

Exclusive Concert Calendar

Over 700 Live Entertainment Listings

Memphis Star

THE VOICE OF MEMPHIS MUSIC

\$1.00



The Island's BACK!!

Reba McEntire, Gregg
Allman, Three Dog
Night To Headline!!



DE GARMO & KEY

The
Rockumentary
Story

MEMPHIS
IN MAY — We
Take You There

The TOUCHTONES

JOHN KILZER PART II

Marlboro Country
Roundup Results

Memphis Star
Photo Contest

May 1988
Vol. VII, No. 11

THE VOICES OF MEMPHIS MUSIC



JUNE
brings us the many Voices of
Memphis Music: Black Music
Month, The Memphis Producers'
Summer Showcase & Cotton
Carnival's Beale Street MusicFest

ADVERTISERS

Don't miss this opportunity to reach the hundreds of thousands of people who will be visiting during June.

To reserve space in the June issue contact the:
Memphis Star Sales Department
at (901) 526-4304 by May 13

*Read All
About It
In The
Memphis Star*



our centerfold story

Memphis Contemporary Christian Rockers **DeGarmo & Key** Recently Shot Their New Rockumentary Here. It Is Scheduled For A May Release. *Dawn Baldwin Got The Inside Scoop. See Our Centerfold Story On Page 28. Cover Photography Courtesy The Benson Company.*

features

- "They're Back!" Memphis In May Salutes Britain**
A Preview of Memphis In May Events 8
- River City Dudes**
Four Veteran Musicians Examine The Elusive Memphis Sound
by *Sandy McKenna* 9
- The Touchtones: The World's Oldest Teenage Garage Band**
Magazine Relents, Gives Band Press by *C.P.J. Mooney, IV* 14
- John Kilzer — "Lean On The Throttle, Boy!"**
A Look At The "Kilzoid" Sound in Part II by *Harold Quick* 20
- Mud Island Summer Season Preview**
Allman, McEntire, Three Dog Night To Open 24
Cover Photography Courtesy of MCA Records

articles

- Letters 7
- MIM Schedule of Events 8
- MCVB Exhibit Praises Past, Ignores Future 11
- Marlboro Country Music Comes To Memphis 12
- Stage Combat Workshop To Be Held At MSU
by *Cheryl Denise Wolder* 17
- United Music Heritage Honorees 18
- Rock 'n' Roll Up Your Sleeve
by *Susan Hesson* 25
- Memphis Star Announces Photo Contest 26
- Li'l E by *Jim Palmer* 31
- Film Listings 38
- Hightops by *Wes Brewer* 54

columns

- Star Tracks 4
- Studio News 6
- Grammy News 10

departments

- 32 Record Reviews
- 40 Concert Calendar
- 54 Classifieds

Publisher **Jim Santoro**
 Managing Editor **Harold Quick**
 Production Coordinator **Joe Herin**
 Assistant Editor **Susan Hesson**
 Senior Staff Writers **Robert Bowman, Bill E. Burk, Tony Jones, Anna Cham, Emily A. Dunbar, Harry Duncan**
 Staff Writers **Ken Houston, Sandy McKenna, C.P.J. Mooney, IV**
 Contributing Writers ... **Dawn Baldwin, Robert Gordon, Jim Palmer, Paul Moreau, Lisa McGaughran, Rick Steff, Robert Bravender, Wes Brewer**

Kelly K. Craig Staff Photographer
Harold Quick, Contributing Photographers
Ken Walker, C.J. Haynes, Ernest C. Withers, Gene Scott
Betty Townes Sales Manager
Anna Cham, Account Executives
Karen Dino
Mike Pendergrast Marketing Manager
David Szalay Subscriptions Promotions
Al Apodaca Comptroller
Jim Palmer Graphic Artist
Quik Star Graphics Typography & Layout

The Memphis Star: Sales • 203 Beale Street, Suite 301 • Memphis, TN 38103 • (901) 526-4304
Editorial/Production • 643 S. Highland • Memphis, TN 38111 • (901) 452-7827

Copyright © 1988 By Memphis Star. All Rights Reserved. Federal statutes prohibit the reproduction, in any form, of any portion of this publication without the express written consent of the ownership. Annual Subscription Rates: U.S.A.—\$9.00; Canada—\$12.95; other Foreign Countries—\$20.00. The Memphis Star is a monthly publication whose purpose is the advancement and recognition of Memphis music and its musicians. Opinions expressed or implied are those of the authors and do not necessarily represent those of the ownership, management or its advertisers. Reader contributions are encouraged and should be sent with a self-addressed, stamped envelope to the Memphis Star office.

STAR TRACKS

by Anna Cham

Memphis is the best place to spend May 1988. Buckle your seat belt and hang on! This month is a marathon of fun. I'm gonna keep a diary so I can remember how much fun we have.

DON'T MISS

The Memphis In May committee has a full schedule lined up for your pleasure. See our calendar on page 8. The Peabody Plantation Roof opens for **SUNSET PARTIES** on Tuesdays and Thursdays this month. Omar and the Howlers kick off the **MUD ISLAND SUMMER SERIES** on the 12th. See page 24 for more info. If you've been star tracking the Howlers around midtown, you've probably heard they're cutting their next album at Ardent with Terry Manning producing. *Hard Times In The Land Of Plenty*, their previous album, picked up awards in Texas and the Netherlands recently. On this side of the world, the *Austin Chronicle* honored them for Song of the Year, Best Texas Single, and Best Video (does their hometown love them or

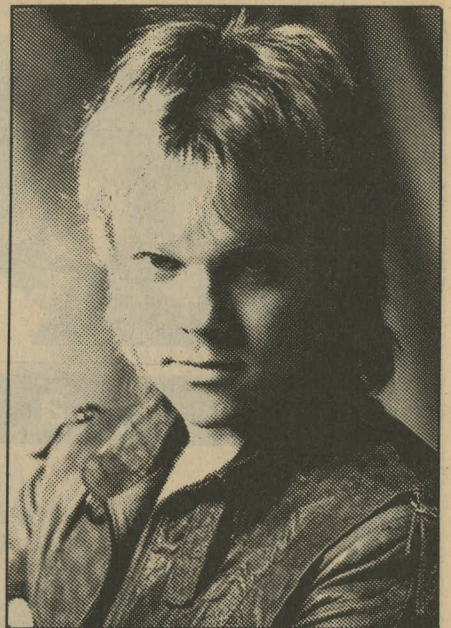
what?). In Holland, they received the Dutch equivalent of a Grammy in the R&B/Dance category.

Remember the NAIRD convention in New Orleans this month (the Nat'l. Association of Independent Record Distributors and Manufacturers). May 11-15 at the Monteleone Hotel.

Don't miss the **MEMPHIS PRODUCERS SUMMER SHOWCASE** on June 9-10. By the time you read this, the bands will be chosen (full report next month). Come out and support our next record makers. Listen for details on the Eagle 103 and Magic 101.

NATIONAL NOISE

At presstime, **JOHN KILZER'S** (see page 20) debut album has been out about a week and is already turning heads. The first single, "**Red Blue Jeans**," was at #8 Most Added Tracks in the April 15 issue of *The Hard Report* and at #81 in the "Hard Hundred." (*The Hard Report* is a radio industry tip sheet.) Sounds like platinum to me. And, **JOANNA DEAN** is coming up at #12 in Most Added at two weeks in rotation. Her debut album on



Cyndi Lauper has picked up local singer/songwriter **Richard Orange's** "**All The Way To China**" for her next album.

PolyGram is being added to playlists all over the place. "Kiss This." She'll probably tour with someone hot this summer.

I've been reporting an imminent **Rob Jungklas** release for months now, but the record label keeps moving back the release date. I'm a patient person, and I haven't worn out his first album (*Closer To The Flame*), yet, but we're READY! What is the deal?!

You know **Cyndi Lauper's** next single is **RICHARD ORANGE'S** creation, "All The Way To China." Last month, Richard spent some time in the studio with Cyndi listening to her recording of his song and some other tunes for the album. He was very happy and the orange-haired people are friends. Of course.

In the May issue of *Guitar Player Magazine*, check out a great article on **ROLAND JANES**. The Sam Phillips alumnus and Memphis musician deserved every syllable of praise.

Making lots of noise on the national A&R circuit is **TRACY LORDS**. They've showcased several times at the Stage Stop in rockin' Raleigh, and once in Dallas. At deadline, 7 labels are looking. Producer Eli Ball says "...it's a beehive of activity. We're going through discussions with each of



Jim Tabor, afternoon drive announcer for WMC 79, was voted America's #1 D.J. by the Academy Of Country Music. The award which recognizes Tabor as the best country music disc jockey in any U.S. market was presented during a live telecast from Los Angeles on March 31, 1988. Tabor, who joined WMC 79 in April 1986, holds the position of Music Director in addition to his on-air duties.

them. It's a decision that will be based on creative compatibility," not money.

CONGRATULATIONS

To the **DELTA REBELS!** And PolyGram Records for being smart enough to grab them...and producer Eli Ball for making it happen! I attended the Stage Stop showcase and was blown away. Hot is not enough to describe this rockin' band. They ripped through a set of originals, mostly written by leader **R.T. Scott**. Yep, same guy who won the Marlboro Country talent contest three years ago. Nope, he's not ever going to be called country
cont. page 36

Corrections And Amplifications

In the April issue a photo of Pretty T, from Mem-Fresh, a local rap group, was erroneously identified as Dana Dane. The band opened for Dana Dane and Roger Trautman at their March 4 Orpheum show.

In our April 1988 issue, we reported that Kenneth Jackson won his breach of contract lawsuit against Club Handy. The case has since been appealed to Circuit Court by Club Handy. Even though the original judge ruled in Jackson's favor, the appeal will mean a complete new trial.

In speaking with the parties, we've found that the major issue between them was whether or not the band was to begin playing exactly at the time specified in the contract or whether working the required number of hours in a night was sufficient. Each side also raised various other issues of non-compliance with the contract.

Without making any comments on the merits of this particular case, we would again urge all musicians and club owners to have written contracts which spell out *all* of the terms of the contract. The music business *is* a business.

CONNIE HIERS, M.D.

PLASTIC & RECONSTRUCTIVE SURGERY

Head & Neck Cancer • Skin Cancer • Birth Defects • Hands • Burns • Hair Transplants
Tummy Tucks • Breast Reduction, Enlargement & Reconstruction • Cosmetics -
Face, Eyes, Ears & Nose • Trauma (Automobile Accidents) • Maxillofacial Surgery
In-Office Breast Enlargements • Ask About The Cosmetic Surgery Vacation
VHS Tapes Available on Breast and Cosmetic Surgery

OUTPATIENT CLINICS AT THE FOLLOWING HOSPITALS:

GRAY'S
Batesville, AR
793-2321

HARRIS
Newport, AR
523-8911

LUCY LEE
Poplar Bluff, MO
314-785-7721

RANDOLPH
Pocahontas, AR
892-4511

WE WELCOME INSURANCE/MEDICARE

816 B. Rains St. • Jonesboro, AR • 501-935-0861
1204 W. Kingshighway • Paragould, AR • 501-935-0861

Pool
Tables
Games

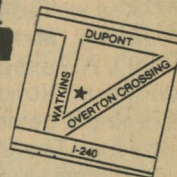
WE ARE
OPEN

Cold Beer
Set Ups
B.Y.O.B.

THE TENNESSEE DRAW

Lunch
Plates
Mon. - Fri.
\$2.50

2536 North Watkins
NEAR OVERTON CROSSING & INTERSTATE 240



Open 11 a.m. - 3 a.m.

Monday - Saturday
Closed Sunday
357-2438

Call Ahead
For Lunches
To Go

Under New
Management

Band Plays
Fri. & Sat.
9 p.m. - 2 a.m.
\$1.00 Cover Charge

Etcetera

4730 POPLAR
761-2881

"The Hottest Place To Be"
As Reviewed By NightClub & Bar Magazine

FREE ADMISSION with this ad
Friday or Saturday Night

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 **EASLEY RECORDING: The Original Resistors** finished a cassette EP for Magnetically Nile Records. James Eddie Campbell cut material for his Black Biscuit Records release of "Honky Tonk A Go Go." The cassette has Campbell on guitars and vocals, Elliott Payne on bass, Keith Padgett on drums, and Doug Easley on guitar as well as engineering and producing. **Metro Waste** cut songs for an L.A.-based compilation. A new group, Noyokos, was in recording a demo tape for booking purposes. The Odd Jobs are cutting material for an upcoming release. **Hans Faulhauber** was in working on new material for Skyline Records.

At **REEL LIFE PRODUCTIONS:** Mobile Arts Memphis, their multi-track mobile recording studio was chosen by MCA/Warner Bros. to record **Cousin Bubba's** first album at Handy Hall. This took place on March 20th. The album was produced by Richard Bowden and Sandy Pinkard, who also record for Warner Bros. The project was engineered by Alan Reitano and the mixdown was done at Sun Records/Memphis Recording Service.

At **SHOE PRODUCTIONS:** **Ginger Johnson** has completed work on her EP, *Shine, Love Shine*. Mastering was done by Larry Nix.

At **MEMPHIS SOUND PRODUCTIONS: Human Radio** has completed sides for their debut album project with Memphis Sound's production company. Ross Rice (keys, guitars, and vocals) and Kye Kennedy (guitars and vocals), who are also the composers and arrangers of the material, formed the band with Steve Arnold on bass and Steve Ebe on drums and vocals. Sal Crocker added sax to a side. The project is being produced by Robert Jackson and Timothy Goodwin. Dan Pfeifer is the recording engineer.

Producer/songwriter Tom Jones III has done additional work with artists **Videeo** and **Porsche Lynn Ollie**. The project engineers are Robert Jackson, John Fleskes and Richard Scott.

Independent agent Rick Taylor began a project on Little Rock vocalist **Kelley Morris**. Tracks were provided by Don McMinn and the Rum Boogie Band. Robert Jackson and Richard Scott engineered.

At **COTTON ROW/NEW MEMPHIS MUSIC: The Front** continues to work on new songs for their project under the direction of writer/producer/engineer Nikos Lyras. Pete Pederson has been keeping busy in the studio working on various jingle packages for Peter Buck Productions. Pederson produced, with Nikos Lyras engineering. Also, Joe Dixon was in the studio completing a jingle for WKNO's Action Auction. Dixon wrote, produced and engineered the project.

At **POWER HOUSE:** Pete Peterson produced several commercial jingles using vocalists Donna Hauth, Kelly Bruce, Phyllis Duncan, Gary Johns, Andy Black, John Kevin Mulkey and Rick Yancey.

Art Johnson and Steve Hauth finished a jingle for U.S. Male. Danny Jones was in mixing tracks on **Eric Stevens** for Star Stage. The material will be shopped to major record labels. Joe Mulherin pro-

duced demos for the Orion Pictures production **Heartbreak Hotel**.

Studio owner Steve Hauth and Art Johnson have formed **Big Noise Productions**, an artist production and management enterprise. First client is Memphis singer-songwriter Bill Beaty, who recently cut an album there. Beaty was in with his band, the Who Dogs, to rehearse for a recent showcase for Atlantic and MCA Records.

At **SOUNDS UNREEL: NARAS** Premier Player award winners Jimmy Davis and Junction have been in recording new songs with the production team of Don Smith, Jack Holder and John Scott. Drummer **Chad Cromwell**, who appears on Neil Young's latest album, has been playing on the Junction sessions. Rob Jungklas has been recording new material, featuring an assortment of Memphis players - **John Scott**, Tommy Burroughs, David Cochran, Chad Cromwell, Rick Steff and Tommy Cathey. Don Smith was behind the console.

Cyndi Lauper's favorite new songwriter, **Richard Orange**, has been in recording new songs with Evan Rush. Rush has also been recording the Generics and working on a project for singer/songwriter Michael Dortch, utilizing Ross Rice as programmer/player.

At **ARDENT: Omar & the Howlers** started their new album for CBS Associated. Terry Manning is producing and engineering. Michael Anderson wrapped up his debut album for A&M Records. Manning also produced and engineered.

Mavis Staples (Staple Singers) was in working on her album project for Paisley Park. Al Bell and Homer Banks shared production duties and William Brown engineered. Green on Red were in working on their new album for England-based Red Rhino Records. Jim Dickinson with Joe Hardy engineering. **Tora Tora** were in working on demos. Paul Ebersold produced and engineered tracks. Grammy award-winning producer Joe Hardy mixed.*

Letters To The Editor

Dear *Memphis Star*,

Being a long time reader of the *Star*, not a whole lot surprises me about the talent of the *Star* staff.

After viewing your own Jim Palmer in the role of Sgt. Toomey in Theatre Memphis' production of "Biloxi Blues" I came away convinced that his performance was much more outstanding and impressive than that of the actor portraying the same role in the Broadway production which I saw in 1987 in New York. Tell Jim to keep up the good work and I hope to see him in future productions.

Cordially,

Collier Black

EDITOR'S NOTE: We've been aware of Jim's talents for a long time but it is heartwarming that others share our admiration of him.

Dear *Memphis Star*,

On behalf of Skyline Records, formerly Summit Records, I would like to take this opportunity to thank you for your recent review of the Tommy Hull single, "You" and "Year of the Horse" which I produced.

I would like to credit the other musicians on the record. "You" features Roland "Fanzi" Faulhaber, Jr. on drums; Tommy Hull, vocals, piano, guitar; and myself on bass. "Year of the Horse" features Peter Hyrka on sextet strings and Tommy performing piano and vocals live, no dubbing here except for Peter's tracks.

I would also like to announce at this time the change in the name of my company from Summit Records to Skyline Records. Memphian and local promoter Fred Jones has his own Summitt Records (notice two t's instead of one) so, to avoid confusion with Mr. Jones' projects, I elected to

change the name of my company to Skyline.

Once again, thank you for your recent review as well as your continued support for Memphis music through your publication, the *Memphis Star*.

Sincerely,

Hans D. Faulhaber
Skyline Records

Dear *Memphis Star*,

I will have to agree with Danny Fitzgerald's letter to the editor on country music support in Memphis. How do you know Memphis doesn't support country music? Where did you take your poll? In Midtown? In your workplace? In the bathroom? I do a lot of rock and country studio work in Memphis and Nashville and I have found that there are a lot of people from Memphis getting major publishing deals (both rock and country) in Nashville.

I would certainly be embarrassed to see an out of town musician reading your magazine (knowing he wants to record here) finding people like you knocking his or her style of music. Look, you should be proud of the talent you have got here. That very person just might make it big. As you know, Nashville is a hop, skip and a jump away.

Concerned,
James Reyle

EDITOR'S NOTE: Much as we at the Star try to cover and support country music here in Memphis, if the publishing deals are made in Nashville, then you've proved our original point.

P.S. James, if you'd like to write about Memphis country, get in touch.

Dear *Memphis Star*,

I'm writing for two reasons: First, I've enclosed a cassette of Mylon's (LeFevre and Broken Heart, *Face The Music*) latest effort to solicit a review. I thought

cont. page 53

EASLEY

RECORDING

(901) 323-5407

A
Musical
Instrument
is
A Terrible Thing
To Waste

LESSONS
FROM
THE BEST
AT

THE
MUSTRON

AT AMRO MUSIC

2918 Poplar Avenue
Memphis, Tennessee 38111

323-8888

STEVE WEAVER
& ASSOCIATES, INC.

Specializing In
Representation Of
Entertainment Industry
Clientele

JIM UMSTEAD, General Counsel
5384 Poplar, Suite 414
Memphis, TN 38119

(901) 682-3775 • (901) 522-9316

"They're Back!"

Memphis In May Salutes Britain

Each year Memphis in May reminds us that music is not just some extraneous stimulus we listen to, but a celebration of life. From the bagpipe brigades of the Scottish Highlands to the bold rock bands of London and

Liverpool, our salute to Britain embraces the diversity of its music.

By the time this issue hits the newsstand, the black tie, \$100 a plate Memphis in May International Dinner (April 28) will be history, so you can leave the penguin suit and sequined gown in storage. Just in case you're an early reader - a subscriber or one of those people who hang out at the 7-11 waiting for the

new issue to arrive - we'd like to mention the Thursday evening feast at the Peabody and the Friday/Saturday affair at the Convention Center. These opening events feature pipe bands and a musical tribute to Britain patterned after the Edinburgh Festival Tattoo (see April 1988 issue *Finer Side* for more details).

Musically speaking, there are four big events scheduled for this month. The celebration includes a "Bit of Britain" from April 29 - May 1 at Overton Square. Expect to hear some live British rock, other music forms and pipe bands. Taste victuals and enjoy tea-time. Ogle over some British fashions, and take it all in for one admission each day. (See separate concert listing for specific bands and times.)

The big Beale Street weekend is scheduled May 6-7. The festivals down our city's historic thoroughfare are becoming tradition. A single price purchases wrist tickets for one or two days and admits you to all clubs and outdoor jams. You'll hear the hottest bands from Memphis, as well as other national acts. At press time, the schedule was incomplete, but please check our Concert Calendar for what was available.

Ah, yes...the big showdown on the river, the World Championship Barbecue Contest. It begins with the "Porker Promenade" on Thursday, May 12. The parade will head down Riverside Drive to Tom Lee Park. Get a preview of the outrageous rigs and raucous behavior of some regular folks who go crazy one weekend a year. Admission for Friday and Sunday's contest is \$2. If you know a team that's cooking (or flipping slabs while they party for 48-plus hours), you might accidentally get a sample. There's no better place to get over-heated and under-nourished. But the live music is always fantastic on the expansive temporary stage, and the river makes the perfect backdrop.

The Sunset Symphony is set for Saturday the 28th with a raindate option on the following Sunday. The big controversy over the \$2 admission this year has already dampened the community's spirit over the big finish, but really, what's two bucks? It will help reseed the

— ALL MAY LONG — Music, Films, Barbecue, etc., etc.

May 1 (Sunday)

"Overton Square's Bit Of Britain." Bombay Bicycle Club, **Blues'N'Trouble**; Studebaker's, **Chevalier Bros.**; Lobster Louie's, **TBA**; Folk Tent, **Louis Killen**, **Claireseach**, **Redmond O'Connell**, **Martin Simpson**, **Tony Berrand** and **John Roberts**, **Battlefield Band**, and **John Renbourn's Ship of Fools**; Playhouse On The Square, **Band Of Irish Guards**.

May 5 - May 26 (Thursdays)

"The Orpheum Theatre Celebrates the United Kingdom." British Film Festival featuring *Adventures of Robin Hood*, *Ivanhoe*, *Richard III*, *A Man For All Seasons* and *Beatles films*. For schedule and ticket info - 525-3000.

May 6 (Friday)

Shelby State Honors Rufus Thomas. For info - 528-6807.

May 6, 7 (Friday & Saturday)

Memphis In May Beale Street Music Festival. Bands include **"Soulman" Sam Moore**, **Albert King**, **Lynn White**, **John Kilzer**, **Jimmy Davis and Junction**, and **Memphis Refugees**. Also **Blues'N'Trouble** and **Martin Simpson** from Britain. Admission by Wrist-Tik. For info - 525-4611.

May 8 (Sunday)

"An Evening With John Rutter." British composer John Rutter conducts the Lindenwood Symphony Orchestra, Soloists and Chancel Choir in a performance of his contemporary sacred works. Lindenwood Christian Church. For info - 458-1652.

May 12 (Thursday)

"Memphis In May Porker Promenade." Floats, bands (7:30 p.m., **The Hurricanes**), and costumed chefs combine to kick off the biggest pork barbecue festival in the world. Riverside Drive. For info - 525-4611.

May 13, 14 (Friday and Saturday)

"World Championship Barbecue Cooking Contest." Live music, dead pork. Tom Lee Park. For info - 525-4611. Friday: 11:00 a.m. **Elmo Thomas and the Shades**; 2:00 p.m. **Free World**; 7:30 p.m. **The Mad Ladds**. Saturday: 1:00 p.m. **Reba and the Portables**; 4:30 p.m. **Shelby County Boys**.

