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Shake Rattle & Roll
March 93
Memphis Music... and Beyond

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Twice Told Tales
Free
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MARCH 1993
Shake Rattle & Roll
I took a trip to New York City recently and believe me, Memphis is still a name outside of town. Geographically the Big Apple is just over a thousand miles away, but in terms of culture and weather, it’s a world apart. Especially the weather: in February I’m walking in the heart of Manhattan and there’s snow just pouring out of the heavens. I’m in front of Macy’s, and I look in the store window and see this sign: PLEASE VISIT OUR ELVIS ROOM. Of course I head inside, and sure enough, the world’s largest department store has an area devoted to Presley merchandise: Elvis shirts, pens, hats, towels, magnets, earrings, watches, sunglasses, and loads of other stuff. Upon further inquiry I discover that the Elvis room has been open for a little over a month, shortly after the stamp was released. Their most popular item? According to the store clerk, it’s a t-shirt with the stamp on it.

During my trip I was bombarded with other reminders of Memphis, especially on the radio. Music is still our city’s greatest export. I heard plenty of Elvis, along with Jerry Lee’s “Whole Lotta Shakin’”, and an oldie from Jimi Jamison’s old band Survivor. On one radio station I heard a Box Top classic followed by some deejay chatter about Alex Chilton. But I was most pleased the homing I heard some new Memphis music on the radio: Hot 97, one of New York’s biggest stations, played Wendy Moten’s “Come In Out Of The Rain.” At the time I thought, hey, this record could be turning into a huge hit.

Five days later I return home and discover that Ms. Moten’s single is now on Billboard’s Hot 100. That’s the chart that counts, the one that translates into mass appeal. As we go to press, “Rain” occupies the #80 spot — just below the Spin Doctors’ “Little Miss Can’t Be Wrong” and Mary-Chapin Carpenter’s “Passionate Kisses,” and above new songs by both Mick Jagger and Paul McCartney. This is the closest Memphis has had to a bona-fide hit single since Kevin Paige cracked the Top 20 with “Don’t Shut Me Out” in 1989 (for you local musicologists, the last Memphis artist to go all the way to #1 was Anita Ward, with “Ring My Bell” in 1979). So the girl may have a bona-fide hit here. Which is good news for producer Nikos Lyras, who can look

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for a few royalty checks headed his way. In addition to producing the Wendy Moten album, he also coauthored “Rain.” Congratulations to both of them.

In other chart news, rapper FM (one of the artists profiled in last month’s cover story) is still hanging tough at #12 on Billboard’s “Bubbling Under” chart with “Gimme What You Got For A Pork Chop.” It’s dropped a few notches since last month, which may signal “Pork Chop’s” last appearance in this column. But it has already spawned a sequel, because a rapper named Dirty D has recorded “Gimme What You Own For A Neckbone” at The Powerhouse Studio.

Upcoming releases:

There are two local acts with product scheduled to hit stores this month. The Neighborhood Texture Jam has a single (“MCThorazine” b/w “Waiting In Sverdlovsk”) they are releasing on their own Snerd label. You can pick it up at Audio Mania and Shangri-La.

Also, former Generals and Majors frontman David Windham has a full length album scheduled for release this month entitled So Inclined. I’ve heard a preview of the album, and would describe it as left-of-center pop.

On The Radio: Hats off to two radio stations who are pulling stunts that are doing more than just getting attention. WEGR-FM 103’s Wake Up Crew did their second annual radio marathon, extending their air time from four hours to nearly 30. “I think it was easier the second time around,” admitted the Wake Up Crew’s Tim Spencer. “We had a better idea of what we were getting into, and the celebrity phone calls kept us all pretty pumped.” During the 28 hour marathon, the Wake Up Crew spoke live on the air with Tommy Chong, Erik Estrada, Adrienne Barbeau, Katey Sagal (Married With Children’s Peg Bundy) and Van Halen bassist Michael Anthony. At press time they had raised over $89,000 for the Ronald McDonald House.

Let’s also hear it for the people at WDIA-AM 1070, and sister station WHRK-FM 97. They get my vote for the most innovative community effort from a local radio station. For the entire month of March, the two urban-formatted stations will broadcast from an apartment in the Hurt Village housing project, the most dangerous and dilapidated of all the city’s projects. The purpose of this is to draw attention to the special problems and needs of people living in public housing. Residents will be asked to share their perspective in interviews.

Out and About:

Local photographer Steve Roberts, a regular contributor to Shake, Rattle & Roll, will debut his work at a month-long show at Cafe Ole. The show, From Out of the Blues, will encompass his work with national and local music personalities. Roberts has photographed concerts and shows since 1980, and among the artists profiled in the show are Eric Clapton, Stevie Ray Vaughan, Elton John, Tom Petty, Sting, Robert Plant, Eric Gales, Al Kapone, Keith Sykes, and B.B. King. The 25-piece show will open March 21. There will be a reception from 3-5 p.m., with guitarist Miles Lazore performing.

Finally, SR&R sends congrats to Ardent engineer Jeff Powell and Mother Station vocalist Susan Marshall, who got married February 20. I hear it was truly both the social and musical event of the season... how many brides sing at their own weddings?

That’s all I know that I can talk about. See you next month.
1993 marks the fortieth anniversary of the oldest active recording label still run by its founder: Delmark Records. Founded in 1953 by Bob Koester, the label has gone on to produce some of the finest blues and jazz recordings ever made (and at least one of the worst). Contrary to current major label practice, Delmark A&R focused on talent and significance, secure in the assumption that a core of blues and jazz fans would find the recordings and buy them.

Koester entered the music business as a fan, publishing The Jazz Report and selling used blues and jazz 78s from his dormitory room in St. Louis. At the ripe age of 21, he had fully insinuated himself into the St. Louis Jazz scene and made his first recordings for the new label (named for Delmar Street, which runs through the St. Louis equivalent of Midtown), featuring a local jazz sextet known as the Windy City Six.

Around the same time, Koester was approached by a local blues fan for help in locating blues artists from the ’20s and ’30s believed to be living in or near St. Louis. This search lead Koester to legendary artists Big Joe Williams and Sleepy John Estes, among others. Estes, a native of West Tennessee, gave Delmark some of its finest and unquestionably its worst release. Known for his country blues narratives of life in Brownsville and Jackson, Tenn., Estes quickly attracted a following among folk blues enthusiasts and made several very successful national and European tours. The “rediscovery” of Estes also lead Koester to Brownsville blues legends Hammie Nixon and Yank Rachell who, along with Estes, produced a string of critically acclaimed albums. Unfortunately, in the mid-to late ’60s, blues producers were taken with the idea that for blues labels to succeed, they had to appeal to the growing rock and roll audience. In part as an answer to the now-infamous Muddy Waters album Electric Mud, and in an effort to latch onto the “electric” audience, Koester recorded Estes with an electric Chicago blues band and released Electric Sleep. In addition to the commercial failure of the project, the album drew harsh criticism from blues purists who had latched onto Estes.

Delmark’s other efforts at modernizing were more successful. Operations moved to Chicago in 1958, and Delmark began to record modern jazz artists Art Hodes, Ira Sullivan, and Albert Nicholas. Within 10 years, Delmark was at the forefront of the Chicago modern jazz scene, recording and promoting the Chicago avant garde Association for the Advancement of Creative Musicians (AACM), Anthony Braxton, Joseph Jarman, and Muhal Richard Abrams all began their recording careers on Delmark during this period.

Koester arrived in Chicago in 1958 while blues was at its peak. With the assistance of Pete Welding and Don Kent, Koester broadened the scope of blues on Delmark and began to work with what some critics have called the JV team, or second generation of Chicago blues artists. Delmark’s recording of Junior Wells’ Blues Hit Big Town featured Muddy Waters and Elmore James as

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One Nation offers insight on national trends, pending releases, significant music industry events, and whatever else happens to pop into Walker's cranium. We invite your comments and suggestions.

**THESE KIDS TODAY:** Usually when tickets to a major concert go on sale, the lines that form are relatively well-behaved. But some artists just seem to attract the wrong element. A ticket outlet in Germantown had to call out the police last month when a couple of unruly female fans got into a fight while standing in line. Typical, just typical. Don't they know that certain types of music just bring out the riff-raff, the hooligans, the hell-raisers? If these Neil Diamond fans can't control themselves, maybe we should think twice about bringing acts like this back to Memphis. Kids, do you know what your parents are listening to?

**HERE WE GO AGAIN:** Names are already being leaked for this summer's Lollapalooza 3 tour — in two years, the alternative music fest has fast become the king of the summer concert season. Current names in the rumor mill include Alice In Chains, Arrested Development, Peter Gabriel (!) and Porno for Pyros, among others. Just as they did last year, Nirvana has apparently made it clear that they aren't interested. Look for a definite lineup in a month or two. Also, in a personal message to Mud Island and Mid-South Concerts, got any plans yet for the south field this summer? Lollapalooza would seem like a natural, as long as it doesn't turn into another Jimmy Buffett fiasco.

**QUICK TAKES:** Musical egos and tempers have had a pretty lively couple of months. Garth Brooks almost refused to sing the National Anthem at the Super Bowl because NBC hemmed and hawed about showing his new video during the pregame show. It even got to the point of officials begging Jon Bon Jovi, who was in the stands, to serve as a backup, before NBC relented. The video aired, and everyone was happy... Don Henley also threatened to walk during MTV's Inaugural Ball when he leaned that he had been bumped from his closing spot by Automatic Baby, the impromptu group made up of members of R.E.M. and U2. Henley wound up closing the show.

Ice-T's departure from Warner Brothers Records apparently was a mutual decision, as several sources report that the rapper...
was ready to make every change the label requested (including the cover art), until both sides figured out that maybe it would just be easier to throw in the towel. Warner Brothers gets one less platinum album this year, but saves a bundle on their corporate Excedrin bill, while Ice-T walks away with his street credibility intact, not to mention a new megabucks contract with Priority. Still not confirmed yet is whether or not Priority will get the rights to Ice-T’s back catalog. If they do, will they put “Cop Killer” back on the Body Count album? Hmmmm…

Lots of industry talk about television’s increasing power to sell records. And we’re not just talking MTV anymore. The most obvious example is Michael Jackson’s Dangerous album, which exploded after his recent media blitz, but insiders continue to point to Saturday Night Live as one of the best ways to introduce a new album. Paul McCartney, Mick Jagger and Sting have all used SNL to launch their new records, all to resounding success. Meanwhile, the folks at SNL are more than happy to accommodate these superstars, often including them in several sketches in the show. If you missed it the first time, don’t miss the inevitable repeat of the Jagger show, which features his hysterical impersonation of Keith Richards.

Of course, MTv still has quite a bit of clout too. After seeing what MTV Unplugged did for Eric Clapton’s career, Rod Stewart shelved his completed studio album and started practicing his acoustic moves. The resulting show, with Ron Wood on guitar, will air in April, with an album to follow in May. Arrested Development and Boyz II Men also both have appearances and corresponding albums scheduled.

