February 1993

Follow this and additional works at: https://digitalcommons.memphis.edu/shake-rattle-roll

Part of the Ethnomusicology Commons
BRING THE NOISE

INSIDE THE MEMPHIS RAP SCENE

FREE LOCAL RAP SENSATION AL KAPONE

FLIP ME OVER! SPECIAL DOUBLE COVER ISSUE
Rap is a tricky game. More than any other type of popular music, it is subject to changing tastes and volatile fans. Unless you turn out exactly the right album at the right time, you're either old school or too innovative for your own good. Being a rapper from Memphis adds another factor into the equation — this city is notorious for being a few months behind national trends, which makes the timing that much trickier. By the time a Memphis rapper finally gets his music out on a regional (let alone national) basis, there's a very real chance that the streets may have a new soundtrack that will leave him behind. Explicit gangsta rap is still the rage in Memphis, but for how long? And what if a rapper doesn't want to be confined to that style?

There are other perils, too. While rap music is often on the cutting edge, rap business savvy has lagged behind. Just like the early days of rock 'n' roll and rhythm & blues, there are artists getting ripped off. But in today's market, sometimes they're getting ripped off by other artists! A common practice in rap is sampling — the "borrowing" of a sound from another recording. The legal complexities of sampling have also caused problems for rappers who aren't careful. How much of someone else's recording can you take before it's stealing? Another reality is that rap is also still the most competitive form of music there is — not only do you have to worry about who just passed you on the chart, but there's often a chance that they will personally dis you in their next song.

A quick survey of the Memphis rap scene shows that while some things are changing for the better — it's good that it's evolved to the point that it can be called a "scene" now — some things haven't changed at all.

Witness the trials and tribulations of Patrick Hall, a.k.a. Gangsta Pat, one of the pioneers of Memphis rap. On the surface, his saga looks like a runaway success story. Pat was the first homeboy to reach the majors in 1990, with an album on Atlantic Records called #1 Suspect. To date Suspect has reportedly sold between 350,000 to 600,000 copies nationwide, a feat no other Memphis rapper has accomplished before or since. The album originally came out on a small local label, and was picked up by Over The Top/Boy Records, a Florida company with regional distribution. That label later sold the masters to Atlantic, who promptly released the version of #1 Suspect that is still in stores today. Sounds like a rags-to-riches story, no?

Not exactly. Atlantic may have gotten a gold mine from #1 Suspect, but all Gangsta Pat got was the shaft.

"I didn't get one penny off that whole project, and it went gold," laments Pat. "The last time I checked with the retail people from Atlantic, that album had sold 600,000 copies. That's past gold and goin' on platinum. Right now, today, they're still pressin' up that album and puttin' it in stores." Gangsta Pat is no longer with Atlantic. "I just got some lawyers and got out of the contract. Next I'm gonna have some lawyers go through their files, and get some of the money they owe me."

Having already seen the highs and lows of the record business, the twenty-year-old has bounced back. After releasing a local single called "Bass In Yo' Face," he signed with the Atlanta-based Ichiban label, and recently released his second album, All About Comin' Up. "It's a disc that shows that Gangsta Pat is a cut above your average rapper. For starters, he plays all the instruments on the album, including keyboards, lead and bass guitar, and occasional live drums. "I can do a little on the sax, too," he adds.

Growing up in South Memphis and Whitehaven, Pat came from a musical family. His father, drummer Willie Hall, is best known for his drumming role in the Blues Brothers movie. Pat decided to be a rapper at age 14, after hearing LL Cool J and Run DMC.

Stage name aside, Pat freely admits that he's not an authentic gangsta. "On the last album, I was talkin' about killing people, and shootin' at this and shootin' at that. And I ain't no killer — I ain't never shot anybody." As a result, he's not entirely pleased with that first album. "I wasn't able to totally express myself. I had a lot of people standing over me like 'you oughta do this and you oughta do that.' So I was taking their advice and doin' it their way. I decided on this album that I would be myself, and that everything I write is gonna be written from my heart."

The new album is a definite departure from the first — not only is it more melodic, but there are not one but two ballads on Comin' Up ("Spend The Night"

and "Gangstas Need Love Too") and even a reggae style number called "Watookmesolong." There's still a bit of "gangsta" in him, especially in songs like "Gangsta Boogie," but overall the album is a step into mainstream, with more than a little crossover appeal.
He does know, however, that he may pay a price for crossing over. Although the album is selling well locally, Gangsta Pat is aware that toning down the explicit language means losing some of his street appeal. Some of his old crowd is wondering: does he still have the juice?

"Yeah, I hear that all the time," he admits. "People say `man, you shoulda come out like you did on the first album.' I still got that street crowd, but by me not using all that profanity and being so versatile, I'm also drawing a different crowd."

His confidence drops a notch, however, when discussing his future plans. "I've already got the material finished for my next album, but I don't know... I'm kind of confused about what direction to go in next. I'm drawing a whole new different crowd, but my street crowd is kinda falling off one by one."

But for now Gangsta Pat is content with his new record and his new label. "I'm pretty much in on what's going on [in terms of how Comin' Up is selling]," he reveals. "They're keeping me up on everything, sending me Soundscan sheets, and keepin' me up with how I'm selling week to week." At the end of last month Pat went to Atlanta and cut a video for "Gangsta Boogie" which should be coming to your TV set any day now.

If Gangsta Pat does become a more commercial, crossover rap artist, fans of the old profanity-laced street style shouldn't despair. There are plenty of local acts ready and willing to pick up the explicit slack.

Take, for example, the local female rap duo UNLV (acronym for Unfortunately No Longer Virgins). They are also signed to the Ichiban label, but UNLV has the street flavor that Pat seems to be leaving behind. If anyone out there has been hoping for a female version of the Two Live Crew, their prayers have been answered. When these ladies talk up the sex they are every bit as nasty as Luther Campbell and company, but from a female perspective.

They also take side trips into gangsta territory, with some tales of crime and street violence. [Ed note: we were provided with an advance copy of UNLV's album, and aren't sure of the exact song titles.]

The smut songs are amusing if disposable, but UNLV has a couple of gems on their album. "Reality," a song about the plight of black poverty features a cameo by Al Kapone and samples some Malcolm X speeches to great effect. Another winner is "Tired of Being a Bitch," which meets head-on the street terminology that is just thinly disguised misogyny. Look for this duo to connect locally with female rap fans.

But only after some legal hurdles are taken care of. The album was originally intended for release this month, but has been held up pending clearance of samples from Aretha Franklin's "Respect" and the Dazz Band's "Whip It." The album should be out by the spring. The first single "Bone It" strongly recalls Salt N Pepa's breakthrough hit "Push It."

Memphis rapper FM (which stands for Freak Master), also recycles funk melodies to boost his appeal and uses loads of explicit language. Like Pat and UNLV, FM is a controversial figure on the rap scene, but for a very different reason.

The controversy centers around FM's single "Gimme What'cha Got." It's from the Mack of The Roundtable album, which was recently released through Johnny Phillips' Select-O-Hits organization. "Gimme" has been hovering around Billboard's R&B chart for a couple of months now, and Freak Master has been making scores of personal appearances across the country to promote the record, visiting Dallas, Houston, Baton Rouge, Lafayette, Oklahoma City, and Nashville. By the middle of this month he will have added New Orleans and Jackson, MS to that list. "Gimme What'cha Got" is poised to break out beyond the Memphis, and potentially be a nationwide chart smash. This would seem to make FM a bona-fide contender on the Memphis rap scene, but many local pundits are dismissing the Freak Master as a novelty, and calling his success a fluke.

"Gimme What'cha Got" is a "response" song to "Where They At?", a huge club hit by New Orleans' D.J. Jimi. But it's a response heavily drawing off the original record. "Gimme" so liberally samples from "Where They At," that the casual listener could justifiably get the two songs confused. "Got" also borrows a melody from Betty Wright's "Tonight's The Night," and a chant from an Avenue group called the Wildlife Society.

"My record label asked me to cut that record," the Freak Master explained, "Johnny Phillips asked me to re-cut it, and do a rap version of that record. D.J. Jimi's just a D.J., and most of his lyrics are just chanting." On that point, Turner is on target. Actually, if you can remove the two songs from the 'who came first' argument, "Gimme" is actually the better version. FM did give Jimi a co-writing credit, but that hasn't stopped him from being mighty pissed about the track.

"There's like a... even though he's getting paid, there's still a
BRING THE NOISE

INSIDE THE MEMPHIS HARD ROCK SCENE

FREE

SON OF SLAM LEAD VOCALIST
CHRIS SCOTT

FLIP ME OVER! SPECIAL DOUBLE COVER ISSUE
t was a local Lollapalooza Festival in miniature last month, when hard-core rap collided with alternative rock inside midtown’s Antenna Club. Alternative kingpins Neighborhood Texture Jam invited Al Kapone, the current crown prince of Memphis rap, to open for them. I, for one, had to be there, just to see how “alternative” the freaks really were. “It might turn into a racial thing,” NTJ vocalist Joe Lapsely warned, only half joking. But it didn’t. In contrast to the hot air spewed by political opportunists on both sides of the spectrum, Memphis’ much-vaunted “strained race relations” were nowhere in sight. Most of the white, teenage anger-noise-crowd did seem rather flabbergasted at first, but Kapone and his posse eventually won them over. By the time the rata-tata-boom chorus of “Another Lyrical Drive-By” came around, audience converts were enthusiastically chanting along.

Although I didn’t get to see it (due to the fact that I’m now 30, and can’t stay up as late as I used to), later in the night multiculturalism in Memphis reached an all-time high, with NTJ and Kapone and his posse all onstage at the same time. “There’s a percussion break down the middle [of NTJ’s “Old South”] that seemed suitable for a rap segment, so we just tuned ’em loose,” Lapsley revealed, “I have no idea what they were saying, but it sure sounded good.”

In an effort to keep this harmonious cultural exchange going, I suggested to Lapsley that an appropriate turnabout might be an NTJ show at the Club Paradise. His response? “We’re ready!”

Crossroads Update — Attention musicians! If you procrastinated until the end of the month to enter Crossroads ’93, you’ve been given a slight reprieve. The entry deadline has been extended until February 15. “In order to give as many local acts as possible a chance to participate, we are extending the deadline” said Crossroads spokesman Jon Hornyak. “We wanted to feel comfortable that we got the word out to everyone, we’ve received more applications from outside of Memphis than we have from Memphis acts.” So it’s time for you local boys and girls to get on the stick and get those entries in.

New Additions — This month we’re introducing two new columns to the SR&R lineup. If you’re a blues and/or jazz aficionado, check out On a Blue Note, devoted to blues and jazz happenings both local and abroad. The debut remembers the late Dizzy Gillespie. If you’re a movie buff, Videodrone is for you. The column will bring you a listing of movies...
I know my own contribution to jazz. I know just what I did that other people didn’t do, and what Charlie Parker did, and Monk. I hear people playing things today, on tunes like “Round Midnight” and “All the Things You Are,” and even in Frank Sinatra arrangements, that are taken directly from things I did with Bird and them, and the people playing these things don’t even realize where they got them from! But I know. It will all come out in the wash, baby – whether I get the recognition or not, the records I made will tell posterity the whole story.

Dizzy Gillespie to Leonard Feathers

I saw Dizzy Gillespie live in the Winter of 1981. Part of a university fine arts series, the event was promoted in much the same manner as the rest of the series: an opportunity to show subdued appreciation for a virtuoso musician, a master of his art form. The concert was held in the University’s formal concert hall, with black tie being the de facto dress code. Students and other riff raff were discreetly encouraged to make use of the auditorium’s balcony seating.

When Dizzy’s band opened the set, featuring a funk bass player who borrowed heavily from George Clinton and P-Funk, the faculty sponsors of the event were visibly upset. Twenty minutes later, when Dizzy himself took the stage (sporting a suspiciously thin hand-rolled cigar) and launched into “Hot Peanuts” to “loosen up a little,” a dozen or so patrons left. The rest of the show featured a more representative display of Gillespie’s repertoire, but there was no doubt that this was a party—presided over by one of the founders of be-bop, and one of a handful of genuine innovators in American music; but still a party.

Gillespie was no stranger to mixed reviews. Indeed, the entire be-bop movement was a highly controversial phenomenon in jazz circles. During the ’40s, jazz criticism generally held that the proper function of a jazz musician was to personalize, but never stray far from, traditional forms and ideas associated with the birth of jazz in New Orleans. In 1945, while working with Charlie Parker, Gillespie was criticized in The Jazz Record, a jazz magazine run by pianist Art Hodes, with: “Every year there is a new crop of phonies, black and white, trying to pervert, or subvert, oremasculate jazz. This year it’s Diz Gillespie.” Louis Armstrong referred to Gillespie’s be-bop as Chinese music.

