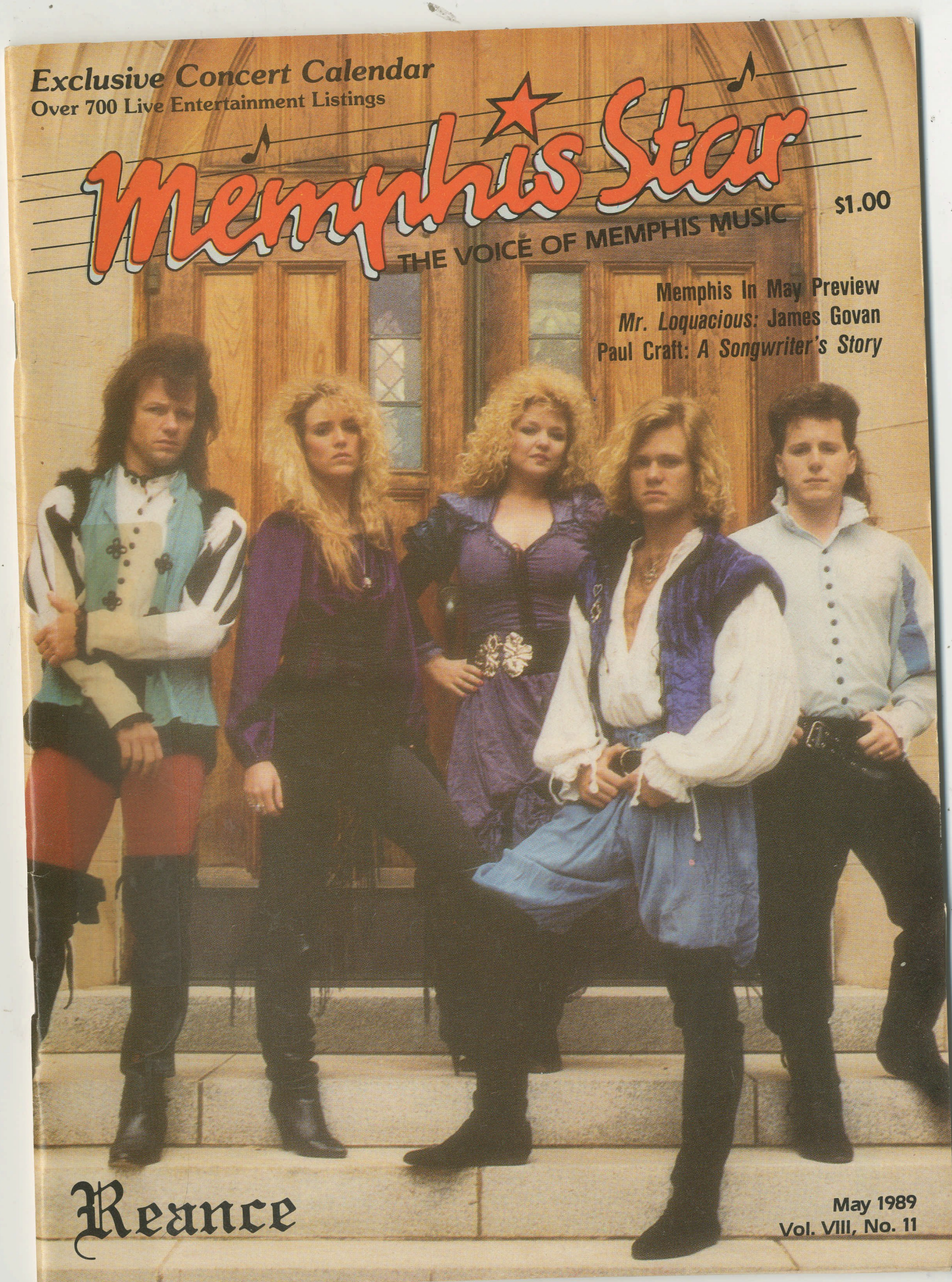
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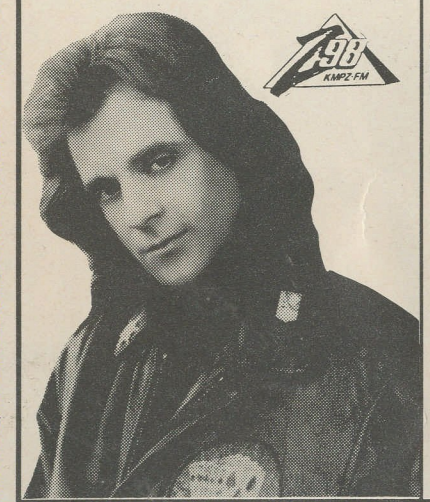

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Reance's Meteoric Rise Reads Like A Fairy Tale Come True. But Has It Been That Easy? *Our Centerfold Story on Page 28 Takes A Look. Cover Photography by Kim Elliott Paulson.*

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STAR TRACKS

by Anna Cham

What can you say
About May.
So many places to play,
Not enough time in 31 days.
But we'll try anyway.

NATIONAL NOISE

The March 17, 1989 edition of *The Hard Report* (a radio industry weekly news/opinion magazine) reported the following: "Members of REM are offering to the **city government** in their hometown of Athens, Georgia . . . up to $5,000 to finance a design review of the (city's downtown warehouse) area . . . The members of REM say they "are very interested in the future character of downtown Athens . . . "

That article made the lights go off in my head. And it was immediately followed by this piece: **"Memphis, Tennessee** is hoping to get the first rock'n'roll museum in the U.S. City officials are to approve a developer's plans for the Memphis Pyramid . . . which would include a hall of rock'n'roll memorabilia . . . "

It occured to me that there are music people in this town who could pledge a significant amount of money to make things happen. Apparently, the City and County Governments, **Mr. Schlenker,** and Graceland's plans are still fairly fluid. If a radio station jumped on the job of aligning the public (see Letters, page 12, reference Cleveland) and the musicians in this town that drive Mercedes', etc., formed a coalition or joint venture to do the job RIGHT, I bet they could find room in that pyramid for more than a hall of memorabilia. Write me letters, tell me what YOU think.

NEW RELEASES

On the 15th of May the Moon will be waxing to full and **Rob Jungklas'** new album, *Work Songs For A New Moon* (RCA Records), will be shipped to the radio stations. Call them all and ask for "To Be In Love Is To Be In Heaven," the first single. By the end of the month, the album should be in area record stores (hope they order enough).

If you're not familiar with Rob's name, does "Memphis Thing" ever echo in your brain? That cut is off his first album, *Closer To The Flame* (Manhattan Records). According to Rob, this album is a lot more acoustic-based. (Pretty, feel-good love songs -- perfect for the summertime blues.)

Dick Clark, reportedly in town on speculative Rock Museum business, hams it up with Sun Studio's Gary Hardy.

The album was recorded at Studio 4 in Philadelphia, with a few overdubs done in New York. **William Wittman** (Rob's first album, The Outfield, the newest Fixx recordings) is producer and virtually all the tracks were performed by Wittman, Rob, and New York session top gun, Peter Wood.

Bring it on . . . we've got the champagne and the candles ready.

"Sometime" in June, **R.T. Scott & the Delta Rebels'** debut *Down In The Dirt* (PolyGram) will be released. In the meantime, you can catch the live show a couple of places around the south: The Junction in Marks, Miss., Strawberry Jam in Little Rock; Huntsville and Birmingham, Ala.; and the Varsity Inn at Helena, Ark.

Every Mother's Nightmare, a hot little rock band also under the guiding spirit of Eli Ball, will accompany the Rebels on their roadhouse destruction tour. The current Rebels are James Flynn on bass, Eddy Shaver on lead guitar, Eddie Boys on drums and Damon Johnson on rhythm guitar.

Check out Studio News (page 6) for more Memphis artists in the record release stage and make a note to back (buy) all you can. If they sell a lot in their hometown, those national guys with the big bucks pay attention. OK? OK.

And **Tracy Lords** headed into an LA studio last month with their producer. MCA Records hooked them up with the man responsible for Anthrax albums, Mark Dotson. Stay tuned for updates on the Dallas-based/Memphis-homegrown Tracy Lords.

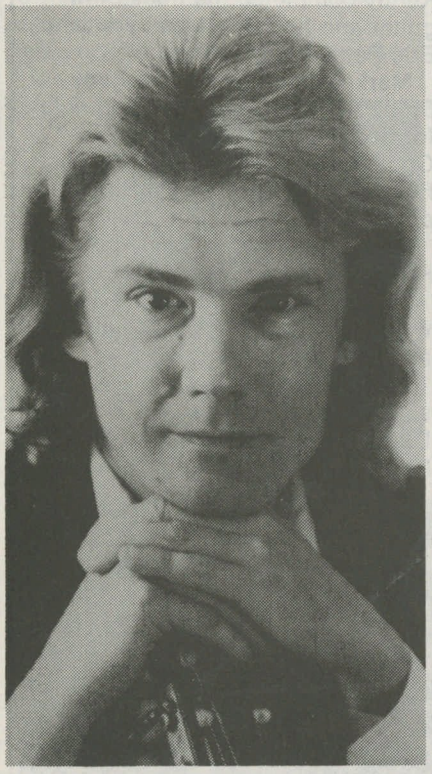
The wild and crazy Mojo Nixon and **Skid Roper** were in Mempho a couple of months ago to cut their newest album. The resuilts of that, *Root Hog, or Die,* is out now, and now Skid's first solo project has appeared. *Trails Plowed Under* (Triple X Records) is original songs from the heretofore silent Skid Roper. Try it out next time you need to run a sanity check. Mojo and Skid will be at Antenna May 28.

TUBE NEWS

Vapors legend **Lou Roberts** taped a *Nashville Now* segment with Ralph Emery in March and it will be aired sometime this month. The show centers around promoting the re-release of Lou's record, "Old Friends," written by rockabilly great Charlie Feathers.

Also, former Memphians **Loman and Nancy Craig** host a cable television show on Nashville's Cable access Channel 35. Any artists

wanting to appear on Loman's show should call him at (615) 244-3505. You must have studio quality recording and a promo pack for consideration. (Good way to promote those Nashville area gigs.)



Classical guitarist John Stover made his European debut April 23 at London's Whigmore Hall.

On the local front, **John David Wages** will take over host duties on the Memphis Music Program on Memphis Cable Access channel. Former host Mike McCarrol is planning to put more energy in the production end of the taping.

RADIO NOTES

Memphian **Harold Garrett** was featured on the April 22 edition of the syndicated stage/radio show, *Appalachian Jubliee Superstars Country Special.* Harold performed selections from his recent release, *Don't Start Stopping* (see review, *Memphis Star*, April 1989).

The progam is heard on stations along the east coast and is taped in Chambersburg, Penn. A Jubliee Country Music television/radio series will be beamed on PBS stations in the coming year. Tra-

see ***Star Tracks*** *page 22*

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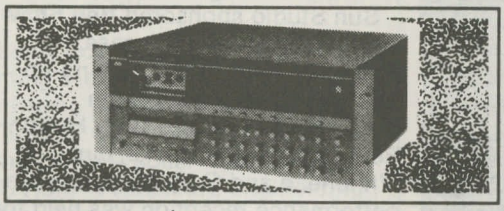

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STUDIO NEWS

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

by Adam Trump

At **PRO AUDIO: Law and Order** (MCA artist) is in pre-production before recording at Ardent with Joe Hardy.

Pro Audio is also in the middle of refurbishing a mobile recording truck soon and it will be able to record live with a 16-track on board.

Steve McCraw has been busy engineering at Easley Recording.
photo by Kelly K. Craig

At **SUN STUDIO: Good Question** completed six songs for their upcoming album this month. They will leave May 1st for a tour of the United Kingdom to coincide with the release of the compilation album, *Young Americans,* which contains two cuts from their first album, *Thin Disguise.*

Sun Studio sponsored **Ben Shaw** in the Producers' Showcase, Thursday April 13th. Backing up Ben were Sam Shoup, Tom Lonardo, James Lott, Mary Hutton, Reid McCoy, Jim Spake, Jim Whitehead and Gary Hardy. A pre-performance reception was held for members of the Memphis music community and special guests at Sun Studio.

Dick Clark came to Sun Studio to film footage for an upcoming Dick Clark Production to be aired on Turner Network Television in June about the *Class of '55* video and album that was produced at Sun Studio three years ago. This interview and commentary footage will be used with never-before-seen footage featuring the late **Roy Orbison, Johnny Cash, Jerry Lee Lewis, Carl Perkins** and a host of celebrity guests.

At **EASLEY RECORDING: Panther Burns** finished mixing material for their upcoming live 10th year anniversary release on New Rose Records of France. Also on the project is material mixed at the Warehouse. Doug Easley engineered the mixes and Ron Easley produced. The double record will be released as LP, CD, cassette and videodisc containing footage of the live show at the Warehouse.

The Brewers and **Metro Waste** were in cutting songs for shopping to labels. Doug Easley engineered.

Steve McCraw engineered demos by **Michael Steven Bates** of Little Rock with Gentry Jones producing.

Rin Tin Horn is working on songs with Doug Easley for independent release.

Other demo projects completed last month included the **Heat, the Penetrators,** and **Face Value** with Doug Easley and Steve McCraw engineering.

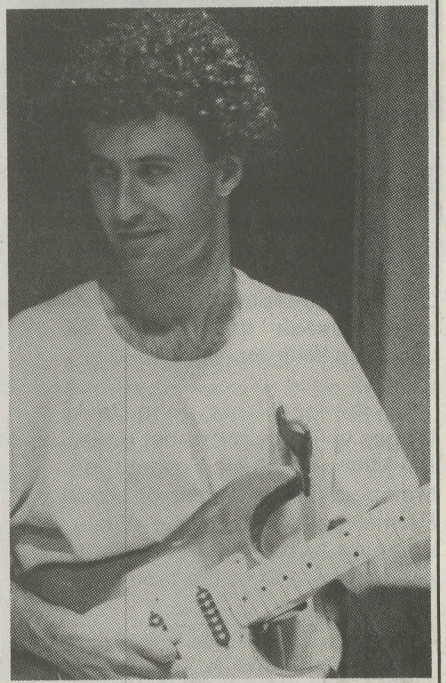
At **NEW MEMPHIS MUSIC: Kenneth Jackson** was in producing tracks for his company, Starfire Productions. The songs on the forthcoming LP, *Lover's Holiday,* were written by Kenny. He used some hot players on the sessions: Steve Potts, Jeff Rogers, and Austin Bradley on drums; Kenneth Coleman on bass; Tony Black and Kenneth Jackson on keyboards. Kenny completed the tracks with guitar and horns. Nikos Lyras and Eric Patrick engineered.

Mark Blumberg and **Stephony Smith** wrote and produced a jingle for Shelly Phillipy Marketing Communcations for Worthington Furniture Warehouse. Nikos Lyras engineered.

Nikos produced several spots for Peter Buck Productions.

Producer/engineer Danny Jones was in cutting tracks on country artist, **Doug Harrison.**

Edwin Hubbard produced a soundtrack for the Whale and Dolphin Society of Los Angeles. Nikos Lyras engineered.



In addition to his Come In Berlin work, Nikos Lyras remains busy at New Memphis Music.

At **ROADHOUSE RECORDING: Steven Simpson** was in for continued overdubs on his project. Lamar Porter Marshall produced two songs for the Branch of Christ Voices of Praise which will be released as a sinlge. Mark Patrick and Ronnie Vandiver engineered.

Michael Strickland began production on his LP tentatively titled *Sleep All Day.* Session players

have included Sam Whitaker (guitar), Michael Toles (keyboards), and producer/engineer Danny Jones (drums).

Roadhouse Recording has added more outboard equipment including API mic pre-amps, Summit Audio tube equalizers and Yamaha NS1 Oms monitors wired with Powerline 2 Monster Cable.

Stephony Smith co-wrote and co-produced a furniture jingle for Shelly Phillipy Marketing Communications.
photo by Mike Malone

At **EDEN RECORDING STUDIO: Y-B Normal** is hard at work finishing tracks for the first of five albums for Eden Records. John David Wages is engineering and co-producing with the members of the band.

Local gospel group **Provision** is putting the final touches on their four song package to be shopped to several major gospel labels. John David Wages, Brent Endres and Ronnie Kittell are engineering the project.

The **Derek Clark Ministries** have just begn work on their second album. The first album is now in its third re-order and is still selling strong. Ask for it at Pop Tunes.

Eden Recording announced an upgrade from a 12-track facility to a 16-track facility. They offer 16-track recording with sympte auto-locator and a 28 channel Sound Workshop console. Outboard gear consists of the Korg DRV-2000 digital reverb, ART Multiverb, Roland SDE-1000 digital delay, DBX 160 stereo compressor, Yamaha stereo limiter/compressor, and an Aural Exciter. They also have the new Korg M1 Workstation, and an Akai digital sampler. ★

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Mr. Loquacious:

JAMES GOVAN

"Over there I'm some kind of star."

by Alice Duncan

When performing within the small and dimly lit confines of Big Mama's Bar and Grill on Beale Street, R&B artist, James Govan is Mr. Loquacious; a born-to-be-crooner, who is endowed with a soothing and soulful rap that is very much appreciated by all the ladies in the house.

He says there is nothing he enjoys more than singing before an interested audience with whom he can clown between songs. However, when it comes to one-on-one communication, the vocalist explains, "I'm not very talkative."

Even though James Govan claims to have a "quiet" and "shy" personality he has many things on his mind and very much to say, especially when he is asked to reflect on his twenty-one years in the music business. His is a career which has consisted of moments in the spotlight, several recording contracts that went nowhere and a lot of very hard work.

Govan has an album, *I'm In Need*, with distribution and sales in England. He is writing and gathering R&B material for a new LP project. Still in the formative stage, no studio or label has been selected yet. Meanwhile he performs around town and awaits the next opportunity.

Govan is a slender, 39 year old Charleston, Miss. native who was raised in a section of north Memphis called New Chicago (the Manassas school district), so in spite of his birth place he is a Memphis homeboy, who began making his tracks toward the entertainment world when he was just 15 years old.

He belonged to the Vims, a male quartet. All the members attended Manassas High School and by Govan's deliberate planning, each of the members in the group were named James. Govan recalls, "It was James Carter, me, James Grundison, and James Morrison. After we got out of school James Morrison went into the Marines. So, I found another James - James Dotson."

As lead singer of the Vims, Govan and his synonymous buddies performed in high school extravaganzas all over the city and they competed in many of the talent contests that were held at the Front Street Theatre in downtown Memphis. They were also frequently invited to sing in night clubs around Memphis, such as the Tikii Club on Bellevue (now the Touch of Class) and Currie's Tropicana on N. Thomas, which used to be a popular and jumpin' night spot during the '60s.

With a smile and light chuckle, Govan says, "The managers would have to sneak us in because folks were drinking and we were too young. Then we'd have to sit in the car until the next show."

Govan broke away from The Vims to become a solo act in 1968. He was 18 at the time, and on his own he landed two steady gigs. He spent the first part of his nights performing blues tunes at the Down Under Club that was housed in the old Chisca Hotel. Then by foot he'd run around the corner to the Twilight Zone on Vance, where he would finish off his evenings singing Stax hits.

By then he had established a reputation for himself and was known about Memphis as "Little Otis" because his sound and delivery was so similar to the vocals of Stax artist, Otis Redding.

Today, the baritone vocalist still maintains that soulful air that is reflective of Stax's soul genre. "I could go off into another bag and change my style, " he comments. "But I'd rather stick to my roots (soul, R&B, blues) because this music never dies."

Songwriter George Jackson, who wrote Bob Seger's "Old Time Rock and Roll" and the Osmond's "One Bad Apple," brought Fame Records' Rick Hall into the Down Under Club to check out Govan's sound in '68.

Hall like what he heard and invited Govan to his Muscle Shoals, Ala. studio to record. As a result, the teenager wound up signing a five year contract with Fame that initially appeared very promising.

Two singles made a minor impact in Europe, but by then, Fame Records wasn't paying much attention to its signees because, as Govan explains, "Mostly all of Atlantic's artists wanted to come to Fame and cut. So, you had all these big names like Aretha Franklin, Clarence Carter, Candy Statton and Wilson Pickett who were recording and getting the publicity. I got lost in the shuffle being an unknown."

Disgusted with his lack of exposure and success, Govan left Fame before his five year contract was up to become a party disc jockey in Toledo, Ohio. Shaking his head remembering the misery he notes, "It was depressing being away from the business. I'd be there DJing away when I really wanted to be singin'. You know they say that the majority of all DJs are frustrated singers."

By the early '70s James Govan was singing with the Memphis-based Stone Blue Band headed by Billy Herbert. Govan was also writing music on the side and working for Stax Records as a demo artist. However, he never signed with Stax.

Instead, he made a five year deal with Herbert's Block Six label and again there were promises of grandeur and no grand results. "Everybody wanted you to sign a five year contract," says Govan, taking the familiar procedure step by step. "They'd tell you all about what they were going to do for you. But once you'd put your name on that contract they didn't do like they said. That's what's depressin' about it."

The third dotted line Govan signed was with Estelle Axton's Fretone label. For this stint he recorded only one song, the 1974 Christmas tune, "Frumpy the Frog." During that Christmas season, local stores in Memphis sold Frumpy coloring books and Frumpy tee-shirts. To uplift the holiday spirits of children and adults, Govan was invited to perform the tune on George Klein's *Talent Party.*

Then for the remainder of the '70s, Govan continued to gig around the city with Stone Blue which had become a highly regarded performing and back-up band in Memphis. The group disbanded in 1980 after backing Tony Joe White on *Eyes* album.

> ***"They'd tell you all about what they were going to do for you. But once you put your name on that contract they didn't do like they said. That's what's depressin' about it."***
>
> **— James Govan**

Record producers David Johnson looked Govan up in 1982 and asked him to return to Muscle Shoals to record a solo album for Broadway Records. The outcome of Govan's labor was *I'm In Need.* This project was completed by 1986, but it was not distributed until February 1988 and then only by Charly R&B Records.

I'm In Need is a combination of classic soul tunes such as a cover of Mel and Tim's 1972 million seller, "Starting All Over Again" and Maurice and Mac's 1967 hit, "You Left The Water Running." Along with these cover tunes the album also contains new, mellow, soul ballads like the Gospel-tinged "Oh What A Price" and the heart-wrenching "Tell You About My Girl."

It upsets Govan that his distributors have not placed *I'm In Need* in the United States, but he doesn't harp on the issue excessively since he has acquired loyal fans abroad and receives healthy royalty checks from London. Sitting in a small cafe booth dragging on a Kool king filter Govan remarks, "It's like here (United States) James Govan is just James Govan, but over there (Europe) I'm like some kind of star." ★

Govan's album, *I'm In Need,* is distributed in Europe through Charly Records, but is unavailable in the United States.

photos by Dorothy Williams

GRAMMY® NEWS

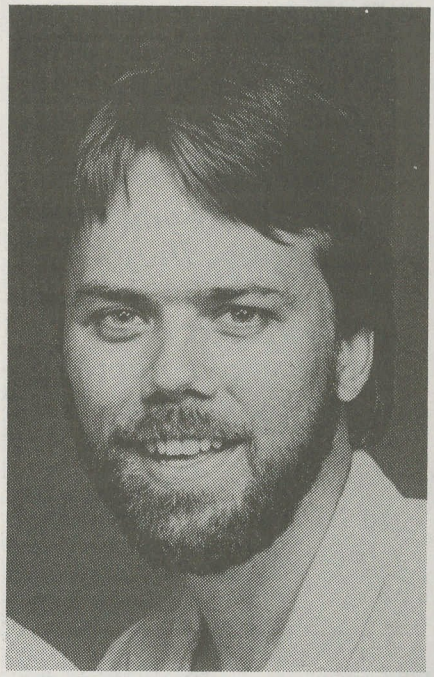
The Memphis Board of Governors last month ratified the appointment of Nancy Apple-Sides as the new executive director of the Memphis Chapter. She will replace Deborah Camp who will be stepping down in June.

Nancy is a graphic designer from San Diego, Calif., who now resides in Memphis. She has managed several art studios over the past ten years and has built up a number of music industry accounts including ZZ Top, Hard Rock Cafe, Ardent Studios, Media General and Mid-South Concerts to name a few.

Nancy is currently director for Studio Z, a new graphic design studio in Memphis that specializes in logo and album cover designs, promotional packages, ad slicks, as well as other related activities.

In addition, Nancy is a musician and songwriter, and has been in several bands. She has served on several NARAS committees and designed this year's Grammy Party invitations.

This month NARAS President Larry Lipman, National Vice-president Danny Jones and trustees Dick Ranta and Joe Dixon will represent the Memphis Chapter at the annual NARAS Trustees meeting in St. Petersburg, Fla. Nancy Apple-Sides will also attend.



Everybody's favorite DJ, Ron Olson of FM 100, will preside over the June 7 Richard Ranta Roast, to be held at the Pink Palace. The Roast will benefit the Memphis Chapter of NARAS.

Wednesday, June 7 is the date of the Richard Ranta Roast, a fund-raising event that will be held at 7:30 p.m. at the Pink Palace Museum. Ron Olson, of FM 100, will serve as moderator and various Memphis celebrities will present skits. For ticket information call (901) 794-8539.

Ballots were mailed last month to all current NARAS members to elect the new Board of Governors. The new Governors will be announced at the May meeting. Election of officers will take place at the June meeting.