Melissa Etheridge has finally come out of the closet, according to The Village Voice. She attended one of the many gay Inaugural events in Washington, and happily proclaimed “I’m proud to be a lesbian.” Not exactly a well-kept secret, but maybe now the boneheads who sat behind me at her last Orpheum show, cracking jokes the whole time, will stay at home while those of us who really don’t give a damn can enjoy the best female performer in rock ’n roll.

Now that “I Will Always Love You” holds the record for longest run at #1 on the Billboard Hot 100 chart, and the soundtrack to The Bodyguard has charted #1 in virtually every musically aware country in the world, who’s the big winner besides Whitney Houston? Try Dolly Parton. Dolly wrote this song and had a hit with it twice, so it’s already done pretty well for her. Now, however, not only does she get a piece of every Bodyguard single and album sold, but the song has turned into a standard. For years to come, this song will be played on the radio, at weddings, on other people’s albums — and every time it is, Dolly’s royalties get a little bit higher. I don’t know if she is still a legal resident of Tennessee or not, but if she is, now might be a good time to introduce that state income tax.

STEVE’S BLATANT PLUG: Bakers Pink has just released their debut album, but it’s really their second — this is essentially the same band that used to be called The Front. Their debut album under that name was mildly successful — they’re basically a hard rock band that refuses to succumb to any preconceived notions of what a hard rock band should be. And they still are, even with the name change. Frontman Michael Anthony Franano possesses the same charisma and sex appeal that Michael Hutchence of INXS had in his heyday, and indeed, the band comes across as something between INXS and Pearl Jam. But they do sound fresh and original, and hey — at least they’re not from Seattle.
The year was 1972 and the young man was facing a tough decision. If he followed his head and completed his dissertation, he'd get tenure at Southwestern University at Memphis (now Rhodes College). If he followed his heart, he'd take a running leap from the safe confines of academia into the free-falling tailspin of the music business. "So I think to myself real hard," he explained. "Am I a researcher, a real hard-nosed anthropologist... or am I just a glorified schoolteacher? Is that what I'm best at, or is it music that I'm best at?"

Sid Selvidge took a leap of faith and handed in his resignation in order to work his album which was slated for release on a major label, which years later, he still politely declines to name. He landed, not on his feet, but on a somewhat more sensitive area. "So I went with the record, and then they dropped the record after I turned in my resignation. I was hung out to dry!" he laughed. "But it's always been a roll of the dice, and I've never regretted it!"

He's waited 21 years to have another major label album, although there've since been three projects on his own label. This month Elektra Records will release Twice-Told Tales on its Nonesuch "American Explorers" imprint, which is home to other artists swimming outside the mainstream such as Guy Clark, Charlie Feathers and Johnnie Johnson. The album is a collection of traditional folk, country, blues and pop era songs and themes. But watching a full house half-heartedly listen to him on a cold Friday night at the North End, you get the feeling a lot of these people are hearing these songs for the first time. "That's a loud place!" Selvidge chuckled. "For a while I thought it was they didn't like the music, and then I talked to them. They're sweet people. If I go out of town they all know where I've been, and they come up and request songs and then sit down and they don't clap and they talk through whatever they requested. It's a very strange audience to play for. I can play in a stampede of elephants, I just learned how to do it over the years.

Selvidge has been a fixture on the Memphis music scene since the early '70s. A prolific performer, he's appeared weekly at the North End since it rose from the ashes of the fire that gutted Jefferson Square, where he'd played since 1977. He's also performed with Jim Dickinson's band of merry pranksters (Mudboy and the Neutrons), produced albums for himself as well as Cybill Shepherd, Paul Craft and Gimmer Nicholson on Peabody Records, and has written music for stage, screen and television.

He's quite possibly one of the last remaining Southern gentlemen. He opens doors for ladies and offers to pay for lunch even though he was the one invited. He also allows, with a sincerity and grace completely devoid of chauvinism, as how his wife "...helps support the family..." by working part-time.

Twice Told Tales

Selvidge has been a fixture on the Memphis music scene since the early '70s. A prolific performer, he's appeared weekly at the North End since it rose from the ashes of the fire that gutted Jefferson Square, where he'd played since 1977. He's also performed with Jim Dickinson's band of merry pranksters (Mudboy and the Neutrons), produced albums for himself as well as Cybill Shepherd, Paul Craft and Gimmer Nicholson on Peabody Records, and has written music for stage, screen and television.

He's a southern-fried Paul Newman lookalike, too polite to admonish a noisy crowd more interested in beer and conversation than in the gentle mood he creates onstage with an acoustic guitar and a repertoire of traditional and original songs. Like his live performances, the production and feel of his album is organic; sparse but not stark. Though a talented guitarist, he checks instrumentation in favor of permitting the songs themselves to take the spotlight.

Like the world really needed yet another cover of Ivory Joe Hunter's classic "Since I Met You Baby," but Selvidge's could very well go down as the definitive. Unlike
Solomon Burke’s crowing, horn-heavy rendition, this time around it’s almost a prayer of thanksgiving, and Selvidge gently reminds the listener just how fine the line really is between country and gospel music. Brushed snare drums and guitar harmonies carry the tune, while his restrained yet deeply emotional vocal makes you wanna grab somebody and dance real slow with a long, low dip at the end.

Other familiar moments on the album are standards such as “Hey Baby,” “Lovesick Blues” and the evergreen “Pearlee,” which renders that most absolute “Lovesick Blues” and the evergreenalie standards such as “Hey Baby,”

Selvidge gravitated naturally toward the music of the region. “As a kid I wanted a guitar and I wanted to play,” he explained. “I guess that’s what you do when you’re 13 and you want to be a big record star. I got me a Sears and Roebuck guitar and went to work.” At 19 he began work on his first album, Portrait. Recorded at Ardent, it

finally appeared in 1969 on Stax/Enterprise. “It wound up being a lot of Don Nix originals, but the basis of the album was all old weird songs,” he said. Then, a major label took interest in him and forced him to the decision that ultimately changed his life.

Selvidge ended up owning Peabody, the label that released The Cold Of the Morning, his next album, in 1976. “A friend of mine actually owned the company and he was promoting it as a black label,” Selvidge continued. “I wound up with a bunch of albums,” Selvidge continued. “From there, I put that out and then Cybill Shepherd approached me with a band and a project of hers that she had done here in town, which I thought would probably put my label on the map. My idea then was to get independent distribution.”

His success, though modest, brought other projects running. “Several other people came to me with their already-produced projects, so I kind of wound up being a vanity label. Operating more like an art gallery would, rather than being a funder and actually producing, I became just an outlet for people that would want to get their own projects out.” Peabody did one high profile project, when Selvidge produced Alex Chilton’s early solo project, Like Flies On Sherbert. “Which was not one of his major efforts evidently,” Selvidge laughed in recollection. “But we had a good time. If anybody wants to know about the independent record business, they oughta come talk to me before they go into it because it’s probably more wheelspinning than anything else!”

Selvidge wandered to the Big Apple in the late ’70s where he played to small, but fascinated audiences of enraptured Yankees. A New York Times reviewer gushed at length about his voice (admittedly a stunning instrument), and his repertoire. As this was in the years following the album that never saw light, Selvidge remained nonchalant about all the attention he elicited.

“On my own terms I wouldn’t mind being a big record star. I’ve turned down work that, ah, because people wanted to make a record other than what I wanted to make. I got a lot of publicity and had a lot of record labels approach me.” (Rolling Stone publisher and founder) Jann Wenner wanted to produce a record and we talked about it. What he wanted to do was go to Muscle Shoals and use the Muscle Shoals Rhythm Section, where I had just come from making
a record for a major label and it was never released because it wasn’t a very good record. I said ‘Why should I go back and make another one of those’?"

But the contacts he made then served him well later. Passing through New York after a business trip to Rome a few years later, Selvidge dropped in on an acquaintance of these people that are older people that you’d like to produce. Which is what I’d like to do, more production stuff. I said, ‘Sure, I’ll do it, and consequently haven’t done better work.”

But the day of our interview was the day actual pressing began on the album. "The last one I got all the way up to having my pitcher (can’t take the Delta out of the boy) and everything. Fa-loom! It got dropped. God knows what could happen to this one. They sent me to three photo sessions, they sequenced it three times, but I understand that they like it at the label. So I s’pose that’s a hopeful sign.” Here, he paused to let his optimism sink in, then shifted again. "But then again, if you’re in there and somebody else on the label starts hap’nin, they’re gonna shift all their publicity in that direction, so you can get it in the teeth at any point in the process. God knows, y’ know, WHO KNOWS?!” he said with an acquiescent grin. “My whole record budget was probably less than Tora Tora’s beer budget!”

Specific plans for the album's promotion are still vague, and Selvidge is realistic about the possibilities. “I can’t get much out of ‘em but I told ‘em I’ll do as much as they want me to do, but I get a feeling that a lot of it’s up to me. So we’ll see, we’ll get it out there and see if it makes a splash. If it does, we’ll go with it, if it doesn’t, well, it’ll be my swan song.”

Comfortable at 49 with the fruits of his decisions, Selvidge is a man at peace with himself and his limitations. “It’s a lot easier I found out that I’m not much of a songwriter,” he admitted self-deprecatingly (though there is evidence to the contrary). "I can’t hang my hat out as a songwriter, or even a singer/songwriter; I’m a singer period. That’s what I do.”

Along the way he’s paid his bills in a variety of ways - performing, teaching, producing, writing, consulting for movies and projects (Cybill Shepherd’s made-for-TV movie Memphis, and the recent B.B. King Blues Summit album, among others) and, as a realtor. (“Naw, I tried it for awhile,” he laughed. “At least in this town, everybody’s got a real estate license at one point or another!”) He and his wife have two children, raised along with three from her previous marriage.

“It’s been hard to raise a family here in Memphis as a musician,” he revealed. "But I’ve done it, I’ve raised five kids. They’ve all gotten as much education as they’ve wanted to, so I’m satisfied. I get up every morning and I do what I want to do. Some months I can eat out and some months I can’t but I think everybody runs into that problem. My wife and I have a good relationship… it’s a partnership. Essentially we’re both pretty much free to do whatever we want to do, and I don’t know a lot of people who can say that. I try to push everybody in that direction - to make ’em commit passionately to something, whatever it is, because they’ll just do better work. Might not make a lot of money, but they’ll do better work.”

Selvidge tried to instill an appreciation for music into his children, but was careful not to push. Even so, son Stephen is establishing himself as a noted guitarist locally. Selvidge is honest, with his son, himself and his contemporaries about the harsh realities of the music business. “You’re gonna get kicked in the teeth in your business and your personal life; it’s gonna happen. It might happen to you when you’re three years old, it might happen when you’re 85.” He offers the same philosophy to friend John Kilzer, who was recently released from Geffen. “I’ve gone through all the things he’s gone through: I’ve been in education, the self-doubt… but I tell him, ‘well, you’re so good at what you do, and you’re not gonna be satisfied until you’ve satisfied yourself that you’re burnt out and bored. If you actually get to that point… you should quit.”

