

Exclusive Concert Calendar
Over 400 Live Entertainment Listings

Memphis Star

THE VOICE OF MEMPHIS MUSIC

\$1.00

K-97's Radio Wars

The Orpheum Theatre:
An Historical Overview

**Premier
Player
Winners**



RODNEY CROWELL

*Plucking Diamonds
From The Dirt*

KEVIN PAIGE

*His Solo Recording Success
Is A Family Affair*

March 1989
Vol. VIII, No. 9

This Month In Memphis Music: march

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
			1	2	3	4
			1 <small>Larry Raspberry and the High-steppers sign with Mercury Phonogram, 1979. Cotton Row's first release - <i>Fugitive</i> by Mid-Town Jazz-mobile, 1982.</small>		3 <small>Isaac Hayes wins Best Pop Instrumental Performance Grammy for "Black Moses," 1973.</small>	4 <small>Bobby Womack, b. Cleveland, Ohio, 1944.</small>
5	6 <small>Walter "Furry" Lewis, b. Greenwood, Miss., 1893. Jim Medin, b. Monroe, La., 1955.</small>	7 <small>Beatle Boys play Memphis to concern and indifference, 1987.</small>	8	9	10 <small>Carol Tabor, b. 1950.</small>	11 <small>Marge Schaffer, IMS, b. Otis Redding receives two posthumous Grammys for "Dock of the Bay," 1969 Amro granted exclusive Ensoniq franchise, 1986.</small>
12	13 <small>Amro customised a Les Paul for Bob Seger, 1983.</small>	14 <small>Isaac Hayes wins 3 Grammys for <i>Shaft</i>. Sam Janudio - Best Album Notes Grammy, 1972. Ike & Tina Turner - Best R&B Group Grammy, 1972. Muddy Waters, Best Ethnic Recording Grammy, 1972.</small>	15 <small>Ides of March. IMS Studio opens, 1981? Tony Joe White records <i>Dangerous</i> at Cotton Row, 1983.</small>	16 <small>Best Album Cover Grammy - B.B. King, <i>Indianola</i>, Mrs. Seeds, and Best R&B Male Performer, "The Thrill is Gone" 1977. Rick Dees sued by man claiming to be real Disco Duck, 1978.</small>	17 <small>First St. Patrick's Day Pub Crawl, Memphis, 1977.</small>	18 <small>Wilson Pickett, b. Prattville, Ala., 1941.</small>
19	20 <small>Media General sues William B. Tanner for fraud, 1984.</small>	21 <small>Son House, b. Riverton, Miss., 1902. Amro System for Popular Jazz copywritten, 1924. Purim.</small>	22	23 <small>Jim Santoro, <i>Memphis Star</i> founder, b. Michigan, 1948.</small>	24 <small>Elvis enters the Army, 1958. Good Friday.</small>	25 <small>Jerene Sykes, b. Johnny Burnette, b. Memphis, 1934. Aretha Franklin, b. Memphis, 1942. Jerry Lee Lewis admitted to the Med., accompanied by Kerrie McCarver, 1984.</small>
26 <small>Rufus Thomas - The Funky Chicken, b. Casey, Miss., 1917. Charly McClain, b. Memphis, 1956.</small>	27	28 <small>W.C. Handy, d. NYC, 1958. Arthur "Big Boy" Cruddup, penned "That's Alright Mama," d. Virginia, 1944.</small>	29	30	31 <small>Cotton Row Recording upgrades to 24 tracks, 1983.</small>	

© MEMPHIS STAR 1989 MEMPHIS MUSIC CALENDAR

April Issue Ad Deadline Is Thursday, March 16

**82% of our readers eat out
3 or more times every week**

**80% of our readers are
between the ages of 18 & 44**

Call 452-STAR
For Information and Reservations

THANK YOU FOR SUPPORTING OUR ADVERTISERS!



our centerfold story

Songwriter/multi-instrumentalist **Kevin Paige** has captured the attention of Chrysalis Records with his tenacity and talent. *Our centerfold story* by Sandy Heiss beginning on page 28 explains his climb to the top and the network of support provided by his remarkable family. Cover photography by Kim Elliott Paulson.

features

- Rodney Crowell Returns To Memphis**
Country Individualist Is Making It Mainstream
by Harold Quick, cover photography courtesy CBS Records 8
- An Historical Perspective Of The Orpheum**
Part I -- The Beginning, and The End?
by Cheryl Denise Wolder 14
- Radio Wars: K-97 Takes No Prisoners**
No-Holds-Barred Battle For Urban Contemporary Market
by Tim O'Shea 20
- Our Lady of Perpetual Acne Class of '58**
Where Are They Now 25
- Memphis Star Trivia Quiz Answers**
After A Close Count, The Winners Are. 32

articles

- Producers' Showcase Bands 4
- Premier Player Winners 10
- Shawn Lane's In Guitar Player .. 10
- Letters 11
- MSA Announces Contest 12
- Legal/Business Side
by C. Stephen Weaver 12
- Panther Burns Celebration 13
- Bo Diddley To Play
Reopened Peabody Alley 18
- High Tops
by Wes Brewer 25
- Li'l E
by Jim Palmer 27
- Book Review
by Sandy Heiss 39
- Coming Attractions 56

columns

- Star Tracks 4
- Studio News 6
- Grammy News 10
- Finer Side 16

departments

- Records 34
- Movies 39
- Concert Calendar 40
- Classifieds 54

Publisher Jim Santoro
Managing Editor Harold Quick
Assistant Editor Susan H. Allred
Senior Staff Writers Anna Cham
Emily A. Dunbar, Harry Duncan
Staff Writers Sandy Heiss, Tim O'Shea
Contributing Writers Cheryl Denise Wolder
Jim Palmer, Wes Brewer, Robert Gordon
C. Stephen Weaver, Adam Trump, Diana J. Powell
Dave Hall, John Rote

Kelly K. Craig Staff Photographers
Mike Malone, Ken Walker
Morgan Murrell Contributing Photographers
Kim Elliott Paulson, Emily A. Dunbar, Evie Wilburn
Joe Moseley Sales Manager
Randall K. Moore Account Executives
Anna Cham
Mike Pendergrast Distribution Manager
Libby Pace Subscriptions Manager
Al Apodaca Comptroller
Jim Palmer Graphic Artist
Quik Star Graphics Typography & Layout

The Memphis Star is published monthly for \$9.00 U.S. per year by The Memphis Star, 643 South Highland, Memphis, Tennessee 38111. Second-Class Postage pending at Memphis, Tennessee. POSTMASTER: Send address changes to The Memphis Star, 643 South Highland, Memphis, Tennessee 38111

The Memphis Star • 643 S. Highland • Memphis, TN 38111 • (901) 452-7827

Copyright © 1989 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

Get your kites out for the windy roar of March. Speaking of roaring, nobody is saying anything about the St. Patrick's Day Parade (Pub Crawl in my language). What's the problem? What's an Irish gurl to do without an organized party . . . plan your own. Authorized or not, Maggie Guin's Trash Company will be marching to a dirge called the "Pub Crawl Crunge on Overton Square."

DON'T MISS

At Bad Bob's Vapors this month, Doc Franklin is hosting a benefit for **Cashin Pope**, the little girl fighting for her life with liver transplants. Get out there on the 19th, or just send a check. She needs us.

Coming up this month are two shots at seeing a great reunion show! **The Breaks** will reunite for two shows at Alfred's on Beale.

Original members Suzanne Jerome-Taylor, Pat Taylor, Tom Ward and Rob and Russ Caudill will perform your old favorites from their early '80s RCA release, including the hit radio song, "She Wants You."

RELEASES

Tora Tora's song "Dancing With A Gypsy," was released on the soundtrack to *Bill and Ted's Excellent Adventure* last month. They should have an album out on A&M Records in the near future. They record at Ardent under G.A.W. producer Joe Hardy and Paul Ebersold. All right DUDES!

Look for a late March single release from two talented 14 year olds, **Julie Ann Schwarz** and **Tamara "Tika" Wilburn**. "Julie and Tika" are currently in Outback Studio completing the musical tracks to their single, "Sanctify Yourself"/"Just Say No." Michael Toles produced with Alan Wyse engineering.

The lyrics were written by the girls and the music score was composed by Rev. George Wilburn, Jr.

Last month Julie and Tika were onstage with **Al Green** and **Rufus Thomas** for a St. Jude Benefit. They have performed at Le Bonheur Benefits, for Gov. Ned McWherter, and at many elementary and high schools. In the recent Weekend With The Stars Telethon/Fund Raiser to benefit United Cerebral Palsy, Julie and Tika won the first place trip to Disney World. The WDIA and Orange Crush-Out Drugs Contest (for Special Olympics) netted the girls \$500, their seed money for the recording project. These two kids have logged a lot of exposure in just a short time. Betcha we hear a lot more about these girls.

Rounder Records announced the release of three classic recordings from the vaults of Sun Records: **Carl Perkins'** *Honky Tonk Gal*; *Rare and Unissued Sun Masters*; **Howlin' Wolf's** *Cadillac Daddy*; *Memphis Recordings 1952*; and *Sun Harmonica Classics* featuring **Walter Horton**, **Joe Hill Louis** and others. The releases have been annotated by Canadian Colin Escott, author of *Sun Records: The Discography*. Some of these recordings were previously available as imports on the English Charly label.

Producers' Showcase Bands Announced; Logo Unveiled

The bands participating in the 1989 Memphis Producers' Showcase were announced at a Feb. 17 press conference. The official logo, designed by Pat Powell of Ward Archer and Associates, was also unveiled.

The bands and their sponsoring companies are: Reance - Funk/Rock (SSI/Memphis Sound Prod.); everyman - Alternative (Ardent); TNA - Hard rock (Ardent); The Gunbunnies - Alternative (Sounds Unreel); Human Radio - Woogety-woogety (SSI/MSP); Todd St. James - Rock (New Memphis Music); David Kurtz - Acoustic rock (Sounds Unreel/SSI); Dexter Haygood - Urban contemporary (Sounds Unreel/NMM); Brenda Eager - Soul (MSP); Sandra Bray - Urban Pop (Groovemakers); Trinity - (Groovemakers); Billy & the Who Dogs - Rockabilly/Rock (KIVA); The Worrell Brothers - (KIVA); and Come In Berlin - Techno-Soul



(NMM). Darq Horse will open the Showcase Thursday, Apr. 13 at 7 p.m. at Proud Mary's. *

AROUND TOWN

Mr. Handy's Blues Hall opened their 1989 season Saturday, Feb. 11 with an all-star blues bash highlighted by National Republican Party Chairman **Lee Atwater** jamming with local legends Mojo Buford, Duck Dunn and Rufus and Carla Thomas, along with members of the Rum Boogie Band. Handy Hall also now has neat Mojo Buford T-shirts for sale.

Star Trackers report sightings on Paul Schaffer, ZZ Toppers, and PETE TOWNSHEND. 'Course you can't believe everything you hear.

Yeah, yeah, yeah, **Stevie Ray** was in town for a month cutting his next album at KIVA. And yes, he's been down on Beale jamming with Rick Harvey at Big Mama's and Don

McMinn and the Rum Boogie Band. Rumor has it that his keyboardist, **Reese Wynans**, has practically become a part of the RBB; he comes over to sit in so often. And their tech crew is studying, trying to figure out how Don Chandler gets so much volume out of his Hammond B3 organ. I tell ya, you just never know who's gonna turn up in this town. (If anybody sees **Eric Clapton** please call me.)



Mary Norman's award-winning cover design for this unreleased Rob Jungklas album.

MUSICIANS TAKE NOTE

The Commercial Music Student Association of Memphis State Univ. will be sponsoring a showcase for local bands in late April. The event promotes local bands and all the proceeds go to benefit the CMSA. Among the guests invited will be agents, managers, representatives of fraternities/sororities, and local club owners. If your band is interested in participating, send your demo and promo materials to CMSA, P.O. Box 81321, Memphis State Univ., Memphis, TN 38152. Deadline for entries is March 10, so send in your stuff. All musical styles are encouraged.

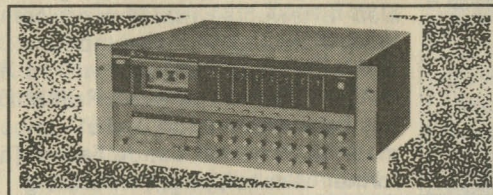
CONGRATULATIONS!

To **Marilyn and Phillip Dale Durham** on the birth of their son, Shawn Phillip, Feb. 3. Marilyn keeps Sounds Unreel running smooth and Phil is a musician.

Also welcome **Russell Tillman Scott, Jr.**, son of (you got it) R.T. Scott and his wife Cheryl.

cont. page 52

TOA 8 TRACK MULTITRACK RECORDING SYSTEM



only **\$2149.⁰⁰**

In Stock Now



901-278-6000
2012 Madison Ave.
(Next to Ardent)

Let the Professionals do it!

- desk top publishing •
- ad design • newsletters •
- brochures • flyers • resumes •
- custom letterheads • form letters •
- business forms • announcements •
- other services limited to your imagination •
- letter quality printing • "we write and design for you!"



Writing Resource Center

'For All Your Writing and Design Needs'

3830 Allandale Lane • Memphis, TN 38111 • (901) 327-2225

call 24 hours a day — 7 days a week

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

STUDIO NEWS

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

by Adam Trump

Studio Owners: If you send pictures with your copy, it's a lot more likely we'll have pictures of your clients. Get the picture?

At **ROADHOUSE RECORDING** a couple of New Jersey and Houston clients were in to work on demos of their original material. **Travis Whitten's** group recorded a booking demo live to digital 2-track. Mark Patrick and Ronnie Vandiver engineered.

Roadhouse Recording has added a DX-7 II FD synthesizer to their MIDI section.

On Feb. 10, **Tav Falco's Panther Burns** celebrated their 10th anniversary at **THE WAREHOUSE** studio with a concert recorded live for a New Rose Records (France-based label) video disc. James Craft engineered with assistance from Eli Ball and Brad Vosberg while filmmakers **Rene Coopman** and **Robert Gordon** handled the cameras. The Hellcats and the Country Rockers also performed.

The Warehouse hosted **Dick Wingate**, Senior VP for PolyGram, for several days last month. He met with R.T. Scott to discuss plans for putting together a new lineup as the Delta Rebels support band, so they can project an album released date.

After 3 weeks in the Warehouse Rehearsal Studio polishing the new lineup, Joanna Dean showcased for Wingate, Lori Harbough (PolyGram), and her new manager, Larry Mazor (Cinderella). Wingate gave the go-ahead for pre-production on the material for her second album.

Pre-production was completed the following weekend with James Craft engineering. Dick Wingate also reviewed several new projects in various stages of development with positive comments.

Also at the Warehouse, **Ruff Mixx** has been working on demo material. Vocalist Yancy Tallent (a former Mississippi girl with a big voice) and guitarist Mark Spear with support from Greg Morrow (drums), Jimmy Kinard (bass), Steve Ingle (guitars) and Greg Redding (keyboards) cut several tracks for shopping. The principals of Ruff Mixx are based in Nashville, currently.



Todd St. James is recording at New Memphis Music with members of Fire Choir.

Producer/engineer Brad Vosburg is burning the midnight oil at the Warehouse, recording a cast of musicians who drift in and out and prefer to remain nameless at this time. And the Warehouse has a new employee, William Chadwick.

In Alamo, Tenn., a new 8-track studio is opening featuring Fostex and Nakamichi equipment. **Red Dragon Productions** is owned by Dave Whitelock and Barry Earnheart. They can be reached at (901) 696-4163.

Jimmy Davis and Junction are hard at it in **SOUNDS UNREEL STUDIO**, working on their second album for Chrysalis. Don Smith and John Scott are producing and recording.

Sounds Unreel is also recording home for Steve Horton and producer Jack Holder's work on Horton's debut album for Capitol. Don Smith is engineering. **The Blackwood Brothers** worked on a new album produced by Mark Blackwood and recorded by Don Smith and Pat Taylor. And the **Gunbunnies** are working on new songs produced by Jim Dickinson and recorded by Don Smith.

At **SUN STUDIO** last month, Dennis Quaid recorded with friends Roland Janes and James Van Eaton, Jerry Lee Lewis' original guitarist and drummer. Dennis also overdubbed tracks for his recordings with his band, **The Eclectics**.

Austin, Tex. based **Kimmie Rhodes** with her band members, Wes McGee, **Jim Spake**, Dale Dennis, Wes Starr, John Reed, Joey Miskuli, Joe Gracey, Jack Clement and **Joe Ely** recorded half of their second album together for London's Heartland Records. The album is produced by Joe Gracey with engineer David Ferguson.

Bob Simon, Randy Haspel, Donnie Baer, Steve Spear, Mike Gardner, and Jay Spell of **The Radiants** were working on their debut album for Sun Studio Productions with producer and engineer Gary Hardy.

Paramount Pictures sponsored an advance showing of U2's *Rattle and Hum* motion picture on video-cassette at Sun last month. It has just been released on video-cassette nationwide and features footage of U2 recording at Sun Studio.

Ben Shaw has been working on an album with Gary Hardy as producer and engineer and Tom Lonardo as musical director for the project. **The Leningrad Cowboys** of Helsinki, Finland were here previously working on a film, and returned to Sun to record their album that will be released with the film. Gary Hardy and James Lott

were the engineers and the band produced the album.

James Lott, Ray Sanders, Van Duren and Brady Spencer of **Good Question** have been working on some songs for a possible future album with Gary Hardy as producer and engineer.

February at **MEMPHIS SOUND PRODUCTIONS** found sax player **Jim Horn** recording four sides for his Warner Brothers Records album to be released this summer. The tracks were performed by Steve Cropper and Larry Tyson on guitars, **Paul Shaffer** and Randy McCormick on keys, Duck Dunn on bass and **Anton Figg** on drums. The session was engineered by Ron Capone and Robert Jackson, with Dan Pfeifer assisting.

Jack Holder continued work with Human Radio. Robert Jackson mixed material for JAMS Productions on artist **Brenda Eager**. Jackson also continued work with Bobby Rush.

PRO AUDIO formally announces the opening of their 16-track recording studio at 2012 Madison in Overton Square. The tracking room is adjacent to their rehearsal room. The new control room is running 16 tracks at 30 ips with a Tascam 520 (20 x 8) console. An Otari MX5050 2-track is used for mastering through Yamaha NS-10M and Cerwin-Vega reference monitors. Outboard signal processing consists of Art Multiverbs, Yamaha Rev-7, BBE Sonic Maximizers, Valley Audio processing units, Rane processing and a complete line of band rental gear available.

In the rehearsal studio Canada's **Tragically Hip** has been working with Don Smith (of Tom Petty and the Heartbreakers and Keith Richards endeavors) directing their rehearsals. They're presently cutting next door at Ardent.

Mink Nikki is presently recording some demos with Dan Ward engineering. Tommy Priakos is finishing up tracks with Kary Baddour at the console.

Recording at **NEW MEMPHIS MUSIC** is a new local group featuring Todd St. James, with Fire Choir members Jeff Adams and John Roth, and Lee Miller and Ronnie Knight from the group

Cover Girl. Nikos Lyras is producing.

Rise' Walden, who is co-producer of the up-coming HBO special *Champions Forever* was in town to record the song, "With Your Best Shot," produced and co-written by **Kurt Clayton**. Walden and Calvin Rhodes were also co-writers of the song. Nikos Lyras engineered. The special was aired Feb. 25th.

Dexter Haygood has continued work on his package for New Memphis Music and SUR Productions' joint project. Richard Murphy was in with his group **Keystone Alley** working on a 45 released for his Richcraft label. The single features Brenda Patterson on lead vocals. The song was a collective work by the Murphy/Patterson creative team.

Ronnie Kittell continued engineering and mixing tracks at New Memphis Music for Art Form Productions' group **Catch 22**. Keyboardist Aspen Vito and guitarist Tracy "TNT" Tope put down tracks while Maxx Cool, a new recruit from the Springfield, Mo. scene, thumped bass tracks to tape. Drummer/producer Swifton Vito of Catch 22, said that, "release of the complete project has been delayed so 2 new songs can be added, but the first single from the product is gearing up to be released at any time now."

At **ARDENT** in January the **Fabulous Thunderbirds** were in finishing up their new album for CBS-Associated. Terry Manning produced and engineered. West German band, **The Riff**, were in working on their debut album for BMG/RCA. John Hampton produced and engineered.

The Tragically Hip, from Toronto, Canada, were in tracking for their debut album for MCA. Don Smith produced and Bruce Barris engineered, and Paul Ebersold assisted. **Tora Tora** continued working on their debut album for A&M. Joe Hardy and Paul Ebersold are co-producing and engineering.

Terry Humphreys and songwriter **Leavelle Aycock** recorded demos of original material at **SAM PHILLIPS RECORDING SERVICE**. The songs were engineered and produced by Roland Janes and will be shopped in Nashville. ★

FOR A POSITIVE RECORDING
EXPERIENCE WITH GREAT
SERVICE AND UNBEATABLE RATES...

EASLEY
RECORDING

PROFESSIONAL 2"
16 TRACK STUDIO
(901) 323-5407



The Memphis &
Shelby County
Film, Tape
and Music
Commission

is pleased to announce
the completion in January
of principal photography
on location in
Memphis, Tennessee,
for the major feature film

GREAT BALLS OF FIRE!



For more information,
write or call:

Linn Sittler
Executive Director

Diana Pleasants
Project Specialist

(901) 576-4284

157 Poplar Ave., Suite #402
Memphis, TN 38103-1948

"Hollywood on the Mississippi"



DRUM SHOP
1999 MADISON
276-BEAT

The Return Of RODNEY CROWELL

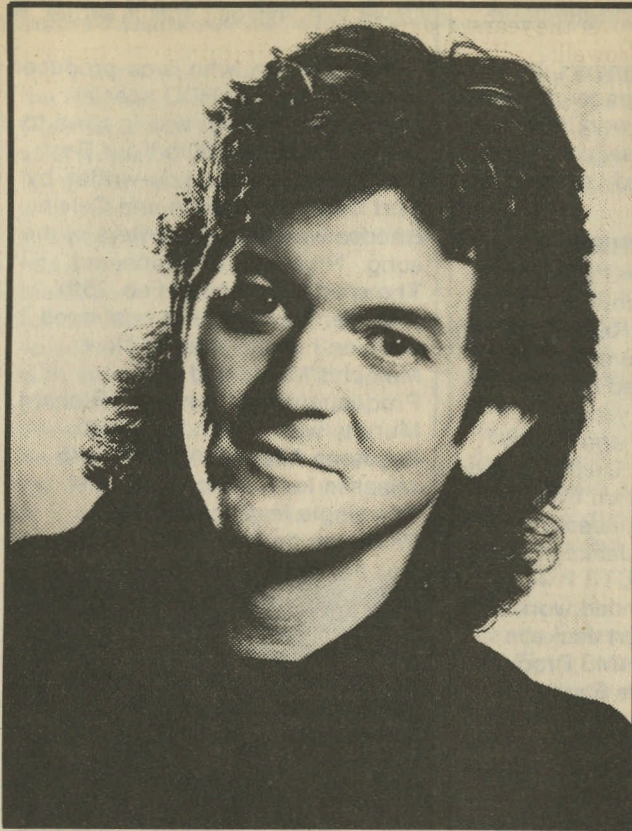
by Harold Quick

"Somewhere tonight/He's a high flier/He's got his eyes on someone new./Somewhere tonight/He's a wild fire/And I'm so lonesome I don't know what to do."

Rodney Crowell co-wrote these lines with legendary country music songwriter Harlan Howard. It was a number one hit for Highway 101 this past year. When pressed to write again with Howard, Crowell said, "No man, I wrote a song with an idol. It's number one. Let's leave it at that. There'll never be a come down from that."

That streak of independence and self-awareness may neatly sum up what Rodney Crowell is all about. Since his arrival in Nashville some ten years ago, the Houston, Tex. native has played by his own rules. Often chided for too much rock influencing his music, the singer/songwriter/producer has only recently pursued a solo career in earnest. Now he's the toast of Nashville and appearing on *Nashville Now* while his Top 20 album *Diamonds and Dirt* (CBS Associated) has spawned three number one singles. It was nominated by the Country Music Association as Album of the Year, and the duet with his wife Rosanne Cash, "Such A Small World," was nominated as Vocal Event of the Year. He's also up for three Grammys.

Crowell, along with Tanya Tucker, will open for Hank Williams, Jr. at the Coliseum, March 12. Most of the



Rodney Crowell, riding high on *Diamonds And Dirt*, will play the Coliseum March 12 with Tanya Tucker and headliner, Hank Williams Jr.

publicity and resulting popularity for *Diamonds and Dirt* has focused on Crowell's "return" to country music versus the studio wizardry and pop/rock style that dominated his previous solo album, *Street Language*. While there is no denying the refreshingly simple sound of *Diamonds*, its author simply says, "I'm approaching music the same way I always did. It just seems to work out better."

Flying Solo

At the beginning of his attempt at a solo career, Rodney Crowell played the Antenna Club, opening for "heartland rockers" the BoDeans (see *Memphis Star*, Dec. 1986). In that gritty performance he converted many of the young rockers in the tiny, black-walled club, as well as keeping faith with his older fans by digging back through the years for more familiar material. He says, "I like that mix."

Street Language, his first solo album in five years had just been released, to critical raves and indifferent sales. Despite such praise

there was an undercurrent of criticism for over-production. Synthesizers and multi-voiced chorales, as well as New York-styled drums, abounded on the LP. For all his contributions to country music over the years, Nashville turned virtually a deaf ear.

Crowell himself tags *Street Language* a producer's album and understandably so. In the early '80s he had put his own career on hold to concentrate on production. His work with, among others, Guy Clark and more particularly his wife Rosanne, whose career was taking off spectacularly, kept him off the road and earned him a solid critical reputation as one of the young turks bringing a new contemporary sound to the Nashville scene.

Crowell got his start in Nashville as a singer in Emmylou Harris' Hot Band. Harris has been instrumental in popularizing country rock and fostering new young talent. At the same time she has emphasized traditional country music. That combination of contemporary and traditional has found expression in such diverse performers as Randy Travis, George Strait and Ricky Skaggs (another ex-Hot Band member). Perhaps its most

compelling songwriter over the years has been Rodney Crowell. His credits include "Leaving Louisiana In The Broad Daylight," "Shame On The Moon," "Stars On The Water" and "Til I Gain Control Again." As a soloist he released three albums including the critically acclaimed *What Will The Neighbors Think?*

In 1986 Crowell, deciding to give soloing another shot, released *Street Language*. It reflected, as much as anything, his experiences of the previous few years mostly in the producer's booth. It also led to the club tour which brought him through Memphis.

He sums up the events by saying, "I had gone to New York and L.A., and *Street Language* was a producer's album. I was very much into production. And that was the first tour I had done after spending a great deal of time in the studio. . . And I got back to singing songs that I wrote for people and over the course of that tour I became reacquainted with myself as a singer and songwriter. It was fun."

With a musician's respect, he says that playing the clubs, and particularly the Antenna, was an experience he'll "wear forever." With his performing energy revived and the tour over, it was time to return to the studio. He brought with him a looseness and simplicity that showed up on *Diamonds and Dirt*.

