April 1993
With THE WHEEL, Roseanne Cash brings us her most accessible and lyrically poignant album to date. THE WHEEL shows a great new attitude and confidence that hasn’t been seen or heard before from Roseanne.

Living Colour has been one of the most consistently successful hard rock bands, and STAIN is a classic demonstration of the amazing musicianship that is this band’s signature. Only the music can accurately describe this hard-edged, muscular album.

LL Cool J follows his smash success of MAMA SAID KNOCK YOU OUT with another prime release, 14 SHOTS TO THE DOME. His writing is intelligent and clever, and his music is extraordinary.

PERFECTLY FRANK is a perfect artistic melding of two of the coolest legends that ever were. Between Sinatra’s music and Tony’s incredible vocals, this project truly does justice to the 24 great “saloon” songs – they sound as glorious and contemporary now as when they were first recorded.

Anchored by Dolly Parton, Nashville’s leading lady, SLOW DANCING WITH THE MOON features the brightest stars, finest musicians and songs largely written by Parton herself. Dolly has several partners on this release including such superstars as Kathy Mattea, Mary-Chapin Carpenter, Billy Ray Cyrus, and many more.
The biggest live music event of the year occurs this month. The Crossroads Cross-Cultural Music Exposition takes place April 15-17 inside nine clubs on Beale Street and 616, which is close by. Over 200 bands will perform, hoping to catch the eye of visiting music industry bigwigs. Since no human being can see that many acts over a three day period, this month's cover story lists our recommendations of who to see and why. There are other events being held in conjunction with Crossroads. Four music industry seminars will be held at the Radisson Hotel Ballroom on Friday the 16th, and the Amro Musictron will host guitar, bass, and drum clinics on Saturday. Memphis guitar wizard Shawn Lane will host the guitar clinic. For more information about 526-4280.

Hello Goodbye:
A few months ago we revealed that Mik-Neil’s on Union would have to close due to hospital expansion. Now we’re happy to report that they’re back as Neil’s on Madison, occupying the site of the old Bill and Jim’s restaurant in Midtown. I’ve been told they will have live music.

Rascals, the site of many after-hours hard rock shows, is kaput. The Overton Square club closed abruptly early in March, just days before a scheduled Disturbance album release party. A few weeks later I called the club and spoke to a gent named Donald Jackson. He informed me that he was the new owner of the club, now called Rascals II. Since the original Rascals had quite a reputation for late night live entertainment, I asked Jackson if he would be booking any live shows. He responded that he would have “rock, R&B, and maybe a little jazz.” (emphasis mine) at Rascals II. Also, the club now opens at noon and plans on serving lunch.

Imagine that. From Son Of Slam and Loaded Goat at 4:00 A.M. to jazz lunches. Truly the end of an era.

April Events:
This month signals the start of the spring music season. The Overton Park Shell begins their Saturdays at the Shell concert series with a tribute to Furry Lewis on the 3rd. Scheduled to appear are Jim Dickinson, Lee Baker and the Agitators, Rufus Thomas, and Sid Selvidge. To hear some good music for a great cause, head down to the Peabody for the Raspberry Jam benefit for Hunter.
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.

SUMMER TOUR PREVIEW: Concert promoters and venue operators are publicly optimistic but privately a little apprehensive about the upcoming summer concert season. Recent trade reports have arena operators complaining that most tours want to play outside in amphitheaters, while the owners of the larger amphitheaters, which these days can hold up to 20,000 people, are worried if there are enough big names on the road to fill their sheds this year.

The season’s most anticipated tour, Lollapalooza '93, is leaving almost all of the traditional concert venues out in the cold. Not only do they need extra space for a second stage and all of the extracurricular activities, but they also want to keep the show general admission, with plenty of open space for seating and/or moshing. Consequently, Lollapalooza’s organizers are currently eyeing alternative sites like racetracks, parks, or just plain wide open fields.

