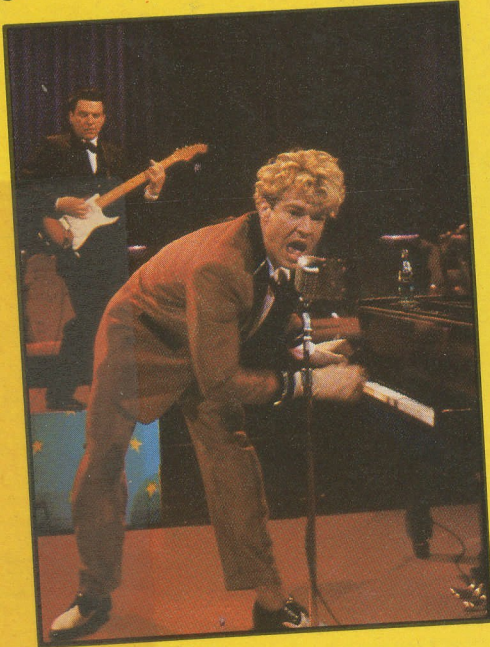


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our centerfold story

Memphis Rockers Tora Tora Stage a **Surprise Attack** on the musical world with their debut album on A&M Records. Our centerfold story by Harold Quick and Susan Hesson Allred begins on page 28. Cover photography by Mark Weiss, courtesy A&M Records.

f e a t u r e s

**Kallen Esperian: Opera's New Darling**  
Memphian Takes World by Storm  
by David Wayne Brown ..... 8

**The Making of Great Balls of Fire**  
cover photography courtesy of Orion Pictures

**Making It Happen in Memphis**  
Film, Tape & Music Commission Executive Director Linn Sitler  
by Tim O'Shea ..... 14

**He's Wild, He's Crazy, He's Mojo Nixon**  
Actor/Singer/Songwriter Tells All  
by C.P.J. Mooney, IV ..... 15

**Comedy Thrives in Memphis**  
Sir Lats-A-Lot and Comedy House Cafe  
by Tim Sewell ..... 20

a r t i c l e s

Annual Studio Guide Is Coming ... 6

Area Radio Stations ..... 7

Is Ed McMahon Looking For You? 10

Legal/Business Side  
by C. Stephen Weaver ..... 12

Ruby Wilson To Be Honored .... 12

Ben Cauley Benefit ..... 13

Area Music Organizations ..... 22

Shell Shock ..... 24

Let's Make A Deal  
by Lydia Lowenstein ..... 26

Hightops by Wes Brewer ..... 26

Li'l E by Jim Palmer ..... 27

It's Been Reported ..... 39

Bernice Gets An Award ..... 54

c o l u m n s

Star Tracks ..... 4

Studio News ..... 6

Grammy News ..... 10

Finer Side ..... 16

d e p a r t m e n t s

Records ..... 34

Movies ..... 38

Concert Calendar ..... 40

Classifieds ..... 54

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# STAR TRACKS

COMING SOON

by Anna Chann

I can't believe how much is happening in June. And the *Memphis Star* 8th Birthday Party isn't 'til July. Will 500 gallons of coffee keep you up for two months?

## NEW RELEASES

I hope you've been saving your money 'cause there are lots of MEMPHIS MUSIC products coming out this month.

**Tora Tora's** debut *Surprise Attack* (A&M Records) hit the streets May 26. Read our cover story on page 28.

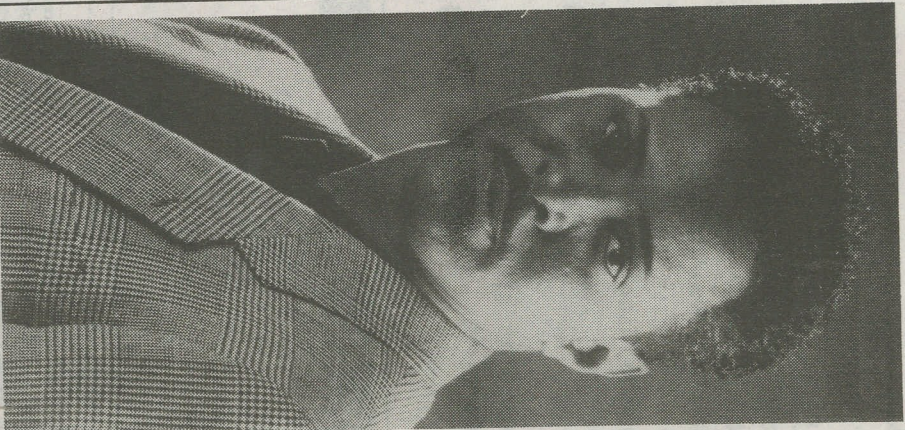
At the Warehouse on June 17, the album release party for **R.T. Scott** and the **Delta Rebels** will throw down with the Rebels, Rock City Angels, and Every Mother's Nightmare. *Down In The Dirt* (PolyGram) is the first album from these hard-rocking Rebel dudes. I caught the band at Stage Stop last month, and the newest members fit likt a black leather driving glove. Check out the Concert Calendar for Mid-South dates this month and see 'em live. Call up your radio station and demand Memphis music!

**Black Guitar** is the newest independent release from bluesman **Don McMinin**. It features McMinin originals and crowd pleasers from the Rum Boogie Band plus some notable guests. The cassette is available at the Rum Boogie, Pop Tunes, and Southaven Music.

**Jason D. Williams'** debut album is due out any minute (RCA Records). David Hogan, who has directed videos for Bonnie Raitt, Bob Seger and Kenny Rogers took over Mr. Handy's Blues Hall and the Peabody for filming videos on two Jason cuts. "Tore Up" and "Waiting On Ice" are the featured songs in the live format videos. *Memphis Star* publisher Jim Santoro is part of the cast of "Tore Up" (look for the guy with a tie on his head).

This record from the '80s incarnation of Jerry Lee ought to do well following on the coattails of the *Great Balls of Fire* release.

By the time you read this, **Rob Jungklas'** newest should be in the record stores. *Work Songs For A New Moon* (RCA Records) is wonderful and I'm listening to it right now (there are advantages to working for a music magazine). "To Be In Love Is To Be In Heaven," the first single, is already being played on local radio (I heard it on Rock 103). Keep those phones lines hot on that one and all our homeboys. Thanks, Rob, for another beautiful set of songs.



**Christopher McDaniels is climbing the charts with his Megalam debut, "A Woman's Touch."**

Megalam Records artist **Christopher McDaniels** has an album out called *A Woman's Touch*. The song of the same name entered a *Billboard* chart at #91 with a bullet, and climbed to 68, keeping the bullet, within two weeks. Good job for Memphis-based Megalam.

July 19 is the scheduled release date for "Roll Over," the first single from *Steven Wayne Horton* (Capitol Records). The album is due for release August 9, according to producer Jack Holder. **Steve Horton** has been singing rockabilly for years with Even Steven. Is this 1989 crooner paying his own brand of homage to the King?

Memphian **Lance Strode** will release "Taste of Heartbreak" for Bootstrap Records on July 1. That single follows "Dangerous Ground," which broke the Country Top 100 in *Billboard* and *Cash Box* and hit the Top 5 on the National Independent Chart. Bill Winston Promotions is handling Lance's publicity. Strode and producer/manager Cato Walker III recently signed a six song production deal with Memphis Sound Productions. Country music from Memphis is back in the ballgame with a hit!

Make that two hits. Memphis songwriter **Mimmye Goode** had a release that hit #2 on the *Cash Box* indie singles chart and #45 on the *Cash Box* country singles chart in April. The song is "She's A Devil In The Dark" and was the second single release from new AML recording artist Rich Chaney.

**Susan Hudson's** debut single on PolyGram will be released sometime soon. Susan appeared on *Hee Haw* last month as a result of her Ms. Country Music title.

## DON'T MISS

The Farewell Concert featuring classical guitarist **John Stover**. John has been in Memphis for eight years, treating us to a world class repertoire and teaching a new generation of guitarists. John recently resigned his position as Professor of Guitar Studies at Memphis State. He received the NARAS Premier Player Award for Guitar the first two years they gave it (you can only win twice). He's been involved in many, many worthy charity fundraisers and was a major mover behind Memphis Aid to feed the hungry.

We'll miss him greatly, but he's headed back to his home base --







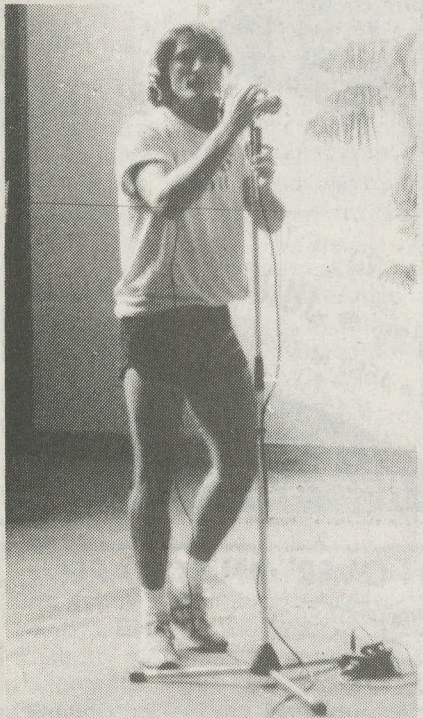
# STUDIO NEWS

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

Don Baker Associates contracted Nikos Lyras and **New Memphis Music** to produce a jingle package, written by Judith Hutton, for Chuck Hutton Chevrolet/GEO. Judith Hutton and Todd St. James added their vocal talent.

Kenneth Jackson continued cutting tracks at New Memphis Music on his album *Lover's*



**The Racers' Richard Thompson at Memphis Sound Productions.**

*Holiday*, which he wrote and produced for Starfire Productions. Eric Patrick engineered.

Singing group The Miracles, from Baddour Memorial Center, were also at NMM to record material for

a radio show called *Reach Out*. The show, written and produced by Candy Justice and Bob Chisholm, will be aired on stations all over the country to inform the public about the innovative programs the center has developed to help mildly retarded adults achieve a more normal, productive life. Doug Nightwine engineered.

Come In Berlin has been in the studio recording original tracks.

Also at Sunrise, Paula Angeletti laid tracks on originals for several Nashville producers. Fred Sluder engineered and produced.

The Heat started work on their new album with the vocals shared between band members Russell Baum (lead guitar), Scott Ruleman (bass guitar), and Robert Hurston (drums). Fred Sluder is producing and engineering. The project is due to be completed in November.

## STUDIO GUIDE '89

**KING'S STUDIO - Kingsbury Vo-Tech Center, 1326 N. Graham, Memphis, TN 38122, 901/454-5676. 24 Track.**

**Manager:** Jimbo Hale. **Engineers:** Jimbo Hale and students. **Studio Dimensions:** 40' x 40'. **Tape Recorders:** Soundcraft, 3M, Scully, TEAC. **Mixing Console:** Audiotronics 740. **Outboard Equipment:** Rev-7, Electron, DBX, Vrei, SPX-90. **Monitors:** JBL. **Microphones:** Neumann, AKG, Shure, Sennheiser, Electro-Voice. **Instruments Available:** Drums, Piano, RX5 MIDI drum machine, DX-7 keyboard. **Studio Specialties:** Demos. **Rates:** Please call for quotes. **Recent Clients:** Andy Childs, Navy Show Band.

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## STUDIOS - THIS IS IT!

You have until **JULY 10** to send in your info. If you've been in our past guides you'll get a letter. (If you don't - call us.) If you are new, call us **NOW** for your guide form. **Don't Miss It!**

*(It only happens once a year, and ONLY in the MEMPHIS STAR.)*

At **Cherry Road Studios**, classical pianist Genaro Santoro was in making duplicates of his South African concert performance recordings. Ron Farlow is recording a demo of about 20 "Big Band" style songs. The Chase is still working on a master of original songs.

Lee Northcutt has been working on demo tapes at **Sunrise Productions** for a California based publishing company.

Pantera came in to work on demo tapes.

The Georgia Satellites will be in **Pro Audio's Studio** this month to do pre-production for their next album, to be recorded at Ardent with Joe Hardy.

Law and Order (MCA) did their pre-production at Pro Audio. Robert Brandon continues work on his project. Pro Audio has their 16-



track mobile unit ready for operation. The May 26 Target Reunion utilized Pro Audio Sound and Lighting.

**Eden Recording Service** has their new 16-track Sound Workshop Series 30 board up and running. They are also offering 12-track remote recording service.

In their studio YB Normal is working on final mixes for their first album release on Eden Records. Stacy Jackson completed an album slated for European release. Derrick Clark is already working on a new album project as a result of the enormous response to his recent release. Engineering is John David Wages with Ronnie Kittell assisting.

Listen for the new FM-100 I.D. song recorded at Eden by Tom Hackenberger and John David Wages.

In May at **Ardent Studios**, Kevin Paige was tracking his debut album for Chrysalis Records. John Hampton engineered.

Alvin Lee and Ten Years After were in working on their reunion album for Chrysalis Records with Terry Manning producing and engineering.

Law and Order started their debut record for MCA Records. Joe Hardy is producing and engineering.

The Australian band Weddings, Parties, Anything have started their album for WEA International. Jim Dickinson is producing and John Hampton is engineering.

**At Memphis Sound Productions** Mark Edwards recorded a single for release on his R&A records label with Jack Holder producing. Holder also recorded new material on Memphis Sound bands Reance and the (de-Cafe-nated) Racers, with Dan Pfeifer and the Jammer engineering.

Bobby Rush mixed cuts from his new album with Robert (T.D.) Jackson and the Jammer at the Neve console. Guitarist Ernest Roy produced an independent project on himself with T.D. and John Fleskes engineering.

Todd Bradley and The Next Level recorded two sides produced by Timothy Goodwin and engineered by Robert Jackson, Dan Pfeifer and the Jammer. Additional performers on the material included Kurt Clayton, Ross Rice, Stephanie Bolton and Lanny McMillan. ★

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## REWARD

### For Finding Stolen Equipment

The following list of sound and lighting equipment was discovered missing on May 6, 1989.

ITEM	SER. #
<b>Yamaha R-1000</b> , Digital Reverb	4245
<b>DBX 166</b> , Stereo Comp/Limiter	C 18209
<b>Aphex Type C</b> , Aural Exciter	AXTCO6486
<b>Effects Tron Jr.</b> , Digital Delay	15-3284
<b>White Model L40</b> , Real Time Analyzer	501 w/Black Case
<b>Delta-Lab DL-5</b> , Harmonic Computer	1338
<b>Blue Road Case</b>	
<b>Leprecon LD-360</b> , Dimmer Pack	1659
<b>Leprecon LD-360</b> , Dimmer Pack	2004
<b>Set Ultimate Support Stands</b> (Black)	
<b>Leprecon Control Cables</b> (Gray)	
<b>(2) 50' Ext. AC Cables</b> (Black - Duplex)	
<b>Black Foot Locker/Trunk</b>	
w/brass hardware	

If you have any information about this missing equipment, please call Stewart Tritt, Tennessee Concert Sound, 772-2292/772-0430 or Randy Ridley, Moonshine Lighting, 526-7788.

## 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 - WPLX	1170
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
AM - WMP5	1380

## TASCAM CLOSE OUT SALE

- Model 38-8 Ch. Recorder - \$2,295
- Model 32-1/2 Track Recorder \$1,339
- M512 Console - \$3,450
- M308B Console \$1,759

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# KALLEN ESPERIAN

## *Darling of the Opera World*



Kallen Esperian made her Metropolitan Opera debut in March, singing the role of Mimi opposite Placido Domingo in Puccini's *La Boheme*.

photos courtesy Herbert Breslin Agency

by David Wayne Brown

**K**allen Esperian's voice carries a rich and mellow tone even when she's not singing. It has nothing to do with volume because she speaks evenly. No highs and lows, not much accent of any kind. There is the laugh, though: easy-coming, a little self-conscious, brief, contagious and definitely soprano.

Even when talking, it's plain to see, she takes care of her "instrument."

Before she ever called it that, when it simply was her voice, she had no idea she would be contemplating a year of singing Verdi in Argentina and New York, and Puccini in Milan.

At age three, when she began her growing-up years in Barrington, Ill., a suburb of Chicago, she was a ballerina.

"But I wasn't quite built to be a ballerina. At 10, I started taking piano lessons. I definitely had a music bent and it seemed to be in the classical area."

Singing hadn't struck a chord yet.

"In high school I joined the choir. Kind of a glee club -- yeah. It was a social thing, actually."

Her choir director detected more than the usual teenage breathiness in her singing. He encouraged Esperian to join other ensembles and to enter college at the University of Illinois as a music major. She almost changed her major to theater but a scholarship that required she remain in voice was persuasive.





**Kallen Esperian divides her time between her Memphis home and various apartments around the world.**

**N**ow, at 27, she's still intrigued by theater, but singing is her immediate future. And what a future it promises to be.

Although not exactly a woman with a household name -- not even in her adopted hometown of Memphis -- Esperian soon will be reknowned worldwide among opera lovers and she will be shaping one more definition to that mystical phrase known as "Memphis music."

Those are facts. Not opinions. What else would you expect of someone who won the Luciano Pavarotti international voice competition in Philadelphia and within three years was singing a lead part at the New York Metropolitan Opera opposite another famous tenor of our time, Placido Domingo?

And received support from scores of Memphians who went to New York for her debut? And was loved by the entire audience? And even had the critics doing backflips of enthusiasm? As they'd been doing in Chicago and West Berlin and on PBS's *Live From Lincoln Center*?

"It seems like a dream now," Esperian said of her performance at the Met.

"Domingo is a nice man. A great colleague. I hope to sing something else with him in the near future. But that night is mostly a blur.

"Afterwards, I was so pumped up with adrenalin that I was almost hyperventilating. I don't remember a lot of it."

But everyone else did.

That soprano rendition of Mimi in Puccini's *La Boheme* this past March solidified a career now entering the second rocket stage. Her New York agent, Hans Boon of the Herbert Breslin Agency, has signed her up for four new roles in the coming year --

From all reports, Kallen Esperian won the hearts and applause of Italian opera lovers in her debut at the famous La Scala opera house in Milan in May.

Her performance of Verdi's *Luisa Miller* brought acclaim by critics and several rare curtain calls for a series of solos. And it all came after a brouhaha surrounding a world-renowned Italian vocalist Esperian replaced.

After her predecessor was booed from the stage at two previous performances, the wide-eyed Esperian took over. The audience loved her. "Thank God," the Memphis singer said later.

she will sing Verdi's *Luisa Miller* at Milan, Italy's famous La Scala in May, *Il Trovatore* by Verdi in New York; Puccini's *La Rondine* in Buenos Aires; and Verdi's *The Sicilian Vespers* at La Scala next fall; in addition, she'll again sing the part of Mimi next fall at Salzburg, Austria.

Back home, she's planning a concert and master class at Rhodes College next spring and a concert with the Memphis Symphony in 1991. In the meantime, she's working on her repertoire and hopes to be making some recordings in the next couple of years.

**I**t was while singing in her first opera, *The Coronation of Poppea*, that she met the man she would marry, the director of the opera, Thomas Machen. Later they moved to Memphis where Machen went to work for Memphis State University. Today he directs the popular choir at Christ United Methodist Church and gives private voice lessons.

Surprisingly, Esperian started singing as a mezzo soprano.

After winning a Mid-South regional contest and going to New York, officials at the Met informed her she really was a soprano.

She returned to Memphis to work on making the transition.

"Beverly Hay, my voice teacher at Memphis State, helped me make the transition."

There are technical explanations of the transition from mezzo to regular soprano, but it essentially consists of making the voice lighter in the middle register.

"But I wanted to maintain a warmth, a richness in that range," she said.

see *Esperian* page 11





Last month, at the May Board of Governors meeting, the composition of the 1989-90 Board was announced. This board will include: Bob Tucker, Bernie Bernil, Steve Hauth, Estelle Axton, Herbie O'Mell, Ronnie Hughes, John Bertholot, Jan Walker, Bill Carrier, Andy Black, Tom Laune, Peter Hyrka, Larry Lipman, Debbie Jamison, Tim Goodwin, Paul Compton and Deborah Camp. Camp recently stepped down as executive director. Her successor is Nancy Apple-Sides. Other Board members, who were not up for re-election, are Jerry Hayes, Dan Pfeifer, Willie Beardon, Steve Ebe, Sparrow Holt, Danny Umfress, Jon Hornyak, Danny Jones, Richard Ranta, Keith Shaffer and Jack Abell.

Officers for 1989-90 will be elected at the June meeting.

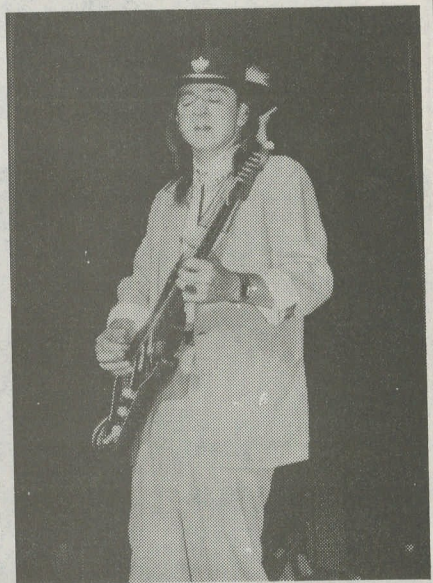
The roast for Dr. Richard Ranta will be held on Wednesday, June 7 at the Pink Palace Museum. The event is a fund-raiser for the Memphis Chapter of NARAS and tickets are currently on sale (\$25 for members and \$50 for non-members).

A Voice Care Seminar will be held in the Coleman Auditorium at the University of Tennessee at 7 p.m. on June 20. The seminar is free and open to the public.

The Memphis Chapter of NARAS will host an Open House on Wednesday June 14 at Memphis Sound Productions Studios on Beale Street. The Open House will run from 5:30 - 8 p.m. and is being presented to educate non-NARAS members about the organization.

New members who've recently joined the Memphis chapter include Laura Taylor, Greg Mayo, Richard Abraham, Sandra Howell, James Manning, Yvonne Hitts, Johnnie Allen, Charlton Johnson, James Parks, Christina Louise, Cyndy Hubbard, John Graham, Steve Horton and Stevie Ray Vaughan.

The June meeting will be held at 5:30 p.m. in the fifth floor auditorium of the Media General Building. For further information call (901) 794-8539. ★



**Texas guitar great Stevie Ray Vaughan recently joined the Memphis Chapter of NARAS.**

*photo by Kelly K. Craig*

## Star Search is coming to town June 12-16

*Star Search*, the nationally produced and distributed talent showcase is coming to Memphis looking for new talent. Hosted by Ed McMahon, the hour-long TV competition is dedicated to giving outstanding young performers the opportunity to showcase their talents before a national audience.