May 13, 14 (Friday and Saturday)

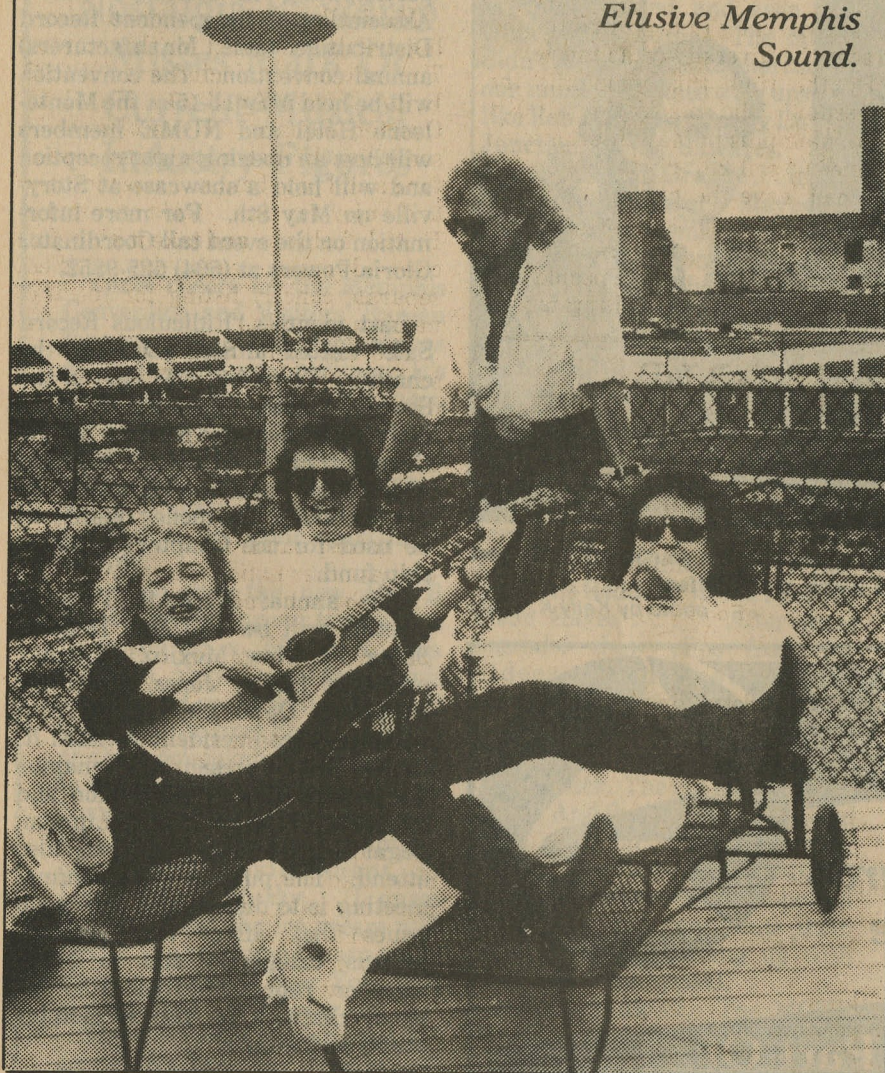
"A Festival of English Movies." Classic English films of the '30s and '40s. Saturday features all Monty Python films. Rhodes College, Clough Hall. For info - 726-3965.

cont. page 18

cont. page 18

River City Dudes

*Veteran Musicians
Rick Christian,
Robert Nix,
Wayne Perkins
and Kim Venable
Examine The
Elusive Memphis
Sound.*



"The eye of the industry is on Memphis again," say (from left), Rick Christian, Wayne Perkins, Kim Venable and Robert Nix.

photo by C.J. Hanyes

by Sandy McKenna

Musicians Rick Christian, Robert Nix, Wayne Perkins, and Kim Venable could record everywhere - and have. But they chose to bring their life and music to Memphis. They've played everywhere, too - touring Europe time and time again. As a tri-

bute to Memphis In May and our salute to Britain, we wanted to know what the British find so intriguing about Memphis music. In between their stories of John and Paul, Sting and Keith (Richards), it didn't take me long to realize I'd asked the right crew. I was able to sense our city's musical magic from another perspective.

I'd never met any of the four previously. I knew only of their repu-

tations as fine musicians. Perkins, originally from Birmingham (Ala., not England), "...cut his musical teeth" in Muscle Shoals. He is a writer/producer who was, at one point, associated with the Rolling Stones. Most recently, he wrote and performed two songs for the upcoming Levon Helm movie, *Boy's Life*. Nix was the drummer of the near legendary Atlanta Rhythm Section. Hailing from Jacksonville, Fla. ("the rock'n'roll capital of the world"), he is also a noted producer and songwriter with songs like "Cherry Hill Park," which Billy Joe Royal took to number one, and "Mighty Clouds of Joy," recently rerecorded by Al Green, to his credit. Venable, formerly the drummer for the Classics Four, is a producer as well.

I bumped into Christian as we entered the front lobby of the building Perkins, Nix and Venable call home. He introduced himself. Most people are somewhat restrained on first meeting, so when this wildman singer - affectionately called the "Mempho Maniac" - kicked (in lieu of knocking) on the door of the Front Street loft, I suddenly became keenly aware that the next few hours would be anything but a yawn and a stretch. The energy level never waned as they talked about the special charisma our city and its music has abroad.

"Memphis gave birth to the blues and rock'n'roll," explained Perkins. "Musicians in Memphis and the world over appreciate that heritage." "It's innocence and truth," added Venable. "There's no plastic bullshit. It's for real." Nix described the aura, "When you walk out on Beale Street and hear the players, look up and see the Peabody sign burning in the skyline, it's like no other place."

All four believe that "the eye of the industry is on Memphis again," and that our town is going to "explode" musically. They are planning to be a part of that explosion. While writing new material and putting together a band (unnamed at this writing), they formed their own production agency, Rockwork. Later, they intend to work with other acts, but now are concentrating on their own recording and preparing to set the world of rock

cont. page 16



Last month the Memphis chapter of NARAS hosted a reception for music critic and author Robert Palmer at the home of Trustee Ward

Archer, Jr. Palmer is on leave from the *New York Times* to teach a class on rock and roll at Ole Miss and to research a book.



Ward Archer Jr. (left) hosting the NARAS reception for music critic Robert Palmer, who is in the area to write and to teach at Ole Miss.

photo by Kelly K. Craig

Around 50 NARAS members showed up to welcome him back to the Memphis area and to ask him questions about his upcoming projects.

This month a number of NARAS members living in New Orleans and who belong to the New Orleans Music and Entertainment Association are participating in NAIRD's (Nat'l. Association of Independent Record Distributors and Manufacturers) annual convention. The convention will be held May 11-15 at the Monteleone Hotel and NOME members will host an opening night reception and will hold a showcase at Storyville on May 8th. For more information on the event call Coordinator Gloria Powers at (504) 525-9852.

Last month's "Ridiculous Record Sale" netted almost \$200 for the chapter. The event was held in the Student Center at Memphis State University and was staffed by the Commercial Music Student Association and coordinated by Terry Malone. The money raised will be used for the Chapter's scholarship fund.

The annual NARAS Trustees meeting will be held May 18-21 in Santa Fe, New Mexico. Chapter president Danny Jones, Executive Director Deborah Camp, and National Vice-President Richard R. Ranta will represent the chapter along with Trustee Joe Dixon and Alternate Trustee Larry Lipman. Legal Counsel Peter Brown will also attend. The purpose of the annual meeting is to discuss and vote upon issues that affect the Grammy awards categories and to bring together representatives from all seven chapters to discuss chapter events and affairs.

The Memphis chapter of NARAS welcomes the following new members: Nancy Fischer, Geraldo McDade, Larry Hensley, Roland Kausen, James William Linder and Virgil Sorina, Jr.

The May meeting will be held at 5:30 p.m. on Tuesday, the 3rd, in the Media General Building. The usual meeting room will not be available to us this month, so look for instructions by the elevator.

For information about NARAS please call Deborah Camp at (901) 794-8539. ★

NARAS

We Are
The Grammy Awards
And Much More



If You're Part Of
The Recording Industry . . .

We'd like to invite you to join the Memphis Chapter of the National Academy of Recording Arts and Sciences.

Our Active members vote for the Grammy winners, and along with our Associate (non-voting) members we're helping to create Tomorrow's Music Industry today.

Please send me more info about joining NARAS:

Name _____

Address _____

City _____

State _____ Zip _____

NARAS

P.O. Box 41072 • Memphis, TN 38174-1072

(901) 794-8539

MCVB Exhibit Praises Past, Ignores Future

Nostalgia Backdrop Misses Mark Of Current Musical Industry Figures

Three cheers for the Memphis Convention and Visitors' Bureau for recognizing that Memphis has a wealth of musical heritage. It's quid pro quo for Memphis, considering the rest of the world has known it for at least a couple of years now. But, in all fairness, locals rarely appreciate the specialties of their particular locality.

I hear that the new MCVB exhibit promoting our town uses a backdrop of a '50s style soda fountain. Period songs from Elvis and Jerry Lee, as well as some of the later hits from Stax, are listed on the mock jukebox. Requesting to see the set-up myself, officials from the bureau informed me that the rig is stored in a climate-controlled environment in Louisville, Kentucky. (I guess they're afraid the ice cream will melt.) The next time I'm at a trade show in Dallas or New York, I'm going to look our display up.

The video shown on an inset TV screen features the "hardware" that conventioners would be interested in — hotels, transportation, meeting facilities, and tourist attractions. Cut lines give additional information on the screen. There is no sound because trade shows are always riddled with noise confusion. The attractions are shots of places like Overton Square and Beale Street, places where our visitors can find entertainment.

Entertainment? I certainly hope they don't come here

expecting to see the performers spotlighted on the jukebox. Some are still around and even play from time to time. The MCVB didn't mention that the heritage of our music continues with upstarts like Rob Jungklas, Jimmy Davis & Junction, the Skwares, John Kilzer, Richard Orange... the list could go on forever. Maybe I'm wrong, but it seems to me people would want to come to a town where they could hear great new music after a long hard day of paper shuffling and delegate counting. Even the MCVB could have come up with something to get that idea across — without sound.

Picture this. A shot of Elvis, The King, during his heyday — screaming fans and the works. Fade into a frame of Jerry Lee, then Otis Redding, Rufus Thomas, Isaac Hayes... After these legends, show clips from the videos of the new artists mentioned, a split frame with the Box Tops on one side and Alex Chilton playing live in a local club on the other. The cut line for these shots? And the beat goes on... and on... and on... or something clever. And even if the MCVB couldn't, I'm sure the high-priced ad agency that represents them could dream something up with class and mass appeal.

But, they didn't. The MCVB doesn't seem to be aware that the music industry here is burgeoning again and the river banks are a hotbed of new talent; spurred on by the old, of course. Our heritage has been the source of rebirth and growth, but Memphians, especially the ones who promote Memphis to the world, need to let people know that we're just as hot now as we were then. The new MCVB display, hermetically sealed in Louisville, KY, is a nice way of reminding the world of our past, but does little for our present, and less for our future. ★

If You
Are Going To
Drink And Drive
Tonight . . .
Take This Ad
With You
Call: 527-6522

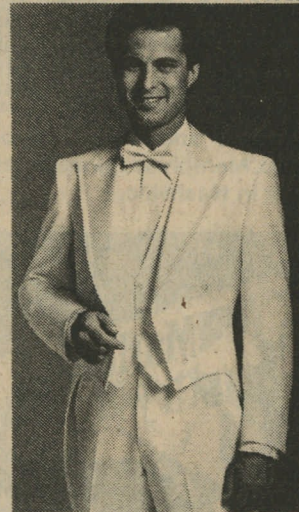
DWI
Reckless Driving • Public Drunk



Suite 406 • 147 Jefferson
Memphis, TN 38103

Tennessee Does Not Certify
Specialists In The Law
And We Do Not Claim Certification
In Any Area List

**ON PROM NIGHT,
LOOK LIKE YOU'VE DONE
YOUR HOMEWORK.**



There isn't a store in town that has more great looking prom tuxedos to choose from than Gingiss. And that's all you have to remember to look smart on the night of the big test.

gingiss formalwear center

The Hickory
Ridge Plaza
362-5151

**10%
OFF**

The Market
At Southaven
393-7002

David Jones Wins Marlboro Country Contest

Local Entertainer Opens Coliseum Show For George Strait, Randy Travis & Kathy Mattea

To Compete In National Finals In Nashville



David Jones and Double Shot won this year's Marlboro Country Music Roundup, Memphis regional finals. They will compete in the national finals later this year in Nashville.

April was Marlboro Country month in Memphis and the Mid-South. The tobacco giant, no longer able to advertise on TV (and in some cases declining print), has gotten a lot of good-natured press with its contests across the country to select the best "unknown" country band.

Memphis area bands competed in three semi-finals (at Bad Bob's Vapors, Proud Mary's and the Waterhole, in Jackson, Tenn.) before the nine finalists locked horns at Bad Bob's Vapors, April 14, for a \$7,500 prize and the chance to open the April 22 concert at Mid-South Coliseum featuring George Strait, Randy Travis and Kathy Mattea. This year, for the first time, there will be a national final held in Nashville for the 19 regional winners. Prizes are \$30,000 and recording time in Nashville.



Tennessee Rose (left) placed second in the Marlboro-Memphis finals. Taking second place was Lance Strode and Southern Station. The bands received \$3,000 and \$1,000 respectively.

photos by Kelly K. Craig, courtesy of Network Ink, Inc.

Congratulations to the Memphis regional winner: David Jones and Double Shot (see *Memphis Star*, Oct. 1987). Jones' professional show included the original "You Say You Just Don't Care."

Finishing second was Tennessee Rose, while Lance Strode and Southern Station took third. Tennessee Rose's supporters were among the most vocal in the audience and reportedly displayed poor sportsmanship when their favorite lost. It put a damper on an otherwise fine production.

The other finalists were: Mak Kaylor, Coon Elder, The Highway Bound Band and Showdown, all from Memphis; Borderline (not the Memphis based recording group) from Somerville, Tenn., and Randy Tyler & the Most Valuable Players, from Lexington, Tenn.

Among the best of the groups who didn't reach the finals were Daughters Of The South, a female trio from Troy, Tenn., with excellent harmonies and a genuine spark of originality, and Gum Flat, from Bells, Tenn., a "gnarly collection of old dudes" with sweat-stained hats and dusty boots who played great bluegrass. One of their members even played a Charvell Jackson guitar.

The Marlboro folks have been on top of their game. Judging the competition have been representatives of area radio and TV stations, newspapers and magazines. (Jim Santoro, Harold Quick and Susan Hesson of our staff all walked away from the judges table with an assortment of jackets, tapes, hats and coveted tickets to the Coliseum show - and had some fun in the process.)

Marlboro also hosted a pre-concert party for all involved and brought Ms. Mattea in for a photo session at MIFA's food bank on April 13. A Mayor's office representative made her an honorary citizen of Memphis. Mattea's career has taken giant strides since her last performance here in 1986. Her latest LP, *Untasted Honey*, has been selling nicely and has spawned the hit singles, "Goin' Gone" and "Eighteen Wheels and a Dozen Roses."

Ms. Mattea said that seeing the spirit of the MIFA workers was "upbeat" and gave her "a feeling of

cont. page 39

THE BEST ROCK BANDS
Local and Touring Acts Every Night
9:30 - 1:30 - No Cover Mon. - Thurs.

THE STAGE STOP

10 Foot Big Screen TV • Kitchen Open Daily Until 1:00 A.M.

Mon: All Drinks and Food \$2
Tues: \$1 Margaritas, 8 - Close
Wed: 2 for 1, 7-11
11-Close, L.I. Teas \$2
Every Sunday - Classic R&R with "Even Steven" and Music Trivia

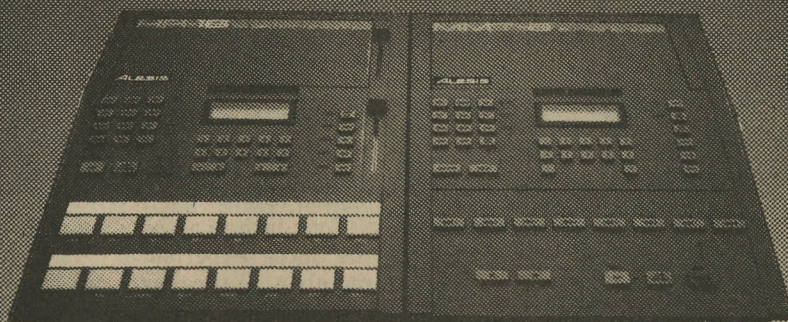
Thurs: Ladies 1/2 Price Night
Free Draft til 12
Fri & Sat: Hourly
Drink Specials

2951 CELA LANE • 382-1576

Alesis Music Production System

Now you can own a professional MIDI recording studio for less than

\$749.00



HR-16

- 49 Sounds/Thousands of Combinations Through SOUND TRACKING™
- 20 kHz Bandwidth
- 16 Bit Samples with 18 Bit DAC
- Guarantees the Ultimate Fidelity
- 100 Patterns/100 Songs
- Each Pattern Can Store Any 16 of the 49 Sounds, Including Volume, Pan, and Pitch for Each Sound
- Full MIDI
- Velocity Sensitive Drum Pads
- Real Time Record and Step Edit

MMT-8

- The Ultimate Songwriter's Tool — Works as Fast as You Can Write
- As Simple To Use as a Multitrack Tape Recorder/Fast Forward Rewind/Punch In Punch Out
- 8 Tracks/Each Track Can Record 16 MIDI Channels
- 100 Parts/100 Songs
- Comprehensive Editing and Song Assembly
- Full MIDI

ONLY AT



1492 UNION
278-0500

— THE TOUCHTONES —

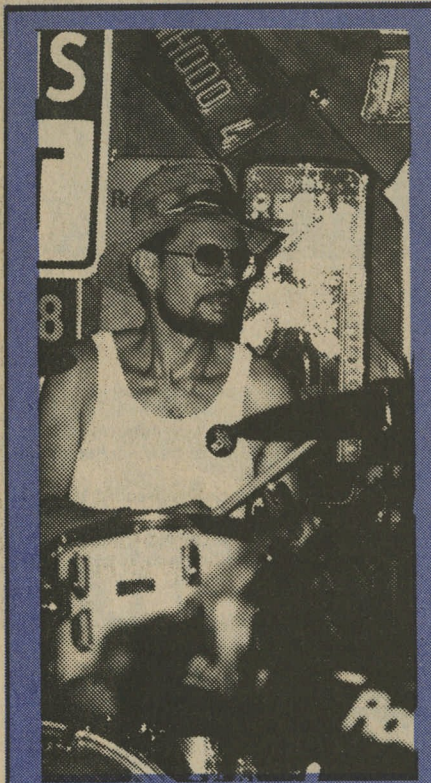
The World's Oldest Teenage Garage Band

"WE REFUSE TO GIVE THEM ANY PRESS!
SEE THEM FOR YOURSELF, DON'T WAIT ON US!"
— MEMPHIS STAR

by C.P.J. Mooney, IV

I first learned about the Touchtones not long after the above quotation appeared in one of their promotional flyers announcing some upcoming club dates. No, we did not say that about the band, and the statement isn't even accurate, either (peruse through the Studio News section of your back issues for proof of that). But it's pretty funny anyway. Who says we can't take a joke?

The Touchtones are a five member rock and soul combo that have been playing area clubs for about two



Tom Janzen backed various Keith Sykes configurations before joining the Touchtones.

photos by Gene Scott

years now. If you've ever seen one of their monthly calendars (past ones have satirized Wrestlemania, the Rodin exhibit, and the Elvis myth) or had the chance to catch the group live, then you know that the kind of affectionate, smartass humor directed at your favorite publication is nothing out of the ordinary for these folks.

An evening with the Touchtones might include seeing the two ladies in the band, keyboard player Nora Burns and singer Deb Parkinson, trading snappy, between-song patter ("This is another one of our slut songs. You know, we sure do have a lot of those."), possibly clad in mock-sleazy leopard skin outfits. Drummer Tom Janzen, bassist Bob Norwood, and guitarist Craig Yarbrough tend to stick with standard casual attire unless they are playing a holiday or theme party, when the entire band is incited to show up in costumes.

Tom Janzen is the Touchtone with the most experience. The senior member of the band, he has been pounding the skins for over twenty years behind a number of bands, working in Oklahoma City and Wichita before moving to Memphis. Here, he backed Keith Sykes' band for four years, and then a Sykes spin-off project called Uncle Tom's Jam Band before joining the Touchtones. Still, he considers this band to be among the finest he's worked with. "They are a lot more talented compared to most of the people I've ever played with, especially as far as writing and creating ideas."

Trying to sum up the group's repertoire in a few simple words is a frustrating task. "If there's a style for us," Bob Norwood explains, "it's Stax, Motown and Hi kinda blended together." Well, that statement covers the Elvis, Orbison and Jackson 5 tunes the group performs, but leaves out Sly Stone, Little Feat, the Pretenders and

others the group covers. Not to mention the band's own songs, or the material of local songwriters who are not as well known. In essence, the Touchtones play songs that please them first and foremost rather than just churn out the latest *Billboard* Top Forty or exist as another "golden oldies" outfit.

"What we are doing," Burns states, "is playing music that we like, but getting out in front of people, and it's really tricky. You've got to find just the right people that have that kind of taste and those standards."

Yarbrough and Parkinson write much of the group's playlist, and the band's sets reflect the charm and sass that is their forte. "Regular Guy" could be considered Yarbrough's theme song. According to the Touchtone's press bio, he "...lives in Raleigh, has 1.5 kids, and watches too much TV." The tune is sort of a meeting of "Hip To Be Square" and "Respect."



Keyboardist Nora Burns narrowly escaped mayhem at the hands of an enraged senior citizen during a "bad, horrible gig."

Satirizing the aristocratic life-style south of the Mason-Dixon line, is Parkinson's "Debutante" (co-written in 1979 with friend Emory Smith): "I was born with a silver spoon in my mouth/felt so lucky to be a white girl



"If there's a style for us, it's Stax, Motown and Hi kinda blended together."
— Bob Norwood

from the South/Plenty of money, got my own credit card/My daddy says Honey don't forget who you are."

Even if the exact origin of their name is shrouded in the mists of time (Deb: "Bob did that." Bob: "I did?"), Yarbrough gives this reason for their moniker. "It just works on a lot of levels. As far as Touchtones, it's just communication...then you've got 'touch,' which everything we do has our touch to it, and we," he adds teasingly, "create golden tones."

They fondly recall their debut gig, which took place at the Antenna Club. The band opened for a "transvestite new wave" band, which seemed to be a strange pairing for a group that leans more towards Stax/Volt than painted androgyny. It wasn't the last time the Touchtones were mismatched with an audience.

"We've only had one really rock bottom bad, bad, horrible gig. We were hired to play a benefit at the Peabody, for the Memphis Belle," Parkinson recalls. "A woman in the paper (*Commercial Appeal* columnist), Jill Johnson Piper, wrote that we were a big band. Then TV reported that, then radio saw that so they reported it too. So we had old folks ready for Glenn Miller. And they got Al Green! They were upset.

"One of them pulled on my forties dress - we did get in forties drag - and kept yelling 'Play some Glenn Miller' and just tore my dress up. So the whole night was just these little old ladies glaring. One of them tried to get Nora. We've played at a federal prison before, and they were a lot better behaved. They didn't throw anything or rip any clothes off."

Oddball gigs are a regular occurrence for the Touchtones. Possibly their most bizarre booking, how-took place last spring when the group played a wake. For a dog. Burns reveals the details behind this unorthodox performance. "One of our staunchest fans is a dog breeder, and



Craig Yarbrough and Deb Parkinson write much of the Touchtones sassy original material. Parkinson has also signed a publishing contract with Coyote Love Songs.

her favorite dog was chewed to bits by another dog. She contacted us that day and asked us to play the P and H cafe.

The evening culminated with a cameo by the horn-powered band, the Rhythm Hounds (profiled in our June 1987 issue), who led the closing parade in final tribute to the passed pooch.

The Hounds are close friends of the Touchtones, and have appeared with them on a number of occasions. Last summer, the two groups appeared at a benefit for WEVL radio station. Held at the rooftop of the Parking Can Be Fun garage, the event was promoted as a "Loser Leave Town Battle of the Bands." Parodying the Wrestlemania craze, the groups performed in ridiculous outfits as they traded insults. (The band's calendar for that month portrayed then-Hound Don McGregor squaring off against Tom Janzen.

But a penchant for weird gigs, impeccable taste in cover tunes, or a good sense of humor tells one little about the Touchtones as a musical unit. Beneath their carefree veneer is a bunch of hard-working musicians and singers.

It is precisely because of their talent and versatility as performers that they are able to pull off placing the Band's "The Shape I'm In" just a few beats away from something like

reggae pioneer Jimmy Cliff's "The Harder They Come" and not come off as unfocused schizophrenics.

The group really takes pride in the vocal aspect of their sound (one astute fan described their vocal blend as resembling that of the Manhattan Transfer: a pretty good analogy). "We are a vocal band," Burns asserts.

cont. page 19

Court Square Cafe

103 COURT STREET

523-8989

NOW SERVING:

- ORIGINAL MEMPHIS ROCK
- DINE ON THE PATIO IN THE PARK

(WE'RE JUST 2 BLOCKS AWAY FROM MOST MEMPHIS IN MAY EVENTS)

River City Dudes

from page 9

on fire from the banks of the Mississippi.

They agree that "...it's hard to see a place when you live there," so they told about some of their experiences working in Great Britain to offer Memphians a different viewpoint. "When I was touring with Roy Orbison in '67, people would riot!" remembered Nix. "They turned over cars. After one concert we had to wait under the stadium for 6 hours before we could get through without being mobbed. You were treated like a star...like royalty." He added that it was not much calmer when he toured with ARS in the mid-'70s.

Wayne Perkins lived in London in 1972. He was readily accepted by the fans and musicians alike. "The British people have an immense respect for any Southern musician. They get into reading credits. They *know* the writers and producers."

Venable, who is from Tuskegee, Ala., agreed. "They know more about the music scene, partly because they are not as saturated...they are totally influenced by...and interested in things that come from America." The group added that Britishers loved to remind Americans of their humble beginnings. When a Yank musician was planning to return stateside, the British people would ask, "...are you going back to the colonies?"

America may have gotten its start from some upstart British Bible thumpers, but the British rockers of today owe their origin to Elvis. The Beatles, the Stones, all the great bands can look back to Memphis. According to the foursome, many music centers have their own charisma - Atlanta, New Orleans, Muscle Shoals - but none of them have the blues or spirituality that nurtured the soulful rhythms of rock and R&B. "I can sit on the banks of the river with my acoustic guitar," Perkins said, "and get 5 or 6 songs. The spirit of Memphis *exudes* creativity."

They believe it's inherent here. "Handy felt it," explained Venable. "It was Elvis' strength. This was his home, his SOUL," Nix added as his



Joe Williams

Glenn Close

Pearl Bailey

Dave Brubeck

Leonard Bernstein

Yo-Yo Ma

...LISTEN TO

Performance Today

91 WKNO-FM

It's classical and contemporary, the brilliance of music in America. It's the most exciting new directions in Theatre, Dance, Literature and Film, with incisive commentary by expert reviewers. On FM 91 Monday - Friday, 12:00-2:00 p.m.

Underwritten in part by  CHRYSLER FUND



Lyn Lou 24 Track Recording

\$35 An Hour

Includes All Extras And Engineer

725-1400

partners concurred. (This revelation prompted the quad to write "Bluff City Blues": "It wasn't easy being Elvis/You should've walked a mile in them blue suede shoes/He knew what it was like to live and die in Memphis/He was the King of the Bluff City Blues.")

It was also agreed that the mystique of Memphis lured Chips Moman home after many years. "It (the sound) brought Chips back here," Perkins said. "He could have gone anywhere, but he knows that Memphis has something special."