There are still plenty of name acts hitting the road this year — artists currently making plans to spend the summer touring include Aerosmith, Sting, Elton John, the Grateful Dead, Van Halen, Coverdale/Page, Peter Gabriel, Kenny G, Extreme, Vince Neil, Blues Traveler, Widespread Panic, Drivin-N-Cryin, Alice In Chains, Megadeth, and in the “what are they doing back together?” show of the year, Steely Dan. Also, Bruce Springsteen may return to the States after his spring trek through Europe, and it is hoped that Prince’s current mini-tour of smaller theaters is only a teaser for a more extensive U.S. tour.

Package tours are becoming popular again, as well — Sting will be teaming up with the Dead for selected dates, and Coverdale/Page may snag either Extreme or Megadeth for the showcase spot on their tour. Poison, Damn Yankees, and Jackyl will be spending most of the summer together, as will Clint Black and Wynonna Judd. And although previous MTV tours have not done particularly well, they’ve got a good one this time around — the “Alternative Nation” tour will feature the Spin Doctors, Soul Asylum, and Screaming Trees.

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What does this mean for Memphis? Actually, we could have a good year, for several reasons. In the last few years, Mud Island’s relatively small size has caused us to lose a lot of shows to larger amphitheaters like Nashville’s Starwood. Now, however, its size could work to its advantage — there are a lot of acts out there who would be perfect for a 5000+ seat venue.

On top of that, the job of booking shows for the Island has fallen back into local but professional hands now that the Sidney Schlenker era is officially over. Bob Kelley and Jim Holt of Mid South Concerts did a great job in the Amphitheater’s peak years, while the addition of Fred Jones to the picture should bring more black-oriented shows, something the Island has needed for a long time. The booming popularity of country and alternative music should also mean a better variety of shows, instead of the usual parade of classic rock and oldies acts.

And of course, the acts too big for Mud Island can still opt to come in out of the sweltering Memphis summer heat — between the improved acoustics of the Pyramid and the steady reliability of the Mid South Coliseum, we should be able to handle just about anybody... as long as they don’t mind playing inside. We may not have a place for Jimmy Buffett to play anymore, but otherwise, we should have a good summer.

THE NEXT BIG THING?: Memphis may often be a few months behind in some national musical trends, but there have been some groups that have used this city to break into the big leagues. Crossroads entrants would be well advised to look at the examples set by Drivin-N-Cryin, Toad The Wet Sprocket, and the Spin Doctors, all of whom had substantial local support before they made a big splash nationally. And they did it the old fashioned way — by playing here on a regular basis, normally two or three times a year, they had built up a strong word-of-mouth fan base that was already in place when they finally started getting radio airplay.

The next major label up and coming acts that may wind up with Memphis in their corner are the Gin Blossoms and the Judy Bats. The Gin Blossoms got a tremendous response when they opened up
for Toad at the Orpheum late last year, and their record (recorded here in Memphis) had already been selling reasonably well before Rock 103 added "Mrs. Rita." Sales have picked up even more since then, and if they can follow it up with one or two headlining club gigs this year, there's no reason why they couldn't follow in the footsteps of the above-mentioned bands.

The JudyBats, meanwhile, are out of Knoxville and already play here frequently, drawing respectable crowds. Their third Sire album, Pain Makes You Beautiful, has just been released to good reviews and decent local sales, and they may be only an airplay song away from becoming one of Memphis' favorite bands. Will "Being Simple" be the one to turn the trick?

QUICK TAKES: Guitar whiz Danny Gatton's second Elektra album is about to be released, with an ultra-cool Memphis connections: the record features a medley of Elvis Presley's Sun classics, sung by Delbert McClinton. Kind of ironic, since Gatton owns Scotty Moore's original guitar. The mostly instrumental album also features Rodney Crowell singing a Buddy Holly tune... Donald Fagen's next record, due in May, features former Steely Dan partner Walter Becker. How much of a collaboration is it? Well, as mentioned above, they're choosing to tour under the Steely Dan name, so go ahead and call it a reunion... Stanley Clarke, Larry Carlton, and Najee are getting together to tour as a group... Wendy James, the former sexpot lead singer of Transvision Vamp, has a solo record due out at the end of April featuring new songs written by Elvis Costello. It seems that after she requested only one song from Costello, he got carried away and wound up writing the entire album in little more than a weekend.

