak."

The trip to Europe wasn't affected because the album is distributed by BMG (the Bertleman Music Group who bought RCA) over there. "Kick The Wall" has a specil B-side over there, too - the acoustic version of "Tennessee," which was actually written in Germany while Jimmy was on a USO tour several years ago.

CHAD CROMWELL (drummer for Joe Walsh and Neil Young) will be touring as Junction's drummer in between his other gigs.

Steve Weaver, our *Legal Side* columnist, secured a deal for Nashville based blues-rocker Warren Haynes with Epic Records. Congratulations to Steve . . .

Winners of the local round of the National Battle of the Bands are 1) **MAMA-TERRA**, 2) **TNA**, and 3) **M-Slider** (see our feature on page 14). Sponsored locally by Strings & Things and Rock 103, the Battle was held at the New Daisy Theatre, Sunday, March 13. Judges for the Battle were Stage Stop owner **Nita Makris**, Ardent A&R rep **Jody Stephens**, and **Bobby Durango** of Geffen recording artists Rock City Angels.

Mama-Terra (Chuck Houston, vocals; William Chadwick, keyboards; Andy Grant, Drums; Jimmy Craig, guitar; Phillip Myers, bass) will advance to the semi-finals to be held March 31 in Panama City, Fla. In addition to winning their expenses for the trip, they took home a Kramer Focus 6000 guitar with locking tremolo and a case. TNA was awarded a \$200 gift certificate from Strings & Things, M-Slider won a \$100 gift certificate.

Winners in the Panama City semi-finals will receive \$500 and the right to compete in the Grand Finals for a panel of 5 music industry execs., including major label reps.

TIP SHEET

Hot band to hear - **EVERYMAN** (some former Calculated X members), **SHAMBLES** (with a HOT female vocalist), a reformed **LOOKER**, and the new **AMBER** (Steve Shanks, Mike Bourgeois, Eric Westpy, Mike Jeffers, Kevin Dougher). R.T. Scott is back with his original rockin' country every Sunday at Bad Bob's Vapors. They also showcased at the Stage Stop last month, as well as Tracy Lords. New York A&R's came down to see the Dallas-Memphis group previously known as 3D (isn't Traci Lords a porn star? What will Tipper say?)

Handy Hall will open on the 16th with a traditional blues band.

Musician **KENNETH JACKSON** took Club Handy to court for breach of contract and WON. Jackson and his band were fired with no reason or explanation last August. We don't have enough details for the full story but wanted to point out to you musicians that you *need* to have contracts that will



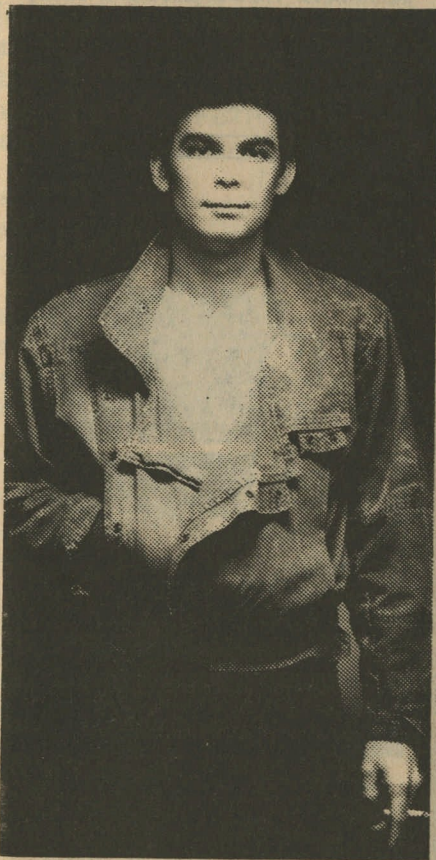
Publisher Jim Santoro (left), who turned 40 in March, Managing Editor Hal Quick, who will turn 40 someday, and Assistant Editor Susan Hesson (not pictured), who may eventually turn 40, will be Judges for the Marlboro Country Contest semi-finals at Proud Mary's and Bad Bob's Vapors.

hold up in court if this happens to you.

The **PRODUCERS' SHOWCASE** will be held June 9 and 10 in two locations. There are 16 slots for acts accepted by the committee. In order for an act to apply they **MUST** be represented by a legitimate Memphis area company (management or production) that has been **ACCEPTED** as part of the committee. Companies have until the end of the month to apply. Send credentials to the Film, Tape and Music Commission.