Here Selvidge leans into his point with the look of one who knows and gives that deliciously Southern chuckle again. “But if you’re gonna quit just because your fanny hurts or your teeth are caved in, that ain’t the time to run!”
Several Memphis Chapter members got the nod when the Grammy Awards nominations were announced last month. 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 was announced by Mike Greene. The new inductees 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 Sergeant 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.

National President Michael Greene and Peter Ratican of Maxicare Life and Health Insurance Company 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.

The NARAS Foundation announced the selection of two 1993 Grammy All-American High School Jazz Band finalists following their performances at the Grammy in the Schools event held last month at Overton High School. The students selected from the 1993 Grammy Memphis High School Jazz Band were Chris Harris, a guitar player from Overton High School in Memphis and Melodie Myers, a trumpet player also from Overton High School.

The Grammy All-American High School Jazz Band program provides a unique opportunity to showcase the talents of the nation’s most talented high school students and teachers. A distinguished group of students and teachers from all over the country were selected to play an integral role during the week-long 1993 Grammy Awards held last month in Los Angeles. The band, conducted by Branford Marsalis, performed at the 35th Annual Grammy Awards Nominee Party. The National Grammy in the Schools event at Hollywood High School, Disneyland and a special recording session at Sony Records in Santa Monica.

Students selected from regional Grammy All-Star High School Jazz Bands were sponsored by the NARAS Foundation in Atlanta, Austin, Los Angeles, Memphis, Chicago, Nashville, Boston, New York, Philadelphia and San Francisco. The Music Directors of each of these bands submitted a video to the NARAS National office profiling their six top performers. Two “all-star” music students from each regional band, and two music teachers were chosen to travel to Los Angeles for the Grammy festivities.

Continued on page 31
The concert scene in March finds quite a few national acts finding their way to Memphis. Here are a few of the highlights:

**Izzy Stradlin and the Ju Ju Hounds** make their Memphis debut at the New Daisy on March 7th. Formerly of Guns 'N Roses, Stradlin has pretty much forsaken that band’s trademark heavy metal sound for a straight rock 'n roll approach that owes a lot to vintage Rolling Stones. With former Georgia Satellite Rick Richards on guitar, along with a crack rhythm section, the Ju Ju Hounds may be the best bar band you see on Beale Street this year — don’t miss them.

**dada**, a promising new group currently making some noise on the alternative music charts with their hit “Diz Knee Land”, opens the show.

Celebrate St. Patrick’s Day a little early this year with **House Of Pain** at 616 on March 13th. These white Irish rappers have scored big on MTV with their hits “Jump Around” and “Shamrocks and Shenanigans (Boom Shal lock Lock Boom),” and their self-titled debut album is doing well in the stores.

The Beastie Boys meet the Pogues? Well, not exactly — but it still should be a lively show. **Wool** is the opening act.

**Ugly Kid Joe** is also returning to Memphis this month. One of last year’s surprise success stories, the group is currently touring behind their first full-length album, *America’s Least Wanted*. They recently received the dubious honor of being named “Worst New Band” in the *Rolling Stone* Critics Poll, but somebody is out there making big hits out of “Everything About You” and their cover of “Cats In The Cradle.” Decide for yourself at the New Daisy on March 18th.

One of the most prominent groups in the Seattle music scene also has a club show scheduled for Memphis — **Mudhoney** will be playing at the Antenna Club on March 31st. For anyone unfamiliar with the grunge family tree, Mudhoney was one of two groups that rose from the ashes of Green River, the now legendary mid-'80s Seattle band. (The other was Mother Love Bone, which later evolved into Pearl Jam.) After a few albums on Sub Pop, Mudhoney recently released their major label debut, *Piece Of Cake*, on Reprise. Look for a big turnout on this one — **Supersuckers** and **Baby Self Hate** are scheduled to open.
SINGLES

Release Date: March 3

This thoroughly enjoyable comedy was perhaps a box-office victim of the runaway success of its soundtrack — Singles (the album), a collection of tracks from Seattle's best bands, had already gone platinum by the time the movie was released. And since one of the main characters is, in fact, a typical grunge musician, many moviegoers probably dismissed Singles (the film) as just a rock 'n roll movie designed to cash in on the latest hot musical trend.

Which is a shame, because that's not what this movie is about — this is actually the first really great movie about dating in the '90s. Bridget Fonda, Kyra Sedgwick, Campbell Scott, and Matt Dillon play twenty-something friends and neighbors trying to figure out their lives and loves. Writer/director Cameron Crowe is wonderfully astute when it comes to capturing the little things that define relationships — if you don't recognize a little part of yourself in one of the characters, you'll at least see someone you know. Sure to appeal to fans of When Harry Met Sally, this one should do well on video, especially once word of mouth gets around. See it with someone you love, or even better, with someone who's "just friends."

— Howard Bannister

TWIN PEAKS: FIRE WALK WITH ME

Release Date: Available Now

As one of the literally dozens of people who actually saw this film during its brief theatrical release, I can attest that it really does work better on video. But that's only because I'm accustomed to seeing these characters on the small screen. Fans of the late, great TV series will gladly welcome David Lynch's twisted soap opera back into their living rooms, even though there's a lot to complain about — the pacing is deathly slow, the quirky humor that livened up the TV series is practically gone, and many of the most popular characters are either missing or reduced to cameos.

The news isn't all bad, however. Sheryl Lee's portrayal of Laura Palmer brings a lot of life to the most famous corpse in TV history, and Ray Wise's over-the-top performance as her dad is just damn spooky. For hard-core Peaks fans or David Lynch fanatics, this is essential viewing. But if you never watched the show, or if you hated Lynch's previous excursions into the bizarre (Blue Velvet, Wild At Heart), you're going to have a long couple of hours.

— Steve Walker
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 April issue is Friday, March 19.


MEM-TEEN MUSIC Breathless has been in working on rockabilly/dance demos for label shopping. Owner Bob Holden is producing and engineering the project. Bobby Scott has also been in working on country demos he plans to shop. Holden also produced and engineered.

MEMLEDGE RECORDING David Chenault is working on his contemporary Christian album for independent release. Owner Mike Elledge has been engineering and co-producing with Chenault. The Fenner Sisters, another contemporary Christian group, have been working on demos with Elledge behind the board. Fade-away Pig has been putting together an alternative demo for shopping. Joey Anderson continues working on his first independently released album. Anderson is co-producing with Elledge who is also behind the board. Emmy Reddin Smith is working on vocal tracks for songwriters Dennis McGraw and Wendle Gaskins.


ARP PRODUCTIONS Al Jay completed tracks for his upcoming blues release on ARP Records. Owner Cazearei produced and engineered. John Denny completed Celebrate Our Love, a R&B EP for ARP/Pyramid Records. Cazearei produced and engineered. Vaughnshey just finished a R&B video and tape to be release this spring on ARP Records. Cazearei produced and engineered. J. T. Scott completed a R&B LP entitled I Want It All to be released this April on ARP Records. Cazearei also produced and engineered. Two rappers have recently completed tracks for upcoming release by ARP Records. Gangsta rapper XL plans to release his LP this spring. The Unemployed Gangsters are also scheduled for spring release. Cazearei produced and engineered both artists. Cazearei plans a release of his own this spring, with a remake of “Brother Louie.”

ROADHOUSE RECORDING Steve Perron completed tracks for his upcoming blues independent country release. Perron produced with Danny Jones on the board. Jones was assisted by Vicki Loveland. Vasti Jackson completed six songs for independent release he is self producing. Jones mixed this contemporary blues project. Evangelist Serita Govan worked on a gospel single that Jones engineered. The R&B group 247 completed three songs for label shopping. Danny Jones engineered and was assisted by William Brown. Jerry Hayes completed five more tracks for his country album. Danny Jones is producing and engineering.
EASLEY RECORDING The 827 Thomas Street Band featuring Reggie Young, Mike Leech, Gene Crissman and Bobby Emmonds who played on everything from “Cry Like A Baby” to Elvis’ “Suspicious Minds” and countless other hits, were in cutting tracks for Ace Cannon’s 53rd record. The album is being produced by Robby Turner, steel guitar player for the Highwaymen. Andy Black engineered with Doug Easley assisting. The Grifters finished their upcoming release, One Sock Missing for Shangri-La Records, due out soon. The Last Chance Jug Band with Dr. David Evans, Dick Raichelson, Jobie Kilter and Tom Janzen cut eight songs for a demo. Debonaire, an a cappella vocal group produced by T. J. Graham, cut some songs with Davis McCain and Doug Easley engineering. Mash O Matie recorded five songs for demos and label interests with Easley engineering. Roy Brewer was back producing his album of Venezuelan folk songs with McCain engineering. Other demo projects included Greta Young, Killer Klowns of Arkansas, Waterdogs, Car Crash, Mercy. Rapper 20-20 recorded with Mitchell McFadden producing.

POWER HOUSE RECORDING Local production companies, Baker & Associates, Lunar Productions, and Peter Buck Productions have been cutting dozens of jingles and corporate A/V selections with David “Dowhut” Bradley engineering. Rapper Dirty “D” is negotiating with a local indie label for distribution of his rap answer tune “Give Me What You Own For A Neckbone” which should hit the stores by mid-March. Art Johnson sequenced and produced while David “Big D” Bradley flew the faders. Stellar Road Productions (a subsidiary of P.H.) has secured major label interest on the country-flavored tracks they’ve produced on singer/songwriter Hal Butler of Creed and Detail fame. Steve Hauth produced and played bass on the dates. Also along for the ride were drummers Bill Marshall and Greg Morrow, Jack Holder on guitar, Tommy Burroughs and Kevin Tallant on the fiddles, with Robbie Turner and “Cowboy” Eddie Long strummin’ steel guitars and dobros. Steve Hauth and David “Sh--kicker” Bradley engineered the tracks. Stellar Road has also signed local performer David Wade to a country project which looks very promising! At least four demo projects are on the burner beginning with promoter Vella Reagor cutting seven sides on her artist Don Clements. Art Johnson producing young rappers Chillin’ Johnny’s, and Circle of Violence cutting themselves (which sounds conspicuous, but we’ll let it slide this time). David “dB” Bradley mixed them all. No wonder he’s always sleepy.

MATRIXX RECORDING Local R & B artist Kurt “K. C.” Clayton and Brother To Brother have completed demos. Darryl C. Evans ran the board while Clayton produced. Nathan Lewis has been working on his rap demo with Evans engineering.

SUN STUDIO B. B. King was in for a video shoot to be released in conjunction with his box set. Def Leppard recorded one song for their next release. Gary Hardy engineered with James Lott assisting. The Trash Cadillacs have just completed four songs for label shopping with Lott producing and engineering.

KIVA RECORDING Mudboy And The Neutrons

Continued on page 30
"Strange."
"A rush."
"It's the earliest any of us have ever gotten up, waiting on FedEx to deliver it."
The answers come simultaneously, as the five members of local hard rock favorites Disturbance describe their reactions to seeing the advance copy of their single, "Resolution" for the first time. It's not every day that FedEx makes such a delivery. And it's a reality shared by none too many. That's not lost on this group, either.