The May meeting will be held at 5:30 p.m. on Tuesday, the 2nd, in the fifth floor auditorium of the Media General Building. ★

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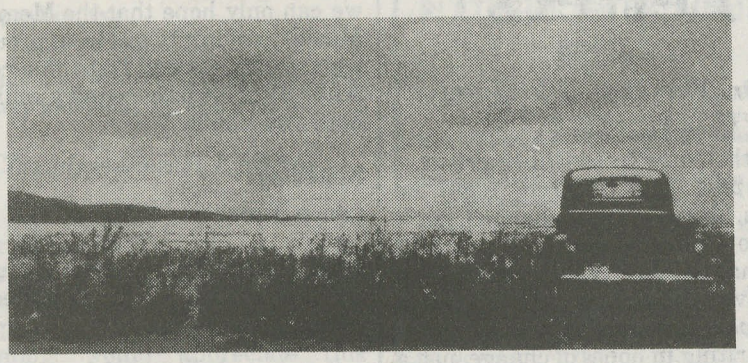
The festival is broadcast over national public radio stations nationwide by WBEZ radio in Chicago. For more information please contact the Mayor's Office of Special Events Hotline at (312) 744-3370. ★



New Music From South X Southwest

by Sandy Heiss

Last month we ran a recap of Austin's South X Southwest Music and Media Conference. Of all those hundred and hundreds and thousands of musicians, many, many had commercial releases. They were handing them out like fanzine idols pass out 8 X 10 glossies, especially when they noticed a media representative. I've got some great new music, and all it cost me was trip to Austin. Never underestimate the power of the press.

With all this in mind, a conglomerate review seemed in order. Some were good. Some were okay. Here's the wrap.

Mentioned in last month's issue was a band called Shoulders, whose tape is on their own independent label. It contains a good sample of their eyebrow-raising music. From the opener "Up In Arms," about a man who's lasted beyond reality and "lives by the book, by the Rand McNally," to the final "On Sunday," that mourns the age-old problem of a love condemned by differences in social strata. The songs are unique and their delivery is singular. Shoulders is working on a new release that will include one of my favorites from their live performance in Austin, "In Trash Man's Shoes." Shoulders has something. Something very good.

Approached in the elevator by what appeared to be a stockbroker in tennis shorts, I was surprised when Dariush Rad handed me a CD of himself and his band The System. The release, called *Crossplanes*, on the Niroomand independent label, has a groove. A little funk, a little techno-pop, a little new wave and a tad reggae, Rad, who wrote and produced all the songs, has created a signature for himself and the band. A kind of commentary on modern day society, his lyrics are simple and direct, but if you listen between the lines he's saying much, much more: "I don't steal and I don't rob/but I can't seem to hold a job. . . I'm just sittin' doin' all that I can/waiting on my check from Uncle Sam/It keeps me movin' in the right direction." Another selection, "In the '90s," expounds upon how life should be in the next decade. As far as I can tell, Rad is a Dallas boy, but no matter where he's from, his CD crosses the continent with its messages and music.

Dickie Lee Erwin handed me his cassette, *My Last First Single*, over breakfast one morning. He's as personable as you'd expect a homegrown Texan to be. His voice is strong and clear with a drawl that makes it perfect for Texas swing. The two songs were nice, but didn't have the kicker that it takes to make a hit. One good hook and this guy could be on the radio.

see ***SxSW*** *page 21*

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LEGAL/ BUSINESS SIDE

by C. Stephen Weaver

"It all begins with a song" is the slogan of the Nashville Songwriters Association. Because I subscribe to that idea, I will begin a series of columns dealing with songwriting and music publishing. The first area to be discussed will be that of copyright.

Federal copyright protection exists for the "author" (the songwriter) of any "work," including song lyrics and musical compositions, from the moment the work is "fixed in a tangible medium of expression." For most songwriters that means either putting the song on tape, in lead sheet form, or, in the case of a lyricist, writing or typing the lyrics. Any one of those acts gives the songwriter federal copyright protection of his work. However, protection is one thing -- proof of that protection is another.

The best form of evidence that you own the copyright to a particular song is a Copyright Registration Certificate. You may obtain such a Certificate by registering your song in the records of the Copyright Office of the United States. Music and song lyrics are registered with the Copyright Office on a "Form PA." Copyright Registration Forms are easily obtained from the Copyright Office at the Library of Congress in Washington, D.C.

The Form PA should be used if you are only registering a claim of copyright ownership in the song itself. However, if you are a producer/arranger and want to claim ownership of the song *and* a particular performance of that song on tape, you can accomplish both purposes with the Form SR, which is also used by record companies and others to protect their rights in what is known as a Sound Recording.

After completing the proper Form, send it with a copy (lead sheet, etc.) or Phonorecord (cassette, CD, etc.) to the Copyright Office. Also send a check or money order for $10 made payable to the "Register of Copyrights." Mail everything to: Register of Copyrights, Library of Congress, Washington, D.C. 20559. The Copyright Office will then send you a validated copy of the Registration Form. This is your Certificate of Registration. *Keep it.*

Although the act of copyright registration does not *create* any rights of ownership (putting the song on tape, lead sheet, etc. does that), it is important for other reasons. One is that a registration made within certain time limits if *prima facie* evidence that there is a valid copyright in the song and that the facts stated in the Certificate are true.

Basically the significance of that statement may be illustrated as follows: Suppose you have written a song, sent your registration form to the Copyright Office, and now have obtained a Certificate of Registration. Some unscrupulous person sues you claiming that he is the author and owner of the song. You have a Certificate that says you are the author and copyright owner of the song. That will carry your case in court unless the other party can prove the statements in your Certificate are false (or unless he or she has an earlier Registration Certificate). Registration is also a prerequisite to bringing an infringement action.

I have never been involved personally in a situation where someone's song was *intentionally* stolen or infringed upon. More frequent problems have occurred in my office because a client has improperly completed a Form PA or Form SA and I discovered later. If certain information is omitted, the application will be returned, resulting in a delay in registration.

More serious, however, is when incorrect information is put in the application, usually because a client did not fully understand what was being requested. In most situations the Copyright Office will go ahead and register the application with the incorrect information. That wrong information is then deemed to be *prima facie* correct in a law suit, should one occur.

Hopefully, we are able to correct the application prior to any litigation involving the erroneous data. We usually can. But things will be a lot cheaper and easier for the writer if the application is filled out correctly in the first place. ★

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.

Letters

On The Top 100 Chart

Dear *Memphis Star*,

In the letter from Bill Harris (*Memphis Star*, March 1989) he states, "If you want it changed, get it on the Top 100 charts, and they will be happy to report something positive;" they, of course, being *Memphis Star* magazine. Well, I'm not writing in hopes of change, just a little positive press for my Top 100 Country chart single "Dangerous Ground," which is presently #57 with a bullet in *Cash Box* and #5 with a bullet on the National Independent Chart.

Recorded at Memphis Sound Productions with the help of John Gaskill, Sam Gay, Eric Eschbach, Bo Harris, Michael Allen, Dan Pfeiffer, Cato Walker III, and John Ryder, it is positively a "Memphis Thang" and we can only hope that the Memphis Music Community can be as proud as we are of our small taste of success. After all, "It's only country soul, we hope you like it."

Sincerely,
Lance Strode

p.s.: By this printing we will debut on *Billboard*. We'll keep you posted.

Editor's Note: This letter came in just as we sent the April issue to the printer so Lance's info is a little out of date. As of April 14, he reports that "Dangerous Ground" is #47 on Cashbox, *#4 on the National Independent Chart and debuted at #90 on* Billboard.

We gave him some positive press in our February 1989 review. Has

see **Letters** next page

Letters
from previous page

anyone heard it on any of our local country stations? If not, why not?

Cleveland Hall Update

Dear *Memphis Star*,

As runner-up city in the prestigious Rock and Roll Hall of Fame competition, I'm sure the citizens of Memphis would appreciate this progress report from Cleveland: There is none. Plans have not been finalized, digging has not commenced, and, most significantly, donations have not been pouring in. Publicity has all but totally ground to a halt, and local enthusiasm has turned to near unanimous skepticism.

None of this should come as a surprise, however, to those not blinded by the shameless hype and self-promotion of the Cleveland radio stations that perpetrated this scam. Now, in an effort to hustle donations, local leaders have reportedly secured the services of the promotional guru behind the Statue of Liberty festivities held two years ago. This action comes hot on the heels of an alleged statement by Ahmet Ertegun that the awards ceremony would forevermore be held in New York.

Would this unfortunate series of events have occured if the Rock Hall's Board of Directors had given the nod to Memphis instead of Cleveland? Somehow, I don't think so. Memphis has history on its side, and that alone should have convinced the Board of Memphis' legitimate and undisputed claim. But it has much more. There's a vibrant and active music scene that can still attract the best and the brightest for recording sessions. It also is fortunate to have people of vision, such as Sun Studio's Gary Hardy, who, while working to preserve and maintain the integrity of a glorious past, dedicates much time, effort and energy to insure that Memphis continues to be the locale of choice for both established and struggling artists.

The selection of Cleveland over Memphis has cheapened the honor to the extent that, in the best interests of all concerned, the effort to build the Hall and Museum should be stopped.

see ***Letters*** *page 50*

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MEMPHIS IN MAY SALUTES KENYA

It's May and that means Memphis In May; the month-long celebration of and by our town that offers something for even the most stodgy of Memphians, Mid-Southerners and visitors from around the world.

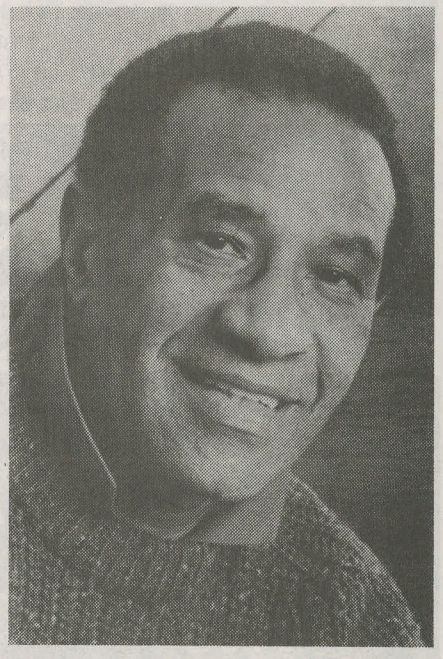
This year's honored country is Kenya; the first truly African culture to be so selected by the Memphis In May International Festival. (Egypt, of course, was celebrated a few years back but it is north of the Sahara Desert and so westernized as to be not representative of the African continent.)

Familiar events such as the "10K River Race" (April 29), the "World Championship Barbecue Cooking Contest" (May 11-13), and the "Great Mississippi Canoe & Kayak Race (May 6) still dominate the Festival line-up.

On a more serious side, there will be numerous events designed to educate us about and celebrate the culture and people of Kenya. Art and photography exhibits, lectures, and workshops are scheduled. Take a chance and attend; you might learn something or make a friend.

From the musical end of things there's really too much going on to list but we'll give you some of the highlights.

"The Beale Street Music Festival" is Friday and Saturday, May 6-7. These Festivals always offer the finest in Memphis music and national performers in a concentrated setting. Something for everyone. 525-4611 gets you more info.



Percussionist Max Roach will perform a piece specially composed for him by Paulinho DaCosta at this year's Memphis In May Sunset Symphony.

"A Slice of Life In Kenya" offers a look at Kenyan culture including music on May 7, 14, and 21 at Metropolitan Baptist Church. Call 576-4336 or 368-2327 for information. The Lindenwood Christian Church is featuring African music in its "A Salute to Africa" on May 21. For details call 458-1652.

Jazz buffs have their day on May 7 when the Jazz Society of Memphis presents "A Tribute to Jimmie Lunceford" in the Peabody Hotel Skyway. In addition to honoring the late Lunceford, a long time Memphian and one of the pioneers of the big band sound, the Society will present its first annual local awards -- the "Note-Ables."

Slated to receive awards are: Benefactor Award: The Averwater Family (Amro Music); Best Jazz Group: George Ryan and Hot Cotton; Lifetime Achievement: Phineas Newborn, Jr.; Pioneer Award: Andrew Chaplin; Media Award: Ron Wynn; Jazz Educator Award: Emerson Able.

Scott Reed, a Memphis State University student doing his dissertation on Luncefored will speak.

Music will be provided by Hot Cotton, Jamieson Brant, and Southern Comfort. The Society promises dancing, a good time and that they're going "to put a little sand on the floor." For info call 276-5766.

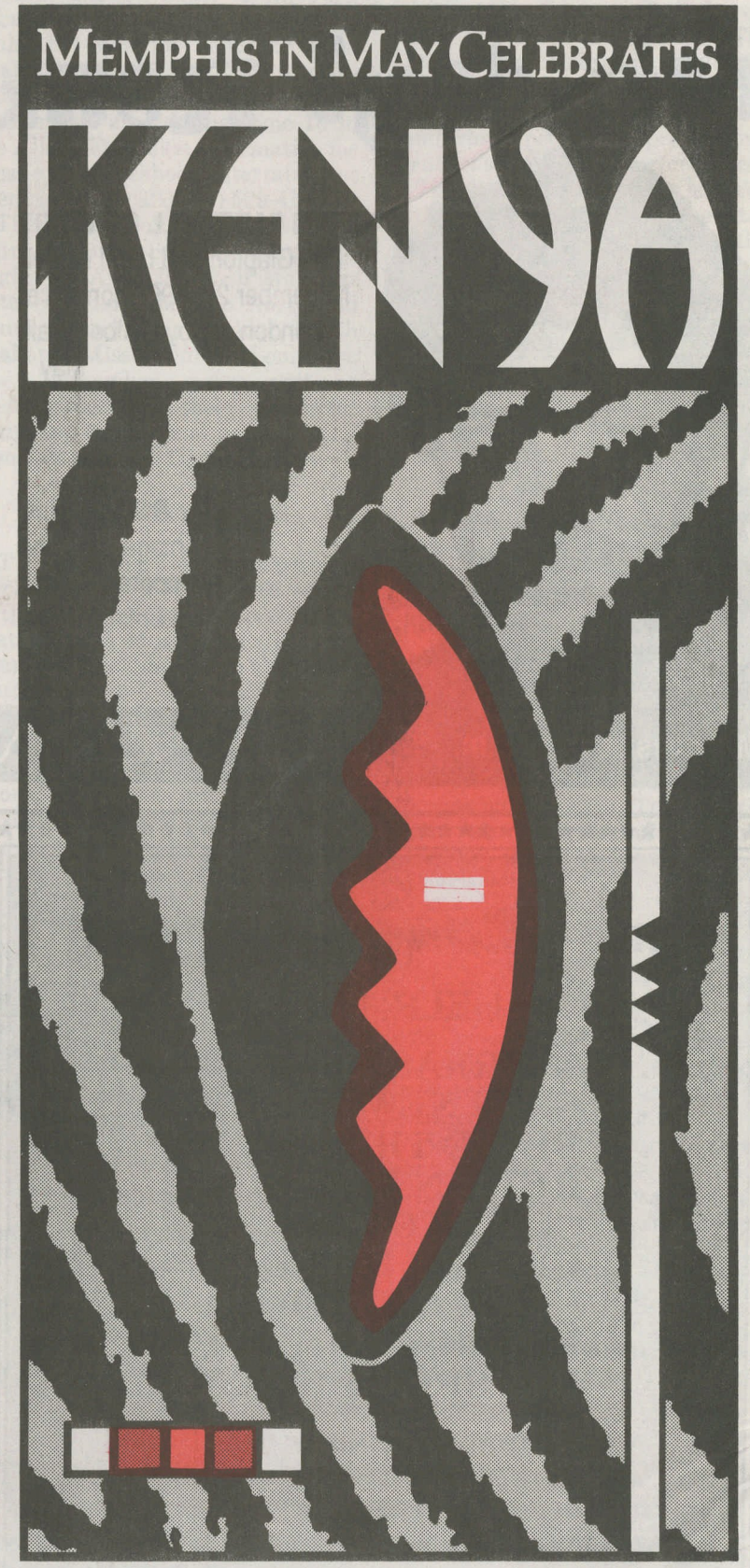
On May 21, the Memphis Chapter of the Black Music Association will present "The Story of Otis Redding," a theatrical production detailing the life of the late Stax Records superstar. At presstime Redding's role had not been cast due to the stiffness of the competition. Al Green's music director, Larry Lee, will assume those same duties for the production. Redding was recently inducted into the Rock'n'Roll Hall of Fame. Call 744-4574 or 744-3628 for more information about the Peabody Hotel performance.

Of course, the "Memphis in May Sunset Symphony" is everyone's highlight to wrap up a month's worth of barbecue, sun, music, fun, and hopefully a little reflection on the different types of people with whom we share this tiny, fragile planet. This year, something special has been added to the show, which, as always, will feature James Hyter offering "Ol' Man River" to the assembled throngs.

Max Roach, probably the world's foremost jazz drummer, will perform "Primal Rites," a jazz piece based on African rhythms during the opening segments of the Symphony. The piece was composed for Roach by Paulinho DaCosta, and recently debuted at the Brooklyn Academy of Music in New York.

Roach has long integrated worldwide, and particularly African, rhythms, into his music. So much that the term jazz drummer is too limiting a concept to describe his music. Roach has performed all over the world and was name "Best Drummer" in the 1988 *Downbeat* Magazine Critic's Poll.

Like we said at the beginning, Memphis In May offers something for everyone. Enjoy yourself, soak up some sun -- and some culture. Harambee! (Pull together!) If we want, we can all speak Swahili! ★



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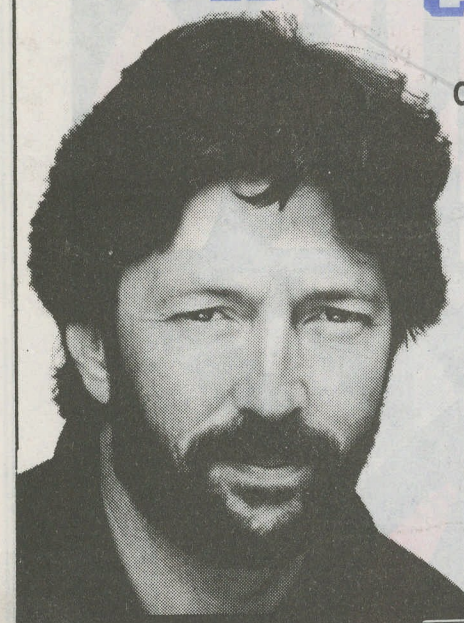

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FINER SIDE

by Emily A. Dunbar

If it's May, this must be Memphis. Hope you've got your track shoes on; Memphis In May alone has over 62 events scheduled for this month (call 535-9000 for complete information). That coupled with all the fun stuff here in the Finer Side is bound to keep you out of trouble. Read on.

ABOUT TOWN

Concerts International recently announced their 1989-90 season of events and kicked off their subscription drive. Four performances are scheduled, including the New York Woodwind Quintet and Paul Tortelier. Season subscriptions range in price from $45 to $500. All concerts are held at Memphis State University's Harris Auditorium. For subscription information please call CI at (901) 522-0239.

Harrell Performing Arts Center in Collierville is introducing a new program this year, the Harrell Serenade Series. Presented each Friday in May at 8 p.m., the Series will commence the fifth with The Miracles of Baddour Memorial Center. Members of this group are residents of the Baddour Center in Senatobia, Miss., have performed in 23 states, Mexico, Canada, and have been guests at the White House.

Local blues, family group the Tabrons will appear the 12th. Featuring Moses and Yvonne Tabron, Kito Perry and young Moses V (known as MoMo), the Tabrons have performed in Osaka, Japan, at W.C. Handy's birthplace in Florence, Ala., and at the 1988 Annual Blues Music Awards Show at the Peabody Hotel.

A rock concert is being planned for the 19th, with area musicians performing to benefit the Collierville High School Band program. Concluding the Serenade Series will be the Germantown Community Chorus on May 26. Their program will include selections from Broadway musicals.

For ticket information for the Harrell Serenade Series, please contact Paul Lormand at 853-3228.

The Orpheum Theatre welcomes the duo of Steve Lawrence and Eydie Gorme in one special performance Tuesday, May 16 at 8 p.m. The husband and wife team is renowned for their unique show mixing comedy and the best of American music. Tickets are $15, $21, and $26. For additional information call the Box Office at (901) 525-3000.

WKNO-FM 91 bid farewell to announcer Lee Ann Donner in late April. Ms. Donner began her broadcasting career as a classical music announcer at Rhodes College's WLYX-FM 89 in 1981. She is joining Pittsburgh's WDUQ to develop their locally produced *Performance Today* program. Best of luck!

The Jazz Society of Memphis is presenting a Tribute to Memphian Jimmy Lunceford, who contributed greatly to swing era music, as part of their local Jazz awards ceremony May 7. Tickets for the ceremony, to be held in the Peabody Skyway from 5-8 p.m., are $15 ($10 for students) and are available through the Jazz Society (276-5766) or the Ticket Hub. The program will include music by Hot Cotton, Jamieson Brant and MSU's Southern Comfort Band.

Also on tap at the Peabody Hotel this month is the Don Glasser/Lois Costello Orchestra, appearing the 28th in the Skyway. New York cabaret artist Andrea Marcovicci makes her Memphis debut the 6th in Peabody Alley. Bill Cosby's favorite band, Art Blakey and the Jazz Messengers are coming June 16 in the Alley. For ticket information for these and all Peabody entertainment events, please call (901) 529-4169.

The Rhodes College Singers are on tour throughout the southeast beginning April 25. Their May tour dates will take them to North and South Carolina, Florida, south Alabama, Mississippi and Louisiana. The 75-member group will be accompanied by their conductor Tony Lee Garner and accompanist/associate director David Ramsey.

SYMPHONY NOTES

The Memphis Symphony Orchestra closes its 1988-89 season with an all-Symphony concert May 5-7 at deFrank Music Hall. The program will include Bach's *Orchestral Suite No. 1 in C Major, BWV 1066* and Berlioz' *Symphonic Fantastique.* Conductor Alan Balter will deliver a pre-concert lecture, "Know The Score," 45 minutes prior to each performance. Tickets are $21, $17, $15 and $9 (students and senior citizens receive a 25% discount). Call 324-3627 for additional information.

The 1989-90 MasterWorks season has been announced, and will feature performances by Misha and Cipa Dichter, Ilya Grubert, Ruth Laredo and Christopher Parkening. This 38th season of the Symphony will also see the Orchestra's founder, Vincent deFrank, returning to the conductor's podium to preside over Grubert's Nov. 17-19 performances.

The theme for this season is "Great Music For Everyone," and the attendant subscription drive reflects that theme. Renewing subscribers will receive a substantial discount and new subscribers will receive a "buy one, get a second one at half-price" discount. For subscription information call 324-3627.

New Yorker Andrea Marcovicci brings her cabaret-style show to Peabody Alley May 6.

ART-Y FACTS

Memphis Brooks Museum of Art's featured exhibit this month is *Tribal Arts of the Masai in Kenya* from the R.M. Bernier Collection. On display through June 4, the Collection includes ritual, ceremonial and personal objects of this nomadic, cattle-raising tribe. Color photographs enhance the exhibit.

Also on display through June 4 is *Saints To Sinners: Sculpture from the Permanent Collection.* The collection spans six centuries of figurative sculpture from the Renaissance era to modern times.

THEATRE

Theatre Memphis - *Les Liaisons Dangereuses* - May 1-7. Scheming pair create their own downfall through a series of sexual indiscretions in pre-Revolutionary France. (901) 682-8323.

Playhouse on the Square - *A Streetcar Named Desire* - May 1-28. Tennessee Williams' classic drama of three souls seeking love and power in the steamy South. (901) 725-0776.

Circuit Playhouse - *Hunting Cockroaches* - May 11 - June 11. A comic look at American through the eyes of two Polish immigrants living in New York City. (901) 726-5221.

POST SCRIPT

That's all. Have an interesting month, and remember, that little holiday the last weekend of May is more than the first chance this year to go water-skiing. Think about it. See you next time. ★

As we go to press, it's a few days after the 1989 Memphis Producers' Showcase and it's still a major topic of discussion in the media and music business. The final count on major labels and publishing companies was impressive. A&M, Almo-Irving Music Publishing, Geffen, Chrysalis, MCA, EMI- Manhattan, Aegis Records, Zomba, Atlantic, SBK (Publishing), Warner-Chappel Publishing, Wren Songs Publishing, GMMI Publishing -- that's just the ones who registered early on Thursday. They continued to appear throughout the weekend, with at least 10 staying over for the Memphis Music Beale Street Festival Saturday, April 15.

Five of the eight companies involved (Ardent, Groovemakers, Kiva, Memphis Sound Productions, New Memphis Music, SSI Management, Sounds Unreel, and The Warehouse) report that they've been on the phone for four days listening to interested labels wanting to make offers or hear more songs from acts.

One of the warm-up acts, Darq Horse, had three A&Rs up at the stage when their 30-minute set ended.

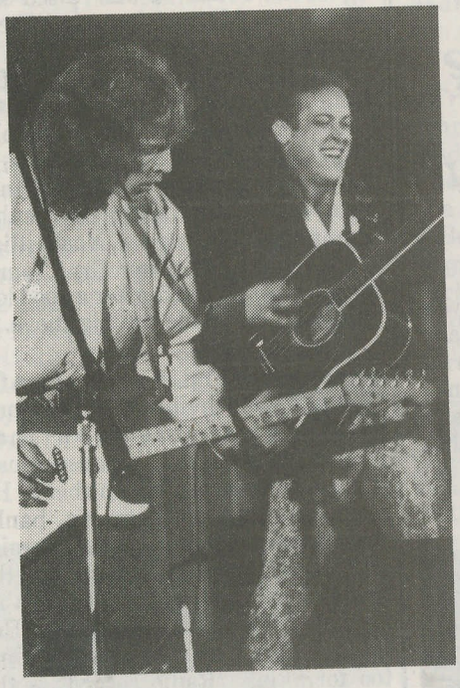
The clubs were full Thursday night, but Friday night they had to hang people from the ceiling -- there was no standing room left. The Fire Marshall closed ticket sales at 10:30 Friday night.