In legal news, former Red Hot Chili Peppers guitarist Jack Sherman, who was fired from the band in 1985, is just now suing them for violating the terms of their partnership. Among the petty claims in this obvious nuisance suit is that he was not given the proper ten days written notice, and that the written agreement he signed isn't valid because of his "state of mind" at the time... A suit filed two years ago against Michael Jackson for using a patented 3-D sound system on the Bad album without paying the proper royalties was recently dismissed in a California court. The system's inventor immediately got up and punched both of Jackson's attorneys, flooring one of them. He was immediately arrested for assault.

Everybody's favorite bad boys, the Black Crowes, halted a recent show in Louisville when three undercover narcotics officers forced their way backstage and brutally beat the band's merchandising director, who tried to deny them access to the restricted area. After getting out of the hospital, he was charged with obstructing justice, resisting arrest, and assault. No drugs were found, and the band's attorney claims that the t-shirt guy was only doing his job, since they had not been informed that anyone would need to get backstage. Maybe if they had been wearing their passes....

Some of alternative music's most successful producers are lending their talents to some rather surprising projects — the rumor mill currently has Rick Rubin producing Tom Petty's next album, Matt Wallace working with John Hiatt, and Butch Vig producing the Smithereens... A series of singles is coming out shortly in England, each featuring four cover versions of the Rolling Stones' "Gimme Shelter." Artists included in the project, which will donate proceeds to homeless aid, include 808 State, Pop Will Eat Itself, the Utah Saints, Jimmy Somerville, Hawkwind, Thunder, Kingmaker, and Tom Jones, among others... And finally, don't look for a Styx reunion anytime soon. Not only is Tommy Shaw still perfectly happy (and successful) in Damn Yankees, but former Styx frontman Dennis DeYoung may have finally found the perfect gig for his talents, not to mention his ego. He's currently starring in a touring version of Jesus Christ Superstar with Irene Cara.
CONSENTING ADULTS

John Belushi and Dan Aykroyd starred in a movie called Neighbors about a million years ago. Now imagine a movie-of-the-week version featuring the cast of THIRTYsomething.

Kevin Klein and Mary Elizabeth Mastrantonio play a couple of Atlanta yuppies who can’t seem to find happiness no matter how many BMWs they drive or how big their stucco mansionette is.

Then the evil neighbors move in next door and fill their lives with excitement, sex and murder. Klein covets his neighbor’s wife, breaks a couple of other commandments along the way and gets framed for killing her. Then, once he’s lost his Beemer, the house, the wife and the kids, he finally realizes how lucky he was and sets out to prove his innocence. Guess if he does.

- Terry Lancaster

PASSenger 57

Not a bad vehicle in the action genre to establish Wesley Snipes (White Men Can’t Jump) as one capable of carrying a movie on his own. In a vein similar to Bruce Willis/Harrison Ford, Snipes portrays a former top Secret Service agent with the know-how all airline industries covet: airtight security measures that would keep any terrorist at bay. Coincidentally, the very flight he’s on is taken over by merciless killers, and Snipes goes into action. Passenger 57 does bring new twists into the age-old hijacker predicament, but it goes overboard establishing the token sexual chemistry between Snipes and the “lead” actress. Sexual innuendos are both misplaced and gratuitous. Flight attendants wear impossibly short skirts and cripplling high heels, only one detail that keeps this high-action flick a “B” movie.

- Cara McCastlain

HERO

If hijacking won’t do it for you, there’s always the plane crash scenario to convince erstwhile travelers to stick to the road. Somehow, this one is a comedy with Geena Davis, Dustin Hoffman and Andy Garcia. Hoffman portrays a down-on-your-luck guy with no redeeming qualities. When he happens on the downed jet on his way home, his concern for passengers’ safety is equalled by the frustration of getting his shoes wet. Davis is the driven television reporter pulled from the plane and subsequently launches a search for her chivalrous hero. Enter vagrant Andy Garcia who claims the million-dollar reward for “his” heroic effort and transforms himself into Davis’ knight on a white horse. The lies get bigger and the holes get deeper, as Garcia’s and Hoffman’s characters are finally forced to make an explanation that would earn anyone a public relations degree.