The high expectations here apparently weren't tempered with enough patience. "It takes time for things to develop," they explained. Nix declared that "Moman is a genius." "In all phases of music," added Venable.

Christian, Nix, Perkins and Venable feel they'll see more major deals and big hits (including some of their own) coming out of the River City. Christian, has moved back and forth between L.A. and Memphis since leaving his native Cat Corner, Tenn., and now calls Memphis home. He senses a renewed attitude of cooperation among musicians - not

the jealousy of the post-Stax era when things weren't looking so good for the industry here. The group expressed hope that this cooperation would become contagious. "I'd like to see Chips and Gary Belz get back together," said Nix as his partners nodded their approval. "I'd like to see them shake hands and come out writing."

According to Nix, Memphis is the reason so many people made it - in Nashville. He related a story Roy Orbison had told him when he was a member of Orbison's Candy Man Band. As a young songwriter in

cont. page 38

Stage Combat Workshop To Be Held At MSU

by Cheryl Denise Wolder

All around me rage the sounds of battle. There, knights proud and loyal bravely fight their stubborn foes. The cold, crisp air is filled with their shouts as knight and foe alike swing their mighty swords again and again; the air rings with every wrought punishing blow of steel against steel true.

But elsewhere, there, I see a duel between elegant gentlemen, parrying with lightning swiftness their rapiers; thrusting their daggers at their opponent's heart when the opportunity is at hand, only to be stopped by the quick countermove of their opponent. Their battle dance is graceful, skillful - and deadly.

Knowing myself to be a wanderer of the 1980's, verily, I wonder how I have stumbled through the mists of time to this strange place.

Through the mist, as my gaze travels across the mysterious landscape, to my surprise a door appears. A pale stranger stands in its frame, beckoning me to approach. The light from behind him obscures his features, so it is warily that I make my way, hoping for answers to all I see about me.

Finally, mustering my courage, I call, "Pray, sir, can you tell me who

you are, where I am, and what all this means?"

"All is not as it appears," says the enigmatic voice of the stranger. "Look closer."

I do so, and I begin to see walls coalesce out of the mist and, though my senses almost reject it, the combatants all appear to be wearing jeans and T-shirts. Indeed! I look expectantly at



Drew Fracher framed by Stage Combat Workshop participants.

photo courtesy of Drew Fracher

the stranger, who guesses at the questions on my mute lips."

"My name is Drew Fracher," he says, his face now recognizable, smiling. "About you are the Stage Combat Workshop offered here at Memphis State University in August 1987 and shades of the one we will hold July 18 - Aug. 5, 1988, also at M.S.U."

So, I realize, finally, I haven't traveled in time after all. But it looked so much like the Real thing. . .

And with good reason. What this workshop, and others held throughout the country do is teach sword-play of all kinds to those eager to master its timeless art. Sponsored by the Society of American Fight Directors (SAFD), instructors pass along techniques centuries old to those seeking knowledge, experience, and, at the conclusion, certification.

In these stage combat workshops, participants are given 150 hours of instruction, focusing on what are called the five weapons of stage combat: rapier and dagger, quarter-staff, broadsword, courtsword, and hand-to-hand or unarmed.

The aim of SAFD, founded in 1977 by David Boushey and Joseph Martinez, is to aid in "improving the aesthetics and the safety of stage combat in stage, TV, and film," according to Drew Fracher, who is a Fight Master in the organization and an instructor of these workshops.

Next month we'll go into depth about this fascinating subject, including details about the upcoming workshop at MSU. I'll take a shortcut through the mists of time and see you there. D'accord, mes amis? ★

Memphis In May

from page 8

grass and pick up the empty wine cooler bottles and Camembert wrappers. If you still have an objection, spread out your picnic finery on the roof of some downtown structure and enjoy. Memphis in May officials promise some surprises, as well as the traditional "Ol' Man River" performed by James Hyter.

There are daily activities where music is not the focus, but our readers might find them enjoyable anyway. When was the last time someone said to you "Let's go look at some rocks?" Not at all related to the rock in rock'n'roll, this is the geological kind. If you're interested, the Fairground's Pipkin Center will host the 9th Annual Mid-America Gem and Mineral Show." But you'd better hurry, it's Saturday and Sunday, April 30 - May 1.

For you dart-throwing enthusiasts, the Red Cross is sponsoring the U.K.'s favorite indoor sport. The tournament will award \$5000 in prize money, trophies, even a competition for handicapped individuals. The cash raised will go to replenish the organization's disaster fund. After the recent troubles to our neighbors in West Memphis, this fund is much-depleted. It is a great cause, so grease your elbow and fire up your tossing arm, balance your shafts and flights, and make a weekend of it on May 21st and 22nd at the Ramada at I-240 & Mt. Moriah. The Red Cross has more details at 726-1690.

Throughout the month sports, fashion, art, leisure, orchestral celebrations and more dot the calendar. The Orpheum is holding a month-long film series. Look for some classic Beatles' flicks there. Our own Jim Palmer and other renowned local cartoonists will appreciate the exhibit at City Hall featuring strips from England's leading cartoonist, Kevin Kallagher. "KAL" is syndicated in *Today*, *The Observer* and *The Economist*. Don't leave any original artwork on the walls while you're down there or you might get free room and board for the entire run of the exhibit.

Events In May

from page 8

May 21, 22 (Saturday and Sunday)

"The Memphis Belle Annual Air Show." West Memphis, Ark., Jet Center. For info - 567-7235.

May 19 - 22 (Thursday through Sunday)

"KidsFest." Cultural festival for children. Libertyland. For info - 274-1776.

May 22 (Sunday)

"The Great Wine Race." 400 yard relay between waiters and waitresses. Tom Lee Park.

May 27 (Friday)

"M.S.U.'s International Seminar of the Performing Arts." Major theatre, film and television personalities discuss how to be successful in the Performing Arts. Memphis State University, Speech and Drama building. For info - 454-2350.

May 28 (Saturday)

"Memphis In May Sunset Symphony." Fireworks, music by the Memphis Symphony Orchestra and James Hyter singing "Ol' Man River." Tom Lee Park. For info - 525-4611.

Rhodes College will exhibit 500 years of literature from Great Britain May 2 - 31 in their Armstrong Rare Book Room located in Richard Halliburton Tower. This exhibit includes priceless signed editions by William Shakespeare, Jane Austen, William Butler Yeats and Oscar Wilde. A film festival will also be held at Rhodes the 13th-15th, featuring classic English films of the '30s and '40s. A Monty Python festival is scheduled for Saturday. Call the college at 726-3965 for ticket information.

Last, but certainly not least, Shelby State Community College will honor Memphis' favorite dog walker - Rufus Thomas. This giant

talent of the blues and broadcast will be joined by other entertainers. The college is establishing the Rufus Thomas Cultural Fund to aid talented youths who aspire to perform. Congratulations Rufus!

Memphis in May has become a month-long celebration that locals and tourists annually revel over, regardless of the country honored. This has been just a sampling of events offered this year. Festival officials will announce additional events as they are scheduled. This year's salute to Britain promises to be full of grand British tradition, and, coupled with the cutting edge of all that's hot and new across the Atlantic, should be one of the most exciting celebrations yet. Enjoy. ★

The United Music Heritage's 4th Annual Pioneers Music Banquet and Jam With the Stars will be held May 14th at the 14 Karat Club. This year's honorees will be businesswoman Polly Walker (at right), former *Tri-State Defender* editor Whittier Sengstacke, Sr., and civil rights/music photographer Ernest C. Withers.

photo by Ernest C. Withers



Touchtones

from page 15

"That's the thing that we are most proud of." That becomes very clear after one hears a Touchtones treatment of Presley's "Treat Me Nice" or the Beatles' "Drive My Car," that this band does indeed work hard on perfecting their vocal harmonies.

"They (the Touchtones' audience) plan to go out and see us, and we kind of take it one weekend at a time."

— Deb Parkinson

"Other bands might have a singer and some background yellers," Norwood adds. "We've got three people that can sing lead (Burns, Parkinson and Yarbrough) and do backgrounds." Ensuring that all the vocals reach the ears of an audience and in balance is their soundman, Sam Foster.

For close to a year now the group has been hard at work finishing their first recording project together - a twelve song independently released cassette highlighting the group's originals. The aforementioned "Debutante" and "Regular Guy" are included, as well as the appropriately entitled "I Wear Blue," and a sultry new song called "Smokin' In Bed."

Entitled, *Hey, It's For You*, the release will also contain a few tunes not written by the band, such as the wistful ballad "Bye Bye Brazil," by area composer Dan Phillips, which has become a performance staple for the group, and a relatively obscure swing tune called "Atomic Cocktail" recorded by the Slim Gaillard Trio in 1948. Scheduled for release this month, the cassette contains guest appearances by a few local artists including Rick Steff on keyboards, Rhythm Hound Frank Morat on sax, and a mystery musician known as "Big Gig" on clarinet.

Recorded at the top-flight facilities of Memphis Sound Productions on Beale, there is another purpose for the tape in addition to being a souvenir for their fans. Deb Parkinson has been signed to a writer's contract with Coyote Love Songs, the ASCAP publishing arm of the Memphis Sound organization.

"Memphis Sound will also use the tape to shop to artists who come in. So if, say, Joe Blow and the Blowettes come in and they have six songs but need eight, then Tim (Goodwin, manager of Memphis Sound Productions), can run upstairs, get our cassette and say, 'I happen to have some (songs) right here!' And hopefully there will be something just right for Joe Blow and the Blowettes," said Parkinson.

But despite the thrill of recording in the big league facility, it's performing that still registers highest for the Touchtones. "The album was done in response, at least partially, to requests from fans," said Yarbrough. "In fact, half the tunes were recorded in front of an audience in the studio, about 25 (people) altogether. We brought coolers of beer and tables and put them down in the little pit in the studio...I know a lot is being made of this tape and it's easy to make a lot of it, because not everyone does one - not every local band has the means to do it. (But) I just want to emphasize that what we do live is the focus," he continued.

So what might the future hold for this self-proclaimed "oldest teenage garage band?" Well, the group is scheduled to headline another WEVL benefit in April, in addition to their other gigs. And, of course, there is the release of *Hey, It's For You* later this month.

But for now, the Touchtones' main goal is "...to keep writing, and just keep plugging. Because a lot of people that come to hear us are not people that go out just for the sake of going out. Of our age group, those people who are really interested in music can afford to stay home and listen to records. They plan to go out and see us, and we kinda take it one weekend at a time," said Parkinson.

Sounds great, Deb, but the big question is, will you ever quote us again? ★

EMPIRE



PAWN SHOP

**PROFESSIONAL
MUSICIANS'
ONLY SALE**

**Fender Twin Reverb
With Master and JBL's
NOW \$349.⁰⁰**

**Red Gibson Flying V
or
Red Gibson Explorer
Excellent Condition
With Hard Shell Case
Your Choice
\$199.⁹⁵**

**Hamer Phantom
With Hard Shell Case
\$249.⁹⁵**

**Sequential Circuit MAX
MIDI Synthesizer
\$249.⁰⁰**

**NOW With 2 Locations
To Serve You**

**3632 Summer Ave.
327-8117**

And

**640 S. Highland
323-0788**

**Jewelry • Guitars
Guns • Amps
Appliances • Stereos**

"Lean On The Throttle, Boy!"

PART TWO OF THE JOHN KILZER Story

by Harold Quick

In the conclusion to our John Kilzer story we take a look at the performer's background and an in-depth look at his songwriting, both on and off his debut album Memory In The Making.

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

"She's got Stalin on the wall
Beatles in a box
Flags in the hall
Lennon in a locket."

"Red Blue Jeans"

John Kilzer's *Memory In The Making* has the sound of a sure-fire success. A listener has labelled it

"pop/rock enough to sell" but with a depth to the songs that will keep you coming back again and again. Despite all the well-deserved emphasis on the songs themselves, it is his voice - "that Kilzoid sound" - that dominates the record.

In conversation Kilzer's low register voice is at times barely audible. On stage or record, it's a different story altogether. By turns gruff, soothing or raspy, it is always

strong and unmistakable. He sounds a little like a lot of people, but always like himself. The title to one of his songs (not on the album) sums up the voice; it sounds as if it's seen a lot of "whiskey full of sugar and salt." In the years since beginning to perform with a band, he has learned how to let the music be the backdrop; to step out front and SING! His is a voice and a stage presence that has matured along with his songwriting.

The music itself is thinking man's rock and roll. Not a typical teenager's album, *Memory* is no-frills, guitar-based music. The keyboards are mainly just fills and rhythm. There is nothing particularly fancy or flashy about the Kilzer sound; it's simply solid, professional and energetic. The first single, "Red Blue Jeans," is a good example of the simplicity of Kilzer's music and the complexity of his lyrics. Co-written by local songwriter/performer Richard Ford, the tune is straight ahead, hard-driving rock while the lyrics are delivered over a staccato-like melody. "Jeans" is the story of a Russian girl with a manifesto and a Bible who is "Busting at the seams/Dying to be free."

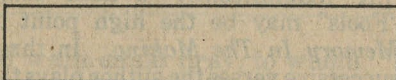
This no-nonsense musical approach can be laid on co-producers Keith Sykes and John Hampton as well as Kilzer's own sensibilities. Sykes, of course, is well-known for his own performing and songwriting career which has utilized the same bare-bones style. (His *I'm Not Strange, I'm Just Like You* LP of 1979 was a minor rock masterpiece and predated much of the roots music phenomenon of the past few years.)

Hampton is the less visible character in the equation. Sometimes aloof-looking, but with a ready smile, he has worked with Sykes for years. Engineering at Ardent, he has been involved in projects such as DeGarmo and Key's latest record *D&K* (see our story on page 28). In addition to co-producing *Memory In The Making*, he is listed as having recorded and mixed the package. He played (generally percussion and drums but occasionally synthesizers) on all but two of the songs. On "Give Me A Highway" he is also credited with noise.

And what is the sound this trio has produced? Comparisons are always a convenient way out, but imagine if



you will the Eagles of the late '70s, after Joe Walsh joined and gave their sound some guitar guts. Now transplant them from their decadent California scene to someplace on the Mississippi River north of New Orleans and south of St. Louis. Imagine still further that Bob Dylan and John Lennon wrote for them; not to examine the problems of the world, but rather to microscopically examine affairs of the heart and soul. Throw in a couple of early George Harrison guitar leads, along with some delta blues and that brand of soul that arises from the alluvial plains of the Mississippi. What you'd have is a close approximation of the sound on *Memory In The Making*.



"Like my mama always said boy
You can sleep when you're dead
boy."

"Memory In The Making"

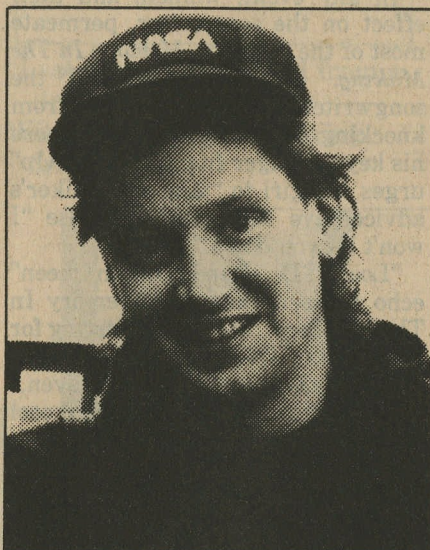
John Kilzer was basically a "middle-class kid" growing up in Jackson, Tenn., a city of about 50,000 located some 90 miles east of Memphis. "I had the honor of being the son of a railroad engineer and a bookmobile driver," he says. "The poetry and the music comes from my mother." From his father he got the "mystique" of the railroad and perhaps something more important. He heard from the other railroad people that his father was not just an engineer, but "the best engineer."

There is that kind of quality - juxtaposed with his humor and non-chalance - that weaves itself into Kilzer's songs and conversation. He hasn't pursued pop-stardom with a "vengeance or passion." "I didn't set up any goals or put thumbtacks in maps," he says. Writing and performing is "just something I was gonna do anyway. And I did, and I found enjoyment in it." He likes "to think each one's (the songs) a little bit better."

He came to Memphis on a basketball scholarship in the mid-'70s after an illustrious high school career. Although he played varsity ball for four years, things at Memphis State Univ. did not work out. His coach couldn't deal with his

not being a "rah, rah, kind of guy." They got off on the wrong foot and stayed at loggerheads. But while his basketball career was not going well, Kilzer picked up an English degree and a "K-Mart guitar." He got the guitar simply because he had "the blues."

Emerging from his musical "cocoon," he discovered and began learning Bob Dylan songs. Teenie Hodges, Al Green's guitarist and



John Kilzer has reason to smile. His debut album, *Memory In The Making*, is now in the stores.

photo by Harold Quick

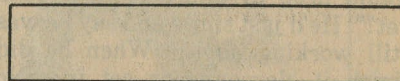
writer of "Take Me To The River" and "Love and Happiness," used to come up to the athletic dorm to teach Kilzer chords. Hodges says that he can seldom teach anyone because he's too impatient. Of Kilzer, he says, "he listened and was a quick learner. I guess I just liked him." New worlds were opening.

By 1985, Kilzer had earned a Master's Degree in English Literature. He had abandoned his initial performing style - all acoustic, and mostly all Dylan songs - to play electric rock'n'roll originals with a back-up band. "I knew that, in order to survive in Memphis playing, I wasn't going to be able to do it with solo gigs. So I put together a band."

When he picked up the electric guitar he felt, "possessed by some sort of angelic demons" - "an electric voice coming out and growling" at him. It was time to rock'n'roll. And it was a "natural progression" to write rock songs. But intelligent songs are not

necessarily well-received by Memphis club audiences. In those days he would do three sets of his own material to "at best, a smattering of applause." At the time, he says, it seemed the most natural thing to do, but in retrospect feels it took a lot of "insanity or courage" and a healthy dose of "assuaging masochism." When the audience wasn't listening, Kilzer learned to play the harmonica "to amuse" himself.

But persistence can pay off. Little by little, audience response grew. By late spring 1987, John Kilzer was offered a full-time assignment teaching English Literature at Memphis State. It was a very prestigious position in his family's eyes. He called his parents to tell them of the opportunity and the fact that he was turning it down to play rock'n'roll full-time. They went into "sensory overload."



"Give me a highway
Give me a wide shiny moon
Give me a backstop
For when I run out of room."

"Give Me A Highway"

It may have come from countless trips back and forth between Jackson and Memphis or maybe from Kilzer's furniture moving days but highways and the road in general are prominent in his work. The hitchhiker in "Pick Me Up" is on "the highway to your heart."

In "Dirty Dishes" the singer is going to "hit the road." "Give Me A Highway" is a traditional road song - it's a means of escape and maybe a way to find something. Besides wanting a '69 Chevrolet, the singer pleads for "some beaujolais/Give me a reason to pray."

"Green, Yellow, Red" is the ultimate road song. It is both where you go "over the edge at Leopard's Bend" and where you are stuck. Stuck watching green turn to yellow, turn to red, turn to green, ad infinitum. And worse yet, it gives you "time to wonder what she said." The song is a nightmare; and there is no waking up from the dream, "So don't dream drive so fast these brakes are bad."

"This is more than I expected
It's as though I have erected
A mausoleum for my heart
babe
I've reserved the best part
babe."

"Memory In The Making"

The song that became the title track to the album was finished right after Kilzer turned down the English professor position. It was the first work he finished while thinking of his chosen career and the fact that "I am a songwriter." It was also "product."

He had virtually been working on the song for years; adding new verses, rewriting old ones - it was more like an on-going love affair with the melody than a song. Friends would drop by and ask "is it done yet?" He'd just smile and say he was still working on it. When he did finish it, despondency set in. No longer "in the making," it had become product - a memory made.

"Memory In The Making" is a delicate ballad of lost or losing love. On the surface it may indicate an "attitude" about women - that hopeless longing tinged with bitterness that men often find when pursuing a

woman of dream who will not perform according to the "rules" of conquest. The man is left, "throwing roses at the moon/overdosing on perfume/that arises from your pillow" and asking "how much further down can love go." The song may not represent a male "attitude." A female listener has conjectured that the author has simply run into some strong women. She found the "attitude" refreshing.

In any event, women, and their effect on the songwriter, permeate most of the songs on *Memory In The Making*. In "Heart And Soul" the songwriter's knuckles are sore from knocking on his lover's door where his key no longer fits. "Pick Me Up" urges the girl to "take a hitchiker's advice/have some fun" because "I won't let you down."

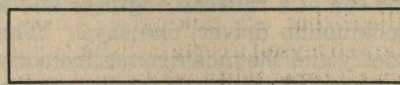
"Loaded Dice" and "Dream Queen" echo the sentiment of "Memory In The Making." The guy is hurting for the unattainable girl. In "Dice" she "can talk the stars out of the heaven," while in "Dream" she "acts real cool when she burns you down/No one's fool, she owns this town."

If there is any resolution found to this traditional boy versus girl dilemma, it is in "Dream Queen." The woman who emerges from the singer's dream is a complete person, not just a stereotype. "She's one part

ocean, one part fire/One part darkness and the other desire." And does the man recognize the difference? You "...realize you were in a dream/with a woman who was more than real/who gave you more than you'd dare steal."

While those songs may deal with the quite common male/female conflict (and who is to say the roles can't easily be reversed), the lyrics and images used are anything but common. "Loaded Dice," for example, rhymes "palace" with "blood in a chalice." But there is another side to the battle - a recognition of human frailty and a plea for love and understanding - "When Fools Say Love."

A magnificently written song, "Fools" may be the high point of *Memory In The Making*. In three successive verses the author plays the fool, the thief and the dreamer. (If this were Psychology 1101, they might be the id, the ego and super-ego.) But this is real life and they add up to humanness. It is recognition of the plurality of the self on the highest order. We are all things, and we are capable of love. The chorus is confidence and acceptance without a hint of stridency. "So baby take my word/Hold my hand/I know it sounds absurd/But I understand."



"Sometimes when I wake up in
the morning
I sense her ghost on my pillow
Incense of imprints that leaves
me breathless."

"Loaded Dice"

Carl Jung, the Swiss psychologist who (along with the Irish poet William Butler Yeats) was the subject of Kilzer's Master's Thesis, was an early disciple of Sigmund Freud. Like Freud, he delved extensively into dream analysis and conjured up his own theories about the collective unconsciousness that we all share. It should come as no surprise that dreams form a major backdrop to Kilzer's work.

"Red Blue Jeans," "Memory In The Making," "Pick Me Up," "Loaded Dice," "Dream Queen," and "When Fools Say Love" all deal with dreams,



The *Memory In The Making* band and team at Ardent for the April 5, album listening party. From left are Harry Peel, Jack Holder, John Hampton, John Kilzer, Keith Sykes, Freddie Kirksey and Dave Smith.

photos by Harold Quick

or going to sleep, or waking up in one form or another. What this writer knows about Jung and dream theory can be summed up in one sentence. It's important stuff in figuring out who we really are.

Kilzer's use of dreams, and the illusion or reality they foster, may be revealing like "Dream Queen." They may be nightmarish like the whole tone to "Green, Yellow, Red," which can easily be seen as a *Twilight Zone* episode where the character is trapped in a dream world. And finally they may be the source of our greatest aspirations like the third character in "When Fools Say Love."

"If walls could pray, to whom
would they
Cast their pleas after the blood's
washed away?"

"If Sidewalks Talked"

John Lennon is one of Kilzer's major influences, and he dedicated "If Sidewalks Talked" to the slain Beatle. In the song, "it's the surroundings of the Dakota (the apartment building where Lennon live and outside of which he was killed) that are talking. . . (and) I allowed myself a certain distance and non-sentimentality while allowing a freedom of sorrow. The tune itself is late-night, moonless and shot through with guitars: a powerful union of emotion and intellect.

To Kilzer, the fact that he ended up on Geffen is particularly appropriate since the label was Lennon's last. Lennon's, and the Beatles, influence shows up in a more indirect way in Kilzer's songs also. "When Fools Say Love," particularly the opening, is reminiscent of their "Ticket To Ride" pre-psychedelic period. "Dream Queen" could be from the same time frame, but adds a harder-edged sound.

Of his songwriting in general, Kilzer says, "To me there's a lot of peripheral vision involved. If you try to look right at something and say it directly, it escapes you. But it's kinda like a Buddhist trance. If you start chanting some kind of mantra, maybe sooner or later some images

will come that work themselves together." The result is a set of works that "mirror existence rather than dictate it."

Kilzer concurs with the suggestion that his songs reflect the Yeats dictum, "from quarrels with the self we make poetry." "I guess that's what my songs are, me quarreling with myself." To the question, who's winning, he deadpans, "I think *he* is."

"Last night I awakened from a
dream
With the headlights blazing
from a train

And my old man leanin' on the
throttle
And the brakeman passin'
'round the bottle
That full moon dancing through
the trees
That 707's startin' to breeze."
"707"

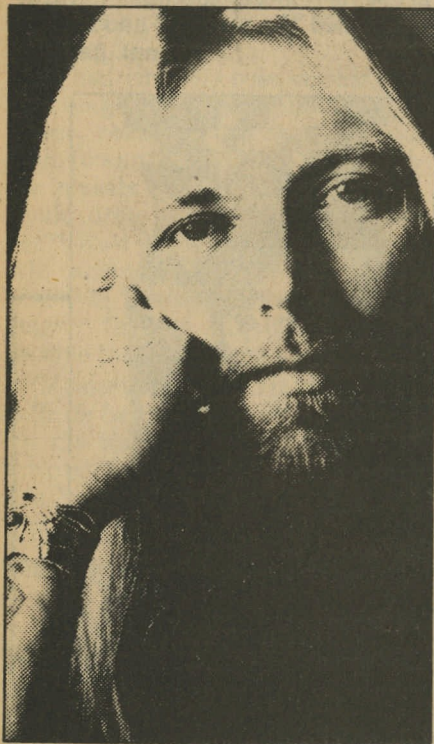
Geffen Records promo man Eddie Gilreath played host at Ardent on April 5, to an album listening party for Kilzer. Geffen wanted it to be different from the typical party where only tapes are played since this artist is "more special." Kilzer performed "I Love You" and several
cont. page 39



Producers John Hampton (left) and Keith Sykes await the radio reaction to "Red Blue Jeans," the first single from the John Kilzer debut *Memory In The Making*.