However, be-bop proved more durable than its critics, and by 1947, the bill of Dizzy Gillespie, Charlie Parker, and Ella Fitzgerald packed Carnegie Hall, and Gillespie spent much of the next decade building his status as a world figure.

Never content to rest on his laurels as one of jazz’s “grand old men,” Gillespie actively toured and recorded until the last few months before his death. When health problems grounded him to his Englewood, NJ home, he still arranged daily sessions and continued to write and collaborate with a number of other musicians.

Far too often, musical pioneers live in anonymity for their contributions. Dizzy Gillespie was fortunate to have had 4 decades of recognition for having been one of the pillars of modern jazz.

B. B. Bean
THE AWARD GOES TO... For anyone who watches the Grammy Awards regularly, the only thing more fun than predicting the winners is second guessing the nominations. As you sit down with your friends to enjoy what will no doubt be yet another astute, hip celebration on the cutting edge of popular music, ask yourself the following questions:

Q: Why do the Grammys have such a hard time coming up with nominees for Best Rock Female? Last year, they couldn’t even decide on enough worthy candidates to give the award, so they combined it with the Male category. Now this year, they’ve nominated Alanis Morissette, Alison Moyet, and Lita Ford—three albums that no one has heard. If they insist on limiting the field to women with big voices and electric guitars, they could’ve gone with Sass Jordan or Patty Smyth. If they wanted to be a bit more adventurous, they should’ve nominated Suzanne Vega or Tori Amos. Either way, the category would have wound up with much more credibility.

Q: While on the subject of women, why is Sophie B. Hawkins good enough to be nominated for Best New Artist, but not good enough to be in the running for either the Pop or Rock Female awards? Where’s Trisha Yearwood in the Country categories? And if Mariah Carey and Vanessa Williams can be nominated in both Pop and R&B, why can’t Mary-Chapin Carpenter be nominated in Pop as well as Country?

Q: Why is Soundgarden in the Metal category, while Alice In Chains and Pearl Jam are in Hard Rock? And since when is Nine Inch Nails considered metal?

Q: Why isn’t “End Of The Road” by Boyz II Men, which broke Elvis Presley’s record for most weeks at #1 on the Pop Singles chart, nominated for Record Of The Year? Especially since “Achy Breaky Heart” is?

Q: Billy Ray Cyrus or Kris Kross as Best New Artist? Please. I think we’ll still be hearing from Pearl Jam, Tori Amos, or the Spin Doctors long after these two flashes in the pan have become musically irrelevant. Yeah, I know that the October 1991-September 1992 eligibility rule disqualifies both Pearl Jam and the Spin Doctors by a couple of months, but if they weren’t nominated

Continued on page 6
last year, and their debut albums stayed on the charts throughout 1992, they ought to be eligible this year. Remember, you’re talking about an organization that gave last year’s Song Of The Year award to “Unforgettable,” a song that was written in 1951.

INAUGURATION NOTES: Having just elected our first rock ’n roll era president, the country certainly got a lively series of inauguration balls and concerts this year. The biggies were HBO’s American Reunion concert that Quincy Jones put on at the Lincoln Memorial, the black-tie gala Inauguration Eve event televised by CBS, and MTV’s typically irreverent Rock & Roll Ball. Music fans with a sense of the surreal had a field day. These are the things that I will remember most, at least until some political crisis shakes me back to reality:

— The whole Clinton clan gamely waving their arms from side to side during LL Cool J’s brief number, just like real rap fans. (But can they gangsta walk?)
— Little Richard blowing Chuck Berry off the stage. By the way, where did Chuck’s daughter learn to wail on harmonica like that?
— USA Today reporting that the sign language interpreters finally gave up trying to figure out Bob Dylan’s typically indecipherable “Chimes Of Freedom,” and just began signing “music” and “guitar” over and over.
— President Bill leaving his seat to walk to the edge of the stage to shake Aretha Franklin’s hand and pay a little R-E-S-P-E-C-T. Nice touch.
— The MTV audience drowning out the President with chants of “Chelsea! Chelsea!” until the First Daughter finally smiled and waved.
— The six words I never thought I would hear LL Cool J end a song with: “Ladies and gentlemen, Mr. Michael Bolton!”
— Stevie Nicks paying her own personal tribute to the President by making a few too many trips to McDonald’s. The old Ann Wilson trick of trying to hide it by wearing something loose and black didn’t work for Stevie, either.
— Some interesting combinations sharing microphones during “We Are The World:” Melissa Etheridge and Shai, Stephen Stills and Michael Bolton, Tony Bennett and Jon Secada, Luther Vandross and Take 6, Aretha Franklin and Mary-Chapin Carpenter, Diana Ross and President Bill, and Michael Jackson and Chelsea.

WE’RE MOVING: For regular readers looking for the usual “New In The Bins” section of this column, we’ve moved it to the reviews page. Look for it there — there’s a lot to catch up on.

WHAT’S SHAKIN’ Continued from page 2
scheduled for videocassette release each month, along with a handful of reviews.

Recession, What Recession? — Usually January and February are death for business, but an unusual number of new clubs have sprung up. KAOS opened on New Year’s Eve with a Tora Tora show, and despite some tangles with local bureaucracy, they’re still in business. Not one but two dance clubs have opened recently, Red Square on Madison near Overton Square, and Amnesia, at 2866 Poplar. Mik-Neil’s is reportedly headed to Overton Square at the space previously occupied by Boogie Rock Cafe, and I’ve heard rumblings that another Square site may become a music club in the near future. Down on Beale, things be boomin’. Beale Street Management recently announced that 1992 was the street’s best year yet, and now that Jerry Lee Lewis’ Spot is up and running, ’93 looks to be even better. Rumor has it another Memphian luminary is considering lending his name to a Beale nightspot. If we’re lucky, Isaac Hayes will be the newest Beale Street proprietor this spring. And, although it’s not a club, attorney John Montague has opened the Beale Street Blues Museum across from Jerry Lee’s inside the Old Daisy Theatre.

Memphis On The Charts — Wendy Moten’s, “Come In Out Of The Rain” continues its climb up Billboard’s Hot R&B singles chart, rising 11 notches to #72. In Radio and Records, “Rain” is at #3 on their New And Active Urban chart, and the song’s video was recently added to BET’s roster. FM, one of the rappers profiled this issue, is inching up Billboard’s Bubbling
HONEYMOON IN VEGAS
Release Date: February 24

James Caan, Nicholas Cage, and Sarah Jessica Parker star in a
good-natured romp filled with plenty of Elvis kitsch. In a nutshell,
boy and girl go to Vegas to get married, boy meets gambler, boy
loses girl to gambler, and hilarious fun ensues. Actually, this is the
type of movie that almost works better on video — if you rent this
with limited expectations, you’ll be pleasantly surprised.

Cage is wonderfully goofy in a watered down version of his
Raising Arizona character, Parker’s dizzy blonde has surprising
depth, and Caan makes a great lovesick bad guy. And Peter
Boyle’s cameo as a show tune-loving Hawaiian native is almost as
funny as the Elvis impersonators that keep popping in at the
strangest moments.

- Howard Bannister

COOL WORLD
Release Date: February 24

Well, the idea seemed okay — put live actors and cartoon
characters together, a la Who Framed Roger Rabbit?, only make
it sexy. Unfortunately, once you get past the gimmick of seeing a
cartoon Kim Basinger, there’s not too much to this film. Anima-
tion fans will probably enjoy all the weird fringe doodlings that
Ralph Bakshi keeps throwing in, but the actual story leaves a lot

Continued on page 27
For decades hard rock has remained unyielding, clinging to its principles of noise and energy as loyally as fans clung to their long hair and traditional rebellion. Years and trends passed by as musical taste shifted away from the commercial and flirted with the alternative while hard rock stayed pretty much the same. A couple of years ago, one by one bands like Nirvana, Pearl Jam and Soundgarden slipped through the door hard rock kicked open. The Seattle Wave struck the music industry and left its indelible mark on MTV, the charts and millions of bored teenagers across the nation.

But have any Memphis bands picked up on the new sound? Is some group holed up in an East Memphis garage pumping and sneering through a tortured amp to their friends’ delight and neighbors’ annoyance, or are they merely clinging to the coattails of predecessors like Roxy Blue or Tora Tora?

If you’re looking for the best hard rock talent in town, the search begins and ends with two area clubs: Rascals in Midtown and the Stage Stop in Raleigh. Though there are a few other clubs that occasionally feature hard rock acts, these two mainstays are the only nightspots that consistently offer local, original talent a stage.

Although they both purport to feature hard rock groups, these two clubs are in fact, quite different. Rascals is an after-hours club that caters almost exclusively to local original bands. The Stage Stop books both local and travelling acts. Rascals is the rowdier of the two venues; the music starts later (sometimes close to 2 a.m.), and has a rougher atmosphere (the club is a favorite hangout for biker-types, and strippers during their off hours). The Stage Stop has some fairly strict rules (no fighting, no vulgar language allowed onstage) and is larger, cleaner, and straighter. At the Stage Stop you’re liable to get thrown out for fighting. At Rascal’s you’re liable to get thrown down the stairs during a fight.

One group that plays Rascals on a regular basis is Loaded Goat. Though not from the crop of Seattle-influenced bands, the four-piece band is a good example of how the hard rock genre has opened up over the last couple of years. Loaded Goat certainly doesn’t look like your average MTV pretty-boy band, especially lead vocalist “Reverend” Dan Hopper. Vocally he’s a growler, sounding a little like Alice Cooper; but visually he has a pudgy, Beatnik-cool kind of aura. It’s odd, but it works.

“We despise any of the pretty boy rockers, any of the glam crap,” stated guitarist Brett Kellett. “We despise all the posing and posturing music with no balls in it.”

A look at Loaded Goat’s choice of cover songs proves they are cut from a different cloth; unless you consider the Velvet Underground’s “Heroin,” the Rolling Stones’ “As Tears Go By,” and Eddie Cochran’s “C’mon Everybody” standard cover fare. But what else would you expect from a band whose name comes from an Andy Griffith episode?

“There’s an episode of the Andy Griffith Show called “The Loaded Goat,” explained Kellett, “where this goat eats a bunch of dynamite and they have to lead him out of town by Barney playing his harmonica.”

The band has been together just over a year, but they’ve already come up with one smart anthem called “Fist.” “There’s a fist behind them peace signs/There’s a subtle rage, behind your doctrine of love.”

“The song’s about Dan getting the crap beaten out of him by the tie-dyed crowd” explained Kellett. “It happened in a bar. It was an argument over a pool game, and they just started beating him with pool cues... all those hippie values went right out the window.”

Technically they’re still rather rough around the edges (“...we’ve been through bass players left and right, we just went through our sixth...”) but their left-of-center approach is truly unique.

Another group to watch is Nine Daze Wonder. Of all the bands making the hard rock circuit, this group has the most enthusiastic onstage demeanor. They put on one hell of a live show — they may be the hardest working band in Memphis, at least on the stage. A number of guys in the group avidly pump iron, which comes as no surprise once you see them live. You’d have to be in shape to be in this band. A Nine Daze Wonder show is constant movement, jumping around, almost as...
much a workout as it is a performance. Their sound is a unique blend of high-speed thrash peppered with languid, dreamy psychedelia. The result, on songs like “Welcome” and “Queen Bee,” is cosmic speed metal. “Somebody once told us we sounded like Metallica meets Pink Floyd,” joked guitarist Matt Olivo. It’s an apt description.

Believe it or not, they started out two years ago as alternative college rockers. “We started out playing covers for our friends, stuff like the Cure and the Cult. Not really hard rock. It was R.E.M., more the college stuff.”

A new drummer helped facilitate the change away from covers and towards harder edged originals. “I really consider this band only a year old, now, because it is such a different group now with Lawrence [Irby],” Olivo explained. “Before Lawrence came in we were still doing the covers. Afterward we just started jamming, trying out ideas of our own.”

Nine Daze Wonder, then, could almost be considered a new band. It will be interesting to see where they are a year from now. If the group’s original material ever reaches the calibre of their live performances, they will be unstoppable.