Diamonds And Dirt

To help on the new CBS project, Crowell brought in Tony Brown, a longtime friend and former member of Crowell's early '80s band. Brown has since become Vice President of MCA Records and worked with the likes of Steve Earle (see *Memphis Star*, Oct. 1988). Laughing about the apparent conflict in label loyalty, Crowell exclaims, "We steamrolled 'em." Brown was responsible in part for keeping the producer's concern for minutia out of Crowell's hands. Crowell the producer is much like the doctor who cures everyone but himself. He readily admits to being one that given enough rope will "hang myself."

Brown also put the singer out front. On *Diamonds and Dirt*, Crowell

sounds loose and free as a singer, maybe for the first time. "I Couldn't Leave You If I Tried," the second number one (after "Small World"), may be the most relaxed vocal he's ever put on vinyl. The desperation of such earlier hits as "Ashes By Now" and "Ain't Livin' Long Like This" is nowhere to be found. In final contrast, "Above and Beyond," written by Harlan Howard and a mid-'60s hit for Buck Owens, sports a soaring vocal that speaks for those endlessly in love.

The tour days contributed to the simplicity of the music also. Whether a ballad or rocker, the songs are simpler in structure and virtually bare of studio effects. "Crazy Baby" (co-written with Will Jennings), a hot rockabilly number, has a live roadhouse feel to it. "Brand New Rag" manages a slight, Memphis-style R&B bump. The third number one, "She's Crazy For Leavin'," co-written with Guy Clark, displays high comic energy.

Of the success of *Diamonds and Dirt*, Crowell says, with a sense of ironic, almost predestinated humour, "When you get things kind of rolling in a positive way; not that I'm superstitious, but you can't really analyze that kind of stuff. Maybe it's timing. Maybe it's maturity. I think the timing aspect is doing a pretty good piece of work when the powers that be at the record company; or wherever, want to roll the dice with you. You know, it's real simple stuff."

"It's Getting Easier"

The day after Valentine's Day, (a week after this phone interview from Little Rock, Ark., where he put on a 9 a.m. show for the Wal-Mart wives), Crowell played *The Tonight Show With Johnny Carson*. He and the Dixie Pearls did an elegant version of "After All This Time," the just-released fourth single off *Diamonds*.

The song can be read as a remembrance of love long since past, or as one about the survival of love and a relationship. Given the ups and downs of the Crowell/Cash marriage and its apparent current stability, (they became parents for the third time in Dec. 1988 -- a girl, Carrie Kathleen), this reporter opts for the latter interpretation. In any case, it

contains some of the finest lines he has ever written.

"There was rain and we outlasted/There was pain but we got past it/There were last goodbyes still left unspoken/There were ways I should have thrilled you/There were days when I could have killed you/You're the only love my life has known."

In the previous interview, Crowell elaborated at some length on his concept of writing in an "outward" mode. Many of his best songs are written where he plays characters as opposed to being written from his insides. Commenting now on *Diamonds* songs like "After All This Time" and "The Last Waltz" (a beautiful tune in a similar vein, co-written with Will Jennings), he agrees that he is writing in a more personal style. He's "entertained by the idea of writing about the inside of myself." In general he says, "It's getting easier."

In contrast Cash, whom he claims has always written easily about her innermost feelings, is now developing that outward style that he has practiced for so long. An examination of her last record, *Kings Record Shop* doesn't reveal this trend, so maybe there's a new project in the works.

Crowell doesn't perform the duet "Such A Small World" in his live shows. He did toy with the idea of having an audience member come on stage each show, a la Springsteen, but instead of dancing, having them sing Cash's part. Seriously though, he says it's doubtful Cash will show up in Memphis to sing the song. She doesn't perform all that much. He explains, "If I invited her over for dinner she'd probably come, but if I invited her over to sing she'd probably say -- 'Nah'."

On *Diamonds and Dirt* the only truly "character" song is "I Know You're Married," a shiny penny, pop-rocker about the "cheater in all of us." What attracts Crowell to the guy in the song is his "relentlessness." While arguing that the song is tongue in cheek and just fun, Crowell allows that he, as well as all men, are at least a little bit of "that kind of guy. But," he says definitely, "there are some things you just don't jeopardize."

cont. page 19



The Memphis Chapter of NARAS last month held its 4th Annual Premier Player Awards and Grammy Party in conjunction with the 31st Annual Grammy Awards. NARAS Vice-President Tim Goodwin hosted the event which drew approximately 600 people to the Skyway Room of The Peabody.

Premier Player Awards were given to David Cochran for Bass; Joe Mulherin for Brass; Steve Ebe for Drums; Ross Rice for keyboards; Peter Hyrka for Miscellaneous Instruments; Jerry Lee Lewis for Piano; Tommy Burroughs for Strings; Gary Topper for Woodwinds; Ruby Wilson for Female Vocalist and Jimmy Davis for Male Vocalist. Kye Kennedy and Jack Holder tied for Guitar. Human Radio was awarded Best Band. David Cochran, Steve Ebe, Peter Hyrka and Jimmy Davis were all previous winners of Premier Player Awards, which are voted upon by the 430 members of the Memphis Chapter of NARAS.

The Governor's Award was presented to ZZ Top, who are members of the Memphis Chapter and who have recorded at Ardent Studios.

★ ★ ★ ★ ★

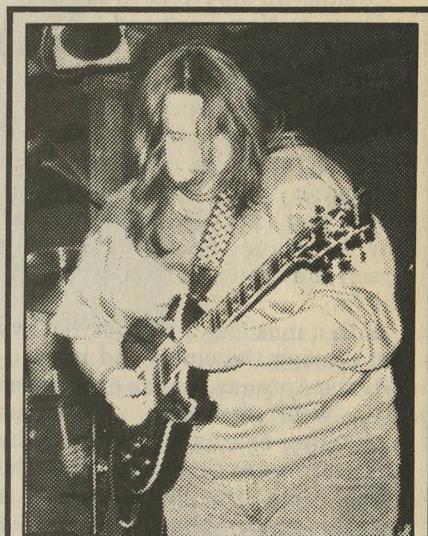
Last month Deborah Camp announced she would soon resign her position as Executive Director of the Memphis Chapter of NARAS. She said she intends to remain active in Chapter activities but felt "It's time to let someone else have the opportunity and challenge of directing this organization. I've been ED for five years now. During that time I've learned a lot about NARAS and I've had great opportunities to represent our Chapter nationally and to interact with the shakers and movers of the industry. It will be a tremendous challenge and a great deal of fun for the person who gets this position." Interested candidates should forward their resumes to Deborah at the NARAS P.O. Box.

★ ★ ★ ★ ★

The Memphis Chapter welcomes the following new members: Tommy Burroughs, Joanna Dean, Henry Green, A.J. Myers, Doug Williams and Melvin Williams.

The March NARAS meeting will be held at 5:30 p.m. on Tuesday, the 7th in the fifth floor auditorium of the Media General Building. Mike Greene, the Academy's national president, will be in attendance as a guest speaker.

Please call the Memphis office of NARAS at (901) 794-8549 for information or applications. ★



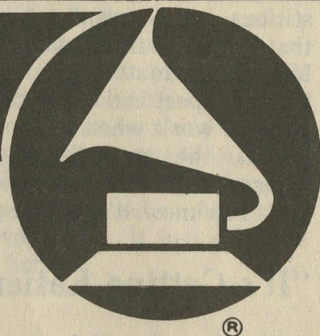
The March 1989 issue of *Guitar Player* magazine features a spread on "unknown greats." Included among the "unknowns" is Memphis' own Shawn Lane. Lane's amazing creative prowess is touted by no less than Vernon Reid of Living Colour, Metallica's Kirk Hammett, and *GP's* Mike Varney.

Among the praise these authorities had to offer were "He is without a doubt the fastest guitarist I've heard . . . the fastest good guitarist." (Reid) and "I heard this Top 40 cover band playing . . . the guitar player was *wailing* . . ." (Hammett).

Lane, 27, has played professionally since the age of 15 when he toured with Black Oak Arkansas, and was the subject of a Dec. 1986 *Guitar Player* spotlight. He currently plays with the Willys as well as working solo gigs. ★

Join The MEMPHIS Chapter Of 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 _____

Memphis Chapter, Inc. - NARAS

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

(901) 794-8539

Letters

Whoops. . .

Dear *Memphis Star*,

As much as we appreciate the photo in your January issue, and welcome you to picture us in any context, we must give credit where credit is due.

Some good friends of ours, Working Class, actually opened for The Dream Syndicate, and did damn well besides.

Another star in the Memphis sky. Love this life.

Sincerely,

Bobby Bowie
everyman

Editor's Note: Apologies to Working Class. Tell you what we'll do Bobby, ask them to send us a picture and we'll run it.

P.S. Congrats on your selection to the Showcase! Good Luck! ★

The Beat Goes On. . .

Dear *Memphis Star*,

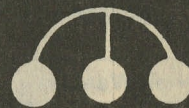
Kudos for printing the astute and observant letters by Jim Dickinson and David Shouse. These are indeed

interesting times for music in Memphis, and great hopes and expectations abound for this "second coming" of Memphis. With such a wide variety of bands, it is hard *not* to believe something is going to happen. A large amount of quality releases have come out in 1988, many of which have come out of Doug Easley's and Hans Faulhauber's studios. The *Star* has dutifully reported most of these, but, as it is for all of us, there is room for improvement.

In Mr. Shouse's "P.S." (parting shot), he asserted that Human Radio is not an "alternative band." We agree. We think of Human Radio as a "woogety-woogety" band. Don't ask me what that means, but we figured it would be a more provocative sounding adjective in this context than "alternative." It is really pretty stupid, because inevitably people will want to find alternatives to "alternative" music, and then alternatives to alternatives to alternatives, etc., ad infinitum. The only real use of the word "alternative" around here is exemplified by WEVL radio, but their "alternative" seems a lot more vast and inclusive than Mr. Shouse's does. Think As Incas do themselves a disservice by using this misleading

cont. page 18

EMPIRE



PAWN SHOP

We Loan More. . .

TVs
VCRs
Amps
Guns
Tools
Drums
Jewelry
Stereos
Guitars
PA Gear
Cameras
MicroWaves
Typewriters

We Sell For Less. . .

Great Deals
From Both Locations

3632 Summer Ave.
327-8117

640 S. Highland
323-0788

Memphis Area Radio Stations

Alternative
FM - WLYX 89.3
FM - WEVL 90.1

Rock/AOR
Contemporary Hits
FM - WQOX 88.5
FM - KMPZ 98.1
FM - WMC 99.7
FM - WEGR 102.7

Urban/R & B
AM - WDIA 1070
FM - WHRK 97.1
FM - KRNB 101.1

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

Christian/Gospel

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

Adult Contemporary Easy Listening

FM - WEZI 94.3
FM - WRVR 104.5

Oldies/Past Hits

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

Classical

FM - WKNO 91.1
FM - WSMS 91.7 (JAZZ)

News Talk/Full Service

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

LEGAL / BUSINESS SIDE

by C. Stephen Weaver

In the beginning of this column, a continuation of an exploration of the relationship between an Artist and a Personal Manager, I will begin with a bold statement: Every Artist needs some form of career management. Every Artist's career needs some degree of management and direction.

Entertainment is becoming an increasingly complex business. Someone must work out comprehensive long and short-term career plans and then insure the execution of those plans. Someone must take care of the numerous details surrounding the career of any Artist--details which cannot wait until the Artist returns home from touring. A successful entertainment career requires constant planning, execution and follow-up. So the real question is not whether an Artist needs personal management of his career, but who is doing the job? A professional manager or the Artist himself? And if the Artist is acting as his own manager, when is it time to seek professional assistance?

Very few Artists have the dual gifts of artistic *and* business talents and abilities--nor the temperament to play both roles. And even if an Artist is possessed of both skills, at some point in his or her career, it will make more sense from a purely business and financial perspective to turn the management job over to someone else so the Artist can concentrate on being more productive in his creative efforts. Each Artist will have to evaluate his or her own situation to determine when the time has come for personal management. Assuming the decision has been made to seek management, following are some considerations in making the proper selection:

From the Artist's perspective, the basic qualification for a Personal Manager is that the person have some degree of practical experience in the

management business, or at least in some aspect of the music business (understanding that every manager has to start somewhere). Many managers have dual professions--the attorney-manager probably being the most common. There are also production company-managers, accountant-managers and publisher-managers. Although it is more obvious in some situations than in others, the dual role may create a conflict of interest and the Artist should be alert to that possibility.

Many managers get a start in the business because they are a relative or a friend of the Artist. Again, that may or may not be advisable--depending on whether the relative or friend has any experience in the music industry. Another problem with relatives and friends is that he or she may simply be a so-called "yes-man", employed to stroke the Artist's ego and not to render objective opinions.

Contrary to popular opinion, the ability to be a good Personal Manager is not synonymous with the ability to be a "lending institution." Over the years I have been involved in negotiating the early termination of numerous artist-manager agreements which seem to have been entered into in the first place by the Artist solely on the basis of the so-called "manager's" bankroll. One Artist came to me with an unbelievably complicated network of contracts and buy-outs involving three successive "personal managers," each buying out the other, not one of whom had anything to offer the Artist except money. People with money and no management experience are *investors -- not personal managers!* If financing is needed to sign a management agreement with a total stranger. No legitimate manager will offer you an agreement without getting to know you and your career goals.

The legitimate manager will encourage you to take the agreement to an experienced entertainment attorney. Beware of the person who makes success sound easy and instantaneous -- it rarely is. Check out the individual's background. Ask for references. Check *them* out. If the

"manager" does not want to cooperate in helping you find out more about him and doesn't encourage you to investigate his credentials and to see an entertainment attorney, then he is probably one of two things: A fraud or a well-meaning incompetent.

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

MSA Showcase announced;

March deadline for tape entry

March 21, 1989 is the deadline for entries in the Memphis Songwriters' Association annual songwriting competition. The competition is open to the public and winners will be announced at the MSA Showcase scheduled for May 7 at Bad Bob's Vapors from 4:30 - 9 p.m.

First, second and third place prizes will be awarded in each of the six categories: Gospel; Country; Pop/MOR; Rhythm & Blues; Rock'n'Roll; Rock and Novelty. A cash award will also be awarded.

Entry fee is \$15 for non-members plus \$2 for each tape (you may enter as many as six tapes). The entry fee can be used as a year's membership. The competition will be judged by professionals in the music industry.

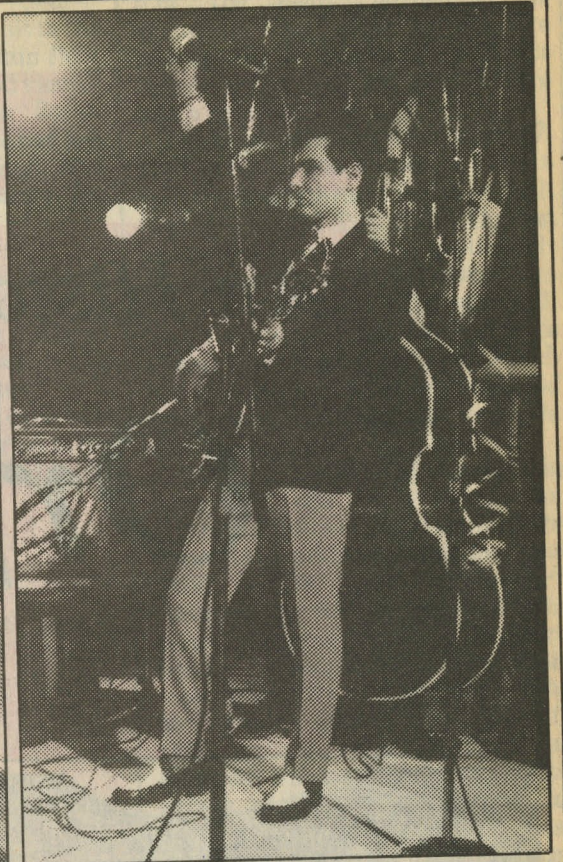
For further information contact Juanita Tullos at (901) 763-1957. ★

Counterfest Held Feb. 10

Tav Falco's Panther Burns celebrated their 10th anniversary during Counterfest held Feb. 10 at The Warehouse. The band filmed a video which will be released by France's New Rose Records on videodisc later this year. Pictured below are Alex

Chilton and Ron Easley. At right is Tav Falco. Not pictured are Doug Easley (bass), an unidentified drummer, and the Hellcats' Lorette Velvette and Lisa McGaughran, who provided backing vocals.

photos by Emily A. Dunbar



**VOTED
MEMPHIS'
1
Night Spot**



3569 Mendenhall
(At Winchester)
794-9555

**Memphis' Biggest
Hi-Energy
Dance Floor**

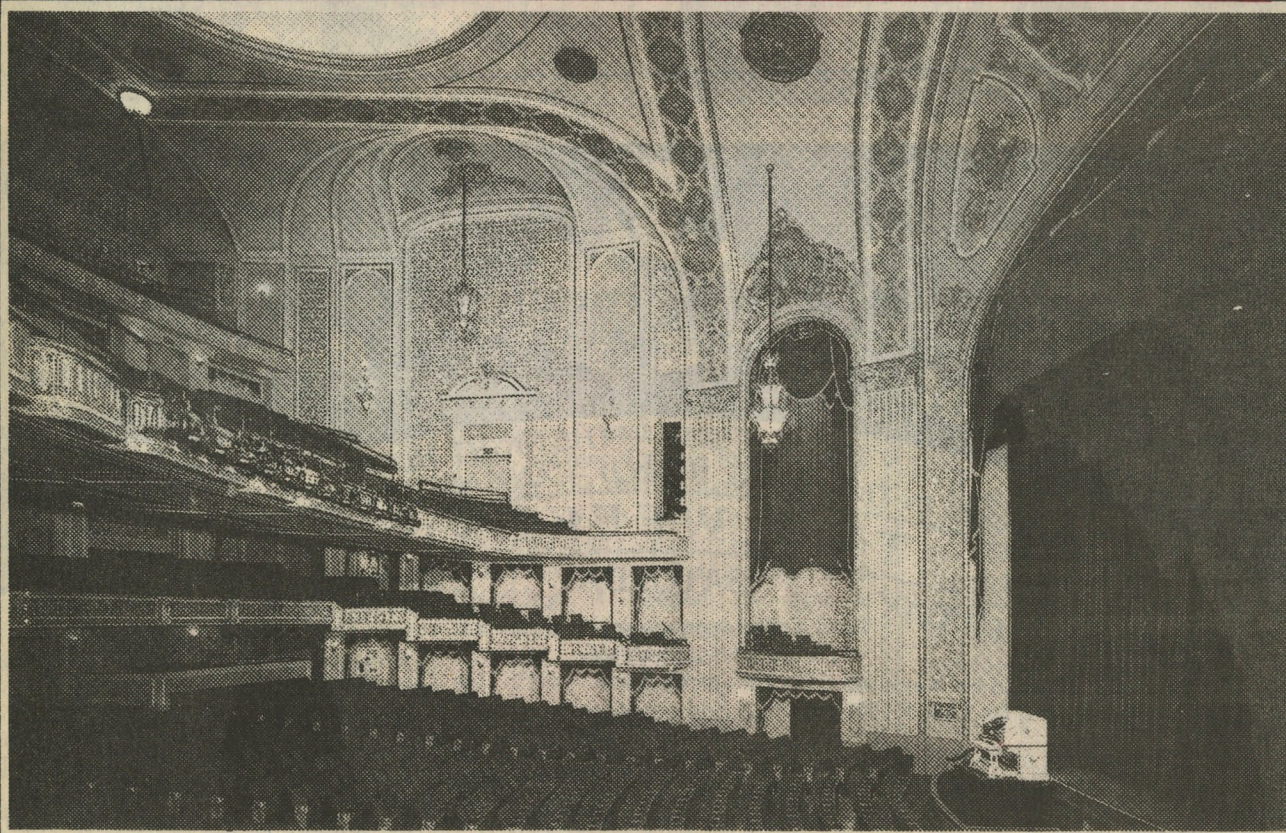
WHEN THE SUN SETS — THE NIGHT MOVES
THE MOST FUN IN THE ENTIRE WORLD — ANY NIGHT — EVERY NIGHT
THE WEEKEND

MONDAY	FRIDAY	SATURDAY	SUNDAY	WEDNESDAY
MODERN MUSIC with David "The Worm" 1/2 Food & 75¢ Beer NO COVER til 9 p.m. It's Kinda Like Disneyland for the Critically Hip	Kick in the Weekend with the EAGLE 103 \$1.03 Drink Specials Every Friday Nite and the Best In Live Rock'N'Roll 3 John Kilzer 10 Savoy Brown 17 Delbert McClinton 24 John Kilzer 31 Anson & the Rockets Voted #1 Nite Spot	DANCE Your BUTT Off #1 Dance Floor In Memphis Hottest Hits From DJs Robin & David The Worm And The WILD THANG Dance Contest With Cash & Prizes The Hottest Party In Town... When You Gotta Dance Don't Take A Chance Be At NIGHT MOVES	ROCK NITE "All Ages Show" with the EAGLE 103 All Ages Welcome 7-12 Liquor Served At The Balcony Bar For 21 & Over Live Rock'N'Roll 5 Lois Lane 12 Subway 19 Vice 26 London Angel Rock'N'Roll All Nite	BOP NITE with KIX 106 and the City Wide Solid Gold Dance Party NO COVER Best of '50s & '60s THURSDAY CARIBBEAN QUEEN Bikini Contest & It's Ladies Nite NO COVER For All The Lovely Ladies And Party Specials Cash & Prizes

An Historical Look At The

Orpheum

In Part I of our story, we examine the history of the Orpheum Theatre. Next month, we'll look at the resurrection and future of the glamorous downtown music and entertainment hall.



View of the luxurious red velvet and gilt Orchestra, Mezzanine and Loge levels of the Orpheum Theatre after its mid-'80s restoration. The Theatre's trademark Wurlitzer organ, "Lucille" is at lower right in the raised position.

photo courtesy Memphis Development Foundation/Orpheum Theatre

by Cheryl Denise Wolder

Most everyone knows the Orpheum Theatre at Main and Beale is a Broadway tour stop for some of the hottest shows from the Great White Way. Many also know it's the home of the Memphis Concert Ballet and Opera Memphis, and a popular summer film series.

But few recognize the long, bumpy road the theatre traveled to get this far. To fully appreciate the miracle of its survival, it helps to understand the Orpheum's history.

The story begins where the Orpheum now stands. As were all places in Memphis if you go back far enough, the site was a muddy plot. The area was so underdeveloped early in the 19th Century that each lot sold for just \$250 a foot front. Later on, in the late 1800s, as early downtown development kicked in, the lot was sold for \$60,000. By the late 1930s, the value was listed at \$.5 million.

A small white house with green shutters that swayed open and closed in the wind stood on, what was then an elevated lot in the city's early days. The house and surrounding property later were used as a retail coal yard. Then one day the operator was killed in a duel in front of the Peabody Hotel.

When the man met his demise, the business was sold to a syndicate of 25 Memphians for \$75,000. They intended to fulfill their dream of building the world's best Opera House. The men hoped a luxury palace would help lure people back to Memphis who had abandoned the city after the deadly yellow fever epidemics.

Built in 1890, the Grand Opera House, as it was initially called, opened with a performance of *Les Huguenots* starring the famed Emma Juch. A popcorn boy who started working there in 1905 witnessed the theatre's progress. One day he would play a vital role in its history.

In those times, of course, the audience was segregated. Black patrons had to sit in what was known scurrilously as the peanut gallery. An infamous incident occurred one night when Mrs. Julia Hooks, grand-

mother of the NAACP President Benjamin Hooks, refused to sit in the balcony. She insisted on main floor seats where she'd have a good view of the famous stage actress Sarah Bernhardt, (who by this time had lost a leg but was still performing). She won; it was an early victory for human rights and dignity.

In 1916, the theatre was sold to the Orpheum circuit, which toured vaudeville shows. The theatre became the Orpheum.

One night, during the evening's last performance, a fire started in the Tri-State Dress Manufacturing

The Orpheum Theatre has seen a plethora of entertainers, been destroyed by fire, rebuilt, changed owners dozens of times and has been repeatedly threatened with destruction. Through it all, she has proudly remained the Queen of downtown's entertainment facilities.

Company, a second-floor store just under the balcony of the theatre. No one realized it, though one patron was quoted in the next day's newspaper as having noticed it had gotten a bit warmer just before the end of the show. About 30 minutes after everyone had filed out, about 11:46

p.m., the theatre burned to the ground. The origin of the fire remained a mystery but its consequences weren't: the theatre was a complete loss.

The lot sat vacant until October 27, 1928, when it was announced that a new Orpheum theatre would be built beginning in ten days' time. The cost eventually reached \$1.6 million. It was financed jointly by the Orpheum Circuit, which had built theatres all over the country, and the Memphis Theatre and Realty Company, which had sold stock to local neighborhood merchants and others to raise the money needed.

The new Orpheum followed the design of one built in Omaha, Nebraska that no longer stands. The Orpheum contained seating for about 2800 people, included modern elevators to the gallery and "the latest appointments of modern theatre construction, ventilation, cooling systems and the like." The new theatre opened November 19, 1928, with a revue starring Rae Samuels, who was billed as the "Blue Streak of Vaudeville." A "photo-play," as movies were called in those days, entitled *Outcast* was also showing.

Early successes didn't promise a perfect future. The theatre soon was launched on a series of openings and closings so numerous that it is safe to say the fact it still stands is a testament to those who loved it.

Vaudeville was abandoned in 1931 in favor of a short-lived boys' and girls' orchestra formed by Hal Saunders.

In 1934, theatre manager Charles Mensing fought pending closure due to what were known in those days as the "Sandwich Laws," which forbade entertainment on Sundays. Mensing was selling a sandwich and a soda for 40¢, and then offering the customer the chance to see the movie for no additional cost. Arrested for violating the law, Mensing fought back. He held an "announced" sandwich night at the theatre, which thousands attended. As with most who tilt at windmills, he lost.

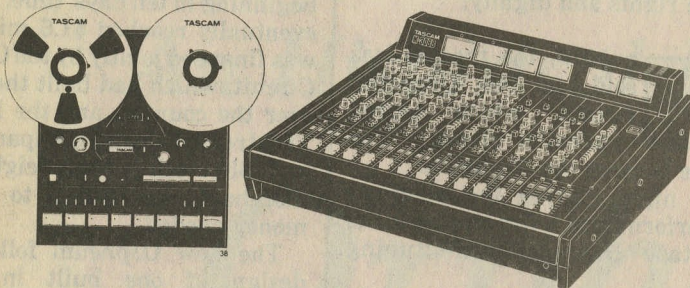
The theatre next was taken over by one company after another. At one point the theatre was signed up to show pictures for the Loew's movie chain, with a promise of four screen

cont. page 22

TASCAM

TASCAM 38 1/2 inch 8-Track Recorder

On Sale \$2,495.⁰⁰ Save \$500.⁰⁰



Complete 8-Track Studio For Under \$5,000.⁰⁰

available only at

OPUS2

4284 Summer Ave. • Memphis, TN 38122
(901) 682-2455

FINER SIDE

by Emily A. Dunbar

So, did you get the joke in our subscriptions ad? Extra brownie points if you did. March is usually an interesting month - not quite spring, not quite winter, but always something going on. Read on.