MUD ISLAND

Concert Season By The River Opens With A May Flourish



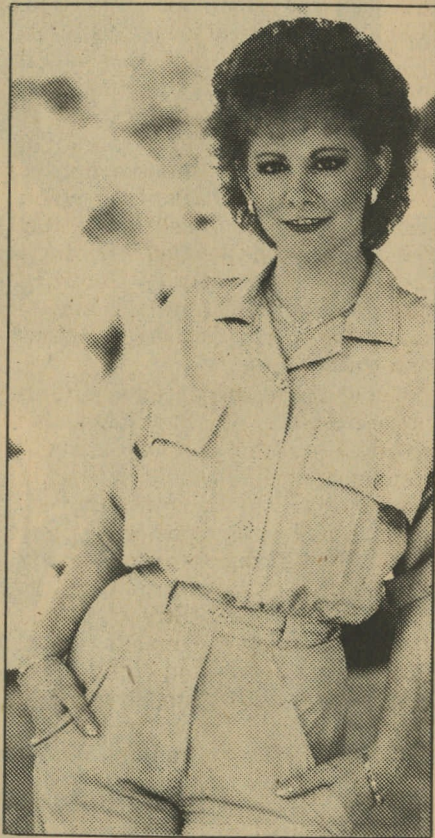
CBS recording artist Gregg Allman will kick off Mud Island's concert season May 12 along with John Kay and Steppenwolf and Omar & the Howlers.

American poet T.S. Eliot, who spent most of his life in Britain, wrote "April is the cruellest month/breeding lilacs out of the dead land." He may have been right, but April also breeds May and the reopening of Mud Island. For attending concerts, "on a nice night, Mud Island can't be beat," to quote an unidentified staffer.

This year Mud Island is back with a vengeance. It's got rock, country

and nostalgia - something for everyone.

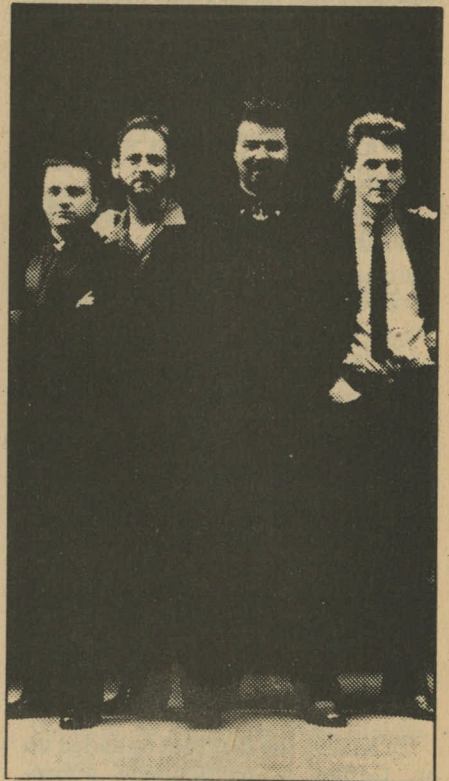
The season kicks off Thursday, May 12, with a Gregg Allman and John Kay & Steppenwolf blues-rock show. Allman's *I'm No Angel* on CBS, was touted as one of the best comeback albums of last year. Special guests will be Omar and the Howlers. The Howlers, led by burly, screaming blues guitarist Omar Dykes, hail from Miss. by way of



Country music's Female Vocalist of the Year Reba McEntire will share the season's second night with Steve Wariner.

Texas. They are currently wrapping up their second CBS album at Ardent. Their first major label release, *Hard Times In The Land Of Plenty*, was also cut in Memphis.

The next night (Friday the thirteenth for all you Elm St. fans), country music's Female Vocalist of the Year, Reba McEntire will headline with Steve Wariner opening. Ms. McEntire has set the standard the past few years for female vocalists. Wariner has been on a roll himself lately with such hits as "Lynda," written by Pat McLaughlin (see review page 34).



Omar Dykes (second from right) and the Howlers are completing their second CBS record at Ardent.

Oldies fans get ready! On Thursday, May 19, Island favorites Three Dog Night along with Gary Puckett bring their show of '60s pop-rock to the amphitheater.

Also continuing during May will be the Mud Island Sunset parties which begin at 5:30 p.m. on Wednesdays, co-sponsored by the Eagle 103. Enjoy munchies, libations and the best of local talent for a special price. Among those jamming on the river banks this season will be Good Question and the Willys (see concert calendar for complete listings.)★

1st Annual Rock 'n' Roll Up Your Sleeve Successful

photo by Ken Walker



Clockwise, from above, David Cochran, James Lott, and Jimmy Davis rocked, while David Kurtz, Tom Hackenberger and James Stevens rolled up their sleeves.



photos courtesy of LifeBlood

by Susan Hesson

This report on Rock'n'Roll Up Your Sleeve was originally going to be a "just the facts, with a list of thank-yous at the end," but that would never do justice to all the wonderful people who came out Saturday, April 16, for the *Memphis Star/Eagle* 103 Rock'n'Roll Up Your Sleeve Blood Drive. We knew it would be successful, but we weren't quite prepared for the spirit of cooperation, enthusiasm and warmth the music community and its followers demonstrated that sunny morning on Beale Street.

The LifeBlood mobile unit was set up at 10:00 sharp. At 10:05, our first donor, James Stevens, climbed aboard. By the time the Resistors stormed the stage for the first set of music, the nurses were doing a brisk business. By Drive's end at 2:30, we had accumulated a total of 47 units of blood, thanks largely to the efforts of those bands who urged their audience to donate, and then set a good example by leaving the stage and heading straight for the Blood-mobile.

I would like to acknowledge those who came out and participated. All the musicians - the Cafe Racers and Greg Hisky & the Resistors for patience and professionalism above

and beyond the call of duty; David Kurtz, who not only donated blood but loaned us his face for our posters, his voice for our radio spots, and his time onstage; Jimmy Davis and David Cochran of Junction and James Lott and Brady Spencer of Good Question for a great set and a good example; the Rainmakers, for getting up at the crack of dawn and driving 150 miles to help out; to Ray Sanders of Good Question, who didn't have to get up early on Saturday morning, but did anyway, and to Larry Raspberry, for best intentions and sincere effort.

Kudos also to Larry McKeenan and Steve Sneed of StarStage for coordinating the jam and for *not* slapping me when I so richly deserved it; Tim Lawrence and his assistants with Tennessee Concert Sound for running sound and having half the PA set up before anyone else made it to Beale Street; Bernie Bernil for fixing it; Amanda Gibson for backing vocals and enthusiasm; Linda Groves and Rum Boogie Cafe for the free juice for our donors, and to Al Apodaca, Jim Santoro and all the fellows from the Coast Guard Reserve who came down and donated.

The Eagle and the *Memphis Star* both had crack teams running that day. Myra Feinberg and Diane Hampton got Eddie Van Eagle afloat

nearly single-handedly, in addition to coordinating the UAV and remote broadcast, and all the advance promotion the station provided. Kelly Cruise and Tim Spencer pushed the Drive continually over the airwaves, and Kelly did a great impromptu mini-interview with the Rainmakers.

Our own Mike Pendergrast and Charles Mooney manned the *Memphis Star* table and encouraged many people to donate. Many thanks also to Anna Cham, Betty Townes and Karen Dino, who kept the sanity level much higher than it would have been without their help; to Sandy McKenna, who pulled double duty for the *Star* and LifeBlood; to Ken Walker and Kelly Craig who both shot pictures and donated blood; and also Hal Quick and Jim Palmer for designing and putting together our posters.

"Thank you" does not begin to express my gratitude and appreciation to all of you, and to those of you whose names do not appear here. You are all terrific people, and we couldn't have done it without each of you. Too often, the music community is depicted as merely self-aggrandizing. The generosity and caring of those who participated in Rock'n'Roll Up Your Sleeve pokes holes in that image. A star for each of you. ★



TALENT UNLIMITED

*Entertainment For
Your Every Need
And Occasion*

Call (901) 781-3554

1014 Yates Rd. • Memphis, TN 38119

LIVE PERFORMANCE

**express yourself
in great t-shirts**

available at

**COMICS
& COLLECTIBLES**

Memphis' Finest Comic Book Store
4750 Poplar Ave. • Memphis, TN
(901) 883-7171

OPEN/CREATIVE

*Wall Street
Delicatessen*

**Live
Entertainment**

Every Wed., Fri. & Sat.
In May

Happy Hour 11 a.m. - 7 p.m.
911 Union Ave. • 525-DELI

PHOTO JOURNALISTIC

**RENT
THIS
SPACE**

526-4304

CITYSCAPE (Memphis Only)

GARDNER & MOORE

Attorneys At Law

60 N. Main, Suite 1904
Memphis, TN 38103-2134

Dwight T. Moore - 526-5267

Alan Gardner - 853-3743

**"Representation For The
Creative Artist"**

Listing Of The Above Legal Services Or Specific
Areas Of Practice Does Not Indicate Any Certifica-
tion Of Expertise Therein.

CHILDREN & ANIMALS



Reel Life Productions

And Mobile Arts Memphis

MOBILE Multi-Track Production
and Recording Facility with
AUDIO/VIDEO Capabilities
1910 Lyndale • Memphis, TN

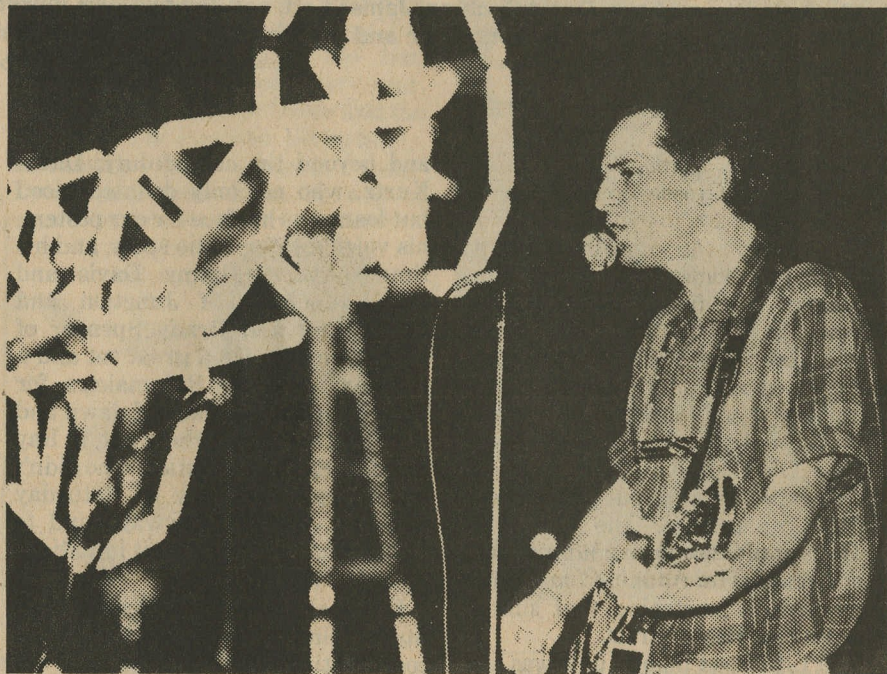
Call: **John Groesse**

Lee McLemore

(901) 272-0572 or 272-3932

LANDSCAPE

The Memphis Star



Alex Chilton at MusicFest 1987

photo by Shannon Gauling

**eel
etc.**

333 Beale Street
Mon-Thurs 11-7 — Fri-Sat 11-11

(901) 522-9291

*Men's & Women's
Apparel
And Exotic Boots*

STILLS



**BERL OLSWANGER
MUSIC**

3183 Poplar • 901-454-1711

BOUDOIR/PORTRAITURE



**Complete
Newspaper
and
Magazine
Service**

124 Monroe
(Across from NBC Bank)
523-9970

Maurice Hammett, Owner
Out-Of-Town & Local Newspapers
Magazines & Paperbacks

BOUDOIR/PORTRAITURE

A-1

**Business
Machines**

3196 Winchester
795-2519

Typewriter specialists and
suppliers to business where
performance counts

STILLS

**\$1⁰⁰
OFF**

**Memphis Star
Subscription**

Attach This Coupon
With The Subscription
Form On Page 55

CITYSCAPE (Memphis Only)

Photo Contest

**Winners in Each Category Will
Receive:**

- Concert Tickets for 2 (courtesy of Mid-South Concerts)
- Jewelry Gift Certificate for \$30.00 (Courtesy of Crosstown Loans)
- Gift Subscription to the *Memphis Star* Magazine
- 5 Record Albums
- Award Certificate Suitable for Framing
- Plus, your winning photo will appear in the *Memphis Star* Magazine

**The Overall Grand Prize Winner Will
Receive All The Above, Plus:**

- Gift Certificate for \$100.00 (Courtesy Crosstown Loans)
- Plus, your winning photo will appear on the cover of the *Memphis Star*.

To Enter:

- 1) Send your entry along with the ad/category that you wish to enter (Xerox is OK).
- 2) One entry per envelope - prints only - no negatives, please.
- 3) Print your name, address, telephone number and very brief description of photo on attached sheet of paper.
- 4) Bring by or mail to either *Memphis Star* Office: 643 S. Highland, Memphis, TN 38111 or 203 Beale Street, Suite 301, Memphis, TN 38103.

Deadline is June 15, 1988. All photos entered become the property of the *Memphis Star*. Current or past photographers of the *Memphis Star* are not eligible. Judges will not be associated with the *Memphis Star* and their decisions are final. Print clearly, we are not responsible for lost or miss-directed mail.

**UNDERGROUND
SOUND**

**AUDIOPHILE STEREO
FOR THE FINEST HOME
AUDIO REPRODUCTION**

2125 CENTRAL AVENUE
272-1275

PHOTO JOURNALISTIC

**THE
POWER HOUSE**

16 Track Recording Studio
Quality Studio Time
Can Be Affordable
Rates \$20⁰⁰ per Hour
(901) 452-8063

OPEN/CREATIVE

AUTHENTIC 50'S AUTHENTIC 50'S AUTHENTIC 50'S AUTHENTIC 50'S

**THE 50's
ROCK
ON
THE
MOON**

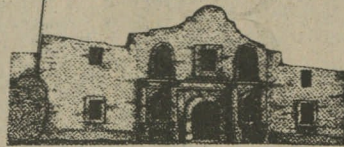
OF
MEMPHIS, TENNESSEE
+ AN ODDITY

ALBUMS-T-SHIRTS
MAIL ORDER AVAILABLE:
MOON RECORDS

COLLECTOR'S
3333 Scenic Highway Memphis, TN 38128

LANDSCAPE

**Lupe and Bea's
Texican Restaurant**



**"The Taste of Mexico with
a touch of Texas"**

"Cuban Dishes Also Available"

394 N. Watkins at Overton Park Ave.

901-726-9877

CHILDREN & ANIMALS

**RENT
THIS
SPACE**

526-4304

LIVE PERFORMANCE



DE GAR

by Dawn Baldwin

“It’s
Memphis
the blues
for his
Knight
For C
camer
Smile
show
glas
cast
ind
les
ce
al
a
i
t

Eddie DeGarmo (left) and Dana Key

DEGARMO & KEY

It's a sunny day here in Memphis, Tenn., bluestown, home of the blues. . . JM J. Bullock, best known for his portrayal of Monroe on Ted Knight's short-lived sitcom, *Too Close For Comfort*, stands in front of the camera looking amazingly like Guy Smiley (remember the Muppet game show host on Sesame Street?) with glasses — only bigger. He has been cast as The Interviewer, the relentless pest sent to wreck havoc on every celebrity's life. And as he rhapsodizes about the rare, in-depth interview he is about to undertake and promises, with indulgent braggadocio, to "Begin at the beginning, shall we?" Ed DeGarmo, Dana Key, their band members and management get their revenge: They board a tour bus parked in the background and drive away. Needless to say, JM, as the would-be interviewer, is miffed.

So begins DeGarmo and Key's hour-long rockumentary, produced by Nashville's The Benson Company, a parody-comedy of the life and times of the Memphis-based Christian rock band. Interspersed with concert footage, the video has JM, the Interviewer, bragging, blustering, mixing up his facts and just-missing the band as he chases them across town in a misbegotten attempt to get The True Untold Story of DeGarmo and Key.

"We did some market research and determined that the D&K audiences wanted a longer concert video," explains Cindy Morton, video producer, "but we wanted to develop a new edge and that's 'the rockumentary concept. It's a parody, it's funny and silly. Their other videos, 'Six Six Six' and 'The Competition' are very heavy and serious and so this will show a lighter side of the band, a side most people aren't aware of."

continued next page

April 14 of this year found DeGarmo & Key in Nashville for the 19th Annual Gospel Music Association Dove Awards. The program honors those who have made a significant contribution in the specific field of Gospel music. The duo was nominated for Rock Album of the Year and Group of the Year, but won neither. Undaunted, as they later presented another award, DeGarmo quipped, "We may go down in history as the band most nominated that never actually won a Dove Award." The album which earned them those nominations, D & K, is doing well, and May finds them anticipating the imminent release of the rockumentary filmed in Memphis during January.

DeGarmo & Key

from previous page

That side was fully apparent on Jan. 5, the first day of filming. Far from being a sunny day, the sky was a dreary slate grey and the temperature never rose above 25°. As we huddled in the bus between takes at the Hyatt parking lot, I heard no scholarly theological discussions or inquiries as to my church attendance record, instead the band members described their favorite of Gary Larson's "The Far Side" cartoons.

"What about the one when the guy is sleeping out in the woods and all these rattle snakes come up around him. The caption says, 'Okay, on three, rattle,'" says DeGarmo.

"Oh, I like the one with all the cows standing in a field, up on their hind legs and the caption says, 'Look, a car's coming!' and in the next frame they're down on all fours," offers Greg Morrow, the band's drummer.

"Or what about the one that's like a snapshot of a cow family standing looking at the Grand Canyon," says

Steve Geyer, who opens D&K concerts with a Christian comedy routine. "The boy cow is holding up his hoof behind his sister's head."

On and on, everyone mentions several favorites and I begin to relax, breathing easier. There's no proselytizing here. These guys are relaxed, easy going. They like comedy.

Somebody starts humming "Dude Looks Like A Lady" and Geyer says, "Hey, Eddie, that's your theme song," kidding him about his long hair. There's some general disagreement as to whether or not I should hear the "Bathroom Story," when DeGarmo was mistaken, incongruity aside, for a female standing at a men's urinal.

"And oooo, you should see him when he wears his raccoon hat," quips Geyer, who really has no room to talk, since his long curly black hair stands straight up on top. DeGarmo just shakes his head and shrugs. Tom Cathey, the bass player, passes around a pack of gum.

I guess this is what they call Show Biz . . . D&K style.



Dana Key (from left), Charlie Chase, Lori Anne Cook and Eddie DeGarmo with the "Give One Away" cassette package on the *Crook & Chase* show.

photo courtesy of The Benson Company, Inc.

cont. page 50

"Your Midtown Pawnbroker"

SPRING CLEARANCE SALE!!!

GOLD		PLUS	
Rings	Starting AT \$30	TV's	From \$35
Bracelets	Starting At \$15	VCR's	From \$95
Necklaces	Starting At \$15	Cassettes	From \$40
Earrings	Starting AT \$15	Stereos	From \$50
Pendants	Starting At \$10	Cameras	From \$45

1302 Poplar Ave.

Memphis, TN 38104

(901) 725-0116

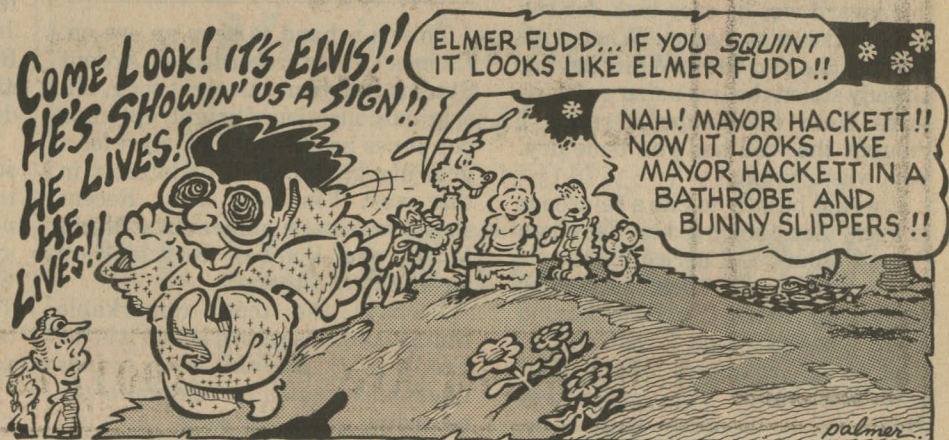
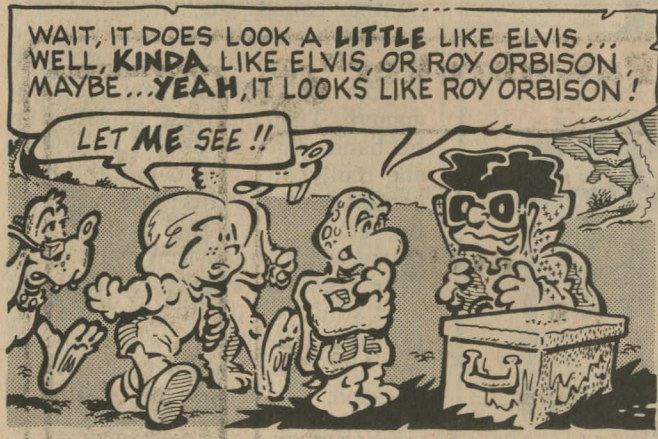
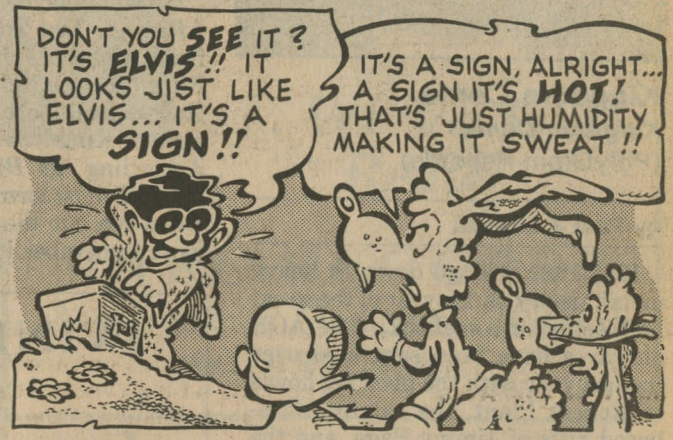
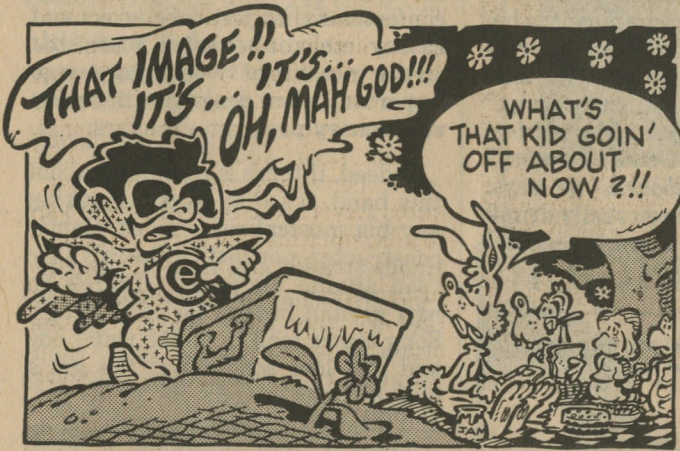
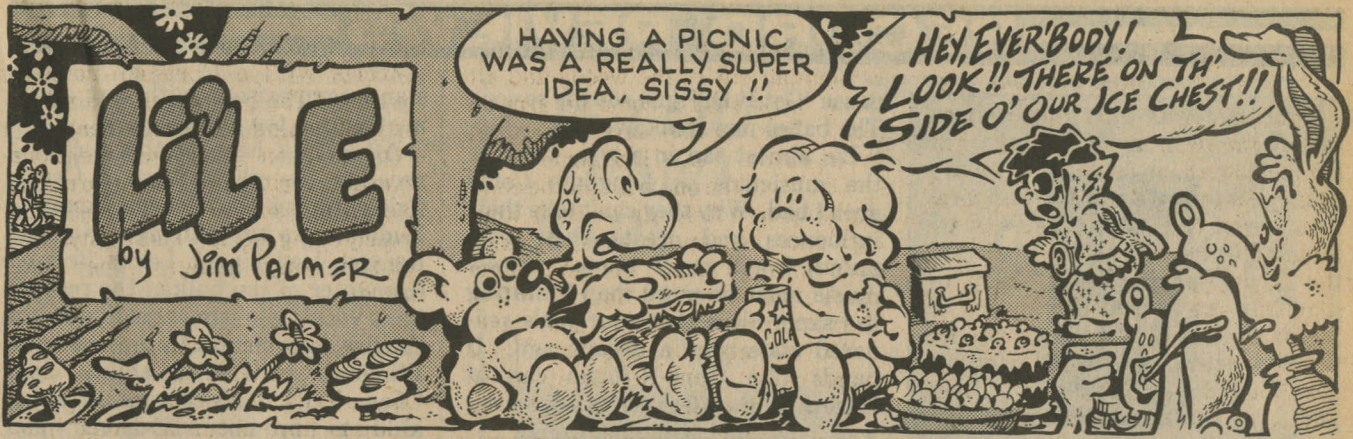
Across from Tennessee Employment Office just West of Cleveland

CROSS TOWN

LOANS INC.