Of all the groups gigging locally, at least one has picked up on the Seattle sound. Gun Down Mary’s songs have a dark, “alternative metal” feel to them, and scenesters repeatedly sing their praises. Unfortunately after seeing Gun Down Mary twice at Rascal’s and listening to their studio material, they failed to impress. There’s no fault in any one specific thing: the singer is good, the band rocks hard, hell they even look good. Nothing is wrong with Gun Down Mary, but nothing is memorable either. But they boast a strong local following: on New Year’s Eve Rascals was so packed you couldn’t breathe. And on a subsequent night at the club, a Rascals waitress spent her night off enjoying a Gun Down Mary show. Now that’s dedication.

Drivin’ South, a group touted around town for a while now left a similar impression. A recent showcase for RCA reportedly drew a packed house to the Stage Stop. The group is a skilled aggregate of musicians (especially guitarist Hal McCormack), and singer Eric Keith has a strong voice. They’re a pleasant, mainstream hard rock group. But much like Gun Down Mary, nothing sticks. Part of the equation is missing. They’ve got hot chops, but lukewarm songs.

But local recording engineer and band spokesman Greg Archilla feels Drivin’ South is definitely label-bound. “I think we can get a deal within the next few months,” he said confidently. “It’s just a matter of [a record company] being there on the right night, and hearing the right eight songs.” I didn’t hear any of those eight songs from the band, though a rocker called “Hell To Pay” came awfully close. Archilla also reports that Drivin’ South is now managed by the Atlanta-based Artists Alliance group, who also handle Lynryd Skynyrd. So maybe somebody knows something I don’t.

Of all the bands mentioned so far, Drivin’ South is the tightest, and most technically skilled. Gun Down Mary is probably second. But the first two groups have more memorable songs. It’s a matter of priorities: would you rather catch a Replacements gig, or sit in on a Rush concert?

The two most impressive bands on the Memphis hard rock scene are the Black ’59s, with their lean hard sound and the over-the-edge roar of Son Of Slam. The former group seemed to spring out of nowhere, forming just in time to play Crossroads ’92 last April. The Black ’59s are the brainchild of 23-year-old vocalist Shawn Few, who last year submitted two of his songs to the Crossroads committee. At that time, the group didn’t actually exist. “I recorded the songs with just myself and Roxy Blue’s Scott Trammell.” When the material was accepted, Few had to put a band together. He chose the name Black ’59s for more than one reason. “There are two things I’ve always wanted,” he revealed, “a black ’59 Cadillac convertible, and a black ’59 Gibson Les Paul.”

Despite the fact that the group has been together less than a year, they have a

Continued on page 10
handful of impressive, infectious originals. The Black ‘59s play the kind of rock that — Seattle be damned — will never go out of style. Few and his bandmates have either consciously or unconsciously stumbled onto a divine little secret — if you fill your songs with hooks you can rock as hard as you want, and win over both the Top 40 crowd and the headbangers. For example, take the aggressive, riff-driven “Something For Nothing.” On the Black ‘59s most recent demo tape, the song uses harmonica and horn parts to great effect. These sonic extras hint at instincts above what most post-teen, hard rock kids possess. Another original called “Ashes To Ashes” has a chugging guitar rhythm that wouldn’t sound out of place on Aerosmith’s Toys In The Attic album. Look for these guys (and a gal, drummer Kim Trammell) to go far.

The biggest buzz in town surrounds the aural stampede of Son Of Slam. If the rock can’t ever get hard enough, this is your band. They roar like a diesel train jumping the tracks and off a 90-foot cliff.

The band has been around for a couple of years, and are the current kings of the scene due to their songs, chops, and onstage intensity. Son Of Slam has reached a perfect unison of attitude and art, delivering their songs with such ferocity that you’re either pummeled into acceptance or kicked unceremoniously out the door. They occasionally display a penchant for theatrics while onstage. “I remember ending a set with ‘Sympathy For The Devil,’ recalled guitarist Eric Lewis, “and Chris [Scott, Slam’s lead singer] came out onstage wearing a devil mask, and carrying a large TV that we hid off to the side. He slammed it down on the stage, then squirted lighter fluid all over it and set it on fire. It was great. Everybody freaked out.”

“They have this song called “Cat Bag,” revealed a friend of the band’s. “And Chris has been known to pull a female out of the audience — usually someone he knows — and tie them up. It’s like an S&M scene. He’ll just tie them up with duct tape, around their arms and legs. Some people in the audience will just sit there with their mouths wide open.”

All nice stories; which would mean nothing without material to match the antics. Fortunately it’s a perfect fit - sonic coagulation of heavy metal, punk, roots rock, thrash, and grunge. One of their finest is “Push,” their statement on politics, and the tendency to make speeches instead of take action. According to Scott, it’s one of two Son of Slam songs that Sony Music may put on an upcoming compilation featuring ten unsigned rock bands from across the country.

The other song is “Holes,” which Scott explains is about “when you lose someone you love, it leaves a hole inside you that can’t ever be filled.” Hmm, sounds like some kind of limp power ballad, doesn’t it? Not exactly. The song does start off with just a low, wounded vocal and an acoustic guitar, but soon lurches into overdrive. Even when they’re melancholy, Son Of Slam still wants to kick your ass.

Proof positive that they are kicking it in Memphis surfaced at a recent Slam-fest at Rascals. In the audience were members of most of the groups mentioned here: Drivin’ South, Loaded Goat, Gun Down Mary, as well as Burning Blue’s Brad Trotter, Tora’s Anthony Corder, and Roxy Blue’s Josh Weil. It was practically a Who’s Who in Memphis hard rock, all paying homage to Son Of Slam.

But Son Of Slam doesn’t want to be just another hometown favorite. From the beginning, Chris Scott realized that to make it big they had to establish a following outside of Memphis as well as within. They tour extensively, building a fan base along the way.

“It was my plan. I’ve been playing in clubs here since I was 15. I’ve seen too many bands stagnate here in Memphis by expecting the industry to come to you.

“So we’ve always networked with bands from out of town,

using any influence we can to get us into other places,” Scott continued. “We make good money out on the road now, but when we started out we went out and did shows for nothing just so we could prove ourselves to the club owners.

“We have a following in four or five cities in the South, and we’re expanding on that now. We’re leaving soon to go up north for the first time, up into Chicago, Indianapolis, and Detroit.

“You have to go out there and prove yourself, if not to someone else, than just to yourself. You can fool yourself for a while by sitting in your hometown, play for your friends, and call yourself a rock star.

“The test is going out there, when it’s just you and the band on the road, playing to a bunch of faces we don’t know. So you’d better kick their ass, or go home with your tail between your legs.”

— John Carl Jordan
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 March issue is Friday, February 19.

KINGS STUDIO Rockers Gun Down Mary worked on a demo. Josh Rolins produced and engineered with the assistance of Kingsbury Vo-Tech students.

BRAD WEBB STUDIO The Skydogs are currently cutting tracks for an independent spring release. Brad Webb is engineering and co-producing with the band. Black Bone recorded six songs for label shopping. Webb co-produced with the band and also engineered. Field Trip remixed their Crossroads demo. Webb again co-produced with the band and ran the board.

MEM-TEN MUSIC Delta has been in working on country/dance demos for label shopping. Owner Bob Holden is producing and engineering the project. Ken Prentiss has also been in working on country demos he plans to shop. Holden also produced and engineered.

MILEAGE RECORDING Joey Anderson is working on his first independently released album. Anderson is co-producing with Mike Elledge who is also behind the board. Masterworks is also working on their first album for the contemporary Christian market. Davis Chenault is co-producing with Elledge who is also engineering. Songwriter Bobby Ireland is working with Elledge on a demo. Something Special is recording their first urban release. James Jones is co-producing with Elledge who is engineering this project as well.

HONEY MUSIC STUDIO 50 / 50 continues to work on their upcoming album. The album is being produced by Tom Cook and Joe Cunningham. B. B. Cunningham and Ralph Floyd have been engineering.

SORTA STUDIO Jimi Jamison continues songwriting with studio owner Steve Cox. Cox is also co-producing the project and engineering. Demos for label shopping are in the works for Mark Crawley, Dana Pannell, and Charlie Hunt. Cox has been producing and engineering.

MILLINGTON MUSIC Videoptics Productions was in working on audio and video for a project for the State of Mississippi Tourist Bureau. Jack Benny Wood produced the project and provided on camera narrations. Audio Murphy was in working on demos with Dave Whitehead producing and engineering. The group contains veterans Bill Marshall from Hank Williams Jr.'s band, Jerry Dean, Mike Steele and Mike Wade. Terry Wade was in working on publishing demos with Ken Laxton and Barry Earnheart producing and engineering. Bobby Whitlock continues overdubbing with Chunky Venable of Atlanta engineering. Dyersburg rockers TKO were back in continuing work for an album. Laxton and Earnheart are producing and engineering.

BACK DOOR STUDIO Ten Ton Baby recorded an alternative dance demo with studio owner Roger Christopher behind the board. Martin and Ginger Anderson recorded country demos; Martin Anderson produced and engineered.

ROCKINGCHAIR STUDIO Alternative rocker David Windham mastered five songs for an independent cassette release. Studio owner Mark Yoshida engineered. Rodney Ellis has been cutting a three song R & B demo for label shopping. Jerald Allen has been producing with Ron Evans as executive producer. Yoshida engineered this project. Singer/songwriter David Williams of Armed Voices overdubbed for his upcoming independent solo release. Yoshida produced and engineered.

ARP PRODUCTIONS John Denny continues to work with producers John Valentine and Cazarei on his four song demo which they plan to label shop. Studio owner Cazarei is engineering the project. Cazarei also produced and engineered Al Jay. This blues record will soon be released on Memphis’ own ARP Records. Cazarei continues to work on his album, entitled On The Edge.

EASLEY RECORDING Mutha's Day Out were back in the studio cutting more songs for EMI Records. The Batesville, Ark. metal/rap band are currently working on their first EMI release. Doug Easley and Davis McCain engineered with Hank Nirider assisting. Charlie Wood recorded an album for European release.
Travis Tritt, Trisha Yearwood and Little Texas

Quick - who currently holds the single show attendance record at the Pyramid, the largest concert venue in Memphis? Van Halen? Guns & Roses? Eric Clapton? Nope, it was last year's Budweiser Rock 'N Country tour, which featured Hank Williams Jr., Patty Loveless, and Doug Stone. That tour, which actually kicked off at the Pyramid, proved to be one of the most popular country packages on the concert circuit. It was especially appealing here in Memphis - the combination of three hot acts, coupled with low ticket prices on a weekend night, turned out to be irresistible to local country fans. The show was a sellout, drawing 19,290 to the downtown arena.

Success like that can only mean one thing - a sequel. In what may become their most popular annual event since Bud Bowl, Budweiser is again sponsoring the Rock N Country tour, which this year features Travis Tritt, Trisha Yearwood, and Little Texas. All three will appear at the Pyramid on Feb. 13, the second night of the tour. The formula is virtually the same as last year - a renegade country rocker, an up-and-coming female singer and an opening act that may draw more than a few squeals and screams from the girls in the audience. But hey, if it works, why fix it? Especially when this year's co-headliners are currently as hot as anyone in country music.

Since the release of his first single, "Country Club," in late 1989, Travis Tritt has made the normally tough leap from promising newcomer to full-fledged superstar look almost easy. He debuted on the Nashville scene at the same time as Garth Brooks, Clint Black and Alan Jackson, but along the way, he has managed to carve out a niche for himself, landing three platinum albums and a slew of #1 singles. His biker looks certainly set him apart from the more traditional hat-and-starched-shirt competition, but his true calling card is his unique sound and style.

By incorporating the sound and attitude of 70's southern rock into his own music, Tritt has established himself as the heir apparent to such heavyweights as Charlie Daniels and Hank Williams Jr. Other artists may cross the line between country and southern boogie every now and then, but apparently no one has bothered to tell Tritt that the line even existed.

"It all comes out of the same blend," he says. "(The sound) combines the influences I've had over the years, whether it's the Allman Brothers and Lynyrd Skynyrd, or Merle Haggard and George Jones. It's all a part of what I do." For anyone who grew up in the South and ever spent a Friday night cruising around and listening to everything from Alabama and Bocephus to Skynyrd and ZZ Top, you know where he's coming from.

Tritt tells the Los Angeles Times the story of a young fan who came up to him after a show and said, "I used to only listen to Poison and Metallica, but now I listen to you all the time . . you and the Black Crowes." This obviously pleases Tritt, as he adds, "That's a great compliment . . if all we're appealing to is the traditionalists listening to George Jones, we'll stagnate."

When it comes to proving his rock credentials, Tritt walks it like he talks it. In 1991, he managed to play at Charlie Daniels' annual Volunteer Jam and at the Grand Old Opry . . . on the same day. His last album, the double platinum It's All About to Change, featured a collaboration with Little Feat, while his current album is a collaboration with Skynyrd guitarist Gary Rossington, who also plays on the cut.