Sitting semi-circle in the living room floor of the Hickory Hill townhouse they all share, Disturbance, a.k.a. guitarist Dave Walsh, vocalist Dave Fury, bassist Mike Neathery, guitarist Dean Fowler and drummer Dan Fowler, is on the verge of promoting their first album, a position at once enviable and mind-boggling. We Come Out at Night, recorded last summer at Ardent and Nashville's Castle, will be released March 23rd, and Disturbance will soon begin a tour schedule to support it.

Moving to Memphis two years ago proved to be the right step for the Florida-based quintet. Originally planning a cross-country trek from Orlando to Los Angeles, Disturbance pondered the suggestion made by Nashville attorney Jim Zumwalt to give Memphis a try. They found the Mid-South audience an enthusiastic one.

"Florida's a cover state," Fury explains. "For original music, this town is so supportive. We got here, and we're playing nothing but original songs and people were enjoying it... we thought that was impossible."

"We definitely made the correct move coming to Memphis," Walsh agrees. "In LA the music scene is so large, we might have gotten lost in the shuffle or been forced to go in a direction we weren't comfortable with. In Memphis we were able to become a band and really develop."

They developed with a frenzy. Having completed their line-up with Neathery only a few months before leaving Orlando, Disturbance wasted little time in Memphis. In one brief year, Disturbance became a popular local band, playing consistently to a growing legion of fans. In fact, it was their fans who entered Disturbance in last year's Stand By Your Band contest sponsored by the Memphis Flyer, and the number of ballots determined their spot in the finals.

"That really meant a lot to us, getting voted in," Dean recalls. "Everybody came out to the show and was screaming for us."

Disturbance won the coveted spot in Austin's South by Southwest showcase, but even at that early stage, negotiations were already underway with Zoo Records.

"We've been associated with Jim Barber (A&R for Zoo) for the whole journey," Dean explains. "It was more of a development deal for us, we had to become a band and be good enough to make a record."

"I can't express how fortunate we are," Fury says. "We've got a great distribution deal, a great record company, a good publishing deal... there's not a weak link in the chain. That's why we realize if something doesn't happen, it's gonna come down to us."

They've already taken matters into their own hands, launching a letter-writing campaign to music magazines and stations around the country in support of the new album and single. It's indicative of their focus, one that has somehow remained intact throughout and despite the realities of many a musician's life.

"It was really tough when we moved here," Mike says while his gaze sweeps the roomful of music gear. "Look around, this place hasn't changed in two years."
A few boxes here,” Walsh elaborates. “You work a pizza job for eight hours and come home and sit on the floor,” Neathery continues. “And your roommate’s got his girlfriend over and you just want to shower and you can’t - it’s frustrating,” Fury joins in.

“It was very difficult,” Walsh says. “The most important thing is we’ve been friends for a long time, that’s what’s held us together. Unlike some recording artists, Disturbance found no surprises in the studio. With extensive demoing experience behind them, they all felt sure of what they were doing, although it was interesting to go in a studio like that and work around real expensive gear,” Fury acknowledges. It was the results that surprised them.

“It came out sounding better than we imagined,” Fury says amid nods of agreement. “In fact, the record company didn’t expect it to come out that way. That’s why we didn’t have a contract when we were recording; they kept saying ‘we’ll see how it turns out.’ All of a sudden, the phone was ringing at the studio every day, they were saying, ‘we’ve got our first single, we’ve got our first single. They were overwhelmed.”

The entire project took only three months to complete, with Tom Harding producing. It was mixed by Mike Fraser at Vancouver’s Little Mountain studio. Most of the twelve tracks that make up We Come Out at Night are “really big live,” according to the band. In fact, they were partly chosen by a core group of fans who helped the group narrow down the list. They range from the metal sounds of “Resolution,” one of their most recent compositions, to blues-tinged rock. Although the inspiration behind “Resolution” was the trial of Jeffrey Dahmer, Fury asserts that, “Our songs are just songs. They’re for the entertainment value only. We’re not really interested in saving the social world or pushing a political front. We like to write tunes people can relate to pretty easily.”

Mike agrees. “Music is not a vehicle for anything but entertainment. If you want to get into heavy issues, watch the news. Music is fun, it’s supposed to be a release.” “One thing we realize is how much we miss playing,” Fury says. Except for a label showcase, the group hasn’t performed live since recording the album. Most of their energy has been focused on recording the album, as well as the ensuing promotional work. Even a video, not always the norm for an untried group, was shot in Memphis.

Between trips to L.A., photo sessions and video shoots, the band members somehow maintain their hand-to-mouth existence, partly anticipating the road “so we can stop paying rent.” “Yeah, we’ve done enough damage,” Dean says, only half-joking, surveying the room.

“Everyone’s saying we’re going to be fired in a couple weeks and we’ll end up hating it (touring),” Fury says, “but I just don’t see that happening.” Instead, they are all anxious to begin promoting their debut release. “It’s gonna be up to the five of us to sell the record,” Dan says.

“You don’t go out all of a sudden playing arenas,” Fury says. “You win fans one at a time.” After losing most things near and dear, winning anything could seem rather incongruous. But as Walsh puts it, “you gotta pay your dues. The odds are slim, but the payoff is huge. Whoever dreamed you could get paid to sit in your living room and come up with a guitar lick?”

We’ve been through a lot of tough times.” “We’re still going through them,” Dean clarifies. “I’ll give you a walk through the house. We’ve slept on the floor for two years. I’ve had my truck repossessed, I’m being sued by everybody.”

“It seems logical that good things would happen on the music side of things, we have so much chaos in our personal lives,” Neathery offers by way of explanation. “The phone number changes every couple of months because of bill collectors.”

Yet, Disturbance insists they wouldn’t have it any other way. The loss of material possessions has only increased their commitment to the group and their appreciation of what they’ve accomplished so far. The better part of the past year has been spent focusing on their album and the resulting work that accompanies its release.

“I never realized how much work there is after you get signed,” guitarist Dave Walsh admits. “It’s a lot more than just growing your hair and signing a contract.”

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Home-Grown Napoleon

It's kind of hard to picture Napoleon stopping after a bloody battle to relax to a little chamber music. But he, in fact, did sponsor artistic efforts, including music. Not altogether altruistic, his goal was to spread culturally the revolution his troops were spreading with bayonets and cannons. Now, "Napoleon" (the Wonders exhibit at Cook Convention Center, April 22 - Sept. 22) may bring the music of that period a little closer to the people of today.

A group of enterprising Memphians have put out an album that chronicles the changes in classical chamber music from pre-Napoleon conservatism to the wild individualism spawned by the French Revolution and the Napoleonic Empire. Such composers as Mozart, Haydn, Rameau, and Beethoven (in both his youthful and more mature periods) are represented. As Napoleon was the bridge between state monarchies and the follow-up semi-democracies, these composers illustrate the change from classical music to its romantic period.

Now, if all this historical insight leaves your brow in a tizzy, don't sweat it. The Capella Ensemble's Music of the Napoleonic Era (Inside Sounds Classic) is enjoyable listening for its own sake. By turns bright, somber, precise and free-flowing, it is accessible — even to those whose only exposure to classical music is Masterpiece Theatre.

Capella Ensemble is an odd creature itself. Founded as a trio in 1990 by Keith Soltys, it now features some 13 members, most of whom are members of the Memphis Symphony Orchestra. Exclusively wind players, their average age is only 30 — still trustworthy in revolutionary vernacular. They have built a solid local reputation with their live performances. Memphians all, they are, in true Rush Limbaugh fashion, seeking success in the marketplace, and begging not for government grants to finance their work. "We didn't ask anybody for a dime," says executive producer Eddie Dattel. The Napoleon project is as home-grown as it isn't home spun. In conjunction with Inside Sounds, an up-and-coming studio-in-the-backyard owned by Dattel, they have produced a slickly packaged cassette and CD, that looks and sounds as professional as anything on the market.

Marketing is a word the Ensemble uses frequently, and have they hit on a marketing scheme. When the Wonders exhibit was announced, the traditional light bulb went off. Soltys, the record's producer, had played at various Wonders events previously. He realized this was an opportunity to put out the Ensemble's music and tap into potential commercial success at the same time. That they could seize that opportunity and produce a quality project speaks well of the future of classical music in youngsters' hands. When they approached Wonders about the project, Dattel says, "Wonders said they would endorse it, and that they could use their logo."

Over 750,000 folks are supposed to come see "Napoleon" by the end of its run. The Ensemble's record will be available to every one of them (it will also be distributed in record, book and gift stores). The Wonder Series is getting a cut also, so everyone is happy. In addition, the group has several timely gigs lined up; touring in support of, so to speak. Release date for the album is March 7.

For info about the album or the group, call Keith Soltys at 523-1038, or about Inside Sounds, call Eddie Dattel at 682-2063. For Wonders info, call 576-1290. Bon appetit and Bonaparte's retreat, merci.
Monday - Mar. 1

ALFRED'S - Come In Berlin (r)
ANTENNA CLUB - Born Against; Man With Gun; Taint Skins (a)
CAPTAIN BILBO'S - Beat Generation (r)

Tuesday - Mar. 2

CAPTAIN BILBO'S - Beat Generation (r)
COCO LOCO - Delicious (r)
CRAZY LARRY'S PUB - Gary Musselman (ac)
MEMPHIS STATE - PSYCHOLOGY AUDITORIUM - MSU JAZZ WEEK - Adjunct Faculty Night
STAGE STOP - Aerosmith Tribute (r)

Wednesday - Mar. 3

616 - Tripping Daisy (r)
ALFRED'S - Come In Berlin (r)
ANTENNA CLUB - The Legendary Hitch Hikers (r)
CAPTAIN BILBO'S - Bluebeats (r)
COCO LOCO - Delicious (r)
MEMPHIS STATE - PSYCHOLOGY AUDITORIUM - MSU JAZZ WEEK - IAJE Combo Night
OBSESSION - After Seven (rb)

Thursday - Mar. 4

ALFRED'S - Come In Berlin (r)
BLUES CITY CAFE - Mose Allison (j)
CAPTAIN BILBO'S - Bluebeats (r)
COCO LOCO - Delicious (r)
DAILY PLANET - Bonefit for The Overton Park Shell featuring High Fashion/Snake Doctor/Todd Snider/ The Visionaries/Wilson-Feeder Band (r)
HASTING'S PLACE - Keith Sykes (ac)
KUDZU'S - The Campfire Boys (ac)
MEMPHIS STATE - PSYCHOLOGY AUDITORIUM - MSU JAZZ WEEK - Jazz Celebrity Night featuring MSU Faculty Jazz Quintet and MSU Jazz Singers
New Daisy Theatre - Blind Melon (r)
NIRVANA REEF - Finney & Norman (ac)
SLEEP OUT LOUIE'S - Buonis (p)
STAGE STOP - Chosen (r)
T.J. MULLIGAN'S - The Beat Generation (r)
UP THE STREET - P. T. Scott (c)

Friday - Mar. 5

616 - Three (r)
ALFRED'S - Come In Berlin (r)
ANTENNA CLUB - The Busta Jones Band (r)
B.B. KING'S BLUES CLUB - The Beat Daddies (bl)
BARRISTERS - The Heathens (r)
BLUES CITY CAFE - Mose Allison (j)
BULL AND BEAR - The Memphis Icebreakers (rb)
CIRCLE CAFE - Good Question (r)
COCO LOCO - Delicious (r)
CRAZY LARRY'S PUB - Finney & Norman (ac)
DAILY PLANET - Benefit For The Overton Park Shell featuring High Fashion/ Snake Doctor/Todd Snider/ The Visionaries/Wilson-Reed Band (r)
HASTING'S PLACE - Keith Sykes (ac)
KUDZU'S - The Campfire Boys (ac)
MEMPHIS STATE - PSYCHOLOGY AUDITORIUM - MSU JAZZ WEEK - Jazz Celebrity Night II featuring MSU Blue Ascendance Jazz Ensemble
MURPHY'S - Southern Cross (ac)
NIRVANA REEF - Entourage (r)
RECOVERY ROAD - Tri (r)
RP TRACKS - Lance Strode (c)
RUM BOOGIE CAFE - Anson & The Rockets (bl)
SOUTH END - South Bound (r)
SPORTS BAR & GRILL - Delta Breeze (r)
STAGE STOP - Chosen (r)
T.J. MULLIGAN'S - Imaginary Friends (r)
T.J. MULLIGAN'S - The Beat Generation (r)
UP THE STREET - R. T. Scott (c)
The following acts are playing on the day indicated throughout the month of March.