The major contributing factor for the huge turnout was the media blitz put together by the Showcase Media Committee. Chaired by *Memphis Star*'s own Susan Hesson Allred, committee members were James Manning from *Night Train*, Michelle Hargis from *Germantown News*, John Doyle from Z-98, Diane Hampton from the Eagle 103, Ron Wynn from the *Commercial Appeal* and Anna Cham from the *Memphis Star*.

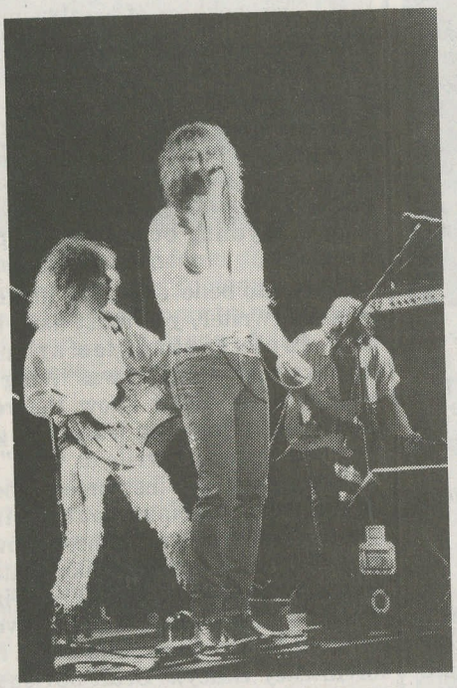
This year's Showcase had lots of help from co-sponsors including: The Omni-New Daisy Theatre Complex, Beale Street Management, Graceland, ASCAP, BMI, Cat's Records and Tapes, (cool T-shirts), Sun Studio, Ward Archer & Associates, Quik Star Graphics, Rum Boogie Cafe, D. Canale, Moonshine Lighting and Tennessee Concert Sound. All those folks contributed time and money, services, or products. Anna Cham served as Chair of the Sponsorship and Hospitality Committees, and Tim Goodwin chaired the Production Committee.

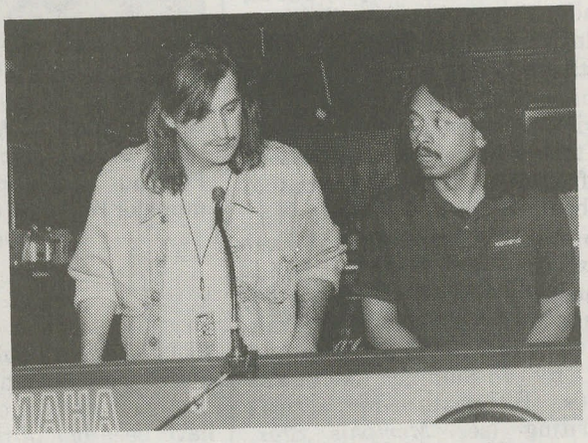
The Memphis & Shelby County Film, Tape and Music Commission assisted with coordination and press releases as well as getting April 13 and 14 declared official "Memphis Music Days."

At the final 1989 Showcase meeting, two-year Executive Committee Chairman Larry McKeehan resigned his chair and Tim Goodwin was elected to sit in the hot seat for the next one. Congratulations Tim, and Good Luck. Jody Stephens will serve again as Vice-Chairman and Treasurer. ★



Facing page, above left, the line that went on forever. Attendance far exceeded expectations with well over 2,000 people attending the two day event. The Friday night show sold out at 10:30 and it rained that night. Lower left, facing page, Sweet Cheeta's Randy Ivey belted their original rock songs amid smoke machines and screaming fans on the floor. Above, left, Billy Crain, left, added burning guitar to David Kurtz' originals. Above, Come In Berlin's jazz/soul/R&B fusion was an aural delight. Shown here are Nikos Lyras, Sam Shoup and Frankie Thompson. Below, left, Darq Horse served as the Friday night warm-up act. According to lead vocalist Steve Shanks, three A&Rs approached them before they got their gear off the stage. Below, production manager John Fleskes and stage manager Bernie Bernil kept the show on time and sounding great for 18 bands.





Paul Craft: *Poet or Rhino?*

Songwriter Explains What It Takes To Make It

by Sandy Heiss

Most people -- even non-country music listeners -- have heard the song title "Drop Kick Me Jesus (Through The Goal Posts of Life)" even if they haven't heard the song. It was a hit when Bobby Bare recorded it back in 1976, as was "Hank Williams, You Wrote My Life" by Moe Bandy. Clever and funny show stoppers with a traditional country twist, these two songs have more in common than their left-of-center titles. They were both written by Paul Craft.

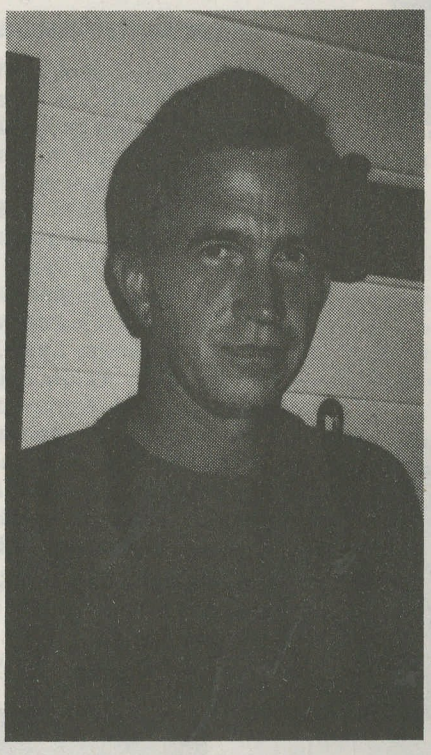
A Memphis-area native, Craft was "raised by the railroad line" in Proctor, Ark. He "used to lay pennies on the track and wave to the engineer" as he would pass by. That early life inspired his song "Raised by the Railroad Line." All grown up and living in Nashville now, Craft's latest hit "Come As You Were" put T. Graham Brown on the charts.

Next up for Craft is "Brother Jukebox," now being recorded by neo-traditionalist Keith Whitley, one of the hottest "new" artists on the country scene. Craft is not making any investments from it yet, but all indications are that it will be a charting song for the artist. Talk has it as the title cut of Whitley's next album.

During a recent visit "home," Craft took time before a rendezvous with friends at the Rendezvous to talk about his work.

Memphians may remember Paul Craft as a member of the longstanding bluegrass group the Settlers. Or you may have strolled through his music store "Paul Craft's Guitar and Drum City" on Summer Ave. in the late '60s. His venture into serious songwriting (see *Memphis Star*, April 1986) started with the fact that his shop was losing money; apparently springing from the fact that he was issuing too much credit to too many semi-employed musicians. Craft kindly states, "I wasn't a merchant."

His step out of the real world was a cause for family concern. "Mother thought when I sold the store that I didn't have a job." She and his brother took him out for what must have been one of those tense family dinners to "try and talk some sense" into him. "I had a normal family," explained Craft. "I was raised on a plantation. My decision was difficult for them to accept."



In addition to Craft's own songs, his publishing companies own hits like Kathy Mattea's "Walk The Way The Wind Blows;" Mickey Gilley's "Fool For Your Love" and the Kenny Rogers monster hit, "The Gambler."

photos by Sandy Heiss

He began writing furiously after that. "I wrote all my best songs at the Royal Crest Apartments at Poplar and I-240," he said. After a time, he was encouraged to move to the tinsel town of country music by another Memphian - turned - Nashvillian, Dickey Lee (with whom Craft toured for a while). In 1975, after a good love went bad, he made the big move.

According to Craft, Nashville is a more professional town than Memphis because music is considered a profession there. He explained that in Memphis, banks won't loan you money on the premise of making music, but in Nashville the money lenders consider you a viable part of the business community. But he also says that music has become too formula. "Radio record" is the catch-phrase of hit country music. Craft says that "kow-towing to programmers" has led to a prevailing attitude that songs should be "basically lyric . . . uptempo, positive." These are the most likely to get airplay, hence the term "radio record."

"The American people," continued Craft "don't (always) want to hear that. The backbone of country music is the sad song." Craft contends that happy tunes are "unrealistic."

A case in point is his "Keep Me From Blowing Away," a hit for Linda Ronstadt on her *Heart Like A Wheel* album. A powerful plea for divine help in an unforgiving world, the song is anything but "uptempo, positive."

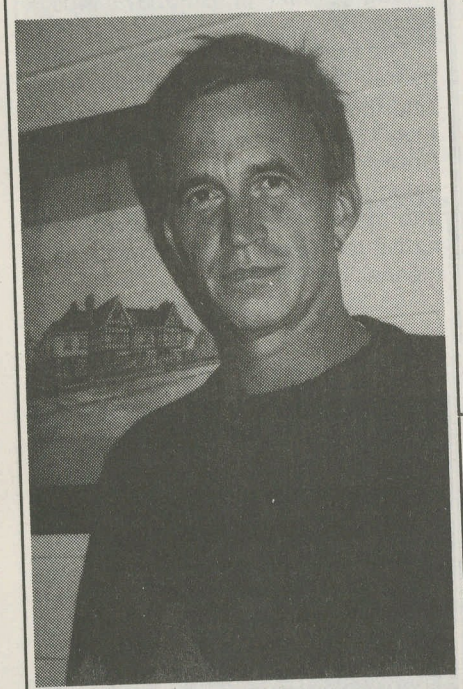
Craft also believes that to make it as a songwriter, you must have the "soul of a poet and the hide of a rhino." He says that while he was living in Memphis, he didn't know the real negatives. "Once you learn and get too close, you can't write as well."

Though not an instrument merchant, the various publishing companies Craft has "fathered" own titles by other writers like Kathy Mattea's "Walk The Way The Wind Blows;" "Fool for Your Love," (written by Don Singleton and a hit for Mickey Gilley). Craft obviously knows a hit song: he published the Kenny Rogers mega-hit, "The Gambler."

When looking for new songs to publish, Craft often runs across budding writers. He claims that if he knew someone now with talent who was trying to break into the business, he'd advise them against a move to Music City. He indicated that remaining detached from Nashville could possibly help to prevent a fresh talent from becoming "too close" or jaded by the minuses in the industry.

His tip? "Keep your demos simple, especially if you're a good singer or player." He says that corporate music "brains get hammered" with techno-productions, and they know a good song when they hear one. But he warns up-and-comers not to hang their hopes on promises. "It ain't final 'til it's vinyl," he declares.

That attitude about the business end of things shows Craft's rhino hide. But judging from his continuing success as a song bard and publisher, Paul Craft quite obviously has the soul of a poet. ★



"The American people don't always want to hear that (uptempo songs). The backbone of country music is the sad song. (Happy tunes are) unrealistic." — *Paul Craft.*

SxSW

from page 11

From the Black Swamp, a compilation of northwest Ohio area bands includes some pretty good college type music. It's distributed by a local management company out of Bowling Green, Ohio. Listen for songs like "Polly Esther" by the Exchange and "I'm In Love With Your Mother" by Art School on the college stations.

The rest of the new music reviewed here was distributed to all seminar participants in the registration packet, which probably cost a bundle. The Strangers, a rock band out of Dallas, wasted their money. They have a good sound, kind of a cross between Heart (because of the female lead vocal) and about six Van Halen clones (because of the guitar work). But for the life of me I can't figure why anyone would go to the time, trouble and expense of distributing a release with garbled lyrics. They might be alright, but I couldn't tell from this.

The Reivers' *End of the Day* (Capitol Records) is a great nostalgia piece about growing up on the Texas plains. It has a marvelous feel. Songs like "Star Telegram" and "Golden Mustang Days" seem to meld the theme of country with the sound of new music. They deserve a second look.

Mango Records, the reggae label owned by Island, distributed a compilation of its best artists. Included were two cuts from the Grammy-nominated *Toots (Hibbert) In Memphis* that was produced by Jim Dickinson here at Ardent. Hibbert's work combines the old Stax sound with Jamaica. Remember Donovan? That's right, slick. I can't imagine anyone else taking the old folk master's ID! The vocal quality is the same, and he's still talking about social reform (as evidenced by the two cuts on the release - "Human Bomb" and "World Power.") This compilation represents the best from Mango's reggae collection, so you'd expect it to be good. No disappointments here.

This represents just a sampling of what was available at this year's conference. Some of them may be available where independent releases are normally found - check them out! ★

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

Adult Contemporary Easy Listening

FM - WEZI	94.3
FM - WRVR	104.5

Oldies/Past Hits

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

Classical

FM - WKNO	91.1
FM - WSMS	91.7 (JAZZ)

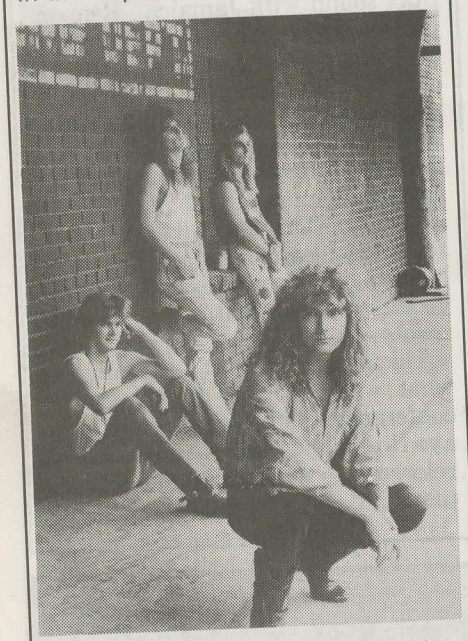
News Talk/Full Service

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

Star Tracks

from page 5

ditional country music acts from this area who believe they qualify for the opportunity to appear on the Jubilee are encouraged to write the Entertainment Committee, Appalachian Jubilee, P.O. Box 507, Chambersburg, PA 17201 or call (717) 264-8349 for application information. The series includes 6-8 professional country acts each Saturday night throughout the year in the Capitol Theatre.



Hard rockers DeSeck are appearing around Memphis this summer.

WPLX (1170-AM) of Collierville is interested in helping artists in all fields of music. If you need an outlet to publicize your studio tapes or record releases, call Melissa Murray at 853-4735. Country, rock, pop and everything else will be considered for airplay and on-air interviews.

Fred Ford and Honeymoon Garner are back on WSMS 91.7 FM with live jazz every Tuesday at 9 p.m.

DON'T MISS

There are so many things to do this month, I need to clone myself just to hit all the fun. Too bad we can't all take the month of May off just to party.

Check the Concert Calendar for about a thousand things to do in the 31 days of May.

And get a head start on June by registering to cook chili in the annual **Memphis Chili Cook-Off** to benefit the National Kidney Foundaton. The Cook-Off is June 2 at the River Center Plaza at the Morgan Keegan Tower. First prize in the contest is a trip for two to the International Chili Society World Championship Contest held in California in October. Entry fee is $55, or $30 for current ICS members. Call 452-0580 for details.

If you want to learn more about playing the blues, check into the **Blues-U-Niversity** courses being offered on the Shelby State Community College, Beale Street Campus. The week-long intensive program is offered on beginner, intermediate and advanced levels. Deadline for pre-registration is May 13. Call the Blues Foundation for more details, 527-2583.

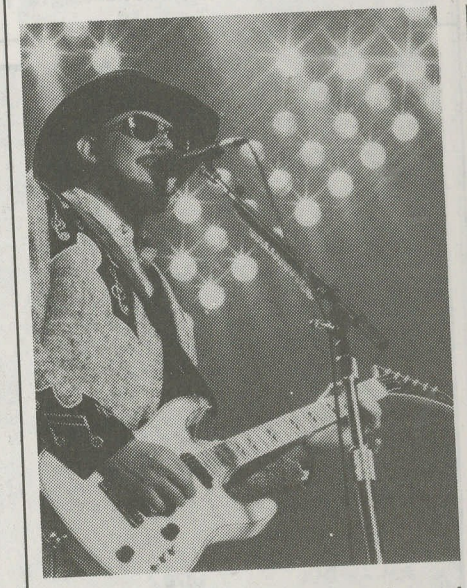
OPENINGS AND CHANGES

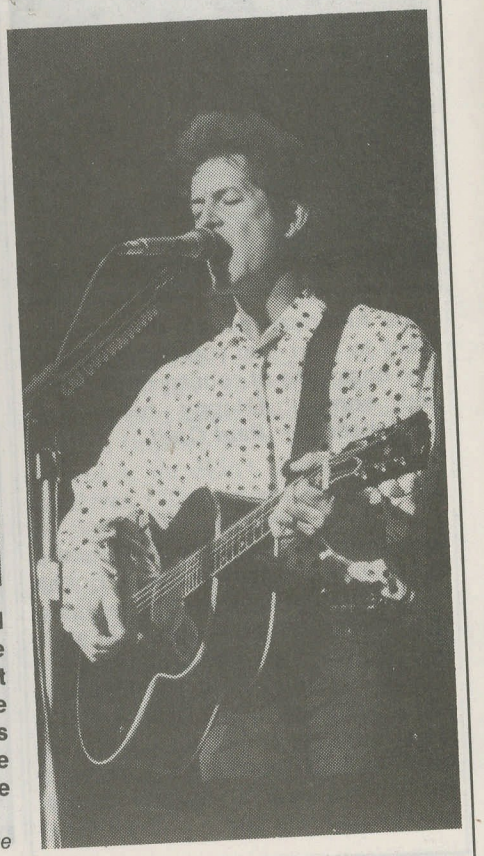
They come and they go. Music clubs, that is. **Bombay Bicycle Club** is winding up years of wonderful Memphis music this month. I've spent many, many hours there and I'll sorely miss them. The single Midtown dudes around here are excited about a Midtown sports bar,though. Former USFL Showboats Coach Pepper Rodgers is the figurehead for Pepper's, which will open in the Boom-Boom Room's space in July.

Madison Avenue opened last month with a very classy party (that I missed 'cause I had to write this column). They took over the Studebaker's buildling and totally remodeled. No word on their live music plans, but SOMEBODY on the Square has got to be hip enough to take up Bombay's music audience.

The **Pyramid Club** at 217 Madison geared up last month. They are offering alternative bands like The Five That Killed Elvis and The Brewers (check this month's calendar). Welcome to the scene and thanks for giving us an alternative to the other alternative and cleaner bathrooms.

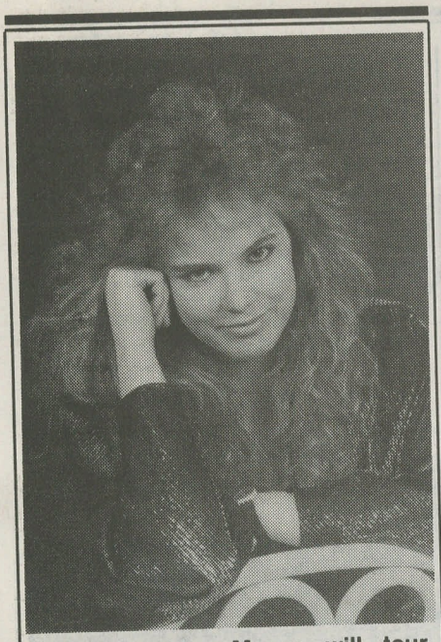
*see **Star Tracks** page 24*





Hank Williams, Jr. (above) and Rodney Crowell (right) shown here at their March 12 Coliseum concert were recently honored by the Country Music Association. Williams won Entertainer of the Year while Crowell was named Best New Male Vocalist.

photos by Mike Malone



Newcomer Lisa Meggs will tour Europe this summer courtesy of Scott Sanders' AIR Agency.

MSA Contest Announced

The Memphis Songwriters' Association is hosting a songwriters' showcase, May 7, 1989 (Sunday) from 4:30 p.m. to 9 p.m. at the Vapors Supper Club, 1743 East Brooks Rd., Memphis, Tenn. This is a competition event of original material, to be judged by professionals, renowned in the music field. Trophies will be awarded (first, second and third) in each of the six categories and a cash award will be given for the best overall song.

This event is open to the public, $3 admission ($1 under 12 years). Our emcee will be the nationally known Gwen McEwen. Guest artists will be Joyce Cobb and Bobby Pruitt. Our house band will be Southern Joy.

We are a non-profit organization, endeavoring to promote music in Memphis. This is a fund raiser for our organization.

Join us for a good, professional show. There will be a cash bar and food available. ★

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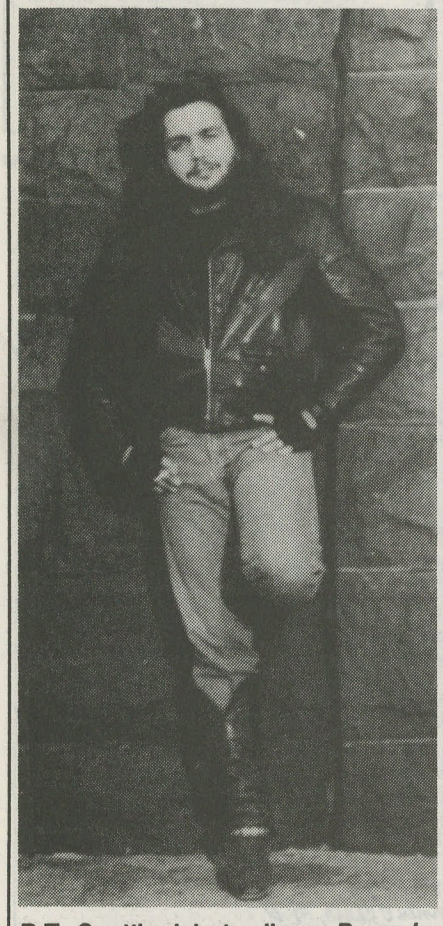
Star Tracks

from page 22

There is a new independent local label with their first release scheduled for this month. **Richcraft Records** will release a product from a band called Key Stone Alley.



R.T. Scott's debut album, *Down In The Dirt,* is scheduled for a summer-time release.

photo by Kelly K. Craig

GOOD WORKS

The Cashin Pope Benefit, held at Bad Bob's Vapors recently, collected over $4,000 with money still coming in. **Susan Hudson,** Harold Garrett and Diana Lynn Wilson, among others, donated their time and talent to raise money for Cashin's hospital bills. Good people, good cause.

The Heart Association was the benficiary of appearances by **Tom Hackenberger**, Ben Cauley and Harold Garrett at the Johnson Care Home last month. Keep up the good work.

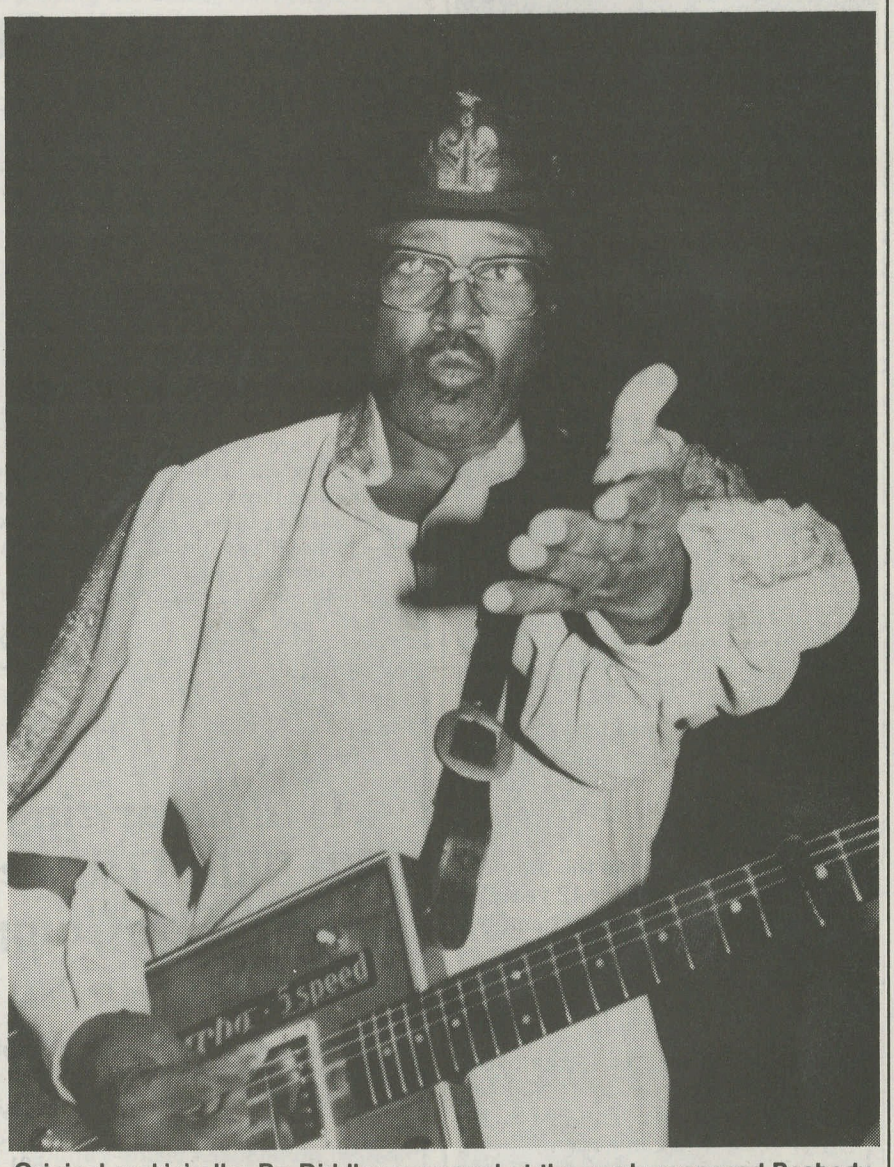
TIP SHEET

AIR Agency (Artists International Representation), under the guidance of **Scott Sanders**, is bringing some London-based record label people to Memphis this month. They are here specifically looking for female singers to promote in Europe. Call 526-8201 for audition information.