P A W N S H O P

LOANS





Kingdom Come
Kingdom Come
 (PolyGram Records)

by Paul J. Moreau

1987-1988 will go down in heavy metal history as the year of the great Led Zeppelin comeback. The AOR airwaves have been saturated over the last year with the piercing howls of Robert Plant, the catchy blues-based riffs of Jimmy Page, and the driving slabs of heavy rock which were the essence of Zeppelin in its prime. Led Zeppelin has been all over video, as well. Scenes of the great Robert Plant cliches have been commonplace, from long blonde hair to pouting, strutting, and moaning. Jimmy Page standards have never looked better, all the way from the posing to use of the violin bow on the guitar. The only ingredient absent from the picture is Led Zeppelin itself.

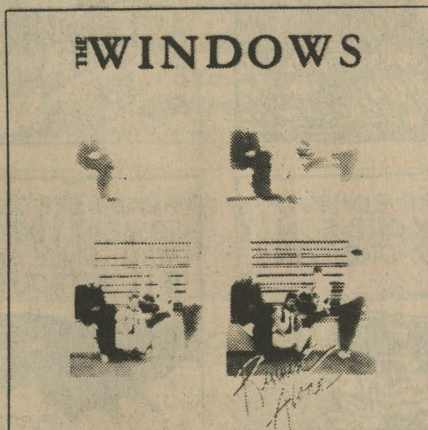
The band which takes the award for most blatant Zeppelin rip-off of the year is Kingdom Come. Winning this award was no easy task, for the competition was fierce. What with Whitesnake and Great White having already stolen the lion's share of treasures from the Zeppelin ruins, I thought the well had run bone dry. Boy, was I wrong.

It would be silly to cite a reference to every Zep tune used on Kingdom Come's album, but here are a couple of examples. To hear a perfect replica of "Since I've Been Loving You," listen to "What Love Can Be." "Get It On" combines "Black Dog" and "Kashmir." The reason they didn't call it "Kashmir Dog" is be-

cause "Get It On" just sounds so cool. The babes just freak over it.

It's almost sad in a way, because the musicians in Kingdom Come aren't bad. Why they can't take their influences and create their own sound, I will never know. Surely music must be more than imitating the same ideas that your idols rendered stale over a decade ago. If bands like Guns-N-Roses can at least interpret 70's rock in a different way, why can't Kingdom Come?

Oh well, maybe it was meant to be. After all, Led Zeppelin stole lyrics from Robert Johnson's "Riverside Blues" for use in "The Lemon Song." How does Robert Plant himself feel about Kingdom Come's record? According to *Billboard*, he says: "Well, I must have been really drunk when we cut the record, because I can't remember it." ★



The Windows
Runnin' Alone
 (Window Records)

by C.P.J. Mooney, IV

This is a band to keep an eye on. *Runnin' Alone* (recorded at Ardent Studios last year), an eight song, all-original collection of bright, uptempo pop tunes has been the catalyst for a growing groundswell of interest in this west Tennessee act. Recent shows to ecstatic audiences at Night Moves and Bombay Bicycle Club haven't hurt either.

Perhaps the most remarkable thing about this record is that it is the band's first: *Runnin' Alone* sounds like it was created by veterans of the recording game. Its songs can with-

stand comparisons with just about anything in top 40 right now.

After first hearing this record I recalled the glory days of Cheap Trick during the Heaven Tonight/Budokan era ten years ago. Not just because lead singer Larry Brewer (composer of the bulk of the record) has a vocal style somewhat like Robin Zander, but primarily because the Windows have that ability, like Cheap Trick at their peak, of being able to present riff-driven pop confections that just ooze hooks and catchy melodies, coated with that strong measure of sweetening ever so important when dealing with shaky, reactionary program directors.

Indeed, if there is complaint about this band, it's that no one is taking any big musical risks. Fast, tightly constructed, pop ditties like this have been around for years. There's no new ground broken lyrically either. Song topics tend to be the usual boy and girl love song fare: I've got a broken heart, I'm drivin' in my car, and please don't hang up on me, baby.

There is one exception, a witty number called "Big Enuff." Over a rocking backbeat the singer tells the tale of a never-satisfied girlfriend. At first, it's his car that isn't big enough. Then his house, his job, even his band. Then at the end of the song she really hits him below the belt, complaining that his "love just ain't big enuff." It's the kind of self-deprecating humor that you'll never hear from a swaggering, spandex clad stud-rock outfit like the Crue. (The music for this cut was composed by the late keyboardist Kirby Jackson, to whom the album is dedicated. Jackson was replaced by former Axe-member Edgar Riley, Jr. Current line up now consists of Brewer, Riley, Paul Doege on bass, and Larry's brother Alan Brewer on drums.)

O.K., so the Windows aren't really stretching the boundaries of pop music with their first release. And, none of *Runnin' Alone's* songs are about the Iran/Contra scandal or world hunger relief. But so what? The verve and enthusiasm displayed on this record run right over any perceived musical or lyrical cliches.

Runnin' Alone is an entertaining collection of fun, immediately

VIEWS

...so cool.
...because
...Come
...take their
...their own
...Surely
...imitating
...dolls ren-
...ago. If
...can at
...different
...ome?
...ant to be.
...ole lyrics
...Riverside
...on Song."
...mself feel
...record?
...he says:
...lly drunk
...because I

stand comparisons with just about anything in top 40 right now.

After first hearing this record I recalled the glory days of Cheap Trick during the Heaven Tonight/Budokan era ten years ago. Not just because lead singer Larry Brewer (composer of the bulk of the record) has a vocal style somewhat like Robin Zander, but primarily because the Windows have that ability, like Cheap Trick at their peak, of being able to present riff-driven pop confections that just ooze hooks and catchy melodies, coated with that strong measure of sweetening ever so important when dealing with shaky, reactionary program directors.

Indeed, if there is complaint about this band, it's that no one is taking any big musical risks. Fast, tightly constructed, pop ditties like this have been around for years. There's no new ground broken lyrically either. Song topics tend to be the usual boy and girl love song fare: I've got a broken heart, I'm drivin' in my car, and please don't hang up on me, baby.

There is one exception, a witty number called "Big Enuff." Over a rocking backbeat the singer tells the tale of a never-satisfied girlfriend. At first, it's his car that isn't big enough. Then his house, his job, even his band. Then at the end of the song she really hits him below the belt, complaining that his "love just ain't big enuff." It's the kind of self-deprecating humor that you'll never hear from a swaggering, spandex clad stud-rock outfit like the Crue. (The music for this cut was composed by the late keyboardist Kirby Jackson, to whom the album is dedicated. Jackson was replaced by former Axe-member Edgar Riley, Jr. Current line up now consists of Brewer, Riley, Paul Doege on bass, and Larry's brother Alan Brewer on drums.)

O.K., so the Windows aren't really stretching the boundaries of pop music with their first release. And, none of *Runnin' Alone's* songs are about the Iran/Contra scandal or world hunger relief. But so what? The verve and enthusiasm displayed on this record run right over any perceived musical or lyrical cliches.

Runnin' Alone is an entertaining collection of fun, immediately

accessible songs delivered in a straightforward, honest fashion. The big question is why, given the local angle (same state if not the same city) such a radio-friendly release hasn't garnered more airplay? Perhaps it is because this is an independent release and there weren't any major label bucks to prod it. However, rumor has it that one such label has expressed interest in the group, and if the Windows have any more songs lying around like these, you will be hearing them on the radio. Constantly. And you won't gag one bit. ★

Johnny Adams
Room With A View of the Blues

(Rounder Records)

by Robert Gordon

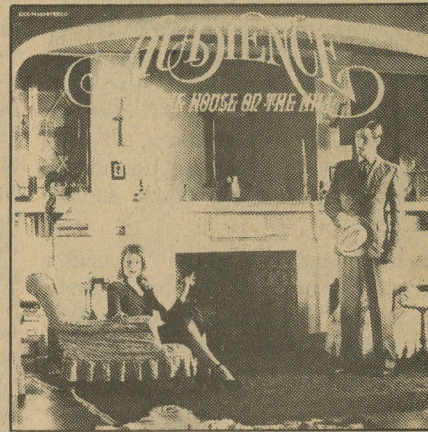
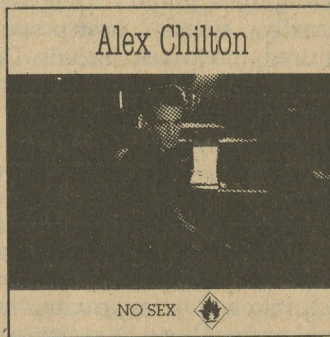
Johnny Adams is a New Orleans vocalist known for his gospel singing, but his *Room With A View Of The Blues* goes entirely in another direction. This is get-down blues by a killer band: Dr. John on keyboards, Walter "Wolfman" Washington and Duke Robillard on guitars, Alvin Tyler and Bill "Foods" Samuels on saxophones, Herman Ernest on drums and David Barard on bass.

Adams is a big, full sound, his gospel influence coming through both in the vocals and the arrangements. He began his career in the '50s with the gospel groups Spirit of New Orleans and Bessie Griffin & the Consolators, and this is his bluesiest LP to date. Some babe let him down hard, that's a natchal fact; you got to feel those screaming high notes that close "I Don't Want To Do Wrong" to sing 'em right.

His vocals flow as naturally as conversation over beer, but talking blues he ain't. He's singing, but it sounds so easy as to slip right on by. Listen to him say "Damn, damn," behind Robillard's solo on "Not Trustworthy" and see if you don't raise your arm to pat him on the back.

The funkiest tune on the album is "Body And Fender Man," a Robillard original. Ladies, Adams will tune you up with this one, so listen closely to your spark plugs before you decide what you need. He'll sway ya, he will. The Duke plays some snazzy fills, but the song gives a good opportunity to compare his style with Wolfman's,

IF YOU WANT RARE . . .



. . . WE'VE GOT RARE



RARE RECORDS
3145 Poplar • Memphis, TN 38111
(901) 327-RARE



*Music Publishing/
Production*
24 Track Recording Facility

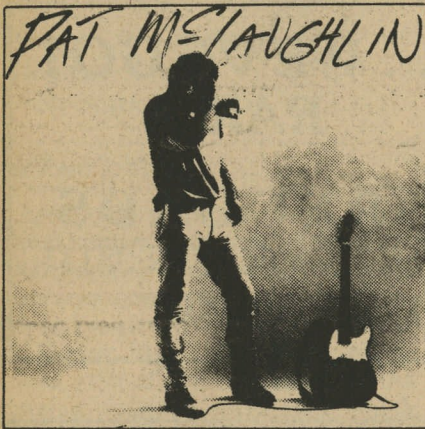
WE LISTEN TO MEMPHIS

1503 Madison Avenue (901) 276-8518
Memphis, TN 38104 (901) 276-8520

tight and tinny.

Dr. John is wonderful all throughout, plinking the piano no more than need be, and still sounding like he's everywhere. He and Adams co-wrote the blues "I Owe You," and it wasn't no whip-one-off kinda thang. It's a walking-paced number that bounces, and Washington puts down some jumping licks.

There's lots of blues records coming out now, and plenty are grittier than this, but Adams' vocals and this great band make *Room With A View* something to hear. ★



Pat McLaughlin
Pat McLaughlin
(Capitol Records)

by Lisa McGaughran

Pat McLaughlin has been quietly working his tail off in Nashville as songwriter and leader of a great country-honk band for years -- and he probably did the same in the 1970's in other towns before arriving there. In 1981, he released *Wind It On Up* on an Italian label, releasing *All Right-Ok!* independently in the mid-80's, hoping to attract a label's attention. He became a writer for Screen Gems about 3 years ago and started showing up in the songwriters' credits for artists like Don Williams and, more recently, Steve Wariner ("Lynda").

Memphis Star reviewed the second McLaughlin album, rating it highly, as a matter of fact, before anyone outside of Nashville had heard much of McLaughlin. I accidentally saw the new album in a store and quickly

grabbed it. The new Capitol release is produced by Mitchell Froom, and is marked by an over-abundance of L.A. session musicians, though this was probably the only way for McLaughlin to get his big break. The old R&B/saxophone-guitar-organ orientation of his Nashville band is replaced by a lot of reggae beat-synthesizer sounds washing over McLaughlin's guitar. The album generally sounds over-produced. Featured musicians include David Lindley, Billy Bremner (a guitarist on the Pretenders' *Learning To Crawl*), Jim Keltner, Norton Buffalo, Jerry Scheff, and NRBQ's Terry Adams.

Although the Nashville McLaughlin sound is imminently preferable, this version of his songs falls pretty much into a close approximation of his old personality -- he seems to have retained some artistic control of the record. Hopefully we'll get to see him live with his original band one day. One other irritating facet of the record is a seeming attempt in the cover to portray him in a Bruce Springsteen pose, which does make some sense business-wise, since McLaughlin is so earthy and macho, well into his thirties. But what is Springsteen without the E Street Band?

Anyway, I love the songs for the most part, although I miss the old rollicking numbers like "Honey Let That Train Roll" and "Hello Birmingham," passed over in favor of songs with a more easy-going beat. McLaughlin's strong, personable voice is in fine form on this effort, and in all numbers chosen his quirky lyrical personality and unique manner of phrasing are showcased unfettered. An example is the funny "You Done Me Wrong," the wryly apologetic "Moment of Weakness" and the upbeat "In The Mood." McLaughlin basically is given a chance to try to make it on the mainstream rock market without abandoning his individual style, which is his main trump card in showing him as a unique talent.

All the songs are originals except for a cover of Allen Toussaint's humorously romantic "Wrong Number." The old elements in his musical style that blended R&B and western swing are in general reworked by Froom into an uptown

L.A. sound: sort of a Van Morrison sings James Taylor with a Southern, rough accent vocally. "Lynda" and "You Done Me Wrong" add an upbeat rockabilly side to the album. McLaughlin's songs are spirited, fun, romantic, and occasionally introspective. His attitude toward women is less caustic than that of many other male songwriters: generally revealing his soft, sensitive, happy side. To me, an '80s girl, the "macho" guys are more sensitive (and sweeter) to girls than the typical "sensitive" wimpoid types so popular today, who, when you really examine what they care about, are only sensitive to their own problems. Other currently popular singers favor a pseudo-Stud approach, abandoning former Wimpoid leanings, but can't come up with originals, strutting instead a boring, sexist attitude of slack-jawed arrogance.

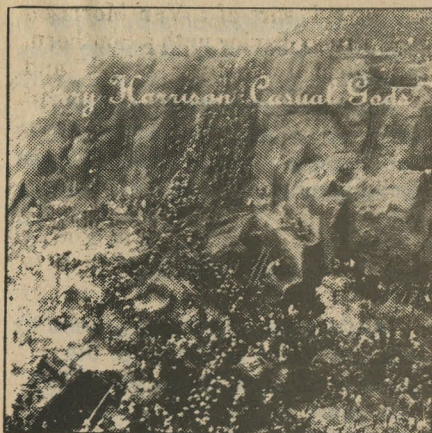
McLaughlin is writing better songs than James Taylor has in many years and forging a unique western swing meets city R&B honky tonk style new to popular music. That he is finally being given a chance is a favorable sign that there is some intelligence residing somewhere in the catacombs of Corporate music decisions with A&R. McLaughlin has not compromised his style completely to adapt to the needs of the mainstream market, and it is a joy to see this album out.

I hope his mixed appeal to both country and adult-oriented popular music fans will not stymie his company's marketing efforts. If they wanted a Southern Springsteen, Capitol should have allowed McLaughlin to use more of his old band sound. ★

Jerry Harrison
Casual Gods
(Sire Records)

by Robert Bravender

For most record buyers, Talking Heads is David Byrne, and we forget that there are others who contribute to the style and sound of this high-concept band. Out of this shadow steps guitarist Jerry Harrison, scoring his first hit after one previous solo effort, targeting the charts with the first single from *Casual Gods*, "Rev It Up."



As we head into the '90s it is refreshing to see artists becoming more socially conscious, in the manner of the '60s. *Casual Gods*, from the album cover inward, is concerned with the plight of the "common man," whether he is a worker sweating his life away in a Brazilian gold mine, or a 9-to-5er trying to escape the grind by indulging in the nightlife of a city.

The album is permeated throughout with groans and hisses from Harrison's keyboards, giving the

tracks a nocturnal feel; of prey and predator in an endless game of deadly hide-and-go-seek. Over this is the funky bop of staccato guitars, which adds a quick pulse. Put these together and the themes of sex ("Rev It Up," "A Perfect Lie") and violence ("Man With A Gun," "Bobby") seem the only alternatives to, as Harrison says, the "bewildering indifference of casual gods."

The problem is, too many of the songs have these musical motifs. In a couple of cases the songs are so similar that they run together, with only the titles to differentiate them. Exceptions are "Rev It Up," "A.K.A. Love," and "Bobby."

This former Harvard professor is not as gentle or whimsical as Talking Heads with his message, nor does he have the strong voice of say, a Robbie Robertson or Peter Gabriel to call your attention to it.

But, if you really want to feel the depth of this album, I recommend seeing a late showing of *Bright Lights, Big City*, then plugging *Casual Gods* into the car stereo and go cruisin'. ★



The Damned
The Light At The End Of
The Tunnel
(MCA)

by Rick Steff

When I was about fourteen, my parents decided to go to the new-fangled mall that had just opened, and thought the thought bored me to tears (in those days, malls were not the brimming pool of prepubescent

cont. next page

"DON'T DRIVE DRUNK"

VETERANS CAB CO.



360-0000

Star Tracks

from page 5

again. Unless, of course, you consider something that hits harder than, say, Jason and the Scorchers, country.

Ball said the A&Rs walked out "stunned."

Sorry I sound so much like a cheerleader but I was real impressed. I think we're on a roll here in River City. Junction, Kilzer, Dean, Rebels....

Also congratulations to *Memphis Star* Production Coordinator **Joe "College" Herin**. He graduates in May from Christian Brothers College with a degree in Engineering. In June, he and **Cindy Nicholson** will exchange wedding vows.

Speaking of weddings, if you start saving now, you might have

enough to buy a proper gift for the September STARS extravaganza. That's right guys, hang it up. The notorious red-headed Assistant Editor **Susan Hesson** has consented to marry **Leo Allred**, the notorious red-headed assistant manager at Rum Boogie Cafe and Blues Connection President. They are registered at Goldsmith's and Dillard's if you want to check out their collective tastes.

In March, Memphis' own **SUSAN HUDSON** won the first Singer's Dream contest, held in Nashville. Check out these prizes! \$10,000, a recording contract with Mercury/PolyGram, and \$1500 worth of clothes from the Alamo. The contest was sponsored by *Music City News* and the Holiday Corp. Miss Hudson has been featured in some of the best country/variety bands in this city. She also

works for the *Memphis Business Journal*. A round of applause to Susan!!

According to a recent poll of wholesale liquor distributors, for "on-premises" sales -- Night Moves was unanimously voted number one.

RADIO NOTES

MAGIC 101-KRNB has agreed to assist with the publicity for the June Producers' Showcase. They will cover the R&B side, with the Eagle-103 handling Rock.

TIM SPENCER has moved to the morning drive at 103 with **Drake Hall** taking over the 3-7 shift. (Note to Tim: I can relate to Monday morning Joke Off.)

Rumors are flying about the sale of **ROCK 98**. Will it be "rock" or "Top 40?" The new owners are scheduled to take over May 1. Tune

Record Reviews

from previous page

intensity that they have since become), I agreed to join them.

While being dragged from the Thom McAn to the Hickory Farms shop, I was distracted by a sound that was purely indescribable. It was like electric chickens being thrown into a blender filled with hydrochloric acid. I walked into the shop that this aural warfare emanated from and purchased the source of the wailing cacophony: the first record by the first of the British punks, namely the Damned. Exit fourteen-year-old preconceived ideas about what pop music should be; enter a Damned fan. I played the album non-stop the entire summer and I don't think I ever got over the feeling the record gave me.

Twelve years on and as many personnel changes since, the Damned still have all the fire and fury that existed on their early recordings as shown in this excellent compilation album. The collection spans the Damned's entire career and is loaded with treasures for both tried and true Damned fans and newcomers to their ongoing legacy. All their British hits are included here, from the melodic "Thanks For the Night," to the fury of "New Rose," the afore-mentioned cacophony. Also included are the

band's hilarious version of the Beatles' "HELP!" and last year's poignant epic "Alone Again, or ...". All in all, this collection is a borderline classic for discerning music lovers and guardians of the faith. ★



The Kinsey Report *Edge Of The City* (Alligator Records)

by Tim O'Shea

The Kinsey Report has a genuine blues rocker to offer with *Edge of the City*. Brothers Donald, Kenneth and Ralph Kinsey, and longtime family friend Ron Prince band together for their debut album from Alligator. But don't look for first-timers here. This band shows what a lifetime of

experience can become when combined with the fire and energy of youth. It's not often that a band this young is so "tight" and rich in experience.

Oldest brother Donald lays down the blistering electric blues lead and rich, potent vocals on all of the album tracks. His voice goes from lush and soulful on "Full Moon on Main Street" to bold, almost brassy on "Lucky Charm." His guitar expresses the same wide range of emotion, capturing the feeling of each individual tune.

While primarily a blues band, The Kinsey Report incorporates a lot of rock, funk and reggae into their music. Kenneth Kinsey shows a natural ability for the bass guitar as he sets the funk "attitude" of "Poor Man's Relief." That same funky feeling combines with Ron Prince's reggae riffs on "Back Door Man." Brother Ralph's hard rock drumwork in "Come To Me" blends well with Donald's fiery electric blues to make a highly enjoyable tune. Their ultimate synthesis comes in "Got to Pay Someday," fearlessly utilizing the elements of blues, rock, reggae and funk in one great track. It's this kind of bold experimentation that will determine the future of the blues. The Kinsey Report is taking great leaps in the right direction. ★

in to find out. (Please don't take away th *Mid-South Music Showcase* or the *New Music Hour*.)

Robert John has been named Operations Director for programming at FM 100. **Steve Conley** assumed the position of Program Director.

SHOW RESPECT

ZZ Top is lending their good name and efforts to raise funds to honor the memory of **MUDDY WATERS**, the group's spiritual and musical godfather. They are spearheading a drive to raise \$1,000,000 to fund a permanent Muddy Waters exhibit and expand the existing museum housed within the Carnegie Public Library in Clarksdale, Miss.

Guitarist **Billy Gibbons** commissioned **PYRAMID GUITARS** of Memphis (**Rick Rayburn** and **Rick Hancock**) to create what he calls the "Muddy-wood instrument," a solid body electric guitar to be fashioned out of a piece of solid cypress from the cabin in which Muddy was raised. The color and finish will incorporate a stylized squiggle running the length of the body and neck. Fans are urged to send their donations to: Muddy Waters Fund, Carnegie Public Library, 114 Delta, Clarksdale, MS 38614.

HANDY HALL opened on Beale Street last month. The musicians we heard at SpringFest will definitely take you home to the blues. Two bands are formed to cover the demand of bookings all over the states, Japan, and Europe. The Original Handy Band or the Handy Hall All-Stars will perform Thursdays through Sundays.

Stax recording artist **DAVE PRATER**, of **Sam and Dave** died at age 50 in a Georgia auto accident, April 12. Prater, who has lived in Paterson, N.J. since 1974, was on his way to visit his mother when the accident occurred. He met former partner **Sam Moore** in Miami in 1958 and their hot Memphis soul earned them wide-

spread popularity in the 1960s and a Grammy award for "Soul Man." The duo parted company in 1981.

Donald M. Levy, Chairman of the Board of Directors of the Center for Southern Folklore, announced in April that the Board has been expanded with the addition of 14 new members. The new members are: **Ward Archer, Jr., Mrs. Carroll "Pat" Cloar, Pam Crittendon, Milt Davis, Jr., John Dudas, William Ivey, Lon D. Lazar. Sanford Lichterman, The Reverend Frank McRae, Jean Robinson, Mrs. David "Elizabeth" Tate, Dr. Ruth Williams, Charles Wolfe, Ph. D, and David Williams.**

TIP SHEET

(Who's Playing With Who?)

GOOD QUESTION has some good news. They have a new drummer, **BRADY SPENCER** (an ex-Crime-inal). Rumor control hears they may have a European record deal in the near future. Some very intelligent, independent record label wants to re-release *Thin Disguise* in England and Italy this summer. **Van Duren, James Lott, and Ray Sanders** are still Good Questions.

The most amazing sounds are coming out of a downtown

cont. page 52



Miss Susan Hesson, *Memphis Star* Assistant Editor, and Mr. Leo Allred, Assistant Manager of Rum Boogie Cafe, have announced plans to wed this September.

FILMS

Bad Dreams - Sole survivor of a cult mass-suicide awakens after a 13-year coma to realize maybe the psychotic cult leader isn't quite dead. (R)

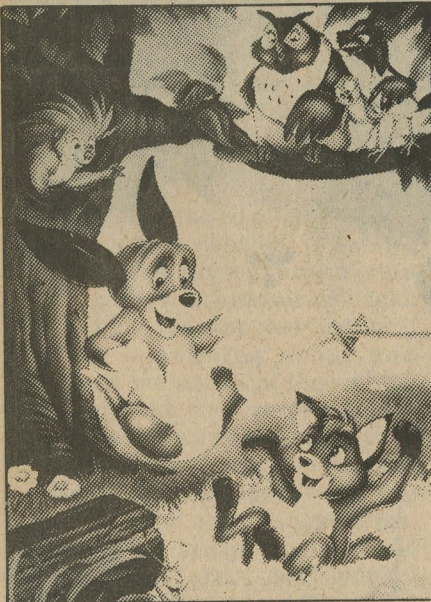
Beetlejuice - Young couple buys an old house that's already inhabited - by a ghost named Beetlejuice. Michael Keaton stars. (PG)

Biloxi Blues - Young Eugene Jerome leaves Brooklyn for W.W. II Army boot camp in Biloxi in movie version of Neil Simon's play. (PG-13)

Bright Lights, Big City - Nice guy gets caught up in the fast life of New York. Michael J. Fox, Dianne Wiest, Kiefer Sutherland and Phoebe Cates. (R)

Eighteen Again - George Burns changes bodies with his young grandson and spends little time on screen. (PG)

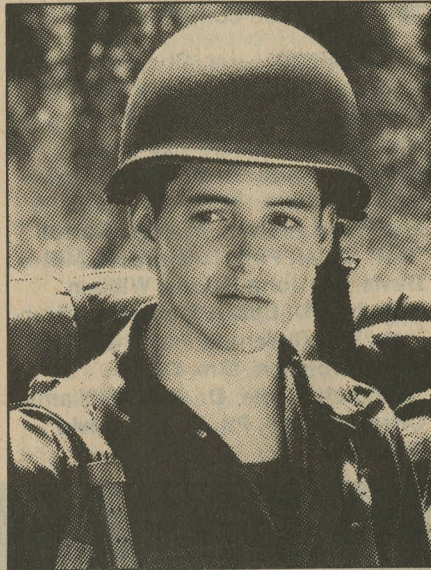
The Fox and the Hound - Animated classic about an innocent childhood friendship between two natural enemies. (G)



Disney's **The Fox and the Hound** is back to celebrate spring and friendship.