MONDAY
Blues - B.B. KING’S BLUES CLUB - Famous Unknowns
Rock - CIRCLE CAFE - 2 Plus A Drummer
Rock - DAD’S PLACE - Crossfire/ Mixed Company*
Country - ESCAPE LOUNGE - J. P. Netters
Country - HERNANDO’S HIDE-A-WAY - Silver Eagle Band
Jazz - JOYCE COBB’S CLUB - The Memphis Jazz Orchestra 17 Piece Big Band
Classical Guitar - MARENA’S - Randy Toma
Blues - RUM BOOGIE CAFE - Funnie Brothers
Rock - THE ALLEY - Two Faces

TUESDAY
Acoustic - ALEX’S - Dave & Pat (From The Bluebeats)
Country - AMERICANA CLUB - Julie Carter & The Bobba Band
Blues - B.B. KING’S BLUES CLUB - Ruby Wilson & the King B’s
Jazz - BREEZES - Lennie McMillan
Rock - CIRCLE CAFE - Three Way
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 Busby/Silver Eagle Band
Acoustic - JAVA CABANA - Leigh Ann Wilmont
Classical Guitar - MARENA’S - Randy Toma
Blues - MURPHY’S - King Daddy
Blues - RUM BOOGIE CAFE - Don McMinn & The Rum Boogie Band
Easy Listening - SOUNDS - Mr. C.
Easy Listening - THE BISTRO - The Amazing Mr. C.
Country - VAPORS/BAD BOB’S - John Anderson, Eannie Graves & The Vapors Band
Easy Listening - WILSON WORLD HOTEL ATRIUM LOUNGE - Pianist

WEDNESDAY
Country - AMERICANA CLUB - Julie Carter & The Bobba Band
Blues - B.B. KING’S BLUES CLUB - Ruby Wilson & The King B’s
Jazz - BABYLON CAFE - Chris Parker & Chad Fowler
Blues - BLUES CITY CAFE - Mojo Buford
Easy Listening - BLUFF CITY BAR - Tol & Stein
Jazz - BREEZES - Lannie McMillan
Acoustic - BULL AND BEAR - John Killian
Easy Listening - CHATS - Dianne Price
R&B - CIRCLE CAFE - The Memphis Icebreakers
Rock - DAD’S PLACE - Crossfire/ Mixed Company*

THURSDAY
Reggae - 616 - R.J Groove & Vonray Gee
Country - AMERICANA CLUB - Julie Carter & The Bobba Band
Blues - B.B. KING’S BLUES CLUB - Ruby Wilson & the King B’s
Jazz - BABYLON CAFE - Jim Speake & Friends
Easy Listening - BLUFF CITY BAR - Tol & Stein
Easy Listening - BISTRO - The Amazing Mr. C.
Country - VAPORS/BAD BOB’S - John Anderson, Eannie Graves & The Vapors Band
Easy Listening - WILSON WORLD HOTEL ATRIUM LOUNGE - Pianist

Rock - ROADHOUSE - Jim Beatty & The Beatty Bunch
R&B - ROB’S - Showtime Live
Acoustic - RP TRACKS - Jesse Brownfield
Blues - RUM BOOGIE CAFE - Don McMinn & The Rum Boogie Band
Blues - SILKY O’SULLIVAN’S - Moett & JR
Easy Listening - SOUNDS - Mr. C.
Acoustic - T.J. MULLIGAN’S - Finney & Norman
Rock - THE ALLEY - The Unexpected
Easy Listening - THE BISTRO - The Amazing Mr. C.
Country - VAPORS/BAD BOB'S - John Anderson, Eannie Graves & The Vapors Band
Easy Listening - WILSON WORLD HOTEL ATRIUM LOUNGE - Pianist

FRIDAY
Country - AMERICANA CLUB - Julie Carter & The Bobba Band
Rock - AUTOMATIC SLIM’S - The Detonators
Jazz - BABYLON CAFE - Ed Finney
Easy Listening - BLUFF CITY BAR - Tol & Stein
Country - BOB O’S - Johnny Batcher & The Country Music Show
Jazz - BREEZES - Lannie McMillan
Country - CASPER CREEK - Curly Walker & Switchline
Rock - DAD’S PLACE - Crossfire/ Mixed Company*
Jazz - DAYS INN (Downtown) - Bill Hurd
Country - DURANGO’S - Highway Band
Jazz - ESCAPE LOUNGE - James Aultin
Jazz - FRENCH QUARTER SUITES - Capt. Phil, & Hottenazz’Trio
Rock - Q’S SALON - Triple Tuff
Country - HERNANDO’S HIDE-A-WAY - Bill Strom
Country - J. B. ’S DOGHOUSE - Second Chance Band
Acoustic - JAVA CABANA - Lamar Sorrento
Country - JERRY LEE LEWIS’ SPOT - Linda Gail Lewis
Jazz - JOYCE COBB’S CLUB - Joyce Cobb & Cool Heat (I)
Blues - KING’S PALACE CAFE - Chance Wayne
Country - LINDA’S RESTAURANT & LOUNGE - Don’t & The Boys
Jazz - MALLARDS BAR & GRILL - Fred Ford & The Honeymoon
Country - MARMALADE - Willie Covington/Phil Joyce/Johnny Kool
Jazz/Blues - MEMPHIS SOUNDS - Bill Hurd

*continued on page 22
Saturday - Mar. 6

616 - The Velcro Pygmies (r)
ALFRED'S - Come In Berlin (r)
ANTENNA CLUB - American Legion; Pezz; Copout; Still Life (a)
B.B. KING'S BLUES CLUB - The Beat Daddies (bl)
BARRISTERS - Spunkability (r)
BLUES CITY CAFE - Mose Allison (j)
BOTTOM LINE - Beat Generation (r)
CHUBBEY'S - The Visionaries (r)
CLUB PARADISE - Johnnie Taylor / Shirley Brown (rb)
COCO LOCO - Delicious (r)
CRAZY LARRY'S PUB - Three (r)
DAILY PLANET - The Search (r)
HASTING'S PLACE - Finnny & Norman (ac)
JAVA CABANA - Roy Brewer & Bruce Biles (ac)
MEMPHIS STATE - HARRISON AUDITORIUM - MSU JAZZ WEEK - Jr./Sr. High School Jazz Band Combo Festival included Master Classes with Donald Brown
MEMPHIS STATE - HARRISON AUDITORIUM - MSU JAZZ WEEK - Jazz Celebrity Night III featuring selected high school groups, MSU Southern Comfort Jazz Ensemble, and the Donald Brown Quintet
MID-SOUTH COLISEUM - Alabama/ Diamond Rio (c)
MIDWAY CAFE - Encourage (r)
MURPHY'S - Four Feet Deep (rb)
NEW DAISY THEATRE - Jamie Anderson (ac)
NIRVANA REEF - Joe Sanders (bl)
P & H CAFE - Rhythm Hounds (r)
RASCALS - Disturbance Album Release Party (r)
RECOVERY ROAD - Crosswind (r)
RP TRACKS - The Refugees (al)
RUM BOOGIE CAFE - Don McMinn & The Rum Boogie Band (bl)
SLEEP OUT LOUIE'S - Bluebeats (r)
SOUTH END - Atomic Radio (a)
SPORTS BAR & GRILL - Buffalo Pld (r)
STAGE STOP - Chosen (r)
T.J. MULLIGAN'S CORDOVA - Sid Selvidge (ac)
T.J. MULLIGAN'S - The Mike Strickland Band (r)
TEMPATIONS - Foolish Pleasure (r)

Sunday - Mar. 7

BOTTOM LINE - Bluebeats (r)
CAPTAIN BILBO'S - The Buonis (p)
HUEY'S - The Preston Shannon Band (bl)
HUEY'S EAST - The Coolers (rb)
MAIN STREAM LOUNGE (HOLIDAY INN WEST MEMPHIS) - Benefit Dodie Dowdy & Mixed Co.; Doyle Nelson; Bill Haney; Judy Byram & Special Edition; Don McMinn & The Rum Boogie Band; Razz; Gene Williams & Whataband; Tiny Bonds; Danny Jo Bryan; Jim Dandy & Black Oak Arkansas; Robby Turner, Chet Greenwood (c)
NEW DAISY THEATRE - Izzy Stradlin and the Juju Hounds with special guest dada (r)
PYRAMID, THE - Billy Ray Cyrus/ Sammy Kershaw (c)

Shirley Brown will open the show for Johnny Taylor at Club Paradise on Saturday, March 6th.