ABOUT TOWN

Opera Memphis announced their 1989-90 season during a sneak preview performance of *The Daughter of the Regiment*, which officially closed the 1988-89 season in February. According to Opera Memphis' Brad Watson, subscriptions for the expanded, four production season are already on sale. The series will commence with Mozart's *The Magic Flute*, performed in English, on Sept. 23 and 28.

Anna Bolleyna, an Italian tale based on the life of Henry VIII's second queen, will follow on Nov. 30 and Dec. 2. *Don Carlo* will open the New Year on March 3 and 8, 1990. Both of these performances will be in Italian with English surtitles. The season will close with *Man of La Mancha*, April 26 and 28, 1990. All four programs are new to Opera Memphis. Subscriptions range in price from \$15 (gallery) to \$99 (orchestra), making opera a lot more affordable and accessible than ever before. For more information please call 678-2706.

Memphis Concert Ballet will conclude their 1988-89 season in April with a celebration of Broadway entitled *I Could Have Danced All Night*. The show will pay homage to American composer Frederick Loewe, and opens with a medley of songs from *Camelot*, *Gigi* and *My Fair Lady*. The program is choreographed by Memphis Concert Ballet member Thomas Morrell, and features an original finale, *At The Peabody*, created by Judith Wombwell.

Performances are April 8 and 9 at the Orpheum Theatre. Tickets will go on sale March 1, and range from \$7 for children (upper levels) to \$12.50 adults (lower levels). Imme-

Festival Music

LET'S ROCK TONIGHT CONCERT Sat. 4th at 9 pm & Fri. 17th at 10:30 pm
 PRINCE'S TRUST ALLSTAR ROCK CONCERT Sat. 4th at 11 pm
 JUDY COLLINS Sun. 5th at 9:10 pm
 SIMON & GARFUNKEL Sun. 12th at 8:10 pm & Sat. 18th at 10 pm

WKND-TV

diately following the April 8th show a black tie gala will be held on behalf of Memphis Concert Ballet at the Peabody Skyway. (See our story on the history of the Orpheum on page 14). For additional information regarding the gala please call the Ballet at (901) 763-0139.

The recently formed Memphis Classical Ballet Company will debut their company 8 p.m., Saturday, March 11 at the Weiner Theatre, Hutchison School. The program, entitled *Les Sylphides and Other Selections*, will feature guest artists Sylvan LaPointe and Alyce Andrews, both currently members of the Nashville Ballet. Soloists include Betsy DeGross Makever and Erica Yoder (see *Memphis Star*, Nov. 1986). Tickets are \$8.50 for adults and \$5 for children under 12, and are available at the Ticket Hub or the Centre for Classical Ballet studio, 3405 Summer Ave.

WKNO-FM 91 radio is presenting a five-part series profiling Black American writers on Saturdays, ending March 4. Scheduled are poet Langston Hughes, folklorist and anthropologist Zora Neale Hurston, authors Dorothy West and Alice Walker. Nikki Giovanni, who became popular in the '60s as a Black revolutionary poetess, will be spotlighted March 4 beginning at 6:30 p.m.



Jean-Pierre Rampal, considered the leader of the current renewed interest in flute music, will join the MSO at deFrank Music Hall March 17-19.

The Peabody Skyway Big-Band series will continue in March with the Tony Barron Ensemble on the 19th. The performance begins at 6 p.m. and tickets are \$8.75 per person. Reservations may be made by calling C.P. Ramer, (601) 287-2311, or by mail-order - P.O. Box 304, Corinth, MS, 38834.

New art exhibits opening during the month of March include the Immanuel Lutheran School Art Club's Fourth Annual Exhibit and Auction. The auction will take place Saturday, the 4th at the school's Family Life Center at 6319 Raleigh-LaGrange Rd. The exhibit will open at 5 p.m., and will include a "freely-adapted" presentation of *Faust* by 7th and 8th grade students at 6:45. For more information call 388-0205 or 373-3837.

Memphis Brooks Art Gallery is featuring an expansive collection of contemporary American art, entitled *Looking South: A Different Dixie*, beginning March 5 and running through April 16. The collection includes 23 nationally recognized painters, sculptors and photographers, many of whom are already included in Brooks' resident collection.

SYMPHONY NOTES

The Memphis Symphony Orchestra's MasterWorks program will feature the enchanting flautist Jean-Pierre Rampal at deFrank Music Hall the 17th-19th. Rampal, who can lay claim to founding the current flute boom, will perform works by Mozart and Respighi, among others.

Swingin' At The Symphony is the theme of this month's Symphony Pops offering. "Afrobilly" flautist Edwin Hubbard and a host of the city's jazz performers join the orchestra Mar. 11 at 8 p.m., also at deFrank Music Hall. For ticket information, please call 324-3627.

MSU/RHODES

Memphis State University's Opera Theatre will present Moliere's hysterical farce *Tartuffe* Mar. 9-11, at 8 p.m. in Harris Auditorium. Ticket prices were not announced at presstime, but can be obtained by



Judith Wombwell has created a special ballet entitled *At The Peabody*, which will be performed by the Memphis Concert Ballet in March.

calling 678-2079. The Con Anima Concert Series has scheduled the jazz duo of Gene Rush and Tim Goodwin for Mar. 21, also at 8 p.m. in Harris. General admission is \$5. The Contemporary Chamber Players perform the following evening, also at 8 p.m. This concert is free.

March 27 will find the MSU Faculty Woodwind Quintet at Harris in an 8 p.m. concert; general admission is \$3. Con Anima presents soprano Beverly Hay accompanied by pianist Shirley McRae on the 28th; general admission is \$5. The MSU Jazz Combos wrap up the month on the 30th in a free, 8 p.m. concert.

The Rhodes College Faculty Concert Series opens the month of March with a clarinet recital by Rena Feller on the 1st. All Rhodes concerts are held at 8 p.m. in the Shirley Payne Recital Hall of Hassell Hall, and are free, unless otherwise noted. Violinist Max Huls and Marsha Evans, piano, will continue the Faculty Concert Series on the 8th.

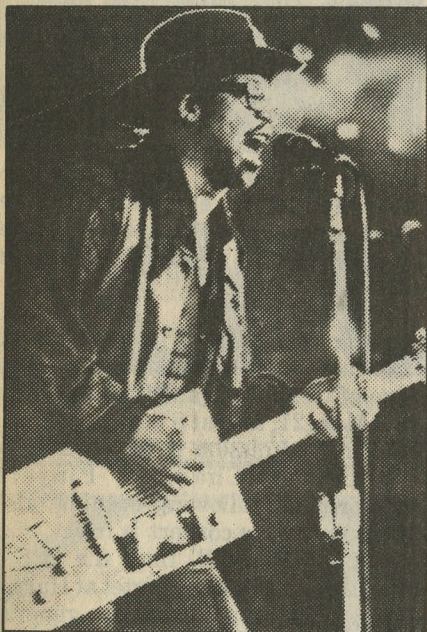
A Student Voice Recital featuring David Tomlinson will be held Mar. 12, and the month will close with a final Faculty Concert on the 31st, with flutist Rena Miska.

THEATRE

Both Theatre Memphis and Playhouse on the Square are holding

cont. page 22

Bo Diddley To Reopen Peabody Alley



Friday, March 24 will see the return of a true musical innovator to Memphis in the form of Ellas Bates McDaniel, p.k.a. Bo Diddley. His tightly syncopated hambone beat is a chief cornerstone of rock 'n' roll rhythms, and his bluesy rock originals have been re-recorded and "borrowed" from by countless rock icons.

His career spans over thirty years, and is based largely on his early recordings for Leonard Chess' labels Checker and Chess. Diddley's best-loved tunes include "Bo Diddley," "I'm A Man," "Who Do You Love" and "Diddy Wah Diddy."

Diddley has toured around the world with his own band and with The Gunslingers, featuring Ron Wood. He has made numerous special appearances including a command performance at the White House for President and Mrs. Kennedy, and most recently at the Celebration for Young Americans, held during the Inaugural Ceremonies for President Bush.

His appearance will mark the Grand Reopening of Peabody Alley. Capitol recording artists Even Steven (see *Memphis Star*, Aug. 1988) will open the show. Tickets are \$10.00 in advance or at the door. For info call 529-4169.



Capitol recording artists Walk The West returned to Antenna Feb. 10th, featuring two new members. The band is, from left, John Golemon, David Kennedy, Tramp, and Paul Kirby. Not pictured is Will Golemon.

photo by Emily A. Dunbar

Letters

from page 11

categorization. I suggest that being the excellent and capable band they are, they create their OWN category. Of course, people will create categories FOR them, whether they like it or not, throughout what I hope will be a long and checkered career, so it's all pretty pointless and therefore quite humorous.

Yes, Dave, Human Radio is not an "alternative" band; but heck, Think As Incas ain't no "woogety-woogety" band, either. So what? That said, let's commit our "burning souls" to something of substance: writing songs. Wishing ya'll success,

Ross Rice
Human Radio

P.S.: Where can I find *Palestine: One Mile?* I'd like to buy one. ★

Dear *Memphis Star*,

I can understand the anger and frustration depicted by Jim Dickinson and Think As Incas; traditional and alternative music. They did not mention commercial music that would sell nationwide in today's market. They were correct in their analysis of Memphis music - ethnic with social groups fighting over nothing.

They were incorrect in blaming the media, especially the *Memphis Star*. Media can only report what is available in Memphis music. Rhetoric, hype, controversy, confrontation, and trying to revive the dead, is all they have to report.

The *Memphis Star* has grown to be a viable voice of Memphis music by giving the public what it wants to hear: a jealous, narrow vision confined to Memphis. They are doing the best they can to incorporate the

national scene without offending Memphis. If you want it changed, get on the Top 100 charts, and they will be happy to report something positive.

Sincerely, Bill Harris

Editors Note: Bill Harris is author of the Bill Harris Songwriting Method and former manager of Conway Twitty and Carl Perkins. He is currently working with the Memphis Songwriters Association and developing a commercial music curriculum for the Memphis City Schools.

Now to David, Jim, Bill and every body else, while we appreciate all your comments (and/or criticisms) it seems there's enough room out there for all of us. Let's stick to business—you guys write it and play it as best you can and we'll report it as best we can. After all, it's only "rock 'n' roll, but we like it."

Rodney Crowell

from page 9

Looking Ahead

Long an admirer of iconoclastic songwriters, Crowell reports that Anthony Crawford, a young singer out of Alabama currently working in Nashville, is someone to watch. He previously bespoke his "admiration" for John Kilzer's work long before Geffen Records became interested in him. He and Cash dropped by Memphis last year to help with Kilzer's *Memory In The Making*, singing harmonies and playing percussion ("some kind of junk," Crowell laughs). He says now, "I like John's album a lot. I've got it in my travelling CD case . . . John's a good man."

Another Memphian high on Crowell's list is songwriting buddy Keith Sykes. They co-wrote two cuts on *Street Language*. His love for Memphis' musical tradition ("the Holy Land," he calls it) comes through when he animatedly tells his friends, "Keith, man. He lives in Memphis. Right where it really happens."

Unfortunately, Memphians will not get to see Crowell's two-hour plus headlining show that has kept him on the road since the release of *Diamonds and Dirt*. When asked if he will bring the whole show to town, a long pause followed by muffled background voices is heard before he returns to the phone and reports, "It's not booked yet. But I'm lobbying for it!"

For his longer shows he plays, "everything from day one to now and also new stuff. With my band, we're just pretty experimental musicians in a lot of ways. Some things go real well for us. Some things we have to regroup on . . . The main thing is just exploring your creative self."

Whether Rodney Crowell is producing, writing or playing the publicity game for his solo career, he is a creative being in exploration. Once an outsider on the country music scene, he is now considered part of the mainstream. Throughout it all, he's displayed consistent quality, a touch of self-deprecating humor, and has remained loyal to his own values. He may regroup at times but for the most part it goes real well. ★

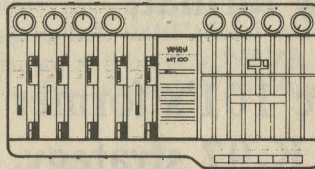
Masterpiece

CREATE ONE OF YOUR OWN

IF:

- You're full of great ideas but never seem to know what to do with them
- You'd like to make first class demo tapes of your band or compositions
- You are involved in creating with sound in virtually any way

 **YAMAHA** MT-100
Multitrack Cassette Recorder



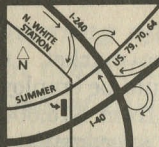
THE YAMAHA MT100 can take your concepts to polished completion in the easiest, most effective way possible.

- Ease of use • Two-Speed Recording
- Ten Track Capability • Pitch Control

This Multitrack Cassette Recorder has been designed to allow creative people to concentrate on creating, not operating recording equipment.

Only **\$495⁰⁰**

\$1,500.⁰⁰ INSTANT CREDIT



741 N. WHITE STATION
AT SUMMER AVENUE

HOME OWNED & OPERATED
FOR OVER 15 YEARS

YARBROUGH'S
MUSIC - MEMPHIS

761-0414

- Satisfaction Absolutely Guaranteed
- Our Highly Trained Specialists Are Here To Educate
- Complete Midi-Center
- 4 Free Lesson w/Every Instrument Purchase

THIS AD WILL REACH 20,000 + READERS

FOR RESERVATIONS OR INFORMATION
ABOUT ADVERTISING IN THE
MEMPHIS STAR

Call
RANDALL MOORE
(901) 452-STAR

— AD DEADLINE FOR APRIL —
MARCH 16

RADIO WARS:

K-97 seeks to dominate urban contemporary format;

C.J. Morgan, Magic 101's former P.D., main part of K-97 strategy.

by Tim O'Shea

There's a battle royal raging on the radio dial, a titanic struggle for mastery of the black urban market between WHRK FM-97 (K-97) and KRNB FM-101 (Magic 101). The defection of program director C.J. Morgan to K-97 last August, coupled with the station's renewed spirit of determinism under new ownership and direction, is inexorably turning the tide against the aspiring Magic 101.

The war's been on for some time with the only clear winner being the listening audience, but Jan. 1989's Arbitron poll (covering Sept. - Dec. '88) places K-97 at the head of the pack, solidly expanding the narrow lead it held over Magic 101 just six months ago. K-97 has traditionally been the number one urban contemporary radio station in Memphis, but had begun to slip by the spring of 1988, before being bought (along with sister station WDIA AM-1070) by Reagan-Henry National Radio, out of Philadelphia.

Bobby O'Jay, K-97's program director and everpopular WDIA jock, feels he knows why K-97 is back on top. "We have the pulse of the people," he said, "We know what our audience wants. We've done exten-

sive research in the market. Our average listener would be employed, making anywhere from \$15,000 to \$50,000 a year; our average listener would be interested in sports, politics, a wide variety of things."

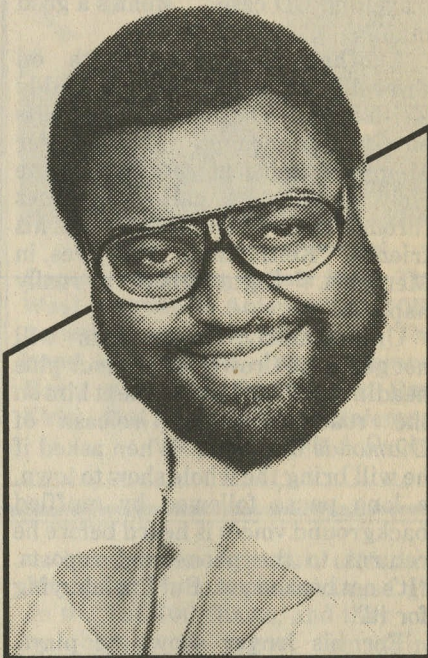
Aside from market research, O'Jay also credits his format with the station's renewed vim and vigor. "Format has probably everything to do with it." He describes the format as, "Very funky." Laughing, he adds, "On Sunday nights we do oldies, because the show has been on the air for so long. It is a success. But other than that during the week we just play mainstream urban, black urban music." O'Jay's personal format picks include, "Bobby Brown, Al B. Sure, Salt-N-Pepa. It's a dance format radio station," he says.

As far as giving air time to local recording artists, the station's policy is ambiguous. "We basically give the local people the same shot as we would the national people. Just because they're local doesn't qualify them for air play," said O'Jay. "We'll play local artists (like the Bar-Kays) if they've got something that blends in with what we play."

The rivalry between the stations existed even when Magic 101 was hovering near the bottom of the Top Ten, but war was declared when Reagan-Henry took over K-97

from Adams Communications. Magic 101 has risen to number two in the ratings, and became the first target on Reagan-Henry's hit list. "Man, it's a giant rivalry. We're tryin' to put them out of business," says O'Jay.

"You know, they were being tolerated," he adds, "and when the new company came in, and I was promoted to Operations Manager, they said, 'Your job is to destroy KRNB.' And I gotta tell you, we're chopping away at them. We won't rest until they're out of the market, 'til they're into another format. I mean, that's what I'm trying to do, we're trying to put them in another format. . . The war is on!"



K-97's C.J. Morgan

One of General O'Jay's tactics came straight out of the George Steinbrenner handbook. He hired the other team's star player, C.J. Morgan. "He is the most recognized in the market," O'Jay says. "He does morning drive. He is by far the most entertaining guy that we have on the air."

Morgan's show is a rollicking, ram-bunctious revelry that runs from 6 to 10 a.m., Monday through Friday. Your classic upbeat morning show, it is bright and informative, and filled with Morgan's wit which he calls, "a la Dees, a la Aunt Eloise, when they were here."

"I learned from the people like Bob McLean, like Rick Dees," he continues, "the people like Don Imos, you know, the people like Gary Owens out in L.A. I used to get tapes on these guys and listen to 'em, and try to see what made them work. They were all very intelligent, they were all very topical, and they were all very, very funny. And people want that when they wake up in the morning."

Morgan's "theatre of the mind" morning show wakes you up with a chuckle and makes you wonder how anyone can be that damn cheerful at 6 a.m. on a rainy Monday morning.

"You wake up in the morning, and you've got an attitude, you know what I mean, you do! he said, laughing. "And if you turn on the radio a lot of times, I guess it just sounds like noise, you know. If you're consistent noise, people will listen to you because you're consistent, and I think I've been consistently noisy the last 13, 14 years."

Born and raised in Clarksdale, Miss., C.J. Morgan started working as a DJ at age 17 while still in high school, doing the weekend show at WKDL-AM. "It's so strange because I never wanted to be a DJ. I wanted to be a singer or a writer," says Morgan. "You know, so I majored in English at Memphis State. And I was on a music scholarship. Gosh, I was singin' opera at Memphis State Univ. I was just doing the radio just to make a few bucks on weekends to carry me through the week."

"I met a lot of good people down there. I mean, everybody who was in Memphis radio used to come down and hang out down there. Robert E. Knight, Dees would come down, all those guys -- Ron Jordan. And gosh, we just learned so much. Rusty Revere was working at WMPS AM-680 at the time and he thought that myself and Michael Jeffries (currently assistant PD at WDIA), he thought we had some talent and he got us both on at WMPS."

Morgan began working part-time for WMPS, filling the midnight slot after Rick Dees left for WHBQ AM-560. He also worked for about six months at K-97 during that time. In August 1977 he met Art Gilliam, and

was hired to do the news at WLOK AM-1340. That led to a full-time announcer's slot, and eventually to program directorship and morning drive. "And that was six of the most wonderful years of my life, at the old WLOK tryin' to fight it out with WDIA, and we won a few," he said, laughing again. "It didn't hurt my career at all."

In 1983 Morgan left WLOK and returned to WMPS, which a month later changed its call letters to WKDJ. He became program director at WKDJ and K-97, managing both until WKDJ was sold to Viacom and became WRVR AM-680. He continued to manage

*"I looked at it
as a wonderful
learning opportunity,
an opportunity to win
almost instantly,
I wanted to be
back with the
big boys again."*

— C.J. Morgan

operations at K-97 for three years, and it was starting to look like radio's golden boy had found his niche.

Unfortunately, as Morgan points out, "There are only two types of radio people. The type that's been fired, and the type that will be. So eventually, even though we were number one and running away with the thing, you know, just the politics of the business, I ended up losing my job in '86."

He packed up and moved his burgeoning family to Tampa, Fla. and WTMP, which promptly went bankrupt from bad management. After 13 solid, productive years in the industry, C.J. Morgan found himself out of work for the second time in five months.

Returning to Memphis, he was hired by Melvin Jones and Rick Wagner at Magic 101 to do mornings, and this again led to the position of program director. The station took off.

According to Morgan, "We did some really good things over there (Magic 101) while K-97 was kind of going through a transitional period, with regard to what it wanted to do musically, and with regard to what it wanted to do with its personalities. While they were in this transition period we took advantage, you know, we really stepped in and Magic 101 just kind of came out of obscurity and put itself on the map."

When Morgan left Magic 101 in Aug. last year, it had risen from the back of the pack to challenge K-97. According to radio's Gospel, the Arbitron poll, Magic 101 had 10.9% of the listening audience in spring 1988, second only to K-97's 13.9%. The newly released Arbitron poll for fall 1988 give K-97 a whopping 17.0% share, while Magic 101 has fallen to third place behind WDIA with only 6.1%.

K-97's Stan Bell had the highest rated show in the urban contemporary market. Roughly 55% of the teen audience is tuned in to Bell's show from 7 p.m. to 11 p.m. Morgan's numbers are, according to O'Jay, "Up tremendously. When C.J. came, the station had a 7 (percentage share of morning listeners). He's brought it all the way from a 5 to 15.1! C.J. came on in Aug., so from Aug. to Dec., look what he did!"

"They knew from asking around and talking and researching the market, when Bobby took over," Morgan says of K-97. "He and the people who are in power at the station were very, very smart and they started researching the market, they had some people come in and check things out to find out what was going on and what was causing K-97 to slip a little bit, and one of the things they found out, one of their problems was C.J. Morgan at Magic 101."

Morgan did not bite at K-97's first few offers, being very secure in his program directorship at KRNB, calling his own shots. (But) he became impressed by the things that K-97 was putting into motion, particularly with the fact that the station had a game plan and a method of executing that game plan. "For me," says Morgan, "it was a tremendous

cont. page 24

Finer Side

from page 17

auditions during the month of March. Aspiring thespians are invited to try out for TM's production of *Les Liaisons Dangereuses* on March 11 at 2:30 p.m. and the 13th at 7:30 p.m. Experience is not necessary, but auditionees are encouraged to read the script prior to auditions. Script information is available by calling 682-8323. TM is also auditioning for *The Enchanted* on March 18, at 1:30 p.m., and the 20th at 7:30 p.m. Again, please call ahead for script information.

Playhouse on the Square is scheduling Company Auditions on Monday, March 20, by appointment. Auditionees must prepare two contrasting monologues of one minute each and one song. Please call 726-4656 for an appointment.

Elsewhere in Memphis theatre during March:

Poplar Pike Playhouse - *No, No Nanette* - March 2 - 21. Classic musical comedy set in the fun-filled world of the 1920s. 755-7775.

Theatre Memphis - *Look Homeward Angel* - A powerfully

moving tribute to love and the American Dream. March 9-26. 682-8323.

Playhouse on the Square - *The Taming of the Shrew* - March 3 - April 9. Shakespeare's bawdy battle of the sexes. 726-4656.

Circuit Playhouse - *Remembering the Future* - March 1 - 19. Winner of the annual Mid-South Playwrights Contest. 725-0776.

Rhodes College Repertory Theatre - *Two Gentlemen of Verona* - March 3 - 4, 16 - 17. Shakespeare's tale of mistaken identity. *The Ladies At The Alamo* - March 10 - 11, 18, 30 - 31. Behind-the-scenes intrigues and power struggles which beset a regional theatre. 726-3839.

Germantown Community Theatre - *Relatively Speaking* - March 2 - 19. Comic love triangle by British playwright Alan Ayckbourn. 754-2680.

POST SCRIPT

Next month look for the Harrell Performing Arts Center's new season schedule, which is sure to bring some surprises, including one of decidedly local color. Hope you all have an interesting Easter - don't take any wooden eggs. Bye. ★

Orpheum

from page 15

productions and two stage shows a week. Nevertheless, in 1935, manager Charles Lightman announced the theatre would close indefinitely, blaming the failure on an "inability to get together with union employees." He refused to elaborate.

The Orpheum sat vacant for a year until it was finally put on the rental market in December of 1936. The man who finally leased it was Chalmers Cullin. Remember the popcorn boy?

Under Cullin's management, the theatre tried almost every trick to stay in business. All sorts of acts were offered as enticement to come to the Orpheum.

One notorious incident regarded Faith Bacon's "Orchid Dance." The city Censor Board, comprised of two women, said the dance was too sensuous in its writhing and that the lavender lighting used was too revealing. They said they'd withdraw their objections "if she wouldn't writhe" and would change her lighting to hazy blue. The dancer complied.

It's interesting to note that Mae West later played the Orpheum for a fee of \$11,500. Her dressing room was redecorated in detail in lilac, her favorite color, even including the toilet paper. And we all know Mae West put the "risk" in risqué.

But in 1937, a scandal (of sorts) caused the theatre to close. To raise money to keep the struggling theatre open, the manager had started both "Buck Nights" and "Question Nights." "Buck Nights" involved a weekly announcement in the theatre of a name procured from a list. If the person named was present, he or she won \$1. If not, that dollar was added to the kitty. Week after week, the amount one could win rose by a dollar. "Question Nights," run by Paul Hodges and broadcast of radio by WMPS, was simple. Hodges asked a question and if someone could answer it, he would win \$300.

On June 9, 1937, Mr. Hodges asked, "What city has the most number of art treasures in the world?" A woman responded that it was Paris, but Hodges said the correct answer was Florence, Italy. She protested,

Area Music Organizations

American Federation of Musicians

2282 Young Ave.
Memphis, TN 38104
(901) 272-1746

Country Music Association

(901) 526-9703
Melvin Armstrong

Memphis & Shelby County Film, Tape and Music Commission

160 N. Mid-America Mall, Suite 660
Memphis, TN 38104
(901) 576-4284
Linn Sittler

Memphis Music Association

P.O. Box 41063
Memphis, TN 38174-1063
(901) 398-8714
Ken Thomas

Memphis Songwriter's Association

1857 Capri
Memphis, TN 38117
(901) 763-1957
Juanita Tullos

Memphis Symphony League

3100 Walnut Grove Rd., Suite 402
Memphis, TN 38111
(901) 323-0600
Mary Stagg

Memphis Workshop of Nashville Songwriters

2748 Breenwood Lane
Memphis, TN 38119
(901) 754-0176
Helen Walk Bowman

National Academy of Recording Arts and Sciences

P.O. Box 41072
Memphis, TN 38174-1072
Deborah Camp

Opera Memphis

Memphis State University
Memphis, TN 38152
(901) 678-2706
Brad Watson

but the theatre refused to budge. This woman was determined to collect the \$300 and later returned to cite numerous sources to back up her answer, even writing the national sponsor (who wrote back, incidentally, to say the correct answer was Rome).

Their rebuffs further angered her and she wouldn't let up.

The theatre, facing the woman's protest and the prospect of the following night's "Buck Night" being worth \$1000 to a prospective winner, decided to close. Managers used the \$1000 for final paychecks.