- Cara McCastlain

BOB ROBERTS

Written and directed by as well as starring Tim Robbins, this was one of two movies last year that put Robbins in the leading man category. Bob Roberts is a folk-singing, Bible-thumping right-winger whose campaign rise and fall for a Senate seat is depicted documentary-style. It’s so unorthodox, it’s a miracle it was even distributed. Robbins doesn’t miss an opportunity to fully illustrate the moral authority adopted by many in the conservative movement, at the same time showing how a little charisma can lead to blind support that is eerily on target (does Waco mean anything to you?). The premise may sound boring enough, but any liberal heart will cheer Roberts’ comeuppance in the end.

- Cara McCastlain
The Eighth Annual Premier Player Awards held last month at the Adam's Mark Hotel drew more than 500 NARAS members and guests. Hosted by Leon Griffin, the awards presentation honored industry professionals in 13 categories.

This year's winners: Guitar, Shawn Lane; Keyboards, Marvell Thomas; Woodwinds, Andrew Love; Misc. Instruments, Tommy Burroughs; Female Vocalist, Wendy Moten; Male Vocalist, Kevin Paige; Brass, Wayne Jackson; Drums, Steve Potts; Producer, Danny Jones; Songwriter, David Porter; Engineer, Danny Jones; and Band, Tora Tora.

In addition to the Premier Player Awards, the NARAS Governors Award was presented to Andrew Love and Wayne Jackson of the Memphis Horns. The Memphis Horns have worked together as a team for more than 25 years. Their numerous recordings include Peter Gabriel's "Sledgehammer", Neil Diamond's "Sweet Caroline", Rod Stewart's "Roxanne", Steve Winwood's "Roll With It", U2's "Pride" and Al Green's "Let's Stay Together."

Photographer Fred Toma and designer Ronnie Stoots were also acknowledged for their outstanding artwork on the Premier Player invitation and poster. The four color poster celebrating the Memphis Horns are on sale through the NARAS office, $10 for unsigned posters and $15 for posters that are personally signed by Love and Jackson.

Marvell Thomas and band provided musical entertainment for the evening, as did the Grammy in the Schools All-Star Jazz Band. The twenty-two member jazz band played two numbers under the direction of Overton High School Band instructor Jackie Thomas. Two members of the band, Chris Harris and Melodie Myers, were selected to fly to Los Angeles during Grammy Awards Week to participate in various activities, including a recording session at Sony. The two students comprised a larger national Grammy in the Schools Band made up of finalists from all seven chapters. The students performed at the Nominees party in L.A., attended a MusiCares fund-raiser hosted by Bonnie Raitt, and attended the Grammy Awards show.

April's NARAS board meeting will take place on the 6th and will be held at 5:30 PM at the Beale Street Museum (the Old Daisy Theatre) on Beale. NARAS members and guests will get a tour of the new museum. Nominations for the new board of directors will take place.

In a recent press release from the NARAS National Office, it was announced that President Clinton is adding the arts to the congressional educational guidelines in a program called "America 2000." The Recording Academy and the National Coalition for Music Education have won a hard fought battle to make music and the arts an important factor in the education of America's youth.

During this year's Grammy Awards show, national president Mike Greene said, "Music reflects the diversity and articulates the condition of society. When kids are given the opportunity to study the arts, they stay in school. Children who are exposed to music do considerably better in both science and math."

A new national health insurance program for music industry professionals has begun accepting applications from residents of 15 states, including Tennessee. The Music Industry National Insurance Program is a private, self-paid health coverage plan and has been endorsed by MusiCares, the charitable foundation arm of NARAS. Information on coverage options, enrollment, premiums, and claims is available through PacFed Benefits Administrators, Inc., Suite 1160, 801 North Brand Blvd., Glendale, California, 91203, or by calling 818-243-0222.

April 1st is the start of a new dues year for all active and associate members. Annual dues are $40. For information on NARAS or to receive an application, call (901) 726-5136.

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On April 15, 16, and 17 over 200 acts from nine different genres of music descend on Beale for Crossroads '93. Though it is more than that, Crossroads is first and foremost a showcase for unsigned acts seeking record deals. After observing this year's roster, we encountered a dilemma. Most of this year's bands are out of town artists. However, most of the audience will be Memphians. How will we (and our readers) know which bands are hot and which are not?