Each week, contestants in seven categories are judged by a panel of industry leaders as they vie for the \$100,000 *Star Search* grand prize and a chance at fame and stardom. A total of over \$1.5 million in cash is awarded to contestants each season.

While in Memphis during the week of June 12-16, *Star Search* will be auditioning young, attractive singers (Pop/Rock/R&B) for Male and Female Vocalist categories. *Star Search* is soliciting information on interested individuals at this time who wish to audition. Talent will be auditioned at a local studio by appointment only.

Demo tapes, photos and bios may be sent to: *Star Search*, 875 Third Ave., New York, NY 10022, Attn: Maralyn Fisher. For additional information please call (212) 759-8787. ★

## You Are Invited To Join NARAS® Members For 2 HOT HAPPENINGS In June!

### Open House

at  
**Memphis Sound Productions**

315 Beale Street  
Wednesday • June 14, 1989  
5:30 - 8:00 P.M.

Refreshments will be served. If you are a music industry professional, or are associated with the music industry, you may qualify for Active or Associate membership in the Memphis Chapter of NARAS®. You could become part of the most prestigious music organization in the country and enjoy these benefits:

- Vote on the Grammys® (Active members only)
  - Records, tapes & CD's at tremendous discounts
  - Workshops, Seminars
  - Studio Tours & special events
  - Free subscriptions to magazines & newsletters including *The Memphis Star*
- We hope you will mark this date on your calendar to learn more about N.A.R.A.S., how you can become a member, and to enjoy the casual company of its members at one of Memphis' finest recording studios.

### Voice Care Seminar

Tuesday, June 20, 1989  
7:00 - 9:00 P.M.  
at the  
**University of Tennessee  
Coleman Auditorium  
956 Court**

Join the pros from **The Memphis Voice Care Center** and NARAS® as we present an informative seminar addressing the needs of:

- Singers
  - Preachers
  - Speakers
  - Teachers
  - Lawyers
  - Actors

You could be a coach, a cheerleader, or a salesman as well. If you use your voice frequently you must attend this seminar and learn how to take care of it properly.

*This is just one of many seminars we offer for N.A.R.A.S. members. If you are not a member, and would like to find out if you can qualify for membership, please be sure to pick up a membership application when you attend.*

To find out more information about NARAS or to see if you qualify for membership, please write to NARAS®, The Memphis Chapter, P.O. Box 41072, Memphis, Tennessee 38174-1072 or call (901) 452-3399



### Kallen Esperian

from page 9

Judging from most of her reviews and quick-won popularity, she was successful.

Because of a strong trust factor between them, Esperian's husband often acts as a voice teacher. "But I've learned that you can be your own best teacher," she said.

Machen has a good voice, she said, and one day may perform as well.

How do two lovers of music by the masters spend their time together?

"We listen to recordings and watch opera videos, but I don't really listen to operatic music for enjoyment. It's work."

Instead she enjoys country, jazz, various styles of rock -- "just about all forms of music." When asked to list her favorite performers, Barbara Streisand and Whitney Houston top the bunch, for their use of their voices and expert phrasing.

Esperian also appreciates Madonna, but for her business acumen, not her music.

**E**sperian says she likes Memphis music. Then she attempts to define the "Memphis sound."

"It's kind of a rhythm and has a lot of soul to it. But it's the rhythm, really. You know, it's kind of dirty."

With that she laughs, using that trained instrument to help cover a blush.

Esperian and Machen also watch television -- when she's home. When she's on the road, she's usually working or staying in an apartment, eating homemade soups and staying away from cold germs.

"We talk on the phone a lot when I'm on a trip. I guess our phone bill's our biggest. But it's really necessary for maintaining a good relationship."

Esperian and Machen rent a house in the Highland Heights district. They are considering buying a house -- probably in Midtown. And down the road, they may decide to have children.

For now, though, she must prepare to sing in Buenos Aires and Milan and New York.

She squeezes a lemon in a glass of iced water and takes a sip. After an hour of talking her voice deserves the swallow. Just as her audiences-to-be deserve the refreshing sound to come.

★

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## LEGAL / —BUSINESS SIDE—

by C. Stephen Weaver

I'll never forget being in Los Angeles a few years ago in the office of a new A&R representative at a major label. The floors, walls and every available space were stacked with tapes. The young man had to move the boxes of tapes off the couch so that I could be seated.

Although not usually to this extreme, this picture is repeated throughout the offices of A&R representatives, producers, publishers, managers and entertainment attorneys. Since we have been dealing with songwriting and publishing, I would like to talk to you from the viewpoint of someone who receives tapes regularly in hopes that I will assist the writer in submitting the material to publishers and others.

I will begin with a comment about the production of the song demo. If you can afford *and know how to use* some of the fine equipment on the market today, it is not necessary that song demos be prepared in a professional studio. This is a foggy area and therefore I am going to be intentionally vague.

I have received home-demos that far exceed the quality of some professional studios. As a matter of fact, I have a friend in Atlanta who secured a record deal in Nashville based upon the submission of a home-demo. On the other hand, some home-demos which I have heard were embarrassingly amateurish, even though they were recorded on equipment identical to some of the more superior tapes.

There are many fine 8, 12 and 16 track demo studios in the Memphis area which provide reasonable rates for the aspiring songwriter. I suggest you check them out if the feed-back you have received on your home-demos is less than exciting.

If you are not a performer, the owner of one of these studios can assist you in finding the musicians and vocalists you need for the session. Demo rates for the players are also very reasonable in Memphis. *Please*, if you cannot sing, hire a vocalist.

## Shelby State to honor Ruby Wilson June 23

Shelby State Community College will host a tribute to blues/gospel singer Ruby Wilson June 23 in the Skyway Room of the Peabody Hotel. Each year as part of the College's Performing Arts Series, Shelby State pays tribute to a Memphis musician who has brought national and international attention to the city. The annual tribute began last year by spotlighting Rufus Thomas and establishing the Rufus Thomas Educational and Cultural Fund at Shelby State to support the series.

Ruby Wilson has entertained Memphians at music fests, in churches, hotel ballrooms and nightclubs. In 1988 Mayor Hackett declared February 29



"Ruby Wilson Day." Not one to keep her talents at home, she has sung in New York, Toronto and California, often with the Hot Cotton Jazz Band. Her tribute will feature several local and national figures.

A dinner is scheduled to begin at 6 p.m. that evening with the tribute to follow at 7. For ticket information please call 528-6807.

★

Poor vocals can distract from the song itself.

Keep the song demo production simple. I prefer a good clean vocal track with lyrics which can be understood. You are trying to sell the song, not a production of it. Be sure to have a rhythm section, and simple, melodic guitar or keyboard accompaniment. If time and money permit, you might consider recording different versions of a song, e.g., country-pop, adult contemporary, urban contemporary, etc. If the song is suitable for both male and female artists, you might want to record a version for each while you are in the studio.

Once a suitable demo has been prepared, you must present it to the potential listener in the most professional manner possible. The ideal is to have an industry professional with established contacts submit your material for you. However, you must still present the tape to your contact in a professional manner.

Here are some basic (and too often over-looked) do's and don't's of demo presentation:

1. Try to arrange for an appointment with the person you are submitting the material to. A good reason to do this is that you will be making a contact in the industry. Also, if the person listens to the tape in your presence, you might be able to

get valuable feed-back on your work.

2. Be sure your tape is accompanied by a brief coverletter, telling the listener something about yourself and how to contact you.

3. Be certain the tape is rewound! Remember the young A&R guy in L.A. If he has to rewind your tape, it may never be heard.

4. Put your name, address and telephone number on the tape or on the J-card. I have actually received tapes which I liked, but was unable to contact the writer because he failed to give me his name and telephone number.

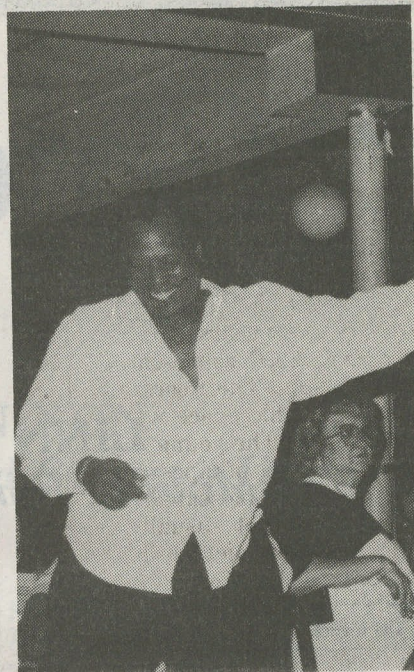
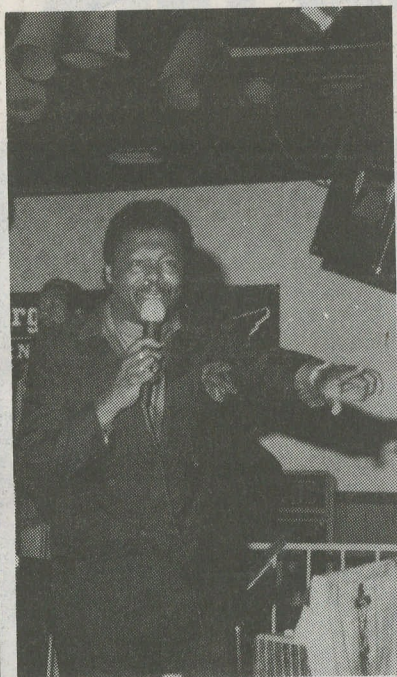
5. Enclose the tape in a case and put your name on the spine. Because of the way tapes are usually stored in cassette racks, it is important that the publisher be able to look at the rack and see your name.

Getting the idea? Be very professional and make life as easy as possible for your over-worked, stressed-out listener. We'll continue with this topic next month. ★

*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.*



## Stars Come Out In Benefit For BEN CAULEY



Performing at a May 14 Vapors Club benefit for Ben Cauley are (from left) J. Blackfoot, Isaac Hayes and David Porter.

photos by Lyn Grimmig

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# "Great Balls

LINN SITLER

*The Moving Force of the FT&MC*

by Tim O'Shea

**G**o to New York, or L.A. or Miami, and the scene barely brings a second glance from busy passersby: another film crew setting up to shoot part of another motion picture.

But this wasn't New York. This was Memphis. And the crowds formed wherever the crews set up or



**Film, Tape and Music Commission Executive Director Linn Sitler.**

*photo courtesy FTMC*

rumors suggested the crews were settings up their equipment. *Great Balls of Fire* was being shot in the Killer's home town and the citizenry was eager for the chance to see the lights, the camera, the action of it all.

Not many Memphians know, though, that the excitement might well have passed Memphis by had it not been for the Memphis and Shelby County Film, Tape and Music Commission. Nor do many realize that the commission's success in landing the shoot probably helped ward off its own extinction.

The Film, Tape and Music Commission -- let's call it the FTMC -- actually is a 24-member board. Chairman Blanchard Tual rules a body of 12 people appointed by the city mayor and 12 by the county mayor. It is the job of the FTMC to seek out and recruit vehicles to hype Memphis. The board supports the work of a small staff and a body of volunteers. The staff consists of Diana Pleasants, advertising director and project specialist; Jeanette Blakely, office manager; and Linn Sitler, executive director.

It was through that trio's efforts that Memphis romanced the movie about the life and times of Jerry Lee Lewis and his 13-year-old bride, Myra.

"A lot of people thought it was a done deal," Sitler said recently. "A lot of people who aren't familiar with the movie business thought it was a done deal: 'Oh well, the script says Memphis, they'll shoot it in Memphis.'

"That's not the way it works."

In fact, an article in the *Hollywood Reporter* last May stated that *Great Balls* was to be filmed in Louisiana.

The FTMC had been trying to get the movie company to shoot in Memphis for more than two years.

## GB&F

**Production Company:** Orion Pictures

**Producer:** Adam Fields

**Director:** Jim McBride (also directed *The Big Easy*)

**Stars:** Dennis Quaid, Jerry Lee Lewis; Winona Ryder, Myra; Trey Williams, Sam Phillips

**Music Director:** Joe Mulherin

**Soundtrack Recorded At:** Memphis Sound Productions, Kiva Recording

**Also Featuring:** Jimmie Lee Vaughan (Fabulous Thunderbirds) as Roland Janes guitarist; John Doe (X) as J.W. Brown, bassist; Mojo Nixon as James Van Eaton, drummer

**National Premiere:** June 26, New York

**Local Premiere:** June 28, in a Boys' Club Benefit at the Winchester Court Cinema

**General Release:** June 30



That made the producer's decision to come to Memphis all the more timely for the FTMC.

"We had been a two-member staff," Sitler said. "and the woman that had been the assistant director left and we looked at the budget and we had no money to hire anybody.



# of Fire”

## At A Glance

Shot on location in Memphis and London, Fall and Winter 1988, *Great Balls of Fire* details the life and early career of Jerry Lee Lewis, up to and following his marriage to his 13-year-old cousin, Myra Gail Brown. Based on her book (co-written by Murray Silver) of the same title, the film chronicles the phenomenal success of his early Sun recordings like “Great Balls of Fire,” High School Confidential,” and “Whole Lotta Shakin’.”

Lewis had just embarked on a crucial first tour of England when news of his marriage broke. His career began an out-of-control downward spiral, and it took years for him to recover the momentum lost.

Producer Adam Fields and director Jim McBride, with the assistance of Film, Tape and Music Commission Executive Director Linn Sittler (see accompanying story), scouted Memphis locations and successfully re-created the look and feel of the city during the rock’n’roll heyday of the late ’50s.

Actor Trey Williams, who portrayed Sun visionary Sam Phillips in the movie, died of a stroke shortly after filming was completed. ★

“So when we got the call from Hollywood saying, ‘OK, we’re interested, do you have the locations?’ there was nobody up there (at the FTMC) but me, the Junior League volunteers, and the Memphis State

see *Linn Sittler* page 22

## MOJO NIXON Singer, Actor and Strange Dude

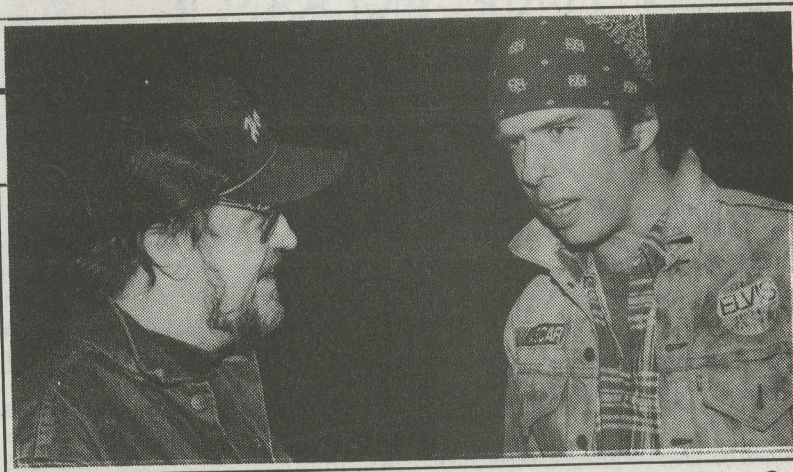
by C.P.J. Mooney, IV

**R**emember those 30 second MTV promo spots from a couple of years back that featured this earthy looking fellow with disheveled short hair and five o’clock shadow ranting and raving about life on the road, Foghorn Leghorn and foo-foo haircuts?

If not, remember that great novelty song, “Elvis Is Everywhere?” If so, then you’ve met Mojo Nixon.

Dickinson. They performed at the Antenna Club May 28 while on tour supporting the album.

But if you missed that show, or haven’t heard *Root Hog Or Die*, don’t despair. It’s not too late to become acquainted with the wit and wisdom of Mojo Nixon. You’ll have a chance to see Nixon (nee’ Neill Kirby McMillan, Jr.) on the big screen soon -- alongside Dennis Quaid -- in *Great Balls of Fire* scheduled to be released at the end of this month. Nixon plays the role of James Van Eaton, Jerry Lee Lewis’ original drummer.



Producer Jim Dickinson (left) discusses the making of *Root Hog Or Die* with Mojo Nixon.

photo by Scott Ambrose Reilly

For over three years now, Mojo and his silent partner Skid Roper have been exposing the country to their outrageous, irreverent brand of rock’n’roll. Their most recent album, *Root Hog Or Die* was recorded in Memphis and produced by Jim

For the uninformed, trying to accurately describe Nixon is a rather difficult chore. Try to picture a bizarre mixture of the rebelliousness of the late Abbie Hoffman and the

see *Mojo Nixon* page 18





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## FINER SIDE

by Emily A. Dunbar

Welcome to June. Half the year's already gone. The rest is downhill from here. Read on.

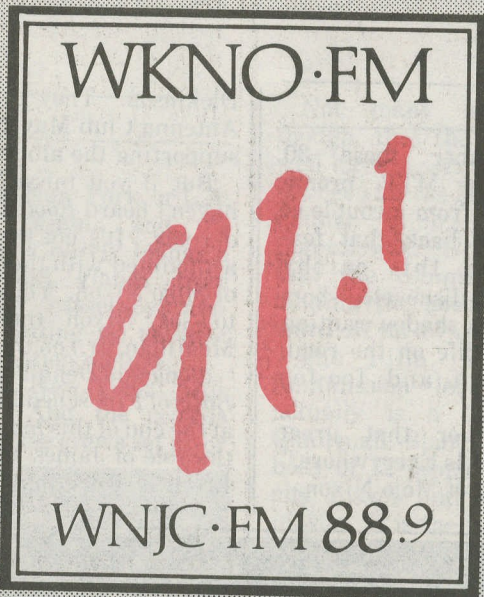
### LOCAL COLOR

The Overton Park Shell has a full schedule of musical events planned for June. Mondays will be devoted to jazz performances, beginning with the James Mitchell Quartet on June 5. Mitchell's ensemble will be joined by the Central High School Jazz Band. Louis Pierini's Sextet will provide Memphis-style jazz on the 12th; followed by trumpeter Brenda Rutledge and the Outsiders on the 19th. The ever-popular Edwin Hubbard Quartet will close out Jazz Mondays on the 26th.

Also in the planning stages for the Shell is a three-night presentation of Stephen Sondheim's *A Little Night Music*. This is a full-scale production, and will take place the 22-24th. On June 30, the Shell will present a retrospective program entitled: "Memories of the MOAT (Memphis Open-Air Theatre)." All programs begin at 7 p.m. and are free. However, donations are cheerfully accepted and encouraged. For additional information on Shell activities call 274-6046.

Several Memphis churches are hosting organ recitals during the month of June in connection with the American Guild of Organists Convention, which begins the 27th. Diane Belcher appears at St. Mary's Episcopal Cathedral the 26th at 5:30 p.m.; Judith Hancock performs on Idlewild Presbyterian's newly installed Bedient organ the following evening at 8:15. The winner of the AGO's competition will present a recital June 28 at Christ United Methodist Church at 10:45 a.m. Gillian Weir appears at First Baptist Church the 29th at 8:15, followed by Marilyn Mason at St. Mary's, 8:15 p.m. June 30.

The Orpheum Theatre's Summer Film Series returns this month with a great selection of classic films. Most of the films are on Fridays beginning at 7:30 p.m., unless otherwise noted.



*Fine Arts & News  
for the  
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One more notable film event this month is a screening of Peter Taylor's *The Old Forest*, Sunday, June 17 at Memphis College of Art Auditorium. Taylor is a Pulitzer Prize-winning Memphian, and the film was made

June 25-30 the Mississippi River Museum at Mud Island is presenting an exhibit of special interest; *Rhythm & Blues: Black American Popular Music*. Brooks Museum of Art, in addition to those collections already

Theatre Memphis is casting two shows, *Fables For Friends*, and *Big River*. Auditions for *Fables* will take place June 3 at 1:30 and June 5 at 7:30 p.m. Three men and three women, in their late 20s-early 30s are needed. Actors should be willing to take risks and have fun; no experience is required. *Big River* auditions will be held June 10 at 1 p.m. and June 11 at 2 p.m. This is a musical, and about 30 people are required to round out a mixed-race cast. Bring a prepared song and sheet music.

For one low admission price (\$4 adults, \$3 children and senior citizens), you get a brief organ recital, a cartoon short, an installment of the 1938 serial *Flash Gordon* and a feature presentation. The schedule is: June 2 - *Casablanca*; June 9 - *Out of Africa*; June 23 - *Godfather I*; June 24 - *Godfather II*; June 28 - *The General*; June 30 - *The Giant*.

You get all this, plus a comfy seat in the beautiful, air conditioned Orpheum Theatre. Can't beat it.

Circuit Playhouse - Theatre Mossviet's production of *My Dear Helena Sergeevna*, a controversial look at the Russian educational system. May 31-June 1. Performed in Russian. 726-5521.

Germantown Community Theatre - *Olympus On My Mind* - June 1-18. Modern comical musical retelling of Greek legend of Amphitryon. 754-2680.

Playhouse on the Square - *Sugar Babies* - June 9-July 16. Nostalgic trip back to the world of vaudeville. 725-0776.

Theatre Memphis - *Broadway Bound* - June 8-25. Third installment in Neil Simon's autobiographical trilogy. Eugene returns from war to launch his writing career. 682-8323.

## Letter

Dear Memphis Star,

I'm a regular reader of the *Memphis Star* and I've been concerned with why your theatre section has never mentioned the Children's Theatre. Although our theatre is strictly children, the youth of Memphis are just as important as any other part of Memphis.

C.T. (Children's Theatre) has many productions running throughout the year and we work as hard, if not harder, than any other theatre in Memphis: we make or bring from home most of the costumes that we wear in our shows. Our budget is extremely low, as it comes from donations, and the Memphis Park Commission.

Yes, we do have our financial problems, but we try very hard and always have the best show that we can.

Children's Theatre deserves your recognition!

Sincerely,

Rachel Hicks  
Memphis

Dear Rachel,

Thank you for your comments. We ran a lengthy feature on Children's Theatre and it's founder, Lucille Ewing, in our June 1987 issue. We are aware and appreciative of both CT's achievements and the hurdles you face each day.

Conversely, you must understand that as an equally small, grass-roots type organization, it is difficult, at best, for us to cover all that should be included in each issue of the *Memphis Star*. We rely heavily on individuals and organizations to let us know they have activities planned so that we can inform our readers. Information from press releases and phone calls we do receive appears in each installment of the *Finer Side*, and we often select our Theatre Feature topics from these.

Perhaps you could wield your influence with Children's Theatre and help both of us out. We'll be happy to use any pertinent information you can supply, and are looking forward to keeping our readers updated on this valuable creative source for our youth.

Sincerely,

Emily A. Dunbar  
The Finer Side

several years ago, shot primarily within the confines of Overton Park.

## ART STUFF

Dixon Gallery and Gardens is sponsoring two sessions of a Mini-Art Camp in June. Session I begins Monday, June 12, and Session II begins Monday, June 19. For registration and tuition information, call 761-5250.

