January 1993

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SHAKE RATTLE & ROLL

Memphis Music ... and Beyond

January 1993

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THE LAST SOUL MAN

The Legend of Johnnie Taylor

FREE
Former Memphian James Williams conducts the Jazz Homecoming Orchestra Sunday, December 27th at The New Daisy

1992 closed on a musical high note for me, as I attended the 7th Annual Jazz Homecoming at the New Daisy Theatre. It was a perfect way to relieve all the pent-up stress from holiday shopping, and relax after all that Christmas, um, jazz. For two nights (December 26 and 27) former and current Memphians, many of whom are nationally known in jazz circles, reunited to create some outstanding music. Each night’s attendance was fair (300 the first night and about 350 for the next night), but there was plenty of room for more. If jazz means more to you than music to impress a date with, do what you can to support the Jazz Foundation. Call them at 725-1528 to offer your help. Or even better, go to a couple of shows. For little more than the price of a Kenny G CD, you can support live jazz in Memphis. Please don’t let this important musical art form die of neglect.

MEMPHIS ON THE CHARTS — December saw a good deal of chart activity from Wendy Moten. Her new single “Come In Out Of The Rain” got all the way up to #3 on Radio and Records’ Urban New Artists chart last month, and also reached #9 on their New Artists Adult Contemporary chart. Billboard critics gave the song a favorable review and at press time, “Rain” had just entered their R&B chart at #80.

NEW RELEASES — A second EP release from the Compulsive Gamblers, Church Goin’, was released last month, and is one of the best independent releases of ’92. Don’t be misled by the title — this ain’t no gospel recording. Like the band’s first release, Church Goin’ is a harrowing, brilliant piece of work. It’s difficult to describe this group’s sound, but here are a few rough stabs at it: minimalist genius rank with despair; garage band, mutant delta blues music; the kind of stuff I imagine Lee Harvey Oswald would have enjoyed as background music while polishing his rifle. In other words, kids, it’s a must have! It’s available at Shangri-La on Madison, across from Huey’s.

Much less psychotic, yet just as noteworthy is the forthcoming album from The Beat Generation. The release date is sometime next month and it’s still untitled. I managed to get my hands on an advance cassette copy a couple of weeks ago, and it’s all I’ve listened to since. It’s a fine collection of straight up, Beatles-influenced good ol’ rock’n roll. Look for more on this next month.

SPLITSVILLE — One of the most popular bands on the local club scene is calling it a day. Becky Russell, lead singer for Reba and The Portables confirmed that the band has broken up.
Dear Shake Rattle & Roll:

In response to Buzz Stone’s letter concerning the Todd Snider story in the November issue of Shake Rattle and Roll.

Listen, I was there for the two infamous pre-production sessions in Nashville. We walked into the studio, coincidentally owned by Buzz Stone, only to find two Eddie Van Halen look-a-likes waiting there warming up their array of guitar effects. To add to the shock, Buzz had also recruited a virtuoso piano player and another Nashville guy to play drums for Todd. We Memphis guys kinda rolled our eyes and winked. Even though the Nashville guys demonstrated to be considerate tasteful musicians, our initial fears gradually became true: the seven hour session was an unorganized and unproductive drunken mess.

Acting producer Buzz Stone was certainly no help. He started the night by announcing that he didn’t want us (Memphis guys) to have any “preconceived ideas about the songs.” Then I knew we were in trouble. At one point, after several hours of listening to Buzz try to explain what amounted to a rest on the third beat of a measure (a concept beyond his musical vocabulary), out of pure frustration, I implored over the headsets, “Ok guys, who’s gonna take the solo? Buzz, what do you want us to do there?” His answer was something like, “You know man, play it like a whole band would!” Well, until we got to Nashville we were a band! (A well rehearsed band I might add.) Each time the solo section would roll around the inevitable would happen, either no one would play at all, or we would all play at once. Things like that happened all night long.

The problem with the sessions was an obvious case that any veteran organizer of musicians would have avoided. We had 2 electric guitars, 2 steel guitars, a very busy piano/organ, harmonica/fiddle, bass, drums, and Todd’s vocal all going live to 16 track in a small studio, and no producer! (Although, I want to add that the engineer was really good.)

I’ve spent plenty of my own money in recording studios and I’ve learned the value of assigning roles to musicians before the tape starts rolling. Todd gallantly sang, and sang, and sang each take until his voice sounded like a cross between Mick Jagger, Bob Dylan, and Dancing Jimmy. I felt that the whole thing was such a let down that Todd just kinda went with the flow hoping something would come out of it.

Anyway, Todd wasn’t “slamming Liberty” in the November article, he was slamming the whole system in general. Here again, the important point made in the Todd Snider article of November floats right over Buzz’s head (much like the musical style of Todd Snider).

Why is it that the people that need to be insecure never are? Buzz Stone should be. He is neither a musician nor producer, yet he is in the middle of Capitol/Liberty making decisions, and anyone after having a conversation with him knows he ain’t no psychologist, yet he presumes to make a diagnosis of Todd Snider’s mental state. After leaving the sessions in Nashville with complete disappointment, I realized Todd would never fit into the mold that they were developing for him there, and if I ever return to Nashville for a session for Buzz Stone, the AFM Union clock will be running.

Roy Brewer
Ex-Bootlegger

P.S. Keith, Todd’s crazy about ya.

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Dear Shake Rattle & Roll:

Some people are about making money, others are about making music. Anyone who knows Todd or has heard him play know he’s about making music.

It seems to me when the Powers That Be realize they don’t have power over someone they want to crucify them. Does that ring any bells to you Biblical scholars out there?

I could tell you I was with Todd during most of his Nashville adventures and saw how the deal went down. But we’ve all seen this deal go down before... with Hank, and Waylon and Willie, and Kris, and Cash, and Buffett, and Jerry Jeff, and Dylan, and Buddy Holly... I think the first time Elvis went up there they told him to go back to driving a truck.

Mark my words, in a year or so Nashville will be singing another tune. And I bet it’s one of Todd’s.

Mark Marchetti

P.S. I’ve admired Keith Sykes’ music for the last 18 years. He’s proven himself over and over as the genuine article. On the other hand, some of these record label people seem to come and go faster than a McDonald’s hamburger. Wow!

Dear Shake Rattle & Roll:

A music friend from Georgia was visiting Memphis. He sent me a copy of your mag. I just wanted to drop you a note to let you know how much I liked it... everything from the format to the articles was great. Best of luck.

Joey Strelec, Jr.
Madison, NJ
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.

The Year In Review: Oh, God, another year-end wrapup? After every other magazine has already done theirs? Do you really want to hear (again) about Madonna, Sinead O'Connor, Ice-T, Garth Brooks, Sister Souljah, Billy Ray Cyrus, or any of the year's other big name newsmakers? Good. We'll skip all of that. What follows instead is simply the best of the year, as I see (and hear) it.

Top Ten Albums Of 1992:

1. Mary-Chapin Carpenter — Come On Come On. It's pretty sneaky how the best female pop album since Bonnie Raitt's Nick Of Time is winding up in the homes of all these unsuspecting country music fans. A breakthrough album for a truly gifted singer and songwriter.


3. The Sighs — What Goes On. In a year when it sometimes seemed like the only options for new bands were techno, grunge, and tie-dyed Dead boogie, this album was the best example I could find that there is still a place out there for simple pop songs filled with hooks, harmonies and heart.

4. Suzanne Vega — 99.9 F. What better time to reinvent yourself than an election year? Vega and producer Mitchell Froom really brought out the best in each other; what could have sounded trendy or forced instead comes off as completely natural. And while you can't dance to all of it, it's still a long way from "Luka."

5. Dan Baird — Love Songs For The Hearing Impaired. The ex-Georgia Satellite delivers the non-stop bar band raveup that his old group used to unleash in concert, but could never quite capture on record. The best album Dave Edmunds never made.

6. Bruce Springsteen — Lucky Town. All right, so Human Touch was his first mediocre album since, well, ever. And maybe releasing both albums at once was a mistake. But that doesn't change the fact that this record is a winner. Like Tunnel Of Love, it takes time to grow on you, but once it does...

7. Sarah McLachlan — Solace. Her second album proves that she's more than Canada's answer to Kate Bush. With a voice that is at once both soothing and soaring, there are points on this record that are breathtaking in their gentleness and beauty. Pretty good songs, too.
Under A Groove, continued from previous page

8. E — A Man Called E. It was almost a toss-up between this and Lindsey Buckingham's Out Of The Cradle, but when choosing between brilliant-but-slightly-eclectic studio wizards and their (mostly) one man band albums, it only seems appropriate to go with the underdog. Besides, E toured while Lindsey did talk shows.

9. Lyle Lovett — Joshua Judges Ruth. The best songs about death, religion, sex, and food that I've heard all year. Isn't that enough?

10. Prince — That Damn Symbol That Nobody Has A Name For. As much as I want to dismiss this concept album (a funk opera?) as a pretentious ego trip, it sure winds up in my CD player a lot. No one else could get away with this, but then again, no one else is laying down grooves like these.

Honor Roll: Tori Amos, Arrested Development, the Beastie Boys, Chris Bell, Neneh Cherry, En Vogue, Radney Foster, Gin Blossoms, Juliana Hatfield, the Jayhawks, L7, Jimmy Scott, Singles soundtrack, Tom Waits, Trisha Yearwood, Neil Young.

Best Shows Of 1992: Bruce Springsteen (Lexington, Ky.), Ice-T & Body Count (616), Cracker (New Daisy), Melissa Etheridge (Orpheum), Los Lobos (New Daisy), Vince Gill and Patty Loveless (Mid-South Coliseum), Al Green (Beale Street MusicFest), Eric Clapton (Pyramid), Bela Fleck & the Flecktones (New Daisy), Tori Amos and E (Nashville).

Guilty Pleasures: TLC, Sista Jordan, Rhino Bucket, Mr. Big (live at 616), Betty Boo, Travis Tritt, Mariah Carey (Unplugged), getting my election news from Tabitha Soren instead of Bernard Shaw.

Hidden Treasures: You've probably never heard of these, but they're all worth a listen: Killibilly (rock & roll bluegrass), Consolidated (left-wing lunatics you can dance to), Stacy Dean Campbell (Vince Gill meets the Everly Brothers), the Skeletons (the Midwest's best bar band), Uncle Green (power pop from Georgia), Lisa Germano (John Mellencamp's violin player), the Bad Examples (the Midwest's second best bar band), Barenaked Ladies (pop gems disguised as goofy novelty songs), and Meryn Cadell (a spoken word album worthy of Laurie Anderson).