AIR Agency is Memphis-based, but they are sending acts all over Europe. Sanders spent several years living in England and working as a booking agent before returning to Memphis. In the next two months he has tours booked for Memphians **Lisa Meggs,** and Stan Howell. Lisa is an up-and-coming 18 year old singer. Stan Howell is a recording artist who was formerly with Speedlimit, the Los Angeles Rams and the San Diego Chargers (those last two were football playing gigs).

Sanders is working on concert tours for Charlie Rich, Barry White and Jerry Lee. He says he is still looking for quality lounge-type acts to head for Italy, Spain, and Greece this summer. I'll carry your bags.

*see **Star Tracks** page 32*



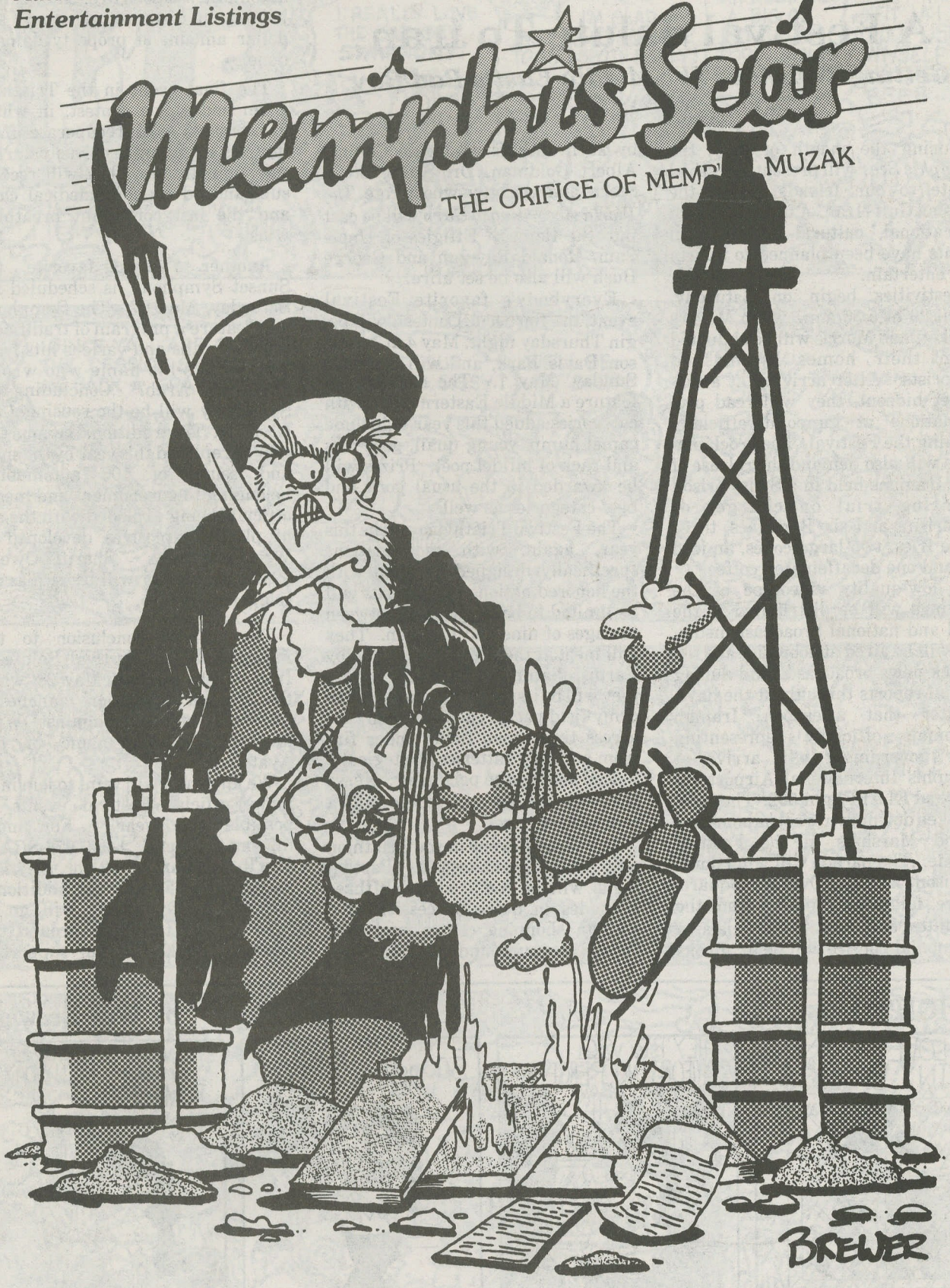
Original rock'n'roller Bo Diddley appeared at the newly reopened Peabody Alley March 24, performing his trademark "ham-bone" syncopated music on his handmade guitar.

photo by Kim Elliott Paulson

Almost 6 Live
Entertainment Listings

Memphis Scar

THE ORIFICE OF MEMP[illegible] MUZAK



May 1989, Vol I, No. 6

A Festival Salute To iran

Getting To Know The Middle East's Bad Boy

During the month of May, the *Memphis Scar* will present a Festival salute to our friends across the Persian Gulf - Iran. A full schedule of educational, cultural and musical events have been planned to inform and entertain.

Festivities begin on Saturday, April 29 at 5:30 a.m., when Mayors Hackett and Morris will be abducted from their homes by masked terrorists. After arriving at a top-secret hideout, they will read proclamations at gunpoint officially opening the Festival. The proclamations will also demand the release of four Iranians held in a Swiss prison awaiting trial on charges of terrorism, and six Big Macs, three large fries, two large cokes, an iced tea and one decaffeinated coffee.

A low-quality videotape of the readings will be distributed to the local and national broadcast media, and will be aired at noon, five and ten o'clock news broadcasts, and during special reports throughout the day.

Later that afternoon, Iranian diplomats officially representing their government will arrive at Memphis International Airport via hijacked El Al Flight 502. They will be taken downtown to act as honorary Grand Marshals in the Festival parade. The parade will wind down Madison Ave. to Overton Square, where, following remarks from the delegates and Festival officials, a ceremonial bonfire will be lit. Books by such authors as Jackie Collins, Albert Goldman, Dr. Seuss, Steve Stern and the guy who wrote *The World According to Garp* will be cast into the flames. Effigies of Uncle Sam, Ronald Ray-gun and George Bush will also be set afire.

Everybody's favorite Festival event, the Barbecue Contest, will begin Thursday night, May 4 at Jefferson Davis Park, and will conclude Sunday, May 7. The contest will feature a Middle Eastern twist, with categories added this year to include camel hump, young quail, goat ribs and rack of infidel poet. Prizes will be awarded in the usual pork and beef categories as well.

The Festival Triathlon returns this year, again, with modifications specifically designed to tie-in with the honored nation. Contestants will be limited to boys and girls between the ages of nine and fourteen. They will meet at the north gate of Shelby Farms, Saturday, May 20, where they will be issued an Iranian regular army field pack. They will then race across three open fields under fire from artillery batteries strategically placed around the perimeter. Nerve gas will also be sprayed to add a competitive edge.

The second event in the Triathlon will be the grenade toss. Participants will be required to lob three grenades in quick succession at a civilian shopping center, and then spray the surrounding area with automatic weapons fire. They will be judged on distance, accuracy, and dollar amount of property damage done.

The final event in the Triathlon is an endurance contest, in which participants will recuperate from injuries sustained previously during the competition. They will receive substandard (if any) medical care, and the last contestant breathing wins.

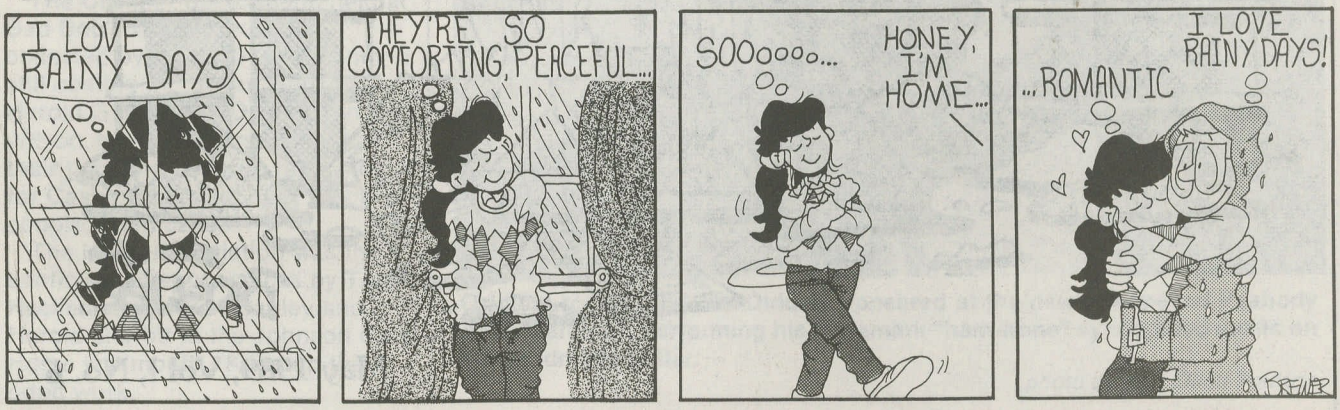
Another Festival favorite, the Sunset Symphony, is scheduled for Saturday, May 27. The Symphony will feature a program of traditional muzzein calls and various hits from Ray what's-his-name-who-wrote-"Ahab the Arab?" Concluding the Symphony will be the rousing *1812 Overture.* The traditional cannon fire will be replaced this year by the sight and sound of 100 automobiles belonging to government and media officials being exploded with the aid of plastic explosives developed in West Germany. Sheriff Owens' $2,000 car starter will be used as the triggering device.

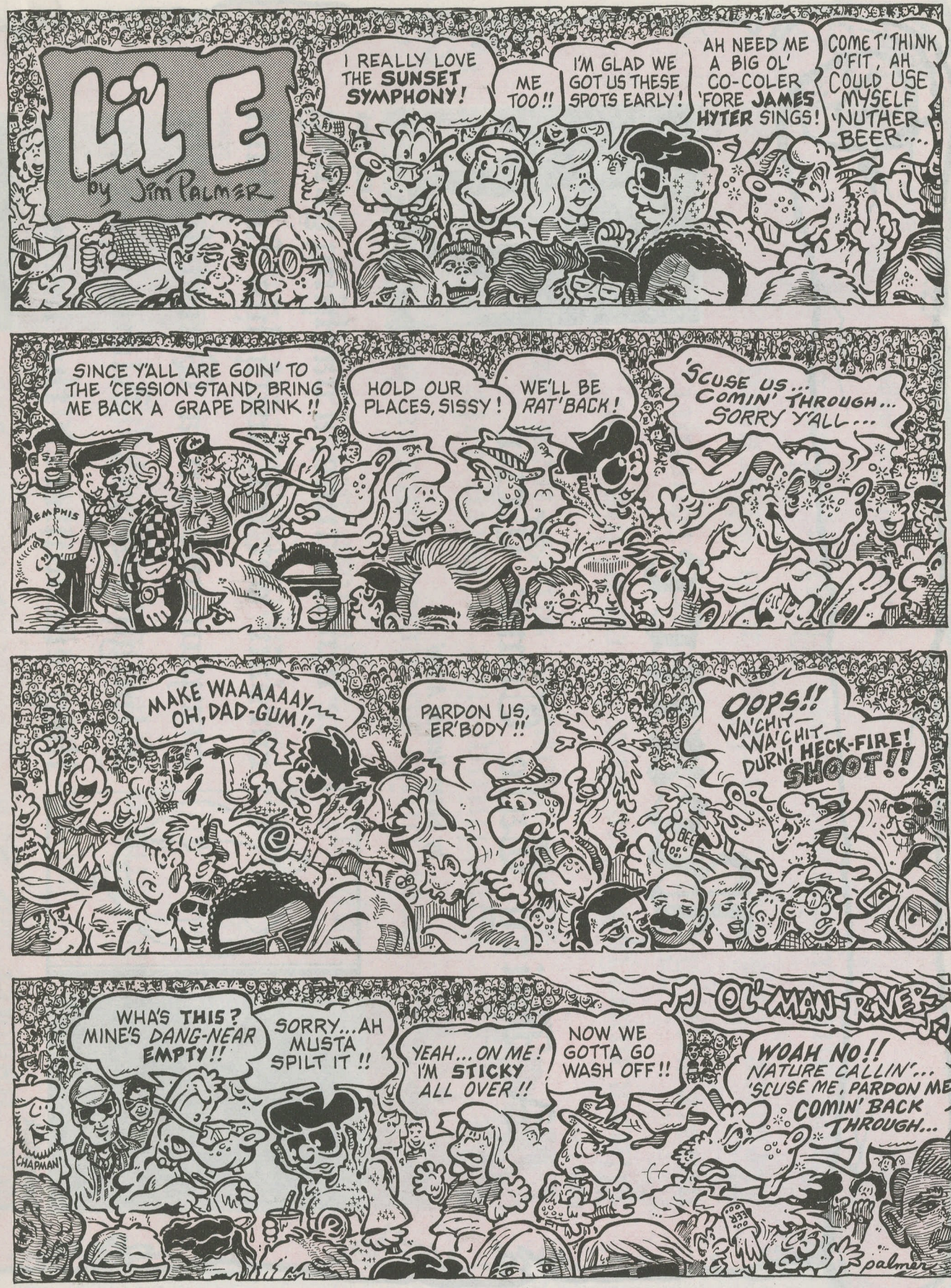
The official conclusion to the *Memphis Scar's* Festival Salute to Iran will be Sunday, May 28, when the Iranian delegation launches a full-scale offensive against West Memphis in the name of the Ayatollah.

We know you will want to join in as many official Festival events as possible this year. For more information call 1-900-976-SCAR. You'll be charged $2 for the first minute and 35¢ for each additional minute. Your money will go to fund acts of terrorism around the world. Thanks for your support. ‡

HIGHTOPS

by Wes Brewer

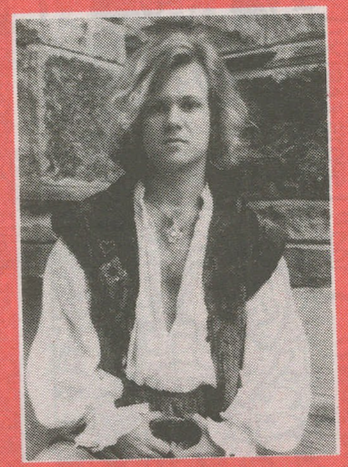



Li'l E
by Jim Palmer
I REALLY LOVE THE SUNSET SYMPHONY!
ME TOO!!
I'M GLAD WE GOT US THESE SPOTS EARLY!
AH NEED ME A BIG OL' CO-COLER 'FORE JAMES HYTER SINGS!
COME T'THINK O'FIT, AH COULD USE MYSELF 'NUTHER BEER....
SINCE Y'ALL ARE GOIN' TO THE 'CESSION STAND, BRING ME BACK A GRAPE DRINK!!
HOLD OUR PLACES, SISSY!
WE'LL BE RAT'BACK!
'SCUSE US... COMIN' THROUGH... SORRY Y'ALL...
MEMPHIS
MAKE WAAAAAAY... OH, DAD-GUM!!
PARDON US, ER'BODY!!
OOPS!! WA'CHIT— WA'CHIT— DURN! HECK-FIRE! SHOOT!!
WHA'S THIS? MINE'S DANG-NEAR EMPTY!!
SORRY...AH MUSTA SPILT IT!!
YEAH... ON ME! I'M STICKY ALL OVER!!
NOW WE GOTTA GO WASH OFF!!
OL' MAN RIVER
WOAH NO!! NATURE CALLIN'... 'SCUSE ME, PARDON ME, COMIN' BACK THROUGH...
CHAPMAN
palmer

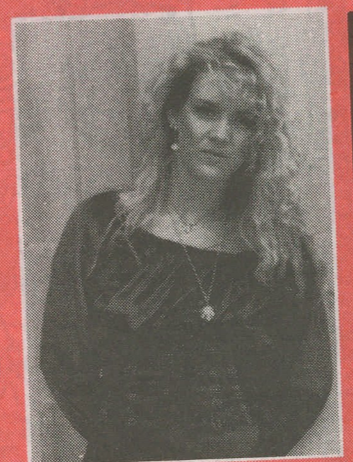
Reance

A Fairy Tale Come True

by Susan Hesson Allred



Klay Plunk

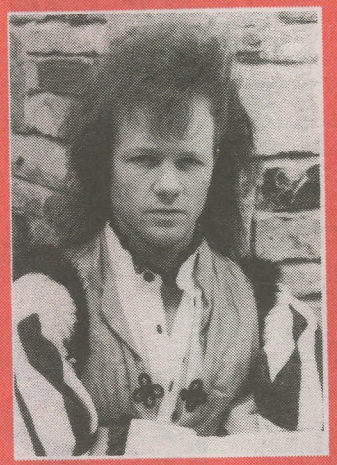


Stacie Plunk

Once upon a time, a dashing young corsair set out with his faithful companions on a Quest for the Almighty Funk. Along the way, they encountered the usual jealous rivals and dragons, and rescued a

fair damsel or two. Determination led them across hundreds of miles and throughout the dimly lit caverns of night-clubs.

Amanda Gibson



Adam Travis

Okay, so maybe Reance's climb to the top of the regional music scene hasn't been quite so melodramatic, but it has read something like a fairy tale. In the ten short months since lead vocalist Klay Plunk married "the two loves of his life:" music and Renaissance history, together, Reance has been rocking and shocking clubs and audiences from Destin, Fla.'s

continued next page

Darrell Merrifield

photos by Kim Elliott Paulson

Reance

from previous page

Night Town to St. Louis' 64 West and everything in between.

Their delicious, blue-eyed R&B has earned them the accolades of no less than *Billboard* Magazine, and their unique stage presence has won them not only a second look from publishers and label reps, but the hearts of their audiences as well. Like "a band of pirates and a band of gypsies at a street dance," as an unnamed A&R rep once said, Reance draws generously upon 14th and 15th century Middle European culture for their dress.

"I had in mind the kind of sound and I put it with the image," explained Plunk, of the band's original concept. "We play R&B, and we're white," he added. "There's other guitar funk/rock bands, but not the way we do it."

Joining Plunk in Reance are lead guitarist Adam Travis, keyboardist Amanda Gibson, Darrell Merrifield on drums and Stacie Plunk (Klay's younger sister) on rhythm guitar.

"I've got lots to learn, but I *do* take it seriously and I *will* learn."
— *Stacie Plunk*

Together they combine the rich imagery of Renaissance dress with the sophisticated sound of Klay's original dance tunes. Supported by a tightly choreographed stage presence, the band has created a half-fantasy, half-new generation show that is more than just music - it's *entertainment.*

A week prior to their participation in the Memphis Producers' Showcase, nerves were visible, yet under control as Reance gathered to discuss their Cinderella story.

Darrell Merrifield, a quiet young fellow in a courtrepy (a French ruffled shirt), with a cherubic face straight out of a Botticelli, was relaxed about the upcoming Showcase. "We feel like we've got a good product," he said. "We've got everything entertainment has to offer."

Manager Larry McKeehan, president of SSI Management, corroborated that with "... there's so much activity on stage. They're real image-oriented with a bit of fantasy." That fantasy has become so appealing that it's not uncommon at a Reance show

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to see audience members emulating their garb and demeanor.

Image and Impact

Reance's meteoric rise seems to have come from a book of Grimms', and there is some truth to that appearance. Not quite a year ago, the band played their second-ever gig at Club Handy. In attendance were representatives of every major production company in town. Jaws dropped at both their professionalism and image.

As Tim Goodwin, Memphis Sound Production's president and the other voice in Reance's management recalls, "The first time I went to hear them . . . 'It' was already there. They had their clothes, their image, their style. They were not only creative, they were organized. They were not only musically competent, they were entertainers. The whole package was sitting there . . . and everybody in town wanted this act."

Everybody wanted them, but it was SSI the band chose to guide them. Says Klay Plunk about their liaison, "I didn't really think Larry (McKeehan) would take us on, 'cause we're different. I have a hard time dealing with record industry people 'cause they keep signing bands that sound like everyone else. And I found out that Larry looks at the music business a lot like I do. He gives us opinions . . . they're always positive opinions . . . (groping for the right expression) . . . constructive criticism," he continues. "How other people might see it."

McKeehan was initially struck not only by the image but by "Klay's voice. It's real strong. He's probably one of the best vocalists in this part of the country." (Plunk was selected Ultimate Vocalist in Memphis in 1987 in the annual Strings and Things-sponsored competition). "Secondly, the strength of the songs." If you play great and you don't have good songs then you don't have anything."

Their songs are indeed strong. Plunk selects commercially success-

see **Reance** page 52

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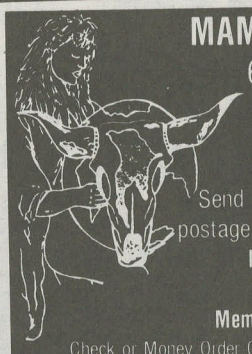
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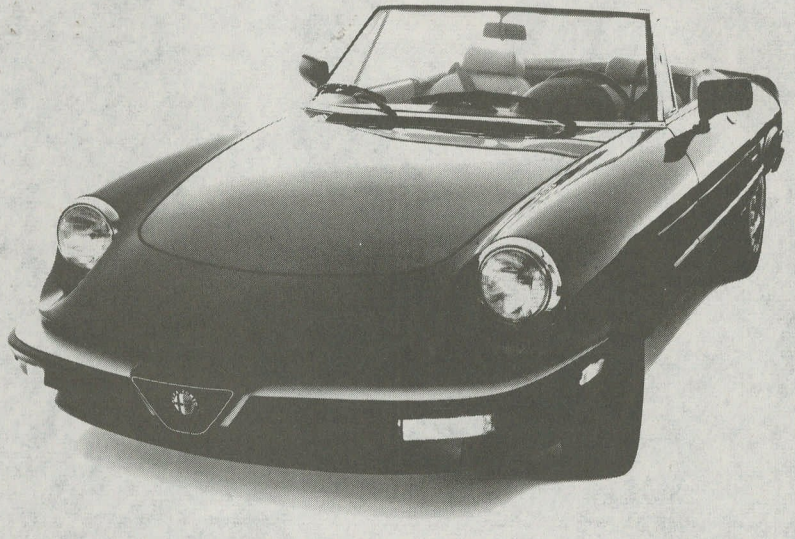

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Star Tracks

from page 24

Mak Kaylor moved to Nashville this month. I protested, but he said he'd be back to play the hometown soon. He's got some very interesting publishing opportunities over there, so that's ok. We'll still miss his acoustic rock/country style.

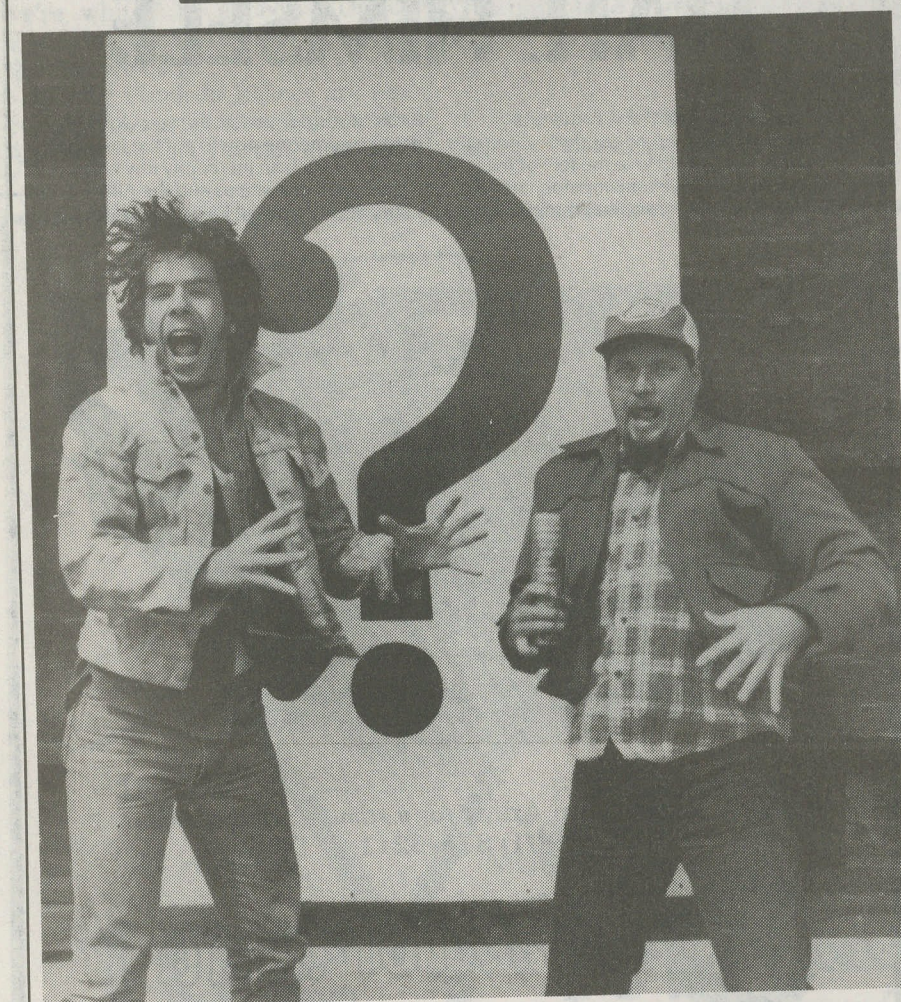
Roy Yeager, who grew up here in Memphis, is also living in the Nashville area. He was drummer with the Atlanta Rhythm Section for a number of years before moving to Nashville, where he owns and manages BackStreet Studios and plays with the O'Kanes.