Exhibited at Dixon during June are *Virtue Rewarded: Victorian Paintings from the Forbes Magazine Collection* (June 1-18); and *Barye Bronzes from the Corcoran Gallery Collection* (June 1-18).

on display, will present *Old Master and Contemporary Drawings* (June 4-30); and *Overton Park: Vision and Inspiration* (June 18-30).

## ON STAGE

Auditions have been scheduled at two theatres for the month of June. Harrell Performing Arts Center in Collierville is auditioning for *Little Mary Sunshine* June 19 and 20 from 7-10 p.m. Those wishing to audition should bring a prepared song (2-3 minutes), and be prepared to read from the script (available at Harrell). They are looking for women 8-30 years old, and one older woman, and men 15-60.

## POST SCRIPT

A belated happy second birthday to TheatreWorks. They're proving every day that a community effort can "start something great" and actually keep it going. Congratulations! If you have goods, services, or just a little of your own volunteer time to help them out, call 525-2887.

Have a neat June. See you in the cheap seats!! \*



**Mojo Nixon**  
from page 15

volume of shock comic Sam Kinison. Throw in a little bit of the downhome aura of, say, Jethro of *The Beverly Hillbillies* and you're getting close to understanding the essence of Mojo Nixon.

Or witness his perception of the insanity of the arms race. "What's this deal with the defense budget anyway? I mean, it says we're one kinda dog, and the Russians are another kinda dog. They pee on their property, and we pee on ours, and then we have a dogfight. I mean, haven't we evolved a little bit past that? Do the Russians have something we want? They got *big ugly women!* Do we have something the Russians want? Do they want our TVs and McDonald's? Hell, we'll give 'em the TV and McDonald's!"

**R**oot Hog Or Die was recorded in two weeks at Sounds Unreel following pre-production at Sam Phillips' Studio. While mastering at Ardent, just prior to filming *Great Balls of Fire*, Nixon, who now resides in San Diego, explained why he chose to come to Memphis to record.

"A couple, three or four reasons. I made a list of producers and Dickinson was at the top. Also Elvis, and Howling Wolf, and Otis Redding came to Memphis. That in and of itself is a good enough reason for me. Plus, to kinda get away from the record company (Enigma), get away from New York or L.A.

"Here no one comes in and tells us what to do. We're not trying to have a hit -- just trying to make a good record. I think that one of the problems in L.A. and in New York is that it's all 'we gotta make a hit.' That's the bottom line, they're selling a product. Here people realize that, but they also want to make a good record.

"And Dickinson, he's a nut. He's helped us out a lot. I wanted this record to be more soulful, and I think we got that."

Dickinson himself has a somewhat unorthodox reputation as a producer. Nixon describes him as, "kinda weird, kind of a mutant. Both him and his engineer, John Hampton, they're drinkin' this quinine stuff. 666 cough medicine. They drink it all day long, they're like addicted to it. And they spend the night here, they won't leave. They send out assistants to go buy more. They got cases of it in there with 'em. They're guzzling it."

Dickinson gives a calmer description of the work he did with

the duo. "It was a real pleasure for me. What we were both trying to capture was the spontaneity of what he (Mojo) does live. I think the problems he's had before in recording is that either the producer he was working with didn't understand what was going on, or Mojo just didn't trust him.

"Once he had figured out that he could trust me, he would basically go on and do whatever I would suggest in order to solve problems. Because that's all it really was - a question of logistics, of how we could do it in a way that would keep the spontaneity and still get enough good recording practices into play."

That was certainly accomplished with *Root Hog Or Die*. Musically Nixon and Roper's past material has largely been organic, stripped-to-the-bone sounds. Usually the backing is just raw guitar with enough percussion to keep the beat. While there are those types of songs on *Root Hog*, there are also numbers that incorporate musical influences ranging from soul to full blown Creedence Clearwater-type raveups to swamp rock (a la "Polk Salad Annie"). This broader palette of sounds gives *Root Hog* a fuller, more finished feel, while not obscuring the qualities that make Mojo Nixon and Skid Roper so unique.

**A** lot of that uniqueness can be found in the lyrics. They're funny, gross even - but almost always intelligent and thought-provoking. Take as an example this excerpt from "I Ain't Gonna Piss In No Jar," an anti-drug testing song from 1987's *Bo-Day-Shus*: "I ain't gonna pee pee in no cup/Unless Nancy Reagan's gonna drink it up/Yo, Nancy/We just say no!"

With sentiments and descriptions like that, one can imagine that Mojo Nixon and Skid Roper just might not be for everyone. *Root Hog Or Die* won't change Mojo's reputation of being controversial. One of the highlights of the album is "Debbie Gibson Is Pregnant With My Two Headed Love Child."

Nixon elaborates on using the teen sensation as a topic. "I'd just seen Debbie recently and she's . . . well, what's weird about her is that she's young and trying to be sexy. She kind



While in town recording, Nixon and partner Skid Roper (right) tried out Halloween costumes with engineer John Hampton (left) and Dickinson.

photo by Scott Ambrose Reilly



of reminds me of Doris Day in that she's trying to be sexy and wholesome at the same time. It doesn't make any sense. She's dancing in a suggestive way, and then acting like she's the cutest girl in the world. Not that she's stupid or anything. She's just sending out some really weird, mixed signals."

The song also mentions Debbie's pubescent, arch rival, Tiffany, and contains an amusing barb at placid, Brit hitmaker Rick Astley: "Rick Astley is a pantywaist/Match my butt/His face."

**"Dickinson -- he's a nut. He's helped us out a lot. I wanted this record to be more soulful, and I think we got that."**

**— Mojo Nixon**

If that's not controversial enough, check out "She's Vibrator Dependent" and "Legalize It." The latter, as one might suspect, is Mojo's plea to remove the corruption and violence surrounding the world of illicit drugs by making them legal. But what will really horrify Bible-belters out there is that "Legalize It" is performed *a capella* gospel style.

For aficionados of "Elvis Is Everywhere" Nixon has penned another song addressing the Presley myth, and it's the first single from *Root Hog*.

"I think it's gonna be called '239-KING' or '619-239-KING, which is an actual real phone number, and by the time this comes out people can call if they know where Elvis is. Or if Elvis is reading he can give me a call and let me know how he is. The best line in that song goes 'Danny Partridge, Wayne Newton, Liberace/I don't want any of you fools to call me.'"

Says Nixon of the Presley post-death mystique, "I personally don't

see *Mojo Nixon* page 32



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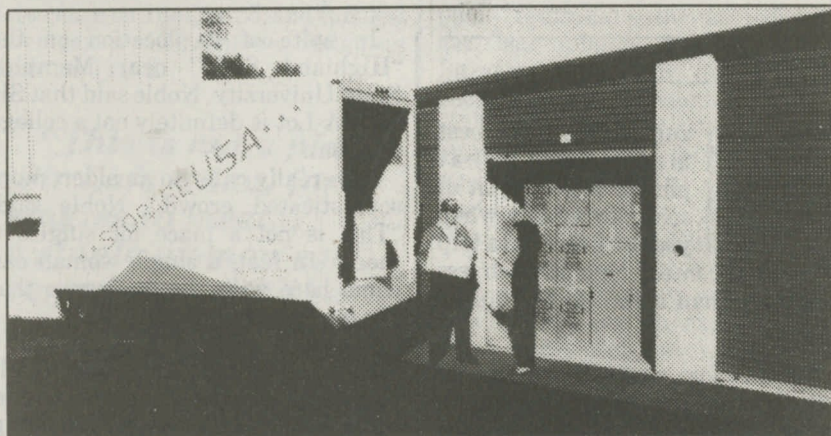
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*"Have you heard the one about. . ."*

## COMEDY THRIVES IN MEMPHIS

by Tim Sewell

**"L**aughter is the best medicine." That phrase makes a lot of sense, especially when you consider that a trip to the local comedy club is much less expensive than a visit to the family doctor.

Except for sporadic nights of comedy in other clubs and theaters around the city, Memphians in need of a healthy dose of laughter have only two "clinics" to choose from. The oldest of these, and the first successful comedy club in Memphis, is Sir Lafs-A-Lot at 535 S. Highland. The upstart newcomer in town is the Comedy House Cafe at 4095 American Way.

The city's Camelot of comedy, Sir Lafs-A-Lot opened in November, 1985. The owners, Larry Noble and Charlie Owens, wanted to provide Memphians the chance to see "high caliber comedians" somewhere other than HBO.

"I used to travel a lot on the job," Noble explained. "During that time, I visited a lot of comedy clubs in other cities. Since Memphis had no viable comedy club operation, I investigated the possibility for six months before I decided to open Sir Lafs-A-Lot. I figured that with a little advertising, the club could do very well."

In order to educate Memphians about comedy, Nobles budgeted a great deal for advertising during those first few months. He said that since that time, his best advertising had been by word-of-mouth.

In spite of its location on the "Highland Strip" near Memphis State University, Noble said that Sir Lafs-A-Lot is definitely not a college hangout.

"We really cater to an older, more sophisticated crowd," Noble said. "This is not a place for singles to meet. In fact, a single woman can come here with the assurance that she won't be hassled."

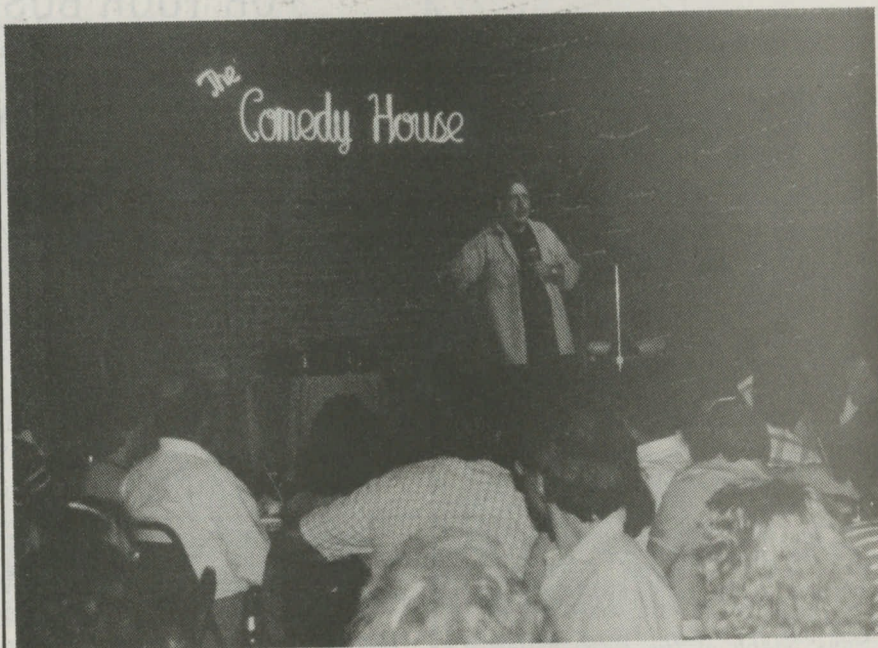
Since opening three-and-a-half years ago, Sir Lafs-A-Lot has hosted more than 300 comedians, including Tom Parks, Todd Yohn, James Gregory and Killer Beaz. While some comedians have returned for repeat engagements, Noble said that

no performer had entertained at the club more than twice a year.

"The comedian is the commodity that I try to sell to the audience," Noble said. "We have the best comedians available. I try to provide consistency in the product."

The comedians visiting Sir Lafs-A-Lot are booked through agent Tom Sobel, who works out of Louisville, Ky. According to Noble, Sobel handles 1,000 comedians and has access to 1,500 more. Because Sobel has worked with the club since its opening, he knows what kinds of acts to send to Memphis.

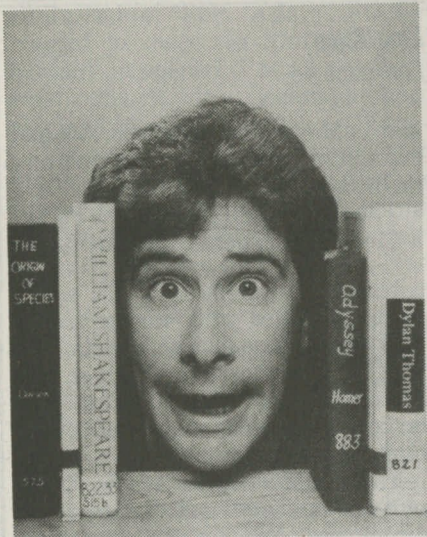
"Memphians seem to enjoy the straight, stand-up comedy, so that's what we provide," said Jennifer



The Comedy House Cafe opened on American Way in August 1988. Club owner David Barashick feels Memphis is big enough to support two comedy clubs.

photo by Tim Sewell





**Terry Dadd will appear at Sir Lafs-A-Lot June 14-18.**

McCann, manager of Sir Lafs-A-Lot. "Every once in awhile, we have a musical comedy act, and we sometimes have a juggling act or something similar. That's very rare though."

McCann said that the club tries to provide a variety of comedy styles in its lineup. The type of comedy often depends on the audience, not the comedian, she added.

"Each night is different," McCann said. "The comedian has to 'read' the audience and adjust his show to fit their mood."

Sir Lafs-A-Lot is open Wednesday through Saturday and seats 170. The club opens at 7:30 p.m. with shows beginning at 8:30 p.m. Second shows begin at 10:45 p.m. on Friday and Saturday.

The club offers three comedians each night. The emcee, Dennis Phillippi, opens the evening with a round of jokes that gets the audience laughing. A middle act then spends about 30 minutes on stage before being replaced by the headline act.

"The middle act is usually less experienced than the headliner," Noble said. "We're lucky to have Dennis as the house emcee. He's a professional comedian who chooses to do this."

A special weekly feature at Sir Lafs-A-Lot is Sunday's "Open Mike Night," an evening that enables aspiring comedians to try their material before an audience in a professional setting. The club allows

six people to perform before the scheduled show begins.

Admission to the comedy club depends on each night. On Wednesday, couples are admitted for \$5. On Thursday and Sunday, each person must pay \$5. On Friday and Saturday, tickets cost \$5, \$6 and \$7.50 depending on the seat. Reservations are recommended on the weekend nights.

Comedians scheduled to perform at Sir Lafs-A-Lot in June include Ted Norkey and Michael Graham on May 31-June 4, Elroy Bondo and Al Aprill on June 7-11, James Lee Reeves and Terry Dadd on June 14-18, Martin Lawrence on June 21-25, and Rondell Sheridan and Stephanie Hodge on June 28-July 2.

***"This is not a place (Sir Lafs A Lot) for singles to meet. . . a single woman can come here with the assurance that she won't be hassled."***

**— Larry Noble**

***"I wasn't planning to get into the hands-on management of the club. I've basically learned the business by being thrown into it."***

**— David Barashick**

**T**he success of Sir Lafs-A-Lot has spawned at least one competitor. The Comedy House Cafe opened near the Mall of Memphis in August. According to the club's manager and part-owner, David Barashick, Memphis had the right atmosphere and demographics for a second comedy club.

"There are enough people in Memphis who like comedy so that we don't hurt each other's business," Barashick said, referring to Sir Lafs-A-Lot. "The interest in comedy has grown a great deal over the last few years. I don't think the Memphis market will be saturated any time soon."

Barashick, who was formerly a mortgage banker in Atlanta, began managing the club in October. He said that when he first arrived in Memphis, he wasn't quite prepared for his new job.

"I wasn't planning to get into the hands-on management of the club," he said. "I've basically learned the business by being thrown into it."

Barashick now screens the acts that perform in his club. Each day, he goes through press packets and watches videotapes of potential acts. When he sees an entertainer that he likes, Barashick contacts clubs where the act has been booked in the past. He also calls other comedians to get their opinion of the performer. Barashick currently has the club booked through November.

"We are the professional comedy club of Memphis," Barashick said. "Our performers are all top-notch professionals who have performed in New York and Los Angeles."

According to Barashick, he looks for quality and variety when booking acts for his club. He explained that what works well one night doesn't always go over the next.

"So much depends on the audience," Barashick said. "They

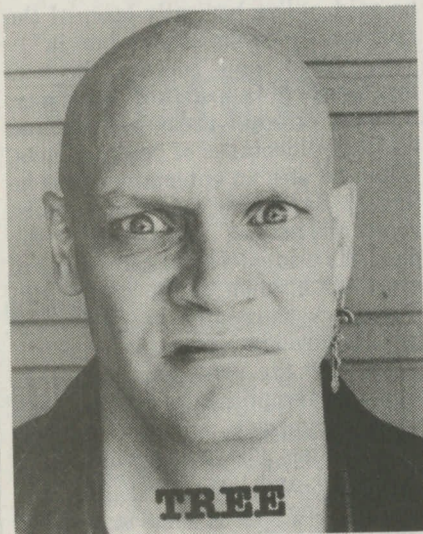


**Sir Lafs-A-Lot was the first successful comedy club in Memphis.**

decide what brand of comedy a performer does. If they want dirty jokes, they usually get them. If they prefer clean comedy, they get that, too."



Past headline performers at the Comedy House Cafe include Shirley Hemphill, the actress who starred in the television sit-coms, *What's Happening?* and *What's Happening Now?*, and the comedy team of Pinkard and Bowden.



"Tree" will appear at the Comedy House Cafe June 14-18.

"All of my headliners play the national circuit. I may bring in local talent to emcee," Barashick said.

"There are just so many good comedians and a lot of comedy clubs."

Barashick introduces his headline comedians to Memphis every Thursday at 8:30 a.m. on (Rock) 103 (WEGR-FM).

"We don't plan those morning shows," he said. "I take the comedians to the radio station and we just wing it and have a good time."

The Comedy House Cafe opens at 7 p.m. Wednesday through Sunday. It has seating for 225. Shows begin at 8 p.m. with second shows beginning at 10:30 p.m. Friday and Saturday. Admission is \$6 Wednesday, Thursday and Sunday, and \$7 Friday and Saturday.

An evening at the Comedy House begins with the antics of house emcee Sammy Marten. A second entertainer then keeps the audience laughing until the headline performer arrives on stage.

Performers scheduled to be at the Comedy House Cafe in June include Marc Rubben and Joby Sad on May 31-June 4, Bill Keller and Mitch Moore on June 7-11, "Tree" and David Miller on June 14-18, Bob Golub and George McClure on June 21-25, and Scott Shaw and Gregg Phillips on June 28-July 2. \*

## Linn Sittler

from page 15

and LeMoyné Owen interns. We had run out of money and I couldn't hire anybody."

The city council granted the FTMC a \$10,000 emergency bail-out fund.

**S**ittler still marvels over those series of events. "On a shoestring budget, and with help that was largely volunteer, we brought in a major motion picture."

The FTMC advertises in trade publications and is listed in trade directories. When a movie company is interested in shooting here they'll either contact the FTMC directly or be referred by the State Film Commission.

Once Sittler makes contact with the producers, she ideally gets a script, or location breakdown sheet, which lists all of the locations needed for the picture, or simply gets a description of the principal locations over the phone.

The FTMC keeps a catalog with hundreds of location shots locally available -- from churches to homes and businesses.

Location photographs are selected and sent to the movie's producers. Usually the bouncing ball stops there because a locale proves inappropriate.

"The courthouse is too new, the courthouse is too old, the lawn in front of the courthouse is too little, the lawn in front of the courthouse is too big," Sittler said. "There are certain key locations that if you don't have you're just not in the running."

Sittler and State Film Commissioner Dancy Jones met with the movie's producer Adam Fields, in Los Angeles the first time in May 1988. He allowed the two to "spend an hour convincing him why he should shoot his film here," she said.

"It came down to whether they should shoot in a town that had nothing to do with Jerry Lee but looked more like Memphis did in the '50s, or shoot in Memphis and build lots of sets."

"Luckily for the city, they decided to shoot the picture here. This was due to cooperation that both mayors and the governor extended in the initial stages, cooperation from the

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Melvin Armstrong

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Memphis, TN 38104  
(901) 576-4284  
Linn Sittler

### Memphis Music Association

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Memphis, TN 38174-1063  
(901) 398-8714  
Ken Thomas

### Memphis Songwriter's Association

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

### Memphis Symphony League

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Memphis, TN 38111  
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Mary Stagg

### Memphis Workshop of Nashville Songwriters

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### Opera Memphis

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



commission, and Adam Fields wanted to shoot the film where it actually happened if at all possible, even though the locations had changed so much."

The cooperation included putting a crane in the middle of Union Avenue during rush hour one day and closing the Old Arkansas Bridge on a Friday night to shoot another scene.

The FTMC's cooperation included affording the film company strict secrecy during the early stages.

Sitler said, "There's a lot of misunderstanding about film projects because lots of times the public, people who'd like to work on the film, or the press don't understand why there's so much secrecy in the recruitment phase."

That's due, she said, to the wishes of the producer. "They want total secrecy because they don't want to be hassled. They don't want the press calling their room day and night hassling them. They don't want people dropping by, giving their resumes when the filmmaker hasn't even made up his mind that he's going to shoot here."

It became a major part of Sitler's job to shield the movie crew from the public and press. She said another film starring Dennis Quaid -- *Everybody's All-American* -- backed out after ordering the food for the press conference announcing the company's intent to film in Memphis.

"You really learn in this business not to count your chickens before they hatch."

**S**itler's no stranger to the motion picture industry. Since falling asleep in law school orientation, she's been involved in film and television. She was a hostess on ABC's *PM Magazine* in Memphis, then worked as an international travel reporter.

More recently she worked in the offices of the Tennessee Film, Tape and Music Commission.

She even had a part in *Great Balls of Fire*. She plays the real estate agent who shows Jerry Lee and Myra a house for sale. Insiders have called it the funniest scene in the movie.

Sitler received the Community Sales Award of the Year in May from the Singleton Marketing Executives of Memphis for marketing the city to

itself, the nation and the world. The FTMC also got an award at the annual Gridiron Show, the Mid-South Newsmaker of the World or the Headliner Award, for bringing the most positive publicity to Memphis.

Sitler isn't resting on those laurels. "The national publicity has just started and it's going to keep building, building, building until the release of the movie. And every time that movie is promoted Memphis is promoted through this movie," she said.

