INSIDE THIS ISSUE:
Billy Lee Riley
He's Red Hot... Again!
SPOTLIGHT ON Trask Disco Night

SHAKE RATTLE & ROLL
Memphis Music... and Beyond

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DECEMBER 92

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All smiles at the Memphis Horns album release party. L to R: Wayne Jackson, Andrew Love, Marvell Thomas, Mayor W.W. Herenton, Carla Thomas, Cordell Jackson, and Rufus Thomas.

What's Shakin'

'Tis the season to be greedy! Here's my Christmas list: I want the Frank Sinatra box set, I want the B.B. King box set, and I don't want the Barry Manilow box set. I want more advertisers, and I want fewer bills. I want peace on earth (and in the magazine production office) and goodwill towards me. I want the “homeless” downtown who raid our racks and sell SR&R on street corners to either cut it out or cut me in on some of the cash! I want my own club, I want my own record company, I want my own radio station. I want! I want! I want! To hell with everyone else! Gimme! Gimme! Gimme!

Do I sound like I'm ready for Christmas or what?

Crossroads Reminder — Have you sent in your entry yet for the 1993 Crossroads Showcase and Music Festival? The event isn't until April, but the deadline for entries is the end of next month. If you're hoping to whip something together at the last minute and squeeze by, don't. Last year, Crossroads received over 500 entries. Since they've received national attention and acclaim since last year's debut, you can bet the competition for Showcase slots will be just as fierce this year. Check some of the studio advertisers in this issue for Crossroads specials if you need an entry demo. Send your entry with a ten-spot to this address: Crossroads '93, P.O. Box 41858, Memphis, Tennessee 38174-1858.

Stocking Stuffers — If you're looking for some holiday presents to give to yourself or your loved ones, there's a wide variety of Memphis related product for you to choose from. The Memphis Horns' new album, Flame Out (see Steve Walker's review on page 21) was released last month, and is available at various locations around town. For the homeboys (and girls) on your list, there's the Al Kapone album. Also, check out the latest single from Psycho, a local rapper/producer best known for his work with fellow Memphian 8 Ball. If alternative is more your thing, local noise-masters the Grifters have a single out on the Shangri-La label. It's from their forthcoming album (due out in March) and is available at Shangri La Records on Madison. Jazz lovers will want to rush out and buy saxophonist/physician Bill Hurd's independent release entitled Memphis Sounds. There's one more new local release that's making the rounds around town, but I can't tell you exactly how to get it. Someone made a bootleg of Come In Berlin's farewell performance in May. Somehow I managed to get a copy, and it's a great tape. I understand that there were copies for sale at last month's CIB reunion show at the Bull and Bear, but where you can find it now remains a mystery.
Editors’ Note: Due to time constraints in the preparation of last month’s cover story on Todd Snider’s departure from Liberty Records, we were unable to reach producer/A&R representative Buzz Stone. Following are his comments, made after reading the finished article. Though he chose not to address specific aspects of the story, his letter is nonetheless a fascinating angle to the story.

In response to the Todd Snider article in last month’s issue, I would like to share with your readers the whole story. I would first like to open with the fact that I have been in A & R for about eight years, and have seen people handle rejection in a lot of different ways. Most handle it professionally. But there are always those few who are weak, and look for someone to point their finger at and to blame. Todd, very much to my surprise, falls into this lowly category. More surprisingly, I suppose to save face in Memphis, he has chosen to present facts and examples with little regard to the truth — situations that make Todd the victim of the big bad record company. I can assure you that every effort was made to improve Todd’s craft, not to change it. Orchestration of co-writing situations be an opportunity that most writers would greatly appreciate, not with #1 songwriters, especially for a young writer like Todd, would it have only been from the point of what they might write, but more importantly from the point of what they might learn. I guess Todd felt that it is smarter to crawl along in his own little world, as opposed to trying to learn from people that are more experienced and possibly more successful than he will ever be. Insecurity, maybe?

I wouldn’t know what goes on in Todd’s head. I truly believed that Todd was a friend of mine. Trust me, you better watch your back when he’s around. He actually hugged my neck like a friend at a function here in Nashville probably a few days prior to doing the article for this magazine. Doesn’t that kind of sound like that story in ‘The Bible’? You know the one. At any rate, besides the year or so of time that I put into this project, I also put a couple thousand dollars of my own into Todd after he was dropped from Liberty. I think that in itself shows a pretty strong commitment to Todd and his music. However, Todd felt that it was necessary to slam Liberty, Jimmy Bowen, and myself as some sort of denial of what really went down. I was really shocked. Besides hurting my feelings, it also made me realize what Todd’s true character is really like — not too pretty. It also really pissed me off. Fortunately, the music business is a small protective family, which I hope will give me the opportunity to share my experience with Todd Snider with a fellow label person should they want to get involved with him.

As for Keith Sykes’ comments in the article... well, as they say, birds of a feather flock together. Maybe Keith can let Todd in on some of the secrets of his marginal success. In closing, I would like to say that at no point during the process of Todd’s development deal did he express discontent with what was going on and how it was being done. But as for Todd, he has a bit of a different memory of what really happened. I hope some of your readers out there (attention Psychology majors!) can figure out exactly what Todd’s really trying to hide from. Does the Truth ring a bell for anyone?

Sincerely,
Buzz Stone
Director Of A & R, Liberty Records

P.S. Keith, you should have Todd share some of the choice comments he has made about you in front of other people. Wow!

WHAT’S SHAKIN’ continued from page 3

New Kids On The Block - There’s a neat little place that’s just opened up in the Cooper-Young area called the Java Cabana. It’s basically a hip coffeehouse with some interesting decor described as “Ricky Ricardo meets Elvis.” The club also has live music on the weekends, which is something the neighborhood has needed for a long time.

Another new spot worth dropping by is The Escape Lounge, which is located inside the Admiral Benbow Inn at 1220 Union. The club features a wide variety of live acts ranging from country to jazz. “This is Midtown, and I wanted to open a place that reflects the diversity of Midtown,” explained the owner, country singer J.P. Netters. “I wanted to offer some of everything, and being a performer I also wanted to give different people an opportunity to play.” For a listing of acts appearing at these clubs throughout December, check out Night Clubbing, our guide to live entertainment.

On the Chopping Block - You may add to your list of club casualties Heads Up Bar and Grill on Beale, which reportedly belly up this month.

Memphis On The Charts - Though the pickings are again slim, we do have a new entry to this column. Rapper FM (short for Freak Master) has landed on Billboard’s “Bubbling Under” section of their R&B chart. Memphis also appears twice on Billboard’s Country charts, with the singles “Wrong Side Of..." continued on page 22
Red Hot and Trouble Bound, Again

The face on the album cover is weathered and seamed. 59 years take their toll on a man, regardless of who he is and how kind life may or may not have been to him. Flip the jewel box over though and the face that stares you down is youthful and lean, with burning eyes and a resolute chin. These are the two faces of Billy Lee Riley - harmonica and guitar ace, Sun Records alumnus, one-time sideman to two-thirds of the Rat Pack, the Beach Boys and an Italian accordion player whose claim to fame has long since been forgotten. Idol of idols, including Bob Dylan, Bruce Springsteen and Marty Stuart; founder of the Little Green Men. Interior decorator and construction worker, and most recently, Hightone recording artist.

Perhaps best known for a string of hits on Sun Records in the '50s that includes “Flyin’ Saucer Rock’n’Roll” and the immortal “Red Hot,” Riley has just released his first album in over ten years. B/wc Co//¢r B/wcs, a mix of neo-rockabilly, traditional rock’n’roll and steamy blues hit the streets recently on Bruce Bromberg’s Hightone label. As much a reunion of Sun luminaries long gone nova as a step ahead for Riley, the album brought Ace Cannon, J.M. Van Eaton and Roland Janes together again in the studio for the first time since the early '60s. Recorded during a two week marathon at Sam Phillips Recording Studio in May, the project was produced by Bromberg, with Roland Janes engineering, mixing and contributing guitar parts.

But if you’re expecting a mere trip down Memory Lane, you’ll be disappointed. Instead, Riley delivers a, well, red hot disc of sounds that are contemporary enough to stand with the rest of what’s on the market and retro enough to satisfy the nostalgia seekers.

“That’s one of the things we agreed on when I signed with Hightone,” he explained with a charming Arkansas drawl. “I didn’t want to go back to the mainstream rockabilly. I wanted to get out of that and do something different.”

Riley first met Bruce Bromberg in Los Angeles in 1965. Bromberg dropped in on a Sammy Davis, Jr session and discovered his hero sitting in. “He came over and started talking to me and told me that he’d been a fan of mine for a long time and collected all my records and everything,” Riley continued. “We had a nice little visit, and I hadn’t heard from him since.” So last year when Riley and J.M. Van Eaton put together an album’s worth of material to shop to labels, they weren’t even aware of Bromberg’s affiliation with Hightone. “He called me back and told me who he was and told me that he had met me in ’65 and what a small world it was! We started talking then about a record deal.”

Although Bromberg wasn’t interested in the demos of pure '50s style rockabilly that Riley had initially submitted, he was definitely interested in making a record. To add a little atmosphere, he was firm about producing this new version of Riley in the place where the
old one cut his teeth. “Bruce suggested that we cut it in Memphis, since Roland (Janes) was the engineer at Phillips Studio. Roland had been my guitar player back in the ‘50s and he wanted to use (him) as engineer and also on guitar on a couple of songs. He also wanted to use J.M. if we could get him. Doing it in Memphis was right. Ace Cannon, who had worked with me in the ‘50s, we got him to be on the session too.”