Meanwhile, his contribution to the all-Elvis Honeymoon In Vegas soundtrack, a blistering cover of "Burning Love," was easily the hardest rocking cut on that album, no doubt surprising a few Billy Joel and John Mellencamp fans. And on Feb. 19, he will appear with Roger Daltrey, Peter Frampton and others at the 20th Anniversary Lynyrd Skynyrd tribute concert, on a pay-per-view cable channel near you.

But Tritt works hard to keep his country bases covered, too.

Continued on page 26
When the members of Beanland first got together five or six years ago, their intention was to do no more than sit around jamming and thumbing their noses at the archaic blue laws still enforced in the south. “All the bars close at midnight here in Oxford. After the bars close people have house parties. This is where we always ended up going,” explained vocalist and guitarist George McConnell. “We had this friend who was a bartender who would sneak beer out and bring it to the thing and we would sit around and play acoustic guitars and stuff.” The stuff evolved into freewheeling jams fueled by illicit brew and every southern boy’s holy trinity of guitar rock - Stones, the Allman Brothers and Lynyrd Skynyrd.

Now preparing to release their second recording on their own Hi-Cool label, Beanland has refined and perfected their sound, while magically retaining the spirit of those early days in the living room of the Oxford, Miss. address that gives them their name. The album, Eye To Eye, is a downhome funky mix of influences as obvious as the Grateful Dead and the Rolling Stones, and as sublimely subtle as the jazz and swing masters on which drummer Steve Kilmer cut his teeth. “We were having member changeups when we were writing this stuff,” McConnell continued. The band now includes lead guitarist Po Hannah and Chris Michaels on bass. “It was as everything has always happened with us - a natural evolution. We just did what felt best with us.”

Their first album, a do-it-yourself project they shopped to area record retailers and hawked off the side of the stage, ended up a surprise success. Their fan base, a youthful mix of college-types and party animals, is still snapping it up 6,000 copies later. Both it and the band’s newest release were recorded at Sounds Unreel. Don Smith engineered the first and produced the second.

For a band with such humble beginnings, Beanland has come a long way. Their first-ever road gig was in Memphis, in a nightclub on Beale Street now tenanted by Joyce Cobb’s Club. “We were never ever serious about it at all. The first time we went and played out was in Memphis. We thought it would be like an adventure,” McConnell laughed. “I thought it wouldn’t happen one time and then we’d be back... (playing closer to home).” The road to Memphis also led to Nashville, where they played the Exit/Iran, and their collective head was swimming with the heady aura of Music City USA that no ambitious musician can resist. “Really for fun, we were travelling.”

But the travelling that was so much fun was playing havoc with the band’s real lives. “At the same time, we were getting busy enough on the road that we really couldn’t keep our day jobs,” he recalled. “We had cut down to working on Monday, Tuesday and Wednesdays, and then we’d play Thursday, Friday and Saturday. On Sunday we’d be travelling back from somewhere. Then it got down to where we only worked on Monday, then it got to where none of the bartenders or anybody would hire us anymore cause they couldn’t depend on us to work even on Mondays. We had to come to the conclusion to either be the band full time or to call it quits.”

Faced with a dilemma every working bar band dreams of, they cut loose from convention and followed their dream. “We thought, ‘Man, if we got the chance to make a living at playing music, we’re gonna have to stand on our own material.’ We put lyrics to ‘em and once we had about ten songs it was like, man, we oughta put this out. We had a pretty good reputation around and pretty good crowds coming out to see us. There were a lot of bootleggers coming out. So we were like, ‘shit man, we got so many people interested in bootlegging us, let’s go ahead and put out something real’.”

Two albums and thousands of roadtrip miles later, Beanland gigs all over the country, from Memphis to Nashville, Athens, Atlanta, Birmingham and the ski resorts of Boulder, Vail, Telluride and Steamboat Springs, Colorado. The band stays booked about three months in advance, playing about 200 shows last year. They’re finally finding time to discover markets closer to home like Texas, New Orleans, Kentucky and other Midwestern hotspots.

Beanland is settling comfortably into the niche of a working, recording band with a devoted following and is now coming to grips with the mechanical realities of the music business. They traded in their casual amateur management for the formidable team of professional management and a booking agent, a professional publicist and that most dreaded of species - an entertainment attorney. “In the past we never had management and we just did the booking ourselves, and then we asked a friend from college to do the booking for us,” McConnell elaborated. “We’d pay him a percentage of the gig. We didn’t know how it worked, we didn’t even know how a band got signed or how a showcase worked.” Undaunted by their lack of experience, Beanland played
Several Memphis Chapter members got the nod when the Grammy Awards nominations were announced last month. William Brown engineered Pops Staples’ Peace to the Neighborhood, which was nominated for Best Contemporary Blues Album. In the same category, John Hampton mixed Robert Cray’s album, I Was Warned, and Jeff Powell assisted in the engineering of Stevie Ray Vaughan’s The Sky is Crying. Memphis Chapter NARAS president Danny Jones also assisted on one song from the Stevie Ray Vaughan compilation album.


O’Landa Draper was nominated again this year, this time for Choir Director for Rev. Lawrence Thomison and the Music City Mass Choir’s Never Let Go of His Hand, nominated for Best Gospel Album by a Choir or Chorus.

This year’s Grammy Awards, which will be aired on CBS Wednesday, February 24, will be hosted by Garry Shandling and will feature a number of top nominated groups and vocalists (for example, you can probably bet the rent on appearances by Eric Clapton, Vanessa Williams, k.d. lang, Billy Ray Cyrus, Arrested Development and others).

Local musicians will be recognized at the Eighth Annual Premier Player Awards which will be held on Tuesday, March 16, at the Adams Mark Hotel. The NARAS Governors Award will be presented to Andrew Love and Wayne Jackson of the Memphis Horns. Thirteen Premier Player Awards will be given to vocalists, instrumentalists, and other categories which were voted upon by the Memphis Chapter of NARAS Members. The event is free to NARAS members and will cost $10 for non-NARAS members. For ticket information call 726-5136.

Recently the Recording Academy announced that it is suspending all scheduled Colorado events in response to the passage of Amendment #2, which repeals and forbids equal rights laws based on sexual orientation. The decision resulted in the withdrawal of Academy President Michael Greene as keynote speaker at the January Colorado Music Educators Association’s Convention, as well as the suspension of this year’s Colorado Grammy in the Schools program and Grammy Colorado’s All-Star Jazz Band.

Last month six new inductees into the Recording Academy Hall of Fame were announced by Greene. The new recordings were Enrico Caruso’s “Celeste Aida,” Ray Charles’ “Georgia on My Mind,” Bessie Smith’s “St. Louis Blues,” Thelonious Monk Quintet’s “’Round About Midnight,” Igor Stravinsky’s “Le Sacre Du Printemps” (by Pierre Monteux conducted by the Boston Symphony), and the Beatles 1967 album Sgt. Pepper’s Lonely Hearts Club Band.

The Recording Academy Hall of Fame Awards were created by the Trustees of the National Academy of Recording Arts and Sciences to honor early recordings of lasting qualitative or historical significance. The inductees, who join a total of 90 other Hall of Fame recordings, were voted in by a 100-plus member Elections Committee composed of music historians, musicologists and experts well versed in vintage recordings.

Greene and Peter Ratican of Maxicare Life and Health Insurance Company also jointly announced the introduction of a national self-paid insurance program for the music industry. The object is to make health insurance available, at an affordable rate, to music industry people who currently do not qualify for employer-paid insurance.

Already in place in California, Illinois, and Nevada, plans are underway to include the rest of the continental U.S. by the end of 1993.

For information about the Memphis Chapter of the Recording Academy, call Executive Director Deborah Camp at (901) 726-5136.
MEMPHIS RAP Continued from page 30

controversy,” FM admitted, “I don’t understand. It was a business transaction: my label asked me to do a rap version of his record... I feel he should be mad at Johnny Phillips and not me, if he’s gonna be mad at somebody. I just don’t know why he’s mad. I wouldn’t be, if I was making money from another record — he gets 50% of ‘What cha Got’’s royalties.”

Pursuing the subject further is a bit touchy with Turner. When the controversy is discussed further, he implores “I have talent, and I’m not going for a free ride.” He admits his next single “Do It” will back that claim up, and have an accompanying video to boot.

But the question of riding on someone’s coattails will probably continue to dog the Freak Master. “Do It”’s melody is a note-for-note recreation of B.T. Express’s hit “Do It ‘Til You’re Satisfied.” Though his Mack Of The Roundable is an enjoyable effort, it leans so heavily on borrowed melodies (as opposed to actual samples, though the result is the same) that it’s difficult to find FM’s identity here. One might evaluate the Freak Master’s achievements so far by quoting from his own “Gimme What’cha Got”: “This is 10% talent, and 90% business.”

Until recently, there has been very little business involved in the promotion of Memphis rap. But with the advent of Outlaw records, all that could change. Outlaw is Memphis’ newest label, dedicated to discovering and promoting local rap talent. They’ve only been up and running for a few months, but are already seeing some significant successes.

SMK, the rapper featured in last year’s SR&R rap issue, was signed to EMI a few months ago largely through the efforts of Outlaw. In November the first album on Outlaw hit the streets, Al Kapone’s Street Knowledge Chapters 1-12. By the end of next month an album from a Hurt Village duo, Skinny Pimp and 2-11, should start showing up in local music outlets.

But for right now Outlaw’s focus is on Al Kapone. In an November SR&R interview, the “gangsta reverend” expressed his desire to become the kingpin of the Memphis rap scene. Well, if radio airplay and local record sales are any indication, he’s already reached that goal. Street Knowledge was Pop Tunes’ #3 album (overall) during the holiday season, and as of this writing, Kapone is the most requested Memphis rapper on both 101 Jams and K-97. He’s also made some recent forays into heretofore uncharted local territory; appearing as the opening act for Public Enemy at 616 (“he was real nervous about it,” an Outlaw staffer confided, “it was the first time he’d ever performed in front of white people”) and performing at the Antenna club in January [see this month’s “What’s Shakin’”].

But Outlaw has aspirations for Kapone beyond ‘local hero’ status. Right now they are trying to get Kapone some regional success, and use that as a springboard to a national campaign. Lately Kapone’s been on the road a lot, performing in Kennett, Mo., Jonesboro, Bolivar, and Houston. This month he’ll travel to Nashville, Jackson, Holly Springs, Knoxville, and St. Louis. Outlaw marketing executive and Kapone manager Larry Clark reports that he is starting to get interest outside of Memphis.

“There are a couple of promoters calling me from other markets,” Clark revealed, “...St. Louis, we’re starting to see a little movement up there. We’re seeing movement in Kentucky. It seems like the records getting added every day — we just picked up Savannah, Ga., and we picked up Little Rock yesterday. In Knoxville we picked up their campus radio station, and it’s an alternative station! So, we’re starting to spread out a little bit.”

According to Clark, now it’s time to start making inroads in some major markets, beginning with Houston, Tex. Conquering Houston could start a domino effect that hopefully will result in Kapone receiving national recognition.

“Houston is probably the third largest market for rap in the country,” Clark revealed. “That is a market that we have to have... it’s going to play a very important role in breaking him [nationally]. Demographically it makes a lot of sense, being that it’s pretty close to Memphis. [But] really I think the biggest reason is that you’ve got 3 to 4 million people down there; and if you bust Houston that normally means New Orleans will fall, Baton Rouge, Lafayette, Dallas, and all those towns. They all spin off of what’s goin’ on in Houston.

“We realize that before Al is really taken seriously as a national artist, there are several markets that we have to break him in. Houston is the main one, then Atlanta, L.A., and New York.”

A new song called “Choices” shows Al hasn’t forgotten his homeboys in Memphis that started it all. It is the theme song for a local public service campaign that’s directed at inner city school children. Various celebrities will present lectures on topics geared toward encouraging children to stay in school. Following the talks, Kapone and SMK will perform. It’s a mixture of entertainment and education, all done in conjunction with Mayor Herenton’s office.

Outlaw’s Larry Clark feels that “Choices” is a track with national chart potential, which is Outlaw’s main goal for Al Kapone. There is a remix in the works for “Another Lyrical Drive-By,” (the song that broke Kapone locally) to give it more “national firepower.” Also, a national press campaign is underway, and although nothing has been finalized, The Source (America’s largest rap magazine) has expressed interest in Kapone. His album briefly appeared on Jet magazine’s top 20 list, and there’s talk of booking Kapone on some sort national tour. But all the marketing in the world — all the tours, exposure, and publicity — doesn’t guarantee a hit. After he’s exhausted all other options, Larry Clark has one last promotional technique to try.