Good Morning Vietnam - Air Force radio personality Adrian Cronauer steps on big brass toes in the early days of the Vietnam war. Robin Williams was nominated for an Oscar for his portrayal of Cronauer. (PG-13)

Hairspray - Hysterical spoof of '60s dances, music, trends and social issues. Excellent cast includes Divine, Debbie Harry, Pia Zadora, Ric Ocasek, Sonny Bono, Jerry Stiller and Ricki Lake. (PG)



Matthew Broderick as Eugene in Neil Simon's **Biloxi Blues**.

Johnny Be Good - High-school football golden boy Johnny Walker is seduced by college coaches and athletic supporters. Anthony Michael Hall. (PG-13)

The Last Emperor - Bernardo Bertolucci's multi-Academy award winning story of the life of the last Chinese emperor, Pu Yi, who spent his last days as a gardener under Communist rule. Filmed in China, *Emperor* won nine Oscars, including Best Picture. (PG-13)

Moonstruck - Academy award winners Cher and Olympia Dukakis co-star in this tender look at the life of an Italian family in Brooklyn. (PG)

Retribution - Billed as a supernatural nightmare of unholy terror. Country singer Hoyt Axton co-stars. (R)

Return To Snowy River Part II - The "man from Snowy River" is back to claim his rightful stake and renew his romance with the feisty daughter of a local rancher. (PG)

The Seventh Sign - Mother-to-be (Demi Moore) is stalked by a stranger with an unusual interest in her unborn child. (R)

Stand and Deliver - Tough teacher attempts to reach students in a problem-riddled inner-city school. Lou Diamond Phillips (*La Bamba*) and Edward James Olmos. (PG)

The Whales of August - Lillian Gish and Bette Davis star in this story of two sisters coming to terms with old age. (PG)

River City Dudes

from page 17

Music City, Orbison was commissioned by Wesley Rose (of Acuff-Rose Publishing) to write a song for Elvis. Orbison went to Graceland. The story has it that Elvis walked to the gate to meet him, explaining that "sumpin' come up." He sent Orbison back to the hotel and told him to wait

"I can sit on the banks of the river with my acoustic guitar, and get 5 or 6 songs. The spirit of Memphis exudes creativity."

— Wayne Perkins

there for a call. The call never came, so three days later he went back to Nashville. The song Orbison wrote for Elvis was "Only the Lonely," and he later recorded it himself. It made him a star.

The partners of Rockwork explained that people into music know and respect Memphis. "If you hear of a painter from Paris, you think he must be pretty good," Christian clarified. "It's the same kind of thing with musicians from Memphis." Recently, Keith Richards came to town to record at Willie Mitchell's Royal Studio. Perkins said his friend and Rolling Stone was lured here by "...the Memphis Horns...the Memphis vibe." These four men were seduced by it also.

Nix declared that "Elvis, Al Green, Reba Russell...and Rick Christian and Wayne Perkins are the best singers Memphis ever spit out!" But all the group believes that Memphis has "...a multitude of talent... everyone can play here!"

From the heritage of Beale and the blues, to the spirituality that nurtures raw talent, Christian, Perkins, Nix and Venable made it clear that Memphis has it like no other place. That's what the British - and people around the world - find so intriguing about Memphis music. ★

Marlboro Finals

from page 13

rejuvenation" because usually all you hear about is the "ugly side of hunger." Despite the recent successes of her career, she feels "there'll always be a place for me to grow." The fact that she first played here at Mud Island, then the Auditorium and is now at the Coliseum points to that career growth. The romanticness of *Untasted Honey*, she claims, was not deliberate, but agrees in retrospect with her friends who told her she was "singing like you're in love." Ms. Mattea was married to Nashville songwriter Jonathan Vesner this February.



Kathy Mattea drives the fork-lift at MIFA's Food Bank as part of the P.R. surrounding the Marlboro Country Music Roundup.

photo by Kelly K. Craig
courtesy of Network Ink, Inc.

Praise goes out to Michael Elder, an Eddie Murphy type comedian, who MC'd the semi-finals (KIX 106's, Andy Montgomery chaired the finals). Elder kept the audiences entertained and an eye on the clock at all times. Marlboro's stage management crew stuck to a very tight schedule with more grace under fire than you'll ever see at the Academy Awards. A professional job throughout. (A couple of notes of criticism to the Marlboro people: check the air conditioning first and never position the judges table to the side of the stage.) All in all a good time was had by all.

John Kilzer

from page 23

other songs live - solo and acoustically.

No less than five other Geffen people, from Atlanta, Nashville and Dallas, were in attendance. It had all the trappings of a label sincerely interested in its artist. Studio A's walls were adorned with album jackets (no product just yet) which were quickly snatched for souvenirs and autographed cheerfully by the singer as well as Sykes, Hampton, the band and anyone else who had anything to do with the record.

Also in attendance was a thin, red headed man with an English accent. Peter Asher had come in to do his bit to plug the latest signee to his Asher/Krost Management company. With Asher was Chris Kerr, a slight, blonde young woman who had heard the Kilzer tape and gotten it to Asher. Both Kerr and Asher glowed over their "find." Asher "loved" the LP, its "musicality" and particularly that the songs are "literate" and hold up when "written out," a quality that escapes most rock lyrics. (Asher was the Peter of Peter and Gordon fame who formed part of the original British invasion in the mid-'60s. He got into management by signing James Taylor to the Beatles' Apple label. His client list also includes Linda Ronstadt.)

The studio was not equipped that night to preview the video for "Red Blue Jeans" (the single which was shipped to radio stations the same day). Lucky audience members at Bombay the previous Sunday did get to see a rough cut. By the time you read this...

A tour is still in the planning stages. Asher says Kilzer "has a terrific band already and he's ready to work as much and as soon as possible." Much depends on the impact of "Red Blue Jeans" on the AOR market. At the moment all looks well (the suspense is killing almost everyone). At press-time both Rock 98 and the Eagle 103 were reporting heavy requests for "Red Blue Jeans." "Memory In The Making" is contemplated as the second single. It has definite possibilities to crossover to the contemporary charts. A second LP is in the early planning stages.



John Kilzer's new manager, Peter Asher, at the album listening party at Ardent.

Rosanne Cash was the first to bring Kilzer material to the market. Keith Sykes had taken the singer to Nashville to play some tunes for Sykes' old buddy, and Cash's husband, Rodney Crowell. It did not start off well. Kilzer played the melody to one song while singing another. Regardless of that initial faux pas, Crowell and Cash were impressed enough to cut Kilzer songs on Cash's *Kings Record Shop* LP. She recorded "Green, Yellow, And Red," and "707."

"Green, Yellow, And Red" now opens *Memory In The Making*. "707," one of Kilzer's most powerful songs, shows, in a strange way, how good he has become. For whatever reason, it didn't make the album at all. What it does do, however, is once again point to the surroundings from which he came - that railroad "mystique" he picked up from his father that goes hand in glove with the poetry and music he got from his mother.

Amid trains, dreams, moons and trees, "707" builds momentum like a train straining to leave the yards behind and move out onto the open tracks. The song ends with, "Lord have mercy/who's driving this train." No longer the child whose father told him to "lean on the throttle, boy!", it is clear now that John Kilzer is driving this train. ★

concert calendar

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

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

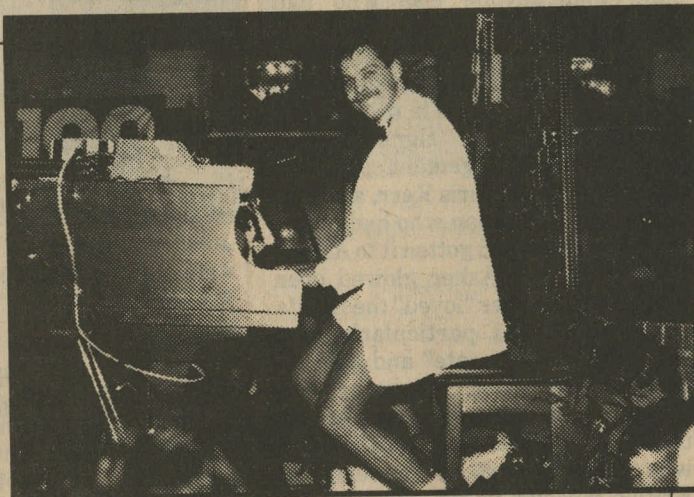
Concert Calendar forms are available, just send us a self-addressed stamped envelope.

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

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

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

TOM HACKENBERGER



Is Alive and Well At:

CROWN PLAZA
Tues., Fri. & Sat.
4:30 - 8:00 p.m.
SUNDAY BRUNCH
11:30 - 2:30

HILTON
Mon., Wed. & Thurs.
5:00 - 9:00 p.m.
WED. — Bathing Suit Fashion Show

Notice to Foreign Memphis In May Visitors: Tom and his piano are available for overseas work. (Send him to the enemies of your country.) We thank you.

HIGH ROLLER



2128 Madison (at Cooper)
No Cover - Sun. thru Thurs.
Open Til 6 a.m. Tues. thru Sun.

TUES — **LADIES NIGHT and MIKE CREWS**
WED — **25c Draft**
THURS — **\$1.00 Night**

BYOB 274-0540

LATE NIGHT MENU

LATE NIGHT MUSIC

Weeknights 10:30-3:30 · Weekends 10:30-4:30

EVERY THURSDAY

STEVE INGLE & TRIPLE X

6, 7

The BREAKERS Debut

13, 14

The WHO DOGS

20, 21

DETAIL

26, 27, 28

RECKLESS

1

Sunday

- "Bit of Britain" (V) - Overton Square
- Blues'n'Trouble (T) - Bombay Bicycle Club
- Even Steven/DJ Slick Rick (V) - Stage Stop***
- Exodus (N) - Daiquiri Works***
- Free World (N) - R.P. Tracks***
- Good Question (P) - Midway Cafe
- Handy Hall All-Stars (T) - Handy Hall
- Jazz Argot (T) - North End
- Jazz Countdown Reinstated (T) - Belmont Grill
- Kaya & the Weldors (N) - South End
- Live Jazz (T) - Rum Boogie Cafe***
- Memphis Songwriters' Showcase (V) - New Daisy***
- Phil McGee & Hottennazz (T) - Rum Boogie Cafe***
- R.T. Scott Band (C) - Vapors
- Reckless (P) - Hi Roller II***
- Ron Reed (V) - Proud Mary's***
- Settlers (C) - Midway Cafe
- Talent Showcase (V) - Club Royale
- Tom Hackenberger (V) - Crowne Plaza***
- Ultimate Rock Guitar Contest (V) - Night Moves***
- Vice (P) - Night Moves***

2

Monday

- "Deaf Side Story" (F) - White Station H.S.
- Elmo & the Shades (T) - Rum Boogie Cafe***
- Jason D. Williams (T) - Lou's Place
- Lou Roberts/Ben Cauley & Vapors Band (V) - Vapors
- Modern Music Night (N) - Night Moves***
- MVP (V) - Captain Bilbo's
- Ned Davis/Jim Nolan & Vapors Band (V) - Vapors
- TBA (U) - Bombay
- Tom Hackenberger (V) - Hilton Hotel***
- Wurx/DJ Slick Rick (P) - Stage Stop***

3

Tuesday

- Chick Rodgers (T) - Club Royale
- Coolers (T) - Peabody Plantation Roof
- David Lee Roth/Poison (P) - Mid-South Coliseum
- "Deaf Side Story" (F) - White Station H.S.
- Don McMinn & the Rum Boogie Band (T) - Rum Boogie Cafe***
- Jason D. Williams (T) - Lou's Place
- Jesse Brownfield (V) - Court Square Cafe***
- Lou Roberts/Ben Cauley & Vapors Band (V) - Vapors
- Manpower Review (V) - Night Moves***
- MVP (P) - Captain Bilbo's
- Ned Davis/Jim Nolan & Vapors Band (V) - Vapors
- TBA (U) - Bombay Bicycle Club

concert calendar

The Contenders (V) - Round One (W. Mphs.)
 The Fat Man & the Maniacs (T) - Daiquiri Works***
 Tom Hackenberger (V) - Crowne Plaza***
 Tommy McClure & Red, Hot & Blue (U) - South End
 Wurx/DJ Slick Rick (P) - Stage Stop***

Peter Hyrka & V.O.C. (N) - North End
 Ron Reed (P) - Proud Mary's
 Steve Ingle & Triple X (P) - Hi Roller II***
 "The Adventures of Robin Hood" (F) - Orpheum Theatre
 The Contenders (V) - Round One (W. Mphs.)
 The Fat Man & the Maniacs (T) - Daiquiri Works***
 Tom Hackenberger (V) - Hilton Hotel***

4 Wednesday

Cutouts (P) - Poplar Lounge
 Deborah Elrod (U) - Christopher's
 Don McMinn & Rum Boogie Band (T) - Rum Boogie Cafe***
 Front St. Blues Band (T) - Lou's Place
 "Glengarry Glen Ross" (F) - Playhouse on the Square
 Good Question (P) - Mud Island Sunset Party
 Group 1 (T) - R.P. Tracks
 Jazz Night (T) - Proud Mary's***
 Jerry Dean (P) - Hi Roller II***
 Lou Roberts/Ben Cauley & Vapors Band (V) - Vapors
 MVP (V) - Captain Bilbo's
 Ned Davis/Jim Nolan & Vapors Band (V) - Vapors
 Settlers (C) - Davy Crockett Park
 Susanne Jerome Taylor & Drama (V) - Bombay
 The Fat Man & the Maniacs (T) - Daiquiri Works***
 Tom Hackenberger (V) - Hilton Hotel***
 Willys (P) - Wall St. Deli
 Wolfgang (N) - Bombay Bicycle Club
 Wurx/DJ Slick Rick (P) - Stage Stop***

5 Thursday

Blues'n'Trouble (T) - Bombay Bicycle Club
 David Kurtz (P) - R.P. Tracks***
 Deborah Elrod (U) - Christopher's
 Don McMinn & Rum Boogie Band (T) - Rum Boogie Cafe***
 Free World (N) - South End
 Front St. Blues Band (T) - Lou's Place
 "Glengarry Glen Ross" (F) - Playhouse on the Square
 Handy Hall All-Stars (T) - Handy Hall
 Hurricanes (V) - Peabody Plantation Roof
 Jody McCarthy (U) - Court Square Cafe***
 Lou Roberts/Ben Cauley & Vapors Band (V) - Vapors
 Miss Night Moves 88 Contest (V) - Night Moves***
 MVP (V) - Captain Bilbo's
 Ned Davis/Jim Nolan & Vapors Band (V) - Bad Bob's Vapors

6 Friday

B-Flats (P) - Peabody Hotel
 Bluegrass Night (T) - Harvester Lane
 Breakaway Band (P) - Friends
 Cafe Racers (P) - Proud Mary's
 Coon Elder (C) - Christopher's
 Cutouts (P) - Cruel Shoe
 Deliverance (U) - Shelby Cottage
 Detail (P) - Round One (W. Mphs.)
 Eagle 103 Night (P) - Night Moves***
 Front St. Blues Band (T) - Lou's Place
 "Glengarry Glen Ross" (F) - Playhouse on the Square
 Good Question (P) - Alfred's on Beale
 Handy Hall All-Stars (T) - Handy Hall
 Jesse Brownfield (V) - Wall St. Deli
 Live Music (P) - Wellington's
 Live Original Music (U) - Tennessee Draw***
 Live Original Music (N) - Court Square Cafe***
 Lou Roberts/Ben Cauley & Vapors Band (V) - Vapors
 Mark Kitchens (V) - J.J.'s
 Memphis Jam Band (P) - Shelby Cottage
 Memphis Symphony Orchestra (F) - deFrank Music Hall
 MVP (V) - Captain Bilbo's
 Ned Davis/Jim Nolan & Vapors Band (V) - Vapors
 Reba & the Portables (T) - Bombay Bicycle Club
 Richard Orange & Crush (N) - Court Square Cafe***
 Rhythm Hounds (V) - South End
 Ron Reed & NTL Band (V) - Proud Mary's***
 Shambles (N) - EM Club (Millington Naval Base)
 Sid Selvidge (N) - North End
 The Beakers Debut (P) - Hi Roller II***
 The Cutaways (P) - Shelby Cottage
 The Fat Man & the Maniacs (T) - Daiquiri Works***
 Tom Hackenberger (V) - Crowne Plaza***
 Vehicle (P) - Dr. Don's
 Wurx/DJ Slick Rick (P) - Stage Stop***



*The sun's gone down.
 Take your shades off —
 look at the stars.*
**Star Stage
 Management Presents**

**TODD BRADLEY & NEXT LEVEL
 Breakers (Panama City, FL)**
The entire month of May!

**Cafe
 RACERS** (local dates only)
 May 6 — Proud Mary's for
 Memphis In May
 May 21 — Alfred's
 May 29 — Bombay Bicycle Club

**David
 HURTZ**
 May 5,19,26 — R.P. Tracks
 May 30 — Bombay Bicycle Club

HUMAN RADIO
 May 11,18,25 — South End
 May 19 — Antenna

**Star Stage
 Entertainment Presents**

Alfred's 197 Beale
 May 6,7 — Memphis In May
 May 13 — Kevin Paige
 May 14 — The Willys
 May 20 — Kevin Paige
 May 21 — Cafe Racers
 May 27 — Kevin Paige
 May 28 — The Willys

CLUB HANDY 340 Beale
 May 6,7 — Memphis In May
 May 14 — Mike Crews
 May 20 — Reance
 May 21 — Kevin Paige
 May 28 — David Kurtz

For More Information Call
(901) 526-STAR

STAR STAGE, INC.
 323 Beale St., Suite 2000
 Memphis, TN 38103



MAGAZINE SHOP

CLOTHING FOR
HIGH SPIRITED AMERICANS

11-5 WEEKDAYS • 11-5 SAT • 1-5 SUN
22 NORTH FRONT • 901-526-3420
MEN'S • WOMEN'S • ACCESSORIES

**R
P
T
R
A
C
K
S**



3547
Walker

Deli & Bar
OPEN
For Lunch
11:00 a.m.

327-1471

(Next to
Tiger Book Store)

Every Wednesday

JAZZ NIGHT

featuring **GROUP 1**
at 9:00 p.m.

Every Thursday

DAVID KURTZ

Solo at 10 p.m.

Every Sunday

FREE WORLD

at 10 p.m.

concert calendar

7

Saturday

Bluebeats (T) - Bombay Bicycle Club
Breakaway Band (P) - Friends
Bruce Biles (T) - Barrister's
Country Music Night (C) - Harvester Lane
Cutouts (P) - Cruel Shoe
Deliverance (U) - Shelby Cottage
Detail (P) - Round One (W. Mphs.)
Front St. Blues Band (T) - Lou's Place
GTO (V) - Handy Park
"Glengarry Glen Ross" (F) - Playhouse on the Square
Handy Hall All-Stars (T) - Handy Hall
Live Music (P) - Wellington's
Live Music (U) - Tennessee Draw***
Live Original Music (N) - Court Square Cafe***
Lou Roberts/Ben Cauley & Vapors Band (V) - Vapors
Mark Kitchens (V) - J.J.'s
Memphis Jam Band (P) - Shelby Cottage
Memphis Symphony Orchestra (F) - deFrank Music Hall
MVP (P) - Captain Bilbo's
Ned Davis/Jim Nolan & Vapors Band (V) - Vapors
Richard Orange & Crush (N) - Court Square Cafe***
Ron Reed & NTL Band (V) - Proud Mary's***
Sam Williams (V) - Wall St. Deli
Shambles (N) - EM Club (Millington Naval Base)
Sid Selvidge (N) - North End
The Beakers Debut (P) - Hi Roller II***
The Coolers (T) - Peabody Alley
The Cutaways (P) - Shelby Cottage
The Fat Man & the Maniacs (T) - Daiquiri Works***
The Relaxations (T) - South End
Tom Hackenberger (V) - Crowne Plaza***
Vehicle (P) - Dr. Don's
Wurx/DJ Slick Rick (P) - Stage Stop***

8

Sunday

"An Evening With John Rutter" (F) - Lindenwood Christian Church
Bluebeats (T) - Bombay Bicycle Club
Even Steven/DJ Slick Rick (P) - Stage Stop***
Exodus (N) - Daiquiri Works***
Free World (N) - R.P. Tracks***
Good Question (P) - Midway Cafe
Handy Hall All-Stars (T) - Handy Hall
Jazz Argot (T) - North End
Jazz Countdown Reinstated (T) - Belmont Grill
Kaya & the Weldors (N) - South End
Live Jazz (T) - Rum Boogie Cafe***

Lois Lane (P) - Night Moves***

Memphis Symphony Orchestra (F) - deFrank Music Hall

Phil McGee & Hottennazz (T) - Rum Boogie Cafe***

R.T. Scott Band (C) - Vapors

Ron Reed (V) - Proud Mary's

Settlers (C) - Midway Cafe

Steve Reid (P) - Hi Roller II***

Talent Showcase (V) - Club Royale

Tom Hackenberger (V) - Crowne Plaza***

Ultimate Rock Guitar 88 Contest (V) - Night Moves***

9

Monday

Elmo & the Shades (T) - Rum Boogie Cafe***
Jason D. Williams (T) - Lou's Place
Journey's End/DJ Slick Rick (P) - Stage Stop***
Lou Roberts/Ben Cauley & Vapors Band (V) - Bad Bob's Vapors
Modern Music Night (N) - Night Moves***
MVP (V) - Captain Bilbo's
Ned Davis/Jim Nolan & Vapors Band (V) - Vapors
TBA (U) - Bombay Bicycle Club
Tom Hackenberger (V) - Hilton Hotel***

10

Tuesday

Chick Rodgers (T) - Club Royale
Coolers (T) - Peabody Plantation Roof
Don McMinn & Rum Boogie Band (T) - Rum Boogie Cafe***
Jason D. Williams (T) - Lou's Place
Jesse Brownfield (V) - Court Square Cafe***
Journey's End/DJ Slick Rick (P) - Stage Stop***
Knights In White Satin (V) - Night Moves***
Lou Roberts/Ben Cauley & Vapors Band (V) - Vapors
Mike Crews (P) - Hi Roller II***
MVP (V) - Captain Bilbo's
Ned Davis/Jim Nolan & Vapors Band (V) - Vapors
TBA (U) - Bombay Bicycle Club
The Contenders (V) - Round One (W. Mphs.)
The Fat Man & the Maniacs (T) - Daiquiri Works***
Tom Hackenberger (V) - Crowne Plaza***
Tommy McClure & Red, Hot & Blue (U) - South End

11

Wednesday

B-Flats (P) - The Junction (Marks, MS)
Cutouts (P) - Poplar Lounge

Deborah Elrod (U) - Christopher's
 Don McMinn & Rum Boogie Band (T) - Rum Boogie Cafe***
 Front St. Blues Band (T) - Lou's Place
 "Glengarry Glen Ross" (F) - Playhouse on the Square
 Good Question (P) - Bombay Bicycle Club
 Group 1 (T) - R.P. Tracks***
 Human Radio (N) - South End
 Jazz Night (T) - Proud Mary's***
 Jerry Dean (P) - Hi Roller II***
 Journey's End/DJ Slick Rick (P) - Stage Stop***
 Lou Roberts/Ben Cauley & Vapors Band (V) - Vapors
 MVP (P) - Captain Bilbo's
 Ned Davis/Jim Nolan & Vapors Band (V) - Vapors
 The Fat Man & the Maniacs (T) - Daiquiri Works***
 Tom Hackenberger (V) - Hilton Hotel***
 Willys (P) - Wall St. Deli

12 Thursday

"A...My Name Is Alice" (F) - Circuit Playhouse
 Deborah Elrod (U) - Christopher's
 Eddie Kirkland (T) - Rum Boogie Cafe***
 Free World (N) - South End
 Front St. Blues Band (T) - Lou's Place
 "Glengarry Glen Ross" (F) - Playhouse on the Square
 Gregg Allman/Steppenwolf/Omar & the Howlers (P) - Mud Island***
 Handy Hall All-Stars (T) - Handy Hall
 Jane, His Wife (N) - Bombay Bicycle Club
 Jody McCarthy (U) - Court Square Cafe***
 Journey's End/DJ Slick Rick (P) - Stage Stop***
 Lou Roberts/Ben Cauley & Vapors Band (V) - Vapors
 Porker Promenade (V) - Tom Lee Park
 Miss Night Moves Contest (V) - Night Moves***
 MVP (V) - Captain Bilbo's
 Ned Davis/Jim Nolan & Vapors Band (V) - Vapors
 Peter Hyrka & V.O.C. (N) - North End
 Ron Reed (P) - Proud Mary's***
 Steve Ingle & Triple X (P) - Hi Roller II***
 The Contenders (V) - Round One (W. Mphs.)
 The Fat Man & the Maniacs (T) - Daiquiri Works***
 The Willys (P) - Peabody Plantation Roof
 Tom Hackenberger (V) - Hilton Hotel***

13 Friday

"A Festival of English Movies" (F) - Rhodes College
 "A...My Name Is Alice" (F) - Circuit Playhouse
 B-Flats (P) - The Junction (Marks, MS)

LIVE MUSIC ON THE PATIO!