Riley’s first love - the blues - is what led him to music. In his youth during the depression, he first heard it played by black musicians on the Forrest City plantation where his family worked and lived. By 12, he had already learned the basics of guitar playing on a second hand Silvertone his dad bought for 10 bucks. “On this plantation where we lived, there were more black families than white, and...most of ‘em were musicians. On the weekends when there was nothing else to do after working in the fields all week, they’d gather around in the main part of the farm at the old store building and they’d sit around on porches and they were playing the blues,” he explained. “Some of ‘em had homemade guitars and some of ‘em had regular guitars, and I was intrigued by that and I started listening to those people. I got completely overwhelmed by it and I just fell in love with the blues.”

He gives a nod to that love on Blue Collar Blues with “Calhoun City.” The song was written especially for the album by Bromberg after a discussion about one of the sidemen. “We were discussing musicians before the session and I told him that I would like to have Ace Cannon on the session since he had worked with me back in the ‘50s,” Riley said. “(Bromberg) said, ‘well, where does he live?’ And I said, ‘he lives in Calhoun City, Mississippi.’ And he said, ‘God, that’d be a great title for a song, wouldn’t it?’ And I said, ‘yeah, it would.’ I didn’t take him seriously, but when we came to the session, he had the song written - ‘Calhoun City.’ It’s a blues thing - just a storyline type blues song and that’s Roland Janes on that guitar back in the back doing that eerie sound.”

Besides Europe, Riley’s return to the music scene has landed him onstage at Lincoln Center, and in Little Rock with Bob Dylan. The legend (Dylan) was most impressed with the legend (Riley). Dylan brought Riley out during his set and watched as he blew away the audience, (and Dylan) with a scorching, rollicking version of “Red Hot.” Riley has finally received well-earned recognition from the Smithsonian Institute in the form of a three hour interview filmed during the recording of Blue Collar Blues. The interview will be part of an exhibition scheduled for 1994. He’s also been approached to take part in a feature movie produced by Columbia Pictures, co-starring with country flash Billy Ray Cyrus.

He’s currently working on the first volume of his autobiography. Tentatively titled Red Hot and Trouble Bound, it will cover his life from childhood through the Sun years and purportedly capture not the music of the times but the feel of the era entirely. “It’s gonna tell everything,” he said. “It’s gonna have all the good, all the bad and all the ugly in it.”

Billy Lee Riley has only mild regrets about his on-again off-again career. Various releases on his own labels throughout the ‘60s brought him marginal success, along with the lawsuits and ripoffs that lurk behind almost every comer in the music industry. But he remains pragmatic about the business.

“The toughest I think would be just having to fight your way and make people believe in you. When you know you’ve got something and you’ve tested it and you see that you can get out there and sell records. The best thing that’s happened to me in this business is finally after so many years being recognized.”

“My plans are if I can get the help I need from this record I want to go back into it full time and do concerts all over the country. Bob Dylan called me...he was in Miami and he called to say ‘I heard through my office about your movie thing. I called to congratulate you and let you know that I still think you’re my favorite singer’,” Riley continued with a chuckle. “It’s things like that, y’know. Those things keep me involved. I know that if I had gotten a hit in 1958 or ’59 I’d have been hell to hold. I wouldn’t have known what to do, I was just a wild kid. But now I feel like I’ve finally grown up after all these years. I still do my wild shows on stage. I try not to get old. I just don’t let myself get old.”

— Susan Hesson Allred

Shake Rattle & Roll DECEMBER 1992 7
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One Nation offers insight on national trends, pending releases, significant music industry events, and whatever else happens to pop into Walker’s cranium. We invite your comments and suggestions.

Chart Watch: As we finally finish off the leftovers from Thanksgiving and start contemplating the end of the year, it seems like a good time to look back at some of the turkeys of 1992. These aren’t the worst albums of the year — on the contrary, a few were quite good. But they are some of the year’s biggest chart disasters, particularly when you look at the artists’ past performances or the record company hype that surrounded these records upon release. Look for these soon in a cutout bin near you:

1. Lindsey Buckingham — Out Of The Cradle. Was he gone too long? The ex-Fleetwood Mac frontman’s third solo album, which was years in the making, is one of the finest records released this year. But critical raves don’t always translate into sales, and now he can be found on Live With Regis and Kathie Lee trying to push the damn thing. That hurts.

2. George Harrison — Live In Japan. Not even Eric Clapton’s presence on guitar could drum up interest in this document of one of last winter’s most talked-about tours. Are live albums dead, or is it just George’s career? (Come to think of it, that last Wilburys album didn’t exactly set the charts on fire either.)

3. Wilson Phillips — Shadows And Light. The epitome of the sophomore jinx. Like labelmate Vanilla Ice, the girls may have learned the hard way that living or dying by MTV can be rough. If video broke your first album, you’d better make sure that they’re on your side for the second one. As of the November 28th issue, this was ranked at #145 on the Billboard Top 200 album chart, despite a new single with lots of radio airplay.

4. Warrant — Dog Eat Dog; Slaughter — The Wild Life. Funk metal is in, cheesy hard rock is out. Grunge is in, power ballads are out. Flannel shirts and baseball caps are in, leather and hairspray are out. And if you think that these two bands’ sagging sales are just flukes, what about Great White, Poison, Tesla, or Firehouse? Hell, even Def Leppard and Bon Jovi aren’t the sure things they used to be.

5. INXS — Welcome To Wherever You Are. The band’s best album since Kick started strong, but then quickly fell into the same chart free-fall as their last two releases. It currently sits at #128 in Billboard. Maybe a tour will help.

6. Bruce Springsteen — Human Touch and Lucky Town. Then again, maybe tours don’t help. Except for U2, Springsteen

continued on page 10
Last month NARAS members and guests were treated to a two hour seminar on the fundamentals of the publishing business at Sam Phillips’ Recording Studio. Knox Phillips and Tim Whitsett led the discussion, offered advice and exchanged a few war stories with the 25 participants.

On Thursday, December 3, NARAS will host another seminar dealing with music licensing and performing rights. Thomas Cain, a representative of BMI-Nashville, will speak at Memphis State University at 6 P.M. The seminar will be held in the Communication and Fine Arts Building in Room #137.

Local Grammy Craft Committees completed their first round of product evaluation and will soon begin their second round. All Grammy entries are listened to and evaluated by numerous Craft Committees around the country. This process is what eventually produces the final Grammy Ballot which is mailed out to all 8,000 active voting members of the Academy. The ballot typically contains more than 80 categories. Most members are not qualified to vote in all categories, but do vote in those areas in which they have knowledge and expertise.

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Last month Billboard Magazine published a special supplement entitled "The Recording Academy Today: 35 Years of History and a New Vision for the Future." An interview with the Academy’s president, Mike Greene, highlighted a number of the organization’s expanded roles in the areas of educations, censorship, and artists’ rights. He also discussed the latest developments concerning MusiCares and Grammy in the Schools.

The Memphis Chapter of NARAS recently broke its all time record for number of active voting members. With 250 active members, it still remains the smallest of the seven chapters. The Memphis Chapter has two national Trustees which represent its voice on a national level.

Individuals in the music industry who are interested in finding out how to qualify for membership in NARAS should contact the local office at (901) 726-5136 or write for an application at 1725 B Madison, #78, Memphis, TN 38104.

GROOVE continued from page 9

Concerts are supposed to sell records. Neither of these two albums are currently charted. You figure it out.

7. Sinead O’Connor — Am I Not Your Girl. An album of big band torch songs from a wailing Irish banshee is a hard sell to start with. Bad press (to put it mildly) only makes it harder. During the four weeks of November, this one fell 110 spots on the Billboard chart, from #79 to #189. I’ve seen albums that were discontinued drop slower than that.

New In The Bins: The flood of new releases this fall is finally slowing to a trickle as Christmas approaches. Just released are new albums from Harry Connick Jr., Freddie Mercury, Erasure (a best-of), Leonard Cohen, local rapper Gangsta Pat, Daniel Ash (from Love & Rockets), John Lee Hooker, Johnny Winter, Saffire: The Uppity Blues Women, and the Spin Doctors (a live album featuring four cuts from their Up For Grabs Live EP, along with several new live tracks). Warner Brothers has also released the Sex Pistols’ legendary The Great Rock ‘N Roll Swindle on both CD and video — the soundtrack has been fairly easy to find as an import, but the movie has turned into an underground cult classic, since it’s only been officially shown a handful of times in the United States.

Major December new releases include Hootie Mac, the long awaited second studio album from Bell Biv Devoe, and Incubicide, a collection of Nirvana live tracks, B-sides, and rarities. Eazy-E finally breaks his silence with an EP due early this month, featuring a “bonus” Yuletide song from the notorious rapper — gather the family around the hearth for “Merry Muthaf***ing Christmas.” Rap fans can also look forward to new releases from Paris and Dr. Dre. And Reba McEntire, James Brown, Julian Cope, King Missile, and the Utah Saints all have new titles expected before the end of the year.

Sony introduces their audiophile line of Mastersound CD’s this month: like the high-priced reissues put out by Mobile Fidelity and DCC Compact Classics, these feature deluxe packaging and will be pressed on gold discs. According to Sony executives, however, the real secret weapon is a new remastering process called Super Bit Mapping, which they claim will do to normal CD mastering what stereo did to mono. Let your ears be the judge when these titles hit the streets in early December: Aerosmith — Toys In The Attic, Boston — Boston, Dave Brubeck — Time Out, Miles Davis — Kind Of Blue, Bob Dylan — Blonde On Blonde, Billy Joel — 52nd Street, Bruce Springsteen — Born To Run, and the original cast

continued on page 22
In The Studio is open to all area studios. Shake Rattle & Roll reserves the right to edit all entries. To ensure your studio is included, please write or call. FAX number available. Deadline for the January issue is Friday, December 18

THE WAREHOUSE Mutha's Day Out began recording their album for EMI, with Brad Vosburg engineering and Eli Ball producing. SMK worked on new material in Studio B. Inside Sounds Classic, along with Cappella Ensemble, is working on final edits of their upcoming release "Music of the Napoleonic Era" in conjunction with the Wonders International Cultural Series. The project is being produced by Keith Soltys and engineered by Rick Caughron.