Promotion of Memphis as a musical mecca falls into the FTMC's jurisdiction. The board spends much of its energies recruiting and assisting in the production of music videos and documentaries. The British Broadcasting Corporation (BBC) was in town recently to produce a documentary on how singing the blues helps to alleviate depression among blues singers. Also, Jason D. Williams and Jimmy

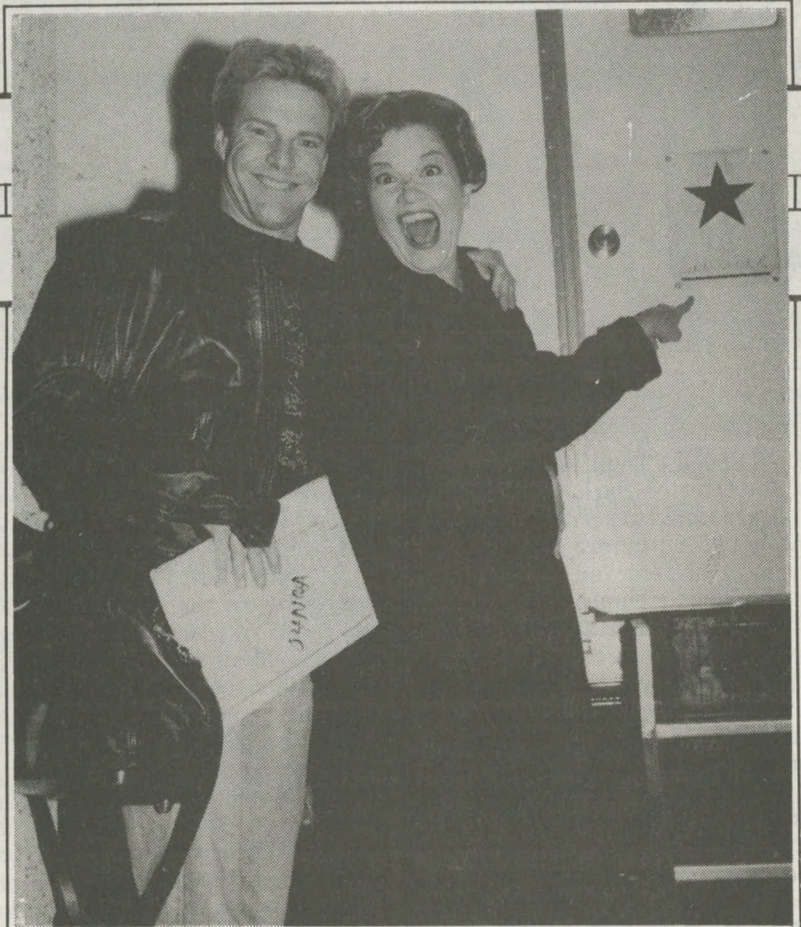
Davis and Junction have filmed videos in town.

Sitler sees a major part of her job as "making the world more aware of what Memphis has always been -- a happenin' place, musically. That kind of publicity we can't buy."

More than image-building results from filming a major motion picture. *Great Balls of Fire*, according to conservative estimates, brought local expenditures of \$4-5 million, which represents money spent on lodging, leasing equipment, entertainment and the hiring of local folks for everything from construction to starring roles.

A resurgence in the Memphis music scene and continued interest in the Jerry Lee movie places the FTMC in the position to better attract more business.

Who knows? Maybe it will even help promote a new "Killer." And 20 years from now, a studio will travel to Memphis to shoot a movie on that artist's life. ★



Dennis Quaid and Linn Sitler discover her new "star" status during filming of *Great Balls of Fire*.

photo courtesy FTMC



# Shell



The Scam (above) and The Voodoo Village People will participate in Shell Shock July 1.



# Shock

by Adam Trump

Shell Shock '89 will happen on July 1 at the Overton Park Shell. Seven bands are slated to perform, starting at noon and continuing 'til the neighbors have us removed (or about 10 p.m., whichever comes first).

One very important reason to attend the show is to contribute to Save Our Shell, Inc. You can go to the Shell at no charge but donations are encouraged. A show like this would be at least \$5 anywhere else in town or \$10 out of town. You know, of course, that the Shell has to cover the cost of sound, lighting, and promotional material for each show in addition to maintenance costs. Take your \$5 and stick it in the box. The people who convinced the city not to tear the Shell down are still fighting

a battle to keep it from succumbing to the elements and to city apathy.

The other equally important reason for Shell Shock is to give exposure to a genre of Memphis music that is out of the mainstream and therefore somewhat ignored. The local "alternative" scene is healthier now than it probably ever has been. At least seven different clubs in Memphis are booking the bands that had only one "underground" venue for public performance a couple of years ago. The bands scheduled are only a part of this growing, competitive music sector. Quite possibly the next Shell Shock will need two days to give time to all the worthy groups in Memphis.

The bands who will perform are: Bud, featuring among others, David Shouse (Think As Incas is taking a sabbatical); The Marilyn's, with

Marilyn Duckworth; Metro Waste, a band with a large college-age following; The Penetrators, with a great name and Bill Webb; Psychic Plowboys, interesting and popular threesome; The Scam, much-booked alternative band who appeared in the Memphis Producers' Showcase in April; and Voodoo Village People, a brand new group with a buzz in the making (see Star Tracks).

At presstime sponsors include: Overton Park Shell, *Night Train Music News*, Night Train Productions, Dinosaur Sound, the Antenna Club, and *The Memphis Star Magazine*. Shell Shock is the brain (and headache) child of Bill Webb, with assistance from James Manning.

Get out your open mind (and wallet) and go for Shell Shock. Noon. July 1. ★



Almost 6 Live  
Entertainment Listings

# Memphis Star

THE ORIFICE OF MEMPHIS MUZAK

June 1989  
Vol. I, No. 7



“Let’s make welcome this month’s winner in my ‘Savior of Memphis Music’ competition...”



by Lydia Lowenstein

Game shows tickle the hell out of me. They're alot like the blues - almost everyone enjoys them, but very few people will admit it. At any given moment in this great land, millions of viewers are tuned in to one game show or another. We've spawned an entire generation of kids who look for hidden words in license plates or who will ask their morning Alpha-Bits for a vowel.

So why am I surprised that certain Mid-Southern cities are run with a *Let's Make A Deal* mentality? I don't know, but lately I've been noticing a strong resemblance between Hizzoner and that original wheeler-dealer, Monty Haul.

Case in point: remember about four years ago when a certain renowned producer returned to Memphis? Well, Mr. Moman, you can keep the key to the city, the integrity of Memphis music and the low-rent firehouse, or you can trade it for door number three, which leads straight back to Nashville as soon as it suits your own personal interests.

But in all honesty and fairness, this Wheel of Mis-Fortune started spinning a little earlier. Why, I remember the joyous reception Mr. Lou Rawls received 'way back in '83 or '84 during the early stages of the Beale Street Redevelopment project. The minute Mr. "You'll Never Find" decided to open a club on the newly renovated street, he was hailed as the one who would turn downtown entertainment, and consequently Memphis music, around. He was even accorded the honorary title "Ambassador of Beale Street."

## Let's Make A Deal

So, how many of you remember ever actually visiting Mr. Rawls' establishment? That's right. None of you, because he changed his mind! Why should he shoulder the burden of saving the city's entertainment industry anyway? Now Rufus Thomas, who's been here since the late '40s, is rightfully called the Ambassador of Beale Street.

Recently B.B. King expressed his interest in the restaurant/nightclub business, and looks towards Beale Street for a location. Slicky Dicky scurried over as fast as he could to be the first to pat B.B. on the back and crown him the Savior of Memphis music.

Now, I have no problem with B.B. King opening a club on Beale Street, and wish him all the success in this endeavor. He probably doesn't want the responsibility of "saving" Memphis' music industry either. I do have a problem with City Hall's revolving door policy when it comes to who's gonna put Memphis music back on the big map.

Again, it's kinda like game shows. Remember that old stalwart, *Jeopardy*? It's been around for years, without the aid of expensive, flashy sets, smart-ass hosts and scantily-clad airhead hostesses. What's more, you can actually learn something from it.

The city administration has heaped honors, buildings and financial support on all kinds of Pat-and-Vanna folks who waltz in and announce they've got the magic touch. And all the while, *Jeopardy* people like Sam Phillips, John Fry and Jon Hornyak have been quietly making it happen in tiny corner studios, on the lost end of National Avenue and in their basement/storefronts - anywhere they could set up a machine and lay down a groove. Where's their Super Jackpot Prize? Where's their Door Number Three?

With all this wheeling and dealing, the concept of "Memphis music" is beginning to wear a bit thin. Maybe the big deal *will* happen this year. Maybe it won't. The only guarantee is that while Hizzoner is busy lining up Pretender Contenders and handing out firehouses, there are people like the ones mentioned above, and others, sweating it out, making ends meet somehow, because they know it's the *music*, and the ones who make it, that ultimately matter. *Not* the Metropolitan Seal of Approval.

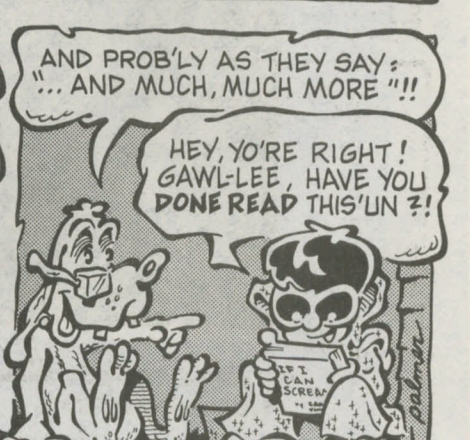
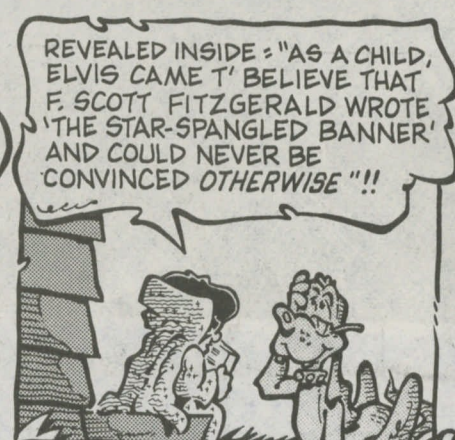
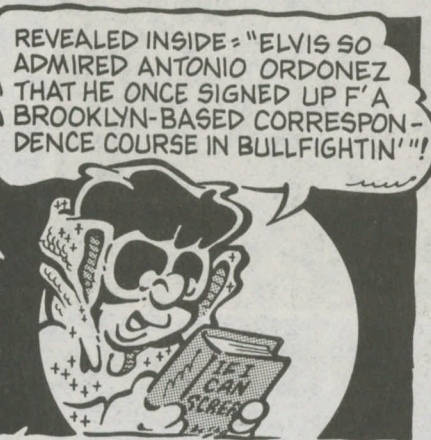
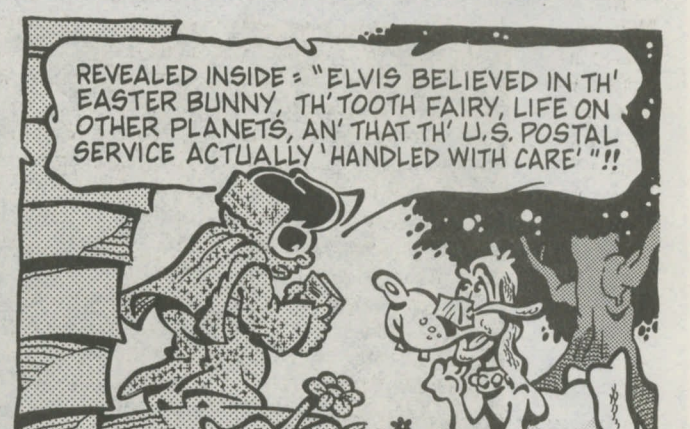
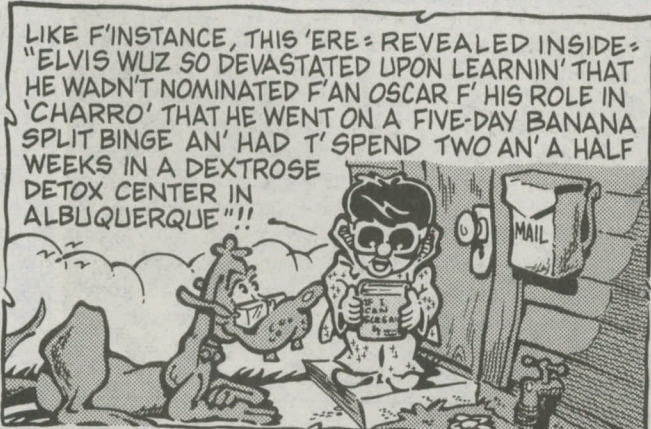
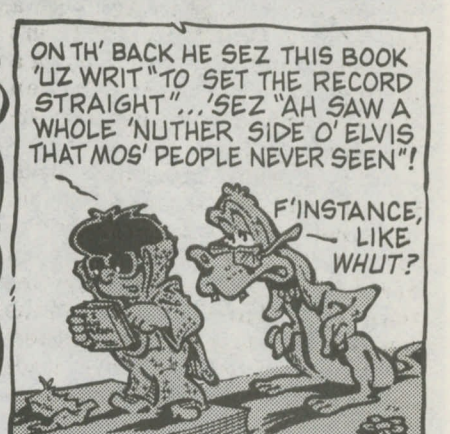
There was always someone in the audience of *Let's Make A Deal* who *really* did have his first molars in his back pocket, and would've paid for Monty to just stop and ask. Isn't it funny how life sometimes imitates game shows, and passes the deserving by for the ones with the glitzy costumes? ‡

## HIGHTOPS

by Wes Brewer









A NOT SO SURPRISE ATTACK  
*from*

# TORA TORA

*by Harold Quick  
and  
Susan Hesson Allred*



Tora Tora filmed concert footage for their first video, "Walkin' Shoes" May 18 at Mr. Handy's Blues Hall on Beale Street.



They rarely perform in Memphis. They are really just a bunch of kids (ages 19 through 22). They have a reputation as a PAR-TY band but have sworn off drinking (at least for their shows). Their music springs mainly from early '70s hard rock that was fashionable when they were barely walking or mere twinkles in their parents' eyes.

They are Tora Tora and their debut album on A&M, *Surprise Attack*, was released May 26. While not exactly a rags to riches story -- the group's parents have provided ample financial support along the way -- the beginnings of the label deal came from winning the MusicFest Battle of the Bands competition in the summer of 1987.

While that piece of fantasy should fuel every garage band in town for months to come, the guys in Tora Tora are genuinely, and surprisingly so for rockers, nice. Despite their rock'n'roll tennis shoes, artfully ripped jeans and provocative T-shirts, Anthony Corder, John Patterson, Patrick Francis and Keith Douglass are apparently (thus far, at least) unaffected by stardom's hoopla that has debauched many of their contemporaries even less close to the brass ring.

They've just returned from a mini-tour of New York area clubs where these Memphis unknowns' brand of blues-oriented hard rock was well received. One of the leading New York college radio stations (WSOU), has been fairly swamped with requests for



The cover for their debut A&M album *Surprise Attack* is a composite of historical "nose art" elements with an '80s update.

"Walkin' Shoes," which A&M has slated to be the first single. Completion date was targeted for late May to coincide with the release of the album.

Meanwhile, back in Memphis at press time, they're on Beale Street and at other locations around town shooting the video for "Walkin' Shoes" for Ardent Teleproductions and the DNA Company. An album release party is set for their old stomping grounds at the New Daisy Theatre. They've played the Daisy numerous times for their "friends," who are an integral part of their success story.

Those friends who have supported them all along may have trouble seeing Tora Tora this time around. A&M exec types have been all over town expressing the label's faith in the group. The day before the video filming began you "couldn't swing a cat at Ardent without hitting a high level A&M rep who was down from New York to witness this latest development in their career," according to an informed source.

*continued next page*



## Tora Tora

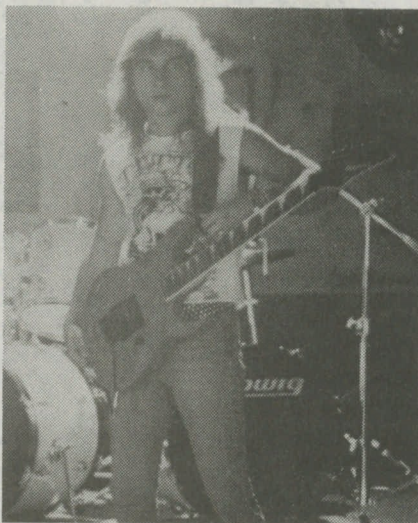
from previous page

A tour in support of the album (as an opening act) is in the works. Corder reports that they've got a "bunch of stuff" for the next album already. The album deal calls for one more guaranteed with an option for "seven or eight," Francis says. Such informality concerning high level business stuff is typical of Tora Tora's unpretentious attitude toward their success. For the cynics out there it should be added that they've gone straight after it and haven't made a wrong move yet.

### "Spending A&M's Money"

The big time came to Beale Street May 18 when the L.A. production firm of David Naylor and Associates joined forces with Ardent Teleproductions to shoot Tora Tora's first-ever video in Mr. Handy's Blues Hall. Although only the concert scenes

were to be shot that day, there was a definite aura of Hollywood on the



Keith Douglass, shown on the set of "Walkin' Shoes," has earned an endorsement contract from Ibanez guitars.

overcast patio where the band, makeup artist, wardrobe assistant and producer had set up house-keeping.

Nerves were visible in the anxious smiles the band gave to visitors, but they kept the atmosphere loose with their intimate banter. After being sent upstairs to change by A&M Video rep Amy Stanton, Corder returned laced into a snug-fitting pair of black leather pants and announced, "I need a cucumber." Without missing a beat, Francis returned with "You need to pull your pants up."

Inside, after shooting commenced, the band learned quickly that Mr. Bon Jovi and friends make it look a whole lot easier than it is. But after some gonzo suggestions from manic director Jean Pellerin (who could've easily been mistaken for a grip or an extra in his high top sneakers and baggy cotton shorts), the boys who sat apprehensively putting on makeup for probably the first time ever disappeared and were replaced by determined rock'n'rollers selling their image to the whole world.

According to production manager Sherrie Owens, the video for "Walkin' Shoes" is half performance, half conceptual. Created by Pellerin,

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the video depicts Corder as a rock'n'roller who storms out after an argument with his lady. As their aged bluesman neighbor (played by Beale Street stalwart Uncle Ben) watches, the girl (played by Trends model Rhonda Jones) follows, only to lose him in the Memphis night. The video segues between performance footage, the girl's pursuit, and the old man's reactions.

The video concludes with an interesting analogy between traditional blues and modern-day rock'n'roll, but to say more would kill the surprise. Watch MTV to see what happens.

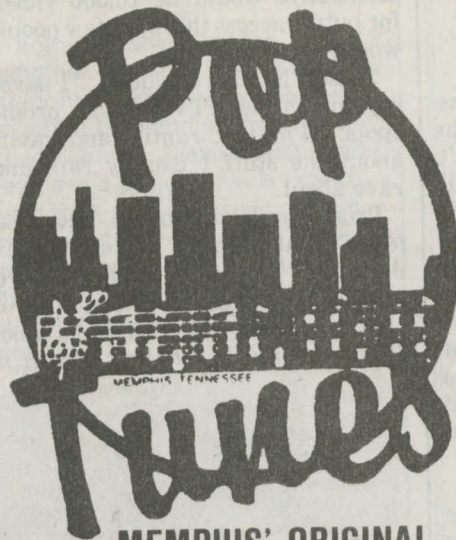


A&M Video rep Amy Stanton helps Anthony Corder select a jacket.

**"Just Regular Stuff"**

Since MusicFest, the Tora Tora story reads like a rock'n'roll dream come true. They parlayed their two hours recording time at Ardent Studios into an Ardent Productions spec deal, produced demos, opened for Alice Cooper at the Auditorium in

see *Tora Tora* page 50



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**Mojo Nixon**  
from page 19

think Elvis is alive. I think there was a cover-up when Elvis died. It had to do with the drugs and stuff. It didn't have to do with anything else. And all this stuff about how he spelled his middle name is just bullshit. Who cares how he spelled his middle name?

"But I think that the key to all this is that in the last couple of years of Elvis' life he was so screwed up, so overweight, so out of it he could hardly wipe his own butt. How could he fake his own death?"

**D**espite evidence to the contrary, many of Mojo's fans were concerned that he was "selling out" with his promotional work for MTV. This was, after all, the guy who had shouted "MTV! Get away from me!" in one of his earlier songs. How does he reconcile harshly criticizing that video channel and then working for it barely a year later?

Nixon the tactician explains why he did it:

"I was of two minds about the whole thing. The bottom line was, I decided I would be a fool not to go, not to do those promo spots. The reason being, every time some little girl in Nebraska or Iowa sees one of them I might be able to bring them *out* of the Bon Jovi camp, and *into* the Mojo Nixon/Replacements/Beat Farmers/Whoever camp. I feel I would have been a fool not to do that.

"A lot of people might say (adopting a whining voice) 'Mojo you sold out. You were on MTV.' Well, the first question I got for those people is: how do *they* know I sold out? Were they lookin' you know, waiting for a Whitesnake video or something? But I tell them - and I told this to the MTV executives in New York - just because I was on there don't mean I like Whitesnake and Bon Jovi and all that stuff.

"It means I wanna see more Beat Farmers, Replacements, Dash Rip Rock, Camper Van Beethoven, whoever else. I wanna see more rock'n'roll bands on. I could have said, 'No, I'm not gonna do this, it's morally wrong.' I almost said that. But I didn't say that because the

alternative would be 10,000 videos for public access that very few people would see."

"Also," Nixon concludes. "I never say the words MTV in those promo spots. I'm just rantin' and ravin' about the stuff I usually rant and rave about."

Producer Dickinson is one who feels that Mojo's integrity is definitely intact. "The record company wanted 12 more cuts of 'Elvis Is Everywhere' and it's (*Root Hog*) very much *not* that. But it is

**"Once he had figured out that he (Nixon) could trust me, he would basically go on and do whatever I would suggest in order to solve problems."**

**— Jim Dickinson**

what Mojo wanted, and that's what's important. The guy's got a real clear musical vision of himself, and it's important to him that it not be corrupted."

Besides a tour for *Root Hog Or Die* and the release of *Great Balls of Fire*, Nixon's future may hold more film work.

"There's a Mojo movie, tentatively titled *Citizen Mojo*, in pre-production. This could be a year or two down the line. They're working on a script now. Figma Records says that author and country music singer/songwriter Kinky Friedman will be writing the script.

"I would be me, Mojo Nixon, and just kinda run amuck. It would be a yuppie-bashing movie, I think. In fact, I was hoping to get a Michael J. Fox lookalike and just beat the fuck out of him." Adding, laughing, "Or something like that."

Now *that* sounds like a movie worth seeing. ★

**Star Tracks**  
from page 5

on Mud Island or July 9 at Chicks Stadium. This year's bash is coordinated by two people who've thrown big parties separately in the past. Cathy Westbrook and Dennis Brooks are working together along with Pro Audio to put together a one day Superband Party. Among bands committed (barring schedule conflicts) are John Kilzer, Steve Horton, Rock City Angels, Rob Jungklas, The Coolers, The Bluebeats, Billy and the Who Dogs, Teenie Hodges and Jimmy Davis and Junction. Whadda party!