Monday - Mar. 8

CAPTAIN BILBO'S - Good Question (r)
STAGE STOP - London Calling (r)

Tuesday - Mar. 9

CAPTAIN BILBO'S - Good Question (r)
COCO LOCO - Delicious (r)
STAGE STOP - London Calling (r)

Wednesday - Mar. 10

616 - Madman (r)
ALFRED'S - Kevin Paige Band (r)
ANTENNA CLUB - Hatehead (r)
CAPTAIN BILBO'S - Bluebeats (r)
COCO LOCO - Delicious (r)
KUDUZ'S - The Blue Healers
STAGE STOP - London Calling (r)
T.J. MULLIGAN'S - Miller & McGraw (ac)

Thursday - Mar. 11

ALFRED'S - Kevin Paige Band (r)
BLUES CITY CAFE - Wampus Cats (rb)
BULL AND BEAR - Come In Berlin (r)
CAPTAIN BILBO'S - Reni Debbie & Cold Sweat (fb)
COCO LOCO - Delicious (r)
JOYCE COBB'S CLUB - The Cadillac Cowgirl With Her Back Door Men (c)

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

March Concert Schedule

5 TRl Rock
6 CROSSWIND Christian Rock
12 BLACK CAT BONE Blues Band Blues
13 UNCHAINED Rock
19 PRE SPRING BLOW OUT PART II
WITH DJ KENNY O
20 MORIAH Christian Rock
26 ANGLE OF INCIDENTS Rock
27 YASHA Christian Rock
1. ALPHA TEAM - "Go, Speed, Go"
2. THE PRODIGY - "Out Of Space"
3. TEST INFECTION - "Stone Desires"
4. X-CALIBUR - "Love American Style"
5. SUNSCREAM - "Love U More"
6. JESUS JONES - "The Devil You Know"
7. 808 STATE/UB40 - "One In Ten"
8. GTO - "Love Is Everywhere"
9. RUPAUL - "Supermodel"
10. DR. ALBAN - "It's My Life"
11. MEAT BEAT MANIFESTO - "Mindstream"
12. STEREO MC'S - "Connected"
13. D. O. - "Guilty Of Love"
14. MASTERMINDZ - "Out Of Control"
15. FINI TRIBE - "Forevergreen"
16. C-FORCE - "Dance It Up"
17. LULA BOX - "Ride On"
18. GROOVE GARDEN - "You're Not Coming Home"
19. INTERMIX - "Monument"

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

**REGULARS Continued from page 20**

**SATURDAY**

Country - AMERICANA CLUB - Julie Carter & The Rubba Band
R&B - AUTOMATIC SLIM'S - The Coolers
Easy Listening - BLUFF CITY BAR - Tot & Stein
Country - BOB O'S - Johnny Brickner & The Country Music Show
Jazz - BREEZES - Lannie McClean
Country - CASPER CREEK - Curtis Walker & Switchline
R&B - CIRCLE CAFE - Elmo & The Shades
Rock - DAD'S PLACE - Crossfire
Jazz - DAYS INN (Downtown) - Bill Hurd
Country - DURANGO'S - Highway Band
Jazz - ESCAPE LOUNGE - James Austin

**SUNDAY**

Pop - 616 - Disco Inferno
Rock - ALEX'S - Great Indoorsmen
Rock - ALFRED'S - George Klein
Blues - B.B. KING'S BLUES CLUB - Famous Unknowns
Jazz - BABYLON CAFE - Roy Brewer* Easy Listening - BLUFF CITY BAR - Tot & Stein* R&B - CLUB UNIQUE - Eye To Eye w/Special Guests

**B.B. KING'S BLUES CLUB - Gateamouth Brown (bl)**
**BLUES CITY CAFE - Artie Blues Band (bl)**
**BOTTOM LINE - The Buonis (p)**
**CAPTAIN BILBO'S - Hurricanes (r)**
**COCO LOCO - Delicious (r)**
**CRAZY LARRY'S PUB - Steve Herring (ac)**
**JAYA CABANA - The Search (ac)**
**MIDWAY CAFE - Papa Sa & Co. (r)**
**MUFFY'S - Zig (r)**
**NEW DAISY THEATRE - Beauland (ac)**
**NIRVANA REEF - Joe Sanders (bl)**
**STAGE STOP - London Calling (r)**

**FRIDAY - Mar. 12**

616 - New Potatoes Caboose (r)
ALFRED'S - Kevin Paige Band (r)
ANTENNA CLUB - Groover & The Peas (r)
B.B. KING'S BLUES CLUB - Gateamouth Brown (bl)
BLUES CITY CAFE - Artie Blue Boys Band (bl)
BULL AND BEAR - John Kilzer & The Koanheads (r)
CAPTAIN BILBO'S - The Bouffants (r)
COCO LOCO - Delicious (r)
CRAZY LARRY'S PUB - Posey Hedges (ac)
DAILY PLANET - Greg Hisky & The Rythm Method (r)
HASTING'S PLACE - Southern Cross (ac)
KUDZU'S - The Blue Healers
MURPHY'S - Madman (r)
POPULAR LOUNGE - Garyboy & Mr. Simmons (ac)
RECOVERY ROAD - Black Cat Bone Band (r)
RP TRACKS - Nuclear Cafe (r)
RUM BOOGIE CAFE - Don McMinn & The Rum Boogie Band (bl)
SLEEP OUT LOUIE'S - Bluebeats (r)
SOUTH END - Nuclear Cafe (r)
SPORTS BAR & GRILL - Rob & The Rage (r)
STAGE STOP - London Calling (r)
T.J. MULLIGAN'S CORDOVA - Lance Strode (c)
UP THE STREET - Razz (r)

**SATURDAY - Mar. 13**

616 - House Of Pain; Wool (r)
ALFRED'S - Kevin Paige Band (r)
ANTENNA CLUB - The Wellspring Of Hope, Alluring Strange (a)
B.B. KING'S BLUES CLUB - Gateamouth Brown (bl)
BLUES CITY CAFE - Artie Blues Band (bl)
BOTTOM LINE - The Buonis (p)
CAPTAIN BILBO'S - Hurricanes (r)
COCO LOCO - Delicious (r)
CRAZY LARRY'S PUB - Steve Herring (ac)
JAYA CABANA - The Search (ac)
MIDWAY CAFE - Papa Sa & Co. (r)
MUFFY'S - Zig (r)
NEW DAISY THEATRE - Beauland (ac)
NIRVANA REEF - Joe Sanders (bl)
RECOVERY ROAD - Unhomed (r)
RP TRACKS - Big Fish (r)
RUM BOOGIE CAFE - Don McMinn & The Rum Boogie Band (bl)
SLEEP OUT LOUIE'S - Bluebeats (r)
SOUTH END - Great Indoorsmen (r)
SPORTS BAR & GRILL - Four Feet
STAGE STOP - London Calling (r)

22 MARCH 1993 Shake Rattle & Roll
Former Hi Records Queen, Ann Peebles, will perform at Captain Bilbo's Wednesday, March 17th.

CAPTAIN BILBO'S - Jack Rowell & The Hot Shots (r)
HUEY'S - Big Joe & The Dynaflops (bl)
HUEY'S EAST - The Bluebeats (r)
MURPHY'S - Robert Balfour (ac)

Monday - Mar. 15
MEMPHIS STATE - OPERA THEATRE - Master Class with Metropolitan Opera artist Hilda Harris, mezzo-soprano

Wednesday - Mar. 17
ALFRED'S - Kevin Paige Band (r)
ANTENNA CLUB - Alice Donut; Taintskins; Man With Gun; Liquor Bike; Alluring Strange (a)
CAPTAIN BILBO'S - Ann Peebles
COCO Loco - Big Fish (r)
CRAZY LARRY'S PUB - Steve Herring (ac)
HIGHPOINT PINCH - The Buonis; Good Question (r)
KUDZU'S - The Campfire Boys (ac). T.J. MULLIGAN'S CORDOVA - Miller & McGraw (ac)
T.J. MULLIGAN'S - Finney & Norman* (ac); The Beat Generation (r)

Thursday - Mar. 18
ALFRED'S - Kevin Paige Band (r)
BARRISTERS - Liquor Bike (a)
BULL AND BEAR - Come In Berlin (r)
COCO Loco - Big Fish (r)
JOYCE COBB'S CLUB - The Cadillac Cowgirl With Her Back Door Men (c)
NEW DAISY THEATRE - Ugly-Kid Joe (r)
NIRVANA REEF - Three Way (r)
SOUTH END - White Buffalo; Billy Goat (a)
STAGE STOP - Black 59 (r)

Friday - Mar. 19
616 - 38 Special (r)
ALFRED'S - Kevin Paige Band (r)

ANTENNA CLUB - Simpletones; Big Ass Truck; Small Room (a)
BLUES CITY CAFE - Mojo Buford
BULL AND BEAR - The Memphis Icebreakers (rb)
CAPTAIN BILBO'S - Badfinger
COCO Loco - Big Fish (r)
CRAZY LARRY'S PUB - Finney & Norman (ac)
DAILY PLANET - Wilson/Reid (ac)
HASTING'S PLACE - Ben Shaw (ac)
RASCALS - Mavrant Justice (r)
RECOVERY ROAD - Prespring Blowout part 2 DJ Kenny O (r)
RUM BOOGIE CAFE - Don McMinn & The Rum Boogie Band (bl)
SLEEP OUT LOUIE'S - Rockers Oysterfeller (r)
SOUTH END - Nine Daze Wonder (r)
SHIRTS BAR & GRILL - Buffalo Plaid (r)
STAGE STOP - Black 59's (r)
T.J. MULLIGAN'S CORDOVA - Boys Life (r)
UP THE STREET - Good Question (r)

Saturday - Mar. 20
616 - Bury The Bone (r)
ALFRED'S - Kevin Paige Band (r)
ANTENNA CLUB - Purgatory; Emraptured; Kindred; Enamyl (a)
BARRISTERS - Insect Siren (a)
BULL AND BEAR - B.B. & The Gang (r)
COCO Loco - Big Fish (r)
CRAZY LARRY'S PUB - Steve Herring (ac)
DAILY PLANET - Buffalo Plaid (r)
HASTING'S PLACE - Armed Voices (ac)
KUDZU'S - Broken Arrow (bl)
MIDWAY CAFE - Good Question (r)
NEW DAISY THEATRE - MSU Battle of the Bands
NIRVANA REEF - Finney & Norman (ac)
RECOVERY ROAD - Moriah (r)
RP TRACKS - Garyboy (ac)
RUM BOOGIE CAFE - Don McMinn & The Rum Boogie Band (bl)
SLEEP OUT LOUIE'S - Genetics (r)
SOUTH END - Jimmy Davis (r)
SPORTS BAR & GRILL - Delta Breeze (r)
STAGE STOP - Black 59 (r)
T.J. MULLIGAN'S CORDOVA - Kerrie Lee (ac)
T.J. MULLIGAN'S - The Beat Generation (r)
TEMPTATIONS - Ain't Yo Mamma (r)

Sunday - Mar. 21
BOTTOM LINE - Finney & Norman (ac)
HUEY'S - Forbidden Pigs (bl)
HUEY'S EAST - The Coolers (rb)
MEMPHIS STATE - MUSIC BLDG, RM 113 - MSU Music Preparatory Mini Recital

Monday - Mar. 22
STAGE STOP - Warchild (r)

Tuesday - Mar. 23
JOYCE COBB'S CLUB - AIDS Benefit with Joyce Cobb & Cool Heat (l)/The Cadillac Cowgirl With Her Back Door Men (c)
MEMPHIS STATE - HARRISON AUDITORIUM - Guitar Scholarship Fundraiser with Dr. Lilly Afshar, guitar

Mon. - Sat. 10 a.m. - 10 p.m. • Sunday 1 p.m. - 6 p.m.
and guests Charlotte McLain, harpsichord and Daniel Lewin, violin.