THE POWERHOUSE Local ad moguls Baker and Associates have been in cutting jingle after jingle after jingle. Between all that and laying down the basic tracks for Eddie Wright and The Skylites' second independent gospel release, staff engineer Dave "Ears-O-Gold" Bradley has had his hands sufficiently full. Local jazzoid-weirdling/keyboards Paul Brown is on break from his European tour with the renowned Ann Peebles and has been making headway towards his independent jazz/fusion release slated for spring of '93. Techno-head Ronnie Kittell is co-producing as well as flipping Paul's faders. In addition, Memphis rapper Danteil Morris, known affectionately (or otherwise) as "Dirty D" and programmer Art Johnson have completed three of nine sequences for "D's" second release, also due out by the first quarter of '93.

PRO AUDIO Work on remodeling the studio continues while Richard Orange is cutting publishing demos. The studio has also been rented out for private rehearsals.

SOUNDS UNREEL Romeo Wilde has been in to finish vocal overdubs on demos for label shopping. Don Smith is producing and engineering. Smith also engineered Mark Blackwood, who worked on 10 songs for an upcoming solo album on an independent label. The Jimmy Davis Band was in doing pre-production for an upcoming independent release.


CROSSTOWN STUDIOS Rusty McFarland engineered and co-produced with Don Nix on Nix's upcoming independent release. Labelled "Memphis" music, Nix called in the big guns with performances from The Memphis Horns, William and Bertrand Brown, Greg Morrow and David Cochran. The Black '59s were in cutting demos with Brad Vosburg and Paul Ebersold producing. Gospel choir Angelic Voices worked on demos with Rusty McFarland. Also working on demos were The Devil Brothers with Billy Dowdy producing. R.T. Scott started new demos for an upcoming record; Rusty McFarland and Greg Morrow produced. McFarland and Morrow are also co-producing demos for The Blitz. Robert Johnson, aka "the Frayer Flash" and Greg Morrow are co-producing new material for those bad boys from Texas, Cold Blue Steel. Last but certainly not least, the Beat Generation completed their album which should be out by Christmas.

SORTA STUDIO Back-to-Jimi Jamison has been in pre-production with Steve Cox for an upcoming release. According to Cox, the new songs reflect a radical departure from any of Jamison's previous efforts.

THE CONTROL ROOM The Cadillac Cowgirl With Her Back Door Men recorded a four song demo for publishing and label shopping. Nancy Apple produced and owner Jimmy Enright

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Shake Rattle & Roll DECEMBER 1992 11
This month the premiere jazz concert of the year will take place inside the New Daisy Theater on Beale: the 7th Annual Holiday Homecoming Jazz Fest. Part of the World Class Jazz Series, this event brings to Memphis some of the finest musicians in jazz today. All the participants share a common bond: they are either former or current Memphians.

The Homecoming is the brainchild of promoter Irwin Sheft. He has staged 57 jazz shows in Memphis, beginning with a Phineas Newborn concert in 1985. Since then, his World Class Jazz Series has brought historic jazz talent to Memphis: people like Wynton Marsalis, Sonny Rollins, McCoy Tyner, Art Farmer, Woody Shaw, Milt Jackson from the Modern Jazz Quartet, Gary Burton, and Diane Schuur. But the shows have never yielded gargantuan profits, and 1992 has been devastating in terms of attracting an audience. Because of meager attendance and a lack of funding, this might be the last year of World Class Jazz in Memphis.

"I'm evaluating what I'm going to do next year," Sheft revealed. "If by the end of this year or the beginning of next year we don't get some really good prospects for funding, I don't know if we can continue."

If this month marks the last World Class Jazz event, at least it will be a glorious finale. This year's Holiday Homecoming boasts appearances by five jazz heavyweights who used to call Memphis home: pianist James Williams, drummer Tony Reedus, trumpeter Bill Mobley, guitarist Charlton Johnson, and pianist Donald Brown. These musicians have interacted with countless jazz greats over the years, including Wynton Marsalis, Art Blakey's Jazz Messengers, Art Farmer, Charles Mingus, Dizzy Gillespie, Chet Baker, Woody Shaw, Artie Shaw's orchestra, and Billy Taylor's trio and orchestra.

The event will take place over two nights. The first show, on December 26, will feature James Williams conducting a 17-piece jazz orchestra. The following night all five former Memphians will perform, alongside some jazz luminaries who still reside in Memphis: pianist Charles Thomas, saxophone player Herman Green, and guitarist Calvin Newborn. It will be an evening of straight jazz, — music undiluted by the rock, pop, and funk trappings that plague much of what passes for jazz today. No Kenny G., no David Sanborn, no Windham Hill.

"This is jazz as art," Irwin Sheft asserts, "this isn't jazz as Kenny G. Jazz is art."

"Anything instrumental is now considered jazz," James Williams explained. "It's much more convenient for the industry to create little categories like 'fusion,' and 'new age.' These things are derivative... there is a little bit of improvisation going on, but it's really not jazz."

If anyone is qualified to define jazz, it's Williams. An MSU graduate with a degree in music education, Williams has been a recording artist, producer, and professor at the Berklee College of Music. In 1988 he was recognized by a *Downbeat* magazine critics' poll as one of the top living piano players. Williams, 41, remembers a time when music was less categorized.

"There was a time back in the '50s and '60s when you could listen to the radio in Memphis, Tennessee and during the course of an hour or two you could hear something like Gladys Knight and The Pips, or the Temptations. But you would also hear Nat 'King' Cole, or Nancy Wilson, or you might hear the Ramsey Lewis Trio — all within one program. This is before there were categories like 'crossover' and 'urban contemporary.' People heard a much wider range of music."

Growing up in Memphis, Tony Reedus was naturally exposed to a wide range of music. In addition to being an accomplished drummer, he is also the nephew of James Williams.

"I guess I got into it [jazz] through James, because I used to be at his house all the time, and he would always have a jazz record on," Reedus recalled. "Cats like Charles Thomas and Phineas Newborn would always come over to the house, and that's how I caught the bug, I guess."

Besides backing other musicians, Reedus has his own group. Earlier this year his album *Incognito* was released stateside on an independent label. After next January, when he'll perform with Freddie Hubbard at New York's famed Blue Note, Reedus plans to begin work on a follow-up.

Trumpeter Bill Mobley is another former Memphian making the trek home for the Daisy show. Like Reedus, he has a link to
Williams, though not a biological one.

"James Williams and I went to the same high school, Central High. We started playing together back then. We played with Herman Green — we had our first real gig with him, playing at a Holiday Inn Downtown for six nights a week around '72 or '73. He kinda introduced us to a jazz repertoire."

The two other former Memphians scheduled to appear at the Holiday Jazz Homecoming are guitarist Charlton Johnson, and pianist Donald Brown. Johnson taught at MSU and now performs with the Count Basie Orchestra.

Brown is a professor of music at the University of Tennessee at Knoxville, and is also a recording artist. He has just released a new album called Cause And Effect, a fascinating Afrocentric concept album about the struggle for liberation.

The album contains both instrumentals and songs with spoken-word accompaniment. "I was trying to enlighten people about some of the things that are ailing this country," Brown explained, "and how racism plays a part. I felt the music could suggest one thing, but with the narration it could be a lot more direct and specific." Anyone who thinks jazz is an archaic form of expression needs to hear Cause and Effect. The album smashes the misconception that serious jazz is little more than stale swing music.

But the misconception is widespread, and not likely to go away anytime soon. "That’s the myth that’s out there," James Williams concurred. "People perceive that jazz is something overly intellectual — and sometimes it has gotten that way, just like classical music has gotten that way. But it’s still dance music, it’s still fun, and it’s still something that people can listen to and enjoy.

"It’s very exciting. In person the artists are charismatic... it’s the same ingredients that are there for a very good rhythm and blues show, or a soul performance, or even a good pop-rock performance too.

"But there are contemporary things that are jazz. It doesn’t have to be just Coleman Hawkins, Lester Young, Art Blakey, or Miles Davis just to be jazz. I hear the music that Donald Brown writes — it’s very contemporary and forward looking. It’s interesting, danceable, and everything else. But yet it’s very good music, and very much so in the jazz tradition."

Williams, like Reedus and many of his counterparts, resides in or around New York city, a "mecca of jazz." Reedus explained matter-of-factly, "If you want to be a great jazz musician you have to spend some time in New York. This is where the cats live, and this is where they play."

No one in the Jazz Foundation (the nonprofit organization that oversees World Class Jazz events) would ever accuse Mem-

phasis of being a jazz mecca. A review of this year’s attendance figures for World Class Jazz shows provides ample evidence of that fact. Although saxophonist (and former Memphian) George Coleman’s April performance drew a respectable crowd of 350, two subsequent shows (organist Joey DeFrancesco and trumpet player Bill Easley) barely cracked a hundred. And a scheduled performance by famed guitarist Stanley Jordan had to be cancelled, because less than twenty tickets had sold the week before the show.

"I'm going to consider seriously doing commercial stuff next year," Sheft says. "Not Kenny G., because I can’t afford him. But I may start doing some commercial things. And when I do start doing the commercial things, there won’t be any more great things. Because I can’t do both from the standpoint of time and money. That’s what may happen at the beginning of the year."

It is not written in stone that the World Class Jazz series will discontinue after the Holiday Homecoming show. Sheft is working on obtaining corporate sponsorship for his concert series, which may enable him to continue and still maintain the musical integrity of the series.

The money is necessary to offset what is by nature modest-sized crowds. Sheft has little hope that Memphians will suddenly become jazz purists and flock to his shows.

"It’s an art form for a small group of people... it’s very sophisticated. The kind of jazz that I do requires sophisticated listening. But we live in a culture that is not at all sophisticated... [this is] a rock-driven, schlock culture."