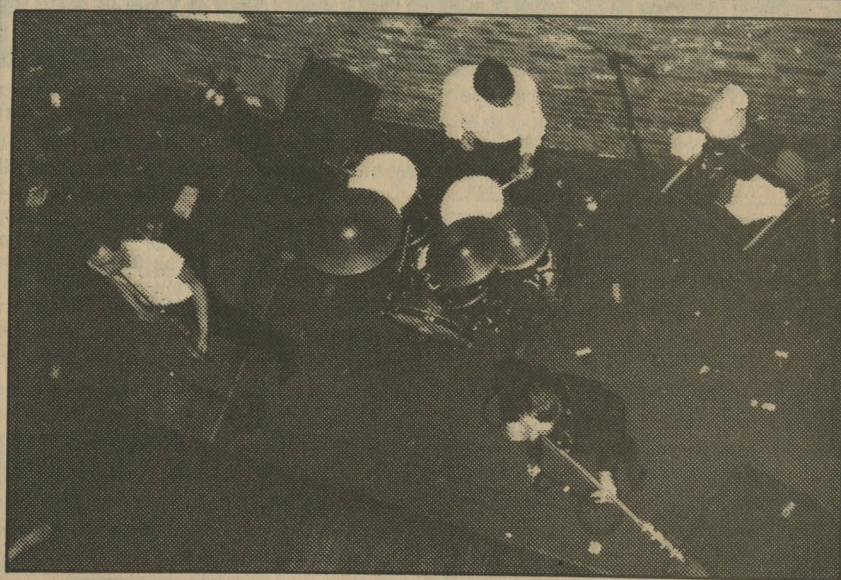
In the middle of your spring revelry, pause a moment and remember Martin Luther King, Jr. on April 4 (the day he was gunned down at the Lorraine Motel). We've come a long way since 1968, but it's never too late to give peace a chance.

Special Thanks to Tony Jones and Susan Hesson for their contribution to *Star Tracks*. ★



Ace drummer Chad Cromwell will be touring with Jimmy Davis and Junction, and has been working with Rob Jungklas at Sounds Unreel.

photo by Ford McDonald



Shown here at Rum Boogie in January, Columbia, Mo.'s Bel-Airs will bring their own special brand of gritty, roadhouse, rockin' blues to Huey's April 3. The Bel-Airs are, from left, guitarist David Pruitt, drummer Pat O'Connor and bassist Dick Pruitt.

photos by Harry Duncan

classifieds

MEMPHIS STAR Classifieds are inexpensive and effective. To place a classified ad stop by our office or send your ad to the **MEMPHIS STAR**, 643 S. Highland, Memphis, TN 38111. Cost is only 25¢ per word. Each word in **bold face** is 50¢. \$4 minimum. Check or money order must accompany your ad and we must receive it by the 16th of the month.

HELP WANTED

"Lyricist" seeks "professional composer/musician for collaboration. Call Rii-Rii at 274-7266.

Manager needed to replace manager who was forced to withdraw due to illness. Have several C&W, R&B and Rock performers ready to go under contract. If interested mail bio and phone number to: Business Agent - Crosstown Station, P.O. Box 40683, Memphis, TN 38174, phone 324-5283.

Female vocalist wanted for professional Top 40 band. 360-8295.

Beale St. Entertainment seeking variety of entertainers for pending jobs. Call Mike at 525-8979.

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

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

The **MEMPHIS STAR** is seeking professional advertising sales representatives. **Commission Plus. Experienced preferred, but will train right person. Call Sales Office at 526-4304. IH**

ROCK BANDS - work nightclubs throughout Southeast. Send promo. Rising Star Productions, Inc., P.O. Box 723608, Atlanta, GA 30339. (404) 422-9000.

MUSICIANS AVAILABLE

Drummer/Songwriter with the Charlie Daniels Band and J.J. Cale seeks intelligent full-time music situation in Memphis. Sessions and/or live. Gary Allen, 377-3759.