So, in spite of popular acts like Annette Kellerman's who stripped while swinging above the audience on a trapeze, the Orpheum's doors shut again. It reopened briefly in September as a combination movie-vaudeville house, its opening night acts including the Mills Brothers and Louis Armstrong. It managed to stay open through New Year's Week, when Bill "Bojangles" Robinson, backed by the Count Basie Orchestra, was the main attraction. Again the theatre opened in 1939, when the Folies Bergere made an appearance. Top ticket price: \$3.30 each.

Finally, in 1940, ever beset by financial difficulties, the theatre was sold at public auction on the courthouse steps to Charles Lightman of the Malco theatre chain for \$75,000 -- the exact same price that the Memphis syndicate had paid for the site alone in 1889. Lightman was the only bidder.

During this time, the rebounding theatre reached new heights, especially during the war years when it ran extra shows morning and evening to accomodate soldiers and sailors based at Millington. The fifties returned the theatre to up-and-down times.

In 1966, another threat emerged. The property was in danger of being razed so that Memphis Light Gas and Water Company could build its Division building on Beale. Though originally promised an exemption, the theatre was suddenly back in the demolition spotlight. Only outraged public outcry saved the theatre.

But its future seemed as bleak as ever. ★

THE MUSITRON CREDIT CARD

The Musitron, has established a **Musitron Credit Card** for your convenience. The Musitron Credit Card is quick and easy to get. . with a credit line of up to \$2,500.00!! The Musitron Credit Card allows you to make major purchases without the normal hassles and delays of financing. As you pay on your account, you'll have more credit available for future purchases. Stop by any Musitron location for details.



Main Store
2918 Poplar
323-8888

Raleigh
2984 Austin Peay
388-4200

Southeast
2798 S. Perkins
363-2100



WE MAKE MOVING EASY FOR YOUR BUSINESS RECORDS OR HOUSEHOLD GOODS

*** INTRODUCING ***
A New Concept in Self-Storage

- Complete Moving Service
- 24-Hour Security
- Computerized Access Gate
- Individual Door Alarms
- Open 7 Days A Week
- Month-to-Month Leases
- Climate Controlled Space
- And Much More

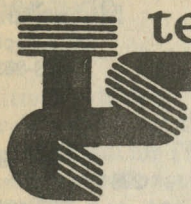
ASK ABOUT OUR EXPERT MOVING SERVICE
CALL ONE OF OUR CONVENIENT LOCATIONS FOR DETAILS

STORAGE USA INC.

MEDICAL CENTER
395 UNION AVE.
528-0505

SOUTHEAST
2625 MT. MORIAH
763-2600

EAST MEMPHIS
4805 SUMMER AVE.
763-2800



tennessee concert sound

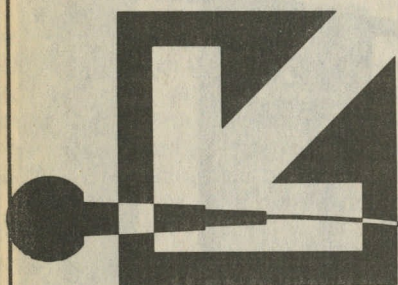
A Division of Music Business Inc.

- ★ SOUND SYSTEM RENTALS
- ★ EQUIPMENT RENTALS
- ★ SALES • INSTALLATION • REPAIR
- ★ ENGINEER REFERRAL SERVICE

Hiway 70 East
Box 654

901-772-2292

Brownsville, TN
38012



south by southwest

SXSW 89

music and media conference



March 16-19 Marriott at the Capitol

Austin, TX

★ Workshops & Panels with industry professionals from across the country. Topics include A&R, Management, Booking, Publicity, Producers, Songwriters, Publishing Deals, Video, Radio, Charts & Trades.

★ SXSW Music Festival: 250 bands from across the county performing at 16 clubs over three nights.

★ Austin Music Awards

★ Trade Show

★ Softball Tournament & Bar-B-Que

★ Austin Music Business Open House

★ Inserts and Registration Book: Advertise your band or business. Call for more information.

Discount rooms are available at the Marriott at the Capitol, 701 East 11th, 512/478-1111, \$62; Austin Sheraton-Crest, 111 East 1st St, 512/478-9611, \$42; Four Seasons of Austin, 98 San Jacinto Blvd, 512/478-4500, \$80. American Airlines is the official carrier for SXSW '89. Budget Car Rentals also offers special rates for all attendees. For discount rates, call 1-800-433-1790 and refer to star file # S 83978.

Co-Sponsored By
the Memphis Star

Registration \$75 before March 3; \$100 after

South By Southwest Box 49066 Austin, Tx 78765
512/477-7979 FAX 512/477-0754

K-97

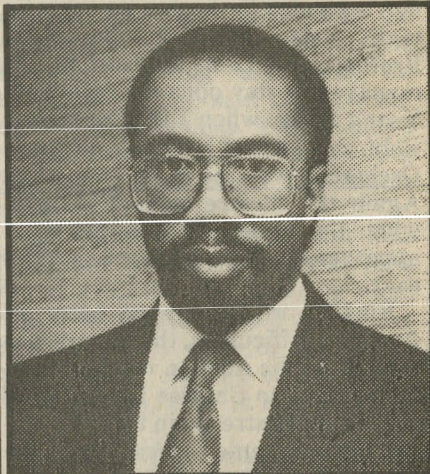
from page 21

learning opportunity, and I said, 'Wow, I've got to be a part of this!' Not to mention, the money wasn't bad."

O'Jay declined to comment on the game plan that put K-97 back on top so strongly. He was not at liberty to discuss the station's plans for staying on top, either.

"I looked at it as an opportunity," Morgan elaborated, "as a career move, not just to go to another station for the money. But I looked at it as a wonderful learning opportunity, an opportunity to win almost instantly, because even though the station was down, it was still K-97, and I wanted to be back with the big boys again."

"And I don't mean to cast any aspersions on Magic 101. I left a lot of me with that radio station. I miss a lot



Program Director Bobby O'Jay.

of those people over there dearly. But sometimes," reconsidering, "a person cannot be faulted for doing what he thinks is best for himself. That's the only promise you make to the world is that you're going to do what you feel is best for yourself and your babies.

"I hear a lot of guys who say, 'I don't want to be a 50-year-old radio announcer, you know, I don't want to be a 50 year-old jock.' I want to be a 50 year-old jock!" he exclaims. "I do. I feel blessed to get paid for something that comes natural for me, you know, people spend their whole lives hating jobs because it's not what they really want to do. I am fortunate enough that from the time I was 17 years old, I found *the* job that I was perfectly suited for." ★

Almost 6 Live
Entertainment Listings

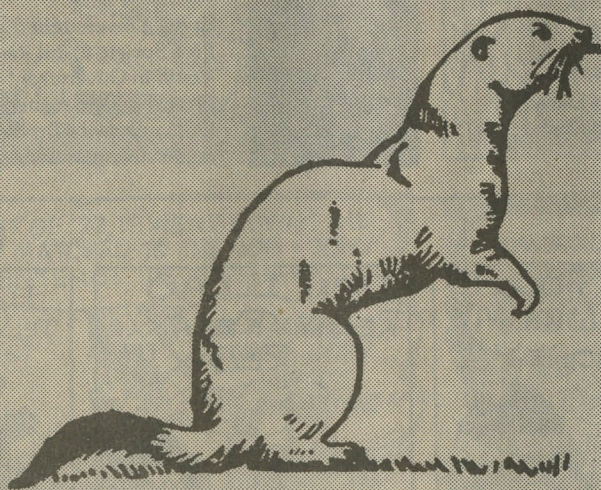
Memphis Star

THE ORIFICE OF MEMPHIS MUZAK

March 1989
Vol. I, No. 4

Our Lady Of Perpetual Acne High School

Class of '58



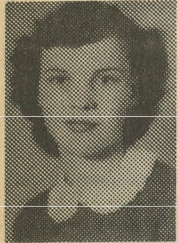
The Fighting Ferrets

Where Are They Now?

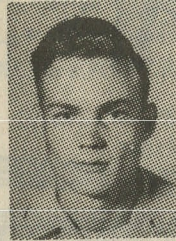
Recently while cleaning out the attic at the office of the *Memphis Scar*, we found the dusty, faded high school yearbook of our beloved publisher, Tim Antonio. We spent quite a bit of time reminiscing with good ol' Tim about his "formative years" and his classmates from the past. After much persuasion (2 six-packs and a bag of

fried pork rinds), Mr. Antonio agreed to let us reprint here selected highlights from his past.

We also did a bit of investigative reporting to find out just what became of the promising class of 1958. The results are submitted here for your approval.



Mindy "Muffy" Winchester-Overton
Cheerleader 1, 2, 3; Homecoming Queen 1, 2, 3; Football Queen 1, 2, 3; Basketball Queen 1, 2, 3; Voted Girl Most Likely To. Now selling cosmetics door-to-door.



Frank "The Face" Spellinguini
Metal Shop 1, 2, 3; Study Hall 1, 2, 3; Wood Shop 1, 2, 3; Voted Most Likely To Scalp Himself With A Switchblade Comb. Last seen eating dinner with Jimmy Hoffa.



Tab "Biff" Tugwell
Football 1, 2, 3; Baseball 1, 2, 3; Basketball 1, 2, 3; Voted Most Likely To End Up Working At Burger Barn. Now third-string safety, Miami Dolphins.



Rhonda "La Bomba" Donizetti
Study Hall 1, 2, 3; Home Ec 1; Voted Most Likely To Mysteriously Transfer In Mid-Semester. Now Mother Superior, St. Anesthesia Convent.



Morty "Morty" Schotzenheimer
Physics 1, 2, 3; Biology 1, 2, 3; Chess Club 1, 2, 3; Voted Most Likely To Be Strangled By The Waistband Of His Own Pants. Now Secretary of Defense, Reagan and Bush Administrations.



Tim "Jim" Antonio
Gym 1, 2, 3; ROTC 1, 2, 3; Yearbook 1, 2, 3; Voted Most Likely To End Up On Methadone Treatment. Now Publisher of major metropolitan daily publication.



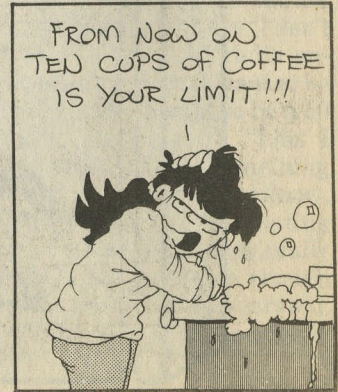
Liselotte Lingonberry
Home Ec 1, 2, 3; Band 1, 2, 3; Prom Committee 1, 2, 3; Voted Most Likely To Settle For Just Anyone. Now daytime cable TV talk show hostess.

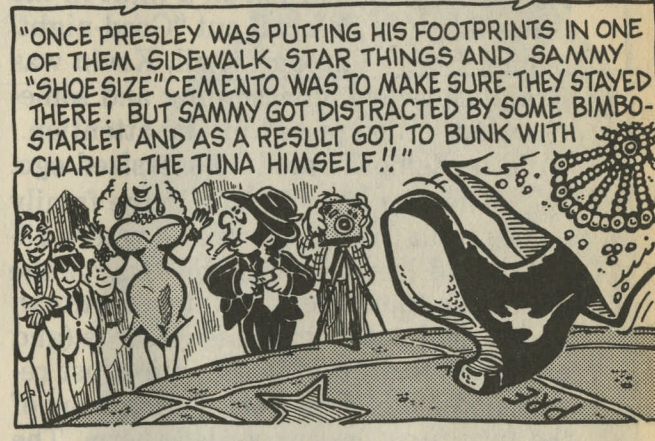
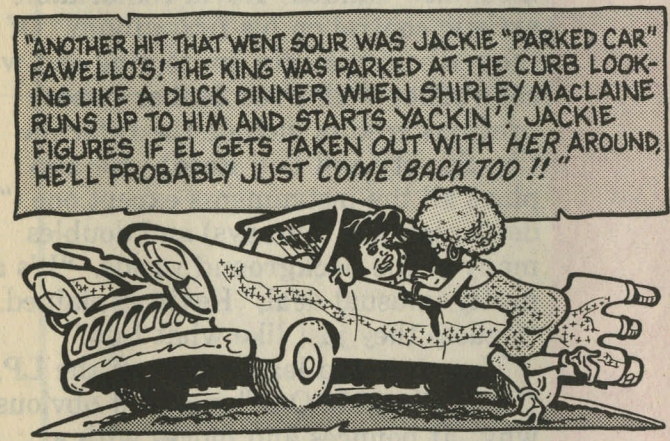
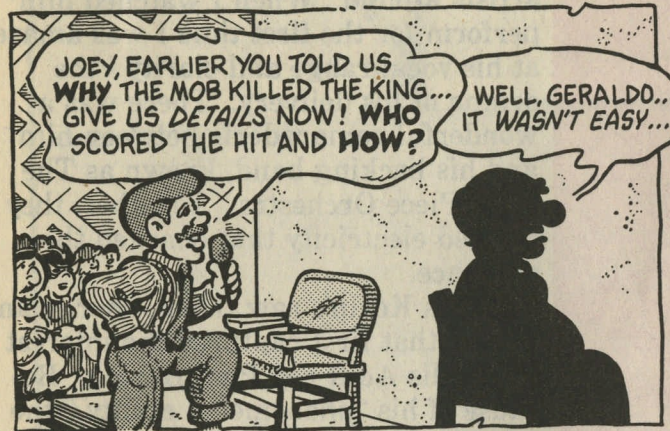


Lydia Lowenstein
Film Society 2, 3; Literary Magazine 1, 2, 3; Youth-In-Government 2, 3; Voted Most Likely To Be Arrested For Burning Helen Gurley Brown's Bra With Her In It. Now an animal rights activist, address unknown.

HIGHTOPS

by Wes Brewer





KEVIN PAIGE

Making Music A Family Affair

by Sandy Heiss

Euphemistically speaking, Kevin Paige is easy on the eye. Laying niceties aside, you see him in performance and he's drop-dead gorgeous with a quick, genuine smile and eyes that seem to see everything about you in a glance. What a package!

But face-to-face, Kevin appears unaware of his own magnetism. During an interview at his home in east Memphis he was joined by manager/brother David and DJ/brother Michael Jeffries (of WDIA). The repartee among brothers zinged with one-liners, quips and anecdotes of days-gone-by.

Their affection for and rapport with each other was refreshing. I almost expected someone to flick on a light in the second story and call out "Good-night, John-Boy." Through it all, Kevin was straightforward, unassuming and somewhat embarrassed by the attention. And he demonstrated no oversized ego.

The evening with the Paige family began in the garage studio where 23-year-old Kevin writes and records the music that recently clinched him an album deal with Chrysalis Records (and an option for seven more). He'd just returned from New York with a copy of the first tunes he'd recorded there. The tracks were alive with the same energy

Kevin packs into his concert performances. Full of emotion and soul, they rival anything heard on Top 40 radio today.

That's the kind of Memphis music Kevin Paige makes. Call it R&B. Call it pop. Call it dance. But whatever it is, it is uniquely Kevin. Comparisons seem less than adequate, but for lack of a better mix, he's a bit like Duran Duran, George Michael, Marvin Gaye, Prince, and Rick Astley

(if you can imagine all those blended together into one musical powerhouse).

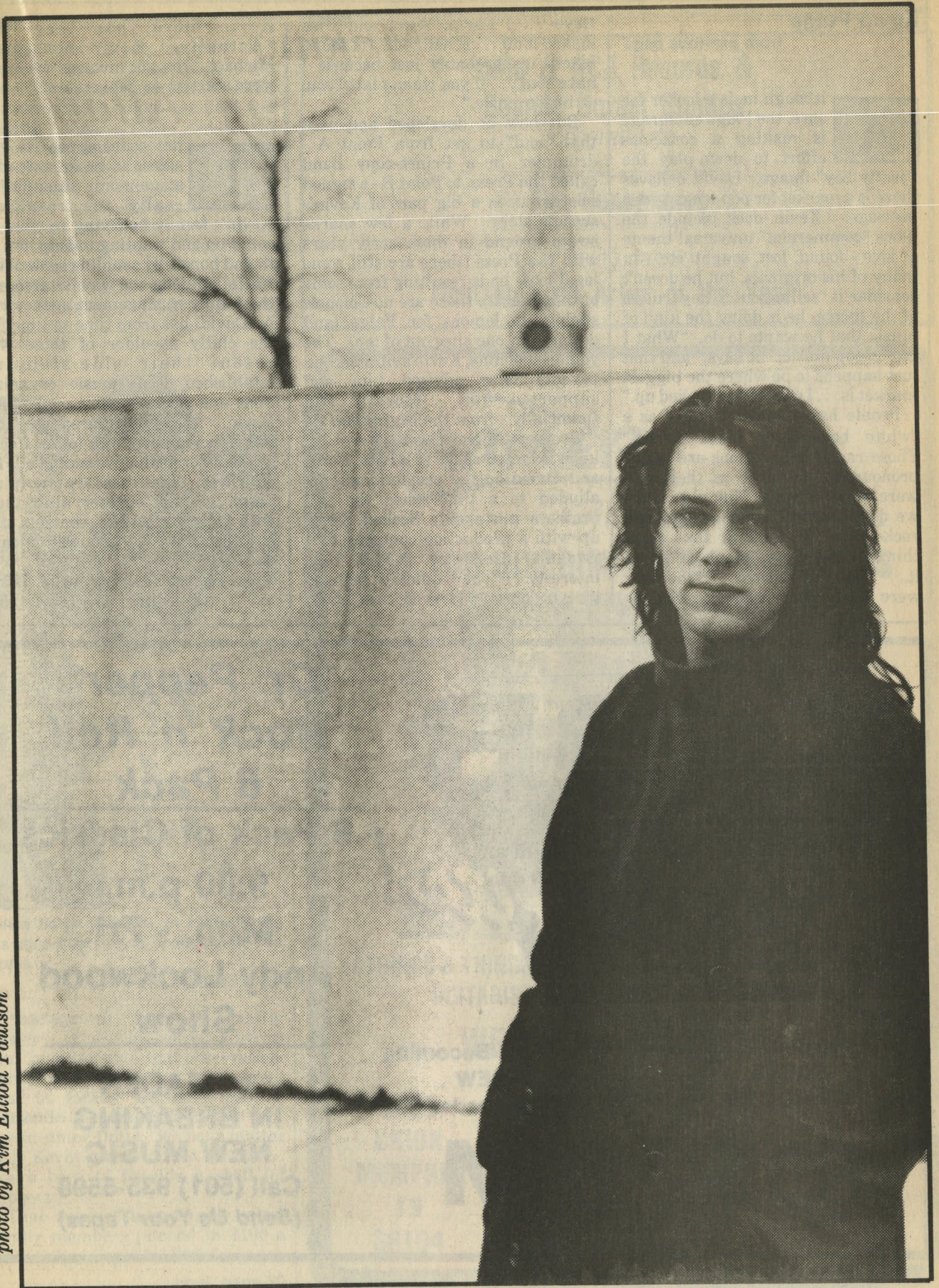
Do I like this guy? You bet! So much that I believe he is one of the best local artists around. When I watched him perform for the first time I was amazed at his vocal range and clarity - the drama of his delivery. There was a wonderful camaraderie between him and his backing band, known as The Four Piece Orchestra. Together, they created electricity that charged the audience.

It was Kevin's raw talent, energy and appeal that first captured the interest of Chrysalis A&R rep Paul Burton. Because of his "phenomenal ability," the label has "handed" Kevin remarkable artistic control on his first album. Of the ten songs, Kevin wrote nine and will co-produce with Fred Maher (whose previous credits include the Information Society and Lou Reed). He also plays all the instruments except one ("I don't play sax," he says) and doubles many of the background vocals. "It's a pretty unusual deal," Kevin explained. "I guess they just like what I do."

The projected lead single off the LP, "Don't Shut Me Out," makes it obvious why. It bounces and moves with a rhythm that causes listeners to do the same. "Paradise," a ballad and the only non-Paige song on the release, showcases Kevin's ability to put life on magnetic tape. Another song yet to be recorded, "Bobby Joe Ain't Got No Soul," about a young man who becomes a slave to cocaine, proves that Kevin also has something to say with his music. (For the record, Kevin doesn't drink, smoke or use drugs.)

continued next page

photo by Kim Elliott Paulson



Kevin Paige

from previous page

Although he is a looker for sure, the Paige entourage is making a conscious effort to down-play the "pretty boy" image. David believes there is a market for pop songs with a message. Kevin does include the more "commercial" universal theme of love - found, lost, sought, etc. - in many of his originals, but he doesn't consider it "selling out." Regardless of the theme, he is doing the kind of music that he wants to do. "What I like is pop music," he says, "and that just happens to be where the biggest market is... I guess I just lucked up."

People have tagged "Paige" as a "white boy doing black music." Those racial delineations are not as pronounced in music as they once were when another Memphis artist we don't have to name shocked and rocked the '50s doing that same thing. Kevin is philosophical about it. "The first records I remember were Michael Jackson . . . Marvin

Gaye . . . Earth, Wind and Fire kicked it off . . . It had soul. If I sound black, it's probably just because I have soul . . . if you wanna label soul as black music."

But how he developed and used that "soul" to get from Point A - drummer in a Prince-copy band called the Press, to Point B - a signed solo artist, is a big part of Kevin's success story. While a few sharks swam around in those early years with the Press (there are still some legal loose ends resulting from some of those deals), there are no Colonels slicing up lemons for Paige (and doling him one slice out of ten). The youngest of nine, Kevin's siblings and parents have advised him and supported him - morally and financially - from the beginning.

Brother Michael, who uses his knowledge of radio to advise Kevin and David on the promotional end, alluded to a time when the two brothers mistakenly hooked Kevin up with a production company that "wasn't interested in his best interests." They quickly realized that no one could ever care about

Kevin more than they did. "Actually," Kevin reassured Michael, "you got involved when we were starting to get screwed."

That could appear to outsiders to be an extended stage-mom situation is really the result of Kevin's family believing in what he could do and wanting to help him do it, and hopefully avoiding some of the "pitfalls" along the way. Starsound, the family management agency run by David, has from time-to-time felt the chilly shoulder of those who resent their side-stepping established local music organizations and forming their own. Says David, "We just figured out that there was nothing they (other firms) could do for us that we couldn't do for ourselves. When there are nine (plus) people pulling together, all of them with different talents, contacts, and abilities, there isn't much you can't do."

The record label was a bit skeptical too. According to David, they

KJBB

Super Hits!

100,000
WATTS
24 HOURS

Fast Becoming
Your NEW
MUSIC Leader

102 FM

**Dr. Pepper®
Rock 'n' Roll
6 Pack**

6 Pack of Classics

9:00 p.m.

Mon. - Fri.

**Andy Lockwood
Show**

**A LEADER
IN BREAKING
NEW MUSIC**

Call (501) 935-5598

(Send Us Your Tapes)

thought that "it was too much of a family deal down in Memphis." They ended up negotiating with David for several months before the deal was actually done. ("The better the negotiators, the longer the negotiations," explained David.)

But even though the signing is complete and production is well underway, the family's involvement is not likely to end. "I like having them around," Kevin said. "I don't have to worry about him (David) being straight-up. If he does (take



Kevin Paige (center), in 1985 during his stint with Prince-cover band, The Press.

photo by Morgan Murrell

advantage of me) it's family money . . ." Kevin's voice trailed off into laughter with that observation, partly because there has been a great deal of family assistance in the economic department. "To us," David stated flatly, "it's not a matter of if Kevin makes it, but when . . . We're here to provide a shell (of support.)"

That support began early when family members pitched in \$100 a piece to buy Kevin his first drum set.

cont. page 50

**CMJ & RCA Records &
Sounds Unreel Studios**
congratulate

The Gunbunnies

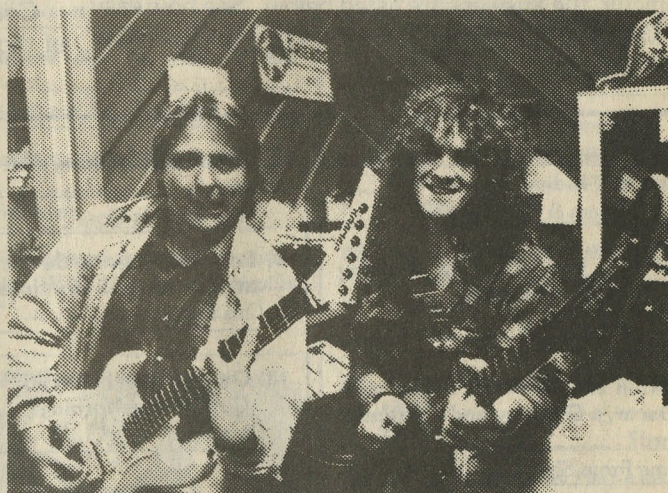
for being named

"Undiscovered Artist of the Year"

KRAMER®

Guitars & Basses

FOR THE DISCRIMINATING MUSICIANS



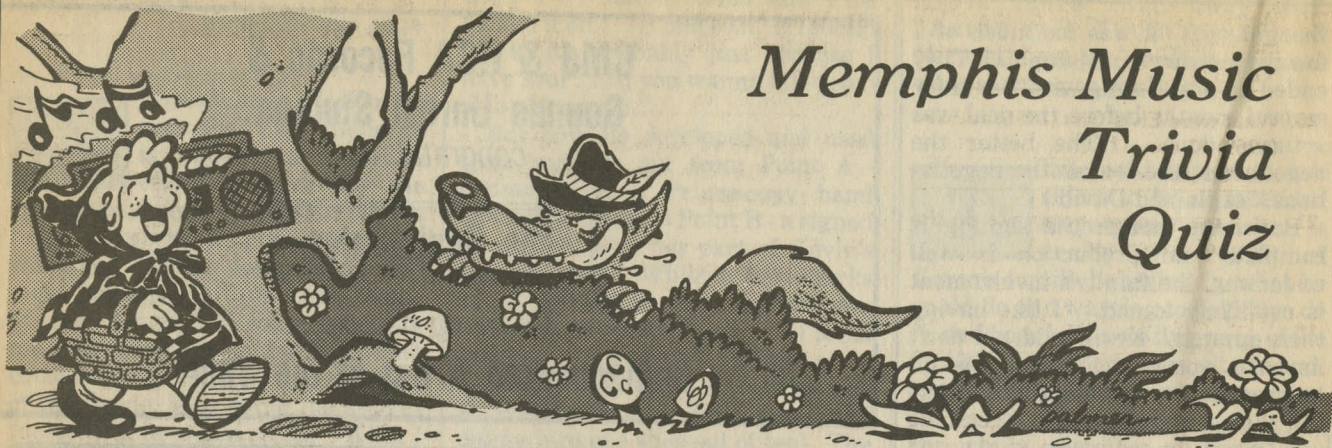
**STRINGS & THINGS OWNER CHRIS LOVELL & WHITE SNAKE
GUITARIST VIVIAN CAMPBELL 'JAMMIN'**

WE SHIP ANYWHERE

**1492
UNION
MEMPHIS
TN
38104**

**STRINGS
& THINGS
IN MEMPHIS
INC.**

**901
278-
0500**



Memphis Music Trivia Quiz

The competition was hot and furious for our Memphis Music Trivia Quiz. Amidst cries of "too easy" and "too hard," the ballots poured in.