The 1989-90 Talent Search sponsored by Miller Light Long-neck Beer and KIX 106 will be held every Monday night at **Bad Bob's Vapors**. Contact Lou Roberts at the club for entry information.



**Jason D. Williams admires his mentor, Jerry Lee Lewis, at the Peabody Hotel.**

photo by Harold Quick

**CONGRATS**

**WEVL-FM 90's** Spring Pledge drive brought in \$17,000 -- \$2,000 over the goal. That was in spite of a lightning strike that took the station off the air for over 36 hours immediately prior to the pledge drive. Thanks for community radio.

And congratulations to **Marguerite Piazza** who will receive this year's Memphis State University's Distinguished Achievement Award for the Creative and Performing Arts. The award, established in 1979 in honor of



Elvis Presley, will be given at a dinner in the Omni Hotel, August 16.

#### AROUND TOWN

Not this town but New York. Memphian **Derrick Jackson** recently played at the Apollo Theater and The Blue Note in New York. His recent release is well received. He even met Mike Tyson.

In this town, Beale Street has been jumpin'. Not only did Jason D. Williams film his videos in Blues Hall, the television pilot for *Elvis, Good Rockin' Tonight* shot some footage there.

Then Tora Tora took over to video their first single, "Walkin' Shoes."

If that's not enough, that gorgeous actor **Matt Dillon** was down at the Rum Boogie just hanging out. Cool street.

#### SHOWCASE UPDATE

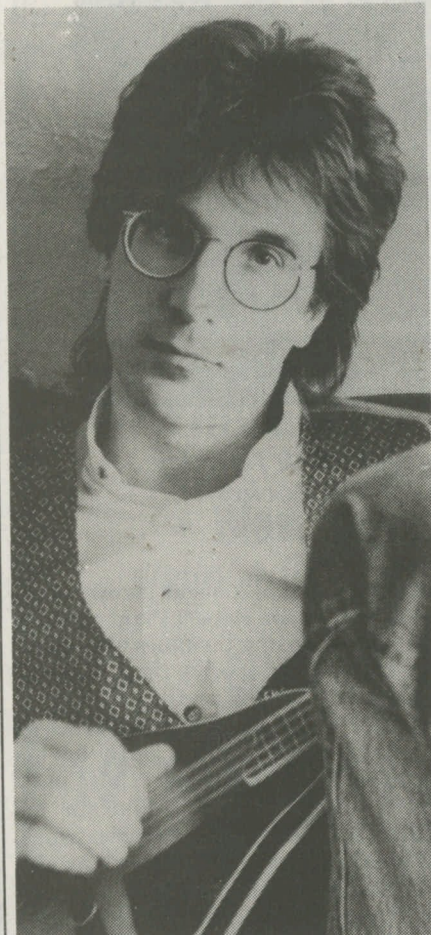
At presstime there aren't any deals signed but . . . by the time you read this there could well be. Everyone I've talked to that was involved has been Fed Ex-ing tapes all over. Sounds Unreel's Jon Hornyak made a trip to L.A. Tim Goodwin (Memphis Sound), Larry McKeehan (SSI), and attorney Steve Weaver spent a week in New York and L.A. The Warehouse and Doc Field have showcased **Every Mother's Nightmare** for several labels. Darq Horse is headed to a studio for new songs to send to the labels that want more.

And we're losing one of our best songwriters to Nashville. **David Kurtz** packed his bags and headed east last month. He'll be co-writing with Jimmy Griffin (former Memphian who fronted '70s super-group Bread) for Jimmy's upcoming album. And David and guitarist Billy Crain (John Kilzer) are talking 'bout a band. David won't confirm it but it sounds like a publishing deal is probable. Won't surprise me at all. Keep in touch Dave.

The rumors up in Jonesboro, Ark. from KJBR sound like a deal is working for the **Tony Spinner Band**. Tony was on last year's Showcase. May 24 saw MCA in J-boro, we'll keep you posted.

#### TIP SHEET

Another Nashville-based Memphian checked in with the *Star* last month. **Trey Bruce** (Vienna) brought a tape and a singer/songwriter to town. **Jamie Houston** and Trey have a project that is power chord rock with an ethnic rhythm section. Sound interesting? They'll play here some time this summer. The project producer is Alby Galuten (Bee Gees, Clapton, Diana Ross).



RCA release Rob Jungklas' third album, *Work Songs For A New Moon* in May.

Trey also reported songwriting success. Both he and Chuck Jones (another former Memphian) have songs on hold and new act cuts. Sounds like royalty checks to me.

Speaking of songs, **John Kilzer** has a bunch of new ones. Is album #2 in the works for this summer? I loved "Mama's Room."

see *Star Tracks* page 39

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*'70s power rock mates with punk ferocity; yields logical next step for UK rockers*

**The Cult**  
*Sonic Temple*  
(Sire Records)

by Dave Hall

Over the course of three U.S.-released albums, The Cult have nailed an audience mid-way between metal and new wave, much like current trendsetters Guns'n'Roses. The Cult achieve their fury by combining elements of '70s hard rock with a singer waist-deep in the punk revolution. Their musical growth from *Love* to *Electric* to *Sonic Temple* is most obvious in their musical focus, as they tune out unessentials like melody, and affix themselves to guttural shouts and a distorted "D" chord. Whereas *Love* had its roots in European new wave, *Electric* owed more to Zeppelin, UFO and AC/DC than to early U2 or the Psychedelic Furs.

*Sonic Temple* is the hybrid of both, combining the genre's in a happy, if bloodletting medium. Singer Ian

Astbury yields a vocal throw somewhere between Robert Plant and Jim Morrison, fusing the blues with spur-of-the-moment poetry in a visceral display of tonsils and "yeah, baby." Astbury wins no awards for grace or insight, nor does Billy Duffy for his guitar work, yet the Cult plow through *Sonic Temple* like an 18-wheeler over a scurrying possum. The object here isn't how many sixteenth notes can be played, or how high one can sign; it's how much carnage can be inflicted in 50 minutes of vinyl.

The band punnels through "Sun King" and "Fire Woman," the LP's first single, at the outset of side one. Producer Bob Rock brings his education from Ron Jovi and Kingdom Come to The Cult, overdubbing guitar upon guitar, adding a hint of keyboard where there once was none, and cleaning up Astbury's vocal act to make the whole palatable to the mainstream. "Sweet Soul Sister" displays Rock's influence, combining hooks with harmony once

absent from The Cult's repertoire. "Edie (Ciao Baby)" is a bit weak in the lyrical department, yet it reveals a softer element within the context of the band. Whereas *Electric's* producer Rick Rubin would have stifled 12-string guitar and Santana-styled organ, Rock encourages it, making "Sweet Soul Sister" and "Edie (Ciao Baby)" two of the most listenable pieces on *Sonic Temple*.

Which isn't to say there aren't pile-driving raunch anthems between the grooves. "New York City," featuring back-up vocals by Iggy Pop, is the musical equivalent of a fever blister, and "Wake Up Time For Freedom" is the obligatory metal chant. Only the lengthy "Soul Asylum" meanders nowhere with its "Kashmir"-styled riffing and seven minute-plus playing time.

*Sonic Temple* is a third and logical step for The Cult, mating a '70s power trio with The Ramones, skinheads with headbangers and teenage girls. With a gold record behind them, *Sonic Temple* should extend the band's limits, in a commercial as well as a musical sense. Yet danger for The Cult would be in stepping too close to the mainstream, as both factions of their audience tend to rebel against authority. *Sonic Temple* and its impending success could ultimately make the band, break the band, or both. ★

**Andrew "Dice" Clay**  
*Dice*  
(Def American)

**Sandra Bernhard**  
*Without You I'm Nothing*  
(Enigma Records)

by C.P.J. Mooney, IV

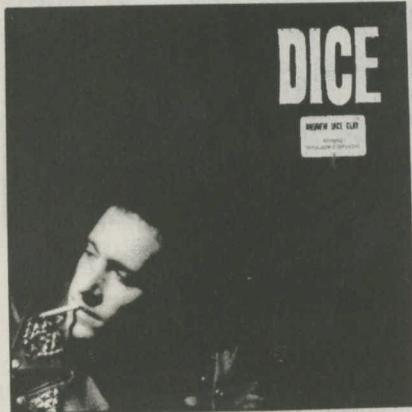
**"Cutting edge" comedians offer little to offend or recommend**

Supposedly Andrew "Dice" Clay is standing on the cutting edge of comedy. This tough-talking comic has swiftly gained notoriety because he's fouler than Pryor, Murphy and Kinison combined. He's the latest in an ongoing trend: to be more out-



rageous and shocking than anyone else. But is he funny?

His new LP *Dice* offends just about any female on the planet. Homosexuals, Orientals and people in the medical profession will also find little to love with this album. There are approximately 20 seconds that could be played on the air, which is why the



cover bears the unique warning: "This Album Is Offensive."

Perhaps his most famous routines are his bawdy rewrites of nursery rhymes like "Little Miss Muffet" and "Jack and Jill." Those, along with an updating of the *Beverly Hillbillies* theme song (to reflect the real population of Beverly Hills) are actually amusing. Unfortunately, they're the only funny moments on the whole record.

Mr. Clay needs to realize that the ability to endlessly spew out four-letter words does not make one a comedian. Ya gotta be funny too, pal.

On the opposite end of the comedic spectrum we have Sandra Bernhard, who takes a much gentler approach on *Without You I'm Nothing*. About the only thing she has in common with *Dice* is that she's not very funny either.

Apparently Bernhard is resentful of the fact that her first album, which was rock'n'roll and not comedy, was a miserable flop. She devotes a large portion of her act to running through well-known songs like "The Lion Sleeps Tonight" desperately trying to prove that she can sing. And, to her credit she is a fine singer. But it doesn't guarantee any laughs.

The non-musical portion of the record has Bernhard's fantasies about meeting Stevie Nicks, post-nuclear Hollywood, and what it would be like growing up Gentile.

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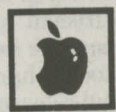
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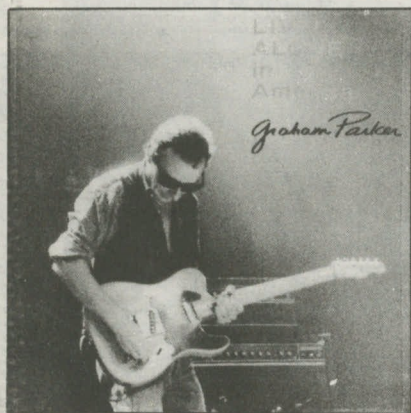


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And it's real boring stuff, although you might catch yourself chuckling at her Cher impression or her description of an intimate encounter with Warren Beatty (because of his reputation, she wants him to wear two condoms).

But Bernhard must at least be given some credit for at least trying to be creative, and not lapsing into the kind of four-letter laziness that *Dice* does. However, as comedy albums go, both of these are pretty bleak affairs. \*



**Graham Parker**  
*Live Alone In America*  
(RCA Records)

by Dave Hall

### Calculated risk results in sparse gentle retrospective

Parker's back-to-basics decision to embark upon a solo acoustic tour following the release of the critically acclaimed *Mona Lisa's Sister* was a stark and abrupt one. After the partial success of what could be termed a "comeback" record, it would seem inappropriate to follow it up with an even more sparse live document of older material in a one-to-one setting. But on the other hand, who better than Parker to pull it off?

*Live! Alone In America*, recorded in Philadelphia during October of last year, romps through eight Parker classics, three unreleased songs, and a set-closing cover of Sam Cooke's "A Change Is Gonna Come." Parker is truly stripped, leaving only six-string and throat to court an audience familiar with his furious, sputtering vocal delivery. His atti-

tude is playful and pro-USA. After churning out "Protection" from *Shooting Out Sparks*, Parker boasts, "I love the USA. Those Russians still think Billy Joel's a rock and roll singer;" then later rambles on about Philly steak and cheese sandwiches, much to the delight of his captive crowd.

Dusty Parker gems like "White Honey," "Gypsy Blood," and the refreshing "Hotel Chambermaid" fare well in this acoustic setting, while the dreary "Black Honey" would have been better left where it was. But the culmination of this record is Parker's eloquent anti-abortion tale, "You Can't Be Too Strong." In the wake of recent pro-life and pro-choice activism, the song is easily more pertinent today than it was at the time of its initial release in '79. Graham Parker has never been more accurate, knowing, or as captivating as he is when he delivers this powerful ballad.

The previously unreleased songs included here are also worthy of note. Flirting with seat and racist politics in "Soul Corruption," Parker sings, "They'll never let any nigger in, why do you think it's called the White House?" "The Three Martini Lunch" is a sobering waltz-time script of Southern California tragedy and alcoholic self-destruction as Parker recounts the collapse of a film exec's life. Last and least is "Durban Poison," a vague story of native uprising, delivered in stock Parker form, grossly inferior to the similar "Break Them Down" from his last Elektra LP.

But the most telling track on this record is Cooke's "A Change Is Gonna Come," an optimistic analogy for Parker's possible future success. For him, it's been a long time coming. A live album of this nature is a risky prospect from a commercial standpoint, and it's doubtful that *Live! Alone In America* will generate sales in large numbers. But to Parker's die-hard fans, *Live! Alone* is like a postcard from an old friend. \*

**Mama Terra**  
*Law And Order*  
(Mittie Etta Music)

by Harry Duncan

Admittedly a demo to send to record labels, Mama Terra's six song EP *Law and Order* has been offered

by the local group in the time honored "for sale at the concert" manner for some time now.



### Local EP carries metal weight; misses Memphis heritage

As a testament for their fans, it is excellent. As a device to get a record deal, it falls short.

While professionally recorded at Ardent and Kiva, the tunes are uneven and show little of the uniqueness of, say, Guns'n'Roses, that would attract an A&R guy's checkbook. Produced by Rock City Angel Bobby Durango, the EP sounds a bit too much like them.

On the positive side, Chuck Houston has a fine voice for this type product and the playing is certainly top-notch, if undistinguished.

The main problem is the songs. They are all originals with various band member combinations, with Durango adding some lyrics. "All I Want" has some nice multiple voice work (a rarity). "When I Wake" is a power ballad that manages to evoke at least a little romance.

The title track mixes hard driving rock with a western tough guy image. It warns: "Little man/You better bring some friends/If you go/Across the border/Cause they laugh/At law and order."

Mama Terra claims to stand for "mother earth" with music based on Nashville country, Memphis blues and L.A. metal. But claiming it does not make it so. *Law and Order* is L.A. metal pure and simple. "Souled Out" is their attempt at Memphis music, but mentioning Elvis and the River does not evoke Memphis' heritage anymore than a harmonica throughout the song makes it soulful.



There is some potential here. Several staff members liked different aspects of different songs, and Mama Terra's crowded shows can't all be from the guest list. I would suggest some new songs and trying to get away from L.A. Memphis can produce metal music, but it needs to "feel" like Memphis, and not just say

### Warrant

*Dirty Rotten Filthy Stinking Rich*  
(Columbia Records)

by Rita Edwards

**Metal debut showcases great songs; excellent production**

Raving teenage popularity has kept metal at the top of the charts for the last few years, and since success breeds imitation, that popularity has spurred the release of hordes of new metal artists and contenders, some good, some average, some less than adequate. Into this arena, in the midst of waste-cases like Britny Fox, Ratt, and Bulletboys, comes Warrant, a five-piece metal outfit with the right musical moves and strategies.

Warrant's debut LP for Columbia, *Dirty Rotten Filthy Stinking Rich* aptly displays their strengths, right from the first track, "32 Pennies." Beau Hill's thud-and-strut production is as obvious as it was on Winger's self-titled virgin release, yet in this case Hill is complemented by Warrant's asset Jani Lane, whose hook-ridden songwriting and sky-spanning vocal carry this LP way above its peers. Like fishing in an aquarium, all the baited hooks yield a catch.

Since all the members of Warrant are credited with vocals, much of the LP's sweetening is self-contained, written in by Lane, taken to vinyl by Hill. Warrant blazes like a true metal act through fire-breathers like "Big Talk" and "Ridin' High," then fuses funk and leather for cuts like "32 Pennies" and the title track. The record's first single, "Down Boys," has elements of melody that are impossible to evade, and just enough touches of keyboard to net the tons of airplay that the song has been receiving.

But it's Warrant's cross-over capability that displays Jani Lane's writing ability. The album's ballads, "Sometimes She Cries" and "Heaven" are inoffensively simple, and wonderful from the first play. Highlighted by on-the-mark lead-work, "Heaven" is all but too short, the kind of song that will put Warrant over the top, given the opportunity.

Producer Beau Hill has a cakewalk with Warrant, blessed by a gifted vocalist and songwriter in Jani Lane. Throughout the whole of *Dirty Rotten Filthy Stinking Rich*, guitars fly and harmonies soar, scoring Warrant a debut release miles above current LPs by established contenders. The only bad thing is that a record this good still won't make Britny Fox go away. ★

### Various Artists

*(It's So) Hard To Be Cool (In An Uncool World)*  
(I Wanna Records)

by Tony Jones

**Indie compilation offers foot-stomping good time**

See that address down there? Order yourself one of these crazy things. It's \$7, plus \$1 for postage. Hey, you can trust me, I could give a damn less about "avant-garde, obscure, ethereal" types and the other labels people use to excuse the noise they make, so take a chance. There's stuff here your radio shouldn't be ashamed to play and stuff here your turntable would love to intercourse with. And if you like to dance, you can jump up and down a lot and not have to be exposed to the Club Antenna's bathrooms.

This is a juke-joint cosmosed onto wax. The now-defunct, and (according to the liner notes) legendary Human Switchboard kick off the foot-stomping with "When Your Train Starts Slowing Down." Nothing really comes to a halt until the crazy Mecca Normal (one voice, one guitar) end the set with "Then." In between you get the Truckadelics featuring Frankie Camaro, a Grammy-nominee when he worked with Big Guitars From Texas, the pure rant of The Reducers' "Going, Going, Gone," and label represen-

see LP Reviews page 52

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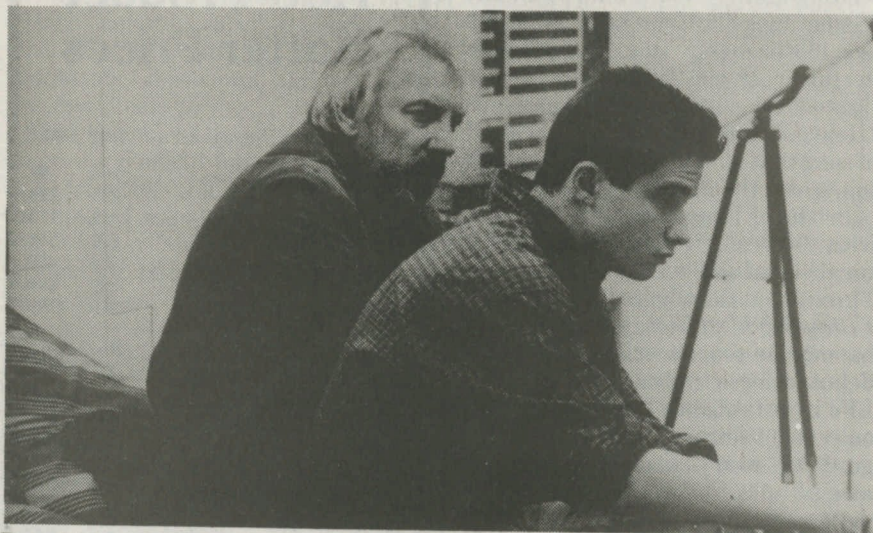
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# FILMS



**Donald Sutherland attempts to reach troubled teenager Adam Horovitz in *Lost Angels*.**

**Batman** - The Caped Crusader (Michael Keaton) does battle against arch-rival The Joker (Jack Nicholson). Kim Basinger as photojournalist Vicki Vale. (PG-13).

**Buying Time** - Fugitive from both sides of the law is on the run. Jeff Schultz, Laura Cruickshank. (R)

**Criminal Law** - Lawyer must gather evidence that his client is actually a psychopathic killer. Gary Oldman, Kevin Bacon. (R)

**Cyborg** - Macho man-machine rules San Francisco in the 21st Century. Deborah Richter, Jean-Claude Van Damme. (R)

**Do The Right Thing** - Spike Lee explores absurdities of racism. Ossie Davis, Ruby Dee, Danny Aiello and Spike Lee. (PG-13)

**Dream Team** - Four psychiatric patients are stranded in New York City after their doctor is murdered. (PG-13)

**Fast Foods** - Jim Varney (Ernest P. Worrell) tries to corner market on snack food business. (PG)

**Field of Dreams** - Iowa farmer builds a baseball diamond in his cornfield for long-dead baseball players. (PG)

**Ghostbusters II** - Bill Murray, Sigourney Weaver and Dan Aykroyd return to do battle with spirits in New York City. (PG)

**Great Balls of Fire** - Jerry Lee Lewis' early career is chronicled in a story based on wife Myra Brown Lewis' book. Filmed primarily in Memphis. Starring Dennis Quaid and Winona Ryder. (PG)

**Heathers** - Newcomer breaks up snobbish high school clique in this dark comedy. Starring Winona Ryder, Christian Slater and Lisanne Falk. (R)

**How I Got Into College** - High school students fight admissions systems to go to the college of their

choice. Anthony Edwards, Finn Carter and Corey Parker. (NR)

**Indiana Jones and the Last Crusade** - Sean Connery as archaeologist Jones' long-lost father joins Harrison Ford in search for the Holy Grail. Zillions of Nazis stand in their way. (PG)

**Karate Kid III** - Noriyuki "Pat" Morita and Ralph Macchio return once more in a battle of good vs. rotten. (PG)

**K-9** - Jim Belushi as a cop with a canine partner named Jerry Lee. (PG-13)

**Listen To Me** - The woes of going to college. Jamie Gertz, Kirk Cameron and Roy Scheider. (PG-13)

**Lost Angels** - Donald Sutherland as a psychotherapist treating unwanted adolescents. Acting debut of Beastie Boy Adam Horovitz. (R)

**Major League** - New owner of the Cleveland Indians hires a bunch of misfits in hopes of finishing last in the league. (R)

**Miss Firecracker** - Plain-jane factory worker enters beauty contest in Yazoo City, Miss. Holly Hunter, Mary Steenburgen, Tim Robbins and Scott Glenn. (PG)

**Pet Semetary** - Strange things begin to happen after father buries his son in unhallowed ground. (R)

**Peter Pan** - J.M. Barrie's timeless tale of the real Lost Boys, and their adventures in Never-Never Land. (G)

**Pink Cadillac** - Clint Eastwood gets tangled up with a fugitive with too many problems (Bernadette Peters). (NR)

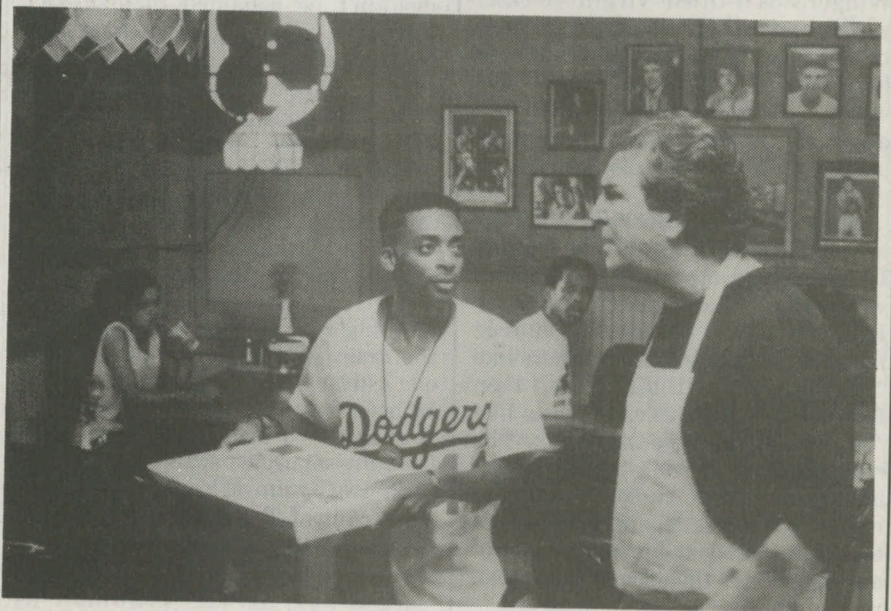
**Renegades** - A Philadelphia cop (Kiefer Sutherland) and a Lakota Indian (Lou Diamond Phillips) join forces to wipe out the bad guys. (NR)

**Road House** - Patrick Swayze as a tough bouncer who loves his job. Sam Elliott, Ben Gazzara and Terry Funk co-star. The Jeff Healey Band comes as a blues band fronted by a blind guitarist. (R)

**Star Trek V: The Final Frontier** - Latest installment of the adventures of the Starship Enterprise and crew. Leonard Nimoy, William Shatner, et al. (PG)

**Time Trackers** - Cop pursues criminal from the future across the borders of time. Ned Beatty, Wil Shriner. (PG)

**Under The Boardwalk** - Young friends spend last summer weekend at the beach. Keith Coogan, Danielle Von Zerneck. (R)



**Filmmaker/actor Spike Lee and Danny Aiello in *Do The Right Thing*.**



## Star Tracks

from page 33

**Tracy Lords** has to change their name. Porn actress Traci Lords had her lawyer call them up with the word - change your name or lawsuit jungles.