Band News: the **Carkees,** have emerged on the alternative scene. Their all-original music is described (by them) as a cross between The Cars and the Monkees. Kerry Ryan and Danny Leath are responsible for whatever that means.

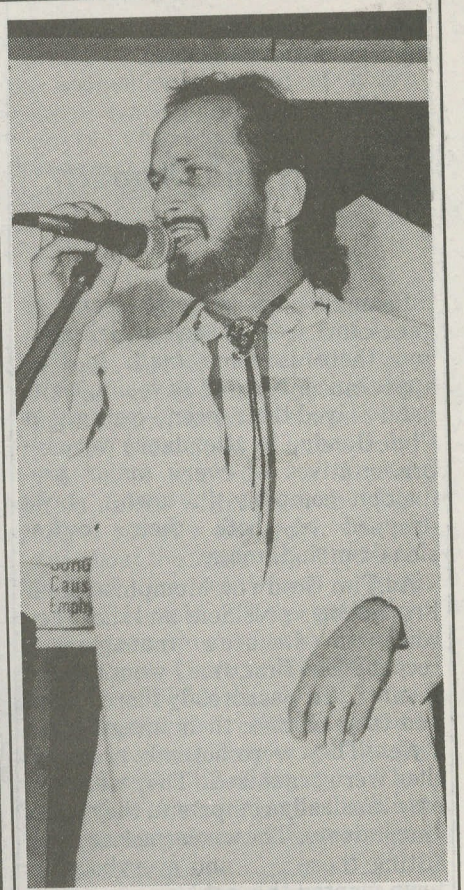
Todd Bradley and Next Level made a hometown stand at Kicks in the Marriott last month. This is one of our Memphis bands that's on the road most of the year carrying our torch. They are on the DYAO (Dance Your Ass Off) circuit. While they were here they spent some time in the studio cutting originals and a dance version of Human Radio's "Electromagnetism." Hot Stuff, catch them if you can, and can dance.

That's all I can remember, that I can print. Bring on the Bar-B-Que! ★

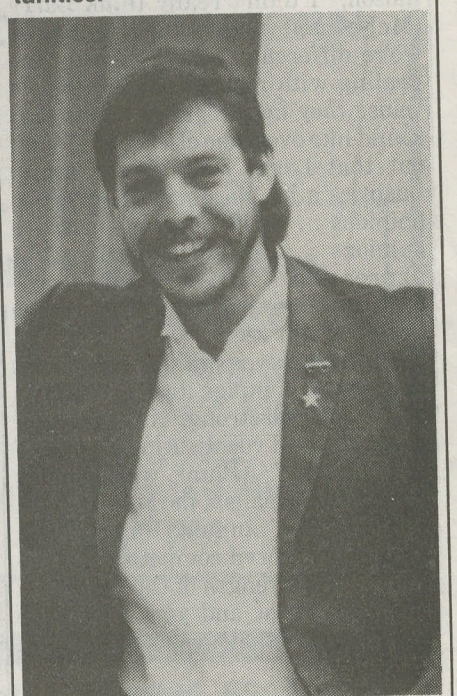
★★★★★★★★★★★★★★★★★★★★★★★★★



Mojo Nixon and Skid Roper have a new album out, *Root Hog Or Die,* which was recorded here at Ardent late last year. Roper has his own debut solo album, *Trails Plowed Under,* due out any second now.

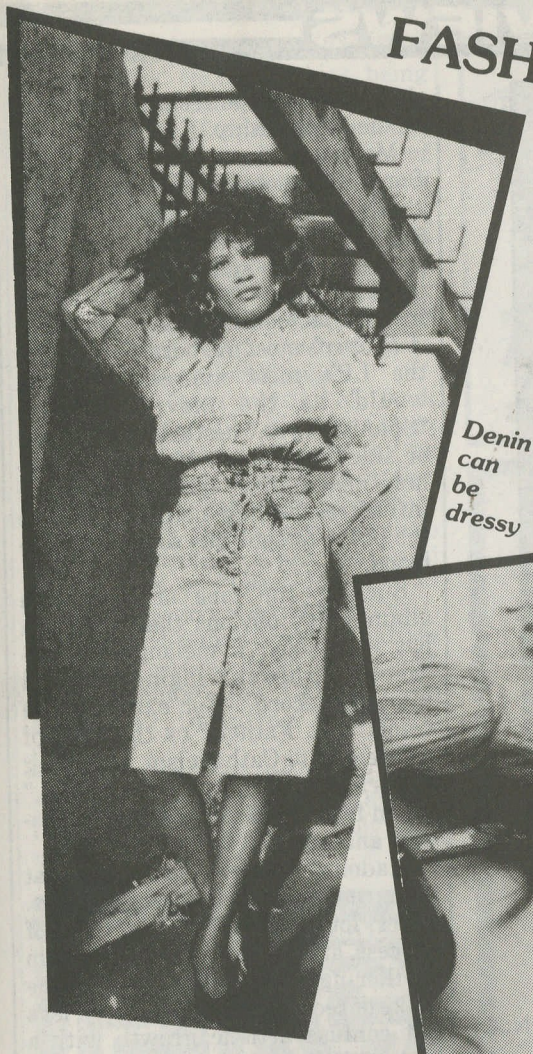


Local country songwriter/performer Mak Kaylor is relocating the Nashville to pursue lucrative publishing opportunities.



Tom Hackenberger gets a gold star for his recent charitable work.

FASHION BREAK



Simple cotton coordinates lend airy feel.

Denin can be dressy

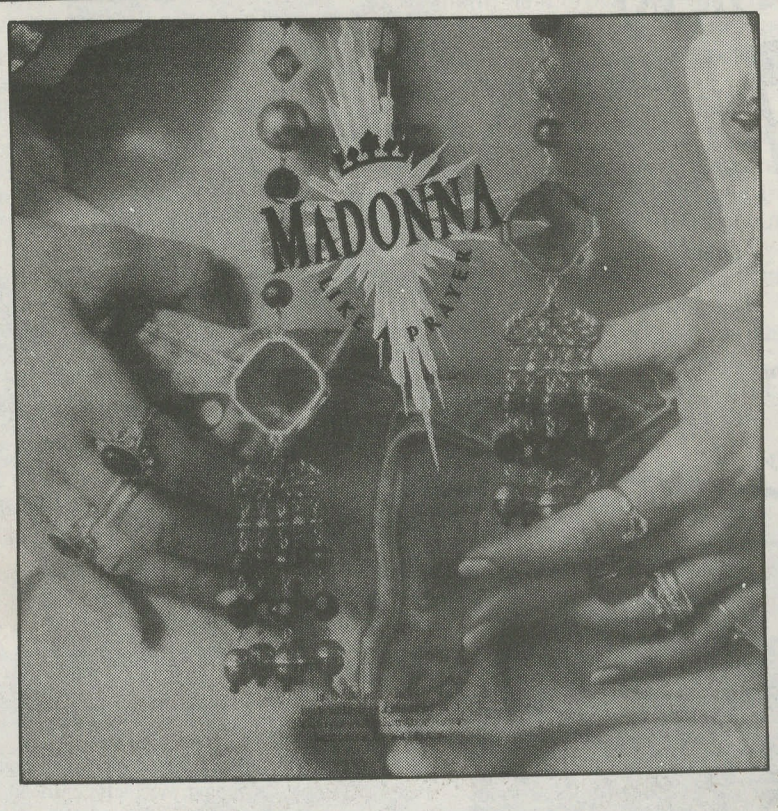
The Models: Diane, Robert Wooldridge, Jacques Flemming, Beckii Richardson and Robert Wooldridge.

Photography: Kim Elliott Paulson

Jewelry takes on summer flair (earrings courtesy Metalworks).

Basic black and white are still scene-stealers.

RECORD REVIEWS



Pepsi's patchouli princess produces hype, offense and just a little growth

Madonna
Like A Prayer
(Sire Records)

by Dave Hall

"Imagine no Madonna/It's easy if you try/No tabloid headlines/No "Borderline"/Imagine all teenagers/ dressing like Taylor Dayne, oo-hooo."

"You may play "Like A Virgin"/ But I've given up that song/Now I hear Pepsi-Cola/Has a Sean Penn commercial on." (With apologies to John Lennon.)

Heralded as her most mature effort, and drenched in the scent of patchouli, Madonna's *Like A Prayer* blasts onto the the music scene with much hoopla and staged publicity. The record's first video, based on the title track, manages to offend just about every special interest and religious group possible with its burning crosses, black lace and writhing movements. Between Pepsi and patchouli, Madonna certainly knows how to raise a stink. Now, what about the record?

Like A Prayer has its moments, but the title track isn't one of them. Despite an irrepressibly catchy chorus, Madonna loads on the cliches for AM radio's sake, and leaves us with a nifty vignette that we're forced to listen to eight times a day for two months. As if a cologne-scented listening room wasn't enough, now this lady's *really* on my good side.

But that's where this witch hunt ends. Much of the rest of *Like A Prayer is* mature, though who could resist taking a few swings at such an easy target? Right, Sean?

The semi-autobiographical "Til Death Do Us Part" gives us a hard look at a breaking, then broken relationship. Says Madonna to her ex-suitor, "You're not in love with someone else/You don't even love yourself." The song's malevolent tone, however, is in direct contrast to its rather cheery rhythm, creating what could be a contradiction, or a deliberate escape from the burdens of the relationship.

Madonna's duet with Prince, "Love Song," is a seemingly awkward piece that winds itself out after a few plays. Set up atop an atypical beat, the Material Girl and the Purple One scratch and claw at the song's melody, fashioning what may be *Like A Prayer's* most memorable cut. But the LP's most appreciable track would be the moving ballad, "Spanish Eyes," nestled near the end of side two, where Madonna paces her melody-line amidst Hispanic influences, letting neither overtake the other to spoil the song's delicate mood.

Such is the tone of the entire album. It's obvious that Madonna has envisioned a melange of heirlooms from her upbringing, wrapped into one record. For example, the track, "Oh, Father," or the moat of references to Catholicism, including the traditional "Act Of Contrition," taken from the Sacrament of Confession and adapted to vinyl.

Madonna wants us to believe that she's come a long way, and she has. After four records at her level of success, artistic growth is essential to furthering one's career. But in the wake of record-release publicity, let's not confuse artistic growth with a change in hair color. ★

Various Artists
The Song Retains The Name
(Independent Label Alliance)

by Robert Gordon

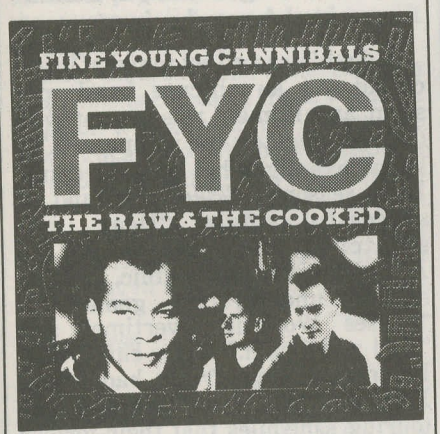
Young dogs attack grand masters of rock'n'roll

One of today's trends that has become oh-so popular is the album composed of one group of known songs done by different people. Some of 'em are real good -- the Kurt Weill collection, that new Disney songbook, and of course Jennifer Warnes' *Blue Raincoat.* But some are just schlock-- serving no purpose except instant recognizability. This album, one of the more recent, better ideas, attacks the beast at the jugular: eleven unknown (I never hearda any of 'em) bands attack Led Zeppelin.

The title of the album, *The Song Retains The Name*, besides being super-witty, is also a statement about the contents. If some of the songs seem totally unrecognizable, they at least retain the original name, and words. Take the album opener, a rap version of "Black Dog" works well. It's powerful, and now I can't ever imagine it not being a rap song. The band is going to have to lay off the Run-DMC influence to forge a name for themselves though.

The Tent Poles' version of "Rock and Roll" sounds like it's from a front porch of a bayou in Louisiana; the gritty vocals, sparse instrumentation and prominent rubboard intimate it may not have "been a long time since I did the stroll." When the Dalai Lamas take on "Good Times, Bad Times," they give it a laid back twist, as if they've decided to rock as hard as they can, sitting down. The lead singer sounds like Camper Van Beethoven imitating California attitudes.

Other highlights include a rockabillyish "Living Loving Maid," a basement "Houses of the Holy" and six more faves. ★



Fine Young Cannibals
The Raw And The Cooked
(I.R.S. Records)

by Dave Hall

Second release attempts commercial breakthrough; neither succeeds nor fails

When two ex-patriates from The English Beat (Andy Cox and David Steele) joined with vocalist/actor Roland Gift in the mid-'80s to form Fine Young Cannibals, their eponymous debut promised much. Gift's

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voice is truly unique, crooning at soulful depths or sounding like Jagger's falsetto in "Emotional Rescue." He was accompanied by the sparsest of back-up -- an elemental rhythm section complemented by light, jazzy horns darting in and out of the stripped-down mix. The sound was reminiscent of days gone by; dabs of Sam Cooke, strains of Motown, all of this with lyrical substance and a glimmer of light for the future.

Now, their second LP, *The Raw And The Cooked*, attempts a commercial breakthrough. And for sure, it has its moments, even if Gift is beginning to bleat like a sheep. "She Drives Me Crazy," the band's recent Top Ten single, is a blunt, to-the-point dance track that's been garnering lots of airplay, even on FM radio. "Don't Look Back" is another cut in the same mold; catchy and effective, yet with very little depth. The substance is contained in cuts like "I'm Not The Man I Used To Be," which reiterates the topic of alcoholism from an introspective point of view, much as "Johnny Come Home" did on their debut.

But the stand-out track on *The Raw And The Cooked* is the hypnotic ballad, "As Hard As It Is." Andy Cox's guitar weaves in and around Gift's throaty tenor, tempered by an occasional horn. "As Hard As It Is" and "I'm Not The Man I Used To Be" are songs that fulfill the promise of the Cannibals' first release, yet as a whole, the album falls a bit short.

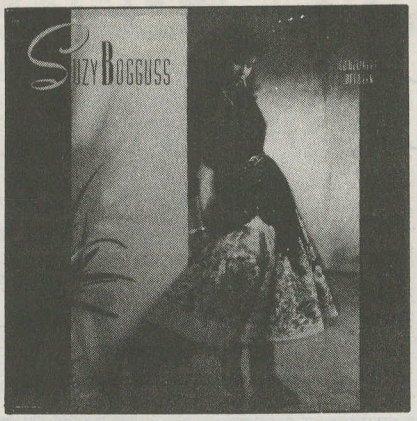
The nostalgia of the band's horn arrangements are, for the most part, swept away in a wash of drum machines and synth bass. Only a handful of songs stand out from the dance club filler that dominates this record.

Fine Young Cannibals would do well to examine what made their act unique in the first place. Following their breakthrough album with *The Raw And The Cooked* will neither fascinate the fickle general public nor please their roots audience. ★

Suzy Boggus
Somewhere Between
(Capitol Records)

by Sandy Heiss

I had the pleasure of meeting Suzy Boggus during an interview for the *Memphis Star* (October 1987). She



Girl next door sports flawless, expresive voice; country lyrics with a twist

was the epitome of the girl next door, and, in the words of Chet Atkins, has a voice that "sparkles like crystal water." Recently named New Female Artist of the Year by the Academy of Country Music, her new album is a testament to that voice and that girl-next-door image.

The lead cut, "Somewhere Between" was written by Merle Haggard. It's a traditional country tear-jerker about the walls lovers sometimes build between themselves. "I'm At Home on the Range," co-written by Boggus and her husband Doug Crider, has a little bluegrass influence. The lyrics give the energetic piece movement. "I'm at home on the range/I'm a queen on the plains/Way out where the West was wild/From Billings down to Laramie/the cowboys take good care o' me."

"Cross My Broken Heart" could be a crossover tune. There's a modern music feel. The harmonies are typical of country music, but the backbeat is anything but. Through it all, Ms. Boggus' voice is flawless and full of expression.

"Take It Like A Man," also co-written by Boggus, feels like the new folk/rock with its melody line and intrumentals. The lyrics, "If I give my love to you/will you take it like a man?" have a twist that gives them a freshness.

Throughout the variety of selections, you can sense Ms. Boggus' personality and love for music on this album. She handles pop and yodels like a pro, which proves she can sing *anything*. But her roots are in country. After all, she grew up listening to Eddy Arnold and singing in the church choir. What better beginning for an up-and-coming country star? Capitol found a constellation in this one. ★

XTC
Oranges And Lemons
(Geffen/Virgin Records)

by Dave Hall

Double venture treads hallowed ground; crosses musical boundaries

A double-record set for what is still considered an obscure band may seem an untimely release, yet with *Oranges and Lemons*, it appears XTC know exactly what they're doing. Last season's *Skylarking* and it successful single, "Dear God" scratched the surface of the American general public, despite earlier underground gems like "Senses Working Overtime" and "Ball and Chain." Crew chief Andy Partridge's stage-fright had forced XTC to retire from the full-time touring schedules that their former record label (Epic) demanded, and suddenly Partridge, Colin Moulding and Dave Gregory have become an all-studio act.

Skylarking producer Todd Rundgren captured the band at its best, and on *Oranges and Lemons* much of his influence remains, although his successor Paul Fox shares production credits with the band. XTC finds itself in a post-Sgt. Pepper coma, treading the ground where Squeeze once walked, crossing musical boundaries from the hopelessly happy to the morbid and morose.

The record's first single and its Avengers-style video is "The Mayor

of Simpleton," a playfully upbeat cut where Partridge readily admits "I don't know how to write a big hit song," and then proceeds to prove himself wrong. "Here Comes President Kill Again" is the somber welcome mat for George Bush, a plodding yet powerfully pessismistic view of contemporary democracy.

"Hold Me Daddy" presents a childlike vision of civil war, much from the same perspective, and reflective of pacifistic values. Songwriting competition comes from Colin Moulding's "King For A Day," immediately reminiscent of Tears For Fears' breakthrough hit "Everybody Wants To Rule The World."

Moulding's contributions to the album are every bit as poignant as Partridge's, and together they compose all the songs on the record.

But a double album isn't all it used to be, as there are no more than four songs to a side. The idea must have been to include all of what would have fit on a CD, without the loss of any sound quality. And XTC proves that they are quite capable of the task of creating a two-record set, although four sides of their sometimes disjunct brand of pop may be more than what the average listener wants to sift through.

After all is said and done, *Oranges and Lemons* comes up like a welcome sight on a slot machine. Partridge doesn't need the live show to impress his audience, but neither does he need two full LPs. *Oranges and Lemons* may be the breakthrough for XTC in the American market, even if it isn't expedient in its delivery. ★

Hugo Largo
Mettle
(Opal Records)

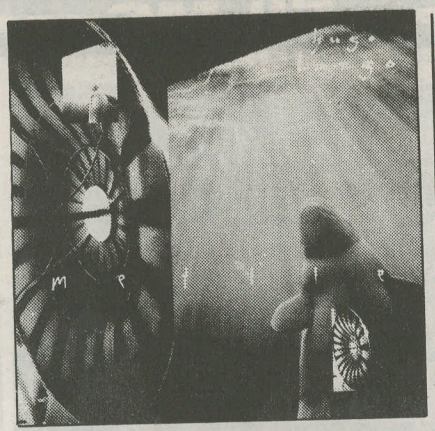
by John F. Rote

New release by eclectic band delights

What a trip!

If this is the future, I want to go, too. I know it's only April, but I find it hard to believe I'll hear a better work of popular music this year!

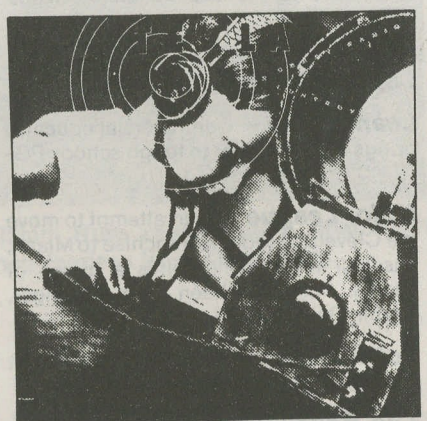
That voice (Mimi Goese): I hear it in my sleep, in the car, walking. She won't leave me. She knows where I'm at. The double basses (Tim Sommer and Adam Peacock): unique, yet friendly and reassuring. The electric



violin (Hahn Rowe) is reminiscent of Jean-Luc Ponty, without losing any of the mystery.

Hugo Largo is the band the New Bohemians want to be. *Mettle* is the album they wish they had made. The mavens of modern music will try their best to box Hugo Largo into a neat, marketable package, New-Age-Alternative-Bongo Bongo, or whatever the hell. Stand tall, buy this album.

I guess you could say that I like it. ★



Tesla
The Great Radio Controversy
(Geffen Records)

by Robert Bravender

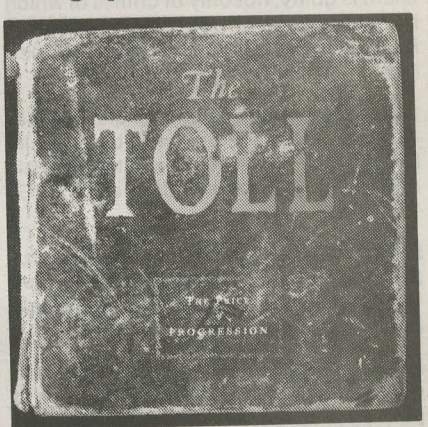
Energetic metallers shun gimmicks; keep it clean

Funny, I had the impression that Tesla was a Christian-oriented rock band. But that illusion was quickly dispelled when I heard "Heaven's Trail" on the radio. It kicked my ass, to paraphrase the song. I was intrigued enough to search out the album. Sadly, it suffers a chronic condition peculiar to all heavy metal acts; pure heavy metal can get pretty monotonous, except, of course, for those die-hard purists.

The Great Radio Controversy is at its best when other musical influences creep in (a trick Led Zeppelin mastered early on). "Heaven's Trail" and "Be A Man" feature bluesy, slide guitar and slippery bass lines while "Love Song" appropriately has a classical guitar to open this ballad.

That said, Tesla does shine on its own merits. The band's not into gimmicks and their raw simplicity comes across well. Hard-rockin', gritty realism drips from the 13 tracks crammed onto this album. Their's isn't a raunchy approach to the music, a trait which seems to preoccupy so many of their contemporaries. They are more down to earth, but just as energetic and enthusiastic.

The boys making up this band are Jeff Keith as the lead singer in typical heavy-metal style, guitarists Frank Hannon and Tommy Skeoch, bassist Brian Wheat and drummer Troy Luccketta. With heavy metal coming back into vogue, these guys have a big jump on a lot of the competition, and it looks like they're moving up on the incumbents. ★



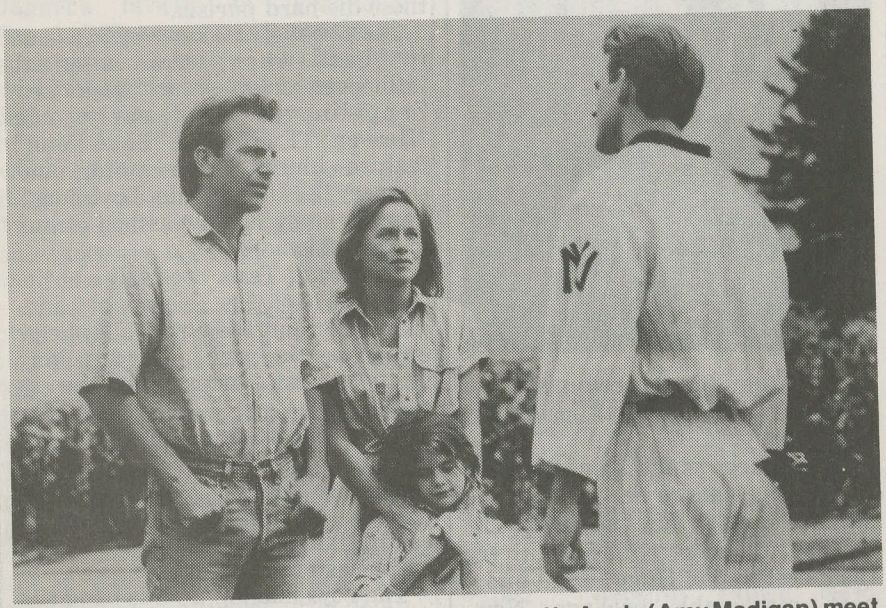
The Toll
The Price Of Progression
(Geffen Records)

by Diana Powell

Calculated risk produces heavy, melodramatic prose

Geffen Records is taking a bit of a risk on The Toll, a new group based in Columbus, Ohio. America might not be ready for this group whose trade-

see ***LP Reviews*** *page 51*



Iowa farmer Ray Kinsella (Kevin Costner) and wife Annie (Amy Madigan) meet his rejuvenated father, John Kinsella in *Field Of Dreams*.