For those of you who found our little game too difficult, the answers are listed below. See how easy it was? For those of you who found it easy, don't you feel superior?

Anyway, as promised we have three winners. They are: **Lewis Duckworth** - Third Place; **Anthony Glover** - Second Place; and **Dan Reese** - First Place.

Congratulations to our winners, and thanks to all of those who entered.

1. What Memphis group recorded "Little Red Riding Hood?" _____
Sam the Sham & the Pharoahs.

2. What was the label Otis Redding founded in the mid-'60s? _____
Jotis.

3. For what song did Isaac Hayes earn an Oscar, a Grammy and a platinum record? _____
"Theme From Shaft."

4. What Memphian is the only person to be nominated for a Grammy every year since their inception? _____
James Blackwood, Sr.

5. What was the name of Chips Moman's first studio after he left Stax? _____
American.

6. What kind of guitar is "Lucille?" _____
Gibson.

7. What Memphis-born singer has more million-sellers than any other female performer? _____
Aretha Franklin.

8. What was B.B. King's 1st Top 20 pop song? _____
"The Thrill Is Gone."

9. For what singer is the Memphis park at 12th Rd. and Honduras named? _____
Otis Redding.

10. On what label was Sid Selvidge's LP *Cold of the Morning*? _____
Peabody.

11. What Memphis mayor sent the Beatles a telegram saying they weren't welcome here? _____
William B. Ingram.

12. With what song did the Beatles open their first Memphis concert? _____
"Twist & Shout."

13. In what Creedence Clearwater Revival song is "... flying down to Memphis on a 727" mentioned? _____
"Travelin' Band."

14. What was STAX' first #1 hit? Bonus points: What year? _____
"Dock Of The Bay." 1968.

15. Who recorded "Hyperbolicsebaldymistic?" _____
Isaac Hayes.

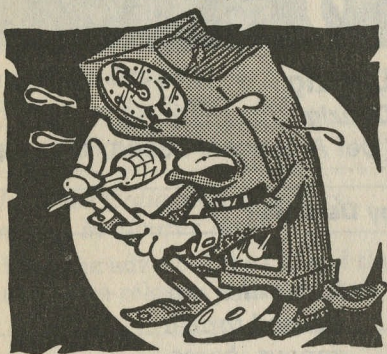
16. On whom did Mrs. Mary Woodson dump her hot breakfast before committing suicide in 1974? _____
Al Green.



17. For what label did Jerry Lee Lewis leave Sun? _____
Mercury/Smash.

18. What Memphis songwriter co-wrote "Dock of the Bay?" _____
Steve Cropper.

19. What was Booker T & the MG's major hit in 1962? _____
"Green Onions."
20. What were Elvis' first (1956) and last (1969) #1 songs? "Heartbreak Hotel" and "Suspicious Minds."
21. How many music notes are on the gates of Graceland? _____
16.
22. What was the stage name of Dick Lipscomb? _____
Dickey Lee.
23. Who asked the musical question, "Where the hell is Memphis?" on the soundtrack to *Mike's Murder*? _____
Joe Jackson.



24. Who wrote the lyrics to "In the Midnight Hour"? _____
Wilson Pickett and Steve Cropper.
25. What missionary organized mass demonstrations against the Beatles' concerts in Memphis? _____
Jimmy Stroud.
26. What name does Edwin Hubbard give his music? _____
Afrably.
27. What rock group attracted more than 50,000 to the Liberty Bowl on July 4, 1975? _____
The Rolling Stones.
28. What Memphis group had a #1 in 1967 and a #2 in 1968? Bonus points: What were the songs? _____
The Box Tops. "The Letter," "Cry Like a Baby"
29. What rock group bought \$1,600 worth of ribs at the Rendezvous in one night? _____
The Rolling Stones.
30. In what Bob Dylan song will you find reference to Alabama and Tennessee cities? _____
"Stuck Inside Mobile With The Memphis Blues Again."

31. What Memphis author wrote a book partially titled *Dance With The Devil*? _____
Stanley Booth.
32. What Memphian was the subject of Leon Russell's song "Delta Lady"? _____
Rita Coolidge.
33. What was Johnny Burnette's biggest hit (#8 in 1960)? _____
"You're Sixteen."
34. Who was the lead singer for the Blue Flames, whose "Feelin' Good" was an early hit for Sun Records? _____
Junior Parker.
35. Who was the first inductee in the Memphis Music Hall of Fame? _____
Jerry Lee Lewis.
36. What was Al Green's first gold single? _____
"Tired Of Being Alone."
37. What ostensible descendant of Memphis co-founder Gen. James Winchester wrote "Yankee Lady" and "Rhumba Man"? _____
Jesse Winchester.
38. From where did the name STAX come? _____
Jim Stewart and Estelle Axton.
39. What artist recorded "Rocket 88" for Sun? _____
Jackie Brenston.
40. What time signature is on the sheet music for W.C. Handy's "Memphis Blues"? _____
4/4.

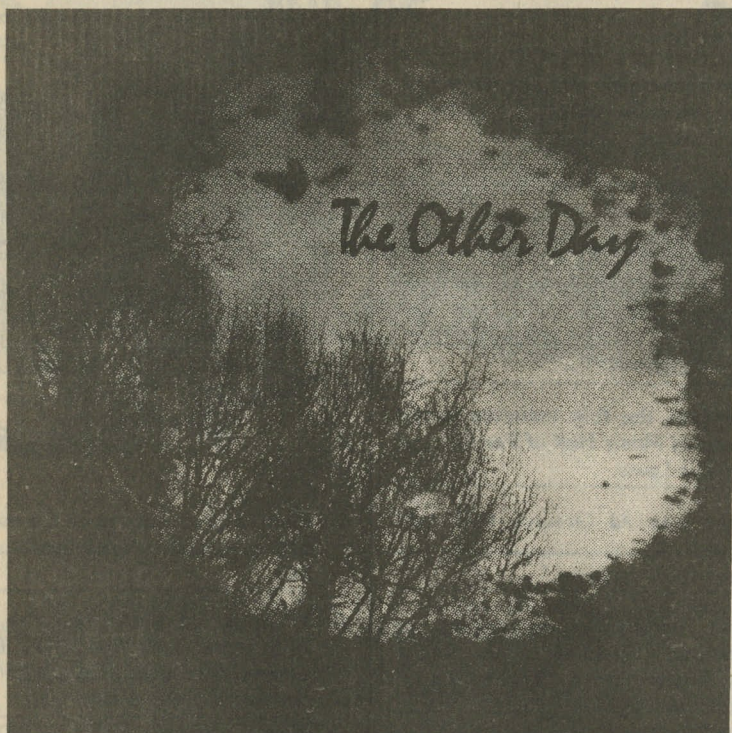


41. On what Memphis label was "Disco Duck" recorded? _____
Estelle Axton's Fretone label.
42. What song was the B side to Elvis' 1956 release "Love Me Tender"? _____
"Any Way You Want Me."

43. What is the seating capacity at Mud Island Amphitheatre? _____
4,300.



44. How much money does the average tourist spend at Graceland? _____
\$12.
45. What group performed the city's first punk rock concert? Bonus points: Where did they play? _____
Sex Pistols/Taliesyn Ballroom.
46. What does the "MG" stand for in Booker T & the MGs? _____
Memphis Group.
47. What record company became STAX' parent company in the mid-'70s? _____
Fantasy Records.
48. From what song is the line "I met a gin-soaked, barroom queen in Memphis?" _____
"Honky-Tonk Woman."
49. What was Memphis' first New Wave club? _____
The Well.
50. On what label was 1963's instrumental hit "Memphis" recorded? Bonus points: Who was the artist? In what city was it recorded? _____
Fraternity Records/Lonnie Mack/Cincinnati.
51. Johnny Russell co-wrote what song with Buck Owens that the Beatles recorded? _____
"Act Naturally."
52. What Elvis record was the first ever to have both sides hit #1? _____
"Don't Be Cruel" b/w "Hound Dog."
53. What tune won Jimmy Griffin a 1967 Oscar? Bonus points: What movie was it from? _____
"For All We Know." *Lovers and Other Strangers.*



Local "alternative" band displays creativity and hope; muddled mix mars message

The Five That Killed Elvis
The Other Day
(GDR Records)

by Harry Duncan

Without getting involved in the raging, *Memphis Star*/"alternative music" debate, suffice it to say that The Five That Killed Elvis is a local alternative band that has something special to offer.

Their all original LP, *The Other Day*, mixes styles ranging from dronelike R.E.M., to country and western, to fiery rock'n'roll without losing either style or coherence. Guitarists/vocalists Felix Bryan and Tommy Coleman and singer Wade Smith wrote the songs. Drummer Patrick Wheeler rounds out the group while Steve Spear played most of the bass parts for the album.

Recorded here at Easley Recording, The Five show a youthful creativity and grittiness that is indigenous to Memphis. They derive inspir-

ation not just from *our* music, but from such diverse fields as The Doors/Cream ("The Other Day") and The Beatles -- the delightfully oomph-ish "Southern Comfort."

Objectively bringing it back home, "Memphis Song" is relentlessly driving rock, where the city is referred to as a "One house town" (yes, that's as in "whorehouse"). "Finally Found" and "Texas Eyes" offer a decidedly western feel (the latter sports a wicked fiddle by local phenom Peter Hyrka).

It is on the dreamlike songs, where the group carries R.E.M. a step further, that *The Other Day* will be most measured. "The Time" and "Gentlemen Of The Congress" begin the genre. "Open Grave" and "Wall Of Color" flesh it out. Both of the latter combine lyrics and music to create an undeniably intense experience of hope, even if it is not exactly clear on what that hope is based.

If there is one criticism of *The Other Day* it is that the mix (apparently deliberate) buries the vocals so that it's a strain to hear the words. In

any event, *The Other Day* is damn fine music and The Five That Killed Elvis is a group with a future. ★



Danzig
Danzig
(Def American/Geffen Records)

by Dave Hall

Rubin-ites' unfocused thrash annoys, bores

From its black and white skull cover to the abrasive rock within the LP's grooves, the Rick Rubin-produced debut offering from Danzig is harsh and virulent, as ugly as the band itself pictured on the album's gatefold sleeve.

Singer/songwriter Glenn Danzig questions himself in the cut, "Am I Demon," -- "Am I beast/or am I human/or am I just like you?" but the answer is that Danzig is most similar to Rubin's past success, the Cult. Sharing a penchant for raunch guitar and visceral, histrionic vocals, The Cult and Danzig both derive their energy from the most elemental of rock's foundations. Unfortunately, Danzig lacks the sexual focus that The Cult has mastered through lead singer Ian Astburg. Instead, Glenn Danzig and crew mimic the Doors, most apparently on the tracks "She Rides," and the oedipal "Mother."

Fans of punk-metal fusion may find this one appealing, but a more appropriate word is annoying, and a better solution would be simply to break out that worn copy of The

Cult's *Electric* and give it another spin. It's still gonna sound better than this. ★



T. Rex
The Slider, Tanx, Futuristic Dragon
 (Relativity Records)

by Robert Gordon

Reissue Collection displays music in clearer light

With the advent of the CD and the flurry of re-releases it has wrought,

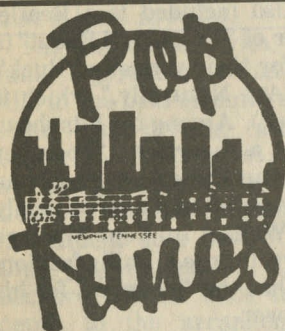
overlooked and forgotten bands are returning and/or making it to the limelight. One group that may be finally getting its due is the British glam-rock band T. Rex. Though the name of the group's leader, Marc Bolan, is revered in some circles and their biggest American hit, "Bang a Gong," can be heard semi-regularly on classic rock stations, the catalog of the group's 12 releases is largely the fodder of used-cheapo bins. This is sorta surprising, considering that from 1970 - 1974, T. Rex had eleven top ten hits in the U.K. and fandom compared to Beatlemania.

Two albums from the band's heyday, *The Slider* (1972), *Tanx* (1973), and a third later-period disc, *Futuristic Dragon* (1976), have recently been re-released by Relativity Records (in all three formats). One listen is all it takes to realize the funny way the rock music progresses to get to the same point it was fifteen years ago.

To say Bolan was ahead of his time may lose the emphasis of the state-

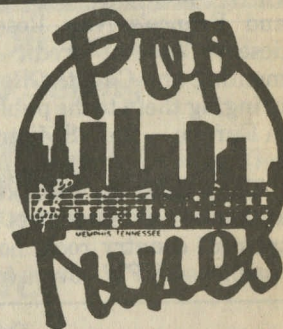
ment in cliché. But check out the big productions of these ancient records and see if we're not doing the very same thing right now. Bolan was fond of employing into his sound instruments not usually associated with rock'n'roll -- the talking Chinese gong and Celtic instruments of Bolan's heritage. Bolan's mixture of acoustic and rock instruments was a forerunner of today's folk-rock.

But Bolan didn't stop with pretty little ditties. When his main partner left Tyrannosaurus Rex in 1970, Bolan shortened the name and controlled the group, and took to heavy guitar sounds, incorporating crunching metal guitar and more elaborate costuming and sound. Three of his bigger hits come from *The Slider*; "Telegram Sam," "Metal Guru" and "Children of the Revolution." Released during the peak of his fame, this album contains rock anthems that evoke legions of flower children coming over the hill to save something or other -- everything or nothing or whatever needed saving, like hippies could do.



Downtown 308 Poplar Ave. 525-6348	South 4622 Faronia Rd. 346-7172
East 4195 Summer Ave. 324-3855	Hickory Ridge 5959 Winchester Rd. 794-0883

OUR NEW LOCATION
 Bullfrog Corner
 1433 Goodman Rd.
 Horn Lake, Miss.
342-5896
NOW OPEN



In Concert • March 12 • 7:30 p.m. • Mid-South Coliseum

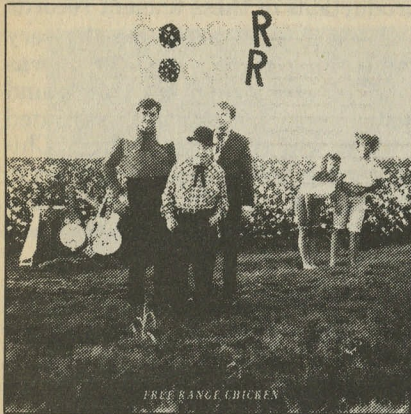
LP or Cassette
\$6⁹⁹

RODNEY CROWELL
DIAMONDS & DIRT
 Including:
 It's Such A Small World
 I Couldn't Leave You If I Tried
 She's Crazy For Leavin'/I Know You're Married
 Above And Beyond

CD
\$12⁹⁹

SALE PRICE GOOD THRU MARCH 31

Also available on cassette.



The Country Rockers
Free Range Chicken
 (New Rose Records)

by Harold Quick

*Weird but honest
 LP delivers
 perspective, fun*

There is something to be said for not pursuing the record deal, but just playing music for the joy and sadness it brings. Rarely does such "non-commercial" music make vinyl. Memphis' Easley brothers and France's New Rose Records deserve special credit for documenting the Country Rockers and bringing them to the public (at least in Europe ... no U.S. distribution as yet).

The Country Rockers play authentic (if imperfect and untrained) country rock, honky tonk, roadhouse/VFW covers (circa 1961

with a few late 20th century studio pyrotechnics thrown in by the mysterious Durand, who fills out the group on bass). The LP was engineered by Doug Easley and produced by brother Ron at Easley Recording.

This truly weird, but infectiously honest, LP features Sam Baird (a school bus driver by trade) on guitar and lead vocals and Gaius "Ringo" Farnham (reputed long time DJ) on drums. Just like the Beatles, they let Ringo sing one -- a version of "My Happiness" designed to make you worry no more about our senior citizens' capacity for sensuality. Love is not style; it's honesty.

For my tastes, The Country Rockers shine brightest on the cryin'-in-your-beer songs like "Barrooms To Bedrooms," and "There Stands The Glass." Equally appealing are ballads such as the achingly sincere "Finally." The group's love of humor shows in "Rocking Daddy (From Ding Dong, Tennessee)," their version of "Wipe Out," and most especially, the suggestive "Fan It & Cool It," which sounds like Tex Ritter with a naughty sense of humor.

Free Range Chicken is not for everyone. As Jimmy Buffett says, "I got my hush puppies on/I guess I never was meant for glitter rock'n'roll." The Country Rockers wear brogans -- do what they must do -- and deliver a big shit-eating grin. ★



the country rock pioneer has recorded his "comeback album" *Hot Dog!*

Live At Carnegie Hall is great! With exquisite technical clarity, it shows why Buck Owens was on the cutting edge of merging country with rock'n'roll years before anyone heard of Gram Parsons, The Flying Burrito Brothers or Dwight Yoakam for that matter. *Hot Dog!* on the other hand is just a mistake.

Carnegie Hall is filled with nervous stage patter and the obligatory comedy routine with fine impersonations of, among others Tex Ritter. Also included is a Beatlesque cover of "Twist And Shout" (a pay back for their version of Buck's huge hit "Act Naturally," which is also included). Among the hits showcased are a heartfelt "Together Again," an uplifting "Love's Gonna Live Here Again," and a sardonically "topical" "Waitin' In Your Welfare Line" where, in true hillbilly fashion, the singer has the "hongries" for his spurning lover.

On *Hot Dog!* "Summertime Blues" and "Memphis" both try to resurrect Owen's historic rock/country merger. Neither come close. A couple of the ballads are "not bad" but too many *Hee Haws* have gone down to salvage this album.

In 1966 Buck Owens and the Buckaroos really rocked and played solid country music. Today's audience may not appreciate that contribution but it is there nonetheless. *Live At Carnegie Hall* is all that's needed to enshrine Buck Owens in the hearts of music fans everywhere. He was a pioneer; this album proves it. Let's leave at that. You can order from CMF Records, 4 Music Sq. E., Nashville, TN 37203. ★

"You won't fool children of the revolution," Bolan sang, but his vision must have been blurred by the bright lights. Much of his popularity at the time was based on his boyish looks -- he was a glam-star, a teenie bopper's dream -- and when he started to outgrow the image, he sold a lot less records.

But why he was popular is a lot less important than what he created when he had all that power. Glam rock, which Bolan personified (and which brought us David Bowie and a period of Lou Reed), can now be seen without the hoopla that surrounded the characters involved, and judged on solely musical terms it was more far-reaching than perhaps fans of today had thought.

Buck Owens and the Buckaroos

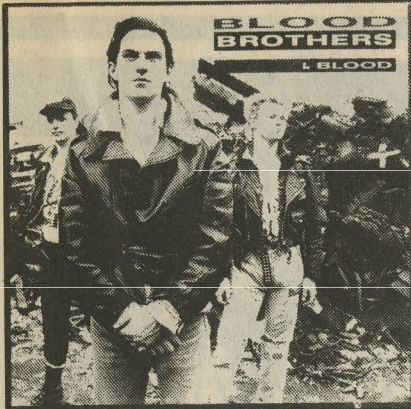
Live At Carnegie Hall
 (CMF Records)

Buck Owens
Hot Dog!
 (Capitol Records)

by Harry Duncan

*Reissue delights,
 "comeback" Dog strays*

1989 should be Buck Owens' year. On the heels of his smash duet with Dwight Yoakam ("The Streets Of Bakersfield"), Country Music Foundation Records has reissued a lengthier version of his historic Carnegie Hall concert of 1966, and



Blood Brothers
Honey & Blood
 (Jive/RCA Records)

by Diana J. Powell

*Welsh rap/rockers
 fuse styles, address issues*

Blood Brothers, a trio from South Wales, has combined hard celtic rock with a rap style vocal delivery on their debut album, *Honey and Blood*, and the result is a combination sound that is hard to resist.

The album opens with "Replica," a funky rap/rock tune that admirably fills in the instrumental spaces with some hard-driving guitar riffs. Guitarist Jeff Rose cites Jimmy Page and Andy Summers as his early influences, and his expertise with the instrument does both of these big-time players justice. Lead singer Richard Parfitt adds texture and depth to the arrangements with intelligent lyrics and melodic choruses. Citing the Beatles as a major influence, Parfitt is probably responsible for the frequent harmonizing throughout each of the songs.

There are a great variety of styles fused together on *Honey and Blood*. Although Parfitt occasionally lapses into rhythmic rap-shout, his main singing style is straightforward. And lighter songs are interspersed with those that carry a deeper message. "Raise High the Roof" addresses the issue of employment from the viewpoint of people who have experienced it firsthand: all three members of Blood Brothers are from Newport,

cont. page 55

MUSICAL INSTRUMENTS SERVICE CO.

GENE SMITH — Owner

Our Staff Makes The Repairs!

Our Prices Make The Difference!

RECONDITIONED AMPS - 90 DAY WARRANTY	OUR PRICE
Ampeg VT-22 amp (2-12" speakers)	\$300
Peavey XR-600 P.A. Head	\$300
Lab L-4 Basshead (100 watts)	\$275
Wurlitzer Model 200 Electric Piano (Mint Condition)	\$500
BGW 250 c Power Amp	\$300
Fostex X-15 w/power supply	\$250

All Reconditioned Amps Subject to Prior Sale

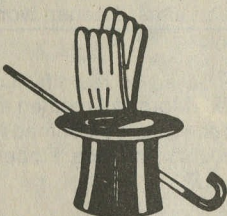
WE SERVICE: AKAI, Ampeg, BGW, Bi-amp, Casio, Crate, D.O.D., ETA, Fender, Fostex, Gallien-Krueger, Ibanez, KMD, Korg, Marshall, Peavey, Randall, Roland, ROSS, Sunn, Traynor, Wurlitzer & Yamaha.

We Stock RAPCO snakes, mic & line cables

All Reconditioned Amps Subject to Prior Sale

OFFICIAL  SERVICE

833 South Highland • (901) 327-0964



**Hats Off To The
 Top Selling**

Memphis Star
 THE VOICE OF MEMPHIS MUSIC

**Retail Distributor
 For The January '89 Issue**

SOUND WAREHOUSE

4770 Poplar

767-5280

Tied For Second But Trying Hard Are:

Rum Boogie Cafe

182 Beale Street

Amro Music

2918 Poplar

**RETAILERS: For Distribution Info Call Mike At
 (901) 452-7827**

*Support Our Advertisers And Retailers —
 They Support THE STAR And MEMPHIS MUSIC!*

FILMS

Accidental Tourist - Introverted writer and his estranged wife cope with the sudden loss of their only child. William Hurt, Kathleen Turner and Geena Davis. (PG)

Beaches - Bette Midler and Barbara Hershey as two women from disparate backgrounds who become lifelong friends. (PG-13)

The 'Burbs - Tom Hanks as a mellow suburbanite whose tranquility is disrupted by his strange new neighbors. Carrie Fisher, Corey Feldman and Bruce Dern co-star. (PG)

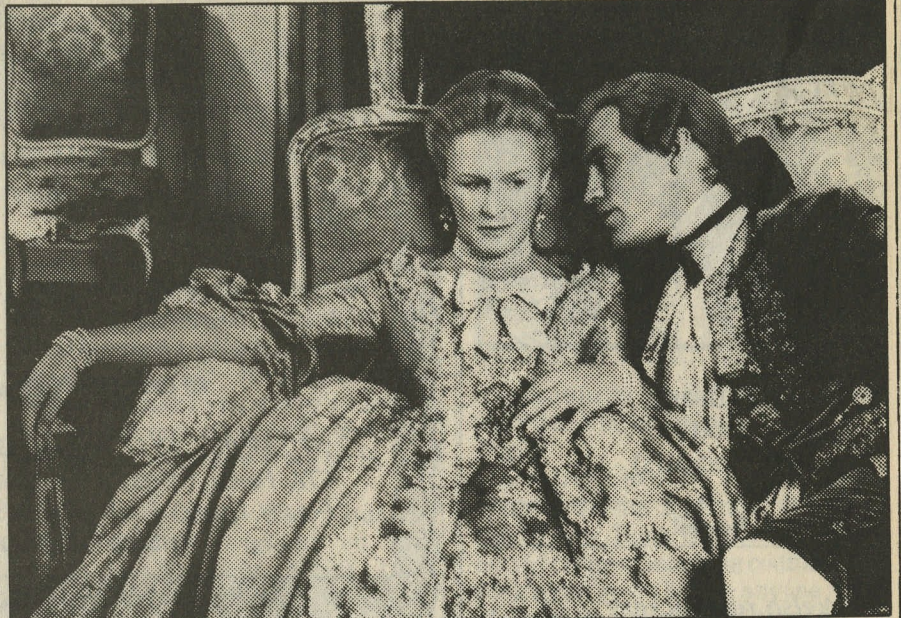
Bill & Ted's Excellent Adventure - Two high school goofups are transported back in time by a visitor from the 27th century. Alex Winter, Keanu Reeves and George Carlin. Featuring music by Memphis' own Tora Tora. (PG)

Cousins - Tender story of two couples who meet at a family wedding and become entangled. Ted Danson, Sean Young and Isabella Rossellini star; Lloyd Bridges cameos. (PG-13)

Dangerous Liaisons - American adaptation of the French film, *Les Liaisons Dangereuses*; Glenn Close and John Malkovich as conspiring, power-mad, former lovers in pre-Revolutionary France. Michelle Pfeiffer and Swoosie Kurtz co-star. (R)

Farewell To The King - A British deserter establishes his own kingdom in an island paradise during World War II. Nick Nolte. (R)

The Fly II - Martin, the son of deceased mutant scientist Seth Brundle, avenges the desecration of his father's work. (R)



The Marquise de Merteuil (Glenn Close) and the Vicomte de Valmont (John Malkovich) plot the seduction of a virtuous young woman in *Dangerous Liaisons*.