The band is considering new names while working on their MCA debut album in a L.A. studio.

**Jack Holder** went to L.A. last month to add his touch to the next Tracy Chapman album. He played acoustic piano and guitar, Hammond organ and banjo on this one. He says it's even better than the Grammy-winning debut. He also played on a Manhattan Records project for the band In Vitro. And he introduced McKeehan and Goodwin to Tracy. But can you get her to come play in Memphis?

Now into the real gossip. **Bobby Durango** (Rock City Angels) is sporting a new 'do. Look for him with dark, short hair. And what

came up in those hush-hush New York label meetings?

I found a new favorite band. Yep, the **Voodoo Village People**. See, I was at the BBQ with Elwood and we got on the Memphis Queen with No Exit (that's a band). Then I hitched a ride with the guitar player (my old friend Joey Ginn) to the Antenna. He put on a red fright wig and hit the stage with David Pounds (bass), Chris Shirley (drummer), Geoff Marsh (keys) and frontman Mick Cupp. They let loose some funky white boy music and the girls in the audience started throwing underwear. Backup vocalist Brian Nanney came out dressed as Doctor Voodoo and they jammed out originals like "I Need A Ho," "Funky Monkey," and "Dancin' Jimmy." They had some rough spots, but hell, they'd only been together a couple weeks. These guys are 'bout the most original group to emerge since "woogety-woogety." Watch for a double bill and girls, take extra panties.

That's all I know that I can print.

★

## It's Been Reported

- Four Memphians played a benefit concert in New York's Carnegie Hall, Monday, May 22. Vocalist Arletta Nightingale, keyboardist Michael Toles, drummer James Robertson and bassist Errol Thomas performed as part of a benefit for the New York Pops Orchestra. The four were selected to perform by Republican National Committee chairman Lee Atwater, who also appeared at the benefit.
- WHBQ-AM 56, which took a severe beating in the winter Arbitron ratings (16th in a local market of 19), has recently let the General Manager, a production engineer and a news announcer go. The program director was also replaced.
- Some residents of Collierville recently objected to a New Age music concert at the

Harrell Performing Arts Center. A May 19 appearance by "Zero Ohms - The Tao of No Resistance" caused the controversy, when residents confused the band's music - keyboards and woodwinds - with the New Age spiritual movement, and called the mayor to complain that it went against Christian principles. Mayor Herman Cox said he had a few calls, but didn't "know anything about the New Age movement. I'm just trying hard to be a good Methodist." The concert went on as planned.

- Southern Stores, Inc. president Fred Montesi, who owns the local Blockbuster Video franchise, announced May 18 he would "follow the lead of national Blockbuster in not carrying the video-cassette of *The Last Temptation of Christ* . . ." A spokesman for the national headquarters said that each franchisee is free to decide on its own whether or not it will carry the video. ★

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# CONCERT CALENDAR

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

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

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

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

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



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1

Thursday

- Beth Williams (P) - Chelsea St. Pub
- Brady Howle (P) - Circle Cafe
- Come In Berlin (T) - Mallard's\*\*\*
- DeeDee McCarver/Charlie Feathers, Jr./Vapors Band (C) - Bad Bob's Vapors
- Don McMinn & Rum Boogie Band (T) - Rum Boogie Cafe
- Dusters (N) - Antenna Club\*\*\*
- Fred Ford & Honeymoon Garner Trio (T) - Breezes (Omni Hotel)
- Intimate Acts (P) - Stage Stop\*\*\*
- Live Blues (T) - Handy Park
- Lou Roberts/Gina Patton/Vapors Band (V) - Bad Bob's Vapors
- Marc Rubben/Joby Sad (K) - Comedy House Cafe
- "My Dear Helena Sergeevna" (F) - Circuit Playhouse
- "Olympus On My Mind" (F) - Germantown Community Theatre
- Roots Rockers (N) - South End
- Steve Ingle & Triple X (P) - Rascal's\*\*\*
- Ted Norkey/Michael Graham (K) - Sir Lafs-A-Lot
- The Terminators (T) - Big Mama's
- The Willys (N) - Peabody Plantation Roof\*\*\*
- Thursday Night Group (N) - North End

2

Friday

- Alternative Showcase (N) - Antenna
- Beth Williams (P) - Chelsea St. Pub\*\*\*
- Blues Bands (T) - Daiquiri Works Patio\*\*\*
- "Casablanca" (F) - Orpheum Theatre
- Cut Outs (P) - Mallard's\*\*\*
- DeeDee McCarver/Charlie Feathers, Jr./Vapors Band (C) - Bad Bob's Vapors
- Fred Ford & Honeymoon Garner Trio (T) - Breezes (Omni Hotel)
- Greg Hisky & the Resistors (N) - Pyramid Club
- Group Therapy (N) - Antenna
- Human Radio (N) - Omni-New Daisy Theatre\*\*\*
- Intimate Acts (P) - Stage Stop\*\*\*
- Live Blues (T) - Handy Park
- Lou Roberts/Gina Patton/Vapors Band (V) - Bad Bob's Vapors
- Marc Rubben/Joby Sad (K) - Comedy House Cafe
- Memphis Chili Cook Off (U) - River Center Plaza
- Metro Waste (N) - Antenna
- Mike Morgan & the Crawl (T) - Rum Boogie Cafe
- Mojo Buford & the Blues All-Stars (T) - Mr. Handy's Blues Hall
- "Olympus On My Mind" (F) - Germantown Community Theatre
- Out of the Blue Band (P) - Omni Club (formerly Proud Mary's)\*\*\*
- Psychic Plowboys (N) - Antenna
- Red Flag (N) - Omni-New Daisy Theatre\*\*\*
- Reggae Bands (N) - Omni Patio\*\*\*



Rhythm Hounds (P) - South End  
 Rick Harvey & James Govan (T) - Big Mama's  
 Scam (N) - Antenna  
 Sid Selvidge (T) - North End  
 Steve Ingle & Triple X (P) - Rascal's\*\*\*  
 Susan Hudson & Tanasie (C) - Durango Club  
 (Collierville)  
 Ted Norkey/Michael Graham (K) - Sir Lafs-A-Lot  
 The Crime (N) - Alfred's on Beale\*\*\*

### 3 Saturday

Alternative Showbase (N) - Antenna  
 Beanland (N) - South End  
 Beth Williams (P) - Chelsea St. Pub\*\*\*  
 Believers (P) - Festival (Wynne,AR)  
 Blues Bands (T) - Daiquiri Works Patio\*\*\*  
 Cut Outs (P) - Mallard's\*\*\*  
 DeeDee McCarver/Charlie Feathers, Jr./  
 Vapors Band (C) - Bad Bob's Vapors  
 Fred Ford & Honeymoon Garner Trio (T) -  
 Breezes  
 Group Therapy (N) - Antenna  
 Human Radio (N) - Pyramid Club  
 Intimate Acts (P) - Stage Stop\*\*\*  
 Live Blues (T) - Handy Park  
 Lou Roberts/Gina Patton/Vapors Band (V) -  
 Bad Bob's Vapors  
 Mac Vickery (C) - Bad Bob's Vapors  
 Mama Terra & Special Guests (P) - Omni-New  
 Daisy Theatre\*\*\*  
 Mama Terra/Romantics/Rockin' On The River  
 (P) - North Little Rock\*\*\*  
 Metro Waste (N) - Antenna  
 Mike Morgan & the Crawl (T) - Rum Boogie Cafe  
 Mojo Buford & the Blues All-Stars (T) - Mr.  
 Handy's Blues Hall  
 "Olympus On My Mind" (F) - Germantown Com-  
 munity Theatre  
 Out of the Blue Band (P) - Omni Club (formerly  
 Proud Mary's)  
 Psychic Plowboys (N) - Antenna  
 Reggae Bands (N) - Omni Patio\*\*\*  
 Rick Harvey & James Govan (T) - Big Mama's  
 Rockin' On The River/Cheap Trick (P) - River-  
 front Park (N. Little Rock)  
 Rockin' on the River/EBO & the Tom Cats/The  
 Freds (P) - N. Little Rock  
 Ron Reed & Thom Wilson (P) - Moffatt's Hot Grill  
 Scam (N) - Antenna  
 Sid Selvidge (T) - North End  
 Steve Ingle & Triple X (P) - Rascal's\*\*\*  
 Susan Hudson & Tanasie (C) - Durango Club  
 (Collierville)  
 Switch Line Express (C) - Casper Creek Country  
 Club (Millington)  
 TBA (P) - Alfred's on Beale\*\*\*  
 Ted Norkey/Michael Graham (K) - Sir Lafs-A-Lot  
 The Touchtones (P) - P&H Cafe  
 Traditional Greek Music (T) - Pink Palace  
 Museum  
 Voodoo Village People (N) - Pyramid Club

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**CONCERT CALENDAR**

**4**

- Argot (T) - North End
- Edwin Hubbard (T) - Peabody Skyway Brunch
- Fat Man & the Maniacs (T) - Big Mama's
- Get A Long Gang (V) - Bad Bob's Vapors
- Klaudia Kroboth & Rico Heard (P) - Bottom Line
- Live Blues (T) - Handy Park
- Lois Lane (N) - Night Moves
- Marc Rubben/Joby Sad (K) - Comedy House Cafe
- Mike Morgan & the Crawl (T) - Huey's
- "Olympus On My Mind" (F) - Germantown Community Theatre
- Rick Harvey & James Govan (T) - Rum Boogie Cafe
- Sadie Hawkins Day w/Ron Jordan (V) - Bad Bob's Vapors
- Steve Reid (P) - Rascal's\*\*\*
- Ted Norkey/Michael Graham (K) - Sir Lafs-A-Lot
- Tom Hackenberger (V) - Crowne Plaza
- Traditional Greek Music (T) - Pink Palace Museum
- Two Car Garage (N) - Antenna

**5**

- Central H.S. Jazz Band (T) - Overton Park Shell
- DeeDee McCarver/Charlie Feathers, Jr./Vapors Band (C) - Bad Bob's Vapors
- Eugene Chadborne (U) - Juanita's (Little Rock)
- James Mitchell Quartet (T) - Overton Park Shell
- Live Blues (T) - Handy Park
- Lou Roberts/Gina Patton/Vapors Band (V) - Bad Bob's Vapors
- Randy Wilder (P) - Chelsea St. Pub\*\*\*
- Rick Harvey & James Govan (T) - Rum Boogie Cafe
- Windows (N) - Stage Stop\*\*\*

**6**

- Ben Shaw Duo (C) - Mallard's\*\*\*
- Bluegrass Jam (C) - Yarbrough's Music
- Coolers (P) - Peabody Plantation Roof\*\*\*
- DeeDee McCarver/Charlie Feathers, Jr./Vapors Band (C) - Bad Bob's Vapors
- Don McMinn & Rum Boogie Band (T) - Rum Boogie Cafe
- Fred Ford & Honeymoon Garner Trio (T) - Breezes
- Ladies Night Out Male Dancers (U) - Night Moves
- Live Blues (T) - Handy Park
- Lou Roberts/Gina Patton/Vapors Band (V) - Bad Bob's Vapors
- Mosaic (N) - South End
- Nairobi Trio (N) - Big Mama's

**Sunday**

- "Olympus On My Mind" (F) - Germantown Community Theatre
- Pro Boxing (U) - Omni-New Daisy Theatre\*\*\*
- Randy Wilder (P) - Chelsea St. Pub\*\*\*
- Windows (N) - Stage Stop\*\*\*

**7**

**Wednesday**

- Bill Keller/Mitch Moore (K) - Comedy House Cafe
- Cut Outs (P) - Poplar Lounge
- DeeDee McCarver/Charlie Feathers, Jr./Vapors Band (V) - Bad Bob's Vapors
- Don McMinn & Rum Boogie Band (T) - Rum Boogie Cafe
- Elroy Bond/Al Aprill (K) - Sir Lafs-A-Lot
- Fred Ford & Honeymoon Garner Trio (T) - Breezes
- Gunbunnies (N) - South End\*\*\*
- Klaudia Kroboth & Rico Heard (P) - North End
- Live Blues (T) - Handy Park
- Lou Roberts/Gina Patton/Vapors Band (V) - Bad Bob's Vapors
- Mike Crews (P) - Rascal's\*\*\*
- Mojo Buford (T) - Omni Club\*\*\*
- "Olympus On My Mind" (F) - Germantown Community Theatre
- Randy Wilder (P) - Chelsea St. Pub\*\*\*
- Red, Hot & Blue Band (P) - Mallard's\*\*\*
- The Crime (P) - The Dock (Jackson, MS)
- The Terminators (T) - Big Mama's
- Tom Hackenberger (V) - Hilton Inn
- Video Night (N) - Antenna
- Windows (N) - Stage Stop\*\*\*

**8**

**Thursday**

- Bill Haley's Comets (V) - Bad Bob's Vapors
- Bill Keller/Mitch Moore (K) - Comedy House Cafe
- "Broadway Bound" (F) - Theatre Memphis
- Come In Berlin (T) - Mallard's\*\*\*
- David Jones Dinner/Show (C) - Marriott Hotel, Nashville
- DeeDee McCarver/Charlie Feathers, Jr./Vapors Band (C) - Bad Bob's Vapors
- Don McMinn & Rum Boogie Band (T) - Rum Boogie Cafe
- Elroy Bond/Al Aprill (K) - Sir Lafs-A-Lot
- Every Mother's Nightmare Label Showcase (N) - Stage Stop\*\*\*
- Greg Hisky & the Resistors (N) - South End
- Hot Shots (P) - Peabody Plantation Roof\*\*\*
- Intents (P) - Stage Stop\*\*\*
- Live Blues (T) - Handy Park
- Lou Roberts/Gina Patton/Vapors Band (V) - Bad Bob's Vapors
- Mojo Buford (T) - Omni Club\*\*\*
- "Olympus On My Mind" (F) - Germantown Community Theatre



- Randy Wilder (P) - Chelsea St. Pub\*\*\*
- Stealin' Horses (P) - Juanita's (Little Rock)
- Steve Ingle & Triple X (P) - Rascal's\*\*\*
- The Crime (P) - The Dock (Jackson, MS)
- The Terminators (T) - Big Mama's
- Thursday Night Group (N) - North End

**9 Friday**

- Bel Airs (T) - Rum Boogie Cafe
- Bill Keller/Mitch Moore (K) - Comedy House Cafe
- Billy & the Who Dogs (P) - Alfred's on Beale\*\*\*
- Blues Bands (T) - Daiquiri Works Patio\*\*\*
- "Broadway Bound" (F) - Theatre Memphis
- DeeDee McCarver/Charlie Feathers, Jr/Vapors Band (C) - Bad Bob's Vapors
- Elroy Bond/Al Aprill (K) - Comedy House Cafe
- Every Mother's Nightmare Label Showcase (N) - Stage Stop\*\*\*
- everyman (N) - Antenna
- Five That Killed Elvis (N) - South End
- Fred Ford & Honeymoon Garner Trio (T) - Breezes
- Good Question (P) - Mallard's\*\*\*
- Greg Hisky & the Resistors/WEVL Benefit (N) - Parking Can Be Fun Garage
- Intents (P) - Stage Stop\*\*\*
- Live Blues (T) - Handy Park
- Lou Roberts/Gina Patton/Vapors Band (V) - Bad Bob's Vapors
- Mojo Buford & the Blues All-Stars (T) - Mr. Handy's Blues Hall
- Motion (P) - Rascal's\*\*\*
- New Grass Revival (C) - Juanita's (Little Rock)
- "Olympus On My Mind" (F) - Germantown Community Theatre
- "Out of Africa" (F) - Orpheum Theatre
- R.T. Scott & the Delta Rebels (P) - Rascal's\*\*\*
- Randy Wilder (P) - Chelsea St. Pub\*\*\*
- Reggae Bands (N) - Omni Patio\*\*\*
- Rick Harvey & James Govan (T) - Big Mama's
- Scam (N) - Pyramid Club
- Shelby County Bluegrass Revue (C) - Daily Planet
- Sid Selvidge (T) - North End
- Steve Horton w/Even Steven (P) - Poor Red's
- "Sugar Babies" (F) - Playhouse on the Square
- Susan Hudson & Tanasie (C) - Durango Club
- TBA (P) - Omni Club\*\*\*
- TBA (U) - Omni-New Daisy Theatre\*\*\*
- The Crime (P) - The Dock (Jackson, MS)

**10 Saturday**

- Bill Keller/Mitch Moore (K) - Comedy House Cafe
- Blues Bands (T) - Daiquiri Works Patio\*\*
- Brave Combo (N) - Juanita's (Little Rock)
- "Broadway Bound" (F) - Theatre Memphis

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JUNE

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- 3 - Mama Terra & Special Guests
- 6 - Pro Boxing
- 9 - TBA
- 10 - Rock City Angels & Special Guests
- 16 - TBA
- 17 - Thunder
- 23 - TBA
- 24 - Thrust
- 30 - Scam

JULY 1

Blacklist



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- 2, 3 - The Out Of The Blue Band
- 7, 8 - Mojo Buford
- 9, 10 - TBA
- 16, 17 - The Rattlers (Ron Reid)
- 23, 24 - TBA

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**CONCERT CALENDAR**

- Cut Outs (P) - Mallard's\*\*\*
- DeeDee McCarver/Charlie Feathers, Jr./Vapors Band (C) - Bad Bob's Vapors
- Delta Rebels (P) - Hernando Point, MS
- Don McMinn & Rum Boogie Band (T) - Rum Boogie Cafe
- Elroy Bond/Al Aprill (K) - Sir Lafs-A-Lot
- Every Mother's Nightmare (N) - Hernando Point, MS
- Fifth Cliff (N) - South End
- Fred Ford & Honeymoon Garner Trio (T) - Breezes
- Greg Hisky & the Resistors (N) - The Hub
- Intents (P) - Stage Stop\*\*\*
- Jerry Jeff Walker (C) - Peabody Skyway\*\*
- Live Blues (T) - Handy Park
- Lou Roberts/Gina Patton/Vapors Band (V) - Bad Bob's Vapors
- Mojo Buford & Blues All-Stars (T) - Mr. Handy's Blues Hall
- "Olympus On My Mind" (F) - Germantown Community Theatre
- Panther Burns (N) - Antenna
- Randy Wilder (P) - Chelsea St. Pub\*\*\*
- Reggae Bands (N) - Omni Patio\*\*\*
- Rick Harvey & James Govan (T) - Big Mama's
- Rock City Angels & Special Guests (P) - Omni-New Daisy Theatre\*\*\*
- Shelby County Bluegrass Revue (C) - Daily Planet
- Sid Selvidge (T) - North End
- Southern Sound (C) - Hernando Point, MS
- Steve Horton w/Even Steven (P) - Poor Red's
- "Sugar Babies" (F) - Playhouse on the Square
- Susan Hudson & Tanasie (C) - Durango Club
- Switch Line Express (C) - Casper Creek Country Club (Millington)
- TBA (P) - Omni Club\*\*\*
- The 10:05 Band (C) - Hernando Point, MS
- The Breaks (P) - Alfred's On Beale\*\*\*
- The Crime (N) - The Dock (Jackson, MS)
- The Marilyn's (N) - Pyramid Club
- The Rattlers (P) - P&H Cafe
- Triple X (P) - Hernando Point, MS

11

Sunday

- Argot (T) - North End
- Bel Airs (T) - Huey's
- Bill Keller/Mitch Moore (K) - Comedy House Cafe
- "Broadway Bound" (F) - Theatre Memphis
- Edwin Hubbard (T) - Peabody Skyway Brunch\*\*\*
- Elroy Bond/Al Aprill (K) - Sir Lafs-A-Lot
- Fat Man & the Maniacs (T) - Big Mama's
- Get A Long Gang (V) - Bad Bob's Vapors
- Just Once (N) - Antenna
- Klaudia Kroboth & Rico Heard (P) - Bottom Line

- Live Blues (T) - Handy Park
- Motion (P) - Rascal's\*\*\*
- "Olympus On My Mind" (F) - Germantown Community Theatre
- Rick Harvey & James Govan (T) - Rum Boogie Cafe
- Sadie Hawkins Day w/Ron Jordan (V) - Bad Bob's Vapors
- Steve Reid (P) - Rascal's\*\*\*
- "Sugar Babies" (F) - Playhouse on the Square
- The Crime (P) - The Dock (Jackson, MS)
- TNA (P) - Night Moves
- Tom Hackenberger (V) - Crowne Plaza