Some Good (And Bad) Things About '92:

Good: Gangsta rap is fast becoming old news.
Bad: Look for a slew of Arrested Development clones in 1993.
Good: The Red Hot Chili Peppers' on-stage orgy at the MTV Video Music Awards.
Bad: The rest of the show.
Good: Hammer is history.
Bad: Popcorn chicken sales in Lake Edna are sure to drop.
Good: Springsteen on MTV Unplugged.
Bad: Springsteen in Indianapolis instead of Memphis.
Good: N.W.A. breaks up.
Bad: Just that many more solo albums.
Good: John Mellencamp, Ice-T, Madonna, and Tom Waits all prove that some pop stars can act.
Bad: Billy Ray Cyrus is signed to a two-picture deal.
Good: MTV gets millions of young voters active in the democratic process.
Bad: It still doesn't make up for Pauly Shore.
Good: Future blockbuster The Firm begins filming in Memphis under the watchful eye of a fawning local press.
Bad: Instead of the usual giant Garfield on the Commercial Appeal roof next Christmas, look for a 50-foot high Tom Cruise instead.
Good: The rags-to-riches story of the Jackson family is captured in all its glory in an ABC miniseries.
Bad: Family patriarch Joe Jackson comes across as a Motown version of Mommie Dearest.

Thank You For Your Support In '92
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For a perfect example of how culturally segregated Memphis is today, run around town and shout out the name Johnnie Taylor. Half of the city will scratch their collective head and say “huh?” The other half will scream “yeah!”

Johnnie Taylor is a soul singer. In industry-speak, there is no such thing as soul music anymore. Black acts are either sold as urban contemporary acts or crossover candidates. If you’re young, you’re either hip-hop or rap. Taylor sells in what is known as rhythm & blues/blues market, which translates here in Memphis as radio stations WDIA, WXSS, KFTH sometimes, and WEVL’s format spotlights. But as far as the white “oldies” stations are concerned, Johnnie Taylor is a one-hit wonder.

The hit was “Who’s Making Love,” and it broke in 1968, when Taylor was signed to the Stax label. Contrary to legend, Stax Records never seriously dented the pop charts except in rare instances. Johnnie Taylor was one. Everyone that’s followed pop music knows “Who’s Making Love,” one of R&B’s most important records ever, and some remember his subsequent crossover disco hit “Disco Lady.” But other than that he’s been a misnomer: a quiet solid gold, steady hitmaker.

The Soul Master casts his spell

Johnnie Taylor’s has been a low-profile success. Even when he owned the charts with “Who’s Making Love,” he never attracted the attention of say, Otis Redding or Rufus Thomas. He doesn’t have a dramatic style, or an exceptional presence, but what he does have is what most recording artists pray for — longevity built on a voice that doesn’t sound like anyone’s but his own. Vivid, friendly, and conspiring, his voice automatically catches you up in his tunes, declaring and offering an invitation as if saying, “This music is fun as hell, isn’t it?”

After “Who’s Makin’ Love,” Johnnie Taylor kept pumping out the hits — on the R&B charts. Crossover wasn’t a big issue then, not the phenomenon it would become during the gestation of MTV, so there was little watering down of style to try to grip the attention of the mainstream marketplace. After his initial across-the-land success, Johnnie Taylor became a champion on the soul music charts. His string of hits ended only when the company did. “Cheaper to Keep Her,” “Take Care of Your Homework,” “Jodie,” and many others were seemingly automatic hits. Johnnie Taylor illuminated cars, parties, and bedrooms with envied regularity, becoming Stax Records biggest single-selling artist.

In a rare personal interview, conducted in a Jackson, Miss. hotel suite, Taylor reminisced about those days.

“My first big check? Aw man, that’s a trip. It was for $100,000, and I’ll never forget it. My attorney and I were on a plane from New York to Dallas, and the plane was experiencing
turbulence and I said, ‘Man do you think we’re gonna make it?! Please let me land safely so that I could spend some of this money, you know?’ Barely able to talk for laughing, he added ‘Man, we got off at Shreveport and rented a car and drove the rest of the way.’

He’d been groomed as a gospel singer on the barn-storming circuit, where he was chosen by Sam Cooke to be his successor in the Soul Stirrers. It was 1957, and Cooke was leaving gospel to become a pop star. Because his own group, The Highway Q. C.’s was enjoying its first initial big sales impact (a tune entitled “Somewhere To Lay My Head”), Taylor was skeptical at first. “But Sam persuaded me by making me realize that I wouldn’t be making a bad move because the Soul Stirrers had an established name,” Taylor stayed with the group for two years, then left to become a minister. Sam Cooke was the talk of the town, and had turned his star status into business juice by forming SAR Records, and again he sought out Johnnie Taylor, this time to make him a pop star.

SAR released “Rome Wasn’t Built In A Day” in 1962, but nothing was to follow. Sam Cooke soon met his ugly death, SAR Records closed, and Johnnie Taylor went back to regular life, his singing burning inside. There is a tale sprung up from this scary transition how Taylor, determined to become a recording success, flipped a coin to decide whether to go to Motown or Stax. “Oh yeah, that really happened.” Taylor revealed. “I was living in St. Louis, about halfway between both [Memphis and Detroit], and I flipped that coin. I knew [Stax President] Al Bell, and I didn’t know the guys at Motown, so I ended up making the deal at Stax.” So he came back home, more or less, to audition. West Memphis was the actual solidifying base of his young life, and having been born in Crawfordsville, Ark., the choice was natural. He laughs at the fact, adding an insight he leaned. “I never really lived here,” though most people assumed it since he was one of Memphis’ consistent acts, “which turned out in my favor. What I hate about living in the city that you’re recording in is that when you live in town and come in to do a session, they always make you the last guy because you’re right at home, and other folks got to get home,” he laughs. “So no, I don’t really hang out when I’m here.”

Not that you could tell that from the reaction Johnnie Taylor gets when he plays Memphis. He maintains a tremendously loyal fan base here, and is practically a guaranteed sellout whenever he passes through town. (Taylor was scheduled to play The New Club Paradise on New Year’s Eve, but cancelled early in December—not due to lack of interest, but because a New Orleans promoter reportedly offered him $10,000 over his standard fee to sing there instead.)

After Stax collapsed in the mid-’70s, Taylor landed on his feet again, and signed with Columbia Records. He had one of his biggest hits ever while at the label, called “Disco Lady” The song was a sneak hit. Carried by the warmth of his voice, his usual solid performance was a shot of fresh oxygen to the decade’s stagnating airwaves. But nothing followed; it was apparent that Columbia had no idea how to direct his career. Even the lights of Soul Train dimmed on him.

After Taylor’s contract with Columbia expired, he found a more suitable home, the Jackson, Miss. — based Malaco Records. He signed on in 1984, and, just as he was at Stax, Taylor has been one of the most consistent acts on their roster. Once on the label, he established his hitmaker status with “Wall to Wall,” “Just Because,” “Don’t Make Me Late,” and house rockers like “It’s Still Called the Blues” and a smoking remake of Wilson Pickett’s “I Found A Love.” At Malaco, Taylor works with a production team that consistently churns out exceptional product.

Much like his live show, Taylor’s been at it so long, that recording’s a fairly spontaneous thing “After all this time, I pretty much know what I’m gonna sound good doing. We just get it all together, go in and cut it.”

The essence of what has kept him at the pinnacle of black male solo artists is his performing prowess. Promoters don’t mind paying him because it’s an extremely rare occasion that Taylor can’t sell a show. He’s a roadhouse monster working the crowd in the best tradition of the legacy built into the music he makes. They call it soul music, strictly for the people. After seeing him, it’s easy to understand why Johnnie Taylor remains a star attraction.

“People say the R&B market isn’t what it used to be, but that’s not true. It’s the changes in radio. The stations began marketing mostly to kids, and they forgot about uncle, auntie, and the cousins. But now it’s coming back full circle.”

— Johnnie Taylor

continued on next page
The man certainly looks the part here in Jackson, as he
relaxes in his hotel room. Well, actually it's more than a hotel
room — Taylor has at his disposal here half a floor (including a
conference room) at the local Wilson Inn, and a personal suite at
the upscale Ramada Renaissance for personal chillin' after his
performance tonight. Oh yes, Mr. Johnnie Taylor is definitely still a
star.

His is the assurance of an artist who not only has few worries
about how the market fluctuates, but also manages himself and his
money and doesn't have to guess who's doing what with his. "I
manage myself, always have. Ten percent over here, five percent
over there, more over this way. It's the flesh peddlers that take all
the fun out of this business. Nobody tells me 'you've got to go to
Memphis and do a show'. I don't have to sing unless I want to.

"It's still fun for me," he says. "When I get tired I just get off
the road for a while. I go home to be with my family, play with my
dogs, and go fishing. That's the key to longevity. People can
tell when you're skating. They can tell when you're having an
off-night, or just don't feel well, but if you're honest with them and
try to give them the best that you've got, they'll go along with
you as long as you try. They can tell when you're being phony."

That's experience speaking. With nearly thirty R&B hits under
his belt, Johnnie Taylor is the premier soul singer working today. He's not a writer, like
Bobby Womack. Al Green has gone to a different market. Vand
dress is more gloss than feeling. Though it sounds melodramatic,
Johnnie Taylor may very well be the last soul man.

But Taylor doesn't think so. "People say the R&B market
isn't what it used to be," he reflects, "...but that's not true. It's the
changes in radio. The stations began marketing mostly to kids, and
they forgot about uncle, auntie, and the cousins. But now it's
coming back full circle. With due respect to everyone, R&B will
always be around. There's just different people doing it, like
Johnny Gill"

Gill's talent is undeniable. But what about the other current
hitmakers, shallow pretenders to the throne who make millions,
but pale (in more ways than one) in comparison to a Johnnie
Taylor?

Taylor's not pissed that entertainers like screaming Michael
Bolton can get airplay with so-called R&B material. "Well, if he
couldn't sing, I'd say 'Michael, sit down somewhere.' But
Michael's such a great singer that it's cool. See, when we do a
song it's rhythm and blues; and when a white artist does it, it's
automatically pop. We have to sell a million records before we're
picked up by the Top 40 stations. While Michael will be played

on the Top 40 stations from day one.

"I think we spend too much time being bothered with what the
next guy is doing -what are you doing? We need to come up off
that; we're hiding behind the music. What we [black artists] need
to concentrate on is how can we get the same airplay and the same
opportunity as the white acts. See, it's not the music. There are
devoted fans in music and that's not ever going to change. For
instance, a white act will get a $350,000 developmental budget off
the bat. And the album's going to get promoted for a year. Little
things like that make a difference.

"But at the same time, say you got $150,000 and you go in,
cut two songs and the rest is filler because you know that the
album is going to get promoted for just three or four months. I
think that you need to go in and cut as if you're going to be
promoted like anybody else. Take that same $150,000 and do
something that's gonna last."