Cameron's Closet - Scott Curits, Leigh McCloskey and Chuck McCann star in new thriller. (R)

Criminal Law - Attorney faces ethical dilemma as he gathers evidence that his client is guilty, not only of crimes of which he was acquitted, but of other murders. Kevin Bacon, Gary Oldman, Tess Harper. (R)

Crusoe - Aidan Quinn as slave trader Crusoe, in this adaptation of both Daniel Defoe's *Robinson Crusoe* and the journals of Scottish sailor Alexander Selkirk. (PG-13)

Dead Calm - Australian couple recuperating from a personal tragedy are threatened by intruders when their sailboat is becalmed. (R)

Disorganized Crime - A group of ex-cons gathers in a small Montana town to pull off a bank heist. Corbin Bernsen, Ruben Blades, Fred Gwynne and Lou Diamond Phillips. (R)

Dream A Little Dream - Old man and teenage boy exchange bodies after a sidewalk collision. (PG-13)

The Dream Team - Four psychiatric patients are separated from their doctor while in New York City. Michael Keaton, Christopher Lloyd and Stephen Furst. (PG-13)

Field of Dreams - Iowa farmer is directed by a mystical voice to construct a baseball diamond in his field. Kevin Costner, Amy Madigan, James Earl Jones and Burt Lancaster. (PG)

Fletch Lives - Reporter inherits southern plantation and a passle of trouble. Chevy Chase, Julianne Phillips. (PG)

Kinjite - Latest in the career of tough guy Charles Bronson. (R)

Lean on Me - Controversial educator brings law and order to tough school. PG-13

Major League - In an attempt to move the Cleveland Indians franchise to Miami, baseball team owner hires a bunch of misfits. Charlie Sheen, Tom Berenger, Corbin Bernsen. (R)

Police Academy VI - Oh no, not again! (PG-13)

The Rescuers - Delightful animated tale of the International Rescue Society and their quest to aid a little girl. Adults will love it too. (G)

say anything . . . - John Cusack as a young non-conformist who falls in love with an intelligent, beautiful young girl with a fiercely overprotective father. Ione Skye and John Mahoney co-star. (PG-13)

She's Out of Control - Tired, cliche'-ridden tale of father who is amazed to find out his 15 year old daughter isn't a baby anymore. Stupid Tony Danza as the cognizant parent, and Ami Dolenz as the little progeny. (PG)

Speed Zone - Update of the mid-'70s coast-to-coast race, *The Cannonball Run*. Peter Boyle, John Candy, The Smothers Brothers and Brooke Shields head up the all-star cast of thousands. (PG)

MOVIE REVIEW

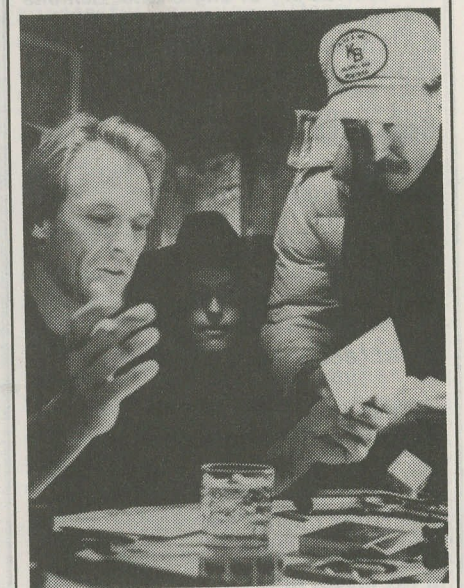
Disorganized Crime

by Dave Hall

Crime caper blends talent and chemistry for crowd excitement

Touchstone Pictures' newest comedy caper, *Disorganized Crime*, is a blend of top-notch talent, fueled by succinct plotting and execution, without the boorish violence that is characteristic of most criminal dramas. Corbin Bernsen, on leave from *L.A. Law*, plays ex-con Frank Salazar, who's conceived the perfect bank job in small-town Montana.

He handpicks the best talent in the business, but while awaiting the arrival of his troops, he's apprehended by the Jersey detectives



Corbin Bernsen and writer/director Jim Kouf (right) discuss a scene during the filming of *Disorganized Crime*.

who've been hot on his trail. His ex-con experts arrive, skeptical and suspicious, questioning each other, and ignorant of the job they've been hired to pull. This four-man team decides to go ahead with the robbery, while Salazar escapes from his captors and struggles to find his way through the wilderness back to his hide-out.

What makes *Disorganized Crime* work is the chemistry between its four confused criminals, left hanging by the apprehended Salazar. Coordinating the heist in his absence is patriarchal explosives expert Max Green (Fred Gwynne). Green is rational, maintaining his sanity and an air of leadership in a desperate situation. Nick Bartowski (William Russ), is at the other end of the spectrum; jumpy and untrusting. Russ plays Bartowski somewhere between Peter Falk's Columbo and Crispin Glover's teenager in *River's Edge*. Ruben Blades as the well-dressed Carlos Barrios is the ultimate in cool.

When Gwynne asks Blades, "What do ya got to lose?" Blades breaks character only once and screams, "My temper!" Ray Forgy (Lou Diamond Phillips) is the youngest of the team, but is daring and unafraid to heist a car from anywhere, as long as it achieves the criminal quartet's purposes.

Director of photography Ron Garcia makes the most of the movie's Montana location in capturing Salazar's trek through an uncooperative wildernss. Bersen's Salazar encounters cattle bones, any mounds, and mating deer as he struggles convincingly to make it back to his team of criminals.

The New Jersey cops (Ed O'Neill and Daniel Roebuck) are totally out of their element in the Montana wilderness, whether losing the clothes to a moving river, or losing their temper to the small-town sheriff, played with warmth by Hoyt Axton.

Fred Gwynne, Ruben Blades and William Russ regroup at a small-town Montana rail station where they find their fearless leader is missing.

The movie's success is a result of the team spirit of the film, no one star is made to shine above the other. All of the film's eight main characters have equal time to display their idiosyncracies and virtues, whether hot-wiring cars or making firecrackers from drinking straws. Writer-director Jim Kouf brings the light-heartedness of his past success, *Stakeout*, to this caper as well. Kouf makes the most of his location and his actors, complementing them with an expansive soundtrack and hilariously appropriate sound effects.

Disorganized Crime is a movie that would work well for any audience, proving that you don't need an excess of sex and violence, and profanity to keep the crowd excited. Accurate characterization and teamwork often yield much better results. ★

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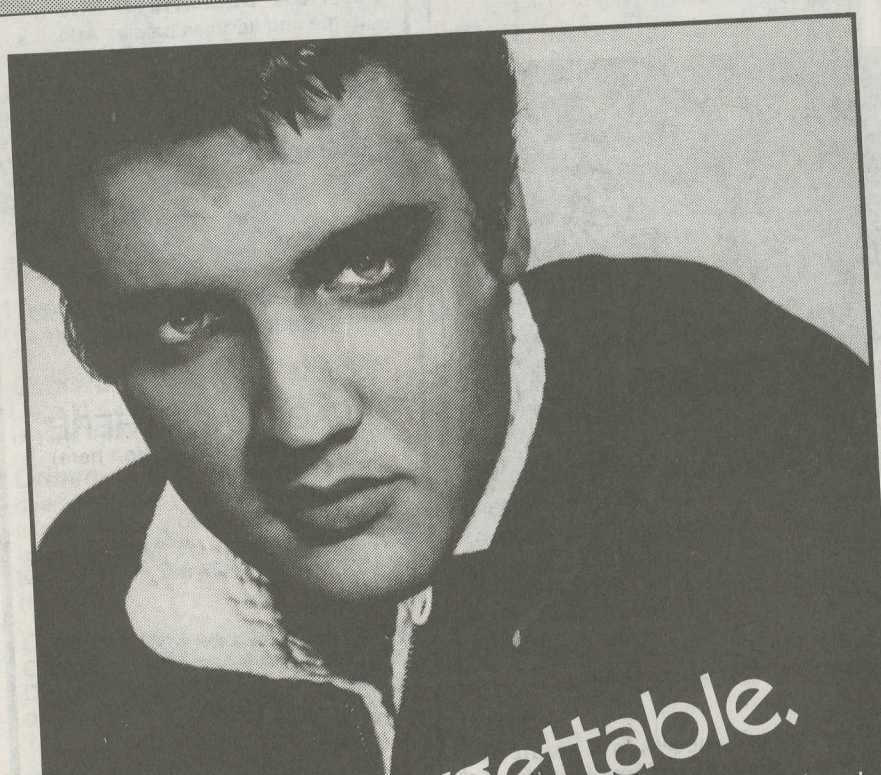
Deadline for listings is the **10th** of the month prior to publication.

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.



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1 Monday

DeeDee McCarver/Bubba Feathers/Vapors Band (V) - Bad Bob's Vapors

Fair Game (P) - Stage Stop***

Jimmy Lee Huff (P) - Chelsea St. Pub

John Cannon Trio (T) - Omni Hotel

"Les Liaisons Dangereuses" (F) - Theatre Memphis

Live Blues (T) - Handy Park

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

Mojo Buford & Blues All Stars (T) - Rum Boogie Cafe

2 Tuesday

Blue Beats (N) - Peabody Plantation Roof***

Blues Jam (T) - Juanita's (Little Rock)

Chick Rogers (P) - Club Royale

Dan Hope (P) - Mallard's***

DeeDee McCarver/Bubba Feathers/Vapors Band (V) - Bad Bob's Vapors

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

Eddie Money/Henry Lee Summer (P) - Mud Island***

Fair Game (P) - Stage Stop***

Fred Ford & Honeymoon Garner (T) - Omni Hotel

Gib Gordon (P) - Wang's Mandarin House II

Jimmy Lee Huff (P) - Chelsea Street Pub

John Cannon Trio (T) - Omni Hotel

"Les Liaisons Dangereuses" (F) - Theatre Memphis

Linda Gail Lewis (C) - Hernando's Hideaway

Live Blues (T) - Handy Park

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

Mark Showalter (P) - Levee Lounge (Ramada Inn SE)

Mosaic (N) - South End

Pro Boxing (U) - Omni New Daisy Theatre***

Terry Humphrey (P) - Shelby's

Touch Of Class (U) - Night Moves

3 Wednesday

Bedowin Necot (T) - Riverside Bar & Grill

Bill Strom/Southern Knights (C) - Hernando's Hideaway

Cherry Pie (P) - West Memphis Ramada Inn

Cut Outs (P) - Poplar Lounge

DeeDee McCarver/Bubba Feathers/Vapors Band (C) - Bad Bob's Vapors

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

Entourage (P) - Sports Bar & Grill

Fair Game (P) - Stage Stop***

Fred Ford & Honeymoon Garner (T) - Omni Hotel

Frustrations (P) - Junction (Marks, MS)
Gib Gordon (P) - Wang's Mandarin House II
Jack Rowell & the Hot Shots (P) - Up The Street
Jimmy Lee Huff (P) - Chelsea Street Pub
Joe Sanders (T) - Murphy's
John Cannon Trio (T) - Omni Hotel
Klaudia Kroboth & Rico Heard (P) - North End
"Les Liaisons Dangereuses" (F) - Theatre Memphis
Live Blues (T) - Handy Park
Lou Roberts/Gina Patton/Vapors Band (V) - Bad Bob's Vapors
Mark Showalter (P) - Levee Lounge
Marvin Bell/Scott Miller (K) - Comedy House Cafe
Mike Crews (P) - Rascal's
Posey Hedges (T) - Circle Cafe
Ras Cloud (N) - South End
SRO (P) - Club Royale
Teresa Pate Band (T) - Mallard's***
Terry Humphrey (P) - Shelby's
Terry & Sturgess Daily (V) - Levee Lounge

4 Thursday

Bedowin Necot (T) - Riverside Bar & Grill
Bill Hurd Jazz (T) — Club Royale
Bill Strom/Southern Knights (C) - Hernando's Hideaway
Bonnie Raitt (P) - Omni New Daisy Theatre***
Cherry Pie (P) - West Memphis Ramada Inn
DeeDee McCarver/Bubba Feathers/Vapors Band (V) - Bad Bob's Vapors
Don McMinn & Rum Boogie Band (T) - Rum Boogie Cafe
Fair Game (P) - Stage Stop***
Fred Ford & Honeymoon Garner (T) - Omni Hotel
Frustrations (P) - Delta State (MS)
Gib Gordon (P) - Wang's Mandarin House II
Jack Rowell & the Hot Shots (P) - Mallard's***
Jimmy Lee Huff (P) - Chelsea St. Pub
John Cannon Trio (T) - Omni Hotel
"Les Liaisons Dangereuses" (F) - Theatre Memphis
Live Blues (T) - Handy Park
Lou Roberts/Gina Patton/Vapors Band (V) - Bad Bob's Vapors
Mark Showalter (P) - Levee Lounge
Marvin Bell/Scott Miller (K) - Comedy House Cafe
Nichols Wall (T) - Circle Cafe
Nova (P) - Levee Lounge
Ras Cloud (N) - South End
Rhythm Hounds (P) - Peabody Plantation Roof***
Sammy D & The Zone (P) - Up The Street
Steve Ingle & Triple X (P) - Rascal's
Terry Humphrey (P) - Shelby's
Thursday Night Group (T) - North End

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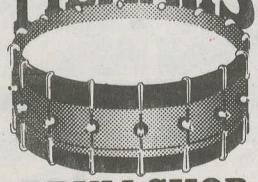
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CONCERT CALENDAR

5 Friday

"A Streetcar Named Desire" (F) - Playhouse On The Square
Bad Company/Vixen (P) - Mud Island***
Breakers (T) - Murphy's
Beale Street Music Festival (V) - Alfred's on Beale***
Beale Street Music Festival (V) - Omni Club (formerly Proud Mary's)***
Beale Street Music Festival (V) - Omni-New Daisy Theatre***
Beale Street Music Festival (V) - Rum Boogie Cafe
Bedowin Necot (T) - Riverside Bar & Grill
Bill Strom/Southern Knights (C) - Hernando's Hideaway
Cafe Racers (N) - Bombay Bicycle Club
Captain Phil McGee (T) - Mallard's***
Cherry Pie (P) - West Memphis Ramada Inn
DeeDee McCarver/Bubba Feathers/Vapors Band (V) - Bad Bob's Vapors
Detail (P) - Rascal's
Fair Game (P) - Stage Stop***
Fred Ford & Honeymoon Garner (T) - Omni Hotel
Frustrations (P) - Moscow's (Cleveland, MS)
Gib Gordon (P) - Wang's Mandarin House II
Jack Rowell & the Hot Shots (P) - Up The Street
Jimmy Lee Huff (P) - Chelsea Street Pub
John Cannon Trio (T) - Omni Hotel
Laddie Hutcherson (V) - Germantown Depot
"Les Liaisons Dangereuses" (F) - Theatre Memphis
Live Blues (T) - Handy Park
Live Music (P) - Omni Club Patio
Lou Roberts/Gina Patton/Vapors Band (V) - Bad Bob's Vapors
Love Tractor (N) - Antenna Club
Mark Showalter (P) - Levee Lounge
Marvin Bell/Scott Miller (K) - Comedy House Cafe
Memphis Symphony Orchestra (F) - deFrank Music Hall
Miami Boys (P) - Studio G
Miracles of Baddour Concert (U) - Harrell Center (Collierville)
Music Deaf Drama/Carla Thomas (U) - White Station High School
Nova (P) - Levee Lounge
Outlaws (P) - Night Moves
Riverside Dukes (P) - Poor Red's
Sid Selvidge (T) - North End
Terry Humphrey (P) - Shelby's
The Car Keys (U) - Loose End
Too Much Joy (U) - Antenna Club
Wampus Cats (P) - Circle Cafe

6 Saturday

5 That Killed Elvis (N) - Pyramid Club
"A Streetcar Named Desire" (F) - Playhouse On The Square
Andrea Marcovicci (P) - Peabody Alley***
Beale Street Music Festival (V) - Alfred's On Beale
Beale Street Music Festival (V) - Omni Club (formerly Proud Mary's)***
Beale Street Music Festival (V) - Omni New Daisy Theatre***
Beale Street Music Festival (V) - Rum Boogie Cafe
Beanland (P) - South End
Bedowin Necot (T) - Riverside Bar & Grill
Bill Strom/Southern Knights (C) - Hernando's Hideaway
Cherry Pie (P) - West Memphis Ramada Inn
Cut Outs (P) - Shelby Farms
Cut Outs (P) - Mallard's***
DeeDee McCarver/Bubba Feathers/Vapors Band (V) - Bad Bob's Vapors
Detail (P) - Rascal's
Fair Game (P) - Stage Stop***
Fred Ford & Honeymoon Garner (T) - Omni Hotel
Frustrations (P) - Moscow's (Cleveland, MS)
Human Radio (N) - Omni Club (formerly Proud Mary's)***
Imperial Gents (P) - Studio G
Jack Rowell & the Hot Shots (P) - Up The Street
Jimmy Lee Huff (P) - Chelsea Street Pub
Joe Louis Walker (T) - Rum Boogie Cafe
John Cannon Trio (T) - Omni Hotel
"Les Liaisons Dangereuses" (F) - Theatre Memphis
Live Blues (T) - Handy Park
Live Music (P) - Omni Club Patio (formerly Proud Mary's)***
Lou Roberts/Gina Patton/Vapors Band (V) - Bad Bob's Vapors
Marvin Bell/Scott Miller (K) - Comedy House Cafe
Memphis Symphony Orchestra (F) - deFrank Music Hall
Reance (N) - Omni Club (formerly Proud Mary's)***
Rin Tin Horn (N) - Antenna Club
Riverside Dukes (P) - Poor Red's***
Sid Selvidge (T) - North End
Terry Humphrey (P) - Shelby's
Trade Off (P) - Sports Bar & Grill
Wampus Cats (P) - Circle Cafe

7 Sunday

"A Streetcar Named Desire" (F) - Playhouse On The Square
Argot (T) - North End

Bill Strom/Southern Knights (C) - Hernando's Hideaway

D.N.A. (T) - Circle Cafe

Edwin Hubbard (T) - Peabody Skyway Brunch***

Hot Cotton/Jamieson Brant/MSU's Southern Comfort (T) - Peabody Hotel***

Jack Rowell & the Hot Shots (P) - Up The Street

Jon Butcher/Guitar Finals (P) - Night Moves

Klaudia Kroboth & Rico Heard (P) - Bottom Line

Larry Springfield/Amateur Night (V) - Club Royale

Lee Miller/Rick Wilson (P) - Poor Red's***

"Les Liaisons Dangereuses" (F) - Theatre Memphis

Live Blues (T) - Handy Park

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

Marvin Bell/Scott Miller (K) - Comedy House Cafe

Memphis Songwriters' Association (V) - Bad Bob's Vapors

Memphis Symphony Orchestra (F) - deFrank Music Hall

Mojo Buford & Blues All Stars (T) - Rum Boogie Cafe

Sadie Hawkins Day/Ron Jordan (V) - Bad Bob's Vapors

Steve Reid (P) - Rascal's

Terry Humphrey (P) - Shelby's

Tribute to Jimmie Lunceford (T) - Peabody***

8 Monday

Bill Strom/Southern Knights (C) - Hernando's Hideaway

DeeDee McCarver/Bubba Feather/Vapors Band (V) - Bad Bob's Vapors

John Cannon Trio (T) - Omni Hotel

Live Blues (T) - Handy Park

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

Mojo Buford & Blues All-Stars (T) - Rum Boogie Cafe

Randy Wilder (P) - Chelsea St. Pub

TBA (P) - Stage Stop***

Terry Humphrey (P) - Shelby's

9 Tuesday

Bill Strom/Southern Knights (C) - Hernando's Hideaway

Blues Jam (T) - Juanita's (Little Rock)

Chick Rodgers (T) - Club Royale

Cut Outs (P) - Peabody Plantation Roof***

Dan Hope (V) - Mallard's***

DeeDee McCarver/Bubba Feathers/Vapors Band (V) - Bad Bob's Vapors

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

Fred Ford & Honeymoon Garner (T) - Omni Hotel

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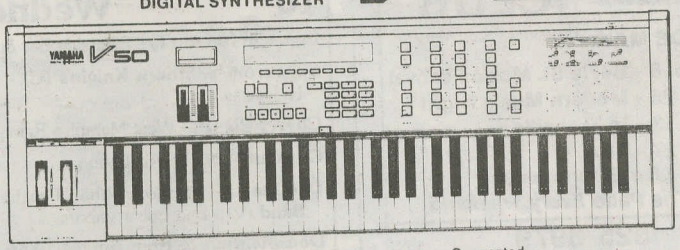

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13 - Sweet Cheeta
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CONCERT CALENDAR

Gib Gordon (P) - Wang's Mandarin House II
Gregg Alexander (U) - Omni-New Daisy Theatre***
John Cannon Trio (T) - Omni Hotel
Ladies Night Out (U) - Night Moves
Linda Gail Lewis (C) - Hernando's Hideaway
Live Blues (T) - Handy Park
Lou Roberts/Gina Patton/Vapors Band (V) - Bad Bob's Vapors
Mark Showalter (P) - Levee Lounge
Melissa Etheridge (N) - Omni-New Daisy Theatre***
Mosaic (N) - South End
Randy Wilder (P) - Chelsea St. Pub
TBA (P) - Stage Stop***
Terry Humphrey (P) - Shelby's

10 Wednesday

Bedowin Necot (T) - Riverside Bar & Grill
Bill Strom/Southern Knights (C) - Hernando's Hideaway
Cherry Pie (P) - West Memphis Ramada Inn
Cut Outs (P) - Poplar Lounge
DeeDee McCarver/Bubba Feathers/Vapors Band (V) - Bad Bob's Vapors
Don McMinn & Rum Boogie Band (T) - Rum Boogie Cafe
Even Steven (P) - Sports Bar & Grill
Fred Ford & Honeymoon Garner (T) - Omni Hotel
Gib Gordon (P) - Wang's Mandarin House II
Jack Rowell & Hot Shots (P) - Up The Street
Joe Sanders (T) - Murphy's
John Cannon Trio (T) - Omni Hotel
Klaudia Kroboth & Rico Heard (P) - North End
Live Blues (T) - Handy Park
Lou Roberts/Gina Patton/Vapors Band (V) - Bad Bob's Vapors
Mark Showalter (P) - Levee Lounge
Mike Crews (P) - Rascal's
Posey Hedges (T) - Circle Cafe
Randy Wilder (P) - Chelsea St. Pub
Steve Steijk/Jamie Shelton (K) - Comedy House Cafe
Teresa Pate Band (T) - Mallard's***
Terry Humphrey (P) - Shelby's
The Willys (P) - South End
Thunder (P) - Stage Stop***

11 Thursday

Bedowin Necot (T) - Riverside Bar & Grill
Bill Hurd Jazz (T) - Club Royale
Bill Strom/Southern Knights (C) - Hernando's Hideaway
Cherry Pie (P) - West Memphis Ramada Inn
DeeDee McCarver/Bubba Feather/Vapors Band (V) - Bad Bob's Vapors
Don McMinn & Rum Boogie Band (T) - Rum Boogie Cafe
Fred Ford & Honeymoon Garner (T) - Omni Hotel
Gib Gordon (P) - Wang's Mandarin House II
"Hunting Cockroaches" (F) - Circuit Playhouse
Jack Rowell & Hot Shots (P) - Mallard's***
John Cannon Trio (T) - Omni Hotel
Live Blues (T) - Handy Park
Lou Roberts/Gina Patton/Vapors Band (V) - Bad Bob's Vapors
Mark Showalter (P) - Levee Lounge
Memphis In May BBQ Contest (V) - Tom Lee Park
Nichols Wall (T) - Circle Cafe
Nova (P) - Levee Lounge
R.B. & the Gang (V) - Bad Bob's Vapors
Randy Wilder (P) - Chelsea St. Pub
Sammy D & the Zone (P) - Up the Street
Steve Ingle & Triple X (P) - Rascal's
Steve Steijck/Jamie Shelton (K) - Comedy House Cafe
Terry Humphrey (P) - Shelby's
Thursday Night Group (T) - North End
Todd St. James (N) - Stage Stop***

12 Friday

"A Streetcar Named Desire" (F) - Playhouse on the Square
B-Flats (N) - Omni-New Daisy Theatre***
Beakers (T) - Murphy's
Bedowin Necot (T) - Riverside Bar & Grill
Bill Strom/Southern Knights (C) - Hernando's Hideaway
Bobby Lawson & Shades of Blue (P) - Circle Cafe
Brewers (N) - Germantown Depot
Captain Phil McGee (T) - Mallard's***
Cherry Pie (P) - West Memphis Ramada Inn
Driver's Eye (P) - Rascal's
Everyman (N) - R.P. Tracks
Fred Ford & Honeymoon Garner (T) - Omni Hotel
Gib Gordon (P) - Wang's Mandarin House II
Human Radio (N) - Juanita's (Little Rock)
"Hunting Cockroaches" (F) - Circuit Playhouse
Jack Rowell & Hot Shots (P) - Up The Street
Jesus Chrysler/Voodoo Village People (N) - Antenna
John Cannon Trio (T) - Omni Hotel
Kaya & the Weldors (N) - South End
Live Blues (T) - Handy Park
Live Music (P) - Omni Club Patio
Lou Roberts/Gina Patton/Vapors Band (V) - Bad Bob's Vapors