FOR SALE

EQUIPMENT SALE: 8 Track Tascam 38 R to R - \$150.00; Keyboard Mirage - \$800.00; Drum Machine Oberheim DX - \$450.00; Digital Reverb, Yamaha R1000 - \$400.00; Dig. Delay Roland SDE 1000 - \$250.00; P-Bass Fender - \$250.00; Guitar Gibson RD Artist - \$250.00; 12 Ch. Stereo Mix Board Peavey - \$250.00. All negotiable. Leave message: (901) 366-1635. 1/3/88

STUDIO EQUIPMENT! Allen and Heath CMC-24 console, Fostex B-16, Yamaha REV7, ART Ola, Deltalab Echotron, Patch Bays, EQ's, Comp/Limiters, Microphones, Stands, Console Desk, Rack, Etc. All gear in excellent condition. Serious Inquiries Only! Contact Jeff Shackelford at (901)-658-5277 for information and prices. 3/1/88

Hank Williams, Jr. - concert Rebel Flags 3' x 5' - \$10.00. Red or blue bandannas - \$2.50 each. Add \$1.00 for shipping - order from Sun Images, 313 St. Francis St., Forrest City, AR 72335. Send check, VISA or MasterCard number.

FOR SALE: Roland Dep V Digital Processor, \$600.00. **BRAND NEW!** Call Ricky at 761-1258. 1/3/88

Ensoniq-1 Keyboard with stand, pedals, amp. Never been used. \$985. Call Janice at 853-1349. 1/3/88

FOR SALE: Peavy KB100 w/Black Widow Speaker, used twice - \$350.00; JBL 15" w/Horn - \$500.00 each; Yamaha QX7 Sequencer - \$200.00; Roland Analog Echo - \$100.00; Trayner 600 W Stereo Amp - \$350.00; Tascam 38 8-track, perfect condition, used once - \$2000.00. Call (901) 756-5132. 1/3/88

Brand New Car Stereo System. Clarion AM/FM Cassette, 4 Kenwood Speakers, Sony amplifier. List \$1200, asking \$700, includes Alpine amplifier and 2 Alpine speakers. Warranty. Call Lisa at 366-9574 or 526-8700. 1/1/88

SERVICE

MUSICIANS: Customized videos on 1/2" VHS. Call Don at 323-8681 for more information. 1/3/88

Practice Space Available. Private practice space for small instrumental group or ensemble in exchange for Sunday music help. Highland Heights area. Contact pastor 324-7321. 1/11/87

ROCK BANDS - work available in nightclubs throughout Southeast, including KY, WV, VA, LA, AR. Send songlist, equipment list, demo tape, references, photo. Rising Star Productions, Inc. Steve Thomason, P.O. Drawer 723608, Atlanta, GA 30339 (404) 422-9000. 1/2/88

Photography: Band and artist promos, model portfolios and creative freelance (album) photography. The lowest rates in town. Let us expose your group as the best. Call Kelly Craig at 353-0346 or 278-4927. 1/10/86

Tracy's Music Service - Goods for good musicians. Toll free 800-634-8734. In Illinois (618) 895-2437. 1/3/88

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ANNOUNCEMENTS

MUSICIANS: The Memphis Star is looking for a few good men and women to round out our softball team. Physical condition not a factor (this is strictly for fun). Practice begins in March. Call 526-4304 (Anna) or 452-7827 (Susan). IH



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Concerts**

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And Concert Programs

Concert Calendar

from page 49

- Teresa Pate (V) - French Quarter Inn
 Terry Humphreys (C) - Western Steak House & Lounge
 The B-Flats (P) - Steven's (Clarksdale, MS)
 The Breakaway Band (P) - Friends
 Think As Incas (N) - Court Square Cafe
 Touchtones (P) - Parking Can Be Fun
 Willys (P) - Bombay