Schlock culture or not, James Williams is one former Memphian who is looking forward to returning, especially for the first night’s show. "I want to conduct a 17-piece jazz orchestra with primarily local talent, [a combination of] established local artists and younger musicians who wouldn’t ordinarily get an opportunity to do this."

Yet Williams recognizes that the music he plays lies outside the mainstream of today’s pop culture. Last year he played at an elementary school where his sister teaches, and was astonished by the students’ lack of musical awareness.

"I wasn’t trying to go over there and play a lot of ‘deep’ music or anything, but I did play some jazz," he recalled. "There were some kids over there who were amazed: they had never heard someone play the piano without someone singing [along]. They had never heard a piano played without other instruments. People don’t see people play instruments now, it’s more electronic and they have this sort of MTV mentality about what’s going on."

"This is the reason why it’s so very important to do these things, and come back [to Memphis]" he continued. "And hopefully people will bring their kids out. I don’t want people to forget about live performances, feeling the vibrations from hearing a musician create right there on the spot. There’s a certain spontaneity and electricity goes through the artist to the listeners.

As far as MTV goes — I find myself watching it, too. I’m just saying, don’t think that’s the last word on music."

I want to see young people out there — this ain’t no museum music. This stuff is very much alive."

What: The 7th Annual Holiday Homecoming Jazz Fest
Where: New Daisy Theatre
When: December 26 and 27
For more information, contact the Jazz Foundation at 725-1528
Ah, nostalgia. The good old days. Remember all those great bands we used to hear when we were growing up, like K.C. and the Sunshine Band or the Village People? Where were you when you first heard the soundtrack to Saturday Night Fever? You know, they just don't make 'em like they used to. Think back to those days - when safe sex meant not getting caught and Madonna was still learning how to gyrate. Well, if you're a baby boomer and want to relive your glory days, check out Trash Disco Night every Sunday at 616 on Marshall Street. To those of you over 40, it may seem a tiny bit bizarre that anyone would wax nostalgic about but that's exactly what goes down.

If you lean towards the post-disco flavored material, it's best to come early, when most of what you hear will be early MTV. This particular evening, "The Safe Dance" started the fun, followed by an early Simple Minds tune, which then segued into something from forgotten Scandinavian hitmakers A-ha. But as the night wears on, the further back in time the music leans: from Blondie's "Call Me," to classic Kool and the Gang and the SOS Band.

Surprisingly, the crowd is a relatively young one. "Most of the audience is anywhere from 18 to 25," explained club DJ Jason "Jive" Wilson, himself a mere 22. "...a few around 30, and every now and then we get people in their late 30s and early 40s. But a lot of the regulars are your diehard modern music fan. Modern music today is derived from a disco and early '80s music. A lot of it is sampled in the new techno stuff." If you're closing in on 30, it is a wee bit bizarre to see a

continued on page 19
The following acts are playing on the day indicated throughout the month of December.

**MONDAY**
- Acoustic - CRAZY LARRY'S PUB - Steve Herring
- Blues - B.B. KING'S BLUES CLUB - Famous Unknowns
- Blues - KING'S PALACE CAFE - Jesse Dodson & Loaded Cargo
- Blues - RUM BOOGIE CAFE - Preston Shannon
- Classical Guitar - MARINA'S - Randy Toma
- Country - ESCAPE LOUNGE - J. P. Netters
- Country - HERNANDO'S HIDE-A-WAY - Linda Gail Lewis/Silver Eagle Band
- Country - VAPORS/BAD BOB'S - Ricky Greene, Buck Hutchinson & Highway Bound
- Country - TALVAP/BAD BOB'S - Tal Village Contest
- R&B - CIRCLE CAFE - 2 Plus a Drummer
- Rock - DAD'S PLACE - Crossfire/Mixed Company*

**TUESDAY**
- Acoustic - ALEX'S - Philpot & Whitter
- Acoustic - CRAZY LARRY'S PUB - John Kitzer
- Acoustic - ESCAPE LOUNGE - Open Mic Night
- Blues - B.B. KING'S BLUES CLUB - Ruby Wilson & The King B's
- Blues - BLUES CITY DINER - Jim Wolfe & Broken Arrow
- Blues - KING'S PALACE CAFE - Jesse Dodson & Loaded Cargo
- Blues - MURPHY'S - King Daddy
- Blues - RUM BOOGIE CAFE - Don McEwan & The Rum Boogie Band
- Classical Guitar - MARINA'S - Randy Toma
- Country - AMERICANA CLUB - The Americana Band
- Country - HERNANDO'S HIDE-A-WAY - Jimmy Busby/Silver Eagle Band
- Country - VAPORS/BAD BOB'S - Don McMinn & The Rum Boogie Band
- Country - WESTERN STEAKHOUSE AND LOUNGE - Eddie Carroll & Del Street
- Easy Listening - BREEZES - Hudson & Salseby
- Easy Listening - SOUNDS - Mr. C
- Jazz - FRENCH QUARTER SUITES - Capt. Phil & Hollenaz*
- Pop - COCKEYED CAMEL - Open Mic
- Rock - DAD'S PLACE - Crossfire/Mixed Company*
- Rock - THE ALLEY - Liquid Paper Boys

**WEDNESDAY**
- Acoustic - DAILY PLANET - Open Mic
- Acoustic - NORTH END - Rico & Rico
- Blues - B.B. KING'S BLUES CLUB - Ruby Wilson & the King B's
- Blues - BLUES CITY DINER - Mojo Buford
- Blues - ESCAPE LOUNGE - Michael Rainey
- Blues - KING'S PALACE CAFE - Jesse Dodson & Loaded Cargo
- Blues - RUM BOOGIE CAFE - Don McMinn & The Rum Boogie Band
- Classical Guitar - MARINA'S - Randy Toma
- Country - AMERICANA CLUB - The Americana Band
- Country - BOB O'S - Johnny Betcher & The Country Music Show
- Country - CASPER CREEK - Curtis Walker & Switchlane
- Country - HERNANDO'S HIDE-A-WAY - Jimmy Busby/Silver Eagle Band
- Country - LINDA'S RESTAURANT & LOUNGE - Dotl & The Boys
- Country - MILLER'S CAFE - Miller Brothers
- Country - TOM & JERRY'S FAIRWAY - Terry Bailey
- Country - VAPORS/BAD BOB'S - Bill Strom, Gary Adair & the Vapors Band
- Country - WESTERN STEAKHOUSE AND LOUNGE - Eddie Carroll & Del Street
- Easy Listening - BLUFF CITY BAR - Tom & Stein
- Easy Listening - BREEZES - Hudson & Salseby
- Easy Listening - SOUNDS - Mr. C.
- Jazz - ESCAPE LOUNGE - James Austin
- Jazz - FRENCH QUARTER SUITES - Capt. Phil & Hollenaz*
- Jazz - MALLARDS BAR & GRILL - Fred Ford & The Honeymoon Gamer Trio
- Jazz - PAISANO'S - Roger & Friends
- Jazz/Blues - MEMPHIS SOUNDS - Bill Shunn
- R&B - AUTOMATIC SLIM'S - The Coolers
- R&B - MARMALADE - Ricky Batts
- Rock - ALFRED'S - Kevin Paige Band
- Rock - DAD'S PLACE - Crossfire
- Rock - GJ'S SAISON - Triple Tuff
- Rock - SYCAMORE'S - Greg & Kathy Todd
- Rock - ZEIGGY'S - George Klein

**SUNDAY**
- Acoustic - STAGE STOP - Open Mic
- Blues - B.B. KING'S BLUES CLUB - Famous Unknowns
- Blues - KING'S PALACE CAFE - Jesse Dodson & Loaded Cargo
- Blues - RUM BOOGIE CAFE - Preston Shannon
- Comedy - ROB'S - National Acts & Amateur Night
- Country - HERNANDO'S HIDE-A-WAY - Silver Eagle Band
- Country - LINDA'S RESTAURANT & LOUNGE - Dotl & The Boys
- Country - MIDWAY CAFE - The Settlers*
- Country - VAPORS/BAD BOB'S - Ricky Greene, Buck Hutchinson & Highway Bound
- Country - WESTERN STEAKHOUSE AND LOUNGE - Eddie Carroll & Del Street
- Easy Listening - BLUFF CITY BAR - Tom & Stein
- Jazz - BLUES CITY DINER - Gargol
- Jazz - ESCAPE LOUNGE - Ruby Wilson/Edwin Hubbard
- Jazz - FRENCH QUARTER SUITES - Capt. Phil & Hollenaz*
- Jazz - HUEY'S - Mid-Town Jazz Mobile*
- Jazz - HUEY'S EAST - Lannie McMillan Quartet*
- Jazz - JOYCE COBB'S CLUB - MoMo & The Akron Family
- Jazz - MARMALADE - J. Michael Shaw
- Jazz - MEMPHIS SOUNDS - Cawin
- Jazz - OZZIE BRENNER - Lannie McMillan Trio*
- Jazz - SOUTH CITY GRILL - Live Jazz Quintet w/Tom Owen
- Pop - D'BOYS - D'Boys Family
- Pop - COCKEYED CAMEL - Ken & Linda Kelly/Karaoke
- R&B - CLUB UNIQUE - Eye To Eye w/ Special Guests
- Rock - ALEX'S - Great Indoorsmen
- Rock - ALFRED'S - Kevin Paige Band
- Rock - CIRCLE CAFE - Big Fish
- Rock - MIK-NIEL'S - Toter
- Rock - ON THE STRIP - Cadillac Cowgirl with Her Backdoor Men
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| WHEELS LOUNGE                | - Rex X (r)                                     |
| DAILY PLANET                 | - Snake Doctor (r)                              |
| DUNDEE’S                     | - Good Question (r)                             |
| GONZALEZ & GERTRUDE’S        | - Southern Cross (ac)                            |
| HASTING’S PLACE              | - Finney & Norman (ac)                           |
| JOYCE COBBS CLUB             | - Joyce Cobb (j)                                 |
| MIDWAY CAFE                  | - Natchez (r)                                   |
| MIK-NEIL’S                   | - Lee Baker & The Agitators (rb)                |
| MUPPHY’S                     | - Suz & The Fuze (rb)                            |
| NEW DAISY THEATRE            | - Herb Ellis And Charlie Byrd (j)               |
| ON THE STRIP                 | - Sun Kings (r)                                 |
| ORPHEUM                      | - "Chimpmunk Christmas"                         |
| PLAYHOUSE ON THE SQUARE      | - Peter Parr                                    |
| POOR RED’S                   | - Jimi Jamison (r)                               |
| RAMPAGE BAR & GRILL          | - Trade Off Band (r)                            |
| RASCAL’S                     | - Judge Parker (r)                               |
| RECOVERY ROAD                | - Bottom Line (g)                               |
| RP TRACKS                    | - Lance Strode (c)                              |