Tue. - Sat.
"Fatman & The Maniacs"
 — Blues —

Sunday
"Exodus"
 — Reggae —

Featuring The Daiquiri Works New Patio Bar
 Beale Street's Latest Attraction

Try Our "Fun In A Bucket"
 48 oz. Daiquiris with Souvenir Bucket

341-345 Beale Street
 (901) 523-2014

Pearl® Pearl® Pearl® Pearl®

Pearl® Pearl® Pearl® Pearl®

Pearl® Pearl® Pearl® Pearl®

Pearl® Pearl® Pearl® Pearl®

Pearl® Pearl® Pearl® Pearl®

Pearl® Pearl® Pearl® Pearl®

Pearl® Pearl® Pearl® Pearl®

Pearl® Pearl® Pearl® Pearl®

Pearl® Pearl® Pearl® Pearl®

Pearl® Pearl® Pearl® Pearl®

Robert Hall's
MEMPHIS

DRUM SHOP
 1999 MADISON
 276-BEAT

Pearl® Pearl® Pearl® Pearl®

Pearl® Pearl® Pearl® Pearl®

SPECIAL DEALS
 All Month Long!!

Billy & the Who Dogs Showcase (P) - Night Moves***
Bluegrass Night (T) - Harvester Lane
Breakaway Band (P) - Friends
Coon Elder (C) - Christopher's
Deliverance (U) - Shelby Cottage
Detail (P) - Night Moves***
Eddie Kirkland (T) - Rum Boogie Cafe***
Elmo & the Shades (T) - Wall St. Deli
Face Value (P) - Dr. Don's
Front St. Blues Band (T) - Lou's Place
"Glengarry Glen Ross" (F) - Playhouse on the Square
Good Question (P) - Mallard's
Handy Hall All-Stars (T) - Handy Hall
Journey's End/DJ Slick Rick (P) - Stage Stop***
Kevin Paige (N) - Alfred's on Beale
Live Music (P) - Wellington's
Live Music (U) - Tennessee Draw***
Lou Roberts/Ben Cauley & Vapors Band (V) - Vapors
Mark Kitchens (V) - J.J.'s
Memphis Jam Band (P) - Shelby Cottage
MVP (V) - Captain Bilbo's
Ned Davis/Jim Nolan & Vapors Band (V) - Vapors
Reba McEntire/Steve Wariner (C) - Mud Island***

Rhythm Hounds (V) - South End
Ron Reed & NTL Band (V) - Proud Mary's***
Shakers (P) - Bombay Bicycle Club
Sid Selvidge (N) - North End
Soul Capitalists (N) - Court Square Cafe***
The Cutaways (P) - Shelby Cottage
The Fat Man & the Maniacs (T) - Daiquiri Works***
The Who Dogs (P) - Hi Roller II***
Tom Hackenberger (V) - Crowne Plaza***
Willys (P) - Round One (W. Mph.)
Barbecue Contest (V) - Tom Lee Park

Front St. Blues Band (T) - Lou's Place
"Glengarry Glen Ross" (F) - Playhouse on the Square
Good Question (P) - Mallard's
Handy Hall All-Stars (T) - Handy Hall
John Kilzer (P) - Bombay Bicycle Club
Journey's End/DJ Slick Rick (P) - Stage Stop***
Live Music (P) - Wellington's
Live Music (U) - Tennessee Draw***
Lou Roberts/Ben Cauley & Vapors Band (V) - Vapors
Mark Kitchens (V) - J.J.'s
Memphis Jam Band (P) - Shelby Cottage
Mike Crews (P) - Club Handy***
MVP (V) - Captain Bilbo's
Ned Davis/Jim Nolan & Vapors Band (V) - Vapors
Ron Reed & NTL Band (V) - Proud Mary's***
Sid Selvidge (N) - North End
Soul Capitalists (N) - Court Square Cafe***
The Cutaways (P) - Shelby Cottage
The Coolers (P) - Peabody Alley
The Fat Man & the Maniacs (T) - Daiquiri Works***
The Who Dogs (P) - Hi Roller II***
Tom Hackenberger (V) - Crowne Plaza***
Willys (P) - Round One (W. Mph.)
Barbecue Contest (V) - Tom Lee Park

14 Saturday
"A Festival of English Movies" (F) - Rhodes College
"A...My Name Is Alice" (F) - Circuit Playhouse
Beanland (U) - South End
Breakaway Band (P) - Friends
Bruce Biles (T) - Barrister's
Country Music Night (C) - Harvester Lane
Deliverance (U) - Shelby Cottage
Eddie Kirkland (T) - Rum Boogie Cafe***
Elmo & the Shades (V) - Wall St. Deli
Face Value (P) - Dr. Don's

WHEN THE SUN SETS THE . . . NIGHT MOVES

3569 Mendenhall (At Winchester) 794-9555

Memphis' Biggest Hi-Energy Dance Floor

The Most Fun In The Entire World, Any Night. Every Night, Happy Hour 4-9 p.m.

<p>NIGHT WAVES MONDAY New Music With David "The Worm" 2 for 1 Drinks 1/2 Price Food All Night Modern Music</p>	<p>Ladies' Night Out Every TUESDAY With Knights In White Satin No Men Allowed Until After 10:00 p.m. 2 For 1 ALL NIGHT Some Lucky Lady will find Diamond Jim and WINII</p>	<p>WEDNESDAY Bop Night With KIX 106 and the Memphis Bop Club No Cover THURSDAY Miss Night Moves '88 Contest \$200 Cash Prize Ladies Night Special Prizes For All The Ladies Plus 2 For 1 All Night</p>	<p>THE EAGLE QUALITY BOCK #1 ROLL - 105PM \$1.03 Drink Specials Every FRIDAY 103 Night The Biggest DANCE PARTY In Town SATURDAY D.Y.A.O. The BIG TIME Party</p>	<p>ROCK Night SUNDAY All Ages Welcome Every Sunday 98¢ Specials and Live ROCK & ROLL</p>
--	--	---	---	--

15

Sunday

- "Help"/"Hard Day's Night" (F) - Orpheum Theatre
- Handy Hall All-Stars (T) - Handy Hall
- Jazz Argot (T) - North End
- Jazz Countdown Reinstated (T) - Belmont Grill
- John Kilzer (P) - Bombay Bicycle Club
- Kaya & the Weldors (N) - South End
- Live Jazz (T) - Rum Boogie Cafe***
- Mike Crews Band (P) - Hi Roller II***
- Phil McGee & Hottennazz (T) - Rum Boogie Cafe***
- R.T. Scott Band (C) - Vapors
- Ron Reed (V) - Proud Mary's***
- Settlers (C) - Midway Cafe
- Talent Showcase (V) - Club Royale
- Tom Hackenberger (V) - Crowne Plaza***
- Ultimated Rock Guitar 88 Contest (V) - Night Moves***

16

Monday

- Elmo & the Shades (T) - Rum Boogie Cafe***
- Live Rock'n'Roll/DJ Slick Rick (P) - Stage Stop***
- Lou Roberts/Ben Cauley & Vapors Band (V) - Vapors
- Modern Music Night (N) - Night Moves***
- MVP (V) - Captain Bilbo's
- Ned Davis/Jim Nolan & Vapors Band (V) - Vapors
- TBA (U) - Bombay Bicycle Club
- Tom Hackenberger (V) - Hilton Hotel***

17

Tuesday

- Chick Rodgers (T) - Club Royale
- Coolers (T) - Peabody Plantation Roof
- Don McMinn & Rum Boogie Band (T) - Rum Boogie Cafe***
- Jason D. Williams (T) - Lou's Place
- Jesse Brownfield (V) - Court Square Cafe***
- Knights In White Satin (V) - Night Moves***
- Live Rock'n'Roll/DJ Slick Rick (P) - Stage Stop***
- Lou Roberts/Ben Cauley & Vapors Band (V) - Vapors
- Mike Crews (P) - Hi Roller II***
- MVP (V) - Captain Bilbo's
- Ned Davis/Jim Nolan & Vapors Band (V) - Vapors***
- TBA (U) - Bombay Bicycle Club

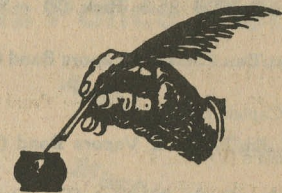
SOUNDS UNREAL STUDIOS

Red Eye Special

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

For details call Evan Rush • 278-8346

WRITING RESOURCE CENTER



"For All Your Writing Needs"

We Can Design And Write YOUR

- Promo Packs • Bio Sheets
- Resumes • Letters
- Brochures • Speeches

3830 ALLANDALE • MEMPHIS, TN 38111

(901) 327-2225

Art Outlet Ltd. II

(ACROSS FROM THE PEABODY)

Fine Prints □ Custom Framing □ Frame Restoration

Celebrating Memphis In May Memphis In May Posters

(901) 523-7505

97 S. SECOND MEMPHIS, TN 38103

The Contenders (V) - Round One (W. Mphs.)
 The Fat Man & the Maniacs (T) - Daiquiri Works***
 Tom Hackenberger (V) - Crowne Plaza***

18 Wednesday

B-Flats (P) - The Junction (Marks, MS)
 Cutouts (P) - Poplar Lounge
 Deborah Elrod (U) - Christopher's
 Don McMinn & Rum Boogie Band (T) - Rum Boogie Cafe***
 Elmo & the Shades (V) - Wall St. Deli
 Entourage (N) - Bombay Bicycle Club
 Front St. Blues Band (T) - R.P. Tracks***
 Human Radio (N) - South End
 Jazz Night (T) - Proud Mary's***
 Live Rock'n'Roll/DJ Slick Rick (P) - Stage Stop***
 Lou Roberts/Ben Cauley & Vapors Band (V) - Vapors
 MVP (V) - Captain Bilbo's
 Ned Davis/Jim Nolan & Vapors Band (V) - Vapors
 The Fat Man & the Maniacs (T) - Daiquiri Works***
 Tom Hackenberger (V) - Hilton Hotel***

19 Thursday

3 Dog Night/Gary Puckett (V) - Mud Island***
 Bluebeats (N) - Peabody Plantation Roof

David Kurtz (P) - R.P. Tracks***
 Deborah Elrod (U) - Christopher's
 Don McMinn & Rum Boogie Band (T) - Rum Boogie Cafe***
 Free World (N) - South End
 Front St. Blues Band (T) - Lou's Place
 Handy Hall All-Stars (T) - Handy Hall
 Human Radio (N) - Antenna
 Jody McCarthy (U) - Court Square Cafe***
 "KidsFest" (V) - Libertyland
 Looker/DJ Slick Rick (P) - Stage Stop***
 Lou Roberts/Ben Cauley & Vapors Band (V) - Vapors
 Miss Night Moves Contest (V) - Night Moves***
 MVP (V) - Captain Bilbo's
 Ned Davis/Jim Nolan & Vapors Band (V) - Vapors
 Peter Hyrka & V.O.C. (N) - North End
 Ron Reed (P) - Proud Mary's***
 Steve Ingle & Triple X (P) - Hi Roller II***
 The Contenders (V) - Round One (W. Mphs.)
 The Fat Man & the Maniacs (T) - Daiquiri Works***
 Tom Hackenberger (V) - Hilton Hotel***
 Willys (P) - Bombay Bicycle Club

20 Friday

"A Man For All Seasons" (F) - Orpheum Theatre
 "A...My Name Is Alice" (F) - Circuit Playhouse

B-Flats (P) - The Junctions (Marks, MS)
 Bill Beaty & the Who Dogs (N) - Dr. Don's
 Bluegrass Night (T) - Harvester Lane
 Breakaway Band (P) - Friends
 Coon Elder (C) - Christopher's
 Deliverance (U) - Shelby Cottage
 Detail (P) - Hi Roller II***
 Don McMinn & Rum Boogie Band (T) - Rum Boogie Cafe***
 Front St. Blues Band (T) - Lou's Place
 GTO (V) - Cruel Shoe
 Good Question (P) - Omni-New Daisy***
 Handy Hall All-Stars (T) - Handy Hall
 Joe Norman & Jesse Brownfield (V) - Wall St. Deli***
 John Kilzer (N) - Night Moves***
 Kevin Paige (N) - Alfred's on Beale***
 "KidsFest" (V) - Libertyland
 Live Music (P) - Wellington's
 Live Music (U) - Tennessee Draw***
 Looker/DJ Slick Rick (P) - Stage Stop***
 Lou Roberts/Ben Cauley & Vapors Band (V) - Vapors
 Mark Kitchens (V) - J.J.'s
 Memphis Jam Band (P) - Shelby Cottage
 MVP (V) - Captain Bilbo's
 Ned Davis/Jim Nolan & Vapors Band (V) - Vapors
 Panorama (V) - Round One (W. Mphs.)



FENDERFENDERFENDER

20% OFF ALL FENDER GUITARS



FENDER SQUIER STRATOCASTER
 with Locking-Nut Tremolo

25% OFF WITH THIS AD





AT AMRO MUSIC



2918 Poplar
323-8888

2984 Austin Peay
388-4200

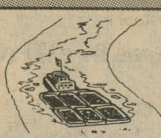
2798 S. Perkins
363-2100



Reance (P) - Club Handy***
 Reba & the Portables (T) - Bombay Bicycle Club
 Rhythm Hounds (V) - South End
 Ron Reed & NTL Band (V) - Proud Mary's***
 Shambles (N) - Court Square Cafe***
 Sid Selvidge (N) - North End
 The Cutaways (P) - Shelby Cottage
 The Fat Man & the Maniacs (T) - Daiquiri Works***
 Tom Hackenberger (V) - Crowne Plaza***
 Wolfgang (N) - Omni-New Daisy***

21 Saturday

"A...My Name Is Alice" (F) - Circuit Playhouse
 B-Flats (P) - The Junction (Marks, MS)
 Bill Beaty & the Who Dogs (P) - Dr. Don's
 Breakaway Band (P) - Friends
 Bruce Biles (T) - Barrister's
 Country Music Night (C) - Harvester Lane
 Deliverance (U) - Shelby Cottage
 Detail (P) - Hi Roller II***
 Don McMinn & Rum Boogie Band (T) - Rum Boogie Cafe***
 Front St. Blues Band (T) - Lou's Place
 GTO (V) - Cruel Shoe
 Handy Hall All-Stars (T) - Handy Hall
 "Ivanhoe" (F) - Orpheum Theatre
 Joe Norman & Jesse Brownfield (V) - Wall St. Deli***
 Kaya & the Weldors (N) - South End***
 Kevin Paige (N) - Club Handy
 "KidsFest" (V) - Libertyland
 Live Music (P) - Wellington's
 Live Music (U) - Tennessee Draw***
 Looker/DJ Slick Rick (P) - Stage Stop***
 Lou Roberts/Ben Cauley & Vapors Band (V) - Vapors
 Mark Kitchens (V) - J.J.'s
 Memphis Jam Band (P) - Shelby Cottage
 MVP (V) - Captain Bilbo's
 Ned Davis/Jim Nolan & Vapors Band (V) - Vapors
 Panorama (V) - Round One (W. Mphs.)
 Reba & the Portables (T) - Bombay Bicycle Club
 Ron Reed & NTL Band (V) - Proud Mary's***
 Shambles (N) - Court Square Cafe***
 Sid Selvidge (N) - North End
 The Coolers (T) - Peabody Alley
 The Cutaways (P) - Shelby Cottage
 The Fat Man & the Maniacs (T) - Daiquiri Works***
 Mphs. Belle Annual Air Show (V) - W. Mphs. Jet Center
 The Willys (P) - Alfred's on Beale***
 Tom Hackenberger (V) - Crowne Plaza***




PROUD MARY'S

ON THE PATIO
 RICK HARVEY & the Beale Street Blues Band — Every Fri & Sat 9 - 2 am

INSIDE
 The RON REED BAND Every Fri & Sat
 Every Wednesday It's JAZZ NIGHT

KITCHEN OPENS AT 5:00 p.m.



Rent For *YOUR* Special Occasion

3 - Pro Boxing
 6-7 - Beale Street MusicFest
 13 - Mama Terra
 14 - Metal In May MusicFest
 20 - Good Question/Wolfgang
 28 - Dotz & Tora Tora

MAY

326-330 BEALE STREET • 525-8979

148 Years of Memphis Police History

Photos From 1878
Confiscated Weapons
Authentic Uniforms
Machine Gun Kelly
Mug Shots

FREE ADMISSION
OPEN:
24 HOURS A DAY

CALL:
528-2370



BEALE STREET

MEMPHIS POLICE
 159 Beale Street
 Memphis, Tennessee 38103

SUB STATION

Beale Street Jail

Full service recording studio. The room, the gear, the staff, the "Memphis sound". Located in the center of the historic Beale Street entertainment district. Call (901) 525-5500.



MEMPHIS
Sound
 PRODUCTIONS

315 Beale Street
 Memphis, TN 38103

22**Sunday**

"A...My Name Is Alice" (F) - Circuit Playhouse
 David Kurtz (P) - Bombay Bicycle Club
 Don Glasser/Louis Costello Big Band (T) - Skyway
 Even Steven/DJ Slick Rick (V) - Stage Stop***
 Exodus (N) - Daiquiri Works***
 Free World (N) - R.P. Tracks***
 Good Question (P) - Midway Cafe

Handy Hall All-Stars (T) - Handy Hall
 Jake Brothers (P) - Hi Roller II***
 Jazz Argot (T) - North End
 Jazz Countdown Reinstated (T) - Belmont Grill
 Junior Medlow & the Bad Boys (T) - Rum Boogie Cafe***
 Kaya & the Weldors (N) - South End
 "KidsFest" (V) - Libertyland
 Live Jazz (T) - Rum Boogie Cafe***
 Pebbles/Morris Day (P) - Orpheum Theatre
 R.T. Scott Band (C) - Vapors
 Rock 98 Night (P) - Night Moves***
 Ron Reed (V) - Proud Mary's***
 Settlers (C) - Midway Cafe
 Talent Showcase (V) - Club Royale
 "The Great Wine Race" (V) - Tom Lee Park
 Tom Hackenberger (V) - Crowne Plaza***
 Ultimate Rock Guitar 88 Contest (V) - Night Moves***

23**Monday**

B-Flats (P) - VFW (Tunica, MS)
 Elmo & the Shades (T) - Rum Boogie Cafe***
 Jason D. Williams (T) - Lou's Place
 Junior Medlow & the Bad Boys (T) - Rum Boogie Cafe***
 Lou Roberts/Ben Cauley & Vapors Band (V) - Vapors
 Modern Music Night (N) - Night Moves***
 MVP (V) - Captain Bilbo's
 Ned Davis/Jim Nolan & Vapors Band (V) - Vapors
 TBA (U) - Bombay Bicycle Club
 Tom Hackenberger (V) - Hilton Hotel***
 Wiseguy/DJ Slick Rick (P) - Stage Stop***

24 Tuesday

Chick Rodgers (T) - Club Royale
 Coolers (T) - Peabody Plantation Roof
 Earlice Taylor (T) - Lou's Place
 Jason D. Williams (T) - Lou's Place
 Jesse Brownfield (V) - Court Square Cafe***
 Junior Medlow & the Bad Boys (T) - Rum Boogie Cafe***
 Knights In White Satin (V) - Night Moves***
 Lou Roberts/Ben Cauley & Vapors Band (V) - Vapors

Mike Crews (P) - Hi Roller II***
 MVP (V) - Captain Bilbo's
 Ned Davis/Jim Nolan & Vapors Band (V) - Vapors
 TBA (U) - Bombay Bicycle Club
 The Contenders (V) - Round One (W. Mphs.)
 The Fat Man & the Maniacs (T) - Daiquiri Works***
 Tom Hackenberger (V) - Crowne Plaza***
 Wiseguy/DJ Slick Rick (P) - Stage Stop***

25**Wednesday**

Cutouts (P) - Poplar Lounge
 Deborah Elrod (U) - Christopher's
 Front St. Blues Band (T) - Lou's Place
 Group 1 (T) - R.P. Tracks***
 Human Radio (N) - South End
 Jake Brothers (P) - Hi Roller II***
 Jazz Night (T) - Proud Mary's***
 Lou Roberts/Ben Cauley & Vapors Band (V) - Vapors
 MVP (V) - Captain Bilbo's
 Ned Davis/Jim Nolan & Vapors Band (V) - Vapors
 Shakers (P) - Bombay Bicycle Club
 The Bluebirds (T) - Rum Boogie Cafe***
 The Fat Man & the Maniacs (T) - Daiquiri Works***
 Tom Hackenberger (V) - Hilton Hotel***
 Willys (P) - Wall St. Deli***
 Wiseguy/DJ Slick Rick (P) - Stage Stop***

26**Thursday**

"Arsenic & Old Lace" (F) - Harrell Perf. Arts Center
 David Kurtz (P) - R.P. Tracks***
 Deborah Elrod (U) - Christopher's
 Free World (N) - South End
 Front St. Blues Band (T) - Lou's Place
 Good Question (P) - Peabody Plantation Roof
 Handy Hall All-Stars (T) - Handy Hall
 Jody McCarthy (U) - Court Square Cafe***
 Lou Roberts/Ben Cauley & Vapors Band (V) - Vapors
 Miss Night Moves Contest (V) - Night Moves***
 MVP (V) - Captain Bilbo's
 Ned Davis/Jim Nolan & Vapors Band (V) - Vapors
 Peter Hyrka & V.O.C. (N) - North End
 Reckless (P) - Hi Roller II***
 "Richard III" (F) - Orpheum Theatre
 Ron Reed (P) - Proud Mary's***
 The Bluebirds (T) - Rum Boogie Cafe***
 The Contenders (V) - Round One (W. Mphs.)
 The Fat Man & the Maniacs (T) - Daiquiri Works***
 Tom Hackenberger (V) - Hilton Hotel***
 Willys (P) - Bombay Bicycle Club
 Wiseguy/DJ Slick Rick (P) - Stage Stop***

27**Friday**

"A...My Name Is Alice" (F) - Circuit Playhouse
 "Arsenic & Old Lace" (F) - Harrell Perf. Arts Center
 Bluegrass Night (T) - Harvester Lane
 Breakaway Band (P) - Friends
 Coon Elder (C) - Christopher's
 Deliverance (U) - Shelby Cottage
 Eagle 103 Night (P) - Night Moves***
 Front St. Blues Band (T) - Lou's Place
 Good Question (P) - Cruel Shoe
 GTO (V) - Round One (W. Mphs.)
 Handy Hall All-Stars (T) - Handy Hall
 Int'l Seminar of Perf. Arts (F) - MSU Music Bldg.
 Joe Norman (V) - Wall St. Deli***
 Kaya & the Weldors (N) - Court Square Cafe***
 Kevin Paige (N) - Alfred's on Beale***
 Live Music (P) - Wellington's
 Live Music (U) - Tennessee Draw
 Live Rock'n'Roll (P) - Dr. Don's
 Lou Roberts/Ben Cauley & Vapors Band (V) - Vapors
 Mark Kitchens (V) - J.J.'s
 Memphis Jam Band (P) - Shelby Cottage
 MVP (V) - Captain Bilbo's
 Ned Davis/Jim Nolan & Vapors Band (V) - Vapors
 Reckless (P) - Hi Roller II***
 Rhythm Hounds (V) - South End
 Ron Reed & NTL Band (V) - Proud Mary's***
 Sid Selvidge (N) - North End
 Steve Pryor & the Mighty Kingsnakes (T) - Rum Boogie Cafe***
 The Bluebirds (T) - Huey's
 The Cutaways (P) - Shelby Cottage
 The Fat Man & the Maniacs (T) - Daiquiri Works***
 Tom Hackenberger (V) - Crowne Plaza***
 Willys (P) - Bombay Bicycle Club
 Wiseguy/DJ Slick Rick (P) - Stage Stop***

28**Saturday**

"A...My Name Is Alice" (F) - Circuit Playhouse
 "Arsenic & Old Lace" (F) - Harrell Perf. Arts Center
 B-Flats (P) - Varsity Inn
 Beanland (U) - South End
 Breakaway Band (P) - Friends
 Bruce Biles (T) - Barrister's
 Country Music Night (C) - Harvester Lane
 David Kurtz (P) - Club Handy***
 Deliverance (U) - Shelby Cottage
 Front St. Blues Band (T) - Lou's Place
 Good Question (P) - Cruel Shoe
 GTO (V) - Round One (W. Mphs.)
 Handy Hall All-Stars (T) - Handy Hall
 Live Music (P) - Wellington's

Live Music (U) - Tennessee Draw***
 Live Rock'n'Roll (P) - Dr. Don's
 Lou Roberts/Ben Cauley & Vapors Band (V) - Vapors
 Mama Terra (P) - Omni-New Daisy***
 Mark Kitchens (V) - J.J.'s
 Memphis Jam Band (P) - Shelby Cottage
 MIM Sunset Symphony (F) - Tom Lee Park
 MVP (V) - Captain Bilbo's
 Ned Davis/Jim Nolan & Vapors Band (V) - Vapors
 Reckless (P) - Hi Roller II***
 Ron Reed & NTL Band (V) - Proud Mary's***
 Sid Selvidge (N) - North End
 Steve Azar Band (V) - Bombay Bicycle Club
 Steve Pryor & the Mighty Kingsnakes (T) - Rum Boogie Cafe***
 Sunset Symphony Party (U) - Peabody Plantation Roof
 The Cutaways (P) - Shelby Cottage
 The Fat Man & the Maniacs (T) - Daiquiri Works***
 The Willys (P) - Alfred's on Beale***
 Tom Hackenberger (V) - Crowne Plaza***
 Touchtones (V) - Court Square Cafe***
 Wiseguy/DJ Slick Rick (P) - Stage Stop***

29

Sunday

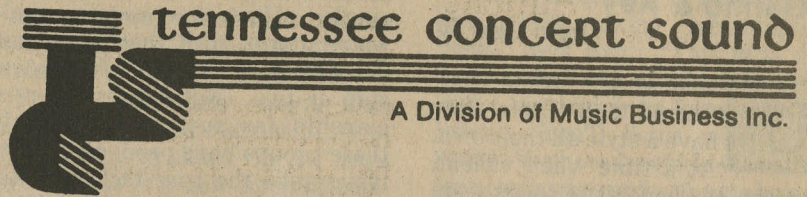
"A...My Name Is Alice" (F) - Circuit Playhouse
 "Arsenic & Old Lace" (F) - Harrell Perf. Arts Center
 Cafe Racers (P) - Bombay Bicycle Club***
 Even Steven/DJ Slick Rick (P) - Stage Stop***
 Exodus (N) - Daiquiri Works***
 Free World (N) - R.P. Tracks***
 Good Question (P) - Midway Cafe
 Handy Hall All-Stars (T) - Handy Hall
 Jazz Argot (T) - North End
 Jazz Countdown Reinstated (T) - Belmont Grill
 Kaya & the Weldors (N) - South End
 Live Jazz (T) - Rum Boogie Cafe***
 Phil McGee & Hottennazz (T) - Rum Boogie Cafe***
 R.T. Scott Band (C) - Vapors
 Rock 98 Night (P) - Night Moves***
 Ron Reed (V) - Proud Mary's***
 Settlers (C) - Midway Cafe
 Talent Showcase (V) - Club Royale
 Tom Hackenberger (V) - Crowne Plaza***
 Ultimate Rock Guitar 88 Contest (V) - Night Moves***

30

Monday

Elmo & the Shades (T) - Rum Boogie Cafe***
 Jason D. Williams (T) - Lou's Place
 Lou Roberts/Ben Cauley & Vapors Band (V) - Vapors

cont. page 53



tennessee concert sound

A Division of Music Business Inc.