“Pray to god, and hope for the best.”

— Reggie Hammond
**Spotlight On:**

The Beat Generation

In a sea of cover bands, the Beat Generation stands apart from the rest. What makes this four piece band unique is that almost all their covers are from the '60s with some cookin' Chuck Berry and four or five rock-solid original tunes thrown in each set they play. But the Beat Generation's original material, which mixes a Beatles/Squeeze-ish feel and intelligence, blends seamlessly with the covers creating a totally retro sound that is fun and poppy.

Leader/bassist Rick Nethery, formerly of the Crime, says playing the '60s covers along with their originals is what does it for him. “We could play college covers like the Smithereens or U2, but we decided not to do that,” said Nethery. “We just decided to play songs that we like along with our originals, and not be on the road anymore.”

Nethery, along with guitarist Rick Camp, formed Santucci round out the band. But the Beat Generation is clearly not just another cover band. Their recent recording, Million Dollar Movie, was engineered, produced and mixed by the Slam Brothers, Greg Morrow and Rusty McFarland, at Crosstown Recorders. It will be the first release on Crosstown’s independent record label, Phonolux, and will be out on cassette and compact disc sometime in mid-February. Fans should be able to pick up the release at Pop Tunes and dropped in (To See What Condition My Condition Was In),” and eight originals, the recording showcases the band’s dedication to guitar-based, feel-good rock ‘n roll with a British sensibility.

Nethery penned all the originals, except for “Things Money Can’t Buy,” which was co-written with Camp. Additional musicians on the album are Greg Morrow on drums, Rick Santucci.

Dropped in (To See What Condition My Condition Was In),” and eight originals, the recording showcases the band’s dedication to guitar-based, feel-good rock ‘n roll with a British sensibility.

Nethery penned all the originals, except for “Things Money Can’t Buy,” which was co-written with Camp. Additional musicians on the album are Greg Morrow on drums, Rick Santucci.

---

**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 (b), soul or rhythm and blues (rb), rap (rp), acoustic or folk (ac), jazz (j), classical (cl), gospel (g), opera (op), 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 18.

---

**Monday - Feb. 1**

MEMPHIS STATE - HARRISON AUDITORIUM - Student Recital - Guitar Students of Dr. Lily Afshar
STAGE STOP - Frankly Scarlet (r)

**Tuesday - Feb. 2**

COMEDY ZONE - Blake Clark
LAUGH FACTORY - Gary Willner
MEMPHIS STATE - HARRISON AUDITORIUM - Senior Recital - Carol Crawley, voice
STAGE STOP - Frankly Scarlet (r)

**Wednesday - Feb. 3**

COMEDY ZONE - Blake Clark
LAUGH FACTORY - Gary Willner
STAGE STOP - Frankly Scarlet (r)

**Thursday - Feb. 4**

BLUES CITY CAFE - Jesse Dodson & Loaded Cargo (bl)
CAPTAIN BILBO'S - Rene Debbie & Cold Sweat (rb)
COMEDY ZONE - Blake Clark
HASTING'S PLACE - Brady Howie
JOYCE COBB'S CLUB - The Cadillac Cowgirl With Her Back Door Man (c)
LAUGH FACTORY - Gary Willner
MURPHY'S - Van Duren (ac)
PLAYHOUSE ON THE SQUARE - "M. Butterfly"
SOUTH END - Broken Arrow (r)
STAGE STOP - Frankly Scarlet (r)

**Friday - Feb. 5**

616 - Great Indoorsmen (p)
B.B. KING'S BLUES CLUB - Jimmy Markham & The Jukes (bl)
BLUES CITY CAFE - Bob Margolin (Muddy Waters' guitar player) (bl)
CAPTAIN BILBO'S - Suzie & The Fuse (r)
CIRCUIT PLAYHOUSE - "Prelude To A Kiss"
COMEDY ZONE - Blake Clark
HASTING'S PLACE - Ben Shaw (ac)
JOYCE COBB'S CLUB - Joyce Cobb & Cool Heat (j)
LAUGH FACTORY - Gary Willner
MEMPHIS STATE - HARRISON AUDITORIUM - Music Dept. Career Day for Memphis junior high/high school students
MURPHY'S - Four Feet Deep (r)
NEW DAISY THEATRE - Bang La Dash (r)
ORPHEUM - "The Meeting"
PLAYHOUSE ON THE SQUARE - "M. Butterfly"
RASCAL'S - Drivin' South (r)
RECOVERY ROAD - Powerhouse Productions DJ Kenny O (r)
RP TRACKS - Nuclear Cafe (r)
SOUTH END - Blue Runners (r)
SPORTS BAR & GRILL - Buffalo Plaid (r)
STAGE STOP - Frankly Scarlet (r)
T.J. MULLIGAN'S - Big Fish (r)

**Saturday - February 6**

ALFRED'S - Kevin Paige Band (r)
ANTENNA CLUB - Mashomatic / The Diggers (r)
B.B. KING'S BLUES CLUB - Jimmy Markham & The Jukes (bl)
T.J. MULLIGAN'S CORDOVA - Boy's Life (r)
VINCENT DE FRANK MUSIC HALL - Russian Pianist Mark Zeltser performing Prokofiev Concerto with the Memphis Symphony Orchestra, Alan Balter conductor.
WILLIE MOFFATT'S (Mt. Moriah) - Fabulous Steelers (r)

**Sunday - February 7**

ALFRED'S - Kevin Paige Band (r)
ANTENNA CLUB - Mashomatic / The Diggers (r)
B.B. KING'S BLUES CLUB - Jimmy Markham & The Jukes (bl)
}

*Shake Rattle & Roll* February 1993
The following acts are playing on the day indicated throughout the month of February.

**MONDAY**
- Blues - B.B. KING'S BLUES CLUB - Famous Unknowns
- Rock - CAPTAIN BILBO'S - The Touch
- Rock - CIRCLE CAFE - 2 Plus A
- Rock - THE ALLEY - Two Faces
- Blues - R&B - CAFE - The Garden
- Rock - DAD'S PLACE - Crossfire/Mixed Company

Country - ESCAPE LOUNGE - J. P.
Country - HERNANDO'S HIDE-A-WAY - Silver Eagle Band
Jazz - JOYCE OF CharIS' CLUB - The Memphis Jazz Orchestra 17 Piece Big Band
Classical Guitar - MARENA'S - Randy Toma
Blues - RUM BOOGIE CAFE - Preston Shannon
Rock - THE ALLEY - Two Faces
Country - VAPORS/BAD BOB'S - Ricky Greene, Buck Hutchinson & Highway Bound
Easy Listening - WILSON WORLD HOTEL ATRIUM LOUNGE - Pianist

**TUESDAY**
- Acoustic - ALEX'S - Dave & Pat From The Bluebeats
- Country - AMERICANA CLUB - Julie Carter & The Bubba Band
Blues - B.B. KING'S BLUES CLUB - Ruby Wilson & the King Bs
Jazz - BREEZES - Lannie McMillan
R&B - CAPTAIN BILBO'S - Ben Shaw
Rock - DAD'S PLACE - Crossfire/Mixed Company
Acoustic - ESCAPE LOUNGE - Open Mic Night
Jazz - FRENCH QUARTER SUITES - Capt. Phil
Country - HERNANDO'S HIDE-A-WAY - Jimmy Buxley/Silver Eagle Band
Acoustic - JOYCE COBB'S CLUB - Songwriters Showcase
Classical Guitar - MARENA'S - Randy Toma
Blues - MURPHY'S - King Daddy
Blues - RUM BOOGIE CAFE - Don Shaw
R&B - CAFE - The Garden
Easy Listening - THE BISTRO - The Amazing Mr. C.
Country - VAPORS/BAD BOB'S - Ricky Greene, Buck Hutchinson & Highway Bound
Easy Listening - WILSON WORLD HOTEL ATRIUM LOUNGE - Pianist

**WEDNESDAY**
- Rock - ALFRED'S - Kevin Paige Band
Country - AMERICANA CLUB - Julie Carter & The Bubba Band
Blues - B.B. KING'S BLUES CLUB - Ruby Wilson & the King Bs
R&B - BLUES CITY CAFE - Light Speed
Easy Listening - BLUFF CITY BAR - Tot & Stein
Jazz - BREEZES - Lannie McMillan
Easy Listening - CHATS - Diane Price
R&B - CIRCLE CAFE - The Memphis Inkbreakers
Rock - DAD'S PLACE - Crossfire/Mixed Company
Acoustic - DAILY PLANET - Open Mic
Jazz - DAYS INN (Downtown) - Silky Blues
Blues - ESCAPE LOUNGE - Michael Rainey
Jazz - FRENCH QUARTER SUITES - Capt. Phil & Hotenzz/Trio
Country - HERNANDO'S HIDE-A-WAY - Bill Strom
Jazz - HIGHPOINT PINCH - Bob Sally
Jazz - JOYCE COBB'S CLUB - Joyce Cobb & Cool Heat rehersals
Classical Guitar - MARENA'S - Randy Toma
R&B - MEMPHIS SOUNDS - Silky/Motown Night
- Blues - MURPHY'S - Joe Sanders
Acoustic - NORTH END - The Ric's
R&B - POPULAR LOUNGE - Tricks Of The Trade
R&B - RAMPAGE BAR & GRILL - Eddie Harrison & The Short Cuts
Rock - ROADHOUSE - Jim Beaty & The Beaty Bunch
Blues - RUM BOOGIE CAFE - Don McMinn & The Rum Boogie Band
Easy Listening - SOUNDINGS - Mr. C.
Acoustic - T.J. MULLIGAN'S - Finny & Norman
Jazz - THE ALLEY - The Unexpected
Easy Listening - THE BISTRO - The Amazing Mr. C.
Country - VAPORS/BAD BOB'S - Bill Strom, Gary Adair & the Vapors Band
Easy Listening - WILSON WORLD HOTEL ATRIUM LOUNGE - Pianist

**THURSDAY**
- Reggae - 616 - PJ Groove & Vroney Gee
Rock - ALFRED'S - Kevin Paige Band
Country - AMERICANA CLUB - Julie Carter & The Bubba Band
Blues - B.B. KING'S BLUES CLUB - Ruby Wilson & The King Bs
Easy Listening - BLUFF CITY BAR - Tot & Stein
Easy Listening - BOB O'S - Tommy G
Jazz - BREEZES - Lannie McMillan
Rock - BULL AND BEAR - The Bluebeats
Jazz - POP CAFE - The Buoni's
Acoustic - DAILY PLANET - Todd Snider / Stephanie Needham
R&B - ESCAPE LOUNGE - Eddie Harrison
Jazz - FRENCH QUARTER SUITES - Capt. Phil
Country - HERNANDO'S HIDE-A-WAY - Bill Strom
Acoustic - JAVA CABANA - Mark Allen
Country - JERRY LEE LEWIS' SPOT - Linda Gail Lewis
Classical Guitar - MARENA'S - Randy Toma
Acoustic - NARROW REEF - Finney & Norman
Acoustic - NORTH END - Ron Reed
Acoustic - POPULAR LOUNGE - Open Mic
R&B - RAMPAGE BAR & GRILL - Eddie Harrison & The Short Cuts
Rock - ROADHOUSE - Jim Beaty & The Beaty Bunch
R&B - ROB'S - Showtime Live
R&B - RAP TRACKS - Jesse Brownfield
Blues - RUM BOOGIE CAFE - Don McMinn & The Rum Boogie Band (b) Blues - SILKY O'SULLIAN'S - Moettah
Acoustic - T.J. MULLIGAN'S - Greg redding & Terry Humphries
Rock - THE ALLEY - Trust / The Sunseekers
Easy Listening - THE BISTRO - The Amazing Mr. C.
Country - VAPORS/BAD BOB'S - Bill Strom, Gary Adair & the Vapors Band
Country - WESTERN STEAKHOUSE AND LOUNGE - Eddie Carrol & Del Street
R&B - WHEELS LOUNGE - Rex X (f)
Easy Listening - WILSON WORLD HOTEL ATRIUM LOUNGE - Pianist