After 30 years of
singing for his supper,
Johnnie Taylor shows little
sign that he's wearing
down. His tone is not
diminished and his
drawing power remains
solid. So does his profes
sionalism.

Taylor is in Jackson
tonight to headline a
benefit, being held inside a
nightmarish, metal
encased picnic area with
bad acoustics and little
ventilation. It's getting
late, and the crowd seems
to be losing their enthusi
asm for any more enter
tainment.

Until the show's emcee announces that "It's Star Time!
Taylor saunters out onto the stage, and launches into "Who's
Makin' Love." The lights onstage are hot, and by the end of the
song Taylor's breaking a sweat. The crowd response quickly
reaches a feverish level. Especially the ladies: women old enough
to know better (but young enough to still not care) are writhing,
screaming, and stretching out in vain to grab at him. He smiles at
them, hands them roses, and wails "what would it take to make
you want to stay?" He follows with a blues, number then follows
that with something danceable, then another slow number. The
show has an ebb and flow to it, giving both the audience and
Taylor (his silk shirt now drenched with perspiration) a chance to
rest before hitting it hard again.

Taylor's been onstage for an hour now, and after he wails
through "I Found A Love," he cools down just a little with a
farewell rendition of "Disco Lady."

He leaves the stage, to the sound of the crowd screaming for
his return. At this instant, there is nothing they want more than
another taste of that sweet soul music. And the only one who can
give it to them just left the building. Johnnie Taylor, The Last
Soul Man.

- Tony Jones
**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 February issue is Friday, January 23

**BACK DOOR STUDIO** Jim Wolf recorded a three song rock 'n roll demo for the upcoming Crossroads showcase. Butterfly Bill recorded a four song demo for shopping. Owner Roger Christopher engineered both projects.

**PRO AUDIO** recorded the True Faith Community Choir from their mobile recording van for a live album. Remodeling continues in the studio.

**THE WAREHOUSE** Mutha's Day Out continued recording their album for EMI. Paul Ebersold came in to mix a few songs. SMK continued work on new material, with Neal Jones at the board. The team of McCraven and Moore brought in a rap act, with G.E. Teel engineering it in “B”, and Al Kapone did a remix of “Another Lyrical Drive-By” with SMK producing and Neal Jones at the board. Engineer G.E. Teel brought in the group Halcyon. Producer Keith Soltys and engineer Rick Caughron continued editing *Music of the Napoleonic Era*.

**CROSSTOWN STUDIOS** The Beat Generation put finishing touches on their album. Last month we reported that it would be out by Christmas but now it looks more like right after the first of the year. Rusty McFarland produced and engineered Jaded Heart from Batesville, Ark. The band plans to label shop the four "art metal" tunes. The Devil Brothers are in working with Billy Dowdy. Greg Morrow and Rusty McFarland started recording R.T. Scott for an upcoming album. Roseanne Fries recorded a two song demo for Crossroads. Tom Lomardo recorded some Christmas jazz. At press time Rob Jungklas as well as local hard rockers The Blitz plan to lay down tracks over the holidays.

**SORTA STUDIO** Jimi Jamison continues to work on his new project. Steve Cox is engineering. According to Cox, Jimi still sings head-on rock 'n roll but uses lots of keyboards and sampling.

Rocker Mark Crawley is back in working on more material for label shopping, with Cox producing and engineering.

**THE CONTROL ROOM** Tony Black is putting together a three song demo of contemporary gospel material for shopping. Black is producing and owner Jimmy Enright is engineering. Gary Abbot is putting together ten songs he plans to release independently to the alternative country market. Jimmy Enright is producing and engineering. Don Phillips, ex-drummer for MC Hammer, continued working on an eight song LP. Phillips produced and programmed the tracks, Enright engineered. Robert Summerell continues to work on his gospel project. Summerell produced with Enright on the board. The Suspicions are still re-mixing 11 songs for an LP. Recorded live on location, Mike Enright produced while brother Jim engineered. Steve Joyner, percussionist for Kevin Paige, is producing several solo artists. Joyner is programming the project.

**MATRIXX RECORDING STUDIO** has been working with jazz artist Ben Flint on demos. Ben has been producing with Darrell Evans engineering and Darrell Jones assisting. Brother to Brother continue to work on R & B demos for label shopping. Kirk Clayton has been producing and also assisted Darrell Evans with the engineering. Rapper Q/Dog has been producing his own material for an independent release. Darrell Evans is engineering.

**MILEDGE RECORDING** The Bell Family is working with producer/owner Mike Elledge for an upcoming independent release. Elledge is also engineering this gospel project. Mike Freed self produced alternative style demos for label shopping. Elledge again was at the board. Behind Closed Doors was in recording singles for an upcoming Epic Records release. Mike Elledge produced and engineered.

**SUN STUDIO** Trash Cadillac is in pre-production for an independent rock release with James Lott producing and engineering. Malcolm Yelvington did overdubs with Gary Hardy producing and engineering. This hillbilly swing will soon be out on Memphis' own 706 Records.

**HONEY MUSIC 50/50** plans to release their new rock material independently. The album was produced by Tom Cook and Joe Cunningham. Ralph Floyd and B.B. "Let-It-All-Hang-Out" Cunningham both engineered the project. Honey Records plans a spring release for country singer Jayne Lance who continues to work with producers Jim Whitaker and B.B. Cunningham. Robert Johnson assisted on guitar. Sazge completed demos to continued on page 29
The rock group Hound Dog has toured all over the country, playing to stadium-filled crowds and selling millions of albums. But, if you've never heard of Hound Dog, and don't have any of their albums, or can't name even one of their songs, you're not alone.

Hound Dog is a supergroup - in their native Japan. Two members are planning a cross-country tour of America, and will be making a stop right here in Memphis, performing at 616 on Sunday, Jan. 24. Their tour will be filmed and produced as a "rockumentary" to be released in Japan this spring.

This is the first American tour for lead singer Kohei Otomo (pronounced Kce-hey Oh-toe-moe) and guitarist Junichi Yashima (Jew-knee-chee Yah-she-mah). Other stops will include New York, New Orleans and Los Angeles. Memphis was chosen because of both the importance Memphis rock has played in Otomo's development, as well as his desire to return to his own roots as a club performer.

"It's something I've always dreamed of doing," Otomo explains. "I want to see if after these years of successfully performing Japanese rock 'n roll in Japan I could bring my energy and music and see whether or not the people from Memphis would receive it."

Japanese audiences have been enjoying Hound Dog's version of rock for more than a decade. As Otomo explains, the group struggled for several years as a good "live" band, until "Fortissimo," a 1985 single, launched their climb up the charts. Since then, five albums in five years have all reached number one on Japanese charts, and Hound Dog's last tour sold out 15 straight dates at Tokyo's Budokan Theatre. The Budokan is the "Madison Square Garden" of Japan where all major performers play, including American and British stars like Eric Clapton and Cyndi Lauper.

Musically, Hound Dog's sonic trademark is an all-American "classic rock" sound with a pop twist. What's unique is that it's all sung in Japanese. Easily one of Japan's most popular bands, Hound Dog has been labeled "best of the best" of Japanese rock 'n roll by Japanese music critics, as well. A band with an obvious namesake, Otomo doesn't deny the influence of American music, especially Memphis music.

"When you say 'Memphis' to a Japanese, images of music definitely come to mind," Otomo acknowledges. "It's the birthplace of rock 'n roll and R&B. When I was a kid, I liked music from the beginning, but the first time I heard Elvis, I thought, 'this is really something...'. Needless to say, it has had a profound impact on me as a performer and an artist. I also loved the music of Charlie Parker, Jerry Lee Lewis, W.C. Handy. All I kept thinking was, 'Something really special is going on there'."

Thus, the 37-year-old Otomo credits Memphis with playing a big role in his life and describes the trip here as "soul-searching. "It should bring me back to my younger days listening to the Memphis sound and dancing all over my house. The idea [filming in Memphis] was mine... a desire to return to both my roots and the roots of rock 'n roll."

Backing Otomo and Yashima will be Sons of Rest, a New York-based rock 'n roll band that bested 40 others in the audition. "We wanted to find a rock band that was both high level, but also could understand the spirit of this project and what it might take to synthesize the rock music of two different cultures and people," Otomo recalls. "They were clearly the best. As long as [we] have the will and spirit to make great rock 'n roll, this will transcend the language and fuse us together. I'm really looking forward to it and can't wait to see how the audience will receive it."

Although Otomo doesn't converse in English, he sings American songs in English and his Japanese songs in Japanese. His performance at 616 will include both classic American rock and Hound Dog's own hits. Otomo is not concerned about any language problem. "I believe that music is capable of speaking by itself. It doesn't matter whether it's English or Japanese or any other language. Good music is good music. When I sing in English, I don't worry. The music takes over for me."

Hound Dog's Kohei Otomo and Junichi Yashima will perform with Sons of Rest at 616 Sunday, Jan. 24. They will be opening for The Mother Station. Doors will open at 8:00 pm, and the show will begin at 9:00 pm.
Monday, December 23, blues rock lost its greatest legend. While other blues greats exerted their influence on rock and roll indirectly, even posthumously, Albert King's guitar riffs and sound are synonymous with the genre.

The son of an itinerant preacher and church singer, King was born Albert Nelson in 1923. By 1940, his family had moved to Osceola, Arkansas and King was actively working as a musician. During the decade that followed, King began to travel, playing in both blues and gospel acts in St. Louis, Chicago, and around the Midwest.

King's first recordings, made in 1953 for the Parrot label, revealed a player with potential. Accompanied by Johnny Jones, King sounded for all the world like a cross between Muddy Waters and Willie Dixon, (not uncommon in early 1950s Chicago) though not nearly as polished as either of them. Commercial success evaded King, and by 1954 he was back on the road again.

The late 1950s found King settled in St. Louis and recording for Bobbin and Chess. While these recordings show a greatly matured and sophisticated artist, King never achieved full “blues rock guitar God” status until the 1968 release of Born Under A Bad Sign on Stax. This release, coupled with ringing acclaim and endorsements from rockers like Jimi Hendrix, Jimmy Page, and Eric Clapton, put King, like many of his Stax labelmates, solidly in the rock and roll pantheon.

By the mid-to-late 1960s, King's upside-down left-handed guitar technique and vocal style were fully mature, and proved to be a perfect match with the funkified, syncopated, Stax sound. While still capable of undiluted blues, the Stax-era recordings showed King to be virtually unequalled in full-tilt blues rock, and he never looked back. He quickly became the darling of the West Coast, and his performances at Winterland and the Fillmore are legendary. With his spare, slinging style, the anthem “Crosscut Saw” played as well as a description of his guitar technique as it did a song of sexual bravado.