Her Alibi - Tom Selleck and newcomer Paulina Porizkova in a romantic thriller/comedy. (PG)

I'm Gonna Get You Sucka - Parody of 70s blaxploitation films. Keenan Ivory Wayans, Isaac Hayes. (R)

Lean On Me - Based on real-life N.J. principal Joe Clark. Morgan Freeman as tough high school educator determined to give inner-city students a chance. Robert Gillaume co-stars. (PG-13)

The Mighty Quinn - Conflict between small town law enforcement and "local

legend." Denzel Washington (*Cry Freedom*) and Robert Townsend. (R)

Mississippi Burning - FBI investigation of disappearance of civil rights workers and a young black man in the strife-torn mid-'60s town of Philadelphia, Miss. (R)

Physical Evidence - Murder/thriller starring Burt Reynolds. (R)

Rain Man - A young entrepreneur meets his autistic savant brother only after their father's death. (R)

The Siege of Firebase Gloria - Vietnam drama set during Tet offensive of 1968. (R)

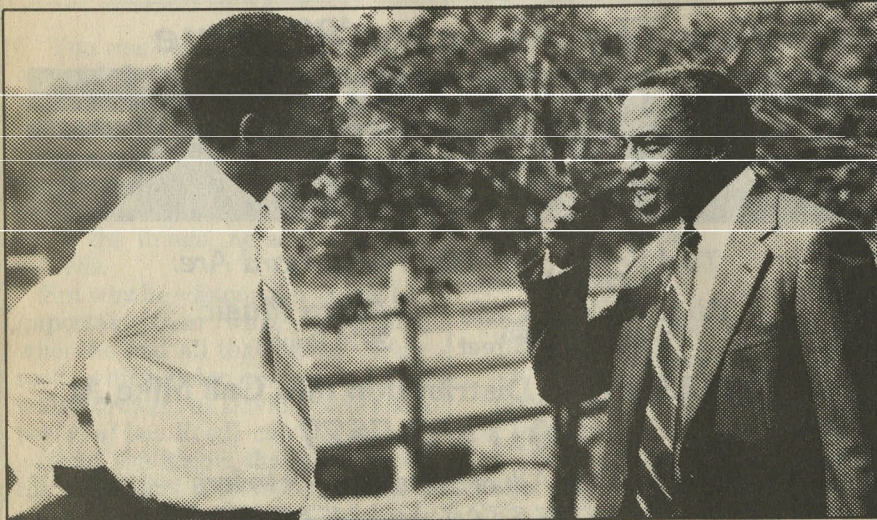
Tap - Gregory Hines as a young man who must choose between the family tradition of tap dancing and a life of crime. (R)

Three Fugitives - Nick Nolte as an ex-bank robber gone straight, who gets mixed up in Martin Short's bungling attempt at a heist. (PG-13)

Torch Song Trilogy - Adaptation of Broadway hit - a homosexual man adopts a teenage boy and struggles for acceptance in New York. (R)

True Believer - A young law student (Robert Downey, Jr.) and his mentor (James Woods) reopen a murder case eight years later. (R)

Who's Harry Crumb? - John Candy in a comedy spoof of detective dramas. (PG-13)



School superintendent Frank Napier (Robert Gillaume, right) admonishes tough high school principal Joe Clark (Morgan Freeman) in *Lean On Me*.

How To Pitch And Promote Your Songs

by Fred Koller
(*Writer's Digest Books*)
\$12.95

by Sandy Heiss

How To Pitch And Promote Your Songs is part of the *Songwriter's Market Business Series*. The first question a reader might have is who is Fred Koller and what makes him such an expert at such an unpredictable field. According to his bio, Fred Koller knows just how unpredictable the songwriting field is. He has been writing since 1972, some of that time on staff with major publishers. Hundreds of his songs have been recorded by name artists. Most recently his song "Goin' Gone" hit #1 on the country charts for Kathy Mattea.

The author, with admitted help from the *Writer's Digest* editing staff, has put together and explained very well some of the ins and outs of songwriting. The book emphasizes a writer establishing his/her own publishing house. Koller gives the publishing industry a negative endorsement when he describes the draw against royalties method of payment. The tone also suggests that he is not a proponent of giving publishing to a firm that will take as its reward 50% off the top of a song's earnings.

Like most "how to" texts, the book is devoted to teaching people the ropes when they decide to keep their own publishing. The benefits are explained; kind of confidence builders to let songcrafters know why they've made the right choice, or to guide them in their choices. This book is a song marketing primer that tells about everything from performance rights to record promotions. There are also helpful hints on the craft itself that deal with topics like collaboration and inspiration.

Although the book does not explain very convincingly the benefits of an unknown writer using an established publishing house, (I notice Mr. Koller did not publish his own book), it's thorough, cook-book style look at the songwriting industry makes it worth the \$12.95 investment. ★

Now Open
To Serve You

RALEIGH COMPUTERS and HOBBIES



MARCH OPENING SPECIAL: 10% OFF ANY DR. T'S SOFTWARE

520 ST • 1040 ST • MEGA
SALES • SERVICE • REPAIR

MIDI

THE MID-SOUTH'S ONLY AUTHORIZED ATARI DEALER

3265 AUSTIN PEAY (ACROSS FROM K-MART) 901-377-1129

Be excellent



LP & Cassette

\$6.99

CD

\$12.99

SALE
PRICE
GOOD
THRU
March
31, 1989

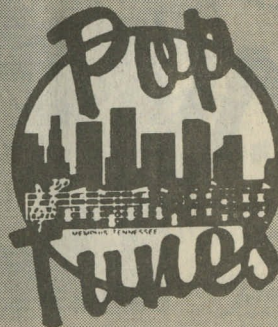
the original motion picture soundtrack, featuring

Dancing With A Gypsy by Tora, Tora



Downtown
308 Poplar Ave.
525-6348

East
4195 Summer Ave.
324-3855



Royal Production
Dudes: David Anderle
& Aaron Jacobs

South
4622 Faronia Rd.
346-7172

Hickory Ridge
5959 Winchester
794-0883

NEW LOCATION NOW OPEN

Bullfrog Corner, 1433 Goodman Rd., Horn Lake, Miss. 342-5896

CONCERT CALENDAR

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

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

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

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

Entertainment listings are classified: (P) Popular Music: Rock'n'Roll, Rhythm & Blues, Dance, MOR, Top 40; (N) New Music: Hard Rock, Experimental, All Original, Reggae & Latin, Unknown Types; (T) Traditional: Blues, Jazz, Folk; (F) Fine Arts: Theatre, Opera, Ballet, Classical; (C) Country: C&W, Bluegrass; (G) Gospel: Any type Religious/Contemporary or Traditional; (V) Variety; (K) Comedy; (U) Unknown or Other.

Specially priced at participating retailers.



© 1988 Adolph Coors Company, Golden, Colorado 80401 • Brewer of Fine Quality Beers Since 1873. 7848

1 Wednesday

- Bermuda Triangle (U) - Tiger Den (MSU)
- Rena Fuller (F) - Hassell Hall (Rhodes Col.)
- Cut Outs (P) - Poplar Lounge
- Dee Dee McCarver/Lou Roberts/Vapors Band (C) - Bad Bob's Vapors
- Don McMinn & the Rum Boogie Band (T) - Rum Boogie Cafe
- Gina Patton/Lou Roberts/Vapors Band (C) - Bad Bob's Vapors
- Jazz Week (T) - Harris Aud. (MSU)
- Lisa Lauren & the Southern Knights (C) - Hernando's Hideaway
- Live Blues (T) - Handy Park
- Live Music (P) - Bombay***
- Mama Terra (N) - Stage Stop***
- Mike Crews (P) - Rascal's***
- Rebekah (N) - North End
- "Remembering The Future" (F) - Circuit Playhouse
- Terry Humphrey (V) - Shelby's
- Tom Hackenberger (V) - Hilton
- Weekly Talent Search (V) - Rum Boogie Cafe

2 Thursday

- Bermuda Triangle (U) - Tiger Den (MSU)
- Dee Dee McCarver/Lou Roberts/Vapors Band (C) - Bad Bob's Vapors
- Don McMinn & Rum Boogie Band (T) - Rum Boogie Cafe
- Five That Killed Elvis (N) - South End
- Gina Patton/Lou Roberts/Vapors Band (C) - Bad Bob's Vapors
- Good Question (P) - Bombay***
- Jazz Week (T) - Harris Aud. (MSU)
- Lisa Lauren & Southern Knights (C) - Hernando's Hideaway
- Live Blues (T) - Handy Park
- Nairobi Trio (N) - Mallard's in Peabody***
- "No, No Nanette" (F) - Poplar Pike Playhouse
- Peter Hyrka & Victims of Circum. (N) - North End
- "Relatively Speaking" (F) - Germantown Community Theatre
- "Remembering The Future" (F) - Circuit Playhouse
- Saber/Deseck/TNA (N) - Stage Stop***
- Steve Ingle & Jerry Dean (P) - Rascal's***
- Terry Humphrey (V) - Shelby's
- The Penetrators (N) - Antenna

3 Friday

- Bel Airs (T) - Rum Boogie Cafe
- Dee Dee McCarver/Lou Roberts/Vapors Band (C) - Bad Bob's Vapors
- Driver's Eye (P) - Proud Mary's***
- Even Steven (P) - Rascal's***

Everyman (N) - Bombay***
 Gina Patton/Lou Roberts/Vapors Band (C) -
 Bad Bob's Vapors
 GTO (P) - Alfred's
 Harold Garrett & Ambush Band (C) -
 September Place
 J. Blackfoot (P) - New Club Paradise
 Jazz Week (T) - Harris Aud. (MSU)
 Jerry Lee Lewis (V) - Bad Bob's Vapors
 John Kilzer (N) - Night Moves***
 Klaudia Kroboth & Rico Heard (P) - Mallard's in
 Peabody
 Lee Miller & Rick Wilson (P) - Poor Red's
 Lisa Lauren & Southern Knights (C) -
 Hernado's Hideaway
 Live Blues (T) - Handy Park
 Motion (P) - Chelsea Street Pub
 "No, No Nanette" (F) - Poplar Pike Playhouse
 O'Jays (P) - New Club Paradise
 "Relatively Speaking" (F) - Germantown
 Community Theatre
 "Remembering The Future" (F) - Circuit
 Playhouse
 Rhythm Hounds (P) - South End
 Saber/Deseck/TNA (N) - Stage Stop***
 Sid Selvide (T) - North End
 Terry Humphrey (V) - Shelby's
 "The Taming Of The Shrew" (F) - Playhouse On
 The Square
 "Two Gentlemen of Verona" (F) - Rhodes Rep
 Theatre

4 Saturday

Beanland (N) - South End
 Bel Airs (T) - Rum Boogie Cafe
 Bluebeats (T) - Bombay***
 DeeDee McCarver/Lou Roberts/Vapors Band
 (C) - Bad Bob's Vapors
 Dotz (P) - Omni-New Daisy***
 Driver's Eye (P) - Proud Mary's***
 Even Steven (P) - Rascal's***
 Gina Patton/Lou Roberts/Vapors Band (C) -
 Bad Bob's Vapors
 Harold Garrett & Ambush Band (C) - Septem-
 ber Place
 Klaudia Kroboth & Rico Heard (P) - Mallard's***
 Lee Miller & Rick Wilson (P) - Poor Red's
 Lisa Lauren & Southern Knights (C) - Her-
 nando's Hideaway
 Live Blues (T) - Handy Park
 Miss Memphis State Pageant (U) - MSU Field
 House
 Motion (P) - Chelsea St. Pub
 "No, No Nanette" (F) - Poplar Pike Playhouse
 "Relatively Speaking" (F) - Germantown Comm.
 Theatre
 "Remembering the Future" (F) - Circuit
 Playhouse
 Saber/Deseck/TNA (P) - Stage Stop***

The Peabody Memphis Ballroom

PRESENTS

HUMAN RADIO

IN CONCERT

SATURDAY, MARCH 25 — 9 - 1:00 A.M.

Tickets \$5⁰⁰ at door

TICKETS ALSO AVAILABLE
 IN ADVANCE AT THE
 PEABODY LOBBY

for additional information
 (901) 529-4169

The Peabody
 MEMPHIS

PEABODY ALLEN

PRESENTS

BO DIDDLEY

with

Even Steven

featuring Capitol Recording Artist

Steve Horton

Friday, March 24 Doors Open at 8 p.m.

Tickets \$10.00 at door

TICKETS ALSO AVAILABLE IN ADVANCE
 AT THE PEABODY LOBBY

for additional information
 (901) 529-4169

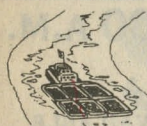
The Peabody
 MEMPHIS

326-330 Beale St



MARCH

- 4 - Dotz
- 7 - Pro Boxing
- 9, 23 - Beanland
- 10 - TBA
- 11 - DarqHorse
- 18 - Mama Terra
- 25 - DeSeck
- 31 - Rin Tin Horn



PROUD MARY'S

INSIDE MARCH

- 3, 4 - Driver's Eye
- 10, 11 - TBA
- 17, 18 - Even Steven
- 24, 25 - TBA
- 31 - TBA

525-8979

Your Stop for Rock

Live Bands Every Night plus DJ Slick Rick

Now Serving

Burgers-Burgers-Burgers

Mon: \$1 Drinks till 10 & Joke Night (T-Shirt for best Joke)

Tues: \$1 Drinks till 10

Wed: \$1.25 Coronas till 12

Thurs: Ladies Night — Free Draft and 1/2 Price Food

Fri/Sat: \$2 Jagermeister Shots



2951 Cela Lane 382-1576

CONCERT CALENDAR

- Sid Selvidge (T) - North End
- Tav Falco's Panther Burns (N) - Antenna
- Terry Humphreys (V) - Shelby's
- The Breaks (P) - Alfred's on Beale
- "The Taming of the Shrew" (F) - Playhouse on the Square
- "Two Gentlemen of Verona" (F) - Rhodes College Theatre

5

Sunday

- Argot (T) - North End
- Bluebeats (N) - Bombay***
- Doug Harrison/Terry Hawkins & Chapter II (C) - Bad Bob's Vapors
- Get Along Gang (V) - Bad Bob's Vapors
- Klaudia Kroboth & Rico Heard (N) - Bottom Line
- Lee Miller & Rick Wilson (P) -
- Lisa Lauren & Southern Knights (C) - Hernando's Hideaway
- Live Blues (T) - Handy Park
- Lois Lane (N) - Night Moves***
- Mojo Buford & Blues All-Stars (T) - Rum Boogie Cafe
- "No, No Nanette" (F) - Poplar Pike Playhouse
- "Relatively Speaking" (F) - Germantown Comm. Theatre
- South African Task Force (Amnesty Benefit) w/Kaya & the Weldors (N) - Antenna
- Steve Reid (P) - Rascal's***
- Terry Humphreys (V) - Shelby's
- "The Taming of the Shrew" (F) - Playhouse on the Square
- Tom Hackenberger (V) - Crowne Plaza

6

Monday

- Dee Dee McCarver/Lou Roberts & Vapors Band (C) - Bad Bob's Vapors
- Don McMinn & Rum Boogie Band (T) - Rum Boogie Cafe
- Gina Patton/Lou Roberts/Vapors Band (C) - Bad Bob's Vapors
- Lisa Lauren & Southern Knights (C) - Hernando's Hideaway
- Live Blues (T) - Handy Park
- Live Music (U) - Bombay***
- Terry Humphreys (V) - Shelby's
- Widow (formerly XYZ) (N) - Stage Stop***

7

Tuesday

- Dee Dee McCarver/Lou Roberts/Vapors Band (C) - Bad Bob's Vapors
- Don McMinn & Rum Boogie Band (T) - Rum Boogie Cafe
- Gina Patton/Lou Roberts/Vapors Band (C) - Bad Bob's Vapors

- Lisa Lauren & Southern Knights (C) - Hernando's Hideaway
- Live Blues (T) - Handy Park
- Live Music (U) - Bombay***
- Mosaic (P) - South End
- "No, No Nanette" (F) - Poplar Pike Playhouse
- Pro Boxing (U) - Omni-New Daisy***
- Terry Humphreys (V) - Shelby's
- Van Duren (P) - Mallard's***
- Widow (formerly XYZ) (N) - Stage Stop***
- Yarbrough's Bluegrass Jam (T) - Yarbrough's Music

8

Wednesday

- Cut Outs (P) - Poplar Lounge
- Dee Dee McCarver/Lou Roberts/Vapors Band (C) - Bad Bob's Vapors
- Don McMinn & Rum Boogie Band (T) - Rum Boogie Cafe
- Fifth Cliff (N) - South End
- Gina Patton/Lou Roberts/Vapors Band (C) - Bad Bob's Vapors
- Lisa Lauren & Southern Knights (C) - Hernando's Hideaway
- Live Blues (T) - Handy Park
- Live Music (U) - Bombay***
- Mike Crews Band (P) - Rascal's***
- "No, No Nanette" (F) - Poplar Pike Playhouse
- Rebekah (N) - North End
- "Remembering the Future" (F) - Circuit Playhouse
- Talent Search Finals (T) - Rum Boogie Cafe
- Terry Humphreys (V) - Shelby's
- Tom Hackenberger (V) - Hilton
- Max Huls/Marsha Evans (F) - Rhodes College
- Widow (formerly XYZ) (P) - Stage Stop***

9 - Thursday

- Beanland (N) - South End
- Dee Dee McCarver/Lou Roberts/Vapors Band (C) - Bad Bob's Vapors
- Don McMinn & Rum Boogie Band (T) - Rum Boogie Cafe
- Everyman (N) - South End
- Gina Patton/Lou Roberts/Vapors Band (C) - Bad Bob's Vapors
- Jason D. Williams (P) - Bombay***
- Lisa Lauren & Southern Knights (C) - Hernando's Hideaway
- Live Blues (T) - Handy Park
- "Look Homeward Angel" (F) - Theatre Memphis
- "Tartuffe" (F) - Harris Aud. (MSU)
- Nairobi Trio (N) - Mallard's***
- "No, No Nanette" (F) - Poplar Pike Playhouse
- Peter Hyrka & Victims of Circumstance (N) - North End

"Relatively Speaking" (F) - Germantown Comm. Theatre

"Remembering the Future" (F) - Circuit Playhouse

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

Terry Humphreys (V) - Shelby's

Widow (formerly XYZ) (P) - Stage Stop***

10 Friday

DeeDee McCarver/Lou Roberts/Vapors Band (C) - Bad Bob's Vapors

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

Driver's Eye (P) - Rascal's***

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

Harold Garrett & Ambush Band (C) - September Place

Jason D. Williams (P) - Bombay***

Kaya & the Weldors (N) - South End

Klaudia Kroboth & Rico Heard (N) - Mallard's***

Koko Taylor (T) - Omin-New Daisy***

Lisa Lauren & Southern Knights (C) - Hernando's Hideaway

Live Blues (T) - Handy Park

Live Rock (TBA) (P) - Proud Mary's***

Long Gone Band (C) - Poor Red's

"Look Homeward Angel" (F) - Theatre Memphis

Motion (P) - Chelsea St. Pub

"Tartuffe" (F) - Harris Aud. (MSU)

"No, No Nanette" (F) - Poplar Pike Playhouse

"Relatively Speaking" (F) - Germantown Comm. Theatre

"Remembering the Future" (F) - Circuit Playhouse

Savoy Brown (P) - Night Moves***

Sid Selvidge (T) - North End

Terry Humphreys (V) - Shelby's

"The Ladies at the Alamo" (F) - Rhodes College Theatre

The Racers (P) - Alfred's on Beale

"The Taming of the Shrew" (F) - Playhouse on the Square

Widow (formerly XYZ) (P) - Stage Stop***

11 Saturday

DeeDee McCarver/Lou Roberts/Vapors Band (C) - Bad Bob's Vapors

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

Driver's Eye (P) - Rascal's***

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

Harold Garrett & Ambush (C) - September Place

Human Radio (N) - South End

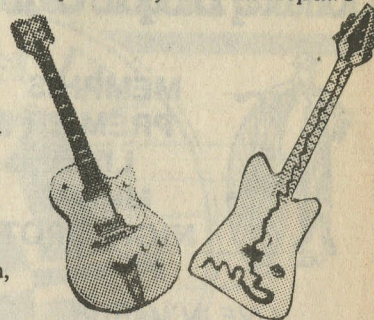
Klaudia Kroboth & Rico Heard (N) - Mallard's***

Let's Active (N) - Antenna

Lisa Lauren & Southern Knights (C) - Hernando's Hideaway



Vintage and Custom Guitars
Expert Professional Repairs



Top dollar paid for old Gibson, Fender, Gretsch, Martin, Rickenbacker, Epiphone, National, etc.

HANK WILLIAMS JR.

WILD STREAK TOUR '89



KIX 106 & NIGHTMOVES

Proudly Present

HANK WILLIAMS JR.

Sunday, March 12, 1989

7:30 p.m.

Mid-South Coliseum

Very Special Guests

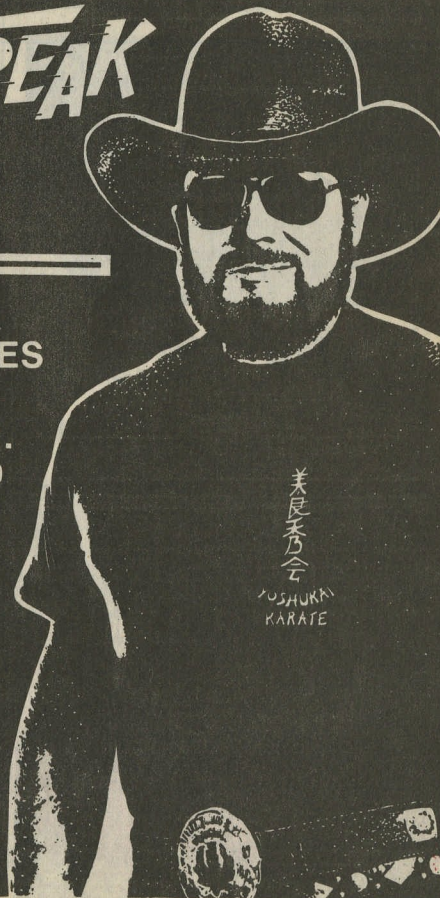
Rodney Crowell &

Tanya Tucker

TICKETS AVAILABLE AT:

All Ticket Master Locations • Park Place Mall • Raleigh Springs Mall • Southland Mall • Sound Shop in Hickory Ridge Mall
Sound Shops in Jackson, TN, Dyersburg, TN, Naval Air Station in Millington, TN
Or Charge By Phone: 901-274-7400

Brought to you by Little Wing Productions



Bombay Bicycle Club



MEMPHIS' PREMIER LIVE MUSIC NIGHTSPOT

LIVE IN MARCH

9th, 10th, 30th, 31st
JASON D. WILLIAMS

17th — St. Patrick's Day
LARRY RASPBERRY & THE HIGHSTEPPERS

4th and Every Sunday Night
THE BLUEBEATS

Madison at Cooper
(IN OVERTON SQUARE)

(901) 726-6055

STAR STAGE

Star Stage Entertainment Presents

Alfred's

197 Beale

MARCH

- GTO • 3
- The Breaks • 4
- Racers • 10
- Bluebeats • 11
- Bill Beaty & The Who Dogs • 17
- The Crime • 18
- The Breaks • 24
- The Willys • 25
- GTO • 31
- The Crime • April 1

For more information call 901-526-STAR

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

CONCERT CALENDAR

Live Blues (T) - Handy Park
Live Rock (TBA) (P) - Proud Mary's***
"Look Homeward Angel" (F) - Theatre Memphis
Memphis Classical Ballet Co. (F) - Hutchison School
Memphis Symphony Pops w/Edwin Hubbard (T) - deFrank Music Hall
Motion (P) - Chelsea St. Pub
"Tartuffe" (F) - Harris Aud. (MSU)
"No, No Nanette" (F) - Poplar Pike Playhouse
Reba & the Portables (T) - Bombay***
"Relatively Speaking" (F) - Germantown Comm. Theatre
"Remembering the Future" (F) - Circuit Playhouse
Sid Selvidge (T) - North End
Terry Humphreys (V) - Shelby's
The Bluebeats (N) - Alfred's on Beale
"The Ladies at the Alamo" (F) - Rhodes College
"The Taming of the Shrew" (F) - Playhouse on the Square
Widow (formerly XYZ) (P) - Stage Stop***

12

Sunday

Argot (T) - North End
Bluebeats (P) - Bombay***
Doug Harrison/Terry Hawkins & Chapter II (C) - Bad Bob's Vapors
Get Along Gang (V) - Bad Bob's Vapors
Hank Williams, Jr. (C) - Mid-South Coliseum***
Klaudia Kroboth & Rico Heard (N) - Bottom Line
Lee Miller & Rick Wilson (P) - Poor Red's
Lisa Lauren & Southern Knights (C) - Hernando's Hideaway
Live Blues (T) - Handy Park
"Look Homeward Angel" (F) - Theatre Memphis
Mojo Buford & Blues All-Stars (T) - Rum Boogie Cafe
"Relatively Speaking" (F) - Germantown Comm. Theatre
"Remembering the Future" (F) - Circuit Playhouse
Rodney Crowell (C) - Mid-South Coliseum***
Steve Reid (P) - Rascal's***
David Tomlinson (F) - Rhodes College
Subway (N) - Night Moves***
Tanya Tucker (C) - Mid-South Coliseum***
Terry Humphreys (V) - Shelby's***
"The Taming of the Shrew" (F) - Playhouse on the Square
Tom Hackenberger (V) - Crowne Plaza

13

Monday

DeeDee McCarver/Lou Roberts/Vapors Band (C) - Bad Bob's Vapors
Don McMinn & Rum Boogie Band (T) - Rum Boogie Cafe

Gina Patton/Lou Roberts/Vapors Band (C) - Bad Bob's Vapors
Lisa Lauren & Southern Knights (C) - Hernando's Hideaway
Live Blues (T) - Handy Park
Live Music (U) - Bombay***
RAJIN (P) - Stage Stop***
Terry Humphreys (V) - Shelby's

14

Tuesday

DeeDee McCarver/Lou Roberts/Vapors Band (C) - Bad Bob's Vapors
Don McMinn & Rum Boogie Band (T) - Rum Boogie Cafe
Gina Patton/Lou Roberts/Vapors Band (C) - Bad Bob's Vapors
Lisa Lauren & Southern Knights (C) - Hernando's Hideaway
Live Blues (T) - Handy Park
Live Music (U) - Bombay***
"Look Homeward Angel" (F) - Theatre Memphis
Mosaic (P) - South End
"No, No Nanette" (F) - Poplar Pike Playhouse
RAJIN (P) - Stage Stop***
Terry Humphreys (V) - Shelby's
Van Duren (P) - Mallard's***
Yarbrough's Bluegrass Jam (T) - Yarbrough's Music

15

Wednesday

DeeDee McCarver/Lou Roberts/Vapors Band (C) - Bad Bob's Vapors
Don McMinn & Rum Boogie Band (T) - Rum Boogie Cafe
Edie Brickell & the New Bohemians (N) - Orpheum***
Gina Patton/Lou Roberts/Vapors Band (C) - Bad Bob's Vapors
Lisa Lauren & Southern Knights (C) - Hernando's Hideaway
Live Blues (T) - Handy Park
Live Music (U) - Bombay***
"Look Homeward Angel" (F) - Theatre Memphis
Mike Crews Band (P) - Rascal's***
"No, No Nanette" (F) - Poplar Pike Playhouse
RAJIN (P) - Stage Stop***
Rebekah (N) - North End
"Remembering the Future" (F) - Circuit Playhouse
Terry Humphreys (V) - Shelby's
Think As Incas (N) - South End
Tom Hackenberger (V) - Hilton

16**Thursday****DeeDee McCarver/Lou Roberts/Vapors Band (C)** - Bad Bob's Vapors**Don McMinn & Rum Boogie Band (T)** - Rum Boogie Cafe**Five That Killed Elvis (N)** - South End**Gina Patton/Lou Roberts/Vapors Band (C)** - Bad Bob's Vapors**Jonathan Butler (T)** - Orpheum Theatre*****Lisa Lauren & Southern Knights (C)** - Hernando's Hideaway**Live Blues (T)** - Handy Park**"Look Homeward Angel" (F)** - Theatre Memphis**Nairobi Trio (N)** - Mallard's*****"No, No Nanette" (F)** - Poplar Pike Playhouse**Peter Hyrka & Victims of Circumstance (N)** - North End**RAJIN (P)** - Stage Stop*****"Relatively Speaking" (F)** - Germantown Comm. Theatre**"Remembering the Future" (F)** - Circuit Playhouse**Steve Ingle & Triple X (P)** - Rascal's*****Terry Humphreys (V)** - Shelby's**"The Taming of the Shrew" (F)** - Playhouse on the Square**The Willys (P)** - Bombay*****"Two Gentlemen of Verona" (F)** - Rhodes College**17****Friday****Billy & the Who Dogs (P)** - Alfred's**Billy Young (P)** - Chelsea St. Pub**DeeDee McCarver/Lou Roberts/Vapors Band (C)** - Bad Bob's Vapors**Delbert McClinton (N)** - Night Moves*****Detail (P)** - Rascal's*****Don McMinn & Rum Boogie Band (T)** - Rum Boogie Cafe**Edie Brickell & New Bohemians (N)** - Coliseum, Jackson, MS**Even Steven (P)** - Proud Mary's*****Gina Patton/Lou Roberts/Vapors Band (C)** - Bad Bob's Vapors**Harold Garrett & Ambush (C)** - September Place**Larry Raspberry (P)** - Bombay*****Lisa Lauren & Southern Knights (C)** - Hernando's Hideaway**Live Blues (T)** - Handy Park**"Look Homeward Angel" (F)** - Theatre Memphis**Memphis Symphony (F)** - deFrank Music Hall**Neighborhood Texture Jam (N)** - Antenna**"No, No Nanette" (F)** - Poplar Pike Playhouse**RAJIN (P)** - Stage Stop*****"Relatively Speaking" (F)** - Germantown Comm. Theatre**"Remembering the Future" (F)** - Circuit Playhouse**Rhythm Hounds (V)** - South End**Sid Selvidge (T)** - North End**THE 1989 RIVER CITY BLUES FESTIVAL****Three Stages of music in Downtown Baton Rouge****Free Admission****April 8 & 9, 1989****Saturday, 11:00 a.m. - 6:00 p.m.****Sunday, Noon - 6:00 p.m.**

Featuring the music of:

Silas Hogan, Rafal Neal, Arthur "Guitar" Kelley, Henry Gray, The Zion Travellers, The Circuit Breakers, The Blues Boys, J. Monque'd Blues Band, Kenny Acosta, Johnny Adams, Major Handy, Harmonica Red, Bo Melvin & The Nighthawks, Ruddle Richard and the MET Express, Clarence Edwards, Eye Witness Blues, Boogaloo, Wolfgang, Third Gear, Harvey Lexing & City Limits, TCB, King Lloyd Palmer, Betty Lewis, The Blue Notes, Chicago Al Giffin, and many, many more.