12

Monday

- DeeDee McCarver/Charlie Feathers, Jr./Vapors Band (C) - Bad Bob's Vapors
- Live Blues (T) - Handy Park
- Lou Roberts/Gina Patton/Vapors Band (V) - Bad Bob's Vapors
- Louis Pierini Sextet (T) - Overton Park Shell
- Power Glide (P) - Stage Stop\*\*\*
- Randy Wilder (P) - Chelsea St. Pub\*\*\*
- Rick Harvey & James Govan (T) - Rum Boogie Cafe

13

Tuesday

- Ben Shaw Duo (C) - Mallard's\*\*\*
- Bluebeats (N) - Peabody Plantation Roof\*\*\*
- Bluegrass Jam (C) - Yarbrough's Music
- DeeDee McCarver/Charlie Feathers, Jr./Vapors Band (C) - Bad Bob's Vapors
- Don McMinn & Rum Boogie Band (T) - Rum Boogie Cafe
- Fred Ford & Honeymoon Garner Trio (T) - Breezes
- Ladies Night Out Male Dancers (U) - Night Moves
- Live Blues (T) - Handy Park
- Lou Roberts/Gina Patton/Vapors Band (V) - Bad Bob's Vapors
- Mosaic (N) - South End
- Nairobi Trio (N) - Big Mama's
- Power Glide (P) - Stage Stop\*\*\*
- Randy Wilder (P) - Chelsea St. Pub\*\*\*

14

Wednesday

- "Broadway Bound" (F) - Theatre Memphis
- Cut Outs (P) - Poplar Lounge
- DeeDee McCarver/Charlie Feathers, Jr./Vapors Band (C) - Bad Bob's Vapors
- Don McMinn & Rum Boogie Band (T) - Rum Boogie Cafe
- Fred Ford & Honeymoon Garner Trio (T) - Breezes



Gunbunnies (N) - South End\*\*\*  
 Human Radio (N) - The Dock (Jackson, MS)  
 James Lee Reeves/Terry Dadd (K) - Sir Lafs-A-Lot  
 Klaudia Kroboth & Rico Heard (P) - North End  
 Live Blues (T) - Handy Park  
 Lou Roberts/Gina Patton/Vapors Band (V) - Bad Bob's Vapors  
 Mike Crews (P) - Rascal's\*\*\*  
 NARAS Open House (U) - Memphis Sound Productions  
 "Olympus On My Mind" (F) - Germantown Community Theatre  
 Power Glide (P) - Stage Stop\*\*\*  
 Randy Wilder (P) - Chelsea St. Pub\*\*\*  
 Red, Hot & Blue Band (P) - Mallard's\*\*\*  
 "Sugar Babies" (F) - Playhouse on the Square  
 The Terminators (T) - Big Mama's  
 Tom Hackenberger (V) - Hilton Inn  
 Tree/David Miller (K) - Comedy House Cafe  
 Video Night (N) - Antenna

**15 Thursday**

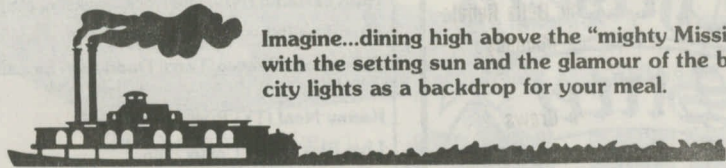
BeBe & CeCe Winans (G) - Peabody Hotel\*\*\*  
 Brady Howle (P) - Circle Cafe  
 "Broadway Bound" (F) - Theatre Memphis  
 Come In Berlin (T) - Mallard's\*\*\*  
 Cut Outs (P) - Peabody Plantation Roof\*\*\*  
 DeeDee McCarver/Charlie Feathers, Jr./Vapors Band (C) - Bad Bob's Vapors  
 Don McMinn & Rum Boogie Band (T) - Rum Boogie Cafe  
 Fatman & the Maniacs (P) - Rascal's\*\*\*  
 Fifth Cliff (N) - Juanita's (Little Rock)  
 Fred Ford & Honeymoon Garner Trio (T) - Breezes  
 Human Radio (N) - The Dock (Jackson, MS)  
 James Lee Reeves/Terry Dadd (K) - Sir Lafs-A-Lot  
 Killer Gorillas (N) - South End  
 Live Blues (T) - Handy Park  
 Lou Roberts/Gina Patton/Vapors Band (V) - Bad Bob's Vapors  
 "Olympus On My Mind" (F) - Germantown Community Theatre  
 Power Glide (P) - Stage Stop\*\*\*  
 Randy Wilder (P) - Chelsea St. Pub\*\*\*  
 Station Identification (N) - Antenna  
 "Sugar Babies" (F) - Playhouse on the Square  
 The Coasters (P) - Bad Bob's Vapors  
 The Terminators (T) - Big Mama's  
 Thursday Night Group (N) - North End  
 Tree/David Miller (K) - Comedy House Cafe

**16 Friday**

Blues Bands (T) - Daiquiri Works Patio\*\*\*  
 "Broadway Bound" (F) - Theatre Memphis  
 DeeDee McCarver/Charlie Feathers, Jr./Vapors Band (C) - Bad Bob's Vapors

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Foghat (P) - Night Moves  
Fred Ford & Honeymoon Garner Trio (T) - Breezes  
Good Question (P) - Mallard's\*\*\*  
Human Radio (N) - The Dock (Jackson, MS)  
Intruders (N) - Juanita's  
James Lee Reeves/Terry Dadd (K) - Sir Lafs-A-Lot  
Kenny Neal (T) - Rum Boogie Cafe  
Live Blues (T) - Handy Park  
Live Music (N) - Pyramid Club  
Lou Roberts/Gina Patton/Vapors Band (V) - Bad Bob's Vapors  
Mojo Buford & Blues All-Stars (V) - Mr. Handy's Blues Hall  
"Olympus On My Mind" (F) - Germantown Community Theatre  
Power Glide (P) - Stage Stop\*\*\*  
Randy Wilder (P) - Chelsea St. Pub\*\*\*  
Reggae Bands (N) - Omni Patio\*\*\*  
Rhythm Hounds (V) - South End  
Rick Harvey & James Govan (T) - Big Mama's  
Sid Selvidge (T) - North End  
"Sugar Babies" (F) - Playhouse on the Square  
Susan Hudson & Tanasie (C) - Durango Club  
TBA (U) - Omni-New Daisy Theatre\*\*\*  
The Crime (P) - Alfred's on Beale\*\*\*  
The Rattlers (P) - Omni Club\*\*\*  
Tree/David Miller (K) - Comedy House Cafe

## 17 Saturday

Art Blakey & Jazz Messengers (T) - Peabody Alley\*\*\*  
Blues Bands (T) - Daiquiri Works Patio\*\*\*  
"Broadway Bound" (F) - Theatre Memphis  
Cut Outs (P) - Mallard's\*\*\*  
DeeDee McCarver/Charlie Feathers/Vapors Band (C) - Bad Bob's Vapors  
Fatman & the Maniacs (P) - Rascal's\*\*\*  
Fifth Cliff (N) - Juanita's (Little Rock)  
Fred Ford & Honeymoon Garner Trio (T) - Breezes  
Greg Hisky & the Resistors (N) - R.P. Tracks  
Hot Joe Quartet w/Snake Hips (N) - Pyramid Club  
Human Radio (N) - The Dock (Jackson, MS)  
James Lee Reeves/Terry Dadd (K) - Sir Lafs-A-Lot  
Kaya & the Weldors (N) - South End  
Kenny Neal (T) - Rum Boogie Cafe  
Live Blues (T) - Handy Park  
Lou Roberts/Gina Patton/Vapors Band (V) - Bad Bob's Vapors  
Mojo Buford & Blues All-Stars (T) - Mr. Handy's Blues Hall  
"Olympus On My Mind" (F) - Germantown Community Theatre  
Power Glide (P) - Stage Stop\*\*\*

R.T. Scott & Delta Rebels Album Release Party (P) - The Warehouse  
Randy Wilder (P) - Chelsea St. Pub\*\*\*  
Reggae Bands (N) - Omni Patio\*\*\*  
Rick Harvey & James Govan (T) - Big Mama's  
Royal Crescent Mob (N) - Antenna  
Sid Selvidge (T) - North End  
"Sugar Babies" (F) - Playhouse on the Square  
Susan Hudson & Tanasie (C) - Durango Club  
Switch Line Express (C) - Casper Creek Country Club  
"The Old Forest" (F) - Memphis College of Art  
The Rattlers (P) - Omni Club\*\*\*  
The Willys (P) - Alfred's on Beale\*\*\*  
Thunder (N) - Omni-New Daisy Theatre\*\*\*  
Tree/David Miller (K) - Comedy House Cafe

## 18 Sunday

Argot (T) - North End  
Bare Bac (P) - Night Moves  
"Broadway Bound" (F) - Theatre Memphis  
Edwin Hubbard (T) - Peabody Skyway Brunch\*\*\*  
Fat Man & the Maniacs (P) - Big Mama's  
Get A Long Gang (V) - Bad Bob's Vapors  
Human Radio (N) - The Dock (Jackson, MS)  
Inflation Unlimited Balloon Show (U) - Overton Park Shell  
James Lee Reeves/Terry Dadd (K) - Sir Lafs-A-Lot  
Klaudia Kroboth & Rico Heard (P) - Bottom Line  
Leon Russell/Edgar Winter (P) - Mud Island\*\*\*  
Live Blues (T) - Handy Park  
"Olympus On My Mind" (F) - Germantown Community Theatre  
Rick Harvey & James Govan (T) - Rum Boogie Cafe  
Sadie Hawkins Day w/Ron Jordan (V) - Bad Bob's Vapors  
Steve Reid (P) - Rascal's\*\*\*  
"Sugar Babies" (F) - Playhouse on the Square  
The Balance/13 Nightmares (N) - Antenna  
Three Dog Night (P) - Mud Island Amphitheatre\*\*\*  
Tom Hackenberger (V) - Crowne Plaza  
Tree/David Miller (K) - Comedy House Cafe

## 19 Monday

Brenda Rutledge & the Outsiders (T) - Overton Park Shell  
Brian Hargiss (P) - Chelsea St. Pub\*\*\*  
DeeDec McCarver/Charlie Feathers/Vapors Band (C) - Bad Bob's Vapors  
Live Blues (T) - Handy Park  
Lou Roberts/Gina Patton/Vapors Band (V) - Bad Bob's Vapors  
Rick Harvey & James Govan (T) - Rum Boogie Cafe  
"Sugar Babies" (F) - Playhouse on the Square  
Talon (P) - Stage Stop\*\*\*



20

Tuesday

- Ben Shaw Duo (C) - Mallard's\*\*\*
- Bluegrass Jam (T) - Yarbrough's Music
- Brian Hargiss (P) - Chelsea St. Pub\*\*\*
- DeeDee McCarver/Charlie Feathers, Jr/Vapors Band (C) - Bad Bob's Vapors
- Don McMinn & Rum Boogie Band (T) - Rum Boogie Cafe
- Fred Ford & Honeymoon Garner Trio (T) - Breezes
- Ladies Night Out Male Dancers (U) - Night Moves
- Live Blues (T) - Handy Park
- Lou Roberts/Gina Patton/Vapors Band (V) - Bad Bob's Vapors
- Mosaic (N) - South End
- Nairobi Trio (N) - Big Mama's
- NARAS Voice Care Seminar (U) - Coleman Aud., U.T.C.H.S.\*\*\*
- Reba & the Portables (P) - Peabody Plantation Roof\*\*\*
- Talon (P) - Stage Stop\*\*\*

21

Wednesday

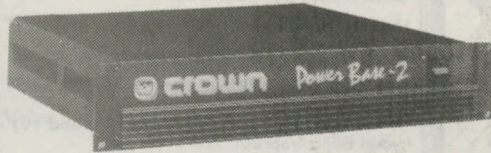
- Bob Golub/George McClure (K) - Comedy House Cafe
- Brian Hargiss (P) - Chelsea St. Pub\*\*\*
- "Broadway Bound" (F) - Theatre Memphis
- Cut Outs (P) - Poplar Lounge
- DeeDee McCarver/Charlie Feathers, Jr/Vapors Band (C) - Bad Bob's Vapors
- Don McMinn & Rum Boogie Band (T) - Rum Boogie Cafe
- Doobie Brothers/Rainmakers (P) - Mud Island\*\*\*
- Fred Ford & Honeymoon Garner Trio (T) - Breezes
- Gunbunnies (N) - South End\*\*\*
- Klaudia Kroboth & Rico Heard (P) - North End
- Live Blues (T) - Handy Park
- Lou Roberts/Gina Patton/Vapors Band (V) - Bad Bob's Vapors
- Martin Lawrence (K) - Sir Lafs-A-Lot
- Mike Crews (P) - Rascal's\*\*\*
- Red, Hot & Blue Band (P) - Mallard's\*\*\*
- Talon (P) - Stage Stop\*\*\*
- The Terminators (T) - Big Mama's
- Tom Hackenberger (V) - Hilton Inn
- Video Night (N) - Antenna

22

Thursday

- "A Little Night Music" (F) - Overton Park Shell
- Bob Golub/ George McClure (K) - Comedy House Cafe
- Brian Hargiss (P) - Chelsea St. Pub\*\*\*
- "Broadway Bound" (F) - Theatre Memphis
- Come In Berlin (T) - Mallard's\*\*\*
- DeeDee McCarver/Charlie Feathers, Jr/Vapors Band (C) - Bad Bob's Vapors
- Don McMinn & Rum Boogie Band (T) - Rum Boogie Cafe

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- Billy & the Who Dogs • 3
- The Willys • 9
- The Breaks • 10
- The Crime • 16
- The Willys • 17
- June Jam on Beale • 23
- June Jam on Beale • 24
- Del Tones • 30

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Even Steven (P) - Peabody Plantation Roof\*\*\*  
Fatman & the Maniacs (P) - Rascal's\*\*\*  
Fred Ford & Honeymoon Garner Trio (T) - Breezes  
Gunbunnies (N) - Juanita's  
Hail (N) - Antenna  
Killer Gorillas (N) - South End  
Live Blues (T) - Handy Park  
Lou Roberts/Gina Patton/Vapors Band (V) - Bad Bob's Vapors  
Martin Lawrence (K) - Sir Lafs-A-Lot  
"Sugar Babies" (F) - Playhouse on the Square  
Talon (P) - Stage Stop\*\*\*  
The Terminators (T) - Big Mama's  
Thursday Night Group (N) - North End

## 23

"A Little Night Music" (F) - Overton Park Shell  
Billy & the Who Dogs (P) - Alfred's on Beale\*\*\*  
Blues Bands (T) - Daiquiri Works Patio\*\*\*  
Brian Hargiss (P) - Chelsea St. Pub\*\*\*  
"Broadway Bound" (F) - Theatre Memphis  
DeeDee McCarver/Charlie Feathers, Jr./Vapors Band (C) - Bad Bob's Vapors  
Don McMinn & Rum Boogie Band (T) - Rum Boogie Cafe  
Fred Ford & Honeymoon Garner Trio (T) - Breezes  
"Godfather I" (F) - Orpheum Theatre  
Good Question (P) - Mallard's\*\*\*  
Gunbunnies (N) - Pyramid Club\*\*\*  
June Jam on Beale Street (V) - Beale Street  
Kaya & the Weldors (N) - South End  
Live Blues (T) - Handy Park  
Lou Roberts/Gina Patton/Vapors Band (V) - Bad Bob's Vapors  
Mama Terra (P) - Rascal's\*\*\*  
Martin Lawrence (K) - Sir Lafs-A-Lot  
Mojo Buford & Blues All-Stars (T) - Mr. Handy's Blues Hall  
Reggae Bands (N) - Omni Patio\*\*\*  
Rick Harvey & James Govan (T) - Big Mama's  
Shawn Holt (U) - Juanita's  
Sid Selvidge (T) - North End  
Steve Horton w/Even Steven (P) - Poor Red's  
"Sugar Babies" (F) - Playhouse on the Square  
Susan Hudson & Tanasie (C) - Durango Club  
Talon (P) - Stage Stop\*\*\*  
TBA (P) - Omni Club\*\*\*  
TBA (U) - New Daisy Theatre\*\*\*  
The Backsliders (T) - Circle Cafe  
The Willys (N) - Alfred's on Beale\*\*\*

## 24

"A Little Night Music" (F) - Overton Park Shell  
Beanland (N) - South End  
Big Al Downing (V) - Bad Bob's Vapors

## Friday

Blues Bands (T) - Daiquiri Works Patio\*\*\*  
Bob Golub/George McClure (K) - Comedy House Cafe  
Brian Hargiss (P) - Chelsea St. Pub\*\*\*  
"Broadway Bound" (F) - Theatre Memphis  
Cut Outs (P) - Mallard's\*\*\*  
DeeDee McCarver/Charlie Feathers, Jr./Vapors Band (C) - Bad Bob's Vapors  
Don McMinn & Rum Boogie Band (T) - Rum Boogie Cafe  
Fred Ford & Honeymoon Garner Trio (T) - Breezes  
"Godfather II" (F) - Orpheum Theatre  
Human Radio (N) - Antenna  
Intents (N) - Alfred's on Beale\*\*\*  
June Jam on Beale Street (V) - Beale Street  
Live Blues (T) - Handy Park  
Live Music (N) - Pyramid Club  
Lou Roberts/Gina Patton/Vapors Band (V) - Bad Bob's Vapors  
Mama Terra (P) - Rascal's\*\*\*  
Martin Lawrence (K) - Sir Lafs-A-Lot  
Mojo Buford & Blues All-Stars (T) - Mr. Handy's Blues Hall  
Reggae Bands (N) - Omni Patio\*\*\*  
Rick Harvey & James Govan (T) - Big Mama's  
Ron Reed & Thom Wilson (V) - Bud McBrube's (Collierville)  
Shawn Holt (U) - Juanita's  
Sid Selvidge (T) - North End  
Steve Horton w/Even Steven (P) - Poor Red's  
"Sugar Babies" (F) - Playhouse on the Square  
Susan Hudson & Tanasie (C) - Durango Club  
Switch Line Express (C) - Casper Creek Country Club  
Talon (P) - Stage Stop\*\*\*  
TBA (P) - Omni Club\*\*\*  
The Backsliders (T) - Circle Cafe  
Thrust (N) - Omni-New Daisy Theatre\*\*\*

## 25

Argot (T) - North End  
Bob Golub/George McClure (K) - Comedy House Cafe  
"Broadway Bound" (F) - Theatre Memphis  
Edwin Hubbard (T) - Peabody Skyway Brunch\*\*\*  
Fat Man & the Maniacs (P) - Big Mama's  
Get A Long Gang (V) - Bad Bob's Vapors  
Intents (N) - Night Moves  
Klaudia Kroboth & Rico Heard (P) - Bottom Line  
Live Blues (T) - Handy Park  
Martin Lawrence (K) - Sir Lafs-A-Lot  
Rick Harvey & James Govan (T) - Rum Boogie Cafe  
Sadie Hawkins Day w/Ron Jordan (V) - Bad Bob's Vapors  
Steve Reid (P) - Rascal's\*\*\*  
"Sugar Babies" (F) - Playhouse on the Square  
The Backsliders (T) - Circle Cafe  
Tom Hackenberger (V) - Crowne Plaza

## Sunday

## Saturday



**26****Monday**

**Brian Hargiss (P)** - Chelsea St. Pub\*\*\*  
**DeeDee McCarver/Charlie Feathers, Jr./Vapors Band (C)** - Bad Bob's Vapors  
**Diane Belcher (F)** - St. Mary's Cathedral  
**Edwin Hubbard Quartet (T)** - Overton Park Shell  
**Innocent Victim (P)** - Stage Stop\*\*\*  
**Live Blues (T)** - Handy Park  
**Lou Roberts/Gina Patton/Vapors Band (V)** - Bad Bob's Vapors  
**Rick Harvey & James Govan (T)** - Rum Boogie Cafe

**27****Tuesday**

**Ben Shaw Duo (C)** - Mallard's\*\*\*  
**Bluegrass Jam (T)** - Yarbrough's Music\*\*\*  
**Brian Hargiss (P)** - Chelsea St. Pub\*\*\*  
**DeeDee McCarver/Charlie Feathers, Jr./Vapors Band (C)** - Bad Bob's Vapors  
**Don McMinn & Rum Boogie Band (T)** - Rum Boogie Cafe  
**Fred Ford & Honeymoon Garner Trio (T)** - Breezes  
**Good Question (P)** - Peabody Plantation Roof\*\*\*  
**Innocent Victim (P)** - Stage Stop\*\*\*  
**Instead (All-ages show) (N)** - Antenna  
**Judith Hancock (F)** - Idlewild Presbyterian Church  
**Ladies Night Out Male Dancers (U)** - Night Moves  
**Lou Roberts/Gina Patton/Vapors Band (V)** - Bad Bob's Vapors  
**Mosaic (N)** - South End  
**Nairobi Trio (N)** - Big Mama's  
**Live Blues (T)** - Handy Park

**28****Wednesday**

**AGO Winners (F)** - Christ United Methodist Church  
**Brian Hargiss (P)** - Chelsea St. Pub\*\*\*  
**Cut Outs (P)** - Poplar Lounge  
**DeeDee McCarver/Charlie Feathers, Jr./Vapors Band (C)** - Bad Bob's Vapors  
**Don McMinn & Rum Boogie Band (T)** - Rum Boogie Cafe  
**Fred Ford & Honeymoon Garner Trio (T)** - Breezes  
**Gunbunnies (N)** - South End\*\*\*  
**Innocent Victim (P)** - Stage Stop\*\*\*  
**Klaudia Kroboth & Rico Heard (P)** - North End  
**Live Blues (T)** - Handy Park  
**Lou Roberts/Gina Patton/Vapors Band (V)** - Bad Bob's Vapors  
**Mike Crews (P)** - Rascal's\*\*\*  
**Red, Hot & Blue Band (P)** - Mallard's\*\*\*  
**Rod Stewart (P)** - Mid-South Coliseum\*\*\*

**Rondell Sheridan/Stephanie Hodge (K)** - Sir Lafs-A-Lot

**Scott Shaw/Gregg Phillips (K)** - Comedy House Cafe

**"Sugar Babies" (F)** - Playhouse on the Square

**"The General" (F)** - Orpheum Theatre

**The Terminators (T)** - Big Mama's

**Tom Hackenberger (V)** - Hilton Inn

**Video Night (N)** - Antenna

**29****Thursday**

**Billy & the Who Dogs (P)** - Peabody Plantation Roof\*\*\*

**Brady Howle (P)** - Circle Cafe

**Brian Hargiss (P)** - Chelsea St. Pub\*\*\*

**Come In Berlin (T)** - Mallard's\*\*\*

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

**Fred Ford & Honeymoon Garner Trio (T)** - Breezes

**Gary P. Nunn (U)** - Juanita's

**Gillian Weir (F)** - First Baptist Church

**Innocent Victim (P)** - Stage Stop\*\*\*

**Killer Gorillas (N)** - South End

**Live Blues (T)** - Handy Park

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

**Rondell Sheridan/Stephanie Hodge (K)** - Sir Lafs-A-Lot

**Scott Shaw/Gregg Phillips (K)** - Comedy House Cafe

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

**"Sugar Babies" (F)** - Playhouse on the Square

**The Terminators (T)** - Big Mama's

**Thursday Night Group (N)** - North End

**30****Friday**

**Blues Bands (T)** - Daiquiri Works Patio\*\*\*

**Brian Hargiss (P)** - Chelsea St. Pub\*\*\*

**Cinderella (P)** - Mid-South Coliseum\*\*\*

**DeeDee McCarver/Charlie Feathers, Jr./Vapors Band (C)** - Bad Bob's Vapors

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

**Drivin' & Cryin' (N)** - Antenna

**Fred Ford & Honeymoon Garner Trio (T)** - Breezes

**Good Question (P)** - Mallard's\*\*\*

**Gunbunnies (N)** - Juanita's\*\*\*

**Innocent Victim (P)** - Stage Stop\*\*\*

**Kaya & the Weldors (N)** - South End

**Live Blues (T)** - Handy Park

**Live Music (N)** - Pyramid Club

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

**Marilyn Mason (F)** - St. Mary's Cathedral

see *Concert Calendar* page 52

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## Tora Tora

from page 31

January 1988 (see *Memphis Star*, Feb. 1988), showcased for A&M reps at their warehouse that April, landed the A&M deal and cut *Surprise Attack* this past winter and spring (also at Ardent).