**SATURDAY**
- Country - AMERICANA CLUB - Julie Carter & The Bubba Band
R&B - AUTOMATIC SLIMS - The Coolers
Easy Listening - BLUFF CITY BAR - Tot & Stein
Country - BOB O'S - Johnny Bratcher & The Country Music Show
Jazz - BREEZES - Lannie McMillan
Country - CASKER - Curtis Walker & Switchline
R&B - CIRCLE CAFE - Elmo & The Shades
Rock - ROADHOUSE - Jim Beaty & The Beat Bunch
Blues - RUM BOOGIE CAFE - Preston Shannon
Jazz - SOUTH CITY GRILL - Live Jazz Quin'N Tom Owen
Acoustic - STEMPEL CAFE - Open Mic Jam
Country - VAPORS/BAD BOB - Ricky Greene, Buck Hutchinson & Highway Bound
Country - WESTERN STEAKHOUSE AND LOUNGE - Eddie Carrol & Del Street

**SUNDAY**
- Pop - 616 - Disco Inferno
Rock - ALEX'S - Great Insidecomers
Rock - ALFRED'S - George Klein
Blues - B.B. KING'S BLUES CLUB - Famous Unknowns
Jazz - BLUES CITY CAFE - Argot
Easy Listening - BLUFF CITY BAR - Tot & Stein
R&B - CLUB UNIQUE - Eye To Eye w/ Special Guest
Rock - DAD'S PLACE - Mixed Company
Acoustic - DAILY PLANET - Stephanie Needham
Jazz - DAYS INN (Downtown) - Calvin Newborn
Jazz - ESCAPE LOUNGE - Ruby Wilson
Jazz - FOURTH OF JULY - Delicious Dick & The Vapors Band
Jazz - OWEN BRENNA'S - Lannie McMillan Trío
Jazz - PAISONAS - Jamison Brent & The Countdown
Rock - ROADHOUSE - Jim Beaty & The Beat Bunch
Blues - RUM BOOGIE CAFE - Preston Shannon
Jazz - SOUTH CITY GRILL - Live Jazz Quin'N Tom Owen
Acoustic - STEMPEL CAFE - Open Mic Jam
Country - VAPORS/BAD BOB - Ricky Greene, Buck Hutchinson & Highway Bound
Country - WESTERN STEAKHOUSE AND LOUNGE - Eddie Carrol & Del Street

18 FEBRUARY 1993
BLUES CITY CAFE - Bob Margolin
(Muddy Waters' guitar player) (bl)
BOTTOM LINE - The Buonis (p)
BULL AND BEAR - The Russell
Brothers (r)
CIRCUIT PLAYHOUSE - "Prelude To A
Kiss"
CLUB 535 - Record Company
Showcase featuring Without Warning
(r)
COMEDY ZONE - Blake Clark
DAILY PLANET - Audio Manic (r)
HASTING'S PLACE - Finney & Norman
(ac)
JOYCE COBB'S CLUB - Joyce Cobb &
Cool Heat (r)
LAUGH FACTORY - Gary Willner
MIDWAY CAFE - Natchez (c)
MURPHY'S - Butch Mudbone (bl)
OBSESSION - The Staple Singers (rb)
ORPHEUM - "The Meeting"
PLAYHOUSE ON THE SQUARE - "M.
Butterfly"
RASCAL'S - Chosen (r)
RECOVERY ROAD - Moriah (r)
RP TRACKS - Jesse Brownfield Band
(r)
SOUTH END - Freeworld (r)
SPORTS BAR & GRILL - Hand Over
Fist (r)
STAGE STOP - Frankly Scarlet (r)
T.J. MULLIGAN'S - The X'citers (r)
T.J. MULLIGAN'S CORDOVA - The
Beverly Brothers (r)
TEMPTATIONS - Foolish Pleasure (r)
VINCENT DE FRANK MUSIC HALL -
Russian Pianist Mark Zeltser
performing Prokofiev Concerto with
the Memphis Symphony Orchestra,
Alan Balter conductor.

Hard rockers Without Warning will be performing a showcase at Club 535 February 6th

WILLIE MOFFATT'S (Mt. Moriah) -
Fabulous Stealers (r)

CAPTAIN BILBO'S - X'citers (r)
CIRCUIT PLAYHOUSE - "Prelude To A
Kiss"
COMEDY ZONE - Blake Clark
HUEY'S - Chris Duarte (bl)
HUEY'S EAST - The Coolers (rb)
JOYCE COBB'S CLUB - Bush
Productions Beale Street Amateur
Night
LAUGH FACTORY - Gary Willner
ORPHEUM - "The Meeting"

Recovery Road

Another Step
In The Right Direction!

Live Memphis Music!
15 S. Cleveland
272-2443

All Ages Welcome
An Alcohol & Drug-Free Dance Club

FEBRUARY
CONCERT SCHEDULE

5  POWERHOSE PRO DJ
KENNY O  Dance

6  MORIAH

12  BLACK CAT BONE  Blues

13  DAVE NICAR
Christian Rock

20  CHRISTIAN ROCK EXTRAVAGANZA
Grace Cafe • Steve Wiggins • Joyce Cobb •
Dave Nicar • Urgent Cry • Unchained •
Seraph • Simple Faith

22  TARANTELLA  Classic

26  FULL MEASURE  Blues

27  ECHOES OF EDEN
Christian Rock

Shake Rattle & Roll  FEBRUARY 1993  19
PLAYHOUSE ON THE SQUARE - "M. Butterfly"
RASCAL'S - Still Life (r)
VINCENT DE FRANK MUSIC HALL - Russian Pianist Mark Zelser performing Prokofiev Concerto with the Memphis Symphony Orchestra, Alan Balter conductor.
WILLIE MOFFATT'S (Sycamore View) - Four Feet Deep (rb)

Monday - Feb. 8
DAD'S PLACE - JJ's Shaggin' By The River (c)
SPLASH CASINO - Benefit for Africa in April with The Count Basie Orchestra directed by Frank Foster

Tuesday - Feb. 9
COMEDY ZONE - Diane Forde
LAUGH FACTORY - Killer Beaz
MID-SOUTH COLISEUM - Def Leppard (bl)
ORPHEUM - Andrew Lloyd Webber's "Aspects Of Love"
RASCAL'S - After Def Leppard party with Gun Down Mary (r)

Wednesday - Feb. 10
COMEDY ZONE - Diane Forde
LAUGH FACTORY - Killer Beaz
NEW DAISY THEATRE - Amno Musilron Jam
ORPHEUM - Andrew Lloyd Webber's "Aspects Of Love"

Thursday - Feb. 11
BLUES CITY CAFE - Big Al & The Heavyweights (bl)
CAPTAIN BILBO'S - Natchez (r)
COMEDY ZONE - Diane Forde
HASTING'S PLACE - Danny Joe Bryan (ac)
JOYCE COBB'S CLUB -The Cadillac Cowgirl With Her Back Door Men (c)
LAUGH FACTORY - Killer Beaz
MEMPHIS STATE - HARRISON AUDITORIUM - MSU Faculty Jazz Ensemble
MURPHY'S - "Sands Of The Inspector"
NEW DAISY THEATRE - The Arc Angels /The Poorboys (r)
ORPHEUM - Andrew Lloyd Webber's "Aspects Of Love"
PLAYHOUSE ON THE SQUARE - "M. Butterfly"
SOUTH END - Brave Combo (r)
WILLIE MOFFATT'S (Mt. Moriah) - Elmo & The Shades (rb)

Friday - Feb. 12
ANTENNA CLUB - Mind Flayer / Atrium Sister / Taint Skins / Tainted Minds / Suze & The Fuse (r)
BLUES CITY CAFE - Big Al & The Heavyweights (bl)
CAPTAIN BILBO'S - Broadway (r)
COMEDY ZONE - Diane Forde
DAILY PLANET - Buffalo Plaid (r)
HASTING'S PLACE - Southern Cross (ac)
JOYCE COBB'S CLUB - Joyce Cobb & Cool Heat (r)
LAUGH FACTORY - Killer Beaz
MEMPHIS STATE - LAB THEATRE - Opera Memphis: premieres of "The Vision of John Brown" by Dr. John Baur and "Light in August" by Olney, House, Poll and Golsmith
MIDWAY CAFE - Dee Baker & The Agitators (fb)
MURPHYS - The Greg Hiskys Rhythm Method (r)
NEW DAISY THEATRE - Zydeco Festival
NIRVANA REEF - Entourage (r)
ORPHEUM - Andrew Lloyd Webber's "Aspects Of Love"
P & H CAFE - Rhythm Hounds (r)
PLAYHOUSE ON THE SQUARE - "M. Butterfly"
PYRAMID, THE - Travis Trint / Trisha Yearwood / Little Texas (c)
RECOVERY ROAD - Dave Nicar (r)
RP TRACKS - Big Fish (r)
SOUTH END - Mundahs (r)
SPORTS BAR & GRILL - The Exciters (r)
STAGE STOP - Play Rough / Wild Imagination (r)
T.J. MULLIGAN'S - Suze & The Fuse (r)
T.J. MULLIGAN'S CORDOVA - Armed Voices (p)
THE ALLEY - The Great Indoorsmen (ac)
WILLIE MOFFATT'S (Mt. Moriah) - Elmo & The Shades (rb)

Saturday - Feb. 13
ALFRED'S - Zydeco Festival
ANTENNA CLUB - Snake Hips (r)
B.B. KING'S BLUES CLUB - Nathan & The Zydeco Cha Chas (z)
BLUES CITY CAFE - Zydeco Festival with John Delos & The Eunice Playboys (b/d)
BULL AND BEAR - R B & The Gang (r)
CAPTAIN BILBO'S -
JOYCE COBB'S CLUB - Bush Productions Beale Street Amateur Night
LAUGH FACTORY - Killer Beaz
MEMPHIS STATE - LAB THEATRE - Opera Memphis: premieres of "The Vision of John Brown" by Dr. John Baur and "Light In August" by Olney, House, Pell and Golsmith
MURPHY'S - Stacy Plunk & Chris Gavin (ac)
NIRVANA REEF - The Boun's (p)
ORPHEUM - Andrew Lloyd Webber's "Aspects Of Love"
PLAYHOUSE ON THE SQUARE - "M. Butterfly"
WILLIE MOFFATT'S (Sycamore View) - Four Feet Deep (rb)

Monday - Feb. 15
BOTTOM LINE - Four Feet Deep (r)
MEMPHIS STATE - HARRISON AUDITORIUM - University Symphony Orchestra featuring Daniel Lewin, violin and Allen Rippe, saxophone performing music by Couperin, Chausson, Ibert and Ravel
STAGE STOP - Southern Katz (r)

Tuesday - Feb. 16
COMEDY ZONE - Tom Kenny
LAUGH FACTORY - Marty Putz
STAGE STOP - Southern Katz (r)

Wednesday - Feb. 17
616 - Great White (r)
COMEDY ZONE - Tom Kenny
LAUGH FACTORY - Marty Putz
STAGE STOP - Southern Katz (r)

Thursday - Feb. 18
CAPTAIN BILBO'S - Louisiana Fire (r)
COMEDY ZONE - Tom Kenny
HASTING'S PLACE - Wilson/Reid (ac)
JOYCE COBB'S CLUB - The Cadillac Cowgirl With Her Back Door Men (c)
LAUGH FACTORY - Marty Putz
MEMPHIS STATE - HARRISON AUDITORIUM - Celtic Crossing - authentic Irish/Scottish music
MURPHY'S - Van Duren (ac)
NEW DAISY THEATRE - The Samples (r)
PLAYHOUSE ON THE SQUARE - "M. Butterfly"
SOUTH END - Ho-Hum (r)
STAGE STOP - Southern Katz (r)
WILLIE MOFFATT'S (Mt. Moriah) - The Touch (r)

Friday - Feb. 19
B.B. KING'S BLUES CLUB - Smokin' Joe Kubek featuring Bnois King (bl)
CAPTAIN BILBO'S - Louisiana Fire (r)
CIRCUIT PLAYHOUSE - "Assasins"
COMEDY ZONE - Tom Kenny
HASTING'S PLACE - Armed Voices (ac)
JOYCE COBB'S CLUB - Joyce Cobb & Cool Heat (j)
LAUGH FACTORY - Marty Putz
MEMPHIS STATE - HARRISON AUDITORIUM - MSU Guitar Society - concert with guest artists Anne Waller and Mark Maxwell
MID-SOUTH COLISEUM - Latting Rodeo
MURPHY'S - Jim Wolf & Broken Arrow (bl)