King remained something of a personal enigma, while held in high regard within the rock community, and very supportive of proteges like Memphis’ Little Jimmy King. Albert King also held the well deserved title of “the bad boy of the blues”. A strict perfectionist on stage, King thought nothing of stopping mid-song to chastise sidemen or complain about sound. At this year’s King Biscuit Blues Festival in Helena, Arkansas, he stopped the show repeatedly and threatened to leave the stage because of problems with drums and sound. Despite his antics, however, his vocals and guitar remained powerful, and his performance stood as a crowning moment for the festival.

Albert King’s mark on music has proven to be indelible for the past four decades, and, given his vast influence, will remain that way. There will always be an Albert King.

— B. B. Bean
Crossroads Deadline Approaches This Month

In 1992, a young unknown, white hard rock/rap act called Mutha's Day Out traveled from the unlikely town of Batesville, Arkansas and parlayed a performance at Crossroads '92 Music Festival into a deal with EMI Records. It was their first club performance. At year's end, Memphis rapper SMK is also negotiating a deal with EMI. Now, to quote Margaret Mitchell, life is under no obligation to give us what we expect.

But then again, it could happen.

When the dust cleared last April 10 following Crossroads, an estimated 4500 music fans had crammed themselves into six clubs on two consecutive nights to see over 120 different acts. More than 150 music industry executives made the trip from both coasts to see performers culled from over 500 applicants from 20 states, Hungary and Canada. Representatives of various labels were already at the bargaining table with a number of those who showcased.

As the January 31st deadline for entries for Crossroads '93 approaches, musicians, fans and industry watchers are already seeing growth and change in this year's showcase. Renamed by organizers to reflect the broader perspective of the event, the Crossroads Cross-Cultural Music Exposition has expanded to three days, and will include attractions such as informational clinics, panels and seminars, the first-ever Crossroads Golf Classic, a basketball tournament, a Musicians' Expo as well as Arts in Handy Park.

Crossroads will roll into downtown Memphis Thursday, Friday and Saturday, April 15-17. In an effort "...to be a real cross-cultural exposition..." according to chairman Jon Hornyak, the showcase is adding performance slots in Contemporary Christian music, gospel, and rap. In previous years, categories have included jazz, country, pop/rock, metal/hard rock, blues, alternative, urban/R&B and singer/songwriter.

Last year's showcase was the brainchild of the business entities behind two separate local showcases. They joined forces to present the mammoth event. Luck and hard work paid off for them and what greeted the national music industry was a comparatively smooth two-day event. This year the Crossroads committee is making even more ambitious plans. "We are expanding the event to three days and nights... so that it really is a Cross Cultural..."
The Memphis Chapter of the Recording Academy was very pleased when we were recently informed that our nomination of W.C. Handy to receive the NARAS Lifetime Achievement Award was approved by the national Board of Trustees. The legendary blues performer and composer will be honored posthumously on the internationally televised Grammy Awards Show on February 24, 1993.

The mailing ballot for the 34th Annual Grammy Awards will be mailed to all active, dues-paid members of the Academy on January 20, 1993. The tabulation of these ballots by the independent audit firm of Deloitte Touche will determine the Grammy winners in all 82 categories. There are approximately 8,000 active, voting members throughout the nation with the largest concentration of members in the New York and Los Angeles areas.

The Memphis Chapter is the smallest of the seven chapters, although 1992 will go down as a banner year for new membership. The total membership is now at an all-time high of 313 actives and 80 associate members, up by almost 100 members from last year.

The Eighth Annual Premier Player Awards are slated for February 17 at the Adams Mark Hotel. Invitations will be mailed to all members at the end of January. The event is free to NARAS members and will be $10 per person for non-members. The Premier Player Awards honor local vocalists, instrumentalists, and technicians in 13 categories as well as the Premier Band. The nominating ballot for this event was mailed in December and the Final Ballot will go out in early January.

Grammy in the Schools will take place on February 11 at Overton High, Memphis’ only performing arts high school. This will be the fourth year the Memphis Chapter and Overton have worked together on this event. Local music celebrities including David Porter, Alan Balter, Knox Phillips, O'Landa Draper, and many others will be on hand that day to lead and moderate the sessions for the students. An all-star high school student jazz band from the Memphis area will perform. One lucky student will be chosen to represent Memphis and will be flown to Los Angeles to participate in various Grammy Award pre-events and to compete for a cash scholarship.

Applications and information about the Memphis Chapter of NARAS can be obtained by calling (901) 726-5136.

CROSSROADS continued from previous page

Music Exposition,” Hornyk continued. “With more of a regional/national marketing approach, we plan to attract a wider cross-section of industry people - more print media representatives from regional and national publications, plus more booking agents, attorneys, managers, not just A&R people and publishers.”

“There are a large number of bands participating (in showcases) and only a small number actually getting signed. (Events

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MAJOR RELEASES
Otis Clay I’ll Treat You Right (Rounder/Bullseye)
Al Green Love Is Reality (Word/Epic)
Shawn Lane Powers Of Ten (Warner Bros.)
Memphis Horns Flame Out (Rounder/Lucky 7)
Wendy Moten Wendy Moten (EMI)
Ann Peebles Full Time Love (Rounder/Bullseye)
Charlie Rich Pictures and Paintings (Blue Horizon/Sire)
Roxy Blue Want Some? (Geffen)
Larry Springfield I’m Just A Man (Tabu/A&M)
Keith Sykes It’s About Time (Oh Boy)
Tora Tora Wild America (A&M)

ADIEU
Laura Dukes
Tom Hackenberger
Albert King
Joey Payne
Jud Phillips
Marcus Van Story
George Taylor

RECORDING IN MEMPHIS
3 Alarm — Mojo Nixon, Toy Caldwell
Ardent — ZZ Top, Little Texas, Hooters, Gin Blossoms, Spin Doctors, Eddie Murphy
Easley Recording — Young Fresh Fellows, Alex Chilton
Kiva — The Kinsey Report, Every Mother’s Nightmare, Ashley Cleveland
Roadhouse Recording — Bobby Rush, Jerry Butler
Sam Phillips Recording — Billy Lee Riley

SIGNED IN 92
Muthas Day Out (EMI)
Todd Snider (Capitol/Liberty)

DUMPED IN 92
Kevin Paige (Chrysalis)
Todd Snider (Capitol/Liberty)
John Kilzer (Geffen)

BIGGEST BOMB OF THE YEAR
The Memphis Horns show, what else?
The sound was lousy, and the show was a financial disaster.

Runner Up:
Shell Shock III/Music Mayhem Memphis; Overton Park Shell, October 3
This little event gets our “don’t believe the hype” award for 1992.
A couple of months before the event, the show’s problem started calling SR&R, insisting that we write an article about the “biggest show in Memphis in years.” To bolster his claim, the promoter insisted that representatives from Rolling Stone, Spin, Billboard, and two other national publications would be sending writers to the event. The promoter also insisted that both Al Green and Mayor Herenton would attend.

The event, basically an alternative music festival that featured groups like Neighborhood Texture Jam, The Marilyns, and Martini Age, didn’t quite live up to expectations. No music publication (except SR&R, of course) sent any reporters, and Al Green and the Mayor were nowhere to be found. The sound was terrible, matched only in wretchedness by a comedian who entertained/tortured the tiny audience between acts. The only thing missing was Spinal Tap.

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KARAOKE

Love it or hate it, 1992 will be probably looked upon by historians as the year the karaoke machine hit the Memphis club scene. For the few that haven’t encountered the phenomenon yet, karaoke involves average, everyday Joes and Janes singing live over a prerecorded backup. With the help of some built-in reverb, the worst singer in the world can sound almost professional. A Japanese phrase that literally means “no orchestra,” karaoke also can be translated in nightclub lingo to signify “no band.” A nightclub craze for years in Japan, karaoke isn’t exactly brand new in America (remember When Harry Met Sally?). In 1991 there were a few local clubs that had karaoke nights, but 1992 was the year the karaoke craze exploded across Memphis. On any given night (especially weekdays) now, a number of clubs are having karaoke night. What other Memphis “musician” has played over 30 clubs a week on a regular basis? If you factor in occasional appearances at private parties, that adds up to a lot of dates.

Deducing the machine’s popularity with club patrons is easy. Almost everyone has a little bit of ham inside him or her (especially after a few courage-inducing beers), and the reverb helps them think they have a trace of talent to go with it.

Besides appealing to paying, drinking customers, karaoke is a form of entertainment that is relatively low-cost for the lessor. Being cheap, karaoke machines don’t mind taking requests, even if it’s “Wind Beneath My Wings” for the umpteenth time from some blue-eye-shadow wearing file clerk from Raleigh. Or “Achy Breaky Heart” from a Southaven good ol’ boy. And they’re never, ever too drunk to play the last set.

Chances are on any given night, karaoke is playing at a place near you. A lot of places that might otherwise employ living, breathing musicians. The sudden popularity of karaoke cannot be a healthy omen for those beating around town desperate for a paying gig. Picture fifty different clubs in town leasing karaoke machines instead of hiring live bands. That adds up to quite a bit of money out of a lot of pockets.

And don’t be surprised if you start seeing some singers drop backing bands in favor of a karaoke machine. Bands gigging around town may make, at best, $250 a night. Some popular groups may command more than that, but not many. Divided among three or four players, your sound guy, minus your bar tab and you may have enough left to put just enough gas in the band truck to get you to the next stage. A karaoke machine has no overhead, no payments and upkeep on instruments, or stage wardrobe. Much less any concern for semi-regular meals. Karaoke machines don’t make their living from the door and don’t suffer inadequate light and sound conditions.

We don’t mean to paint a doom and gloom picture here for musicians. It’s likely that the karaoke craze will not extend beyond “fad” status. We can’t envision a time when The New Daisy, or any of the other large live venues in town will eschew bands in favor of karaoke. Perhaps a good comparison might be the disco craze of the late ’70s, which put a substantial dent in the live music scene. But the demand for live music didn’t vanish then, and it never will. No matter how advanced technology gets, the desire to see creativity in progress isn’t likely to disappear.

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Runners Up:
The Memphis Horns

1992 saw Wayne Jackson and Andrew Love — a.k.a. the Memphis Horns — celebrate in rocking grand style 25 continuous years of leaving their indelible fingerprint on some of the world’s most popular music. Their signature sound has found its way onto recordings by Elvis Presley, Otis Redding, The Doobie Brothers, Al Green, Willie Nelson, Huey Lewis, Robert Cray, and Peter Gabriel. And they’re not slowing down.