**STAGE STOP - Warchild (r)**

**Wednesday - Mar. 24**

ALFRED'S - Kevin Paige Band (r)
ANTENNA CLUB - Mustang Lighting (r)
COCO LOCO - Great Indoorsmen (r)
CRAZY LARRY’S PUB - Steve Herring (ac)
MEMPHIS STATE - MSU New Music Festival XXI Concert I
STAGE STOP - Warchild (r)

**Thursday - Mar. 25**

ALFRED'S - Kevin Paige Band (r)
BULL AND BEAR - Come In Berlin (r)
COCO LOCO - Great Indoorsmen (r)
CRAZY LARRY’S PUB - The Puddin’ Heads (r)
JOYCE COBB’S CLUB - Keith Sykes Songwriters Showcase
MEMPHIS STATE - MSU New Music Festival XXI Concert II
MEMPHIS STATE - MSU New Music Festival XXI Concert III featuring Memphis Symphony Orchestra
NIRVANA REEF - Finney & Norman
STAGE STOP - Warchild (r)

**Friday - Mar. 26**

616 - Great Indoorsmen (p)
ALFRED’S - Kevin Paige Band (r)
ANTENNA CLUB - Sugarsmack (r)
B.B. KING’S BLUES CLUB - Little Ed & The Blues Imperials (bl)
BLUES CITY CAFE - Mojo Buford (bl)
BULL AND BEAR - Reba (r)
CAPTAIN BILBO’S - The Bouffants (r)
COCO LOCO - Great Indoorsmen (r)
CRAZY LARRY’S PUB - Posey Hedges (ac)
DAILY PLANET - Armed Voices (r)
HASTING’S PLACE - Sanders & Hurd (ac)
MEMPHIS STATE - MSU New Music Festival XXI Concert IV featuring Memphis Composers Alliance

**Saturday - Mar. 27**

501 CLUB (JONESBORO) - John Kilzer (r)
ALFRED’S - Kevin Paige Band (r)
ANTENNA CLUB - 68 Comeback (r)
B.B. KING’S BLUES CLUB - Little Ed & The Blues Imperials (bl)
BOTTOM LINE - The Buonis (p)
BULL AND BEAR - The Willie Covington Band (r)
COCO LOCO - Great Indoorsmen (r)
CRAZY LARRY’S PUB - Steve Herring (ac)
DAILY PLANET - Audio Manic (r)

**DDT is on a triple bill at the New Daisy Saturday, March 27th that includes Vibration Society & Child On Fire**

**St. Patrick’s Day In The Pinch**

**STREET FESTIVAL**

Greatest St. Patrick’s Celebration Memphis has ever seen!

Sponsored by High Point Pinch, Rock 103

Good food available as well as Killians, Rolling Rock and Coors Light on tap.

111 Jackson between Main and Second
Sunday - Mar. 28

B.B. KING’S BLUES CLUB - Sonny Boy Williamson Benefit featuring Kim Wilson; James Cotton; Frank Frost; Sam Carr; Fred James; The Cate Bros.; John Weston; Gary Primich; The Famous Unknowns; Mojo Buford; Bluebirds; Miranda Louise; The Preston Shannon Band; Chicago Charlie (b)

BOTTOM LINE - Bluebeats (r)
HUEY’S - The Gary Primich Band (bl)
HUEY’S EAST - The Bluebirds (bl)
KUDZU’S - Firelight Outdoor Party
MEMPHIS STATE - MSU Suzuki: Suzuki Strings Graduation Concert
MEMPHIS STATE - Faculty Recital:
John Chiego, double bass with Robert Griffith, piano, and guest artist Sara Chiego, Andrew Palmer and Sean McElvie, bassists, featuring music by Haydn, Sperger, Bloch, Rabbath and John Elmoqist
MEMPHIS STATE - (UNIVERSITY GALLERY) - Memphis Woodwind Quintet

Monday - Mar. 29

MEMPHIS STATE - MSU Guitar Society:
Concert with guest artist Oscar Ghiglia

Tuesday - Mar. 30

ANTENNA CLUB - Cheater Slides; Kutchi (a)
MEMPHIS STATE - MUSIC BLDG, RM 113 - Master Class: guitarist Oscar Ghiglia
MEMPHIS STATE - Studio Recital:
Voice students of Pamela Gaston

Wednesday - Mar. 31

616 - The Puddin’ Heads (r)
ALFRED’S - Kevin Paige Band (r)
ANTENNA CLUB - Mudhoney; Super Sucker; Baby Self Hate (a)
CRAZY LARRY’S PUB - Steve Herring (ac)
MEMPHIS STATE - MUSIC BLDG, RM 113 - Master Class: guitarist Oscar Ghiglia

SPOTLIGHT Continued from page 19

then we’ll also have someone who’s up and coming. We’ll just go round robin with the songs, and I’ll say a few things here and there just to tie everything along, but I’m not going to conduct interviews. I just want to let the guests sing and play what they like, and just be themselves.”

In setting this event up, Sykes also tried to come up with the proper environment. The club on Beale was a natural choice. “Beale Street is just an historic place that says ‘Memphis.’ Joyce’s is a nice big open place; you don’t get congested with smoke like you do in other places. It’s just more of a listening room than any of the other clubs. Plus Joyce is a beautiful person and an old friend — it just worked out.”

He is pleased with how the show’s debut went. “At the end of the show, people were coming up to me for almost a half hour afterwards, telling me how much they enjoyed it,” he states, clearly pleased. This month’s edition is already planned — guests include Russell Smith, former Amazing Rhythm Ace and author of “Third Rate Romance”, and Danny Flowers, who wrote “Tulsa Time”, a hit for both Don Williams and Eric Clapton. Look for this group of writers to hold forth at Joyce Cobb’s on March 25th, and watch for future Songwriter Showcases on the last Thursday of every month.

— John Carl Jordan
FRIDAY, MARCH 12
New Potato Caboose

FRIDAY, MARCH 19
38 Special

SATURDAY, MARCH 13
House Of Pain
with special guest
WOOL

FRIDAY, MARCH 5
THREE

SATURDAY, MARCH 6
VELCRO PYGMIES

WEDNESDAY, MARCH 10
MADMAN

SATURDAY, MARCH 20
BURY THE BONE

FRIDAY, MARCH 26
THE GREAT INDOORSMEN

WEDNESDAY, MARCH 31
THE PUDDIN’ HEADS

OFTEN IMITATED – NEVER DUPLICATED • NEW SOUND AND LIGHT SHOW

SUNDAYS • DISCO INFERNO • FREE BEER 9 - MIDNIGHT

• Memphis First Smart Bar • 18 and Over • BYOB • Open Until 6 A.M.
Tuesday - Mar. 2

COMEDY ZONE - Rev. Billy C. Wirtz
LAUGH FACTORY - George Lopez

PLAYHOUSE ON THE SQUARE - "Inherit The Wind"

Friday - Mar. 5

CIRCUIT PLAYHOUSE - "Assassins"
COMEDY ZONE - Rev. Billy C. Wirtz
LAUGH FACTORY - Kozak
PLAYHOUSE ON THE SQUARE - "Inherit The Wind"

Saturday - Mar. 6

CIRCUIT PLAYHOUSE - "Assassins"
COMEDY ZONE - Rev. Billy C. Wirtz
LAUGH FACTORY - George Lopez
PLAYHOUSE ON THE SQUARE - "Inherit The Wind"

Sunday - Mar. 7

CIRCUIT PLAYHOUSE - "Assassins"
COMEDY ZONE - Rev. Billy C. Wirtz
LAUGH FACTORY - George Lopez
PLAYHOUSE ON THE SQUARE - "Inherit The Wind"

Tuesday - Mar. 9

COMEDY ZONE - James Gregory
LAUGH FACTORY - Kozak

Wednesday - Mar. 10

COMEDY ZONE - James Gregory
LAUGH FACTORY - Kozak

Thursday - Mar. 11

COMEDY ZONE - James Gregory
LAUGH FACTORY - Kozak

Friday - Mar. 12

CIRCUIT PLAYHOUSE - "Assassins"
COMEDY ZONE - James Gregory
LAUGH FACTORY - Kozak
PLAYHOUSE ON THE SQUARE - "Inherit The Wind"

Saturday - Mar. 13

CIRCUIT PLAYHOUSE - "Assassins"
COMEDY ZONE - John Joseph
LAUGH FACTORY - Rich Hall
ORPHEUM - "Beauty Shop"
PLAYHOUSE ON THE SQUARE - "Inherit The Wind"

Sunday - Mar. 14

CIRCUIT PLAYHOUSE - "Assassins"
COMEDY ZONE - James Gregory
LAUGH FACTORY - Kozak
PLAYHOUSE ON THE SQUARE - "Inherit The Wind"

Tuesday - Mar. 16

COMEDY ZONE - John Joseph
LAUGH FACTORY - Rich Hall
ORPHEUM - "Romeo And Juliet"

Wednesday - Mar. 17

COMEDY ZONE - John Joseph
LAUGH FACTORY - Rich Hall
MID-SOUTH COLISEUM - Shrine Circus
ORPHEUM - "Beauty Shop"

Thursday - Mar. 18

COMEDY ZONE - John Joseph
LAUGH FACTORY - Rich Hall
MEMPHIS STATE - OPERA THEATRE - The Marriage of Figaro
MID-SOUTH COLISEUM - Shrine Circus
ORPHEUM - "Beauty Shop"
PLAYHOUSE ON THE SQUARE - "Inherit The Wind"

Friday - Mar. 19

CIRCUIT PLAYHOUSE - "Assassins"
COMEDY ZONE - John Joseph

From Out Of The Blues, photographs by Steve Roberts will be on display at Cafe Ole beginning March 21st

PLAYHOUSE ON THE SQUARE - "Inherit The Wind"

Wednesday - Mar. 24

COMEDY ZONE - Brian Regan
LAUGH FACTORY - Bruce Baum

Thursday - Mar. 25

COMEDY ZONE - Brian Regan
LAUGH FACTORY - Bruce Baum

Friday - Mar. 26

COMEDY ZONE - Brian Regan
LAUGH FACTORY - Bruce Baum
MCCOY THEATRE (Rhodes College) - "As You Like It"

Saturday - Mar. 27

COMEDY ZONE - Brian Regan
LAUGH FACTORY - Bruce Baum
MCCOY THEATRE (Rhodes College) - "As You Like It"

Sunday - Mar. 28

COMEDY ZONE - Pinkard & Bowden
LAUGH FACTORY - Shirley Hemphill
ORPHEUM - Les Miserables

Wednesday - Mar. 31

COMEDY ZONE - Pinkard & Bowden
LAUGH FACTORY - Shirley Hemphill
ORPHEUM - Les Miserables

Murphy's
1589 MADISON - 726-4193
"Erin Go Braugh"

March 17th St. Patty's Day
PUB CRAWL
"Blessing of the Kegs"
Live Music Outside

- Madman
- Joe Sanders
- Plunk & Gavin
- King Daddy
- More bands TBA

FUN STARTS AT NOON
(come early - stay late - wear green)
LIVE MUSIC 7 NIGHTS A WEEK
GREAT FOOD! REAL FUN!
MICK JAGGER
Wandering Spirit (Atlantic)

Well, of course it’s better than his previous two solo albums - how could it not be? Jagger finally gets dragged into the ’90s with style, as he and producer Rick Rubin more than meet the challenge laid down by Keith Richard and Ron Wood on their recent albums. Various Stones-like riffs come fast and furious, but there’s just enough ’90s feel to keep things interesting. The duet with Lenny Kravitz on the Bill Withers’ classic, “Use Me,” is especially hip. But the obvious question remains - if all of these guys can make decent solo albums that sound just like vintage Stones, why haven’t they made a great record as a group since Tattoo You?