A single, "Dancing With A Gypsy," ended up on the A&M soundtrack for the film *Bill & Ted's Excellent Adventure*. By necessity they've gotten into the business end of things, too, and have signed with the Loud and Proud Agency, who also represent White Lion. Mike Parente, a former Long Island, N.Y. club owner, is their manager. Parente is subtle in his praise. "They have a fresh new sound," he says. "And will be the next stars from Memphis."

Quite a whirlwind for a group that Corder says began playing "bad cover songs" for their friends "just for fun." They were fortunate in that Francis lived alone in his parents' house where they could perform and practice. Bassist Francis, 21, is at times, the most direct of the group. He answers questions with a minimum of words that are usually right on point.

Before long, parental dollars got them their warehouse on Southern Ave. where they really developed by staging more shows for their friends. And they seriously began writing their own material. Their friends have backed them all along; in effect participating in the birth and raising of a rock band.

A tactic they used in addition to not squandering the Ardent time was to spread out their playing dates around town. It worked both to keep them fresh and their audience in anticipation.

Tora Tora's (they copped the name from a Van Halen album -- the World War II impact came later) material covers pretty much what you'd expect -- girls, cars, girls, hanging out, girls, partying, girls. And Corder says, "we just write about regular stuff." "And good times," chimes in Patterson, 22, the good-natured drummer from Germantown who talks and acts more like his rural Mississippi roots than East Memphis clique.

Guitar wizard Douglass (who usually lets his guitars do the talking

for him) and Corder write most of the songs with assistance from roadie Kirk Koehler and Corder's neighbor, friend and co-writer Thomas Howard. Co-producer Paul Ebersold helped arrange and fill out some of the tunes, particularly "She's Good, She's Bad."

Built solidly on Corder's high-pitched, wailing vocals and Douglass' diverse guitar work, the songs are firmly ensconced in the tradition of -- but without being clones of -- Led Zeppelin. Interestingly, Zep

## Producer's

"In the studio we tried to keep all the recorded sounds as completely natural as possible. We utilized lots of room mics with the drums as opposed to simulated reverb, we also did that on guitars. We used Fairchilds and Pultecs for vocals (old tube compressors and EQ). We really tried to convey the "real-ness" if you will, of the band through recording techniques.

"Since it was Tora Tora's first lengthy time in the studio, we had to do certain things to compensate for the naturally uncomfortable feeling of playing or singing into a mic then going in to analyze it. (Joe) Hardy bought a Defender video game that kept the band occupied while we were doing our junk. It really helped a great deal.

mixed their third album at the old Ardent Studio the year Corder was born. The group points to Bad Company and '70s rock in general as their major influence.

## "A&M Wants More Stuff"

Ebersold credits much of the group's appeal to their infectious energy and the lack of a contrived sound and appearance. What you see is what you get. What you don't see, though, is the work -- homework if you will -- that got them this far.

With Ebersold or co-producer, the Grammy-award winning Joe Hardy (who gets much of the credit for the LP's final sound) behind the controls



(see Producer's Perspective) the team would tear a song apart, start over and put it back together again -- time after time. Sent off to A&M, the report back according to them all was always for "more stuff." Ebersold's appreciation of their work ethic is obvious. Patterson, for example, "worked his butt off" according to Ebersold, to learn the "click track" (a programmed drum track). They still thought it was fun.

Tora Tora's music itself is an "old sound but done in an '80s way," Francis says. Most of it is newly

## Perspective

Of course Hardy, may he live forever, was king of the Defender.

"The band played real well in the studio because they had practiced for such a long time in the rehearsal studio (eight weeks in an 8-track studio). We recorded rhythm tracks first (bass/drums) with reference guitar and vocals. Then rhythm guitars, lead vocals, lead guitars, keys, background vocals, percussion, miscellaneous. In that order. Then mixed.

"If there is a reason for everything going so well, besides the obvious talent of the band, it is because we took time to do our homework. Lots more time was spent outside the studio and putting it on tape. The real work that pays off was done before we got to the studio."

— Paul Ebersold

written also. Only a couple of songs predate the recording process itself. Ebersold points out a tap root reaching deep into the Memphis Blues tradition. The single "Walkin' Shoes" is a case in point. It opens with Douglass' bluesy acoustic guitar intro before shifting into high energy. But it is more than just three chord power rock. It has enough tempo shifts to keep it alive and interesting.

"We're not like that," Francis responds when asked if they write about politics. They do manage to slip in a little social commentary however. "Riverside Drive," which attacks with a throbbing organ intro by Ebersold (played on Booker T. Jones' legendary Hammond M100) gets rockin' to tell a hustling, night

life story that warns: "If you're in need of affection/Bring your protection/"Cause you never know what's in store."

"Guilty" chronicles a vague desperation in being young. The characters are running for their lives, but somewhere find a will to survive. Like they said, "just regular stuff."

"Being There" is an eloquent paean to the joy found in the responsibility of being in love. Corder's crystalline voice fairly shines above some shimmering Douglass guitar work. The song could easily find its way into a gospel, tent revival show and never miss a beat. In lesser hands it could turn to pablum. That Tora Tora can pull it off speaks to their talent and the diversity that can be, but rarely is found in hard rock music.

Corder rather shyly points out that "Phantom Rider" is an attempt to get serious in a song. One of their older numbers, it was on their previous independent EP *To Rock, To Roll* (see review, *Memphis Star*, March 1987). Eschewing the "good times" motif, Corder says the song deals straightforwardly with the fact that "we're all gonna die. But you gotta live your life and make the most of it." Acknowledging that everyone has down times, it rejects suicide or any type of giving up as a solution. Just like Dylan Thomas in "Do Not Go Gentle Into That Good Night," it rebels from death. But it is not so much a dark fear of death as a quiet, somber celebration of life.

## "School Of Hard Knocks"

Anthony Corder, 19, is a lithe, little dude with an eager-to-please smile who, except for his below the shoulder hair, could as easily work the McDonald's counter as be a rock'n'roll singer. "You're not getting in a rock band," his parents told him when the high schooler announced his intentions.

Whether they knew it or not, they had raised their soft-spoken son to pick his goal and go for it. Not only did he join the band, but dropped out of Kirby High School in the 12th grade to pursue it full time. For him,

see *Tora Tora* page 53

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**LP Reviews** from page 37

tatives The Hiwaymen's "Shine A Light."

The LP's other acts are assimilated into a showcase of frantic rockabilly-fied thrash, plunge and sway. If this record can't move you, you need to call the doctor. (P.O. Box 166, Wright Brothers Station, Dayton, Ohio 45409.)



**The Fixx**  
*Calm Animals*  
(RCA Records)

by Rita Edwards

**Euro-pop comeback has misses and hits**

After a mediocre live album and a label switch to RCA, The Fixx return to the scene with *Calm Animals*, a varied, more earthy release than their most recent all-studio effort, *Walkabout*. The production of studio-vet William Wittman, whose past credits include Benatar, The Outfield, and Graham Parker, has taken The Fixx towards a more rock direction, and not without some positive results.

The heavier rhythms begin straight off with the LP's opener, "I'm Life," and continue on the first single, "Driven Out," with its Robert Cray-style intro. "Driven Out" is a fine tune, characteristic of the tone of *Calm Animals*, while at the same time true to the band's original sound. New bassist Danny Brown displays his versatility on five-string fretless and conventional four-string bass, while contributing to the "live" ambiance of the record.

Songs like "The Flow," and the Adam Woods-penned "Subterranean" and "Precious Stone" rank along with The Fixx's best material.

However, tracks such as "Gypsy Feet" and "Calm Animals" are, at best, average. Even in their heyday, The Fixx had a tendency to be self-involved and wordy, and that propensity still remains, preventing the group from attaining across-the-board commercial appeal.

Yet by the end of the album and its churning closer, "Cause To Be Alarmed," the band pulls itself above the watermark. *Calm Animals* won't likely give the resurging Fixx even two hit singles, but it does attest to their longevity and endurance since the passing of the Euro-Pop wave they helped forge in the early '80s. Success in the music biz is here today, gone tomorrow, and The Fixx may be in the later category. They're definitely still trying, however. Like vocalist Cy Curnin sings in "Driven Out," "I hope it comes around."

Me too, buddy. ★

**Fairground Attraction**  
*The First Of A Million Kisses*  
(RCA Records)

by Dave Hall

**Vivid, dreamy images fuel auspicious American debut**

In England, Fairground Attraction's first single, "Perfect" went right to number one, and their debut LP, *The First of a Million Kisses*, entered the UK charts at #7, quickly attaining platinum status. The band's much heralded appearance in the U.S. didn't meet with the same whirlwind response, but *The First of a Million Kisses* is still an auspicious debut.

Featuring the wonderfully delicate vocals of Eddi Reader and the wistful, traditional songwriting skills of guitarist Mark Nevin, Fairground Attraction treads a fragile balance between folk and nostalgia. The subtle attack of its rhythm section (Rory Dodd on percussion and Simon Edwards on an acoustic bass-contraption called the guitaron), allow Fairground Attraction the air of streetcorners in decades past. The innocence in Reader's voice is endearing, recalling the late Patsy Cline or, more recently, Yvonne Elliman.

Yet these serenaders remain capable of biting verse. Singer Reader on one track, "I can't afford the cost of

living if life is a living hell," and in another "Stars in the sky/They show me we're all the same/And someday soon they show me/We all must die." Reader's piercing voice is the perfect complement to Nevin's writing, and his writing is the perfect basis for Fairground Attraction.

After two album sides, the band's format reveals its limitations, but not without delivering some of the most romantic material in recent memory. The mood is set by the LP's opener, "Smile In A Whisper," and drifts through twelve streetcorner gems toward the magnificent finale, "Allelujah." The songs are dreamy, but rarely pessimistic, and Nevin's images are vivid and descriptive, evoking simpler times and pleasures. In the wake of bad times these characters begin their serenade: "Bad news in the papers/Bad news for this sinner's wages/But the moon is mine," showing optimism in the face of tragedy.

Fairground Attraction have fallen comfortably into their unique niche in contemporary pop. On *The First of a Million Kisses* they make romance a delicacy, like fresh pastry and an early morning walk. But at the same time, it must be noted that even the best of sweets cannot constitute a steady diet. Administered in the appropriate dosage however, Fairground Attraction serve up a timely dessert of romance and nostalgia. ★

**Concert Calendar**

from page 49

Memories of the MOAT (F) - Overton Park Shell  
Mojo Buford & Blues All-Stars (T) - Mr. Handy's Blues Hall

Reggae Bands (N) - Omni Patio\*\*\*

Rick Harvey & James Govan (T) - Big Mama's

Rod Stewart (P) - Jackson MS Coliseum

Rondell Sheridan/Stephanie Hodge (K) - Sir Lafs - A Lot

Scam (N) - Omni-New Daisy Theatre\*\*\*

Scott Shaw/Gregg Phillips (K) - Comedy House Cafe

Sid Selvidge (T) - North End

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

"Sugar Babies" (F) - Playhouse on the Square

Susan Hudson & Tanasia (C) - Durango Club

TBA (P) - Alfred's on Beale\*\*\*

TBA (P) - Omni Club\*\*\*

"The Giant" (F) - Orpheum Theatre

Winger (N) - Mid-South Coliseum\*\*\*



**Tora Tora**  
from page 51

music was "something you feel inside you" and couldn't be found in a school book. When the spec deal with Ardent came in his parents began to appreciate his wisdom. He has since picked up his G.E.D.

An experience on the east coast tour also points to Corder's, and the band's, single-minded determination. They were booked into a Long Island thrash club where Parente says, "We knew they would get killed, but we didn't tell them."

After playing for friends here at home and being favorably received in east coast clubs they were met with stony silence and calls to get off the stage by the New York leather and studs crowd. Corder says, "I got destroyed."

The next night, in Baltimore, he told Parente, "Last night they chewed me up and spit me out. But I'll tell you this, it's never gonna happen again." Parente reports that then Corder, "went out and did the best show he's ever done."

Philosophically, Corder says it was something Tora Tora had to learn. One of the main purposes of the tour was to gain experience in front of

unfamiliar audiences. Francis adds, "What we're lacking most now is experience."

**"As Innocent As They Act?"**

"Ya'll don't believe yo're gonna sell a million records, do you?" Ebersold asks them when they're asked about the future. Embarrassed looks dot their faces, 'til Francis allows as how he'd be happy to sell the initial 50,000 copy shipment.

That A&M is serious about their confidence in Tora Tora is evidenced by *Surprise Attack's* cover art. The boys thumbed through some "nose art" books (those featuring art painted on World War II aircraft, like "The Memphis Belle") and selected from different shots the parts to make the cover. A&M went for it and even, at the group's suggestion, redrew the girl to be more of a slimmed down '80s lady than a '40s Betty Boop type.

Whether it's 50,000, a million, or just a few to friends, the group is more intent on "making a foundation to build on," Francis says to general agreement. Another thing they agree on is the value of luck and "the people behind you" as instruments in their success.

Effusive in their praise for their friends who've been there all along, as well as the whole Ardent team, A&M, and Loud and Proud, they sincerely act like they had little part in it. When asked if they didn't have anything to do with it, Corder simply says, "We played our music."

Their music springs from the deep well of Memphis music, another subject they praise. "I'd like to help put Memphis on the map more than it is now musically," Patterson says. At times they seem in awe of the talent surrounding them and unabashedly promote other bands. Corder adds, "The music's always been here."

They may still be unpretentious first-timers, but Tora Tora seems to be getting a feel for who they are and what they've done. But success hasn't spoiled them yet. Manager Parente says that, although they now have checking accounts, "money is so secondary to them, it's sickening." In the last year or so they have grown up and matured a lot. Francis evenly states that now "we've gotta produce a lot."

Patterson perhaps sums up the whole thing best of all. He asks, "How many people want to do what we're doing? We're just fortunate enough to be able to do it." Besides, he adds, "I need a new transmission for my pick-up truck." ★



Members of Tora Tora share a laugh at Ardent with manager Mike Parente and co-producer Paul Ebersold. Seated, from left, are John Patterson, Anthony Corder and Ebersold. Standing are Parente and Patrick Francis.



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**Bernice Turner (far right) was honored May 4 by United Music Heritage for her lifelong contributions to music.**

photo by Skipper Gerstel

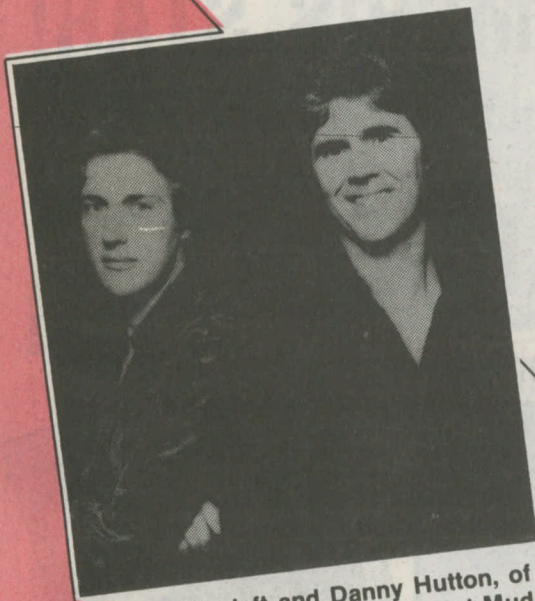




**Grammy award winners BeBe and CeCe Winans bring their melodious gospel sound to the Memphis Ballroom at the Peabody Hotel, Thursday, June 15.**



**The original Doobie Brothers have reunited (minus Michael McDonald), and will appear June 21 at Mud Island. PolyGram recording artists The Rainmakers will open.**



**Cory Wells, left and Danny Hutton, of Three Dog Night, will perform at Mud Island Sunday, June 18.**



**Enigma recording artists red flag present an all-ages show at the Omni-New Daisy Theatre, Friday, June 2. Human Radio will open.**





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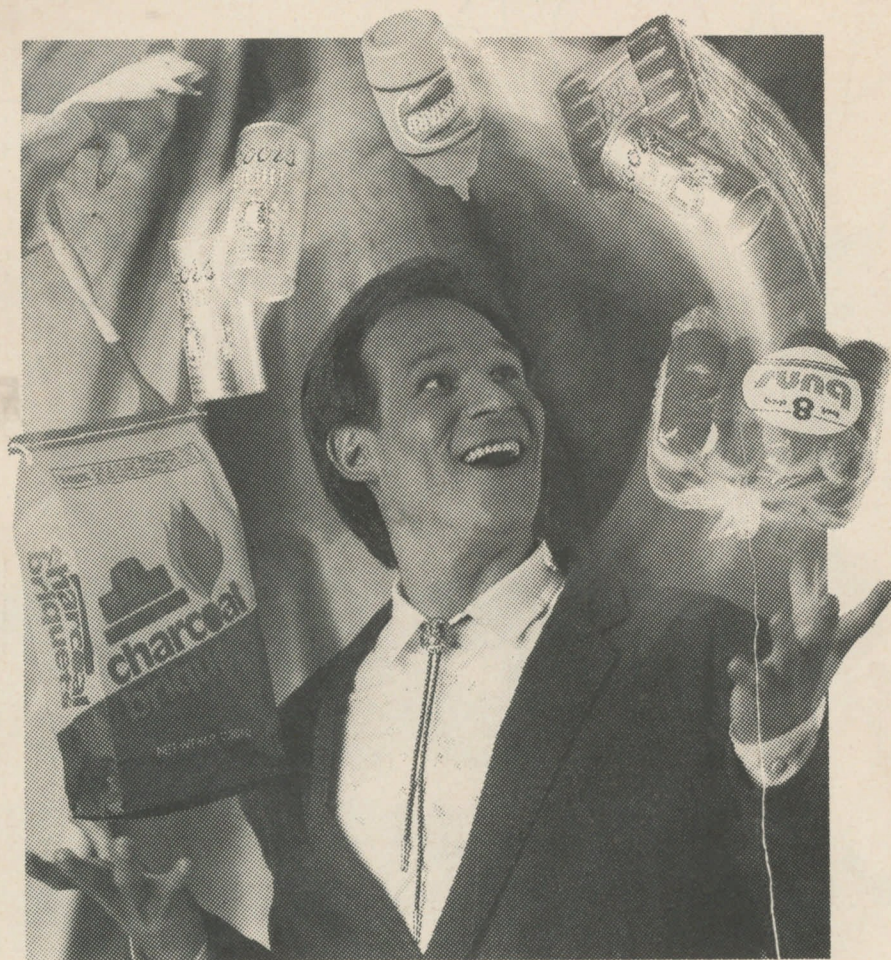
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# june

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11	12	13	14	15	16	17
18	19	20	21	22	23	24
25	26	27	28	29	30	

Strings & Things launches Eric Clapton's Blues model, 1983

Don Lawler, pres. Shout! Ideas, b. 1953

Jerry Lee Lewis' 4th wife Jimi, crowned 1980 OMA, releases Ella Brooks single "When You're on Fire", 1987

Graceland opened to the public, 1982. Jerry Lee Lewis m. Shawn Michelle Stephens, 1983

Chad Cromwell, b. Anthony Elmore records *Contemporary Gladiator* soundtrack at Cotton Row, 1986.

Rocky Burnette, b. Memphis, 1953. "Whole Lotta Shakin'" hits charts, 1957

Father's Day

John "Bad Dog" McCormick, WEGH, b.

Eddie Floyd, b. Montgomery, Ala., 1935. Rob Jungklas signs with Manhattan Records, 1985.

Les Paul, the Father of rock n' roll guitars, b. 1915 Shavout

"It's Easy (When You're On Fire)" released on Higler Leonard Superlight video, 1987

John Alexander (Johnny Ace), b. Memphis, 1929

Rolling Stones play impromptu Memphis concert during layover, 1978.

Rev. Hart, WEGH, b.

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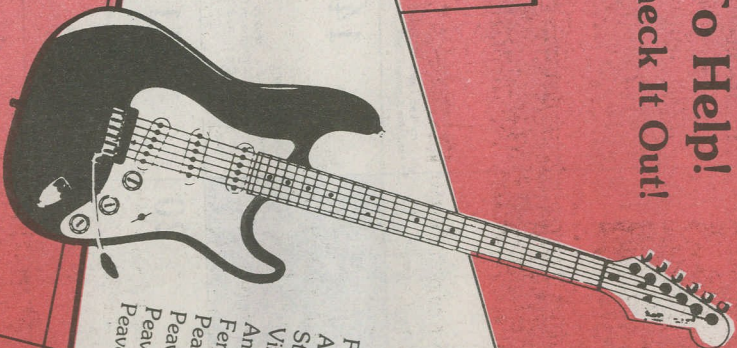
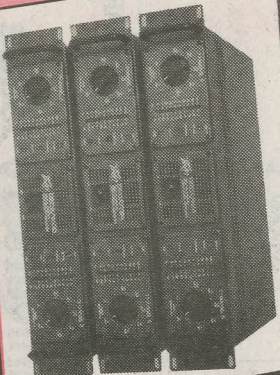
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