In March a gala concert at the Pyramid coordinated by the Blues Foundation featured many luminaries paying tribute to them. (Ed Note: see “Concert of The Year” on page 16) In addition to that, Jackson and Love also performed and recorded with Japanese artist Kiyoshiro Imawano, toured internationally with the Robert Cray band, played on records for Tora Tora and the Hooters (among others), and joined Booker T. Jones, Steve Cropper and Duck Dunn for the Booker T. and the MGs reunion. In their spare time, the duo recorded a new album called Flame Out, which was released this fall on Lucky 7 Records. Whew! Not bad for a pair of middle-aged guys!

In 1992 you would have thought Big Star was the hottest new band in the country, instead of a band that split up nearly two decades ago. When this Memphis combo went nova in the early ’70s, the pop music world as a whole barely noticed. But in-the-know critics and connoisseurs of groundbreaking recordings collectively grieved. Diehard fans kept the light from Big Star bright by circulating bootleg tapes, import releases and any bit of printed matter or gossip about the group’s members. Songwriter/guitarist Chris Bell was involved in a fatal car accident in the late ’70s. Bassist Andy Hummel now resides in Dallas, and drummer Jody Stephens still lives in Memphis. The adventures of Alex Chilton, the group’s founder and perhaps most notorious member, have been chronicled in alternative and mainstream music press and through his own erratic recordings. But, Big Star’s musical influence continues today, as evidenced by the group Teenage Fanclub openly borrowing from the Big Star style, and The Posies covering “Feel.”

Until this year, the level of Big Star’s appeal could best be

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**Night Clubbing**

Night Clubbing is your monthly guide to live music in Memphis. All the dates listed below are subject to change, however, and we urge you to call the venue before going out. Music is classified by the following abbreviations: rock (r), pop (p), alternative or college rock (a), country (c), blues (bl), soul or rhythm and blues (rb), rap (rp), acoustic or folk (ac), jazz (j), classical (cl), gospel (g), opera (o), easy listening (el), reggae (rg), zydeco (z). An * denotes irregular time.

Venues that have the same act on the same day of the week throughout the month are grouped together in our Regulars section which begins on page 19.

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**Friday - Jan. 1**

616 - The Smart Es (r)
B.B. KING’S BLUES CLUB - Famous Unknowns (bl)
BLUES CITY CAFE - Jesse Dodson & Loaded Cargo (bl)
BULL AND BEAR - The Memphis Icebreakers (rb)
CAPTAIN BILBO’S - Larry Raspberry & The Hightsteppers (r)
CIRCLE CAFE - Mike Strickland Band (r)
COCKEYED CAMEL - Mo & The Sticks With The Natchez Horns (r)
COCO LOCO - Vivid Image (r)
CRAZY LARRY’S PUB - Bury The Bone (r)
MILLER’S CAVE - Miller Brothers Band (r)
MURPHY’S - Barking Tribe (r)
PLAYHOUSE ON THE SQUARE - "Peter Pan” (r)
RECOVERY ROAD - Ron Moore Band (bl)
RUM BOOGIE CAFE - Don McMinn & The Rum Boogie Band (bl)
SLEEP OUT LOUIE’S - Bluesbeats (r)
STAGE STOP - Black 59 (r)
T.J. MULLIGAN’S (CORDOVA) - Bradye Howie (ac)
T.J. MULLIGAN’S - 3 Way (rb)
UP THE STREET - R.T. Scott (r)

**Saturday - Jan. 2**

616 - Great Indoorsmen (p)
B.B. KING’S BLUES CLUB - Famous Unknowns (bl)
BLUES CITY CAFE - Colvin Jr Jr & The Root Doctors (bl)
CAPTAIN BILBO’S - The Crawl (bl)
SLEEP OUT LOUIE’S - Bluebeats (r)
STAGE STOP - Double Cross / Trash Cadillac (r)
UP THE STREET - R.T. Scott (r)

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**Webb Wilder performs Saturday, January 9th at The New Daisy Theatre on Beale Street. Opening acts are Holy Moses and The Cadillac Cowgirl with Her Back Door Men.**

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**Tuesday - Jan. 5**

BLUES CITY CAFE - Colin Jr Jr & The Root Doctors (bl)
CAPTAIN BILBO’S - Four Feet Deep (r)
COCO LOCO - Vivid Image (r)
COMEDY ZONE - Lester Bibbs
NEW DAISY THEATRE - Pro Boxing
STAGE STOP - Double Cross (r)

**Wednesday - Jan. 6**

616 - Madman/Barking Tribe (r)
BLUES CITY CAFE - Mojo Buford (bl)
BULL AND BEAR - John Kilzer (r)
CAPTAIN BILBO’S - The Crawl (bl)
COCO LOCO - Vivid Image (r)
COMEDY ZONE - Lester Bibbs
LAUGH FACTORY - James Stephens III
NEW DAISY THEATRE - Pro Boxing
STAGE STOP - Double Cross (r)

**Sunday - Jan. 3**

BOTTOM LINE - Finney & Norman (ac)
COCO LOCO - Vivid Image (r)

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**Thursday - Jan. 7**

B.B. KING’S BLUES CLUB - Ruby Wilson & the King Bs (bl)
BLUES CITY CAFE - Colvin Jr Jr & The Root Doctors (bl)
BULL AND BEAR - Big Fish (r)
CAPTAIN BILBO’S - Rene Debbi & Cold Sweat (rb)
COCO LOCO - Vivid Image (r)
COMEDY ZONE - Lester Bibbs
CRAZY LARRY’S PUB - The Puddin’ Heads (r)
LAUGH FACTORY - James Stephens III
MURPHY’S - Tommy Hull (ac)
RASCAL’S - 29 Times (r)
STAGE STOP - Double Cross / Trash Cadillac (r)
UP THE STREET - R.T. Scott (r)

**Friday - Jan. 8**

616 - The JudyBats (r)
ANTENNA CLUB - NTU (r)
B.B. KING’S BLUES CLUB - The Crawl (bl)
BARRISTERS - Broken Arrow (r)
BLUES CITY CAFE - Richie Havens (bl)
BULL AND BEAR - Come In Berlin (rb)
CAPTAIN BILBO’S - Suzy & The Fuse (r)
CIRCLE CAFE - Good Question (r)
CIRCUIT PLAYHOUSE - "Prelude To A Kiss” (r)
COCO LOCO - Nauchez (r)
COCO LOCO - Vivid Image (r)
COMEDY ZONE - Lester Bibbs
CRAZY LARRY’S PUB - Finney & Norman (ac)
HASTING’S PLACE - Sanders & Hurd (ac)
JOYCE COBB’S CLUB - Elvis & Patsy Cline Impersonators (r)
LAUGH FACTORY - James Stephens III
MIK-NEIL’S - Wayne Perkins & Miranda Louise & Take No Prisoners (rb)
MURPHY’S - Madman (r)
NEW DAISY THEATRE - Black Bute (r)
ORPHEUM - "Grand Hotel” - Musical PLAYHOUSE ON THE SQUARE - "Peter Pan” (r)
POPLAR LOUNGE - Finney & Norman (ac)
RECOVERY ROAD - Full Measure (bl)
RUM BOOGIE CAFE - Don McMinn & The Rum Boogie Band (bl)
SLEEP OUT LOUIE’S - Bluesbeats (r)
STAGE STOP - Double Cross / Trash Cadillac (r)
T.J. MULLIGAN’S (CORDOVA) - Imaginary Friends (r)
T.J. MULLIGAN’S - The Beat Generation (r)
UP THE STREET - Steeler (c)
WILLIE MOFFATT’S (Mt. Moriah) - Elmo & The Shades (r)

**Saturday - Jan. 9**

616 - Three (r)
ANTENNA CLUB - Green Day / Judga Nothing / Cop Out / American Legion (bl)
B.B. KING’S BLUES CLUB - The Crawl (bl)
BLUES CITY CAFE - Richie Havens (bl)
BOTTOM LINE - Crying Shame (r)
BULL AND BEAR - The Russell Brothers (r)
The following acts are playing on the day indicated throughout the month of January.

**MONDAY**
Blues - B.B. KING’S BLUES CLUB
-Famous Unknowns
Blues - RUM BOOGIE CAFE - Preston Shannon
Classical Guitar - MARENA’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 & Highways Bound
Country - VAPORS/BAD BOB’S - Talent Contest
Jazz - JOYCE COBB’S CLUB - The Memphis Jazz Orchestra 17 Piece Big Band
R&B - CIRCLE CAFE - 3 Way
Rock - DAD’S PLACE - Crossfire/Mixed Company*  

**TUESDAY**
Acoustic - ALEX’S - Dave & Pat From The Bluesbeats
Acoustic - ESCAPE LOUNGE - Open Mic Night
Acoustic - JOYCE COBB’S CLUB - Open Mic Showcase
Blues - B.B. KING’S BLUES CLUB - Don McMinn & The Rum Boogie Band
Classical Guitar - MARENA’S - Randy Toma
Country - HERNANDO’S HIDE-A-WAY - Jewell Raglin
Country - RUM BOOGIE CAFE - Don McMinn & The Rum Boogie Band
R&B - ESCAPE LOUNGE - Eddie Harrison
R&B - JERRY LEE LEE’S SPOT - The Tabron Family
R&B - MEMPHIS SOUNDS - Silky/Motown Night
Rock - ALFRED’S - Kevin Paige Band
Rock - BULL AND BEAR - John Kinzer
Rock - CIRCLE CAFE - Jammin’ 86 (r)
R&B - DAD’S PLACE - Crossfire/Mixed Company
Rock - POPULAR LOUNGE - The Cut Outs
Rock - ROADHOUSE - Jim Beatty & The Beasty Bunch
Rock - THE ALLEY - The Unexpected

**THURSDAY**
Acoustic - DAILY PLANET - Gayboyo
Acoustic - NORTH END - Ron Reed
Acoustic - POPULAR LOUNGE - Open Mic
Acoustic - RP TRACKS - Jesse Brownfield
Blues - BLUES CITY CAFE - Famous Unknowns
Blues - RUM BOOGIE CAFE - Don McMinn & The Rum Boogie Band (b)
Classical Guitar - MARENA’S - Randy Toma
Country - AMERICANA CLUB - Julie Carter & The Bubba Band
Country - HERNANDO’S HIDE-A-WAY - Jewell Raglin
Country - VAPORS/BAD BOB’S - Bill Strom, Gary Adar & The Vapors Band
Country - WESTERN STEAKHOUSE AND LOUNGE - Eddie Carrol & Del Street
Easy Listening - SLICK CITY BAR
Easy Listening - BREEZES - Houston & Sealeby
Easy Listening - SOUNDS - Mr. C
Jazz - DAS INN (DownTown) - Bill Hurd
Jazz - ESCAPE LOUNGE - James Austin
Jazz - FRENCH QUARTER SUITES - Capit. Phil & Hottenazz
R&B - CIRCLE CAFE - 2 Plus A Drummer
R&B - JERRY LEE LEE’S SPOT - The Tabron Family
Rock - DAD’S PLACE - Crossfire/Mixed Company*  
Rock - THE ALLEY - Liquid Paper Boys