Saturday - Dec. 5
- 616 - Bury The Bone (r)
- B.B. KING’S BLUES CLUB - Albert Collins (bl)
- BLUES CITY DINER - Mojo Buford (bl)
- BOTTOM LINE - 4 Feet Deep (r)
- BULL AND BEAR - Reba & The Portables (rb)
- CAPTAIN BILBO’S - MVP (p)
- CHRISTIAN BROTHERS UNIVERSITY THEATRE - "Ransom of St. John"
- CIRCUIT PLAYHOUSE - "The Lion, The Witch & The Wardrobe"
- CLUB PARADISE - Little Milton Show w/ Lynn White/j Blackfoot/Blues Boy/ Lee Shot Williams (rb)
- COCO LOCO - The Blues Other Brothers (r)
- COMEDY ZONE - Tom McGillen
- CRAZY LARRY’S PUB - Amish Pimps (r)
- DAILY PLANET - Snake Doctor (r)
- DUNDEE’S - Good Question (r)
- GONZALEZ & GERTRUDE’S - Southern Cross (ac)
- HASTING’S PLACE - Finney & Norman (ac)
- JOYCE COBBS CLUB - Joyce Cobb (j)
- MIDWAY CAFE - Natchez (r)
- MIK-NEIL’S - Lee Baker & The Agitators (rb)
- MUPPHY’S - Suz & The Fuze (rb)
- NEW DAISY THEATRE - Herb Ellis And Charlie Byrd (j)
- ON THE STRIP - Sun Kings (r)
- ORPHEUM - "Chimpmunk Christmas"
- PLAYHOUSE ON THE SQUARE - Peter Parr
- POOR RED’S - Jimi Jamison (r)
- RAMPAGE BAR & GRILL - Trade Off Band (r)
- RASCAL’S - Judge Parker (r)
- RECOVERY ROAD - Bottom Line (g)
- RP TRACKS - Lance Strode (c)

The Cadillac Cowgirl With Her Back Door Men bring country to Beale Street at Joyce Cobb’s December 3, 10, 17, 23, 30. Sunday nights at On The Strip and Barrister’s on the 17th.

Sunday - Dec. 6
- BOTTOM LINE - The BlueBeats (r)
- CAPTAIN BILBO’S - Eddie Harrison & The Short Cuts (rb)
- CIRCUIT PLAYHOUSE - "The Lion, The Witch & The Wardrobe"
- COMEDY ZONE - Tom McGillen
- DAILY PLANET - Todd Snider (ac)
- mAUPH’S PALACE CAFE - Preston Shannon Band (bl)
- LAUGH FACTORY - Lenny Clark
- MIK-NEIL’S - Dan Hope & Tropix (rg)
- MURPHY’S - Paul Bostick (ac)
- NIRVANA REEF - Finney & Norman (ac)
- POPULAR LOUNGE - Open Mic (ac)
- RAMPAGE BAR & GRILL - 1-900 (r)

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keith's about time
RASCAL'S - Black Market
RP TRACKS - Jennie Brownfield
RUM BOOGIE CAFE - Don McMinn & The Rum Boogie Band
SOUTH END - Broken Arrow (b)
STAGE STOP - Rock Wylder/Gypsy Roonx
T.J. MULLIGAN’S - Lance Strode (c)
UP THE STREET - The Windows (r)

Friday - Dec. 11
616 - Three (r)
ANTENNA CLUB - Small Room/Erasr Head/Question Mark
B.B. KING’S BLUES CLUB - Kenny Neal (bl)
BARRISTERS - Compulsive Gamblers/Southern Troubadors (r)
BLUES CITY DINER - Mojo Buford (bl)
BULL AND BEAR - Rhythm Hounds (r)
CAPTAIN BILBO’S - The Bouffants (r)
CHRISTIAN BROTHERS UNIVERSITY THEATRE - "Ransom of St. John"
COCO LOCO - Todd Bradley & Next Level (r)
COMEDY ZONE - Klaus Myers
CRAZY LARRY’S PUB - Bury The Bone (r)
DAILY PLANET - Sky Dogs (bl)
DUNDEE’S - John Kilzer (ac)
GONZALES & GERTRUDE’S - Finney & Norman (ac)
HASTING’S PLACE - Jimmy Davis/Tommy Burroughs (ac)
HIGHPOINT PINCH - Hog Holler Hot Shots (ac)
JOYCE COBBS CLUB - Joyce Cobb (j)
KING’S PALACE CAFE - Preston Shannon Band (bl)
LAUGH FACTORY - Lenny Clark
MIK-NEIL’S - The Night Owls (r)
MURPHY’S - Buffalo Plaid (r)
NIRVANA REEF - Funn Brothers (bl)
ON THE STRIP - Funny Pleasure (r)
ORPHEUM - "The Nutcracker"
PLAYHOUSE ON THE SQUARE - "Peter Pan"
POPULAR LOUNGE - 4 Feet Deep (r)
RAMPAGE BAR & GRILL - 1-900 (r)
RECOVERY ROAD - Bad Apple (p)
RP TRACKS - Gavin & Plunk (ac)
RUM BOOGIE CAFE - Reba & The Portables (rb)
SLEEP OUT LOUIE’S - The BlueBeats (r)
SOUTH END - Five Eight (r)
STAGE STOP - Frenzy (r)
T.J. MULLIGAN’S - Suz & The Fuze (r)
UP THE STREET - The Windows (r)
WHEELS LOUNGE - Rex X (r)

Saturday - Dec. 12
616 - New Potato Caboose/Buttermilk (r)
B.B. KING’S BLUES CLUB - Kenny Neal (bl)
BARRISTERS - Burn Notes (r)
BLUES CITY DINER - Mojo Buford (bl)
BOTTOM LINE - The Buonis (r)
BULL AND BEAR - In The Groove (r)
CAPTAIN BILBO’S - Natchez (r)
CHRISTIAN BROTHERS UNIVERSITY THEATRE - "Ransom of St. John"
COCKEYED CAMEL - King Daddy & The Boogie Children (rb)
COCO LOCO - Todd Bradley & Next Level (r)
COMEDY ZONE - Klaus Myers
DAILY PLANET - Pump Ethyl (r)
DUNDEE’S - Audio Murphy (r)
JOYCE COBBS CLUB - Joyce Cobb (j)
LAUGH FACTORY - Lenny Clark
MIK-NEIL’S - The Night Owls (r)
MURPHY’S - Buffalo Plaid (r)
NIRVANA REEF - Funn Brothers (bl)
ORPHEUM - "The Nutcracker"
PLAYHOUSE ON THE SQUARE - "Peter Pan"
POPULAR LOUNGE - 4 Feet Deep (r)
RAMPAGE BAR & GRILL - Faces With Shoes (r)
RECOVERY ROAD - Steve Wiggins (g)
RP TRACKS - Lance Strode (c)
SLEEP OUT LOUIE’S - Genetics (r)
SOUTH END - Shawn Lane (r)
SPORTS BAR & GRILL - Razz (r)
STAGE STOP - Jade (r)
T.J. MULLIGAN’S - Brady Howle (ac)
T.J. MULLIGAN’S - Good Question (r)
UP THE STREET - The Windows (r)
WHEELS LOUNGE - Rex X (r)
WILLIE MOFFATS (Mt. Moriah) - Elmo & The Shades (rb)

Sunday - Dec. 13
616 - Toys For Tots Benefit (20 Bands) (r)
BOTTOM LINE - Finney & Norman (ac)
CIRCUIT PLAYHOUSE - "The Lion, The Witch & The Wardrobe"
COMEDY ZONE - Klaus Myers
DAD’S PLACE - Mixed Company (r)
DAILY PLANET - Stephanie Needham (ac)
HUEY’S - Johnny J & The Hitmen (rb)
HUEY’S EAST - The BlueBeats (r)
ORPHEUM - "The Nutcracker"
PECOVEFY ROAD - Steve Wiggins (g)
PP TPACKS - Big Fish (r)
STAGE STOP - Wise Guy (r)
T.J. MULLIGAN’S - Armed Voices (ac)

Monday - Dec. 14
JOYCE COBBS CLUB - Memphis Jazz Orchestra (j)
MURPHY’S - Sam Bryant & Jerry Dean (tb)
STAGE STOP - Wise Guy (r)

Tuesday - Dec. 15
COCO LOCO - Todd Bradley & Next Level (r)
JOYCE COBBS CLUB - Joyce Cobb (j)
LAUGH FACTORY - Mark Price
STAGE STOP - Wise Guy (r)