30

Saturday

- Anson & the Rockets w/Sam Myers (T) - Rum Boogie Cafe***
 Beanland Band (P) - South End
 Blues Alley All-Stars (T) - Blues Alley
 Bruce Biles (T) - Barrister's
 Country Music Night (C) - Harvester Lane
 Exodus (N) - Daiquiri Works
 Front St. Blues Band (T) - Lou's Place
 "Glengarry Glen Ross" (F) - Playhouse on the Square
 Hollywood (P) - Stage Stop***
 Jesse Brownfield (V) - Wall St. Deli
 Live Music (P) - R.P. Tracks
 Live Rhythm & Blues (T) - Club Royale
 Live Rock'n'Roll (P) - Night Moves***
 Lou Roberts/Ben Cauley & Vapors Band (V) - Bad Bob's Vapors
 Mark Klein (K) - Sir Lafs-A-Lot
 MVP (V) - Captain Bilbo's
 Ned Davis/Jim Nolan & Vapors Band (V) - Bad Bob's Vapors
 P.J. Turner (V) - French Quarter Inn
 Plan B (V) - Dr. Don's
 "Pump Boys & Dinettes" (F) - Circuit Playhouse
 Rick Harvey & Beale St. Blues Band (T) - Proud Mary's***
 "Ring 'Round the Moon" (F) - Theatre Memphis
 Rocky Richardson (P) - Chelsea St. Pub***
 Ron Reed Band (T) - Proud Mary's***
 Salute to George Gershwin (F) - deFrank Music Hall
 Sammy D & the Zone (P) - Sammy D's***
 Shylo (C) - Daily Planet
 Sid Selvidge (T) - North End
 Steve Azar Band (P) - Bombay
 Stone Blue Band (V) - September Place***
 Studio Showcase (V) - Overton Park Shell
 Teresa Pate (V) - French Quarter Inn
 Terry Humphreys (C) - Western Steak House & Lounge
 The B-Flats (P) - Steven's (Clarksdale, MS)
 The Breakaway Band (P) - Friends
 Touchtones (V) - Court Square Cafe
 Willys (P) - Alfred's on Beale

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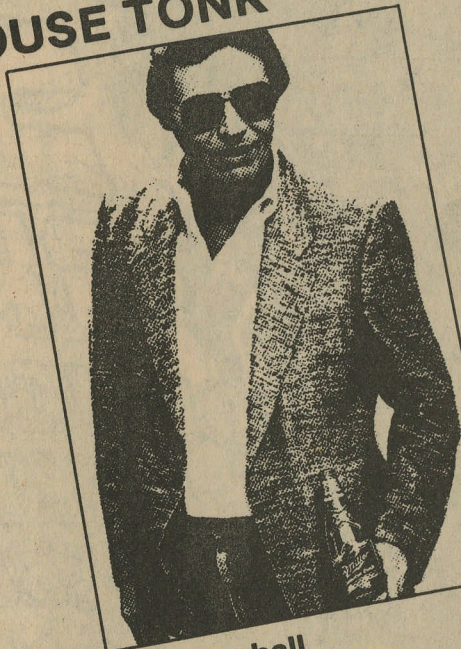
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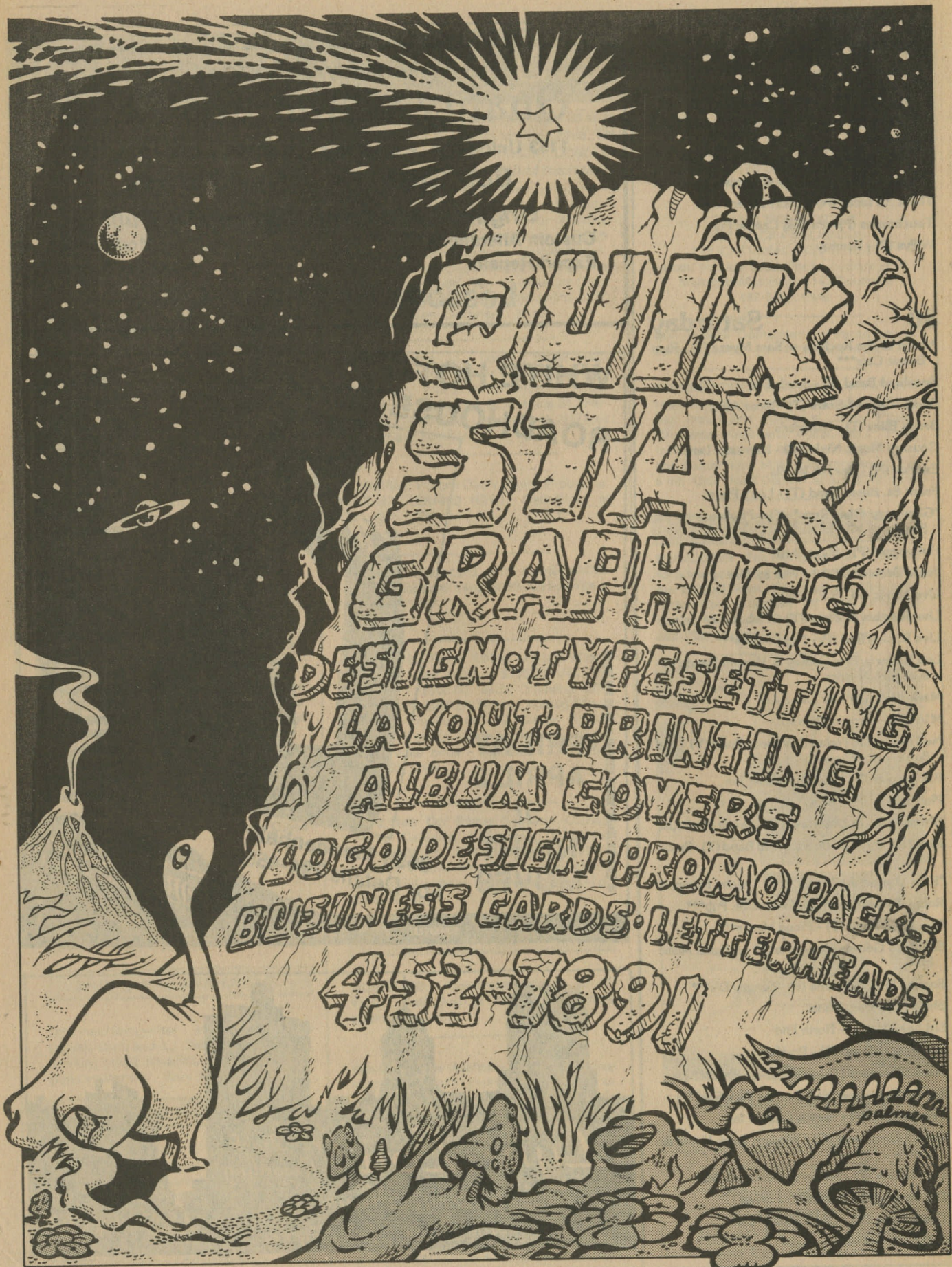
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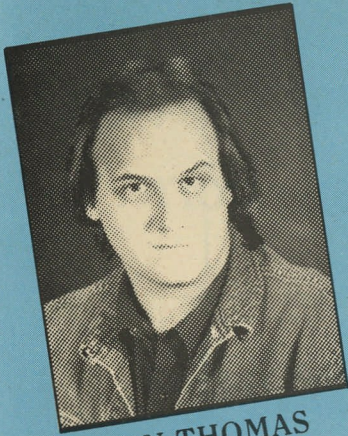
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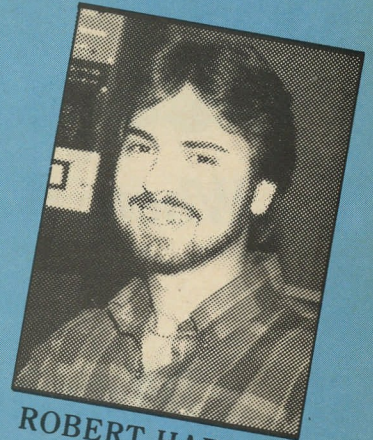
452-7891