**WEDNESDAY**
Acoustic - CRAZY LARRY’S PUB - Steve Herring
Acoustic - DAILY PLANET - Open Mic
Acoustic - NORTH END - Rico & Rico
Blues - B.B. KING’S BLUES CLUB - Ruby Wilson & The King Be
Blues - BLUES CAFE - Mojo Buford
Blues - ESCAPE LOUNGE - Michael Rainey
Blues - RUM BOOGIE CAFE - Don McMinn & The Rum Boogie Band
Classical Guitar - MARENA’S - Randy Toma
Country - AMERICANA CLUB - Julie Carter & The Bubba Band
Country - HERNANDO’S HIDE-A-WAY - Jewell Raglin
Country - VAPORS/BAD BOB’S - Bill Strom, Gary Adar & The Vapors Band
Country - WESTERN STEAKHOUSE AND LOUNGE - Eddie Carrol & Del Street
Country/Rock - JOYCE COBB’S CLUB - The Cadillac Cowgirl With Her Back Door Man/Jimmy James
Easy Listening - BLUFF CITY BAR
Easy Listening - BOB O’S - Tommy G & Ron Mc
Easy Listening - BREEZES - Houston & Sealeby
Easy Listening - SOUNDS - Mr. C
Jazz - HIGHTOP PINCH - Bob Salley
Jazz - FRENCH QUARTER SUITES - Capit. Phil & Hottenazz
Poetry - JAVA CABANA - Poetry Readings

**SATURDAY**
Acoustic - JAYA CABANA - Ken Woodyard
Blues - KING’S PALACE CAFE - Preston Shannon Band
Classical Guitar - MARENA’S - Randy Toma
Country - AMERICANA CLUB - Julie Carter & The Bubba Band
Country - BOB O’S - Johnny Bratcher & The Country Music Show
Country - CAMPER CREEK - Curtis Walker & Switchline
Country - HERNANDO’S HIDE-A-WAY - Jimmy Busby/Silver Eagle Band
Country - LINDA’S RESTAURANT & LOUNGE - Dotti & The Boys
Country - MILLER’S CAFE - Miller Brothers Band
Country - TOM & JERRY’S - Terry Bailey
Country - VAPORS/BAD BOB’S - Bill Strom, Gary Adar & The Vapors Band
Country - WESTERN STEAKHOUSE AND LOUNGE - Eddie Carrol & Del Street
Easy Listening - BLUFF CITY BAR
Easy Listening - BREEZES - Houston & Sealeby
Easy Listening - SOUNDS - Mr. C
Jazz - DAYS INN (DownTown) - Bill Hurd
Jazz - ESCAPE LOUNGE - James Austin
Jazz - FRENCH QUARTER SUITES - Capit. Phil & Hottenazz
Jazz - MALLARDS BAR & GRILL - Fred Ford & The Honeymoon Garnet Trio
Jazz - PAISANO’S - Friends Quartet
Jazz/Bluues - MEMPHIS SOUNDS - Bill Hurd
R&B - AUTOMATIC SLIM’S - The Coolers
R&B - CIRCLE CAFE - Elmo & The Shades
R&B - MARMALADE - Soul Foundation Featuring Haywood
R&B - RAMPAGE BAR & GRILL - Eddie Harrison
Rock - ALFRED’S - Kevin Paige Band
Rock - DAD’S PLACE - Crossfire/Mixed Company*  
Rock - GJ’S SALOON - Triple Tuff
Rock - ROADHOUSE - Jim Beatty & The Beasty Bunch
Rock - SYCAMORE’S - Greg & Kathy Toddo
Acoustic - STAGE STOP - Open Mic Jam
Blues - B.B. KING’S BLUES CLUB - Famous Unknowns

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<th>Date</th>
<th>Venue/Location</th>
<th>Event Details</th>
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<td>BOTTOM LINE - Bluebeats (r)</td>
<td>- CIVIC PLAYHOUSE - &quot;Prelude To A Kiss&quot;</td>
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<td>CAPTAIN BILBO'S - Eddie Harrison &amp; The Short Cuts (rb)</td>
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<td>BLUES CITY CAFE - Long D. &amp; Charlie Woods (bl)</td>
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<td>STAGE STOP - Bang La Desh (r)</td>
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<td>Thursday - Jan. 14</td>
<td>B.B. KING'S BLUES CLUB - Ruby Wilson &amp; The King Bs (bl)</td>
<td>- CIVIC PLAYHOUSE - &quot;Prelude To A Kiss&quot;</td>
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<td>BLUES CITY CAFE - Collin Jr &amp; The Root Doctors (bl)</td>
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<td>CAPTAIN BILBO'S - Rene Debbi &amp; Cold Sweat (rb)</td>
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<td>HASTING'S PLACE - Three's Company (ac)</td>
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<td>MIK-NEIL'S - The Beat Generation (r)</td>
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<td>NEW DAISY THEATRE - Jacky (r)</td>
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<td>ORPHEUM - Andrew Dice Clay</td>
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<td>RASCAL'S - Gun Down Mary (r)</td>
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<td>Friday - Jan. 15</td>
<td>616 - The Velcro Pyramids (r)</td>
<td>- CIVIC PLAYHOUSE - &quot;Prelude To A Kiss&quot;</td>
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<td>ANTIENNA CLUB - Enraptured / Purgatory / Kolera (al)</td>
<td>- CIVIC PLAYHOUSE - &quot;Prelude To A Kiss&quot;</td>
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<td>B.B. KING'S BLUES CLUB - Little Jimmy King (bl)</td>
<td>- CIVIC PLAYHOUSE - &quot;Prelude To A Kiss&quot;</td>
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**Recovery Road**

**Another Step In The Right Direction!**

**Live Memphis Music!**

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- **272-2443**

**All Ages Welcome**

*An Alcohol & Drug-Free Dance Club*
SOUTH END - Great Indoorsmen (r)
SPORTS BAR & GRILL - Faces With Shoes (r)
STAGE STOP - Ice Cold July / Romeo Wilde (r)
T.J. MULLIGAN'S (CORDOVA) - Armed Voices (p)
T.J. MULLIGAN'S - The Steel Band (r)
UP THE STREET - Good Question (r)
VINCENT DE FRANK MUSIC HALL - Cho-Liang Lin & Maestro Sixten Ehrling with the Memphis Symphony Orchestra
WILLIE MOFFATT'S (Mt. Moriah) - Four Feet Deep (r)

Saturday - Jan. 16
616 - The Puddin' Heads/Dashboard Mary (r)
ANTENNA CLUB - Judge Crater / Martini Age (al)
B.B. KING'S BLUES CLUB - Little Jimmy King (bl)
BOTTOM LINE - The Buonis (p)
BULL AND BEAN - The Memphis Icebreakers (rb)
CAPTAIN BILBO'S - Natchez (c)
CIRCUIT PLAYHOUSE - "Prelude To A Kiss"
COCKEYED CAMEL - Stone Cold (r)
COCO LOCO - Vivid Image (r)
COMEDY ZONE - Drew Carey
CRAZY LARRY'S PUB - Three Daily Planet - Pump Ethyl (r)
HASTING'S PLACE - Finney & Norman (ac)
JERRY LEE LEWIS' SPOT - The Memphis Horns (p)
JOYCE COBB'S CLUB - Joyce Cobb & Cool Heat (bl)
KUDZU'S - Buffalo Plaid / The Heathens (r)
LAUGH FACTORY - Denny Johnson
MIDWAY CAFE - 3 Way (rb)
MURPHY'S - Nunnery Brothers (r)
OBSESSION - Staple Singers (rb)
RECOVERY ROAD - Crosswind (r)
RP TRACKS - Lance Strode (c)
RUM BOOGIE CAFE - Don McMinn & The Rum Boogie Band (bl)
SLEEP OUT LOUIE'S - Genetics (r)
SOUTH END - Human Radio (al)
SPORTS BAR & GRILL - Tempest (r)
STAGE STOP - Ice Cold July / Romeo Wilde (r)
T.J. MULLIGAN'S (CORDOVA) - Brady Howle (ac)
T.J. MULLIGAN'S - Natchez (c)
UP THE STREET - Good Question (r)
VINCENT DE FRANK MUSIC HALL - Cho-Liang Lin & Maestro Sixten Ehrling with the Memphis Symphony Orchestra
WILLIE MOFFATT'S (Mt. Moriah) - Four Feet Deep (r)

Sunday - Jan. 17
BOTTOM LINE - Finney & Norman (ac)
CAPTAIN BILBO'S - Eddie Harrison & The Short Cuts (rb)
CIRCUIT PLAYHOUSE - "Prelude To A Kiss"
COCKEYED CAMEL - Stone Cold (r)
COCO LOCO - Vivid Image (r)
COMEDY ZONE - Drew Carey
HASTING'S PLACE - Finney & Norman (ac)
JERRY LEE LEWIS' SPOT - The Memphis Horns (p)
JOYCE COBB'S CLUB - Joyce Cobb & Cool Heat (bl)
KUDZU'S - Buffalo Plaid / The Heathens (r)
LAUGH FACTORY - Denny Johnson

UP THE STREET - R.T. Scott (r)
WILLIE MOFFATT'S (Sy camore View) - Beat Generation (r)

Monday - Jan. 18
CAPTAIN BILBO'S - The Touch (r)
ORPHEUM - "Dream Stronger Than Pride"
STAGE STOP - Jane Doe (r)

Tuesday - Jan. 19
BLUES CITY CAFE - Collin Jr & The Root Doctors (bl)
CAPTAIN BILBO'S - Ben Shaw (rb)
COMEDY ZONE - John "Hitman" Henton
LAUGH FACTORY - Amazing Jonathan
ORPHEUM - Spin Doctors (r)
STAGE STOP - Jane Doe (r)

Wednesday - Jan. 20
616 - The Puddin' Heads (r)
BLUES CITY CAFE - Mojo Buford (bl)
CAPTAIN BILBO'S - The Bluebeats (r)
COMEDY ZONE - John "Hitman" Henton
LAUGH FACTORY - Amazing Jonathan
MURPHY'S - Joe Sanders (bl)
RAFFLE BAR & GRILL - Eddie Harrison
RP TRACKS - Big Fish (r)
STAGE STOP - Jane Doe / Ultimate Guitar Contest (r)

Thursday - Jan. 21
B.B. KING'S BLUES CLUB - Ruby Wilson & The King Bs (bl)
BLUES CITY CAFE - Collin Jr & The Root Doctors (bl)