The River City Festivals Association is supported in part by the Greater Baton Rouge Arts & Humanities Council / Community Fund For The Arts, Inc.; the office of the Mayor-President and the East Baton Rouge Metro Council; and the Downtown Development District.

Produced by the River City Festivals Association

For further information: P.O. Box 3716, Baton Rouge, LA 70821

(504) 344-3328

**roadhouse recording****PROFESSIONAL RECORDING AND PRODUCTION SERVICES****For: RECORDING ARTISTS • ADVERTISERS • SONGWRITERS****AT THE MOST AFFORDABLE RATES ANYWHERE**

Feel free to call us with your questions or to visit the studio.

We can probably help with whatever you need for your project. (901) 365-1429

roadhouse recording

CONCERT CALENDAR

ALL NEW AT RASCALS

Every Wed. **Mike Crews Band**
Also 50¢ Hamburgers

Every Thurs. **Steve Ingle & XXX**
Also 50¢ Tacos

Music Begins At 10 p.m.
RASCALS
the party place to be
on Overton Square

CB 700
NOW IN STOCK

and
on
sale



at

SOUTHAVEN MUSIC
7935 Hwy. 51 N.
Southaven, MS
(601) 342-5310

HAVE ANY ENTERTAINMENT
BUSINESS IN
NEW YORK?
KNOW ANYONE WHO DOES?

For the best tax, accounting, and consulting advice on your industry in N.Y., stop in for a chat while in the Big Apple or simply call: (212) 286-0330.

Bruce S. Newman, C.P.A., Partner
Newman, DeCoster & Co.
9 East 41st Street, Suite 301
New York, N.Y. 10017

Terry Humphreys (V) - Shelby's
"The Taming of the Shrew" (F) - Playhouse on the Square
Touchtones (P) - Daily Planet
"Two Gentlemen of Verona" (F) - Rhodes College
Vacation Bible School (N) - Antenna
Wampus Cats (T) - Poor Red's

18

Saturday

Billy Young (P) - Chelsea St. Pub
DeeDee McCarver/Lou Roberts/Vapors Band (C) - Bad Bob's Vapors
Detail (P) - Rascal's***
Don McMinn & Rum Boogie Band (T) - Rum Boogie Cafe
Even Steven (P) - Proud Mary's***
Gina Patton/Lou Roberts/Vapors Band (C) - Bad Bob's Vapors
Harold Garrett & Ambush (C) - September Place
Hot House Flowers/Martin Stephenson (N) - Antenna
Klaudia Kroboth & Rico Heard (N) - Mallard's***
Lisa Lauren & Southern Knights (C) - Hernando's Hideaway
Live Blues (T) - Handy Park
"Look Homeward Angel" (F) - Theatre Memphis
Mama Terra (P) - Omni-New Daisy***
Memphis Symphony (F) - deFrank Music Hall
"No, No Nanette" (F) - Poplar Pike Playhouse
RAJIN (P) - Stage Stop***
Reba & the Portables (P) - Bombay***
"Relatively Speaking" (F) - Germantown Comm. Theatre
"Remembering the Future" (F) - Circuit Playhouse
Sid Selvide (T) - North End
Terry Humphreys (V) - Shelby's
The Crime (N) - Alfred's on Beale
"The Ladies at the Alamo" (F) - Rhodes College
"The Taming of the Shrew" (F) - Playhouse on the Square
Touchtones (P) - Daily Planet
Wampus Cats (T) - Poor Red's

19

Sunday

Argot (T) - North End
Bluebeats (T) - Bombay***
Cashin Pope Benefit (V) - Bad Bob's Vapors
Doug Harrison/Terry Hawkins & Chapter II (C) - Bad Bob's Vapors
Get Along Gang (V) - Bad Bob's Vapors
John Hiatt (T) - Orpheum ***
Klaudia Kroboth & Rico Hears (N) - Bottom Line
Lee Miller & Rick Wilson (P) - Poor Red's
Lisa Lauren & Southern Knights (C) - Hernando's Hideaway

Live Blues (T) - Handy Park
"Look Homeward Angel" (F) - Theatre Memphis
Memphis Symphony (F) - De Frank Music Hall
Mojo Buford & Blues All Stars (T) - Rum Boogie Cafe
"Relatively Speaking" (F) - Germantown Comm. Theatre
"Remembering The Future" (F) - Circuit Playhouse
Robert Cray (T) - Orpheum***
Steve Reid (P) - Rascal's***
Terry Humphrey (V) - Shelby's
"The Taming Of The Shrew" (F) - Playhouse On The Square
Tom Hackenberger (V) - Crowne Plaza
Tony Barron Orchestra (T) - Peabody Skyway***
Vice (N) - Night Moves***

20

Monday

D.T. Rox (P) - Stage Stop***
Dee Dee McCarver/Lou Roberts/Vapors Band (C) - Bad Bob's Vapors
Don McMinn & Rum Boogie Band (T) - Rum Boogie Cafe
Gina Patton/Lou Roberts/Vapors Band (C) - Bad Bob's Vapors
Lisa Lauren & Southern Knights (C) - Hernando's Hideaway
Live Blues (T) - Handy Park
Live Music (U) - Bombay***

21

Tuesday

.38 Special/House Of Lords (P) - Orpheum***
D.T. Rox (P) - Stage Stop***
Dee Dee McCarver/Lou Roberts/Vapors Band (C) - Bad Bob's Vapors
Don McMinn & Rum Boogie Band (T) - Rum Boogie Cafe
Gene Rush & Tim Goodwin (T) - Harris Aud. (MSU)
Gina Patton/Lou Roberts/Vapors Band (C) - Bad Bob's Vapors
Lisa Lauren & Southern Knights (C) - Hernando's Hideaway
Live Blues (T) - Handy Park
Live Music (U) - Bombay***
"Look Homeward Angel" (F) - Theatre Memphis
Mosaic (P) - South End
"No, No Nanette" (F) - Poplar Pike Playhouse
Terry Humphrey (V) - Shelby's
Van Duren (P) - Mallard's in Peabody***
Yarbrough's Bluegrass Jam (T) - Yarbrough's Music Co.***

22

Wednesday

Chordettes (P) - Bad Bob's Vapors
Cut Outs (P) - Poplar Lounge

D.T. Rox (P) - Stage Stop***
 Dee Dee McCarver/Lou Roberts/Vapors Band (C) - Bad Bob's Vapors
 Don McMinn & Rum Boogie Band (T) - Rum Boogie Cafe
 Four Aces (P) - Bad Bob's Vapors
 Four Lads (P) - Bad Bob's Vapors
 Gina Patton/Lou Roberts/Vapors Band (C) - Bad Bob's Vapors
 Lisa Lauren & Southern Knights (C) - Hernando's Hideaway
 Live Blues (T) - Handy Park
 "Look Homeward Angel" (F) - Theatre Memphis
 Mike Crews Band (P) - Rascal's***
 MSU Contemporary Chamber Players (F) - Harris Aud. (MSU)
 "No, No Nanette" (F) - Poplar Pike Playhouse
 Rebekah (N) - North End
 Terry Humphrey (V) - Shelby's
 Tom Hackenberger (V) - Hilton
 Trina Holly (T) - Tiger Den (MSU)

23 Thursday

Beanland (N) - Omni-New Daisy***
 Chordettes (P) - Bad Bob Vapors
 D.T. Rox (P) - Stage Stop***
 Dee Dee McCarver/Lou Roberts/Vapors Band (C) - Bad Bob's Vapors
 Don McMinn & Rum Boogie Band (T) - Rum Boogie Cafe
 Everyman (P) - South End
 Four Aces (P) - Bad Bob's Vapors
 Four Lads (P) - Bad Bob's Vapors
 Gina Patton/Lou Roberts/Vapors Band (C) - Bad Bob's Vapors
 Lisa Lauren & Southern Knights (C) - Hernando's Hideaway
 Live Blues (T) - Handy Park
 Live Music (P) - Bombay***
 "Look Homeward Angel" (F) - Theatre Memphis
 Nairobi Trio (N) - Mallard's in Peabody***
 "No, No Nanette" (F) - Poplar Pike Playhouse
 Peter Hyrka & Victims of Circum. (N) - North End
 Ratt/Brittany Fox/Kix (N) - Barton Col. (Little Rock, AR.)
 Steve Ingle & Triple X (P) - Rascal's***
 Terry Humphrey (V) - Shelby's
 "The Taming Of The Shrew" (F) - Playhouse On The Square

24 Friday

Billy Young (P) - Chelsea Street Pub
 Bo Diddley (P) - Peabody Alley***
 Charlie Musselwhite (T) - Rum Boogie Cafe
 D.T. Rox (P) - Stage Stop***
 Dee Dee McCarver/Lou Roberts/Vapors Band (C) - Bad Bob's Vapors

NU FACE SKIN SYSTEM

developed by

Connie Hiers, M.D.

Diplomate of American Board of Plastic Surgery

Dear Reader:

Nu Face moisturizer enhances the natural beauty of your skin by replacing moisture lost with sunlight and daily activities. Daily use of Nu Face cream can help deter the aging process by avoiding excessive drying of your skin.

Nu Face Skin System enhances the natural beauty of your skin by its deep cleaning action. Its granules help stimulate removal of debris and dead cells, allowing the skin to look and feel better. No facial cosmetic can take the place of plastic surgery for removing excessive skin or wrinkling, but it can enhance the youthful appearance of your skin. Proper care of your skin can help deter the aging process. For free information on plastic surgery, contact 816B Rains St., Jonesboro, AR 72401. 501 935-0861

Respectfully,
Connie Hiers, M.D.
 Connie Hiers, M.D.

1) Moisturizing Cream
2) Skin Tightner/Cleanser
\$60⁰⁰ For Complete Package

MasterCard and VISA Accepted

Money Back Guarantee

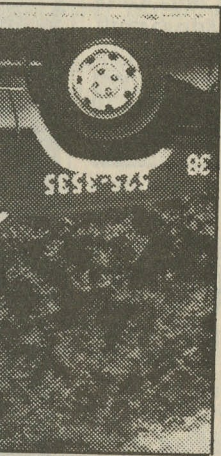
Distributed by DARR Cosmetics
 P.O. Box 8040, Jonesboro, AR 72401
 501 935-0198

20% OFF With This Ad - Expires March 31, 1989

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



"DON VETERAN"

29

Wednesday

30

Thursday

Cut Outs (P) - Poplar Lounge
 Dee Dee McCarver/Lou Roberts/Vapors Band (C) - Bad Bob's Vapors
 Don McMinn & Rum Boogie Band (T) - Rum Boogie Cafe
 Gina Patton/Lou Roberts & Vapors Band (C) - Bad Bob's Vapors
 John Stover (F) - Tiger Den (MSU)
 Kamakazi (N) - Stage Stop***
 Lisa Lauren & Southern Knights (C) - Hernandez's Hideaway
 Live Blues (T) - Handy Park
 Live Music (U) - Bomday***
 Mike Crews Band (P) - Rascal's***
 "No, No Nanette" (F) - Poplar Pike Playhouse
 Rebekah (N) - North End
 Terry Humphrey (V) - Shelby's
 Tom Hackenberger (V) - Hilton

27

Monday

Everyman (N) - Bomday***
 Get Along Gang (V) - Bad Bob's Vapors
 Gina Patton/Lou Roberts/Vapors Band (C) - Bad Bob's Vapors
 Good Question (P) - Bomday***
 Harold Garrett & Ambush (C) - September Pl.
 John Kitzer (N) - Night Moves***
 Kaya & the Weldors (N) - South End
 Kaludia Kroboth & Rico Heard (P) - Mallard's in Peabody***
 Lisa Lauren & Southern Knights (C) - Hernandez's Hideaway
 Live Blues (T) - Handy Park
 Live Rock All Ages (N) - Night Moves***
 London Angel (N) - Night Moves***
 "Look Homeward Angel" (F) - Theatre Memphis
 Mojo Buford & Blues All Stars (T) - Rum Boogie Cafe
 "Look Homeward Angel" (F) - Theatre Memphis
 Live Blues (T) - Handy Park
 Live Rock All Ages (N) - Night Moves***
 Steve Reid (P) - Rascal's***
 Terry Humphrey (V) - Shelby's
 "The Taming Of The Shrew" (F) - Playhouse On The Square
 Tom Hackenberger (V) - Crowne Plaza

28

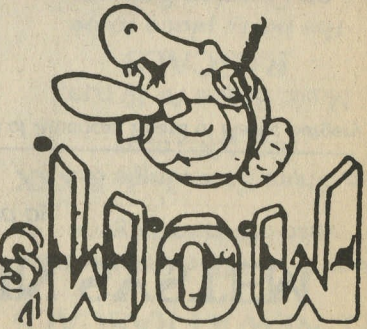
Tuesday

Beverly Hay/Shirley McKae (F) - Harris Aud (MSU)
 Dee Dee McCarver/Lou Roberts/Vapors Band (C) - Bad Bob's Vapors
 Don McMinn & Rum Boogie Band (T) - Rum Boogie Cafe
 Gina Patton/Lou Roberts/Vapors Band (C) - Bad Bob's Vapors
 Kamakazi (N) - Stage Stop***
 Lisa Lauren & Southern Knights (C) - Hernandez's Hideaway
 Live Blues (T) - Handy Park
 Live Music (U) - Bomday***
 MSU Faculty Woodwind Quintet (F) - Harris Aud. (MSU)

26

Sunday

Argot (T) - North End
 Doug Harrison/Terry Hawkins & Chapter II (C) - Bad Bob's Vapors
 The Willlys (P) - Alred's
 "The Taming Of The Shrew" (F) - Playhouse On The Square
 Terry Humphrey (V) - Shelby's
 Sid Selvidge (T) - North End
 Reba & the Portables (P) - Bomday***
 "No, No Nanette" (F) - Poplar Pike Playhouse
 Mike Crews Band (P) - Rascal's***
 "Look Homeward Angel" (F) - Theatre Memphis
 Live Rock TBA (P) - Proud Mary's***
 Live Blues (T) - Handy Park
 Lisa Lauren & Southern Knights (C) - Hernandez's Hideaway
 Kaudia Kroboth & Rico Heard (P) - Mallard's in Peabody***
 Human Radio (N) - Peabody Memphis Ballroom***
 Harold Garrett & Ambush (C) - September Pl.
 Bad Bob's Vapors
 Gina Patton/Lou Roberts/Vapors Band (C) - Bad Bob's Vapors
 Even Steven (P) - Poor Red's
 Deseck (N) - New Daisy***
 Dee Dee McCarver/Lou Roberts/Vapors Band (C) - Bad Bob's Vapors
 D.T. Rox (P) - Stage Stop***
 Charlie Musselwhite (T) - Rum Boogie Cafe
 Billy Young (P) - Chelsea Street Pub
 Bealand (N) - South End
 Zack Curlin Band (N) - Poor Red's



M.O.M.'S Sound and Lighting

Mike Glenn 525-8979
 Steve Shanks 529-8840
 Mike Moore 529-8840

Amp and Electrical Repairs

323 Beale Street, Suite 2000
 Memphis, TN 38103

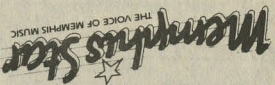
Retailers !!

We have profits in-store for you.

By carrying MEMPHIS STAR in your store, you will be earning a guaranteed profit and stimulating the sales of your primary products. Magazines are a service that customers like and they'll come back for more... each and every month.

NO RISK. You pay only for the copies you sell... at a discount off the cover price. Unsold copies are fully returnable.

FREE SHIPPING. Each month new issues arrive at your store directly from our printer via prepaid UPS. For more information on increasing your sales, please write or call:



643 S. Highland
 Memphis, TN 38111
 (901) 452-7827

25

Saturday

Even Steven (P) - Peabody Alley***
 Gina Patton/Lou Roberts/Vapors Band (C) - Bad Bob's Vapors
 Live Blues (T) - Handy Park
 Lisa Lauren & Southern Knights (C) - Hernandez's Hideaway
 "Look Homeward Angel" (F) - Theatre Memphis
 Live Rock TBA (P) - Proud Mary's***
 Mike Crews Band (P) - Rascal's***
 "No, No Nanette" (F) - Poplar Pike Playhouse
 Sid Selvidge (T) - North End
 Terry Humphrey (V) - Shelby's
 The Breaks (P) - Alred's
 "The Taming Of The Shrew" (F) - Playhouse On The Square
 Zack Curlin Band (N) - Poor Red's

25

Saturday

Dee Dee McCarver/Lou Roberts/Vapors Band (C) - Bad Bob's Vapors
 D.T. Rox (P) - Stage Stop***
 Charlie Musselwhite (T) - Rum Boogie Cafe
 Billy Young (P) - Chelsea Street Pub
 Bealand (N) - South End
 Zack Curlin Band (N) - Poor Red's
 "The Taming Of The Shrew" (F) - Playhouse On The Square
 The Breaks (P) - Alred's
 Terry Humphrey (V) - Shelby's
 Sid Selvidge (T) - North End
 "No, No Nanette" (F) - Poplar Pike Playhouse
 Mike Crews Band (P) - Rascal's***
 "Look Homeward Angel" (F) - Theatre Memphis
 Live Rock TBA (P) - Proud Mary's***
 Live Blues (T) - Handy Park
 Lisa Lauren & Southern Knights (C) - Hernandez's Hideaway
 Kaludia Kroboth & Rico Heard (P) - Mallard's in Peabody***
 Kaya & the Weldors (N) - South End
 John Kitzer (N) - Night Moves***
 Harold Garrett & Ambush (C) - September Pl.
 Good Question (P) - Bomday***
 Bad Bob's Vapors
 Gina Patton/Lou Roberts/Vapors Band (C) - Bad Bob's Vapors
 Even Steven (P) - Poor Red's
 Deseck (N) - New Daisy***
 Dee Dee McCarver/Lou Roberts/Vapors Band (C) - Bad Bob's Vapors
 D.T. Rox (P) - Stage Stop***
 Charlie Musselwhite (T) - Rum Boogie Cafe
 Billy Young (P) - Chelsea Street Pub
 Bealand (N) - South End
 Zack Curlin Band (N) - Poor Red's

26

Sunday

Argot (T) - North End
 Doug Harrison/Terry Hawkins & Chapter II (C) - Bad Bob's Vapors
 The Willlys (P) - Alred's
 "The Taming Of The Shrew" (F) - Playhouse On The Square
 Terry Humphrey (V) - Shelby's
 Sid Selvidge (T) - North End
 Reba & the Portables (P) - Bomday***
 "No, No Nanette" (F) - Poplar Pike Playhouse
 Mike Crews Band (P) - Rascal's***
 "Look Homeward Angel" (F) - Theatre Memphis
 Live Rock TBA (P) - Proud Mary's***
 Live Blues (T) - Handy Park
 Lisa Lauren & Southern Knights (C) - Hernandez's Hideaway
 Kaudia Kroboth & Rico Heard (P) - Mallard's in Peabody***
 Human Radio (N) - Peabody Memphis Ballroom***
 Harold Garrett & Ambush (C) - September Pl.
 Bad Bob's Vapors
 Gina Patton/Lou Roberts/Vapors Band (C) - Bad Bob's Vapors
 Even Steven (P) - Poor Red's
 Deseck (N) - New Daisy***
 Dee Dee McCarver/Lou Roberts/Vapors Band (C) - Bad Bob's Vapors
 D.T. Rox (P) - Stage Stop***
 Charlie Musselwhite (T) - Rum Boogie Cafe
 Billy Young (P) - Chelsea Street Pub
 Bealand (N) - South End
 Zack Curlin Band (N) - Poor Red's

28

Tuesday

Beverly Hay/Shirley McKae (F) - Harris Aud (MSU)
 Dee Dee McCarver/Lou Roberts/Vapors Band (C) - Bad Bob's Vapors
 Don McMinn & Rum Boogie Band (T) - Rum Boogie Cafe
 Gina Patton/Lou Roberts/Vapors Band (C) - Bad Bob's Vapors
 Kamakazi (N) - Stage Stop***
 Lisa Lauren & Southern Knights (C) - Hernandez's Hideaway
 Live Blues (T) - Handy Park
 Live Music (U) - Bomday***
 MSU Faculty Woodwind Quintet (F) - Harris Aud. (MSU)

26

Sunday

Argot (T) - North End
 Doug Harrison/Terry Hawkins & Chapter II (C) - Bad Bob's Vapors
 The Willlys (P) - Alred's
 "The Taming Of The Shrew" (F) - Playhouse On The Square
 Terry Humphrey (V) - Shelby's
 Sid Selvidge (T) - North End
 Reba & the Portables (P) - Bomday***
 "No, No Nanette" (F) - Poplar Pike Playhouse
 Mike Crews Band (P) - Rascal's***
 "Look Homeward Angel" (F) - Theatre Memphis
 Live Rock TBA (P) - Proud Mary's***
 Live Blues (T) - Handy Park
 Lisa Lauren & Southern Knights (C) - Hernandez's Hideaway
 Kaudia Kroboth & Rico Heard (P) - Mallard's in Peabody***
 Human Radio (N) - Peabody Memphis Ballroom***
 Harold Garrett & Ambush (C) - September Pl.
 Bad Bob's Vapors
 Gina Patton/Lou Roberts/Vapors Band (C) - Bad Bob's Vapors
 Even Steven (P) - Poor Red's
 Deseck (N) - New Daisy***
 Dee Dee McCarver/Lou Roberts/Vapors Band (C) - Bad Bob's Vapors
 D.T. Rox (P) - Stage Stop***
 Charlie Musselwhite (T) - Rum Boogie Cafe
 Billy Young (P) - Chelsea Street Pub
 Bealand (N) - South End
 Zack Curlin Band (N) - Poor Red's

29

Wednesday

Cut Outs (P) - Poplar Lounge
 Dee Dee McCarver/Lou Roberts/Vapors Band (C) - Bad Bob's Vapors
 Don McMinn & Rum Boogie Band (T) - Rum Boogie Cafe
 Gina Patton/Lou Roberts & Vapors Band (C) - Bad Bob's Vapors
 John Stover (F) - Tiger Den (MSU)
 Kamakazi (N) - Stage Stop***
 Lisa Lauren & Southern Knights (C) - Hernando's Hideaway
 Live Blues (T) - Handy Park
 Live Music (U) - Bombay***
 Mike Crews Band (P) - Rascal's***
 "No, No Nanette" (F) - Poplar Pike Playhouse
 Rebekah (N) - North End
 Terry Humphrey (V) - Shelby's
 Tom Hackenberger (V) - Hilton

Gina Patton/Lou Roberts/Vapors Band (C) - Bad Bob's Vapors
 Jason D. Williams (P) - Bombay***
 Kamakazi (N) - Stage Stop***
 Lisa Lauren & Southern Knights (C) - Hernando's Hideaway
 Live Blues (T) - Handy Park
 MSU Jazz Combo (T) - Harris Aud. (MSU)
 Nairobi Trio (N) - Mallard's in Peabody***
 "No, No Nanette" (F) - Poplar Pike Playhouse
 Peter Hyrka & Victims of Circum. (N) - North End
 R.E.M./Indigo Girls (N) - Mid South Coliseum***
 Steve Ingle & Triple X (P) - Rascal's***
 Terry Humphrey (V) - Shelby's
 "The Ladies At The Alamo" (F) - Rhodes Rep Theatre
 "The Taming Of The Shrew" (F) - Playhouse On The Square

Gina Patton/Lou Roberts/Vapors Band (C) - Bad Bob's Vapors
 GTO (P) - Alfred's
 Harold Garrett & Ambush (C) - September Pl.
 Human Radio (N) - Tiger Den (MSU)
 Jason D. Williams (P) - Bombay***
 Johnson & Johnson (U) - Poor Red's
 Kamakazi (N) - Stage Stop***
 Kaya & The Weldors (N) - South End
 Klaudia Kroboth & Rico Heard (P) - Mallard's In Peabody***
 Lisa Lauren & Southern Knights (C) - Hernando's Hideaway
 Live Blues (T) - Handy Park
 Live Rock TBA (P) - Proud Mary's ***
 Motion (P) - Chelsea Street Pub
 "No, No Nanette" (F) - Poplar Pike Playhouse
 R.E.M./Indigo Girl (N) - Nashville***
 Rin Tin Horn (N) - Omni New Daisy***
 Sid Selvidge (T) - North End
 Steve Ingle & Triple X (P) - Rascal's***
 Tangents (T) - Rum Boogie Cafe
 Terry Humphrey (V) - Shelby's
 "The Ladies At The Alamo" (F) - Rhodes Rep. Theatre
 "The Taming Of The Shrew" (F) - Playhouse On The Square

30

Thursday

Dee Dee McCarver/Lou Roberts/Vapors Band (C) - Bad Bob's Vapors
 Don McMinn & Rum Boogie Band (T) - Rum Boogie Cafe

31

Friday

Anson & the Rockets (T) - Night Moves***
 Dee Dee McCarver/Lou Roberts/Vapors Band (C) - Bad Bob's Vapors
 Rena Miska (F) - Hassell Hall (Rhodes College)

"DON'T DRIVE DRUNK"
VETERANS CAB CO.