Mark Showalter (P) - Levee Lounge

Memphis In May BBQ Contest (V) - Tom Lee Park

Modern Music Night (N) - Omni Club

Nova (P) - Levee Lounge

Randy Wilder (V) - Chelsea St. Pub

Reance (P) - Night Moves

Refugees (N) - Omni-New Daisy Theatre***

Sid Selvidge (T) - North End

Split Decision (P) - Rum Boogie Cafe

Steve Steijck/Jamie Shelton (K) - Comedy House Cafe

Terry Humphrey (P) - Shelby's

The Brewers (N) - Pyramid Club

The Tabrons (T) - Harrell Center

The Willys (P) - Alfred's on Beale

Todd St. James (N) - Stage Stop***

13 Saturday

"A Streetcar Named Desire" (F) - Playhouse on the Square

Bedowin Necot (T) - Riverside Bar & Grill

Bill Strom/Southern Knights (C) - Hernando's Hideaway

Bobby Lawson & Shades of Blues (P) - Circle Cafe

Cherry Pie (P) - West Memphis Ramada Inn

Cut Outs (P) - Mallard's***

DeeDee McCarver/Bubba Feather/Vapors Band (V) - Bad Bob's Vapors

Driver's Eye (P) - Rascal's

Fisk Jubilee Singers (G) - Hardie Aud., Rhodes College

Fred Ford & Honeymoon Garner (T) - Omni Hotel

Human Radio (N) - South End

"Hunting Cockroaches" (F) - Circuit Playhouse

Ice Breakers (P) - Sports Bar & Grill

In Tranzition (U) - Omni Club

Jack Rowell & Hot Shots (P) - Up The Street

John Cannon Trio (T) - Omni Hotel

Live Blues (T) - Handy Park

Live Music (P) - Omni Club Patio

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

Mama Terra (N) - Omni-New Daisy***

Memphis In May BBQ Contest (V) - Tom Lee Park

Randy Wilder (P) - Chelsea St. Pub

Ruby Wilson (T) - Club Royale

Sid Selvidge (T) - North End

Split Decision (P) - Rum Boogie Cafe

Steve Steijck/Jamie Shelton (K) - Comedy House Cafe

Sweet Cheeta (N) - Omni-New Daisy Theatre***

TBA (U) - Poor Red's

Terry Humphrey (P) - Shelby's

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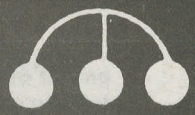

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CONCERT CALENDAR

Todd St. James (N) - Stage Stop**
Webb Wilder (N) - Antenna Club

14 Sunday

"A Streetcar Named Desire" (F) - Playhouse on the Square
Argot (T) - North End
Bill Strom/Southern Knights (C) - Hernando's Hideaway
DNA (T) - Circle Cafe
Edwin Hubbard (T) - Peabody Skyway Brunch
Fisk Jubilee Singers (G) - Lindenwood Church
"Hunting Cockroaches" (F) - Circuit Playhouse
Jack Rowell & Hot Shots (V) - Up the Street
Klaudia Kroboth & Rico Heard (N) - Bottom Line
Lee Miller/Rick Wilson (P) - Poor Red's
Live Blues (T) - Handy Park
Mojo Buford & Blues All-Stars (T) - Rum Boogie Cafe
Sadie Hawkins Day/Ron Jordan (V) - Bad Bob's Vapors
Steve Reid (P) - Rascal's
Terry Humphrey (P) - Shelby's
TNA (N) - Night Moves

15 Monday

DeeDee McCarver/Gina Patton/Vapors Band (V) - Bad Bob's Vapors
Mojo Buford & Blues All-Stars (T) - Rum Boogie Cafe
Say Pleaz (P) - Chelsea St. Pub
The Beam (P) - Stage Stop***

16 Tuesday

Blues Jam (T) - Juanita's (Little Rock)
Chick Rodgers (P) - Club Royale
Coolers (P) - Peabody Plantation Roof***
Dan Hope (P) - Mallard's***
DeeDee McCarver/Bubba Feathers/Vapors Band (V) - Bad Bob's Vapors
Don McMinn & Rum Boogie Band (T) - Rum Boogie Cafe
Fred Ford & Honeymoon Garner (T) - Omni Hotel
Gib Gordon (P) - Wang's Mandarin House II
Jim Chapin Drum Clinic (U) - Robert Hall's Drum Shop
John Cannon Trio (T) - Omni Hotel
Ladies Night Out (U) - Night Moves
Linda Gail Lewis (C) - Hernando's Hideaway
Live Blues (T) - Handy Park
Lou Roberts/Gina Patton/Vapors Band (V) - Bad Bob's Vapors
Mark Showalter (P) - Levee Lounge
Mosaic (N) - South End
Say Pleaz (P) - Chelsea St. Pub
Steve Lawrence & Eydie Gorme (P) - Orpheum
Terry Humphrey (P) - Shelby's
The Beam (P) - Stage Stop***

17 Wednesday

Bedowin Necot (T) - Riverside Bar & Grill
Bill Strom/Southern Knights (C) - Hernando's Hideaway
Cherry Pie (P) - West Memphis Ramada Inn
Cut Outs (P) - Poplar Lounge
DeeDee McCarver/Bubba Feathers/Vapors Band (V) - Bad Bob's Vapors
Don McMinn & Rum Boogie Band (T) - Rum Boogie Cafe
Entourage (P) - Sports Bar & Grill
Frank Lunney/Pat Simpson (K) - Comedy House Cafe
Fred Ford & Honeymoon Garner (T) - Omni Hotel
Gib Gordon (P) - Wang's Mandarin House II
Jack Rowell & Hot Shots (P) - Up The Street
Joe Sanders (T) - Murphy's
John Cannon Trio (T) - Omni Hotel
Klaudia Kroboth & Rico Heard (P) - North End
Live Blues (T) - Handy Park
Lou Roberts/Gina Patton/Vapors Band (V) - Bad Bob's Vapors
Mark Showalter (P) - Levee Lounge
Mike Crews (P) - Rascal's
Posey Hedges (T) - Circle Cafe
Say Pleaz (P) - Chelsea St. Pub
Teresa Pate Band (T) - Mallard's***
Terry Humphrey (P) - Shelby's
The Beam (P) - Stage Stop***

18 Thursday

Bedowin Necot (T) - Riverside Bar & Grill
Bill Strom/Southern Knights (C) - Hernando's Hideaway
Billy & the Who Dogs (P) - Peabody Plantation Roof***
Cherry Pie (P) - West Memphis Ramada Inn
DeeDee McCarver/Bubba Feathers/Vapors Band (V) - Bad Bob's Vapors
Don McMinn & Rum Boogie Band (T) - Rum Boogie Cafe
Fifth Cliff (N) - Juanita's (Little Rock)
Frank Lunney/Pat Simpson (K) - Comedy House Cafe
Fred Ford & Honeymoon Garner (T) - Omni Hotel
Gib Gordon (P) - Wang's Mandarin House II

Jack Rowell & Hot Shots (P) - Mallard's***
John Cannon Trio (T) - Omni Hotel
Live Blues (T) - Handy Park
Lou Roberts/Gina Patton/Vapors Band (V) - Bad Bob's Vapors
Mark Showalter (P) - Levee Lounge
Nichols Wall (T) - Circle Cafe
Nova (P) - Levee Lounge
Sammy D. & the Zone (V) - Up the Street
Say Pleaz (P) - Chelsea St. Pub
Steve Ingle & Triple X (P) - Rascal's
Terry Humphrey (P) - Shelby's
Thursday Night Group (T) - North End

19 Friday

"A Streetcar Named Desire" (F) - Playhouse on the Square
Beakers (T) - Murphy's
Bedowin Necot (T) - Riverside Bar & Grill
Bill Strom/Southern Knights (C) - Hernando's Hideaway
Brooklyn (P) - Seven Seas (Millington)
Captain Phil McGee (T) - Mallard's***
Cherry Pie (P) - West Memphis Ramada Inn
DeeDee McCarver/Bubba Feathers/Vapors Band (V) - Bad Bob's Vapors
Don McMinn & Rum Boogie Band (T) - Rum Boogie Cafe
Even Steven (P) - Rascal's
Frank Lunney/Pat Simpson (K) - Comedy House Cafe
Fred Ford & Honeymoon Garner (T) - Omni Hotel
Frustrations (P) - Varsity Inn
Gib Gordon (P) - Wang's Mandarin House II
Good Question (P) - R.P. Tracks
"Hunting Cockroaches" (F) - Circuit Playhouse
Jack Rowell & Hot Shots (P) - Up The Street
Jimmy Davis & Junction (P) - Night Moves
John Cannon Trio (T) - Omni Hotel
Kaya & the Weldors (N) - South End
Lee Baker & the Agitators (P) - Loose End
Linda Heck & the Train Wreck (N) - Pyramid Club
Live Blues (T) - Handy Park
Live Music (P) - Omni Club Patio
Lou Roberts/Gina Patton/Vapors Band (V) - Bad Bob's Vapors
Mark Showalter (P) - Levee Lounge
Modern Music Night (N) - Omni Club
Nova (P) - Levee Lounge
Rock Concert (P) - Harrell Center (Collierville)
Say Pleaz (P) - Chelsea St. Pub
Sid Selvidge (T) - North End
Sidney Montgomery Quartet (T) - Germantown Depot

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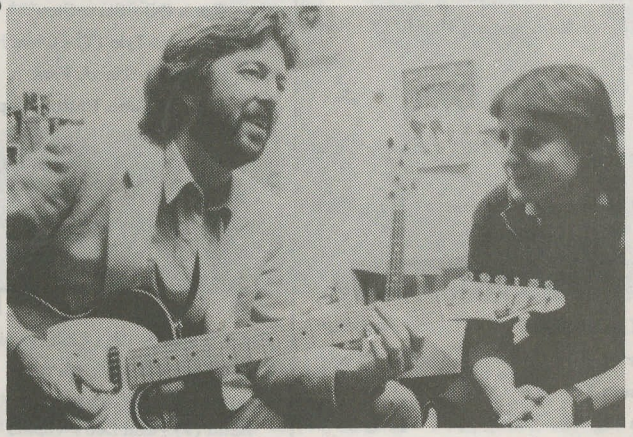

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The Crime (P) - Alfred's on Beale
The Proclaimers (N) - Antenna
Wampus Cats (P) - Circle Cafe

20 Saturday

"A Streetcar Named Desire" (F) - Playhouse on the Square
Alex Chilton (N) - Antenna Club
Bedowin Necot (T) - Riverside Bar & Grill
Bill Strom/Southern Knights (C) - Hernando's Hideaway
Bobby Lawson (P) - South End
Brooklyn (P) - Seven Seas (Millington)
Cherry Pie (P) - West Memphis Ramada Inn
Cut Outs (P) - Mallard's***
DeeDee McCarver/Bubba Feathers/Vapors Band (V) - Bad Bob's Vapors
Don McMinn & Rum Boogie Band (T) - Rum Boogie Cafe***
Dotz (N) - Omni-New Daisy Theatre***
Even Steven (P) - Rascal's
Frank Lunney/Pat Simpson (K) - Comedy House Cafe
Fred Ford & Honeymoon Garner (T) - Omni Hotel
Good Question (P) - R.P. Tracks
Hot Joe Quartet/Snake Hips (U) - Pyramid Club
"Hunting Cockroaches" (F) - Circuit Playhouse
Jack Rowell & Hot Shots (P) - Up The Street
John Cannon Trio (T) - Omni Hotel
Live Blues (T) - Handy Park
Live Music (P) - Omni Club
Live Music (P) - Omni Club Patio
Lou Roberts/Gina Patton/Vapors Band (V) - Bad Bob's Vapors
Pat Brown Band (P) - Studio G
Say Pleaz (P) - Chelsea St. Pub
Sid Selvidge (T) - North End
TBA (P) - Poor Red's
Terry Humphrey (P) - Shelby's
The Willys (P) - Alfred's on Beale
Tora Tora (N) - Omni-New Daisy Theatre***
Trade Off (P) - Sports Bar & Grill
Wampus Cats (T) - Circle Cafe

21 Sunday

"A Streetcar Named Desire" (F) - Playhouse on the Square
"African Mass" (G) - Lindenwood Church
Argot (T) - North End
Bill Strom/Southern Knights (C) - Hernando's Hideaway
DNA (T) - Circle Cafe
Edwin Hubbard (T) - Peabody Skyway Brunch***
Frank Lunney/Pat Simpson (K) - Comedy House Cafe
"Hunting Cockroaches" (F) - Circuit Playhouse
Intents (P) - Night Moves
Jack Rowell & Hot Shots (P) - Up The Street
Klaudia Kroboth & Rico Heard (P) - Bottom Line
Lee Miller/Rick Wilson (P) - Poor Red's
Live Blues (T) - Handy Park
Mama Terra (N) - Stage Stop***
Mojo Buford & Blues All-Stars (T) - Rum Boogie Cafe
Sadie Hawkins Day/Ron Jordan (V) - Bad Bob's Vapors
Steve Reid (P) - Rascal's
"The Story of Otis Redding" (P) - Peabody Hotel

22 Monday

DeeDee McCarver/Bubba Feathers/Vapors Band (V) - Bad Bob's Vapors
Holy Roxx (N) - Stage Stop***
John Cannon Trio (T) - Omni Hotel
Live Blues (T) - Handy Park
Lou Roberts/Gina Patton/Vapors Band (V) - Bad Bob's Vapors
Mojo Buford & Blues All-Stars (T) - Rum Boogie Cafe
Say Pleaz (P) - Chelsea St. Pub

23 Tuesday

Chick Rodgers (P) - Club Royale
Dan Hope (P) - Mallard's***
DeeDee McCarver/Bubba Feathers/Vapors Band (V) - Bad Bob's Vapors
Don McMinn & Rum Boogie Band (T) - Rum Boogie Cafe
Fred Ford & Honeymoon Garner (T) - Omni Hotel
Gib Gordon (P) - Wang's Mandarin House II
Good Question (P) - Peabody Plantation Roof***
Holy Roxx (N) - Stage Stop***
John Cannon Trio (T) - Omni Hotel
Ladies Night Out (U) - Night Moves
Linda Gail Lewis (C) - Hernando's Hideaway
Live Blues (T) - Handy Park
Lou Roberts/Gina Patton/Vapors Band (V) - Bad Bob's Vapors
Mama Terra (N) - Stage Stop***
Mark Showalter (P) - Levee Lounge
Mosaic (N) - South End
Say Pleaz (P) - Chelsea St. Pub
Terry Humphrey (P) - Shelby's

24 Wednesday

Bedowin Necot (T) - Riverside Bar & Grill
Bill Strom/Southern Knights (C) - Hernando's Hideaway
Cut Outs (P) - Poplar Lounge
DeeDee McCarver/Bubba Feathers/Vapors Band (V) - Bad Bob's Vapors
Don McMinn & Rum Boogie Band (T) - Rum Boogie Cafe
Even Steven (P) - Sports Bar & Grill
Fred Ford & Honeymoon Garner (T) - Omni Hotel
Frustrations (P) - Ole Miss
Gib Gordon (P) - Wang's Mandarin House II
Holy Roxx (N) - Stage Stop***
Jack Rowell & Hot Shots (P) - Up The Street
Joe Sanders (T) - Murphy's
John Cannon Trio (T) - Omni Hotel
Klaudia Kroboth & Rico Heard (P) - North End
Live Blues (T) - Handy Park
Lou Roberts/Gina Patton/Vapors Band (V) - Bad Bob's Vapors
Mark Showalter (P) - Levee Lounge
Mike Crews (P) - Rascal's
Posey Hedges (T) - Circle Cafe
Say Pleaz (P) - Chelsea St. Pub
Steve Epstein/Mary Ross (K) - Comedy House Cafe
Teresa Pate Band (T) - Mallard's***
Terry Humphrey (P) - Shelby's
Terry & Sturgess Daily (V) - Levee Lounge

25 Thursday

Bedowin Necot (T) - Riverside Bar & Grill
Bill Strom/Southern Knights (C) - Hernando's Hideaway
DeeDee McCarver/Bubba Feathers/Vapors Band (V) - Bad Bob's Vapors
Don McMinn & Rum Boogie Band (T) - Rum Boogie Cafe
Fred Ford & Honeymoon Garner (T) - Omni Hotel
Gib Gordon (P) - Wang's Mandarin House II
Holy Roxx (N) - Stage Stop***
Jack Rowell & Hot Shots (P) - Mallard's***
John Cannon Trio (T) - Omni Hotel
Kick Boxing (U) - Omni-New Daisy Theatre***
Live Blues (T) - Handy Park
Lou Roberts/Gina Patton/Vapors Band (V) - Bad Bob's Vapors
Mark Showalter (P) - Levee Lounge
Nichols Wall (T) - Circle Cafe
Nova (P) - Levee Lounge
Reba & the Portables (P) - Peabody Plantation Roof***
Sammy D & the Zone (P) - Up The Street
Say Pleaz (P) - Chelsea St. Pub
Steve Epstein/Mary Ross (K) - Comedy House Cafe
Steve Ingle & Triple X (P) - Rascal's
Terry Humphrey (P) - Shelby's

The Platters (V) - Bad Bob's Vapors
Thursday Night Group (T) - North End
White Zombies (U) - Antenna Club

26 Friday

"A Streetcar Named Desire" (F) - Playhouse on the Square
Beakers (T) - Murphy's
Bedowin Necot (T) - Riverside Bar & Grill
Bill Strom/Southern Knights (C) - Hernando's Hideaway
Billy & the Who Dogs (P) - Alfred's on Beale
Captain Phil McGee (T) - Mallard's***
DeeDee McCarver/Bubba Feathers/Vapors Band (V) -Bad Bob's Vapors
Elmo & the Shades (P) - Circle Cafe
Fred Ford & Honeymoon Garner (T) - Omni Hotel
Frustrations (P) - Abbey's (Delta State, MS)
Germantown Comm. Chorus (V) - Harrell Center
Gib Gordon (P) - Wang's Mandarin House II
Holy Roxx (N) - Stage Stop***
"Hunting Cockroaches" (F) - Circuit Playhouse
Intents (P) - Alfred's East
Jack Rowell & Hot Shots (P) - Up The Street
John Cannon Trio (T) - Omni Hotel
Kinsey Report (T) - Juanita's (Little Rock)
LDJ's (P) - Studio G
Live Blues (T) - Handy Park
Live Music (P) - Omni Club Patio
Lou Roberts/Gina Patton/Vapors Band (V) - Bad Bob's Vapors
Louie Pierini & Dixieland Jazz Band (T) - Germantown Depot
Mark Showalter (P) - Levee Lounge
Mike Crews Band (P) - Rascal's
Modern Music Night (N) - Omni Club***
Nova (P) - Levee Lounge
Reba McEntire/Skip Ewing (C) - Mud Island***
Rhythm Hounds (P) - South End
Say Pleaz (P) - Chelsea St. Pub
Scam (N) - Omni-New Daisy Theatre***
Sid Selvidge (T) - North End
Steve Epstein/Mary Ross (K) - Comedy House Cafe
Target Reunion (N) - Night Moves
Terry Humphrey (P) - Shelby's

27 Saturday

"A Streetcar Named Desire" (F) - Playhouse on the Square
Bedowin Necot (T) - Riverside Bar & Grill
Bill Strom/Southern Knights (C) - Hernando's Hideaway
Cut Outs (P) - Mallard's***
DeeDee McCarver/Bubba Feathers/Vapors Band (V) - Bad Bobs's Vapors

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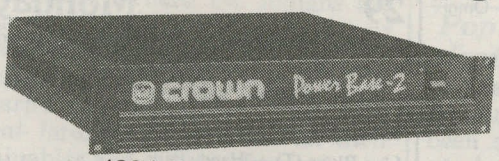

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Don McMinn & Rum Boogie Band (T) - Rum Boogie Cafe

Elmo & the Shades (P) - Circle Cafe

Even Steven (P) - Sports Bar & Grill

Fred Ford & Honeymoon Garner (T) - Omni Hotel

Frustrations (P) - Abbey's (Delta State, MS)

Herbert & the Gents (P) - Studio G

Holy Roxx (N) - Stage Stop***

Human Radio (N) - South End

"Hunting Cockroaches" (F) - Circuit Playhouse

Intents (P) - Alfred's on Beale

Jack Rowell & Hot Shots (P) -Up The Street

John Cannon Trio (T) - Omni Hotel

Linda Heck & the Train Wreck (N) - Pyramid Club

Live Blues (T) - Handy Park

Live Music (P) - Omni Club***

Live Music (P) - Omni Club Patio***

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

Memphis In May Sunset Symphony (F) - Tom Lee Park

Mike Crews Band (P) - Rascal's

Say Pleaz (P) - Chelsea St. Pub

Sid Selvidge (T) - North End

Steve Epstein/Mary Ross (K) - Comedy House Cafe

TBA (P) - Poor Red's

Terry Humphrey (P) - Shelby's

The Gunbunnies (N) - Juanita's (Little Rock)

TNA (N) - Omni-New Daisy Theatre***

28 Sunday

"A Streetcar Named Desire" (F) - Playhouse on the Square

Argot (T) - North End

Bill Strom/Southern Knights (C) - Hernando's Hideaway

DNA (T) - Circle Cafe

Don Glasser/Lois Costello (T) - Peabody Skyway***

Edwin Hubbard (T) - Peabody Skyway Brunch***

"Hunting Cockroaches" (F) - Circuit Playhouse

Jack Rowell & Hot Shots (P) - Up The Street

Klaudia Kroboth & Rico Heard (N) - Bottom Line

Lee Miller/Rick Wilson (P) - Poor Red's

Live Blues (T) - Handy Park

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

Mojo Buford & Blues All-Stars (T) - Rum Boogie Cafe

Mojo Nixon & Skid Roper (N) - Antenna

Sadie Hawkins Day/Ron Jordan (V) - Bad Bob's Vapors

Steve Epstein/Mary Ross (K) - Comedy House Cafe

Steve Reid (P) - Rascal's

Terry Humphrey (V) - Shelby's

29 Monday

DeeDee McCarver/Bubba Feathers/Vapors Band (V) - Bad Bob's Vapors

Intimate Acts (N) - Stage Stop***

John Cannon Trio (T) - Omni Hotel

Live Blues (T) — Handy Park

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

Mojo Buford & Blues All-Stars (T) - Rum Boogie Cafe

30 Tuesday

Blues Jam (T) - Juanita's (Little Rock)

Chick Rodgers (P) - Club Royale

Dan Hope (P) - Mallard's***

DeeDee McCarver/Bubba Feathers/Vapors Band (V) - Bad Bob's Vapors

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

Fred Ford & Honeymoon Garner (T) - Omni Hotel

Gib Gordon (P) - Wang's Mandarin House II

Intimate Acts (N) - Stage Stop***

John Cannon Trio (T) - Omni Hotel

Ladies Night Out (U) - Night Moves

Linda Gail Lewis (C) - Hernando's Hideaway

Live Blues (T) - Handy Park

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

Mark Showalter (P) - Levee Lounge

Mosaic (N) - South End

Terry Humphrey (V) - Shelby's

The Breaks (P) - Peabody Plantation Roof***

31 Wednesday

Bedowin Necot (T) - Riverside Bar & Grill

Bill Strom/Southern Knights (C) - Hernando's Hideaway

Cut Outs (P) - Poplar Lounge

DeeDee McCarver/Bubba Feathers/Vapors Band (V) - Bad Bob's Vapors

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

Fred Ford & Honeymoon Garner (T) - Omni Hotel

Gib Gordon (P) - Wang's Mandarin House II

Ice Breakers (P) - Sports Bar & Grill

Intimate Acts (N) - Stage Stop***

Jack Rowell & Hot Shotsp

Joe Sanders (T) - Murphy's

John Cannon Trio (T) - Omni Hotel

Klaudia Kroboth & Rico Heard (N) - North End

Live Blues (T) - Handy Park

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

Mark Showalter (P) - Levee Lounge

Mike Crews (P) - Rascal's

Posey Hedges (T) - Circle Cafe

Teresa Pate Band (T) - Mallard's***

Terry Humphrey (V) - Shelby's

Letters

from page 13

But judging by the progress to date, I guess that's exactly what's happened.

Sincerely,

Jim Ivan
N. Canton, Ohio

Editor's Note: Thanks Jim, for your third letter on this subject. No matter where the Hall of Fame is ultimately constructed, the lack of progress on the project is indeed distressing.

Memphis is proud of its rich musical history, and even prouder of those musicians, technicians, writers and studio owners who are working on new chapters today.

That said; we hope the citizens of Memphis, our local government and the Rock'n'Roll Hall of Fame Board are paying attention, and will offer us their comments as well.

P.S.: We're forwarding a copy of this issue to Sidney Schlenker, the Denver businessman who has just taken over our Pyramid project. Got any room left, Mr. Schlenker?

Letters Policy

The *Memphis Star* does not publish anonymous letters. Letters should be typed, and include the writer's name, address and phone number, and mailed to *Memphis Star*, Letters To The Editor, 643 S. Highland, Memphis, TN 38111. The *Memphis Star* reserves the right to edit all letters.

mark is the lead singer's rambling narratives, which usually stretch a song over the ten-minute mark.