Friday - Jan. 22
616 - Mel & The Party Hats (r)
ANTENNA CLUB - United Snakes (al)
B.B. KING'S BLUES CLUB - Eddie Burks (bl)
BARRISTERS - The Heathens / Buffalo Plaid (r)
BLUES CITY CAFE - Jesse Dodson & Loaded Cargo (bl)
BULL AND BEAR - Come In Berlin (r)
CAPTAIN BILBO'S - Keith Sykes (r)
CIRCUIT PLAYHOUSE - "Prelude To A Kiss"
COCKEYED CAMEL - Faces With Shoes (r)
COMEDY ZONE - John "Hitman" Henton
CRAZY LARRY'S PUB - Finney & Norman (ac)
HASTING'S PLACE - The Jimmy Davis Band (r)
JOYCE COBB'S CLUB - Joyce Cobb & Cool Heat (bl)
KUDZU'S - Wilson & Reed (ac)
LAUGH FACTORY - Amazing Jonathan
R.T. Scott will whoop it up at Up The Street on Thursday, January 28th.
SIX ONE SIX
616 MARSHALL • AS CLOSE TO NEW YORK AS IT GETS • 526-6552
Thursdays • Reggae Night • DJs R.J. Groove & Vonroy Gee

FRIDAY, JANUARY 8
The Judy Bats
Special Guest Barking Tribe

Fri., Jan. 1
The Smart E's

Sat., Jan. 2
Great Indoorsmen

Wed., Jan. 6
Madman
w/Special Guest
Barking Tribe

Sat., Jan. 9
Three

Wed., Jan. 13
Bury The Bone

Sat., Jan. 16
The Puddin' Heads
w/Special Guest
Dashboard Mary

FRIDAY, JANUARY 15
The Velcro Pygmies

Wed., Jan. 20
The Puddin' Heads

Sat., Jan. 23
Upsetting The Mothers

FRIDAY, JANUARY 22
Mel & The Party Hats

Wed., Jan. 27
The Nixons

SUNDAY, JANUARY 24
Kohei Otomo
Of Hound Dog From Japan
SPECIAL GUEST THE MOTHER STATION

FRIDAY, JANUARY 29
Dash Rip Rock

SATURDAY, JANUARY 30
The Grapes

Sundays • Disco Inferno • Free Beer 9 - Midnight
18 and Over • BYOB • Memphis' First Smart Bar • Open Until 6 A.M.
The Great Indoorsmen perform every Sunday night at Alex's

Saturday - Jan. 30
616 - The Grapes (r)
B.B. KING'S BLUES CLUB - Ruby Wilson & the King Be (bl)
BLUES CITY CAFE - Jesse Dodson & Loaded Cargo (bl)
BOTTOM LINE - Boy's Life (r)
BULL AND BEAR - The Memphis Icebreakers (rb)
CAPTAIN BILBO'S - Chris Daniels & The Kings (r)
CIRCUIT PLAYHOUSE - "Prelude To A Kiss"
COCKEYED CAMEL - 1-900 (rb)
COMEDY ZONE - Don Gavin
CRAZY LARRY'S PUB - Three (r)
DAILY PLANET - Sky Dogs (bl)
HASTING'S PLACE - Southern Cross (ac)
JOYCE COBB'S CLUB - Joyce Cobb & Cool Heat (l)
LAUGH FACTORY - Jimmy JJ Walker
MIDWAY CAFE - Natchez (c)
MURPHY'S - Madman (r)
NEW DAIHIS THEATRE - Leo Kottke (r)
PLAYHOUSE ON THE SQUARE - "M. Butterfly"
RASCAL'S - Gun Down Mary (r)
RP TRACKS - Big Fish (r)
RUM BOOGIE CAFE - The Chicago Rhythm & Blues Kings (bl)
SLEEP OUT LOUIE'S - Genetics (r)
SOUTH END - Todd Snider & The Bootleggers (r)
STAGE STOP - Bang La Desh (r)
T.J. CORDOVA'S - Imaginary Friends (r)
T.J. MULLIGAN'S - Good Question (r)
UP THE STREET - R.T. Scott (r)
WILLIE MOFFAT'S (Mt. Moriah) - Beat Generation (r)

SPORTS BAR & GRILL - Faces With Shoes (r)
STAGE STOP - Bang La Desh (r)
T.J. MULLIGAN'S (CORDOVA) - Lance Strode (c)
T.J. MULLIGAN'S - Street Life (r)
UP THE STREET - R.T. Scott (r)
WILLIE MOFFAT'S (Mt. Moriah) - Beat Generation (r)

Sunday - Jan. 31
CAPTAIN BILBO'S - Eddie Harrison & The Short Cuts (fb)
CIRCUIT PLAYHOUSE - "Prelude To A Kiss"
COMEDY ZONE - Don Gavin
HUEY'S - The Agitators
HUEY'S EAST - Four Feet Deep (rb)
PLAYHOUSE ON THE SQUARE - "M. Butterfly"
WILLIE MOFFAT'S (Sycamore View) - Mo & The Sticks (r)

REGULARS continued from page 19
Blues - JOYCE COBB'S CLUB - Sandy Carrol
Blues - RUM BOOGIE CAFE - Prain Shannon
Country - HERNANDO'S HIDE-A-WAY - Silver Eagle Band
Country - LINDA'S RESTAURANT & LOUNGE - Dotti & The Boys
Country - MIDWAY CAFE - The Sattlers
Country - VAPORS/BAD BOB'S - Ricky Greene, Busch Hutchinson & Highway Bound
Country - WESTERN STEAKHOUSE AND LOUNGE - Eddie Carrol & Del Street
Easy Listening - BLUFF CITY BAR - Tot & Stein
Jazz - BLUES CITY CAFE - Argot
Jazz - DAYS INN (Downtown) - Kelly Newborn
Jazz - ESCAPE LOUNGE - Ruby Wilson/Edwin Hubbard
Jazz - FRENCH QUARTER SUITES - Capt. Phil & Hotlazz/Trio
Jazz - HUEY'S - Mid-Town Jazz Mobile
Jazz - HUEY'S EAST - Lannie McMillian Quartet
Jazz - MARMALADE - J. Michael Shaw
Jazz - MEMPHIS SOUNDS - Calvin Newborn
Jazz - OWEN BRENNAN'S - Lannie McMillian Trio
Jazz - PAISANO'S - Jamison Brent & The Countdown
Jazz - SOUTH CITY GRILL - Live Jazz Quintet w/Tom Owen
Pop - 616 - Disco Inferno
Pop - COCKEYED CAMEL - Ken & Linda Kelly/Karaoke
R&B - CIRCLE CAFE - Eimo & The Shades
R&B - CLUB UNIQUE - Eye To Eye w/Special Guests
Rock - ALEX'S - Great Indoorsmen
Rock - ALFRED'S - George Klein
Rock - DAD'S PLACE - Mixed Company

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.
Continuing a tradition established last January, this month’s Reviews column lets the Memphis music community speak out; and answer this question: “What album or single did you enjoy the most this past year?” Here are the results.

Wendy Moten; EMI recording artist: “En Vogue’s Funky Divas. I like the production, and the idea of women being in control.”

Mark McGeehee; owner, Antenna Club: “Nirvana’s Nevermind. I like ‘Teen Spirit’ because it reminded me of my crazy high school days.”

Eric Gales; guitarist Eric Gales Band: “The Red Hot Chili Peppers’ album (Blood, Sex, Sugar, Makik), especially ‘Give It Away.’

Kip Angel; lead singer, Without Warning: “Pearl Jam’s 10 — probably because it’s the most original sound since The

Bobby O’Jay; WDIA-AM 1070 air personality: “I have about three favorite songs from ’92: Jodeci’s ‘Come And Talk To Me,’ Whitney Houston’s ‘I Will Always Love You,’ and ‘End Of The Road’ by Boyz II Men.”

Dawn Hopkins; sound engineer: “Kenny Neal’s Bayou Blood. He outdid himself on that — he has the best sound on Alligator [records].”

James Alexander, bass player Bar-Kays: “It’s probably a tie between Mary J. Blige and ‘Rump Shaker’ by Wrecks N Effect.”

Johnny Bratcher; singer: “I’d have to go with Clint Black’s ‘Burn One Down.’ My second choice would be Marty Stuart’s ‘That’s Country.’

Keith Sykes; singer/songwriter: “Favorite Chopin by Vladimir Horowitz. I don’t know what year it came out, but I just got it this year. I just like it!”

Linda Gail Lewis; singer: “Take it Back,” by Reba McEntire. I love that record... it sounds like Memphis music. It’s great that that kind of country is getting airplay, and it gives encouragement to those of us who like that kind of music.”

Shawn Lane; Warner Brothers recording artist: “I have about fifteen favorites from this year... you can’t print all of them? The best I can do is narrow it down to four: Miles Davis’ The Complete Concert: 1964 My Funny Valentine + Four and More, Joseph Spence’s The Complete Folkway Recordings 1958, Liszt Sonata in B Minor by Maurizio Pollini, and Bram Stoker’s Dracula (original soundtrack by Wojciech Kilar).”

Other Comments:
John “Bad Dog” McCormack; WEGR-FM 103 air personality: “I really liked both The Men and the Spin Doctors [Pocket Full of Kryptonite].”

John Floyd; music columnist, Memphis Flyer: “I’d say the Arrested Development album. It did for rap in ’92 what P.M. Continued on page 27
CONSIGNMENT MUSIC
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FINANCING AVAILABLE
FREE LAY-A-WAY
like) Crossroads offer excellent networking opportunities for bands, and actually encourage them to professionalize their approach to the industry.” Bands and artists submitting applications for Crossroads must include a two-song demo of original material, a bio and photo. And while the importance of the demo’s quality necessarily outweighs the importance of a slick bio or photo, the image an act presents ultimately does have an impact. “Business-wise, most Memphis bands are behind other bands,” Hornyk explained. “We want to help (local) bands… if they want to be part of Crossroads, they have to be a little more professional.”

Part of Crossroads’ effort is the inclusion this year of informational panels and seminars to be held at the Radisson Hotel Friday. The following day, also at the Radisson, a day of workshops and clinics will be held. “We’re working on lining up some world-class musicians on bass, guitar, drums and keyboards, as well as a vintage instruments clinic for Saturday. We’re working with NARAS, the Film, Tape & Music Commission and music stores to set up the best possible clinics,” Hornyk elaborated. “Some of these will be introductory; others will be more advanced. We hope to have a critics panel and possibly a Women In Music Business panel.”