360-0000

A-1

Business Machines

3196 Winchester
795-2519

Typewriter specialists and
suppliers to business where
performance counts



CLOWNS, BALLOONS,
GORILLAS,
BELLI-GRAMS,
HULA-GRAMS

BELLI-GRAMS
Male & Female Dancers

781-3554

Birthdays,
Anniversaries,
Business Meetings,
Weddings,
All Occasions

RENT THIS SPACE

452-7827



Complete Newspaper and Magazine Service

124 Monroe
(Across from NBC Bank)

523-9970

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

Kevin Paige

from page 31

He was in the seventh grade. This led him to Overton Magnet School for the Performing Arts where he was a two-time all-state jazz drummer. In the meantime, he "picked up" keyboards (on the family piano) and lead guitar. He became a bassist by playing one that belonged to his brother Doug. Doug had bought it for himself, but Kevin learned to play it before he did. Although it wasn't always planned, Kevin's growth as a professional musician has been a family affair.

During his school days, Kevin's mother Ann would load up his drums and haul them around to different performances. After several years of playing chauffeur to bass and tympanies, she was understandably dismayed when Kevin confessed that he wanted to quit drumming and concentrate on singing. That wasn't until his stint with The Press. The group had wide regional popularity thanks to their being one of the first bands around to cover the Minneapolis mystery's *Purple Rain* album. Incredible timing.

Most of the members were just out of high school. With chaperones, often one of the Paige clan, they toured 100 cities. Family assistance



"If I sound black, it's probably just because I have soul . . . if you wanna label soul as black music." — Kevin Paige

photos by Kim Elliott Paulson



"To us, it's not a matter of if Kevin makes it, but when . . ." — David Paige

helped them buy their own van and PA system. It was pretty impressive for a bunch of guys still under the legal drinking age to be so successful. There was some label interest and a year long production contract, but "nothing stuck."

Through his work with the Press, Kevin was given the opportunity to join a charted Prince-protege band, Mazarati. He turned them down to pursue his own interests in writing and singing. He'd been composing music for several years, but he really got things going after one of his financed an Akai 12-track recorder, the one he works on in his home studio. He began putting lyrics to his melodies, and with the help of his father, MSU Professor Emeritus of Voice, Richard Paige; he improved his singing techniques.

The 12-track was a great learning tool for his composing. It led him to the demo that was fatefully delivered to Chrysalis - an interesting "que sera, sera" kind of story that bears repeating.

Kevin was on vacation with his sisters in New York. Brother David made it a working trip for him by putting together twenty demo/promo packs which Kevin shopped to record labels there. It's not unusual for a

new artist knocking on doors in the Big Apple (or anywhere) to get a few slammed in his face, and Kevin experienced his share. There were also the polite "we'll get back to ya's" that should be expected. Kevin was tired and dejected, and really didn't

"When there are nine (plus) people pulling together, all of them with different talents, contacts, and abilities, there isn't much you can't do."

— David Paige

even feel like making the final stop at Chrysalis. His sister urged him to make that one last pitch.

When he arrived at the Chrysalis office, Kevin was told by a secretary/receptionist that, of course, no unsolicited material was being accepted. He handed her the tape. "Look," he said. "Take this home and listen to it. If you like it, give it to somebody for me." She didn't like it, but she passed it along to another secretary. It wasn't her kind of music either.

But they both liked Kevin's promo shot, so they pinned it up in a collage with similar pix of signed artists at the label. After a few days, A&R man Burton noticed the pose, and asked about Kevin. He was told the demo wasn't any good, but he insisted on listening anyway.

Obviously, he liked what he heard. Burton encouraged Kevin to find his own place in pop music - to be less Prince-ish (a hold over from the Press days). When the Red Admiral, Inc./Paige by Paige (the Paige publishing house) songs were written and ready for performance in early spring '88, Chrysalis came down for a trio of shows at Alfred's and Club Handy. The Paiges packed the

houses with family and an assortment of friends. "It worked great!" quipped Kevin. The offer came in May, and the deal was signed in Nov. 1988.

Recording on the album is currently underway. Because producer Fred Maher chose to use a New York facility, Kevin must travel back and forth for sessions until it is complete. "That's another thing (industry people here get upset about)," said David. "But what they don't understand is the producer has his studios where he likes to record. We didn't have any say in that. We'd much rather have Kevin at home."

There probably won't be many more opportunities to catch Kevin's performance in local venues, and those few will more than likely come after the album is complete. Here on the homefront, Starsound is keeping busy shuffling through audition tapes from keyboardists, drummers, horn players and back-up singers in an effort to expand The Four Piece Orchestra into a touring band.

There's a lot to talk about Kevin Paige's career right now, but as they say, the proof is in the puddin'. If you get the chance, go to see him before he hits the road - and the big-time. Who knows? You might just see history in the making - again. ★



"What I like is pop music, and that just happens to be where the biggest market is... I guess I just lucked up."

**STEVE WEAVER
& ASSOCIATES, INC.**

*Specializing In
Representation Of
Entertainment Industry
Clientele*

P.O. Box 41376
Memphis, TN 38174
(901) 725-7663

**THIS
SPACE
COULD
| BE |
YOURS**

**FOR
ADVERTISING
INFORMATION
| CALL |
JOE MOSELEY
(901) 452-7827**

**\$100
OFF
Memphis Star
Subscription**

Attach This Coupon With
The Subscription Form On
Page 1

MAIL TO:

MEMPHIS STAR SUBSCRIPTIONS DEPARTMENT

643 S. HIGHLAND
MEMPHIS, TN 38111

Change of Address: Attach label with your old address and write your new address below.

New Subscriber: Give full name and address below. Attach a separate sheet for gift orders (certificate will be mailed with each gift subscription).

Renewal: Attach Label.

- One Year \$9.00
(25% OFF newstand price)
- Two Years \$14.95
(38% OFF newstand price)

"Lock-In" your subscription to avoid future price increases.

PLACE LABEL HERE

(Or copy label information here)



NAME _____

ADDRESS _____

APT. NO. _____

CITY/STATE/ZIP _____

AREA CODE _____

TELEPHONE NO. _____

PAYMENT ENCLOSED

CHARGE MY VISA MC

CARD # _____

EXP. DATE _____

SIGNATURE _____

OR CALL

(901) 452-7827

For other subscription information including overseas rates.

Star Tracks

from page 5

Also kudos to artist **Mary Norman** who received a Gold Certificate at the Memphis Addy Awards. She was honored for her album cover design for the missing **Rob Jungklas** record. Anyway, I'm sure we would have liked it. Mary is staff artist for WKNO (you see her work in the *Star* every month) and also freelances.

RADIO NOTES

Our favorite "Night Time Rocker" **Malcolm Ryker** left The Eagle 103 for a new position in Little Rock.



Young Tamara "Tika" Wilburn and Julie Ann Schwarz are recording at Outback Studio.

photo by Evie Wilburn

Malcolm is the new Music Director and afternoon jock at FM-95. We'll miss you Malcolm, but I'll tune you in on my next trip to Hot Springs.

WEVL FM-90 has added three new shows to their format. **The Movies** is a new program airing 8 - 8:40 a.m., and featuring music from soundtracks, movie reviews and dialogue from classic films of the '30s, '40s and '50s. **Dreams of Rio**, written and directed by Tom Lopez is a 13-week radio drama in the best pulp-serial tradition. It airs on Thursdays at 6:30 p.m. **The Blue Plate**, a weekly blues program on 10 a.m. to Noon, Tuesdays, has added restaurant reviews to their format. **Bear Bean** and **Steve Franz** will tell you what they think of Memphis area eateries.

WMC FM-79 has officially scrapped their country format. Their new emphasis is News/Talk, heavy on the news. Several of the

WHBQ AM-560 talk show hosts moved over to WMC.

OPENINGS AND CHANGES

Welcome a new record store chain to town that has a reputation for working with local musicians. **Cat's Records** should have the first store opened in April, with plans for four more in the near future. Come on down.

Big Mama's has opened on Beale Street at the location formerly known as Lafayette's Corner. On a recent weekend, I saw Rick Harvey and his band on stage so it looks like the management is staying close to theme. But I still think songwriter's night is a good idea.

Three enterprising teens are working to help solve the never-ending problem of practice space for local bands. John Hester, Gabrielle Hulbert, and Lysa Wilcox of Jimbo Hale's recording class at **Kingsbury Vo-Tech** decided to put their skills and unoccupied equipment to good use in a rehearsal hall located at 1489 Wells Station Rd. These young folks have been soundproofing walls, setting up PA systems, and wiring their 16 channel board. What began as a summer project is growing into a full-time business. Of course, the facility will only be available for rent after school hours - from 3 p.m. to midnight. Who says young rockers are irresponsible?

Also on Beale Street, the **New Club Handy**, a New York-style dance club has opened, featuring the latest (recorded) dance music. Check it out one Wed. and Sat. nights.

Star Stage Management has officially changed their name to **SSI Managment**. So, if you see that combination you'll know who it is.

TIP SHEET

Joanna Dean recently completed pre-production for her second Polydor/PolyGram album. The tracking was done after approval by Dick Wingate, Sr. V.P. for PolyGram and Joanna's new manager **Larry Mazor** (who also represents Cinderella). We're ready for Part II.

Tracy Lords signed on with Peter Leeds Management out of New

York. Still no decision on their producer. I just want to see the record released and see which songs out of the couple hundred they have make it to the album.

Steve Horton's album project is coming along. Some very trustworthy ears report that the tracks she heard were ballad oriented with a little country overtone. Hey Steve, send us a tape.

Did you see someone who looked familiar on MTV last month? Like maybe **Mojo Nixon**? After putting the finishing touches on his upcoming album (recorded in Memphis at Sounds Unreel and produced by Jim Dickinson and John Hampton) *Root Hog or Die*, madman Mojo was MTV's roving correspondent for the Mardi Gras celebration in New Orleans. His film career is in the can, too, with his portrayal of drummer J.W. Brown in Jerry Lee Lewis' band for *Great Balls of Fire*. How does someone so strange get so many gigs? Mojo recently got married too. There must be an art to insanity. "Elvis is everywhere."

M-Slider has scheduled their farewell performance, but they're not really disbanding. They are going to work as Jimi Jamison's backup band. No word yet on exactly what that means, but we know Jimi's tracked a lot of material at KIVA. Maybe the Survivor is going solo on his next release.

Rumor has the Oak Ridge Boys considering a **Don McMinn** penned tune for their next album. "Saw Her By The River" from Don's European album is the tune.

Reance appears at Night Town in Destin, Fla. this month for Spring Break, March 3-12. The word out on Reance shopping results is extremely positive, like they may be signed before the upcoming **Producers' Showcase** (April 13-14). Their manager, however, said "No comment."

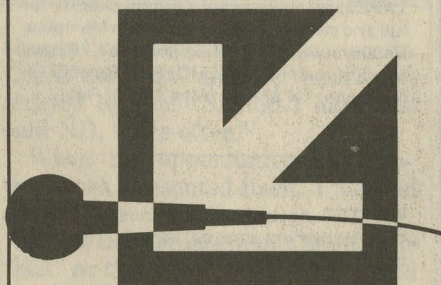
Billy and the Who Dogs added two guitarists to their lineup: Eddy Campbell (formerly with **Pam & the Passions**) and the infamous Greg Redding. The "old Dogs" are Steve Hauth, Joel Williams and Art Johnson, with, of course, Bill Beaty.

cont. page 55

OVERTON SQUARE is seeking a qualified tenant for space/FKA LAFAYETTE'S

to operate a live music and entertainment facility
approximately 5,600 SF, with Mezzanine. Principals Only.

Contact: David Haddock 901-274-0671



south by southwest

SXSW 89

music and media conference

CRONICLE BM

March 16-19 Marriott at the Capitol Austin, TX

★ **Workshops & Panels** with industry professionals from across the country. Topics include A&R, Management, Booking, Publicity, Producers, Songwriters, Publishing Deals, Video, Radio, Charts & Trades.

★ **SXSW Music Festival:** 250 bands from across the county performing at 16 clubs over three nights.

★ **Austin Music Awards**

★ **Trade Show**

★ **Softball Tournament & Bar-B-Que**

★ **Austin Music Business Open House**

★ **Inserts and Registration Book:** Advertise your band or business. Call for more information.

Discount rooms are available at the Marriott at the Capitol, 701 East 11th, 512/478-1111, \$62; Austin Sheraton-Crest, 111 East 1st St, 512/478-9611, \$42; Four Seasons of Austin, 98 San Jacinto Blvd, 512/478-4500, \$80. American Airlines is the official carrier for SXSW '89. Budget Car Rentals also offers special rates for all attendees. For discount rates, call 1-800-433-1790 and refer to star file # S 83978.

Co-Sponsored By
the Memphis Star

Registration \$75 before March 3; \$100 after

South By Southwest Box 49066 Austin, Tx 78765
512/477-7979 FAX 512/477-0754

CLASSIFIEDS

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

FOR SALE

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

UNREAL PRICES on sticks, strings, tuners, pedals, triggers, etc. Brand name equipment - new and under warranty. Look for the "Music Stuff" booth at the Mid-South Flea Market in March. For advance info call 1-800-288-3008.

KORG Poly 800: MIDI sequencer, stereo outputs, extra sounds. Like new: \$375. Call 735-3755.

Effects Processor - Delays & Echos. Electrostatic type, Morley brand. Great for guitarists or keyboardists, excellent condition - \$99. 458-4881.

Sony's Best 8mm Camera with built in player. Great for family videos, yet high enough quality for video production such as band promo videos, weddings, etc. Features include: telephoto lens, character generator for titles and subtitles, 6 LUX for filming in low light, hardshell case and accessories. Paid \$1900, will sacrifice for \$999. One year old. 458-4881.

"Geddy Lee" Type Bass Pedals -- Foot operated synthesizer with variable control settings, three octave range, great for bass players or keyboard players. Excellent condition -- \$299. 458-4881.

Equalizers - for guitars, stereos, etc., \$20. 458-4881. **Pioneer Power Booster** for car stereo, \$20. 458-4881.

HELP WANTED

Star Entertainment in N.Y. needs Talent Scouts. You find us Qualified Bands, we'll pay up to \$100.00 finders fee each. We supply everything. Only \$125.00 one time fee. Credit cards. 1-800-633-6313.

Wanted: Musician/Songwriter, to help compose poems into songs. This person must have a car, a guitar and an amp. Call David Scott at (901) 357-9578.

Good thump bassist needed. No thrash metal. Call 323-7002.

CAT's COMPACT DISCS, RECORDS and TAPES, is now accepting applications for full and part-time staff positions in Memphis. Retail record experience preferred. Please forward resume to MCRD, P.O. Box 22773, Nashville, TN 37202. Attn: Dir. of Retail.

WANTED: Keyboard player, must sing, have own equipment and be serious. Working band. Call now, 795-3537.

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 Allred, 452-7827.

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

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

Part-time (4-5 days a month) assistant distribution manager. Three openings - 1. North Memphis and surrounding area, 2. Northern Mississippi, 3. Eastern Arkansas. Must drive, be responsible, outgoing and available during regular business hours. Ideal for working musicians. Call Mr. Santoro at 452-7827.

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

WANTED: 50 or 100 watt **Marshall** tube amps. Would prefer **red**, but others will be looked at. 357-2017.

MUSICIANS AVAILABLE

Female Country Singer has several years experience with local band. Now available and wanting to sing. Call (601) 393-9111, please leave message.

DRUMMER available, Berklee College of Music Graduate, all styles, lessons. Joe at 683-8901.

Female lead singer looking for serious working band. Call Lisa Maggs at 794-8173.

SERVICES

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

Tired of neighbors asking you to quit playing just when you get to jammin' good? Are you on a first-name basis with the patrolman on your street? You need a rehearsal hall! We got one! PA system, 16 channel board, built-in equalizer and effects with additional effects on a line-in. Package deals. Call 323-0591. JGL Sounds, Inc.

Do you want to go into the Entertainment Booking Agency Business, but don't know how? Call **HORIZON MANAGEMENT** Toll Free in New York 1-800-678-2748 for Free Brochure. One time charge of \$1000. We do the work, and you make the money!

Guitar and Bass **Repair**, modifications, and adjustments. Accurate work, reasonable rates. 243-2926.

MOTECH Services -- Authorized warranty repairs for **Yamaha, AKAI, Fostex** and **QSC** keyboards, effects and amps. Reliable service on all major brands. Personal PA and studio equipment repaired **fast!** AFTER HOUR service available - (901) 363-3856.

Star Tracks

from page 53

They've been back in at Power House Studio to cut three more sides for shopping. I caught them on Beale, and if you like good-time rockabilly rock, this is it.

If you like to listen to rock that doesn't require earplugs and you (baby boomers) know the words to, check out **Poor Red's** from 7-11 p.m. on Sundays. Lee Miller and Rick Wilson are back with drummer Tony Maharry to soothe your ears. I love this stuff. "I have become comfortably numb . . ."

Last month at the Loose End, a *Star* staffer saw a very interesting group, **Live Bait**. She says these guys are good. I don't know anything about them except that they rehearse in an actual bait shop. Brain damaged minnows?

Personally, I saw the **Jerry Dean/Steve Ingle** duo last month at Rascal's and they were wonderful. 'Course, I stayed out too late, but you can actually see them earlier on week nights. Highly recommended.

That's all I know that I can print.

★

LP Reviews

from page 37

Wales; an industrial seaport city which has suffered some of the worst unemployment rates in all of Great Britain in recent years.

In "Evita the Clown," Parfitt preaches about the evils of drug use with the lines: "Marijuana, cocaine -- Amphetamines/Pills, booze, kids doin' anything/Smack, crack, heart attack/How do you know what's gonna kill you?" (The addition of a sampling from the Beatles' harmony at the beginning of "Magical Mystery Tour" makes this track a personal favorite.)

In spite of the tendency of Parfitt to sometimes drift into cliché's and banality while rapping, most of this album is solidly good. The mixture of rap, rock, and melodic pop meets a middle-ground sound that should put Blood Brothers on the musical map.

★

The Replacements

Don't Tell A Soul

(Sire Records)

by John Rote

The cover of *Musician* was very strong. Bold type, copy lean and sharp, "The Replacements - The Last, Best Band of the '80s."

You have to understand, the Reagan years have not been kind to me, and I'm constantly reminded of

things I've missed in the past decade. Could the "last" and the "best" have slipped by me? Should I have just said NO, more often?

When the opportunity to review this work presented itself, I jumped at it.

First, the Replacements are not the "last" or the "best" of the '80s. I said no enough times this decade to know that. Secondly, and more important, they may be the first good band of the '90s.

Don't Tell A Soul is an experiment, and as such it has its share of dead ends; "Talent Show" and "Anywhere's Better Than Here" are glaring failures. But there are gems mixed with coal; "They're Blind," "Asking Me Lies," "Rock'n'Roll Ghost," and "I Won't" all make the shoveling worthwhile.

The production values won't win any awards, it's a bar band mix, but that won't hurt airplay. Lyrically, the writing is mature, if unfocused. There's no paeans to puberty here. It's more like *thirtysomething's* gonna happen to you too. It won't wait for permission. One can hear many influences in the ballads, most of them English. My wife wondered why I was reviewing an old Pink Floyd LP, and she says no all the time.

Besides Floyd, you'll hear dashes of bluesy, early Stones, Who-like pain, Moody Blues balladeering, and even Dire Straits.

Don't Tell A Soul is a teaser. If the Replacements focus, and find a producer that knows how to stretch them, their next work should be a killer.

★

\$200.00

REWARD

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

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

The following items were stolen:

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

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

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

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

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

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

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

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

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

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

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

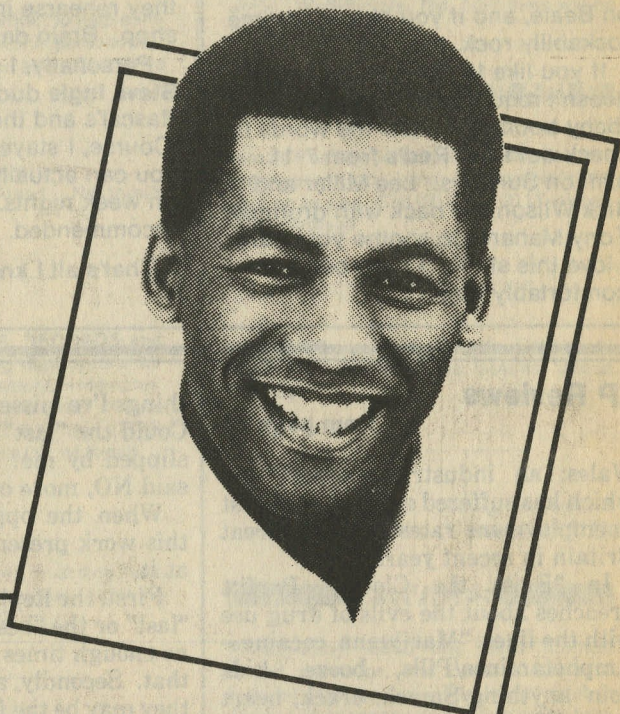
PLEASE CALL:

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

Coming Attractions



Texans Edie Brickell (center) and the New Bohemians make their Memphis debut March 15 at the Orpheum.

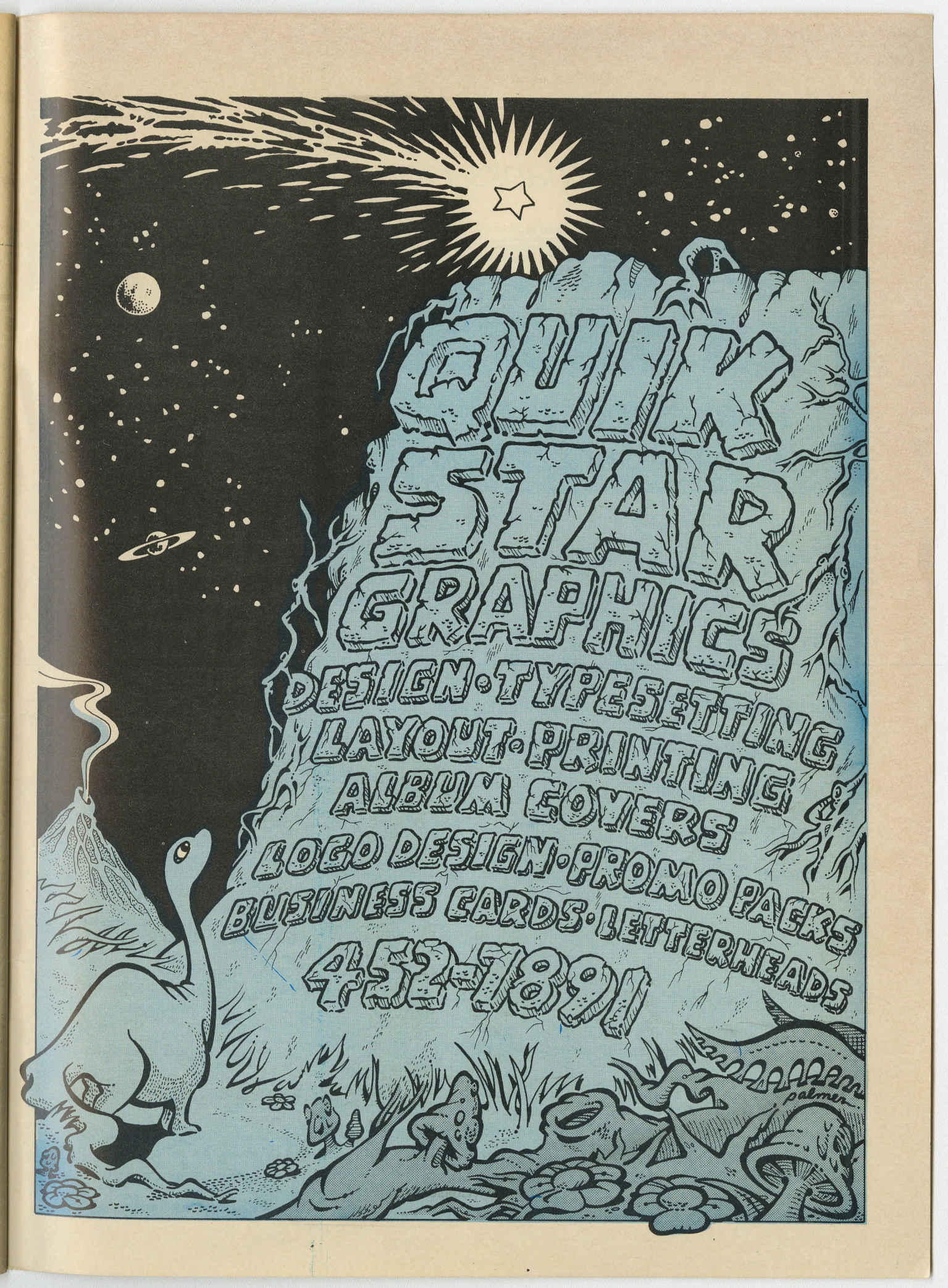


South African jazz guitarist/vocalist Jonathan Butler returns to Memphis March 16 at the Orpheum Theatre.

Below: Country siren Tanya Tucker will open for Rodney Crowell and Hank Williams Jr. March 12 at the Coliseum.



Newcomers House of Lords will join 38 Special in rocking the Orpheum March 21. Also appearing in March are Robert Cray and John Hiatt (Orpheum, March 19) and R.E.M. (Coliseum, March 30).



**COUNTRY
STAR
GRAPHICS**
DESIGN • TYPESETTING
LAYOUT • PRINTING
ALBUM COVERS
LOGO DESIGN • PROMO PACKS
BUSINESS CARDS • LETTERHEADS
452-7891

Thanks From

ARDENT[®]

To some of the great artists and labels that have made our 22nd year our greatest year.

STUDIO CLIENTS

ZZ Top	Warner Bros.	Johnny Winter	Voyager
R.E.M.	Warner Bros.	Joanna Dean	PolyGram
The Fabulous Thunderbirds	CBS Associated	Omar And The Howlers	CBS Associated
Steve Earle	UNI/MCA	Michael Anderson	A&M
The Replacements .	Warner Bros.	DeGarmo & Key	Power Discs
Rock City Angels	Geffen	Velvet Elvis	Enigma
Tommy Keene	Geffen	Mylon LeFevre	Word
George Thorogood	EMI- Manhattan	Mavis Staple	Paisley Park

PRODUCTION SIGNINGS

John Kilzer, *Memory In The Making*, Geffen Records; Produced by Keith Sykes and John Hampton for Memphis Records Productions.

Tora Tora, *For Spring Release*, A&M Records; Produced by Joe Hardy and Paul Ebersold for Ardent Productions.

THREE 32 TRACK DIGITAL STUDIOS • MUSIC PRODUCTION • FILM AND TELEVISION PRODUCTION
NEVE V SERIES • SSL 6000 • MITSUBISHI WESTAR

ARDENT • 2000 MADISON AVENUE • MEMPHIS, TENNESSEE 38104 • 901/725-0855 FAX 901/725-7011