On *The Price of Progression*, their debut album, the four members have tried to capture the essence of the unusual style that has earned them a devoted following in the club circuit. Vocalist Brad Circone's intense, improvised stories might be riveting in concert, but something must have been lost in transferring them to vinyl.

Circone's powerful voice, which brings to mind a more anguished version of Bono, has the substance to carry off a certain amount of the angst in his lyrics. But nobody's voice is powerful enough to deliver some of the incongruously melodramatic prose that is on this album.

Circone seems to be trying to make a dramatic statement with his stories, vehemently taking up for the underdogs of society. He succeds in "Jonathan Toledo," a portrait of the plight of the American Indian. Against the backdrop of The Toll's raw rock sound, Circone begins his song: "Slavery under government/In America/All proceeds from this will go nowhere -- maybe in your consciousness." He tells of a visit to a reservation where the Indians are standing against a museuem of their own artifacts and comments "Hey, be quiet, we don't want the children to learn about the *real* history, about the *real* forefathers; let's sell all their valuables and get out of town."

The imagery is provocative, and it works here as it does on a few of the other tracks, but these songs are so heavy and serious that a little of this narration goes a long way. On "Anna-41-Box," for instance, a song about a housewife that has led a repressed life; the performance is nothing short of excruciating. The relentless anger in Circone's voice coupled with the ridiculously overwrought words makes one wonder why he didn't decide to become a novelist instead of a singer.

The Toll has a chance, but only if Circone can learn to differentiate between dramatic and melodramatic; and to lighten up every once in a while. ★

Judy Collins
Sanity And Grace
(Gold Castle Records)

by John F. Rote

Pop/folk stalwart supplies depth, sanity and grace

What can anyone say about pop/folk artist Judy Collins that has not been said so many times that the accolades take on cliche' status? Her voice and writing have influenced Dylan, Baez, Paxton, Taylor, Guthrie and a cast of thousands.

Sanity and Grace blends all the lush depth her fans take for granted, and which blow away the uninitiated. The production is so clean, only the occasional applause belies a live performance.

The title cut, and "History," are likely to become Collins signatures to a new generation. The passionate cover of Harry Chapin's "Cat's In The Cradle" and the ballad "Pretty Polly" can stop conversation.

If you already know Ms. Collins, you'll enjoy this new step in her evolution. If you don't this is a great place to start. ★

"DON'T DRIVE DRUNK"

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Reance
from page 31

ful covers for the band's live set, and then artfully mixes them with his own compositions. Audiences are delighted by both. In fact, demand for their material was so great, they released a single earlier this year, "Desire," backed with "Quest For The Best."

Drawing inspiration from the original funkmasters, chief among them James Brown, Terence Trent D'Arby, Jesse Johnson and Prince, Reance serves up hard-rocking, danceable tunes that set feet dancing and tongues wagging.

"*The* song for me was 'Boom-Boom-Boom," McKeehan continued. "A&R people said 'Boom-Boom' is a major hit.' You're always looking for that. I heard this act had a breaking single, which is always one of the most difficult aspects of putting together a group. You gotta have a song that the record companies see can break the act into the market."

Reance is aiming directly for a picture-perfect market with "Boom," "Quest," "Desire" and "Revelation," among others. The latter is the subject of a conceptual/concert video produced by New Memphis Music's Willy Bearden during the New Year's Eve Celebration downtown this year. The video is getting some airplay at Etc. The single can be heard on stations across the southeast and locally on KMPZ-FM 98. At presstime, WEGR-FM 103 was considering adding it to their playlist.

Against All Odds

Reance has also created some controversy in the local music world as of late. Underpinning the tough guitar chords laid down by Travis and Stacie, are keyboard lines enhanced by programmed samples. This brain also triggers the bass line since the departure of their bassist. Plunk unapologetically explains this use of mechanics in their sound with "We *do* use computers, but that's because Amanda can't play 12 different keyboards at once."

The band has been hurt by accusations of "they don't play their instruments" and similar cuts. Perhaps their most sensitive zone is the presence and ability of rhythm guitarist Stacie.

She is shy in conversation, breaking forth only occasionally with a deeply accented southern laugh. On stage, though, she is all business as she stands her ground ripping out the "high end dance licks" their bio touts.

Back in the confines of a swivel chair, she defends her role in the band defiantly and makes no bones about her goals.

"I'm sure I get looked at like that (a piece of fluff) because I am a girl," she said. "But I *am* serious about playing. I'm not just up there to get looked at." At this point, McKeehan relates a comment from Tim Goodwin's first impression of the band.

"Tim said, 'Man, he's (Klay) got a great voice, and he's got this sister over there just playing her ass off . . .'" McKeehan also admits to being impressed himself by her dedication to self-improvement as evidenced by her relentless practice sessions aided by her Jimi Hendrix (an obvious influence) tapes.

"I do get a lot of compliments from men (fellow musicians)," Stacie continued. "I've got *lots* to learn, but I do take it seriously and I *will* learn."

As McKeehan later noted, Reance's youthful, good looks are a major selling point for them. Besides Stacie's sultry, Ice-Princess-from-an-Andersen-fairy-tale counterpoint to Klay's half-Gawain/half-Roland persona, the band is buoyed by Adam Travis' rogish Welsh prince on stinging lead guitar. Behind it all, Amanda Gibson draws her own share of attention with her unique brand of bewitching cool.

From left, Klay Plunk, Darrell Merrifield and Adam Travis.
photo by Ken Walker

Passing the Test

In the ten months since their debut, Reance has fought more than the usual music business maze. On top of the worry and struggle to build their own name, and the jealously empty criticism of those hangers-on, the members of Reance are young, and

had to work at developing a thick enough skin to survive the slings and arrows they drew. The last gig before their Showcase appearance gave them ample opportunity to test that confidence.

Somehow, it was a surprise that the crowd was so unruly. The Midtown campus where Reance was laboring furiously to complete a soundcheck was steeped in gentility and old money right up to its celebrated ivy and gothic architecture. Still, the large group of students, fueled by the contents of surreptitious ice chests and carefully concealed wine coolers, was getting a bit rude in their anxiety for the band to begin.

Finally, some thirty minutes later, the band took the stage. The crowd's tenor changed abruptly to party mode as they swarmed the open area in front of the stand.

Supported by a solid and funky backbeat, Klay, clad in knee-high black leather boots, a colorful padded jupon (overjacket) and ruffled shirt open to the waist, asked the requisite "Do ya want to par-tay?" The crowd roared its approval as the band crashed and throbbed its was through the first few numbers.

The dancing students were, indeed, there to "par-tay," and quickly set about the business of doing just that. One reveler in his "spirited" enthusiasm decided to get as close as possible to Stacie. She rewarded him with a firm stroke across his forehead for his efforts.

Despite her tender years, she has already developed the attitude and grit needed to carry a female far in this nasty business of music. The band quickly rallied around her as a whole to ensure her safety, then, as the old saw says, went on with the show.

The Producers' Showcase appearance a week later was a culmination of a year's hard work and effort. Like a dream come true, the house lights went dim, the stage lights went up, and as the band took the stage, the crowd went wild. But the real pandemonium struck when they finished, as members had to be hustled out of the New Daisy to avoid being mobbed. Label and publishing representatives vied physically with one another for the attention of their lawyers and management team.

But despite it all, Reance remained unanimously insouciant about the scene they created. As Klay stated, "I try to keep a straight head. If I always got my hopes up every time I heard something, I'd get my heart broken. We always give 100%, but if we don't get a record deal out of it, life won't be over."

Amanda Gibson summed up the Showcase experience with "(It's) Step number one, maybe number two. The very beginning, and definitely not a finale."

Definitely not a finale. At press-time, post-Showcase negotiations were still taking place. From all reports, there's a good chance Reance will, indeed, live happily ever after.

★

The buzz Reance created during their first year together and the recent Memphis Producers' Showcase is still making waves on the local and national music scenes. Reance is Stacie Plunk, Adam Travis, Klay Plunk, Amanda Gibson and Darrell Merrifield.

photo by Kim Elliott Paulson

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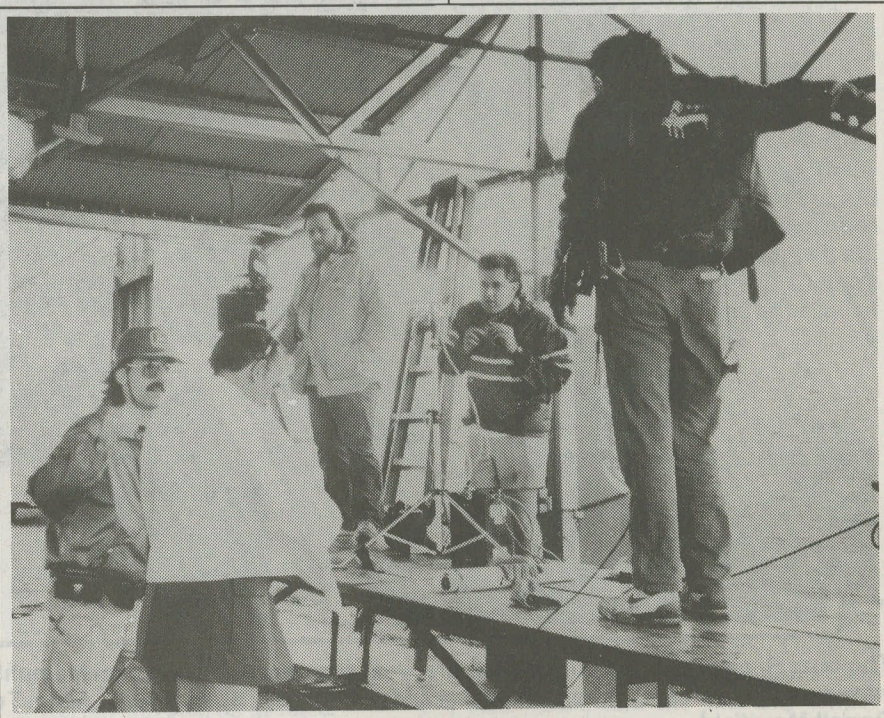
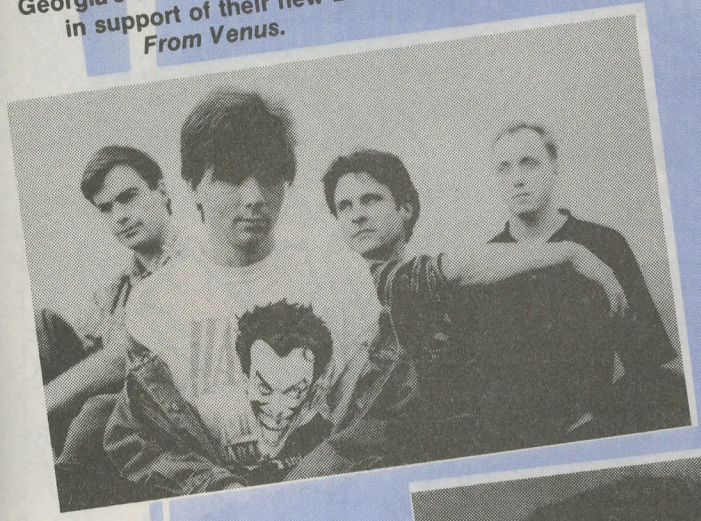
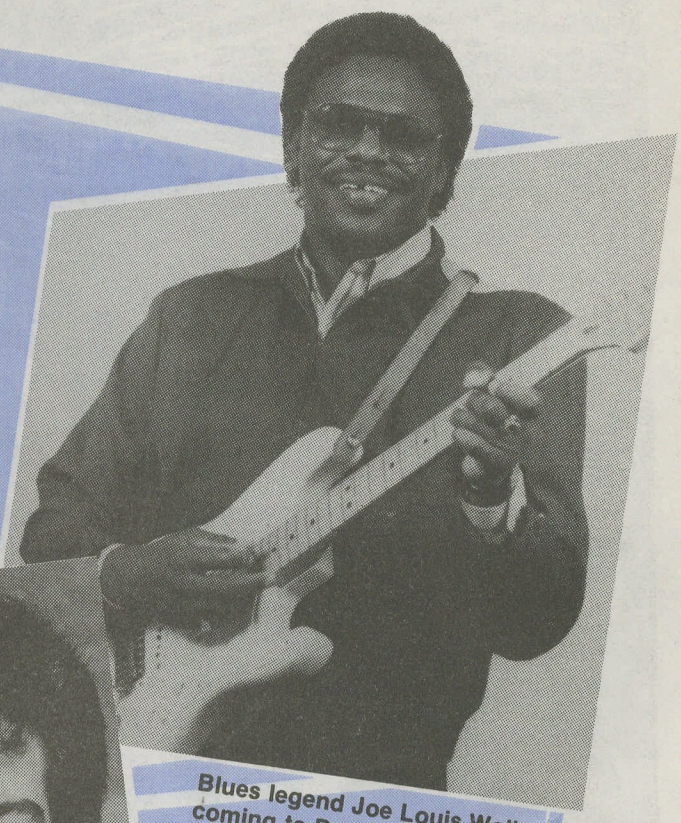


Trailmaker Film/Video's Ed Griffith (far left) directs the shooting of the Grand Prix Catfish Race in Greenville, Miss.

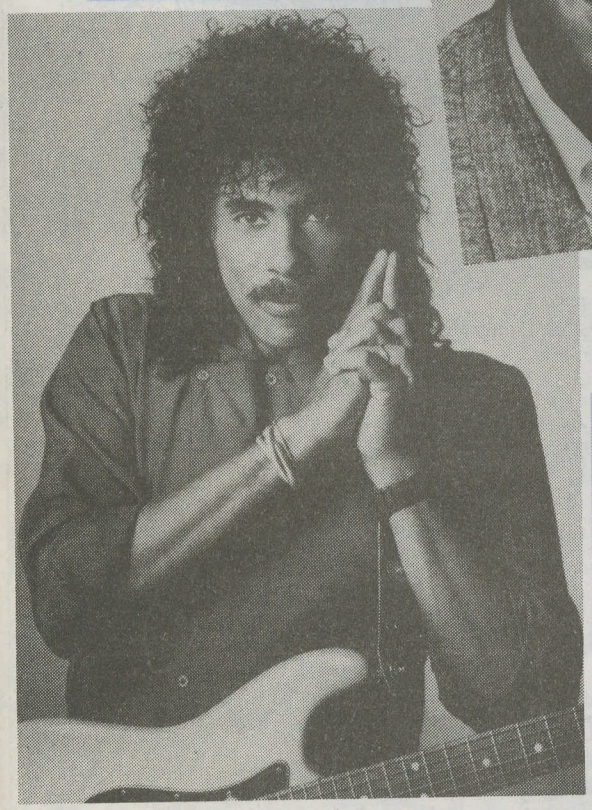
Georgia's own Love Tractor rock the Antenna May 5 in support of their new DB Recs release *Themes From Venus.*

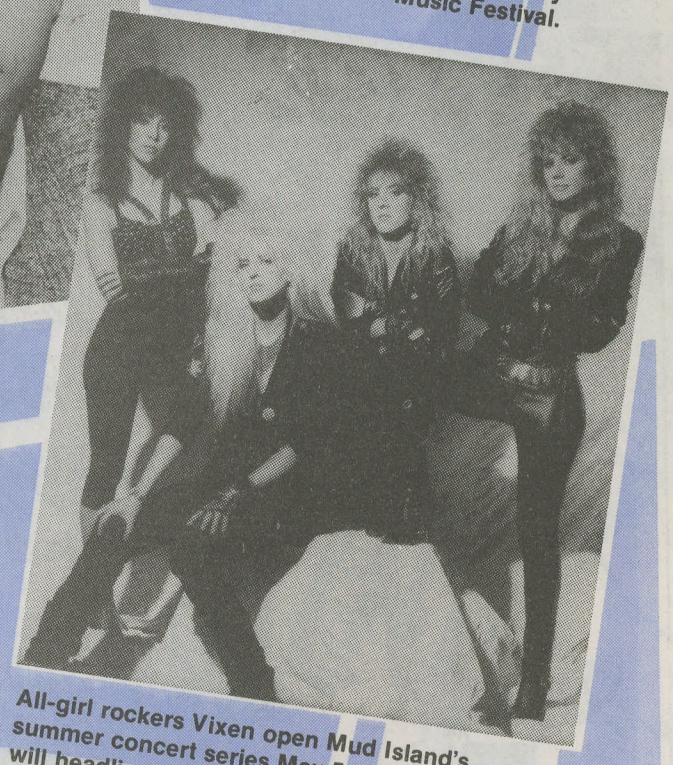




Blues legend Joe Louis Walker is coming to Rum Boogie Cafe May 6 as part of the Memphis In May Music Festival.

Up and coming country artist Skip Ewing (right) will open for Reba McEntire May 26 at Mud Island. Capitol Recording artist Jon Butcher (below) returns to Memphis May 7 at Night Moves





All-girl rockers Vixen open Mud Island's summer concert series May 5. Bad Company will headline.

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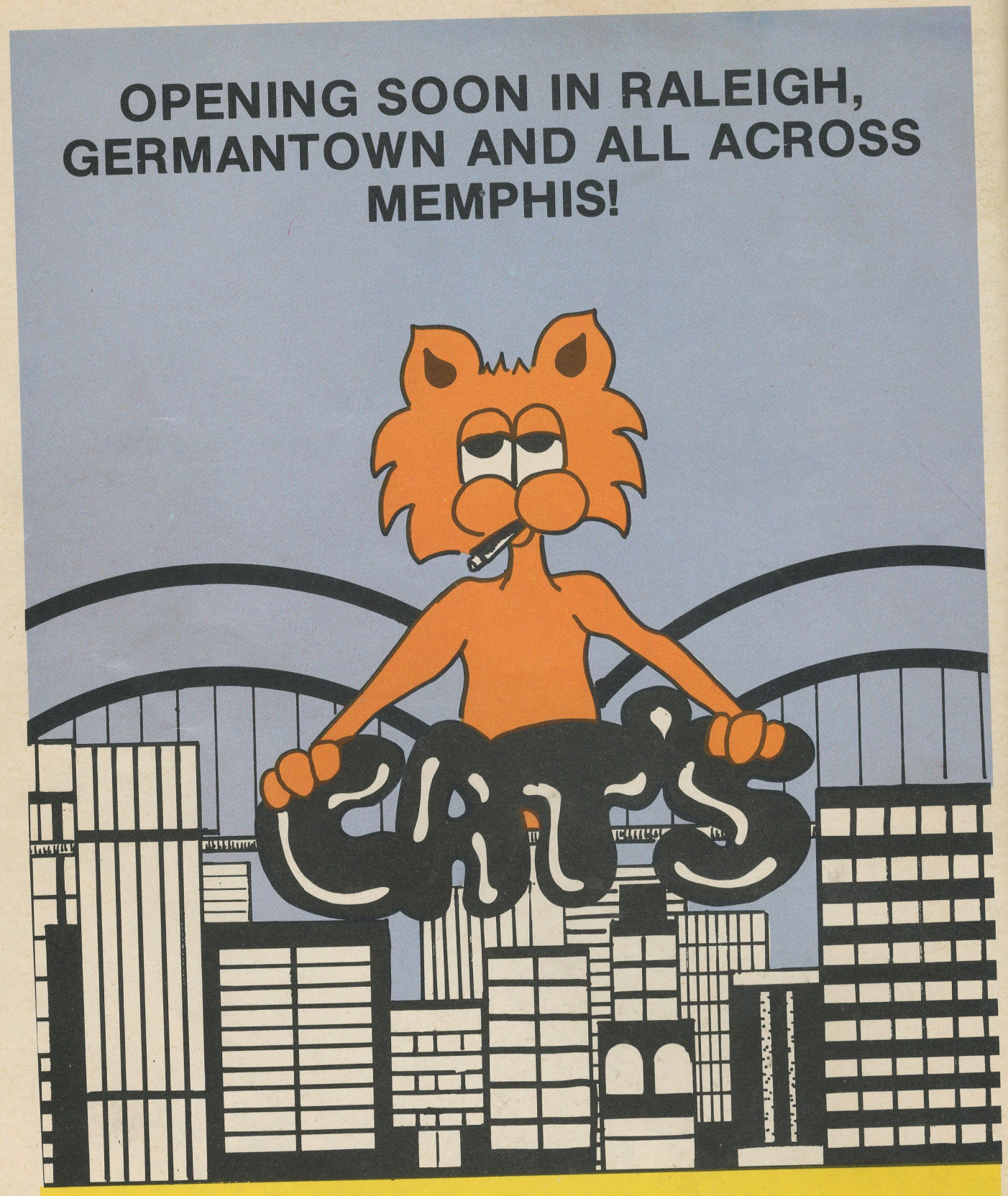

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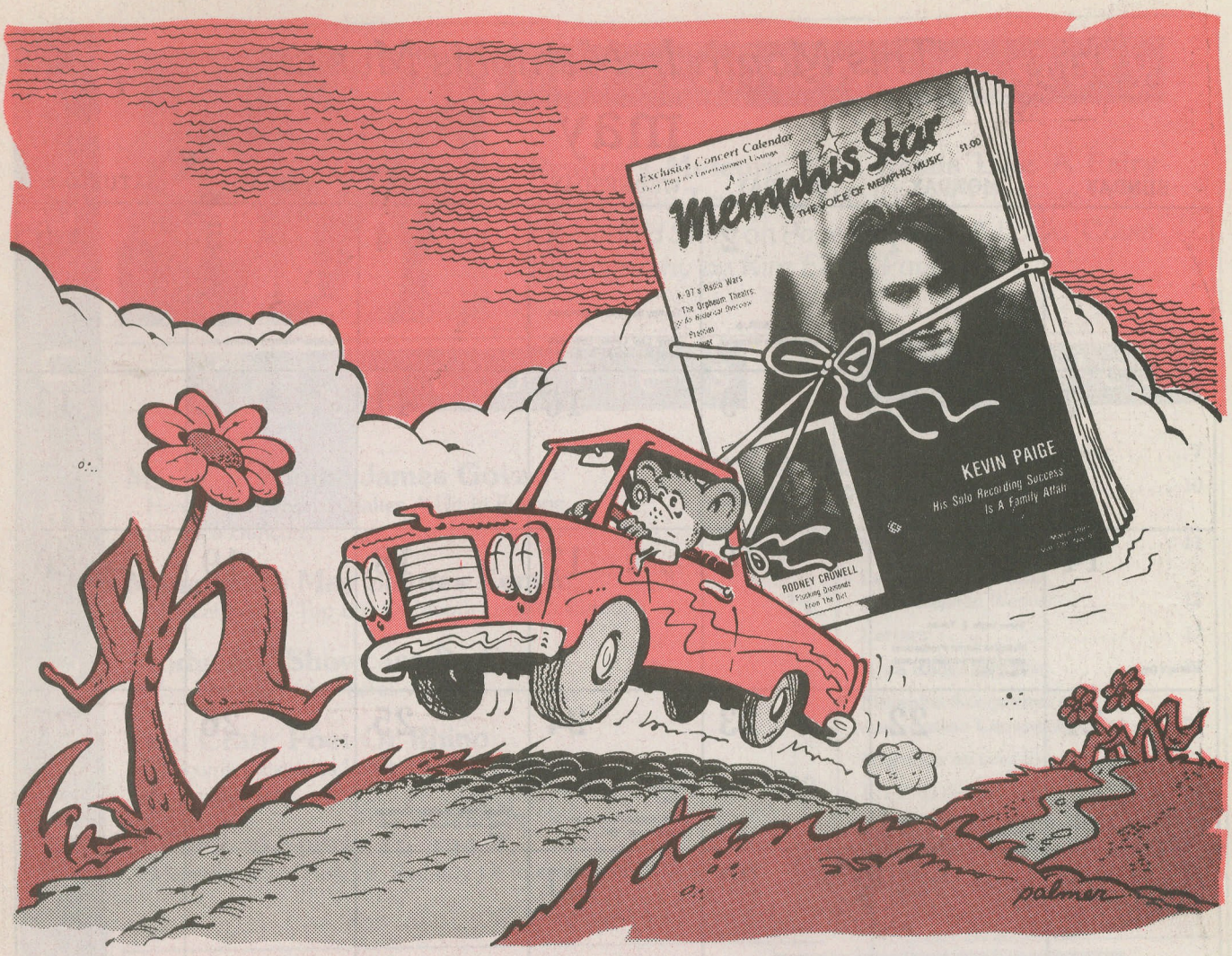

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This Month In Memphis Music:

may

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
	1 Elvis m. Priscilla Beaulieu, 1967.	2 Myra Feinberg, WEGR, b. The Eagle lands in Memphis, 1986.	3 Tommy Burroughs, Junction, b. Jerry Lee Lewis' DWI sentence suspended, 1978.	4	5 Johnnie Taylor, b Crawfordsville, Ark., 1938	6
7	8 Billy Burnette, b. Memphis, 1953.	9 David Prater (Sam & Dave) b., Ocilla, Ga., 1937. Ry Cooder pays cab driver Sidney Bailey back-royalties, 1981.	10	11	12	13
14 Mother's Day.	15 Steve Ingle, b. Texas. Memphis Sound Productions opens writer's studio on Lamb Place, 1980.	16	17	18	19	20
21	22 Zeke "The Animal" Logan, WEGR, b.	23	24 Rosanne Cash, b. Memphis, 1955. Rum Boogie Cafe opens on Beale Street, 1985.	25 Curbi King inducts Carnival King and Queen into Curbi, 1979.	26	27
28	29 Memorial Day.	30	31			

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