Crossroads is open to bands and artists from throughout the United States and the rest of the world. Last year’s applications included Canadian and European postmarks, some of which actually made the cut. The January 31st deadline will allow the selection committees for each genre to thoroughly consider each applicant and make recommendations to the Crossroads committee. It will also allow the Committee to notify bands of their acceptance and performance slots, as well as inform attendees who will be playing where and when. In addition, the Committee is studying the feasibility of putting together a “Crossroads ’93 Sampler Tape” to send to A&R representatives and publishers to help generate a buzz for the event and some of the acts.

Deadline for applications for Crossroads ‘93 is January 31st. Interested bands and artists should submit a two song cassette, bio, photo and $10 (non-refundable) processing fee along with a completed application. Applications and additional information are available at by contacting Crossroads ‘93 at (901) 526-4280. The Crossroads ‘93 committee is also looking for reliable volunteers to staff many positions before and during the event. Macintosh experience is helpful, but not necessary. Those interested may call the above number.

REVIEWS Continued from page 25

Dawn did for rap in ’91.

Nora Burns; host of WEVL’s “Musical Landscapes”: “Bruce Springsteen’s Lucky Town and Jerry Douglas’ Slide Rule. Slide Rule is both traditional bluegrass and “new” grass. Lucky Town is what I’ve been waiting for since Bruce’s last album.”

SMK; Rapper: “South Park, Psycho - they crazy; Tribe Called Quest, Low End - they smoke; Black Sheep, Black Sheep - they hype.

Wilbur Hensley; owner, 616 Club: “Life Under Giants, by Ghost Of An American Airman. They’re a group from Ireland, and they’re incredible. I listen to a lot of tapes from a lot of bands, and many of them may have just two good songs. But this album captured and held my attention all the way through the tape.”

Linn Sitter; exec. dir. Film, Tape and Music Commission: “The song I liked best in 1992 is “Love The Woman In Me,” by Sandy Carroll. Sandy wrote the song, and she performs at Joyce Cobb’s [club on Beale]. She’s a white jazz/blues singer who just moved back to Memphis from San Francisco, and she’s quite good!”

Nita Makris; owner, Stage Stop: “I Will Always Love You,” by Whitney Houston. It’s a song about love, and we need more of it. Also, Roxy Blue’s “Times Are Changin’.” It seems to fit ’92, and I like the local boys.

Gwin Spencer; guitarist, Mother Station: “I think it would be the Baby Animals’ debut. It was just a real raw album with good songs.”

Brian Phillips; merchandiser, Cat’s Records: “I’d have to say Prince’s new album, or Extreme’s III Sides To Every Story.”

YO!  DUDES AND DUDETTES!

CHECK IT OUT

The CADILLAC COWGIRL

With Her BACK DOOR MEN

THURSDAY NIGHTS IN JANUARY AT
J O Y C E C O B B ' S O N B E A L E S T R E E T
JANUARY 2nd and 9th
THE NEW DAISY ON B E A L E S T R E E T.

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Shake Rattle & Roll JANUARY 1993 27
Come Back Berlin at the Bull and Bear, November 28.

The Ross Perot Award
For the Shortest Retirement On Record

Maybe the Bluebeats were right. Come In Berlin, supposedly split for good in May, reunited six months later. After Thanksgiving they held their first reunion gig, then did three more before the year's end. They are scheduled to play The Bull and Bear again this month, on January 2, 8, 15, 22, and 29... do we have any room for The Most Reunion Gigs In A Month Award?

NEW CLUBS
535 Club, The Alley, Bob O's,
Denims and Diamonds, Escape Lounge, Illusions,
Java Cabana, Jerry Lee Lewis' Spot, Joyce Cobb's,
KAOS, Silky O' Sullivan's, Vertigo/The Underground

CLUBS THAT BIT THE DUST
Denims and Diamonds
Poor Red's

BIGGEST POLITICAL BLUNDER
...goes to the Memphis hard rock group the Devil Brothers, who reacted to a rejection letter from the 1992 Crossroads committee in a most amusing way. They recorded a song called "F**kin' Low (The Anti-Crossroads Theme)," and mailed a few copies to various members of the music community. The song was a harsh, scathing indictment of the people behind the music showcase. Among other things, the Crossroads people are called "wannabe musicians," "elitist," "incompetent," and "a bunch of fuckin' losers."

While we imagine the guys in the band probably had a lot of fun letting off some steam, jere's something to ponder: if they thought it was tough getting in Crossroads in '92, what do you think their chances are in '93?

BANDS THAT BIT THE DUST
Come In Berlin (for 6 months)
Reba and The Portables
Voodoo Village

GUESS WHO?
Give yourself a gold star if you recognized the gentleman behind the podium on SR&R's June cover. He is an actual preacher, and his name is Domingo Samudio. If that doesn't ring a bell, you might know him better under his old stage name, Sam The Sham. That's right, the man who hit it big in the '60s with "Wooly Bully" now rocks to a higher power.

MUSICIAN OF THE YEAR
described as underground. In February, independent label Rykodisc released the band's third album (called Sister/Lovers, or Big Star 3rd) on compact disc, along with a Big Star live disc culled from a New York radio broadcast. They also released, for the first time anywhere, Bell's haunting (and haunted) solo album, I Am The Cosmos. In June, Fantasy records followed suit, and released the first Big Star albums (#1 Record and Radio City) on a single CD.

The media reaction to these releases was impressive: national music publications like Rolling Stone, Spin, Pulse, CMJ Music Report, and Britain's New Musical Express, ran interviews and glowing reviews of the albums. Even mainstream newspapers like The Detroit Free Press and The Los Angeles Times raved about the band.

There were brief rumors of a reunion and some talk of them doing some music for a movie soundtrack. Given Alex Chilton's eccentricities about his past (at a solo gig in the middle of all the publicity last March, Chilton didn't perform a single song from his Big Star days), those rumblings seem dubious at best. But if the money is right, who knows?
“Basically, we’d been together almost eight or nine years,” she said, “and we all felt we needed to break from the band. There’s no bad blood or anything, we just wanted to make a change.” Russell revealed that she is in the process of putting together a new group that will include the Portables bass player and drummer. “We might call it the Reba Russell Band, or something like that.” For the next few months she will be holed up in Kiva studio, working on a country project with Jack Holder. After that, look for some live dates with the new band.

Also on the breakup list is Voodoo Village, the hard rock/funk band that mixed Kinison-esque satire with hard rock and funk grooves. According to Shane Kirkpatrick (alias Shane B. Hangin’), the band’s split was amicable. “We just ran out of enthusiasm, I guess,” he reasoned. Vocalist Mick Cock (Mick Cupp) more or less concurred. “It was as friendly as a breakup can get... they [the rest of the band] started taking it a little too seriously, and I like keeping the comedy in things.”

Cupp was in stand-up comedy before Voodoo Village, and he’s planning on returning to it. The band minus Cupp is intact, and has recruited Tim Dals as their new lead singer. Remmed Madman, the band’s planning on returning to it. The band minus Cupp is intact, and has recruited Tim Dals as their new lead singer.

THE HARDEST WORKING “LITTLE OLD LADY” IN SHOW BIZ (1993 EDITION) — Don’t look now, but Memphis’ hardest rockin’ senior citizen has got a new song and video scheduled for release this month. It’s called “Basketball Man,” and believe it or not features Ms. Cordell Jackson rappin’. It has to be seen to be believed. My critical assessment of Granny Guitar’s foray into the world of hip hop? I honestly can’t say... I’m still in shack!

STAND BY YOUR BAND... NOT: If you’re an astute observer of musical events around town, you may have noticed that the Memphis Flyer’s Stand By Your Band contest, which sends a winner to Austin’s famed South By Southwest Music Festival in March, is usually in the final stages by this time. Although not clearly confirmed, it looks like this year’s contest isn’t going to happen. “We haven’t really talked about it,” said a Flyer representative. If they’ve decided to drop the ball, it’d be nice to just say so.

In recent years, Stand By Your Band has provided legitimate Memphis representation at one of the country’s most celebrated showcases. It’s a shame, because several worthwhile acts won’t get that sponsorship chance this year. I have a hunch, though, that the event isn’t gone for good. It may not be called Stand By Your Band, or involve the Flyer, but don’t be surprised if someone picks this thing up next year, and sends a Memphis band to Austin for South by Southwest ’94.

Until next month, that’s What’s Shakin.’

— CPJ Mooney

IN THE STUDIO continued from page 11

pitch to labels. Debra and Willie Hall produced these pop-blues cuts.

ROADHOUSE RECORDING Jerry Hayes is back in the studio for the first time since an unfortunate automobile accident broke his neck in the early ’90s. Hayes has written for a number of country artists including Charlie Rich. Danny Jones is producing and engineering, with Peter Stray assisting on the board. The Pityfuls were back overdubbing vocals for independent release.

EASLEY RECORDING Velocity Girl from Washington, DC recorded an album for SubPop records of Seattle, Wash. Former Volcano Suns member Bob Weston from Chicago engineered and produced along with the band. During the recording, SubPop owners Bruce Pavitt and Jonathan Poneman and East Coast A & R rep Joyce Linehan visited the studio. The album is scheduled for release in March of ’93. Word comes from Jeff Evans of ’68 Comeback that four singles are in the works with four independent labels. The songs, cut earlier at Easley, will be released on SubPop, In The Red, Sympathy for the Record Industry and Sugar Ditch and tour plans are coming up. ’68 Comeback consists of members of the Gibson Brothers, the Gories and the Red Devils. The Grifters have been back in the studio to start work on their next album for Shangri-La Records. Doug Easley and Davis McCain engineered, the Grifters produced and Hank Nirider assisted. Singer/songwriter J. Leland Braddock returned to record three releases at Easley. Also on this session was Eddie Graham who plays with Braddock in Elmer and the Russians. Easley engineered with Nirider assisting. Insect Syren of Auburn, Ala. returned to record for an independent release. The band is made up of former members of Engine House, Chet Weise, Jeff Rieter, Jamie Rogan and new percussionist Wendell Mills. Ex-Klitz member Gail Clifton Johnson continues to work on her latest project, overdubbing guitars, keyboards and harmonica. Davis McCain is engineering. Bands recording demos this month include hard rockers Myrage, alternative trashers Pat LeFevre and Scott Selby from Oklahoma, along with the William Tell Routine.


MILLINGTON MUSIC TKO from Dyersburg, Tenn. recorded demos for shopping. Ken Laxton produced, Barry Earnheart engineered. Mike Steel is working on pop/rock demos. Dave Whittlock is producing with Earnheart on board. Bobby Whitlock is working on new material with Earnheart engineering.

ARP PRODUCTIONS worked with Pyramid Recording artist John Dennie on his four song R & B demo for label shopping. John Valentine co-produced with ARP owner Cazeare. Cazeare is working on his own solo project to be released independently by ARP. This rock project includes a re-make of “LouieLouie”... Oh! We gotta go now! See you next month.
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