NEW DAISY THEATRE - Mickey Thomas and Starship (r)
ORPHEUM - "Spring Awakening"
ORPHEUM - "At The Peabody"
PLAYHOUSE ON THE SQUARE - "M. Butterfly"
RECOVERY ROAD - Tarantella (r)
SOUTH END - Todd Snider & The Bootleggers (r)
SPORTS BAR & GRILL - Gypsy Rose (r)
STAGE STOP - Southern Katz / Romeo Wild (r)
T.J. MULLIGAN'S - The Steeler Band (r)
T.J. MULLIGAN'S CORDOVA - Jesse Brownfield (ac)
THE ALLEY - Posey Hedges with Gracie & Garrison (ac)
WILLIE MOFFATT'S (Mt. Moriah) - The Touch (r)

Saturday - Feb. 20
ALFRED'S - Kevin Paige Band (r)
ANTENNA CLUB - WEVL Benefit - Vibration Society / Compulsive Gamblers (r)
B.B. KING'S BLUES CLUB - Smokin' Joe Kubek featuring Bnois King (bl)
CAPTAIN BILBO'S - The Buffonts (r)
CIRCUIT PLAYHOUSE - "Assasins"
COMEDY ZONE - Tom Kenny
DAILY PLANET - Black Cat Bone Blues Band (bl)
HASTING'S PLACE - Finney & Norman (ac)
JOYCE COBB'S CLUB - Joyce Cobb & Cool Heat (j)
MEMPHIS STATE - HARRISON AUDITORIUM - Faculty Recital - Daniel Lewin, violin and Dan Fletcher, piano
MID-SOUTH COLISEUM - Latting Rodeo
MURPHY'S - DOT (at)
ORPHEUM - "Spring Awakening"
ORPHEUM - "At The Peabody"
PLAYHOUSE ON THE SQUARE - "M. Butterfly"
RASCAL'S - Loaded Goat (r)
RP TRACKS - Jesse Brownfield Band (r)
SOUTH END - Ten Hands (r)
STAGE STOP - Southern Katz / Romeo Wild (r)
T.J. MULLIGAN'S - Street Life (r)
T.J. MULLIGAN'S CORDOVA - Adam Yancy
TEMPTATIONS - Foolish Pleasure (r)
THE ALLEY - Bury The Bone (r)
WILLIE MOFFATT'S (Mt. Moriah) - The Touch (r)

Sunday - Feb. 21
BOTTOM LINE - Bluebeats (r)
CAPTAIN BILBO'S - Nunnery Brothers (r)
CIRCUIT PLAYHOUSE - "Assasins"
COMEDY ZONE - Tom Kenny
DAD'S PLACE - Alex Ward's Pig & Whistle (r)
HUEY'S - The Smokin' Joe Kubek Band featuring Bnois King (bl)
HUEY'S EAST - Greg Hansen (bl)
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, FEBRUARY 5
The Great Indoorsmen

SUNDAY, FEBRUARY 7
Information Society

WEDNESDAY, FEBRUARY 17
Great White

OFTEN IMITATED – NEVER DUPLICATED
NEW SOUND AND LIGHT SHOW

SUNDAYS • DISCO INFERNO • FREE BEER 9 - MIDNIGHT
18 and Over • BYOB • Memphis' First Smart Bar • Open Until 6 A.M.
BEAT GENERATION Continued from page 17

Steff on keyboards, Jim Spake on horns, Rusty McFarland and guitarist George Bradfute.

The Beat Generation is very excited and pleased with the product. “We plan to shop this record like crazy to anybody and everybody,” Nethery said. “And the worst that can happen is we’ll get some good coverage in the local press, and people will see that we’re not just another band.”

For music lovers wanting a ’60s music fix and a band of original group, the Beat Generation will give them one cover charge!

The Beat Generation will appear the last weekend of February at Up The Street.

by Fran Hoffman
ELVIS COSTELLO & THE BRODSKY QUARTET

The Juliet Letters
(Warner Brothers)

At first, the idea of teaming Costello with a classical string quartet may seem odd, or even pretentious, but it works surprisingly well. This side project turns out to be his most satisfying project in years. A loose concept album that explores the narrative and emotional power of various types of letters, The Juliet Letters demands some effort on your part — if you’re not willing to sit down with the lyrics and liner notes, which alone are almost worth the price of admission, Costello isn’t so much a groundbreaking punk band as they are a ’90s version of Cheap Trick or The Knack. I guess that’s his way of explaining those pop hooks that keep sneaking into their songs.

NIRVANA

Incesticide (Geffen)

A collection of B-sides, BBC live-in-the-studio tracks, and other assorted oddities, Incesticide is actually a strong, cohesive follow-up to Nevermind, the band’s breakthrough album. There are a few cuts that seem like throwaways, but the rest of it is far better than most of what passes for “alternative” music these days. As Kurt Cobain states in his liner notes, which alone are almost worth the price of admission, Nirvana isn’t so much a groundbreaking punk band as they are a ’90s version of Cheap Trick or The Knack. I guess that’s his way of explaining those pop hooks that keep sneaking into their songs.

DENIS LEARY

No Cure For Cancer (A & M)

If you liked his ads for MTV and Nike, and don’t mind an avalanche of expletives, Leary’s debut comedy album delivers the goods. Covering subjects such as smoking, drugs, and the ’70s Leary manages to be every bit as rude, raunchy, and politically incorrect as Sam Kinison or Andrew Dice Clay. That’s a compliment — the trick is that he does it without having to resort to the usual sexist garbage, although he does manage to trash a host of well-known musicians along the way. Funny, funny stuff.

REBA

McENTIRE

It’s Your Call (MCA)

The reigning queen of country music bounces back from the sadness and healing of her last album, For My Broken Heart, with what she does best — a whole bunch of love-gone-bad songs, including enough cheatin’ ballads to make George Jones jealous. This is what country music is all about, and this is why she’s one of the best.

BLACK 47

Black 47 (SBK Records)

This debut five-song EP from one of New York City’s most popular bar bands is a wonder to behold — what is one to make of a traditional Irish rock band from the Bronx that infuses their songs with enough detail and passion to turn each one into a mini-movie? Especially when they back it up with enough musical muscle to recall the early days of U2 or the Alarm? Whether writing and singing about an Irish labor leader, a wedding interrupted by a drunken, obsessed suitor, or the seemingly autobiographical love that he had to leave back home, Larry Kirwan makes these characters live in a way that hasn’t seen since the glory days of Springsteen. A major songwriting talent is born, folks — look for a full album later this spring.

SADE

Love Deluxe (Epic)

Funny how when Kenny G tries to combine pop and jazz, he gets slammed by critics and jazz purists, yet when Sade does basically the same thing, she’s considered a major talent. Yes, she can sing. But if you’re already a fan, there’s nothing on this album that you haven’t heard before. And if you’re not a fan, try waiting for a new Anita Baker album instead.
January was an exceptionally slow month for major new releases — with the exception of Elvis Costello, Jesus Jones, Heavy D and the Boyz, and Wynton Marsalis, the month was pretty much left to new and developing artists. If any of these names mean anything to you, they have new albums out: The The, 808 State, Cell, Sloan, Therapy?, The Pooh Sticks, Shonen Knife, Half Way Home, Stereo MC’s, The Tragically Hip, Omar & the Brian May, Poison, and Duran Duran. Big alternative releases this month include Phish, Dinosaur Jr., FIREHOSE, Jellyfish, Infectious Grooves, Robyn Hitchcock, School Of Fish, Bash & Pop (ex-Replacement Tommy Stinson’s new band), and maybe the JudyBats.

Rap fans, when they need a break from Ice-T’s Home Invasion, can look for new albums from Above The Law, Monie Love, 2Pac, Brand Nubian, and the new hot newcomers FIREHOSE.

Howlers (live), and local faves Every Mother’s Nightmare.

A few other artists have new releases out, but with conditions attached. Neil Young has a new album called Lucky Thirteen, but it’s a compilation of his mid-to-late '80s work. Jeff Beck also has a new one, but it’s an instrumental soundtrack to something called Frankie’s House. L.A. Guns have something out called Cuts, but it’s just an EP to keep the diehard fans occupied. Emerson, Lake & Palmer have a new live album, but it has too much stuff on it from last year’s comeback album, which was a total stiff. The Front finally has a second album out, except they’re called Baker’s Pink now. And Debbie Gibson is back with a new album, but both she and her record company would like you to know that she has grown up, and it’s time to take her seriously. Which means that we should stop comparing her to Tiffany, and start comparing her to Sheena Easton.

February looks much more exciting. The big names this month include Mick Jagger, Ice-T, Paul McCartney, Lynyrd Skynyrd, Van Halen (live), Drivin-N-Cryin, Alexander O’Neal, Kirk Whalum, Eddie Murphy, Digable Planets. Country fans can spend most of their money on concert tickets this month, because the only major artists with new releases due are the Kentucky Headhunters, Brooks & Dunn, and Dolly Parton.

Way cool reissues this month include Volumes 6-10 of Rhino’s Blues Masters series, and Volumes 6-9 of their punk/new wave D.I.Y. series. They’re essential for fans of either genre. Meanwhile, Elvis fans suffering from post-stamp letdown can rejoice with the launch of RCA’s Double Features series, which will focus on the King’s movies and their music. Each release will feature two complete soundtracks; the first batch is due on February 9th.

And in March? Look for new releases from Sting, David Coverdale and Jimmy Page, Depeche Mode, Lenny Kravitz, Porno For Pyros (featuring Jane’s Addiction frontman Perry Farrell), Bell Biv Devoe, Rosanne Cash, Meat Loaf (Bat Out Of Hell II), Living Colour, Arrested Development (Unplugged), and a Willie Nelson album that just may surprise you — produced by Don Was, it features guest spots from Bob Dylan, Bonnie Raitt, Paul Simon, and Sinead O’Connor, among others.
Country radio and press has been kind to him so far, and he has capitalized on that with plenty of touring, from early shows at fairs and rodeos to last year’s “No Hats Tour” with Marty Stuart. In fact, his frequent collaborations with Stuart have been so popular with fans that they may yet become a 90’s version of Waylon & Willie. Tritt’s current album features guest appearances from George Jones, Tanya Tucker, Brooks & Dunn and others, and he has been nominated for two Grammys this year. And if all that isn’t enough, he co-stars with Kenny Rogers and Naomi Judd in Rio Diablo, a TV movie set to air on CBS on Feb. 28.

Trisha Yearwood arrives at the Pyramid as one of the most highly touted female vocalists in country music, and with good reason. Her 1991 debut single, “She’s In Love With the Boy,” went all the way to #1 and turned into an instant classic. Her subsequent self-titled album went platinum, and she landed the opening act slot on Garth Brooks’ tour just as he was starting to explode in popularity. When it came time for a follow-up, she admits there was a little pressure.

“Nobody was really looking at me the first time,” she says. “If we’d totally failed, nobody would’ve noticed. This time around, everybody’s expecting something from me, wondering if I can top it. When it came time to choosing songs and recording, I tried real hard not to think about that and to do what we did on the first album - just find ten songs that we felt were strong songs, and just do the songs the way they ought to be done.”

Her fears seem to have been unfounded, for her second album, Hearts in Armor, is even better than her first. With guest vocal appearances from Don Henley, Emmylou Harris, Vince Gill, and Garth Brooks, the album mostly steers away from the pure country sound of her debut, and winds up smack in the middle of territory last occupied in the late 70’s by Linda Ronstadt and the Eagles, two of her professed influences. Like Travis Tritt, Yearwood sees no problem in combining country music with the music she was raised on, and adds, “Anything I sing sounds country, but I wanted it to have a little bit of that edge from back then, so that’s what we went for.”

Astute fans will notice other changes that Yearwood has undergone in the interests of broadening her appeal beyond the traditional country audience. Gone is the denim-and-curls country girl from the first album, replaced by a sexy and sophisticated Trisha with windblown hair and Revlon contract in hand. This careful attention to image can probably be partially attributed to her new manager, music industry veteran Ken Kragen, who has landed Yearwood some pretty impressive gigs since assuming his duties. (He has also managed Tritt’s career since he signed with Warner Brothers).

Yearwood has appeared on the aforementioned Honeymoon in Vegas soundtrack, singing “Devil in Disguise.” Sadly, other than appearing in Memphis, her Elvis connection may end there - it doesn’t look like she’s going to achieve her childhood goal, made when she was five or six, of marrying the King. She will also be contributing to the soundtrack to an upcoming River Phoenix film set in Nashville, The Thing Called Love, in which she will also have a cameo appearance. And she also recently participated in Quincy Jones’ star-studded “American Reunion” concert during Inauguration Week, appearing on stage alongside Kenny Rogers, James Ingram and Ashford & Simpson. And yes, the show was co-produced by Ken Kragen. Cynics might cry foul, but that’s what managers are paid to do.