palmer

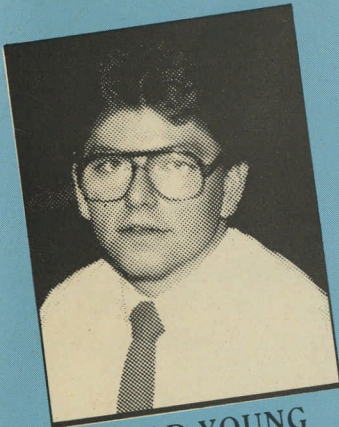
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KEN THOMAS
6:00 a.m. - 10:00 a.m.



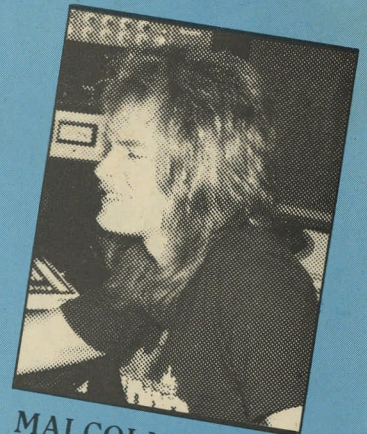
ROBERT HARDER
10:00 a.m. - 3:00 p.m.



BRAD YOUNG
3:00 p.m. - 7:00 p.m.



LIZ MICHAELS
Midnight - 6:00 a.m.



MALCOLM RYKER
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