CARMEN ELECTRA
Carmen Electra (Paisley Park)

The latest entry in a seemingly endless series of Prince side projects, Carmen Electra’s debut album marks a return to the cartoon bimbo days of Vanity 6 and Apollonia 6. The difference is that while you always knew that Vanity and company were just props for Prince’s girl group fantasies, Electra plays up the sex kitten image with such enthusiasm that you suspect that he didn’t have to do much coaching on this one. The 20 year old beauty raps and sings over a variety of Princely grooves; “Step To The Mic” and “Everybody Get On Up” are the best of an otherwise forgettable bunch. Give her points for sassiness and style, but face it - this one’s just for hard-core Prince fans and/or horny teenage boys.

BELLY
Star (Sire)

This new band, led by Tanya Donelly of Throwing Muses, is currently tearing up the alternative music charts and playlists with “Feed The Tree,” a terrific first single. The rest of Star, however, suffers in comparison; the material’s not bad, and Donelly’s a capable guitarist, but her little-girl voice wears a little thin over 15 songs and 50 minutes. Still, taken in smaller doses, Belly is much more satisfying than 10,000 Maniacs or The Sundays - definitely a group with promise.

ROSANNE CASH
The Wheel (Columbia)

In the advertising for this album, Columbia is getting a lot of mileage from a Rolling Stone quote that says that Cash “might well be the finest female singer in pop music today.” That quote is actually pretty accurate, but what it leaves out is that she’s also one of the best songwriters of either gender out there. And she keeps getting better. There is simply no one else out there who captures the complexities of how emotions and relationships can screw each other up, and how it all comes back later to hurt and haunt you.

The Wheel isn’t quite as devastatingly raw as Interiors, her unheralded classic from 1990 - there are moments of wary optimism and hopeful innocence that shine through here and there, and Cash’s way with a melody make even the darkest songs seem downright catchy. But by the time the album closes with the desperate “If There’s A God On My Side” (one of the most moving songs I’ve ever heard), you’ll realize that you’ve just been down an emotional path that few people would be brave enough to explore on their own, let alone open it up for the world to see. The fact that Rosanne Cash is willing and able to lead us down that path makes her more than just a great singer - this is truly a special artist.

JELLYFISH
Spilt Milk (Virgin)

It’s hard not to like a band this unabashedly blatant about ripping off their elders - the album kicks off with a Queen-styled anthem that sounds like an outtake from A Night At The Opera. And throughout the album, Jellyfish gets a lot of mileage out of both Queen and the Beatles, circa Sgt. Pepper. If they stopped there, that would be enough to keep any self-respecting pop fan happy.

Luckily, they didn’t even slow down. In this “what else can we overdub” orgy of a record, you’ll also hear nods to the Beach Boys, Cheap Trick, XTC, Supertramp, 10cc, any number of early ’80s MTV artists, the Partridge Family, and countless others that will still catch you by surprise even after several listenings. There’s even an uncanny resemblance to Memphis faves Human Radio on a couple of songs. It all adds up to a completely over-the-top studio extravaganza - by borrowing from so many sources, Jellyfish winds up being totally original. God forbid if they ever decide to start sampling.
NEW IN THE BINS

March looks like another busy month for record stores, with three major releases leading the way. March 9th will see the release of Sting’s new album, Ten Summoner’s Tales. If initial response to the first single is any indication, this may be his biggest album yet. A week later, on March 16th, brace yourself for the much talked-about Coverdale/Page album. Advance word? Zeppelin, Zeppelin, and more Zeppelin. If you thought Kingdom Come or Whitesnake were the last words in Zep soundalikes, wait until you hear this one. And lastly, Depeche Mode finally releases a new album, Songs Of Faith & Devotion, tentatively on March 23rd.

But there’s plenty of other new stuff out there as well. Expect new albums in March from Lenny Kravitz, Widespread Panic, Living Colour, Nanci Griffith, Buddy Guy, Rosanne Cash (see review on preceding page), the Kinks, Steve Earle (Best Of), The Pursuit Of Happiness, Cyndi Lauper, the Butthole Surfers, Hothouse Flowers, Ric Ocasek, the JudyBats, Iron Maiden (live), Ray Charles, LeVert, and a live album of jazz torch songs from Diana Ross.

For country fans, there are just-released albums from Dolly Parton and the Kentucky Headhunters, with new titles also on the way from Hank Williams Jr., Willie Nelson, Sammy Kershaw, and Dwight Yoakam. Jazz buffs can expect new releases from Joe Sample, Earl Klugh, Vanessa Rubin, Lee Ritenour, Tony Williams, and Alex Bugnon. And there are some major rap releases due, with P.M. Dawn, the Geto Boys, Basehead, and Arrested Development (Unplugged) leading the way.

There are also a few solo projects of note due out this month. The Pixies have broken up, but lead singer Black Francis is starting a solo career under the name Frank Black. Look for his debut album early this month. Guadalcanal Diary fans can rejoice, as former front man Murray Attaway finally releases his solo debut, In Thrall. Chris Mars, formerly of the Replacements, has his second solo album ready - still no definite word on Paul Westerberg’s album, although late April or May is the most likely date. And finally, there’s a new group called Presence that features Laurence Tolhurst, keyboardist for The Cure; their album should be out by the time you read this.

And as for April? Look for new albums from Aerosmith, David Bowie, Blues Traveler, Porno For Pyros, Bruce Hornsby, Chris Isaak, Warren Zevon, Aaron Neville, Jeff Beck, John Mayall, David Crosby, Run D.M.C., Primus, the Hooters, and yet another MTV Unplugged album, this time from Boyz II Men. There is also a Muddy Waters tribute album coming from Paul Rodgers, formerly of Bad Company and the Firm (the group, not the movie.) Featuring Rodgers on vocals and Jason Bonham on drums, the album is a guitar lover’s dream - guests include Jeff Beck, Billy Gibbons, David Gilmour, Buddy Guy, Brian May, Steve Miller, Gary Moore, Trevor Rabin, Richie Sambora, Carlos Santana, Neal Schon, Brian Setzer, and Slash.
are recording with Jim Dickinson producing. Bob Cruzen has been behind the board. Los Rebeldes just completed recording with Lee Rocker of Stray Cats fame producing and Greg Archilla engineering. PPI also just finished up their project. Gary Harwood engineered.

THE CONTROL ROOM Robert Weathington just finished four R&B songs to be release independently. Owner Jimmy Enright produced and engineered the project. Rick Vaughn self produced an eight song gospel EP he plans to release independently, Enright engineered. Derek Robinson self produced his four song rap demo that K-97 has been playing, Enright engineered. Also self producing are metal rockers Valhalla, a ten song EP and Jerry Faulkner, a four song gospel project, both were engineered by Jimmy Enright.

MILLINGTON MUSIC A number of artists entering Crossroads worked on demos. Jamie Warren, country; TKO, country; Ricky Real, blues; Mike Steel, pop; Roger Lapoint, pop; Joe Joe Bentry, gospel. Other demos include songwriter Gene Branson and country artist Terry Abney.

HONEY MUSIC STUDIO 50/50 was back in working on guitar overdubs. Richard Car is filming inside the studio and doing interviews for an upcoming cable show Memphis Music Exclusive. Linda Lucchesi of Becky Publishing was in remixing songs. Butch Baker is finishing two sides for Supreme Records.

ARDENT RECORDING B.B. King and his band cut studio tracks for his Blues Summit album on MCA Records in Studio C. The sessions were produced by Denny Diante and Dennis Walker, with Tom Harding engineering. Assistant engineers were Jeff Powell and Skidd Mills. Guests artists on the project included blues legends Koko Taylor, Albert Collins, Robert Cray, Etta James, Buddy Guy, Irma Thomas, Lowell Fulson and Katie Webster. Joe Hardy is producing and engineering an album project for EMI/SBK artists Hard Rain with Erik Fletritch assisting. Contemporary Christian artists DeGarmo & Key continued work on their album with John Hampton engineering and Mills assisting. Travis Tritt cut a vocal for Mark O’Connor’s album while in town to kick off the Budweiser Rock ‘n Country Tour. Gregg Brown produced the session with Jeff Powell engineering. Erik Fletritch engineered demos for local rockers Madman for Ardent Productions.

CROSSTOWN The Blitz and Rob Jungklas both just finished mixing and are now label shopping. In Harmony is tracking Christian tunes with Phil Inman producing and Rusty McFarland engineering. Phil Black has written plays and has put them to music. They are currently being shopped to Christian labels. The Marilyns were in with Rob Jungklas producing and Billy Dowdy engineering. Eddie Smith is label shopping with country material that the Slam Brothers, (Greg Morrow and Rusty McFarland), produced.
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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. If 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.

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GRAMMY NEWS continued from page 11
The Grammy All-American High School Jazz Band’s Los Angeles tour was designed to expose talented student musicians to a myriad of performance and educational activities. Selected band members received new instruments from various program sponsors and one student was named Most Valuable Player and awarded a $5,000 scholarship.

For information about the Memphis Chapter of The Recording Academy, call Executive Director Deborah Camp at (901) 726-5136.

ON A BLUE NOTE continued from page 5
sidemen! Koester’s portable-tape-deck-with-one-microphone-held-near-the-mains album Magic Sam Live proved to be the defining recording in Magic Sam’s unfortunately brief career.

Perhaps as notable as the slate of artists and recordings that list Delmark and Bob Koester on their resume are the “apprentices” of Koester’s that have gone on to establish themselves in the industry. Bruce Iglauer of Alligator Records, Don Kent of Mamlish Records, Michael Frank of Earwig Records, and Amy van Singel of Rooster Blues Records and Living Blues all got their start working for Bob Koester. Musicians Charlie Musselwhite, Kalaparusha, and Mike Bloomfield all picked up extra dollars between gigs clerking for Koester at the Jazz Record Mart.

After several years of near inactivity in the ’80s, Delmark retooled for CD (without abandoning vinyl) and acquired master recordings from several classic jazz and blues labels including the historic Apollo recordings featuring legends Coleman Hawkins and Dinah Washington.

On its 40th birthday, Delmark remains the combined vocation and avocation of a devoted fan and historian. Delmarks’s current offerings include not only classic masters from early jazz and blues but new releases of Chicago artists such as Zane Massey, Big Time Sarah, and Willie Kent.

Delmark’s Address and phone is: 4121 N. Rockwell, Chicago, IL 60618 / 312-539-5001.

- B. B. Bean