Ironically, it was Kragen that put both Yearwood and Tritt in the headlines last fall when all three became involved in the late night talk show booking wars. After Jay Leno took over The Tonight Show, it was widely rumored that the show’s producers had become increasingly cutthroat in their booking policies, refusing to take some guests that had appeared (or planned to appear) on either The Arsenio Hall Show or The Dennis Miller Show. But no one was willing to go on the record. Until it happened to Travis Tritt.

Tritt was ready and willing to do The Tonight Show until they told him to cancel an upcoming appearance on Arsenio. When he and Kragen refused, he was effectively banned from the show. And then, in a particularly childish display to prove their point, the shows producers cancelled a previously-booked appearance from fellow Kragen client Yearwood. That was the straw for the proverbial camel, and Kragen went straight to the press. Within weeks, the show’s executive producer was fined, and a collective sigh of relief was heard all over Hollywood.

With Kragen’s savvy and clout, not to mention the commitments from their respective record companies to pull out all the promotional stops, it seems like both Tritt and Yearwood have an extremely bright future before them. It’s nice when the talent justifies all the hype, as is certainly the case here, but what is especially impressive about these two performers is that they seem to be determined to conquer the country world on their own terms. It’s one thing to aspire to be “the next Garth” or “the next Reba” - it’s quite another to want to be “the first Travis” or “the first Trisha.” Both know that their ultimate success lies in expanding the tradi-
to be desired. As an actress, you can argue that Kim Basinger has finally found her element, but as a sexy toon, she's no Jessica Rabbit. Maybe next time they can do an animated 9 1/2 Weeks.

- Howard Bannister

GOROTICA

Only those enamored with cheap horror exploitation movies will find interest in Gorotica, a mega low-budget flick shot in Memphis last October. Featuring starring roles by Memphis musicians (Mike McCarthy and George Cole from the Rockroaches and Rod Thomas from The Compulsive Gamblers), Gorotica's plot is the ultimate stomach turner: involving a bungled jewelry heist, a corpse with a diamond stuck in his chest, and two necrophiliacs (one straight and one gay) with unique plans for the body. If that sounds enticing, Gorotica's official premiere (this one goes straight to video, folks) will be at Barrister's on February 6 at 10 pm. Following the movie, the Compulsive Gamblers and Impala will perform.

- Sam Thompson

A LEAGUE OF THEIR OWN

Release Date: February 17

Penny Marshall's ode to the 1940's professional women's baseball league more than demonstrated the box office attraction of presumably "women's" stories. The tale of women filling men's factory shoes and tennis shoes during WWII engages the audience through the relationship of two competitive sisters. Oscar-winner Geena Davis (The Accidental Tourist) takes centerstage here as the too-talented-to-care baseball star, and Madonna's supporting role as a shortstop with a short skirt gets a lot of laughs, too. From the first team tryouts to the requisite championship game, A League of Their Own shows Marshall's comedic touch, while also drawing us into the drama of the teams' quest for fans.

- Cara McCastlain

Videos Scheduled for February Release

- The Waterdance		February 10
- Mom And Dad Save The World	February 10
- Death Becomes Her		February 10
- South Central		February 17
- The Swordsman		February 17
- One Against The Wind	February 17
- Hostage		February 23
- Rapid Fire		February 23
- Innocent Blood		February 24
- Light Sleeper		February 24
- Black Belt II: Fatal Force	February 24
- Kung Fu: The Movie	February 24
- Sneakers		February 24
- Little Nemo's Adventures	February 24
- Alien Intruder		February 24

A LEAGUE OF THEIR OWN

Release Date: February 17

Penny Marshall's ode to the 1940's professional women's baseball league more than demonstrated the box office attraction of presumably "women's" stories. The tale of women filling men's factory shoes and tennis shoes during WWII engages the audience through the relationship of two competitive sisters. Oscar-winner Geena Davis (The Accidental Tourist) takes centerstage here as the too-talented-to-care baseball star, and Madonna's supporting role as a shortstop with a short skirt gets a lot of laughs, too. From the first team tryouts to the requisite championship game, A League of Their Own shows Marshall's comedic touch, while also drawing us into the drama of the teams' quest for fans.

- Cara McCastlain

WHAT'S SHAKIN' continued from page 6

Under chart, rising from #6 to #4. Finally, hard rockers Tora Tora occupy the #58 slot on Radio and Record's AOR Tracks chart.

Odds and Ends - If you're looking for some good reference material for music, I can heartily recommend The All Music Guide, which covers all genres of recorded music, from classical to rock to zydeco. And it has a Memphis connection, featuring contributions from local scribes Rick Clark, Robert Gordon, Rock and Roll Disc publisher Tom Graves, New Memphis Star editor Ron Wynn, and Memphis Flyer columnist John Floyd.

Local rockers Disturbance (sporting fresh new tattoos courtesy of a local needle) will be filming their first video at Rascals, according to guitarist Dean Fowler (ask to see his dragon). The single, "Resolution," is taken from their debut album, We Come Out At Night, which will be released next month on BMG/Zoo Records.

Finally, cross your fingers this month for local living legend

Continued on page 29
IN THE STUDIO continued from page 11

The Memphis All Stars were the rhythm section with Wood on keys and vocals. Funk, R & B and blues prevailed. Spunkadilly from Huntsville, Ala. finished 16 songs for their CD. Easley and McCain engineered the alternative-kind-of-thing. The band plans to tour soon. The Grifflors were in working on their latest CD for Sherman Wilmott's Shangri-La label. A bunch of songs with everybody engineering was the scene when Jesse Obstabaum, A & R for Island Records stopped in during his second trip down to the studio from New York. Demos this month included: Myrage cut five more songs, Three recorded Crossroads stuff. Nail, Me And My Monkey and Empire also cut Crossroads demos. Geoff Blair recorded four songs playing all instruments. Mike, Dan and Aaron Harville with Bobby Kyser from Dallas cut with Justin Short producing. Easley and McCain engineered, Nirider assisted.

CROSSTOWN RECORDERS The new album by The Beat Generation, Million Dollar Movie, has gone to mastering and will be available at retail outlets and mail order. Rob Jungklaus has begun work on a new recording project with Rick Steff. Rusty McFarland and Greg Morrow. Three tracks are near completion at press time with more slated to begin immediately. Work continues on The Blitz project with three new tracks nearing completion. Don Nix was back in doing additional work on the last cut for his new record. Labels from Japan, Italy, France, Germany, and the Netherlands have been in contact about worldwide rights to the album. Gospel producer Phil Inman returned to begin work on an accapella album by In Harmony. Gospel vocalist Karen Laufferty was in to continue work on her record. Pianist Margaret Laufferty provided the music for the project. The Mother Station was in to cut new material with producer Paul Ebersold to coincide with their appearance in the Nashville Music Extravaganza.

ROADHOUSE RECORDING Joshua Arnold is working on demos for label shopping. Ronny Vandiver is engineering. Jerry Hayes continues working on his album with Danny Jones producing and engineering. The Pityfuls continue to work with Jones engineering. Carson Whitsett is producing.

BEALE STREET STUDIO They're baaauuaaack and forming a production company. Visionary Quest Management sent their artist, Carl Corley, to work on a four song demo for label shopping. Hari Richardson and Wayne Perkins are co-producing. Rik McSorley is chief engineer. Kevin Haywood programmed and assisted on the board along with Michael Pfuntner. Singer-songwriter Milton Hunt is working with producers Wayne Perkins and Rick McSorley. McSorley is engineering the project along with Al "Fish" Herrin and Michael Pfuntner. Wayne Perkins and Bethette Camille are co-writing songs together. Virgin recording artist Asphalt Ballet is holding rehearsals in the studio for the Southeast leg of their tour.

THE CONTROL ROOM Ron Baker was in doing radio spots for Sunburst Bank of Mississippi. Baker produced the spots with owner Jimmy Enright behind the console. Shannon Jordon is working on a four song R & B project with Enright producing and engineering. Kim Baker did overdubs for an eight song EP. Enright produced and engineered. Steve Joyner continues to produce a couple of new rappers. Metal heads Dancing On Fire put together a six song tape with Enright producing and engineering. Jimmy Enright's song "Concerto For A Dead Brother" was recorded by Al Kapone and just released on Outlaw Records.


ARDENT RECORDING The DeGarmo and Key Band began tracking for an album project with Forefront Records. Ed DeGarmo and Dana Key are producing, John Hampton is engineering with Skidd Mills assisting. Hampton mixed cuts for PolyGram artist Romna Reeves, with Mills assisting. Clyde Brooks produced. The Eric Gales Band continued work on their Elektra album, with Jim Gaines producing and Jeff Powell engineering. Geffen recording artists the Hangmen tracked and overdubbed their debut album, with Jim Ball and Rob Younger co-producing and Erik Fletrich engineering. Jim Dickinson produced demos on DDT for label shopping. Paul Ebersold produced and engineered pre-production demos for Atlantic Records on Screaming Cheetah Wheels. Ebersold is also producing and engineering demos for Ardent Productions artist Steve Wiggins, and mixed an album project for Sony Music on Michelle Malone.


CHERRY PARK Owner KC Holloway has been busy behind the board working with a number of artists. The Heathens self-produced a four song alternative demo. "Earl the Pearl" Banks also self-produced a blues demo with guest performances from the Hi Rhythm Section drummer and bass player. Relic self-produced a bluesy-rock style demo for PolyGram. Christian metal rockers Purgatory also cut a few tracks.
FREE CLASSIFIEDS AVAILABLE - FOR MUSICIANS AND OTHER QUALIFIED INDIVIDUALS*

* This category includes: musicians looking for bands, bands looking for musicians, and individuals wanting to buy or sell used equipment priced up to $300. Fee for retailers or others wishing to sell used equipment priced over $300 (or any unpriced items) is $12.95 for a one month run, $25 for a three month run, and $50 for a six month run. Add $5.00 per month for boxed classifieds. Complimentary classifieds will run in one issue of SAGA. There is a 30 word maximum on all classifieds unless first cleared through the S&R office. No phone orders taken - mail in only.

WANT TO BUY: Plecords, CDs, comic books, baseball cards. Visit F&F Records 822 S. Highland. Open 7 days a week. 324-1757

AFTE YOU A MOVIE/VIDEO BUFF? CAN YOU WRITE? We are looking for individuals who desire a creative outlet and can write well about movies and videos. The pay is lousy, but rewards lie down the road. Send samples to: S&R Personnel, 1725 B Madison Avenue, Suite #3, Memphis, Tennessee 38104.

WOULD YOU LIKE TO SEE YOUR PHOTO IN SHAKE RATTLE & ROLL? No guarantees, but if you're a Memphis musician, singer or rapper, we are seeking professional quality photographs for Night Clubbing, our monthly guide to live music. Not interested in polaroids or out of focus pictures someone's sister took after she had a few too many. It's a band photo, identify all members and instruments legibly. Send with phone number and return address to: Shake Rattle & Roll, Attention Night Clubbing, 1725 B Madison Avenue, Suite #3, Memphis, Tennessee 38104.

VOCALIST SEeks MUSICIANS: Bloated, paunchy rockabilly singer also specializes in country and traditional rhythm and blues styles. 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.

EXPERIENCED SEATTLE TRANSPLANT DRUMMER Looking for bands that need helping hands and feet. Versatile, some vocals, will rehearse. Shows, studio, weekends, casuals. Contact Tim Clough - evenings at 753-1086.

PHOTOGRAPHY SERVICES Clients include Keith Sykes, Come In Berlin, Shawn Lane, and many others. Call for specials offered to Memphis musicians. Ocean Wave Photography, 274-7530.

BEANLAND Continued from page 13 showcases in New York and at Atlanta's New South Music Showcase. "We were just so unorganized," he laughed. "It was just the craziest thing because we had no idea about how the business end worked and we were just doing it to have fun. We just got slapped in the face with if you're gonna do this and be a business then you've got to do the business."

Having adjusted nicely to that reality, Beanland is now sitting tight, listening to the advice of their management and attorney and mulling which direction to take next. "We've gotten some good interest lately from a couple of majors and a couple of smaller ones (labels) too," McConnell revealed. "It's good to know that the industry knows you're there - that you're not just some invisible bar band that's been plugging away for years!"

- Susan Allred

WHAT'S SHAKIN' Continued from page 27

Al Green, whose album Love Is Reality is up for a Grammy this year for Best Contemporary Soul Gospel Album. The awards are being broadcast on CBS on February 24th. For more local connections for this year's nominees, see Grammy Notes on page 14.

Until next month, that's all the news that fits.

— CPJ Mooney