Wednesday - Dec. 16
616 - Jupiter Coyote/Soul Hat (j)
ANTENNA CLUB - Mustang Lightning (r)
CIRCLE CAFE - Four Feet Deep (r)
COCO LOCO - Todd Bradley & Next Level (r)
JOYCE COBBS CLUB - Momo & The Tabron Family (j)
LAUGH FACTORY - Mark Price
RP TRACKS - Big Fish (r)
STAGE STOP - Wise Guy (r)
T.J. MULLIGAN’S - Armord Voices (ac)

Thursday - Dec. 17
B.B. KING’S BLUES CLUB - Ruby Wilson & The King Bs (bl)
BULL AND BEAR - Big Fish (r)
CIRCLE CAFE - Elmo & The Shades (rb)
COCO LOCO - Todd Bradley & Next Level (r)
COMEDY ZONE - Carrot Top
DAILY PLANET - Garyboy (ac)
HASTING’S PLACE - Mid-South Karaoke

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New Years Eve
DASH RIP ROCK

Friday, Dec. 4
Buri The Bone

Sat., Dec. 25
The Grapes

Wed., Dec. 30
Bud Green

Sat., Dec. 16
Jupiter Coyote

Shake Rattle & Roll
DECEMBER 1992
17


**Friday - Dec. 18**
- ANTEBBBB CLUUB - Hollow Bones (a)
- B.B. KING'S BLUES BLUUB - Ruby Wilson & The King Bs (bl)
- BARRISTERS - Electricland (r)
- BARTON COLISEUM (LITLE ROCK) - Del Leppard (r)
- BLUES CITY DINER - Little Jimmy King & The Soul Survivors (bl)
- NOOL AND BEAB - Memphis Icebreakers (rb)
- CHRISTIAN BROTHERS UNIVERSITY THEATRE - "Hansom of St. John"
- COKEYED CAMEL - Faces With Shoes (r)
- WEST END - The Great Indoorsmen (r)
- STAGE STOP - Wise Guy (r)
- T.J. MULLIGAN'S - Beverly Brothers (rb)
- MURPHY'S - Craig Shindler & Glint Orchestra (j)
- T.J. COPDOVA'S - Lance Strode (c)
- NOYCE COBBS CLUB - Mom & The Kings (j)
- COCO LOCO - Todd Bradley & Next Level (r)
- COMEDY ZONE - Carrot Top
- CAFÉ LARRY'S PUB - The Puddin' Heads (r)
- DAILY PLANET - Buffalo Plaid (r)
- DUNDEE'S - Armed Voices (ac)
- GONZALES & GERTRUDE'S - The Coolers (rb)
- HASTING'S PLACE - Southern Cross (ac)
- JOYCE COBBS CLUB - White Cobb (j)
- KING'S PALACE CAFE - Preston Shannon Band (bl)
- LAUGH FACTORY - Mark Price
- MIK-NEIL'S - Stacey Plunk & Chris Gavin (ac)
- NIRVANA REEF - The Buonis (r)
- ON THE STRIP - Sun Kings (r)
- PLAYHOUSE ON THE SQUARE - "Peter Pan"
- POPULAR LOUNGE - Finney & Norman (ac)
- RAMPAGE BAR & GRILL - Eddie Harrison (r)
- RECOVERY ROAD - Sober Life Party (g)
- RP TRACKS - Lance Strode (c)
- RUM BOOGIE CAFE - Don McMinn & The Rum Boogie Band (bl)
- SLEEP OUT LOUIE'S - The BlueBeats (r)
- SOUTH END - The Great Indoorsmen (r)
- STAGE STOP - Wise Guy (r)
- UP THE STREET - Beat Generation (r)
- WHEELS LOUNGE - Ruckus (r)

**Saturday - Dec. 19**
- 616 - The Grapes (r)
- ANTEBBBB BLUUB - Trustees/Zoe Turncoat/Yow/American Legion (a)
- B.B. KING'S BLUES BLUUB - Ruby Wilson & The King Bs (bl)
- BARRISTERS - Matt Tutor (ac)/CadillacCowgirl with Her Back Door Men (r)
- BLUES CITY DINER - Little Jimmy King & The Soul Survivors (bl)
- BOTTOM LINE - A Feel Deep (r)
- BULL AND BEAB - Suz & The Fuze (r)
- CHRISTIAN BROTHERS UNIVERSITY THEATRE - "Ransom of St. John"
- CIRCUIT PLAYHOUSE - "The Lion, The Witch & The Wardrobe"
- COKEYED CAMEL - Faces With Shoes (r)
- COCO LOCO - Todd Bradley & Next Level (r)
- COMEDY ZONE - Carrot Top
- CAFÉ LARRY'S PUB - Bury The Bone Men (r)
- DAILY PLANET - Lee Gardner & The Sensations (rb)
- DUNDEE'S - Entourage (r)
- GONZALES & GERTRUDE'S - Southern Cross (ac)
- HASTING'S PLACE - Ben Shaw (ac)
- JOYCE COBBS CLUB - Tabron Family (j)
- MIDWAY CAFE - Reba & The Portables (rb)
- MIK-NEIL'S - The Thang (r)
- MURPHY'S - Greg Hisky (r)
- ON THE STRIP - Sun Kings (r)
- P & H CAFE - Rhythm Hounds (rb)
- PLAYHOUSE ON THE SQUARE - "Peter Pan"
- RAMPAGE BAR & GRILL - Trade Off Band (r)
- RASCAL'S - Drivin' South (r)
- RECOVERY ROAD - Urgent Cry (g)
- RP TRACKS - Nuclear Cafe (r)
- SLEEP OUT LOUIE'S - Big Fish (r)
- SOUTH END - The Five That Killed Elvis (r)
- STAGE STOP - Wise Guy (r)
- T.J. CORDOVA'S - Lance Strode (c)
- T.J. MULLIGAN'S - Beat Generation (r)
- TEMPTATIONS - Gypsy Pose (r)
- UP THE STREET - Jimmy Davis Band (bl)
- WHEELS LOUNGE - Ruckus (r)
- WILLIE MOFFATS (Mt. Moriath) - Elmo & The Shades (rb)

**Sunday - Dec. 20**
- BOTTOM LINE - Finney & Norman (ac)
- CIRCUIT PLAYHOUSE - "The Lion, The Witch & The Wardrobe"
- COMEDY ZONE - Carrot Top
- HUEY'S - The Unknown Blues Band (bl)
- HUEY'S EAST - Mark Hummel (rb)
- MURPHY'S - Van Duren
- PLAYHOUSE ON THE SQUARE - "Peter Pan"
- T.J. MULLIGAN'S - 3 Way (r)
- WILLIE MOFFATS (Sycamore View) - Beat Generation (r)

**Monday - Dec. 21**
- CIRCUIT PLAYHOUSE - "The Lion, The Witch & The Wardrobe"
- JOYCE COBBS CLUB - Memphis Jazz Orchestra (j)
- MURPHY'S - Craig Shindler & Clint Goodin (ac)

**Tuesday - Dec. 22**
- COCO LOCO - Todd Bradley & Next Level (r)
- COMEDY ZONE - Dennis Phillippi
- JOYCE COBBS CLUB - Momo & The Tabron Family (j)

**Wednesday - Dec. 23**
- COCO LOCO - Todd Bradley & Next Level (r)
COMEDY ZONE - Dennis Phillippi
JOYCE COBBS CLUB - Cadillac
Cowgirl With Her Back Door Men (c)/
Jimmie James (ac) / Ken Foropoulos
NIRVANA REEF - Finney & Ruckus (ac)
RASCAL'S - Gun Down Mary (r)
T.J. MULLIGAN'S - Beverly Brothers (r)

Thursday - Dec. 24
CIRCLE CAFE - Elmo & The Shades
(cmb)
CCO Loco - Todd Bradley & Next Level (r)
COMEDY ZONE - Dennis Phillippi
DAILY PLANET - Garyboy (ac)
JOYCE COBBS CLUB - Momo & Mom's
Tobron Family (l)
POPULAR LOUNGE - Finney & Norman (ac)

Friday - Dec. 25
B.B. KING'S BLUES CLUB - Ruby
Wilson & The King Bs (bl)
BULL AND BEAR - Memphis Icebreakers
(rb)
CCO Loco - Todd Bradley & Next Level (r)
JOYCE COBBS CLUB - Joyce Cobb (j)
MARMALADE - Audie Smith & Toni Green (rb)
RASCAL'S - TNA Reunion (r)
RECOVERY ROAD - Full Measure (bl)
RP Tracks - Lance Strode (c)
SOUTH END - Todd Snider & The Bootleggets (c)
STAGE STOP - Chosen (r)
UP THE STREET - Razz (l)
WHEELS LOUNGE - Ruckus (r)

Saturday - Dec. 26
616 - Me & The Party Hats (r)
ANTENNA CLUB - Gangline/Enraptured (l)
B.B. KING'S BLUES CLUB - Ruby
Wilson & The King Bs (bl)
BOTTOM LINE - Garyboy & Mr. Simmons (ao)
BULL AND BEAR - Reba & The Portables (r)
Cockeyed CAMEL - Elmo & The Shades
(rb)
CCO Loco - Todd Bradley & Next Level (r)
COMEDY ZONE - Dennis Phillippi
CRAZY LARRY'S PUB - The Difference
(l)
GONZALES & GERTRUDE'S - Finney &
Norman (ac)
HASTINGS PLACE - Southern Cross
(ac)
JOYCE COBBS CLUB - Joyce Cobb (j)
MIDWAY CAFÉ - Good Question (r)
MURPHY'S - Suzz & The Fuze (rb)
NEW DAISY THEATER - Jazz
Homecoming (l)
ON THE STRIP - Over The Edge (r)
PLAYHOUSE ON THE SQUARE -
"Peter Pan"
RASCAL'S - Mad Man (r)
RECOVERY ROAD - Live Christian
Music (g)
SLEEP OUT LOUIE'S - Genetics (r)
SOUTH END - Freeword (l)
STAGE STOP - Chosen (r)
T.J. CORDOVA'S - Lance Strode (c)
UP THE STREET - Razz (l)
WHEELS LOUNGE - Ruckus (r)
WILLIE MOFFAT'S (Mt. Moriah) - Beat
Generation (r)

Sunday - Dec. 27
BOTTOM LINE - The Beverly Brothers
(r)
COMEDY ZONE - Dennis Phillippi

TRASH DISCO NIGHT continued from page 14
dance floor packed with the mutant children of baby boomers
dancing to records their parents surely trashed long ago.
But not all the regulars at Trash Disco Night are under 30.
The evening's most celebrated personality is a man everyone
knows as Skipper, a man clearly cut from a different cultural cloth
that than the rest of the dance floor habitues. Dressed in clothing
that smacks of a thrift store tour, he could be a Saf Mart

Skipper is 35 years old, and works as a busboy at a local
restaurant. At 616 he is clearly having the time of his life. During
a rare break from dancing, he said, "I like the fact that the music
is good here. I grew up with disco...I remember when Ernie's
disco was out on Park Avenue." His favorite artists: Rick James,
K.C. and the Sunshine Band, and Earth, Wind and Fire.