Good Luck to John Kilzer
 in 1988!

(901) 772-2292

BEALE & 3RD

528-0150

Rum
 Boogie
 Cafe



Elmo and the Shades
 Every Monday — May 2, 9, 16, 30

Memphis In May
 Beale Street MusiFest — May 6, 7

Eddie Kirkland
 (The Main Man From Detroit) — May 12, 13, 14

Junior Medlow and the Bad Boys
 (from Austin, TX) — May 22, 23, 24

The Bluebirds (from Louisiana)
 May 25, 26

Steve Pryor and the
 Mighty Kingsnakes — May 27, 28

ALL OTHER DATES
 DON McMINN and the
 RUM BOOGIE BAND

Expose Yourself To The Blues

Every Sunday
 Jazz Brunch with
 Capt. Phil McGee and Hottennazz
 and Live Jazz on Sunday Nights

Every Saturday 3 p.m. until —
 Blues and Fried Chicken with
 Uncle Ben and Sammy D

Open Daily For Lunch
 Plate Lunch Special

ROADHOUSE
 RECORDING

SONY/MCI ANALOG
 MITSUBISHI DIGITAL

(901) 365-1429

DeGarmo & Key

from page 30

Undeniably, Eddie DeGarmo and Dana Key have a style all their own. At a time when violent, irresponsible, hedonistic songs seem to encourage hard rock lovers to greater pinnacles of mediocrity, D&K offers hard driving, uncompromising rock that seeks to motivate, to life, and to move listeners toward perfection. D&K songs and videos do not tease listeners and viewers with soft porn sex, but with the hope for the peace and salvation that comes from the love of God. They tease in the sense that they tickle nerves before untouched, they spark thoughts before unthought, and they begin a process of love with an extra: the promise of *following through*. D&K don't go for cheap thrills, but for the ones that last.

Their ninth album, *D&K* (recorded at Ardent, and engineered by John Hampton, which held the #1 and #2 spots for six consecutive weeks on the Christian Rock Chart and Contemporary Hits Chart respectively), offer music to rock to and music to think to.

"Out of the Danger Zone," the first single, offers no-nonsense, shake-your-innards rock that might take diehard Ratt and Crue fans back a step or two. Not only is the musicianship far superior to anything those groups have produced, but the lyrics take the rare tack of calling listeners *away from* instead of toward more wild, dead-end partying.

"I used to stay out late/I had a party disease/I could've wrecked my car/I couldn't find my keys/I heard the voice of God/Tell me to leave it alone/You've got a train to catch/Out of the danger zone."

"When we started out ten years ago, most of the songs came by inspiration," says Key, "but now it is more calculated, it has to be. We have to read a lot — magazines, newspapers, books, and keep up with the way young people are thinking. Then we can take truths from scripture and make them applicable to modern life We try very hard to keep contemporary, to keep the threads of our personality consistent but also change and progress. For instance, we buy up all the top 20 albums and study them once a year."

As a newcomer to the music of DeGarmo and Key, I was surprised at its accessibility, at its very contemporariness, just as I was surprised at their lack of pretension, their appreciation of blues, of the music of Booker T. and the MG's and of ZZ Top, their relaxed hipness. I have emphasized these things in the hope of breaking an unfortunate stereotype, one that I think pops to mind when many of us hear the label "Christian," but with no intention of belittling their ministry.

Devotion to their ministry has been their strength and has kept them "un-apologetically Christian" at times when "going secular" would have meant much greater monetary success and almost guaranteed far-flung stardom. Because of their belief in their ministry, they work longer hours for less pay, and serve, in addition to entertainers who sell at least a quarter of a million copies per album, as almost full-time counselors, social workers and soul-savers.



Graceland was one of the many Memphis locations chosen for the DeGarmo & Key Rockumentary. Saying their goodbyes outside the "King's" estate are (from left) Dana Key and JM J. Bullock, as Eddie DeGarmo stands by.

photo courtesy of The Benson Company, Inc.

Their albums and cassettes come complete with a booklet of the words to their songs, notations as to the verses from which certain lines were taken, and questions for Bible study. At the end of a performance at a 2,500 seat hall, they call audience members to come forward and devote their lives to Christ, and then take groups of a hundred or more back stage for counseling.

"I guess we are pioneers," says Key. "Petra and Rez Band have been around longer. But when we entered, we were the only ones playing real rock 'n' roll and carrying on a real ministry. And, too, there wasn't an industry in the sense there is today. A big record was 25,000, now it's 250,000. And now there's an outlet for videos.

But today, because the market is more open to Christian music, he feels many are coming into the field with the wrong motives. "I'm not naming names," Key continues, "but corruption follows when money is the motivation. Jim and Tammy (Bakker) are an example. It's a blessing for us not to have to live in poverty, we can reach more people that way, but it's also a curse now that the market has opened up because other groups' motivations are suspect."

When they were in high school, DeGarmo witnessed to Key in a janitor's closet at their high school and they both became Christians within 24 hours of one another. Very soon after that, they dropped out of the secular rock band they were playing in. Calling themselves the Christian Band, they began the uphill task of forging an audience for music that fit no existing niche.

Several years later, they went into Allied Studio on North Second and for \$300 recorded five or six songs. "We gave the tape to Steve Lawhead, who wrote for *Campus* magazine and really liked the material. He said he was going to give it to some friends," says Dana. "So then one night Eddie gets this call from Pat Boone. Eddie says, right, sure, Pat Boone, he figured it was one of our friends playing a joke. But no, it was really Pat Boone and he said he was interested in producing us."

Thus began a relationship with Pat that is still ongoing. Though D&K haven't been with his label since the

late seventies, he has helped them out of many a jam, wired them money when they were broke and offered invaluable advice and guidance.

"From the early days, Pat convinced us of our responsibility to utilize media to share Christ," says Key. "Video is a new form of communicating and so we have developed videos. When newer forms develop, we will explore those." And since their primary medium for passing on the Word remains their music and lyrics, they are giving away one million dollars in D&K cassettes.

"When we started out ten years ago, most of the songs came by inspiration, but now it is more calculated. . . We try very hard to keep contemporary, to keep the threads of our personality consistent, but also change and progress."

— Dana Key

We have been wanting to do this giveaway for a long time," explains DeGarmo. "For us it's a dream come true, a chance to give something back to the fans." In a unique program suggested by Vince Wilcox in the marketing department at the Benson Company, the first 100,000 cassette copies of D&K will include a free extra copy of the cassette packaged with the instruction: "Give one away . . . to a friend who needs to hear!"

"The news, TV, everything tells us we live in a hopeless world," says DeGarmo. "We have a summit to get rid of nuclear arms, we have protest that there aren't enough arms to protect us, the economy is failing, we have covert government operations, on and on. Our continuing goal is to bring a message of *hope*. We're grasping onto the hope that there is more than what we see on the six o'clock news. And we're giving kids a chance to focus on that."

"I have a real fear of kids thinking that we're taking advantage of them," says Key. "This tape giveaway is one way of addressing that. We're not trying to force anyone to listen. You'll listen when you're ready. We have free tickets available for people who can't afford to buy one. But it's their option, it's always their option to come or not to, to hear or not to hear."

If there truly is, as some folks say, a spiritual power in the spoken word, then the lyrics of DeGarmo & Key in the very least offer a few moments of positive programming, of concentration on the good and pure in the face of so much that is confusing and outright bad. You don't have to be a church-goer or the devotee of any certain denomination to relate to the concept of good, better, and best. And don't we all, in spite of ourselves, want eventually to know that which is best?

A few well-meaning rock songs and some back stage counseling won't cure the world of all that ails it, but it might just soothe the wounds of a few individuals . . . and that, at the very least, is a start.

"About six weeks ago," says DeGarmo, "we played a college in New York and a guy in his '30s comes up to me after the show and says, 'I've got a problem, I believe in God but I have a problem following the Lord now, it's as if I've lost my faith.' I asked him why and he explained that two years ago his wife had left him and taken their two kids and then she murdered the kids. He told me he couldn't get over it, he couldn't deal with it. And I looked at him and I had no idea what to say. Finally, I told him I couldn't relate to being that low, I didn't know that kind of pain. But I told him it was okay just to sit back and know God loves you and not try to understand, just sit back and feel his grace."

DeGarmo pauses and stares out the bus window, across the parking lot where the cameramen are struggling against the cold. "Sometimes it's hard. We've taken on a lot of responsibility in what we do. And I guess I've realized that sometimes the best thing you can do is just shut up and listen."

Cindy Morton climbs on the bus and calls for one last take. "It's a hard job," says DeGarmo, grinning, "but somebody's got to do it." ★

Star Tracks

from page 37



International reggae star Toots Maytall, who has worked with reggae greats Robbie Shakespeare and Sly Dunbar, dropped in on the Beale Street SpringFest April 16.

photo by Ken Walker



Tracy Lords members Kinley Wolfe (left), and Chris Craig (center) joined Shawn Lane at a recent Yarbrough's Music jam.

photo by Ken Walker

rehearsal hall. They tell me it's **HUMAN RADIO**. Actually, it's five of the best musicians in the city working on an original project. Everyone in the band either won or was nominated for a Premier Player award, and all of them are under 30. Who? **Peter Hyrka** (no explanation needed), **Kye Kennedy** (Calculated X, the Generics), **Ross Rice** (Coolers, Fingerprint, Free World), **Steve Ebe** (the Crime, Calculated X, Upsetting the Mothers), and **Steve Arnold** (Shakers, Mak Kaylor, Everyman, Calculated X). They've mastered five demos at Memphis Sound Productions and are set to debut at the South End this month. Take my word for it, you want to hear this band.

REANCE debuts this month. Night Moves and Etcetera are already spinning their first single, "Desire." Produced by **Kevin Paige** at Cotton Row, the album will be independently distributed. "It's a very conceptual band, INXS type music. Very slick and choreographed," says **Amanda Gibson**, back-up vocalist and keyboardist. Featuring **Kavar** on lead vocals (he was Clay Plunk of Juggler in another life), **Stezia** on rhythm guitar, **Adam Travis** on lead guitar, and **Daryl Merrifield** on drums. Move over Minneapolis.

David Wade, Tony Maharry and **Billy Maharry** have reformed that popular rock band called **LOOKER**. They'll introduce their act at Stage Stop this month. The new **ELMO & THE SHADES** features **Elmo Thomas, Richard Watson** (bass), **Curtis Steele**, (drums), and **Michael Toles** (guitar, formerly with the Bar-Kays).

MAMA TERRA placed in the top 25 out of 100 bands in the finals of the National Battle of the Bands sponsored locally by Kramer Guitars, Strings & Things, and WEGR 103-FM. The finals were held in Panama City, Fla. The band mentioned how much Strings & Things helped them in getting ready for the national competition. They also mentioned that the "ex-

penses paid" part of the local prize was only \$100. That just doesn't sound like an adequate amount. Who's responsible for this?

ARLETTA NIGHTINGALE, winner of the 1986 National Amateur Blues Contest held in conjunction with the Handy Awards, and Malaco Records have agreed to a mutual



ZZ Top, from left, **Dusty Hill**, **Frank Beard**, and **Billy Gibbons**, are spearheading **Clarksdale, Miss.'s** efforts to honor native son **Muddy Waters**.

release from her recording contract. Good luck to Miss Nightingale on her plans to record at Muscle Shoals.

In the press release from her manager we have this quote: "This agreement is being cancelled with no malice on either side. **Wolf Stephenson**, president of Malaco Records, agreed to provide Miss Nightingale with her original prize (12 hour studio package) which was awarded to her as the winner of the National Amateur Blues contest held in 1986." Twelve hours in the studio? You couldn't even start a master side in 12 hours. This is Malaco's idea of a prize?

One last note on my tip sheet: Best Graffiti so far this year is at Alfred's on Beale -- "If Elvis is SO COOL, how come he's buried in his back yard like a hamster?" Treason. Who wrote that?! *

Concert Calendar

from page 49

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

MVP (V) - Captain Bilbo's

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

TBA (U) - Bombay Bicycle Club

Tom Hackenberger (V) - Hilton Hotel***

Coolers (T) - Peabody Plantation Roof

Jason D. Williams (T) - Lou's Place

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

Lou Roberts/Ben Cauley & Vapors Band (V) - Vapors

Mike Crews (P) - Hi Roller II***

MVP (V) - Captain Bilbo's

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

TBA (U) - Bombay Bicycle Club

The Contenders (V) - Round One (W. Mphs.)

The Fat Man & the Maniacs (T) - Daiquiri Works***

Tom Hackenberger (V) - Crowne Plaza***

31

Tuesday

Chick Rodgers (T) - Club Royale

Letters

from page 7

about writing one myself, but that was a little too weird, even for me.

Secondly, your coverage of the Grammys was limited to the local, somewhat self-serving awards (I refer to them perjoratively since I wasn't even nominated). I think the fact that Mylon's last record, *Crack The Sky*, won a Grammy as best Contemporary Christian album of the year, is somewhat more newsworthy than local opinion regarding Best Bagpipe Solo Performed Under The Influence of Percodan or whatever. Though Mylon lives in Atlanta, he has recorded his last six albums in Memphis, a fact to which he refers frequently in interviews and liner notes.

I think you'll agree that the local music economy is experiencing a long overdue rebirth. The main element needed to sustain this growth is product whose quality and merits are recognized on a national level. In those rare instances when one of our own is successful on this scale, it's in everyone's best interest to acknowledge that success locally even if, God forbid, it was something cut at Sounds Unreel. Additionally, I'll heretofore expect to be referred to as Grammy award-winning producer Joe Hardy, or word to that effect. Please use your discretion.

Lastly, I noticed that the word "bullshit" appeared in your last issue. Congratulations. I think contributing writers should be sent a list of prohibited words; my

articles, at least, would be considerably more colorful if I knew what I could get away with. By the way, you still owe me five bucks for my last masterpiece which was worth \$7.00 if it was worth a penny.

Best Regards,
Joe Hardy

Editor's Note: Thanks Joe, for your erudite comments. We, of course, cover the Premier Player Awards because some people here in town consider it an honor to be selected by their peers as the best in their given category. I would point out that bagpipe solo was considered, but rejected as a category.

If you will note, our April issue Star Tracks column (page 39) does congratulate Mylon LeFevre for his Grammy win and points to our review of Crack The Sky in July 1987. There, among other things, we said, Crack The Sky is a powerful album, full and rich with concept and feeling." We even liked your "carefull" production. I don't recall even seeing another review of the record anywhere else in Memphis.

Finally, in addition to "bullshit" we slipped G----n past the red pen and even got in the F-word. Apparently your time has come.

P.S.: We took a vote and decided to raise your pay to \$7.00 per article whether or not they are masterpieces.

*(Joe Hardy engineers at Ardent and occasionally writes incisively opinionated articles for the Star.)**

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

Drummer is looking for a band, or, better yet, looking to form a band that is prepared to set not only Memphis but the entire world on fire. Needed — a talented and dedicated: lead guitarist, bass guitarist, and a vocalist with incredible power and range, perhaps a keyboardist with guitar capabilities. Looking for musicians overflowing with ideas and intensity. Please contact **JAY LAWRENCE** at (901) 755-2306.

Lead guitar player wanted for super country music band. Call 876-6820 anytime. Only serious minded need call.

ROADIES & LIGHTING - Needed immediately for up to 3 working rock oriented bands. Low pay, but good fringe benefits. Must be 21+. Call 526-7827.

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

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

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

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

FOR SALE

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

16-Channel Peavey Board - \$350.00, Rickenbacker bass - \$450.00, CS-1200 Amp - \$600.00, Peavey full-range PA, 4 Cabinet - \$1900.00. Will deliver. (601) 234-8384.

Terence Trent D'Arby Guitar smashed during live Peabody performance. Best offer. Serious inquiries only. GNFCBB, Box 161431, Memphis, TN 38116.

Korg DW8000 Keyboard. Seven months old, seldom used. \$1200.00. Stan Weaver, 346-1249 or 365-9114.

ELVIS PRESLEY. 10 Year Memorial Issue. The King and those who surrounded him during his rise to become the King of Rock and Roll. Color photos, limited edition. Only \$4.95, plus \$1.25 postage and handling. A must for every Elvis fan. *Memphis Star Magazine*, Dept. EM, 643 South Highland, Memphis, TN 38111.

Equipment Sale: Peavey Project One System, ETA Light Show - ten lights, Snake, Board and Ultimate support Stands, Peavey CS800, Bass-Ibanez RB850, call Donald at 382-4452.

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.

SERVICE

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

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

Songwriters: Record your demos at Makin' Trax Recording Studio. \$75 per song includes everything. 682-2759.

SONGWRITERS: Have a professional demo recording of your song done for only \$20.00 per instrument (Guitarist, Bass Player, Drummer, Keyboard, Vocal, etc.). Price includes rehearsal, studio time, mix down and master tape! Make your song sound like a hit! Call "Joe's Demos" at 324-2069. 1/3/88

Paul Roe Goodman Pianist

4098 Summer Ave • (901) 452-0482
Memphis, TN 38122

Piano Instruction Concerts

Available For School Lecture
And Concert Programs

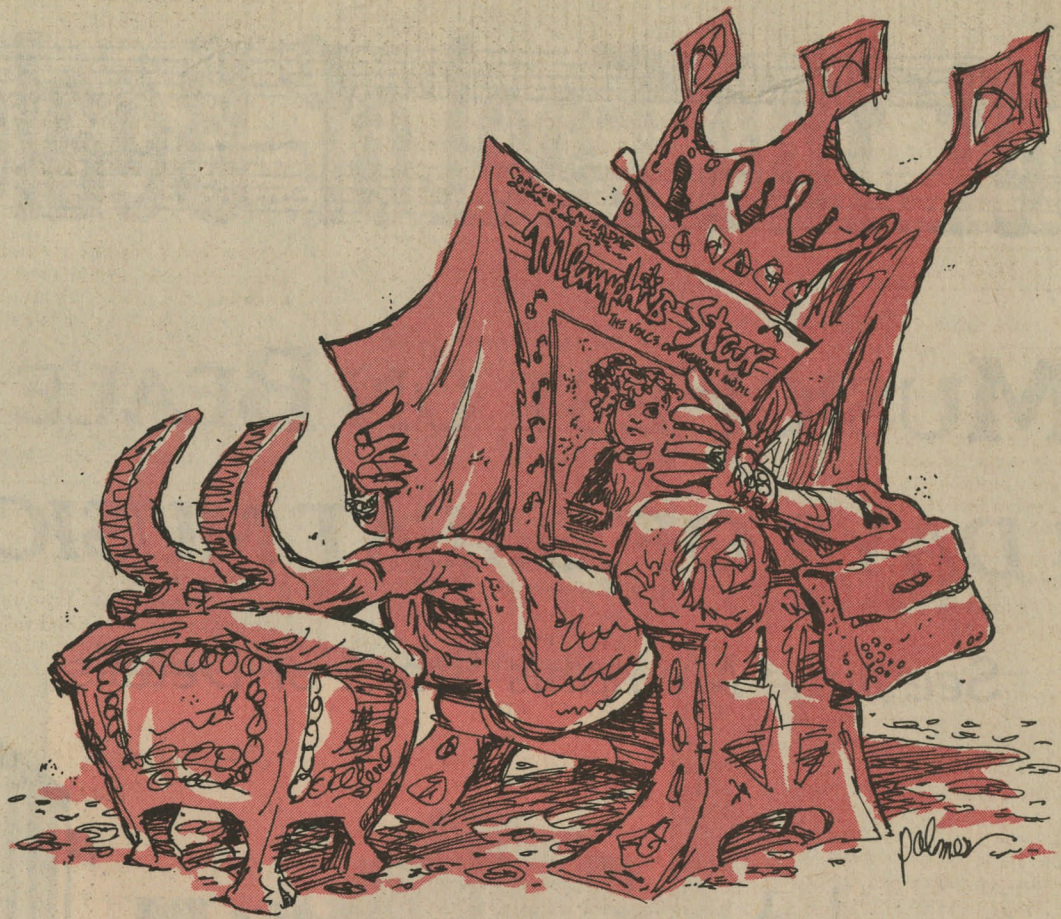
MUSICIANS AVAILABLE

Rick Harvey Band for hire. Rhythm & Blues, (901) 526-6412.

NO EXIT. The best of today's and yesterday's music - A Rock 'n' Roll Review - Call Maggie after 5:30 p.m. at 358-7354.

HIGHTOPS





The Memphis Star . . .
 Read By All The
 Very Best People!!"

MEMPHIS' MOST COMPLETE MONTHLY GUIDE
 TO MUSIC AND ENTERTAINMENT

\$9.⁰⁰ - 12 Issues \$14.⁹⁵ - 24 Issues

Name _____

Address _____ Phone _____

City _____ State _____ Zip _____

Mail This Form The Memphis Star
 With Your Check To: 643 S. Highland - Memphis, TN 38111

Or Charge To Your VISA Or MasterCard

Card # _____ Exp. Date _____ VISA MC



Get the Feel of Beale

MUSICFEST ON BEALE 4 DAYS OF GREAT MUSIC!

See June Memphis Star For Details



Good Times - Good Food - Great Music
BEALE STREET

Enjoy
Coca-Cola
Trade-mark ®

Beale Street Management
168 Beale Street • Memphis, TN 38103
(901) 526-0110

Budweiser
KING OF BEERS

Hey John,
congratulations
on your debut
album

'memory in the making'



Green, Yellow and Red
Heart and Soul
Red Blue Jeans
Memory in the Making
Pick Me Up
Give Me a Highway
Loaded Dice
Dream Queen
If Sidewalks Talked
When Fools Say Love
Dirty Dishes
I Love You

from Keith & John

John Kilzer
'Memory in the Making'
on Geffen Records, Cassettes & CD's
produced by Keith Sykes and John Hampton
for Memphis Records Productions

Coca-Cola

Coca-Cola

Coca-Cola

CONCERT

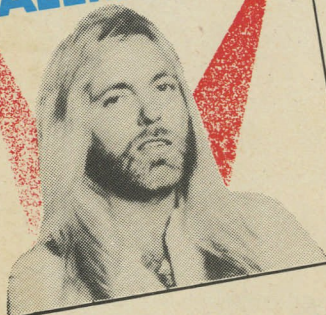
At

SERIES

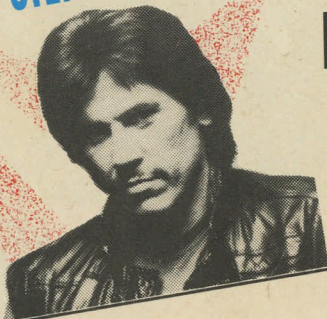
Mud Island Amphitheatre

The Season Begins

**GREGG
ALLMAN**



**JOHN KAY &
STEPPENWOLF**



Special Guest: Omar & The Howlers

**MAY 12
8 PM**

RESERVE
SEATS

\$15⁰⁰

ON SALE
NOW

THE EAGLE
QUALITY ROCK N ROLL - 102.9FM

**KIX
106FM**

**Reba
McEntire**

Special Guest

STEVE WARINER

Friday
May 13 8 PM

RESERVE
SEATS

\$14

ON SALE
NOW



THREE DOG NIGHT **FM 100**

Special Guest: Gary Puckett

**MAY 19
8 PM**

RESERVE
SEATS

\$15⁰⁰

ON SALE
NOW



TICKET OUTLETS: TICKET HUB (149 N. ANGELUS), SEARS (RALEIGH, SOUTHLAND, HICKORY RIDGE, LAURELWOOD, WEST MEMPHIS, JONESBORO, AND JACKSON), ALBUM ALLEY (TUPELO), SOUND SHOP (OXFORD), AND ALL TICKETMASTER LOCATIONS. CONVENIENCE CHARGE APPLICABLE AT ALL TICKET OUTLETS. MAIL ORDER INFORMATION AND PHONE ORDER: CALL 725-HUBB. VISA AND MASTERCARD ONLY.

produced by mid-south concerts