Except for a few annoying nods at bands no one can get
nostalgic about (INXS and the Beastie Boys) the later it gets, the
better the music gets. The evening reached a climax of sorts just
after midnight, when two sacred songs from the Disco Canon

David The Worm's
MODERN MUSIC REPORT

1. PRINCE - "My Name Is
Prince"
2. SOUP DRAGONS -
"Pleasure"
3. LORDS OF ACID - "I Must
Increase My Bust"
4. SOUND FACTORY -
"Understand This Groove"
5. PREFERENCES - "If
You Don't Love Me"
6. OPUS III - "I Talk To
The Wind"
7. NYMPHOMANIA - "I Want
Your Body"
8. HOUSE OF PAIN - "Sham-
rocks And Shenanigans"
9. LATOUR - "Blue"
10. FAITH NO MORE - "A
Small Victory"
11. NED'S ATOMIC DUSTBIN
- "Not Sleeping Around"
12. THE FARM - "Rising Sun"
13. POOD, BH 'N' PFLUG -
"Duelling Techno"
14. THE SHAMEN - "Eneeezer
Goode"
15. EMF - "They're Here"
16. THOMPSON TWINS - "Play
With Me (Jane)"
17. BIZARRE, INC. - "I'm Gonna
Get You"
18. TEN CITY - "Only Time Will
Tell"
19. SOUL ASYLUM - "Some-
body To Shove"
20. DADA - "Dizz Knee Land"

David "The Worm" Nall is a
reporter for Billboard
magazine's Dance Club Chart
and is also a DJ at 616. He
hosts the New Modern Music
Show on WEVL FM 90 every
Monday at Midnight.

— Tony Manero
Christmas Music Guide

Looking for new Christmas music this year? There's plenty to choose from, as record companies continue to fill Santa's bag with seasonal goodies from both current stars and old favorites. Some should prove to be perennial classics, while others may turn out to be nothing more than Christmas gifts for loyal fans. Either way, here's a quick guide to what's out there.

THE CLASSICS: Before we get into the new stuff, the staff here at Shake, Rattle & Roll took an informal poll amongst ourselves to try and determine the 10 essential Christmas albums. Obviously, Christmas music can be very personal -- if your family had one album that they played to death every year while you were growing up, that particular record probably means more to you than anything we could recommend. Nevertheless, these 10 titles are hard to beat in our eyes, and they're a pretty good starting point for any Christmas library:

- Vince Guaraldi Trio -- *A Charlie Brown Christmas*
- Elvis Presley -- *Elvis' Christmas Album*
- Phil Spector -- *A Christmas Gift For You*
- Johnny Mathis -- *Merry Christmas*
- The Beach Boys -- *The Beach Boys Christmas Album*
- Frank Sinatra -- *The Sinatra Christmas Album*
- Nat King Cole -- *The Christmas Song*
- James Brown -- *Santa's Got A Brand New Bag*
- *A Very Special Christmas*
- *Billboard's Greatest Christmas Hits* (both volumes)

POP: The biggest new title this year is *A Very Special Christmas 2*, the follow-up to 1987's phenomenally successful multi-artist benefit album for the Special Olympics. The lineup this time around features brand new Christmas songs from Tom Petty and the Heartbreakers, Boyz II Men, Extreme, and Run DMC, along with traditional standards from Michael Bolton, Jon Bon Jovi, Luther Vandross, Ann & Nancy Wilson, Randy Travis, Wilson Phillips, Debbie Gibson, Tevin Campbell, Paul Young, Aretha Franklin, and Vanessa Williams. Also included are duets between Bonnie Raitt and Charles Brown, Ronnie Spector and Darlene Love, and, courtesy of the same technology that brought Natalie and Nat King Cole together in song, Cyndi Lauper and a vintage-era Frank Sinatra. And finally, although it's not really a Christmas song, the album closes with a strangely appropriate version of Bob Dylan's "I Believe In You" from Sinéad O'Connor.

The soundtrack to *Home Alone 2* also serves as a pretty decent Christmas album no matter what you think of the movie -- artists include Darlene Love backed by the E Street Band, Bette Midler, TLC, Atlantic Starr, and Johnny Mathis. Also new this year are Christmas albums from Amy Grant (her second), Manhattan Transfer, Mel Torme, and Neil Diamond, who bravely covers John Lennon's "Happy Xmas (War Is Over)." How does it sound? Come on, what do you think a Lennon song sung by Neil Diamond sounds like? But it is Christmas, so we'll be charitable.

As for oldies, Rhino Records has put out a new compilation called *Doo-Wop Christmas*, featuring songs from many of the classic '50s street harmony groups. As is usually the case with Rhino Christmas collections, it's first class all the way. The Phil Spector album, *A Christmas Gift For You*, is also finally available again on CD -- and unlike last year, you don't have to buy the box set to get it.

COUNTRY: Country artists are notorious for releasing Christmas albums -- past holiday releases from Randy Travis, Ricky Van Shelton, The Judds, George Strait, Reba McEntire, and Alabama should continue to sell big this year, especially given country music's booming popularity. But there are also some hot new titles out there. The biggest name to jump on the Santa bandwagon this year is Garth Brooks, whose *Beyond The Season* debuted in the Top Ten on the *Billboard* album chart when it was released this past August -- no small feat for a Christmas album in the heat of summer. Between this and his new studio album, *The Chase*, look for it to be a big Garth Christmas at your nearest Walmart.

Travis Tritt also has a new Christmas album out. * Loving Time Of The Year* features the usual assortment of standards and Nashville session songs, and even competes with Garth on one cut -- both have recorded a version of Buck Owens' classic "Santa Looked A Lot Like Daddy" (stick with the original).

Doug Stone has just released *The First Christmas*, a collection of mostly unfamiliar songs that should appeal only to fans. Alan Jackson does a version of Burl Ives' "Holly Jolly Christmas" on the aforementioned *Home Alone 2* soundtrack that should receive lots of country airplay. And Warner Brothers has finally released Emmylou Harris' classic *Light Of The Stable* on CD.

Soul: The two major soul Christmas releases this year both attempt to cover all the bases in African-American music, from gospel and R&B to jazz and hip-hop. *Handel's Messiah -- A Soulful Celebration* delivers contemporary versions of selec-
tions from the Handel masterpiece, including songs from Stevie Wonder & Take 6, Tevin Campbell, Al Jarreau, Howard Hewitt, Patti Austin, Sounds Of Blackness. Some of the biggest names in gospel music: Daryl Coley, Vanessa Bell Armstrong, Commissioned, the Clark Sisters, and Tramaine Hawkins also lent a hand. The signature "Hallelujah Chorus" is an all-star choral effort led by Quincy Jones featuring most of these artists and more -- Gladys Knight, Vanessa Williams, Jeffrey Osborne, Stephanie Mills, Johnny Mathis, Chaka Khan, and actor Charles Dutton are just a few of the voices joining in.

The Sounds Of Blackness' new project, The Night Before Christmas -- A Musical Fantasy, is just as ambitious and is even more impressive, since they don't rely on guest stars. The first half of the album is a collection of various Christmas songs, both traditional and new, while the second half is an original concept piece built around a slightly updated version of "Twas The Night Before Christmas." This is the centerpiece of the Grammy-winning gospel ensemble's holiday stage show, currently playing in their hometown of Minneapolis. Don't be surprised to see it turn into a seasonal standard to be performed by school and church choirs nationwide.

If you're more interested in vintage Christmas soul, Motown has quietly reissued several Yuletide faves that have been unavailable for a couple of years, including titles from the Jackson Five, Diana Ross and the Supremes, Smokey Robinson, and Stevie Wonder. And if you missed them last year, pick up the CD reissues of Christmas albums from Booker T. & the M.G.s and Jackie Wilson. Don't forget the incredible Soul Christmas compilation from Atlantic, which includes classic singles from Otis Redding, Carla Thomas, the Drifters, Solomon Burke, and many others.

ALTERNATIVE: For those of you who like your eggnog spiked and your Christmas carols hip, don't worry -- Santa hasn't forgotten you either. Mojo Nixon's long-awaited Horny Holidays is finally here. It's a twisted, juvenile, drunken orgy of a record, and of course, Mojo fans will love it (especially after a few shots of peppermint schnapps). For something a wee bit calmer, seek out The Mother Of Flagpole Christmas Albums on DB Records, a best-of compilation of past albums put out by Flagpole Magazine of Athens, Georgia. Artists include Michael Stipe, Kevin Kinney of Drivin' & Cryin', Flat Duo Jets, Dreams So Real, and other Athens favorites.

Two other alternative titles that came out last year are also worth checking out, if you can find them in local stores. A Lump Of Coal, on the First Warning label, features Henry Rollins, Young Fresh Fellows, Hoodoo Gurus, Clockhammer, Crash Test Dummies, and several other post-modern bands. Yuletunes, on Black Vinyl Records, consists mostly of unknown artists, but the few nationally known acts that are included are easily worth the price of admission: Matthew Sweet, Material Issue, Shoes, Marti Jones and Don Dixon, the Cavedogs, Bill Lloyd, and the Spongetones highlight what is perhaps the best independent label Christmas release in years.

Children of the '70s will want to camp it up with three releases that are sure to warm the heart of any baby boomer. First, look for a CD reissue of the Partridge Family's Christmas Card album, with new liner notes from Danny Bonaduce. The Bobby Sherman Christmas Album has also been re-released, which should make the former singer/actor/teen idol the only working paramedic in California who has his own Christmas album out (talk about being a Renaissance man!). And if those two albums aren't enough, there's a new compilation called A TV Family Christmas which features cuts from both of them, along with songs from the Brady Bunch kids, the Chipmunks, Howdy Doody, the Monkees, and the Cartwright family from Bonanza. Christmas just ain't Christmas without hearing Lorne Greene, Michael Landon, and Dan Blocker sing "Merry Christmas Neighbor," don't you think?

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**OTHER REVIEWS**

**THE MEMPHIS HORNS: Flame Out** (Lucky Seven / Rounder)

Perhaps the only Stax veterans to make it into the '90s without getting trapped in their past, the Memphis Horns are the consummate session horn section. No matter who Wayne Jackson and Andrew Love are playing for, they have the often-overlooked ability to enhance a song without overpowering it -- something which other "name" horns for hire, like Tower of Power or the Uptown Horns, are usually incapable of doing. And that gift, which is what puts them in such high studio demand even today, is even more impressive when you consider that they still have one of the most distinctive sounds in popular music.

But what happens when they step into the spotlight? Flame Out, the duo's new album and their first in 15 years, is a wonderful collection of instrumental Memphis R&B that easily recalls their glory days as part of the Mar-Keys. The best part, however, is that they also sound just as contemporary as their recent work with Peter Gabriel, Robert Cray, or Steve Winwood. Their sound just refuses to age (call them the Dick Clark of horn sections).

Comprised mostly of funky originals co-written with producer Terry Manning, the record also features covers of three Memphis classics, including "Gee Whiz," which serves as a fine trumpet showcase for Jackson. And Love's radio-friendly smoky sax leads on the remixes of "Let's Stay Together" and "These Arms Of Mine" should garner the pair significant airplay on those soul and pop-leaning jazz stations that could use a break from David Sanborn, Najee, and Dave Koz. In an era when someone as bland as Kenny G is the most popular instrumental artist on the charts, it's nice to hear horn players with real soul for a change.

**BETTY BOO: Grrr! It's Betty Boo** (Sire / Reprise)

More cute girl-pop to help combat the post-election / pre-Christmas blues. Betty Boo's second album is a playful romp through Go-Go and Deee-Lite territory that refuses to take itself seriously. Lots of sassy attitude, not to mention some devastatingly catchy tunes. Check out the sly way that "I'm On My Way" ends with a riff or two from the Beatles' "Lady Madonna." bubblegum hasn't sounded this groovy in a long time.

Meanwhile, teenage French starlet Vanessa Paradis has chosen to make her American debut with what is essentially the new Lenny Kravitz album. Kravitz, who has apparently picked up a few pointers from Prince on how to win over girls by helping out on their records, did it all. Surprise, surprise -- it all sounds just like a Lenny Kravitz album. But that's not so bad. His trademark retro sound is well suited for Paradis' little-girl voice, and he did give her some great songs. He may even wind up wishing he had kept some for himself.

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STUDIO NEWS continued from page 11

produced. Don Phillips, ex drummer for MC Hammer, began production on an eight song LP. Phillips produced and programmed the tracks, Ensright engineered. Robert Summerell began a three song gospel project. Summerell produced with Ensright on the board. The Suspicions re-mixed an 11 song LP. Recorded live on location, Mike Ensright produced while brother Jim engineered. Steve Joynor, percussionist for Kevin Paige, began production with several solo artists. Joynor will program and produce the project.

PHILLIPS RECORDING Knox Phillips has been producing publishing demos for Bob Simon, who has written for Reba McEntire. Phillips is also producing publishing demos for Mary Unobsky, who has had Bonnie Raitt cover her material. Priscilla Coolidge (sister of Rita) was also working with Phillips for upcoming releases.

TUBBS RECORDING The Charles Miller Group is finishing a Gospel album for independent release. Chuck Reynolds engineered and co-produced with Chris Terry. Reynolds also produced and engineered local rockers Touch for label shopping. Rappers Derrick D and Darryl Dates are each working on their own independent releases for vinyl with Reynolds producing and engineering both projects. Reynolds produced demos for Planet Clown who plans to go label shopping. Chuck Reynolds also teamed up with vocalist Glen Montgomery to finish up Numbers, their contemporary Christian-pop project. This is an independent release with major distribution.

ROCKINGCHAIR STUDIOS Singer/songwriter David Windham finished mixing five songs for an independent release. Windham and Leigh Ann Jordan produced, studio owner Mark Yoshida engineered. The Yuppies from Missouri are cutting tracks for an independent release produced by Dennis Gurry and Mike Barnett. Yoshida engineered and Alan Mullins assisted. Singer/songwriter David Williams from Armed Voices cut tracks for a solo independent release, produced and engineered by Mark Yoshida. Mike Kennedy was assistant engineer. The project includes appearances by Stan Gibert, Larry Hensley, Mark Marchetti and Alan Mullins. The Martini Age was back in cutting seven songs for label shopping. Produced by the band and Yoshida, Yoshida engineered with Alan Mullins assisting.

EASY PICKINS has been cataloging songs for various local artists for shopping.

EASLEY RECORDING Davis McCain and Doug Easley engineered a number of projects this past month, including Mind Flayer who cut five songs for an independent release. The Simpletones cut four songs for an upcoming 7 inch Sugar Ditch release. Ex-Clit Gail Clifton Johnson sang with Cold Blue Steel backing her. Jon Spencer Blues Explosion from New York cut for an upcoming release. Sky Cow recorded six demos.

ROADHOUSE Danny Jones finished mixing Reckless Abandon, to be released this January. Jones produced and engineered, assisted by Peter Strauss. The theme music for Meucci Pro and World Team Billiards tour, broadcast recently on ESPN. Jones produced with John Rowland assisted. Ernie Johnson cut a four song demo for label shopping. Jones engineered this contemporary Christian project.

WHAT'S SHAKIN continued from page 4

Memphis” by Trisha Yearwood, and “Queen Of Memphis” by Confederate Railroad. Nice to know someone’s thinking of us. For now, that’s What’s Shakin’. See you in the New Year!

— CPJ Mooney

GROOVE continued from page 10

album from West Side Story.

Miles fans may have additional interest in the Mastersound reissue of Kind Of Blue, since this is the first time that side one has been released at the correct speed and pitch. When preparing the master for this title, Sony engineers discovered that all previous versions of the first half of the album, both vinyl and CD, were about half a step sharp due to a mistake in the original LP mastering process, so they’re correcting it. Purists will either love it or hate it; most of us probably won’t even notice the difference.

In sound track news, two titles are worth particular mention. Toys, the new Robin Williams film, features new material from Enya, Tori Amos, Wendy & Lisa (with help from Seal), Pat Metheny, and a collaboration between Williams and Thomas Dolby. Leap Of Faith, Steve Martin’s movie about a touring evangelist, includes new, gospel-tinged songs from Don Henley, Lyle Lovett, Patti Labelle, and Wynonna Judd. The first single is Meat Loaf’s “Paradise By The Dashboard Light,” a traditional gospel classic if ever there was one.

And in 1993? Look for releases early next year from Wynton Marsalis, Elvis Costello (a classical excursion with the Brodsky Quartet), Ice-T, Van Halen (live), Every Mother’s Nightmare, Triumph, The Front, Dinosaur Jr., Jesus Jones, The FiREHOSE, Enuff Z’Nuff, comedian and MTV/Nike spokesman Denis Leary, and Prince babe Carmen Electra. There will also be compilations forthcoming on the Georgia Satellites, Iron Butterfly, Vanilla Fudge, Neil Young (a single disc from his mid-‘80s Geffen years), and Simple Minds. And in January, Rhino will unleash the first five volumes in the Do It Yourself (D.I.Y.) series, a comprehensive collection of British and American punk and new wave music from the late ‘70s.

Cheap Trick’s Budokan II, a live album taken from the same 1978 Japanese show that yielded the classic Live At Budokan, is tentatively scheduled for a January release. The band has also just signed with Warner Brothers, after 15 years with Epic. Nanci Griffith’s upcoming album is an acoustic and folk music lover’s dream — featuring guest appearances from the Indigo Girls, John Prine, Arlo Guthrie, Leo Kottke, Bela Fleck, Emmylou Harris, Alison Krauss, Guy Clark, Kennedy-Rose, Iris DeMent, Odetta and John Gorka. Look for it in February, along with Mick Jagger’s new solo album, Wandering Spirit. Originally scheduled for November, the album apparently now will not feature the bluesy material that Jagger cut with the Red Devils, the L.A. band that recently opened up here for Los Lobos. Some of the tracks may still show up as B-sides.

Happy Holidays from the staff of Shake Rattle & Roll

22 DECEMBER 1992 Shake Rattle & Roll
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EXTREMELY VERSATILE ELECTRIC/ACOUSTIC GUITARIST seeks to form or join band ranging anywhere from classic, college or commercial rock to acoustic, funk, fusion or pop. Call Randy at (901) 327-7004.

Strong affinity for gospel. Extensive experience in Vegas and Lake Tahoe. Have not worked in 14 years - previously presumed dead. Contact Deke (616) 343-2066.

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