Then some fool had this idea. Why not listen to all the tapes (or as many as possible) by the selected groups and decide for ourselves? So, for a three week period SR&R went down to the Crossroads office, listened, and took notes. The results are on the following pages.

It wasn't as easy as it sounds, separating the cream of the crop from that big a herd. (At least we got to pick from the winners. Our sympathies go out to the handful of people who had to excavate those from the 600-plus entries)

If it seems somewhat arrogant to issue a "we recommend" list, understand that we are aware that judging music is a purely subjective matter. Opinions are like certain body parts, and everybody's got 'em. Finally, space considerations prevented us from listing all the bands in the event. Or for that matter, all the bands we liked. There was room only for the bands we really really liked, and some commentary on the "buzz bands," acts that have generated a lot of interest from record labels (or other industry insiders).

— CPJ Mooney

Tickets to Crossroads '93 can be purchased during the event on a per day basis ($5 for Thursday, and $7 a day on Friday and Saturday), and will gain you access to all showcase venues. Another option is the Crossroads Party Pack ($25), which includes all three nights, admission to the kickoff party at the New Daisy Theater, and a Crossroads T-shirt.

HARD ROCK

HEAVY METAL

Hard rock has gone through some serious changes in the last few years. Currently, arena-rock "hair" bands are somewhat out of fashion. In vogue are the Seattle grunge and glam bands, and the funk/metal fusion of groups like Faith No More and the Red Hot Chili Peppers.

The best of the latter category in this year's Crossroads is probably Candy Pig, from Charlotte, North Carolina. Shamelessly derived from The Red Hot Chili Peppers, Candy Pig will undoubtedly impress many simply because they do it so well. Don't be surprised to see them walk away from this event with a lot of industry attention. After all, biz logic dictates that if you can't sign the Beatles, settle for the Monkees.

Far tastier is Funkbox. Imagine street rapper Too Short leading Metallica, and

you've got an idea what this newly-formed Memphis group sounds like. A similar musical blend catapulted Mutha's Day Out from obscurity to a major label deal last year, and Funkbox has enough individuality to avoid a "flavor of the month" tag. Can lightning strike twice? Could Funkbox be this year's Cinderella story? The inside word is at least one member of the Crossroads committee is very enthused about this group.

In the poor man's Seattle territory, look at Better Off Dead from Hollywood, California. Though they have a little too much of the gloom tone in 'em, they do it well. Other similar sounding entries in this category are Jadz Heart from Batesville, Arkansas and Memphis' own Black Bone and Gun Down Mary.

Burning Blue is one of those groups that could have just as easily been placed in the Alternative category, albeit heavy Alternative. Starting off as a trendy college pop combo, Burning Blue has evolved over the last four years into a hard driving, rock and roll behemoth. Imagine that skinny professor turning into the Incredible Hulk. Only more melodic.

Although arena rock ("hair bands" by detractors) has been taking a backseat lately to Seattle grunge, cute guys with great hair and power ballads can't remain out of fashion for long. MTV, radio programmers, and teenage girls across the country just won't stand for it. Haydn from Pensacola, Florida are especially appealing, with a flair for melody and strong vocal harmonies. This band could just as easily have been in the pop rock category. Ditto Sage, from Knoxville. Their "Think About Love" is a lilting and catchy ballad strongly reminiscent of Mr. Big's "Be With You."

There's nothing cute about Dead Cut Tree. Based in Atlanta, this group is one of the "buzz bands" that have already generated interest from the industry. Billboard compared them favorably to Pearl Jam and Metallica. Pressed to slap a label on 'em, I'd say punk metal is a more accurate term. If you like it loud, fast and hard, these guys are for you.

Also don't miss local favorites Nine Daze Wonder (Metallica meets Pink Floyd), Son Of Slam (metal meets punk, thrash, grunge, and roots rock), and Black '59 (hard rock with hooks).

— John Carl Jordan

POP/ROCK

The most exciting discovery in this category is an unknown out-of-towner named Terry Simpson. Masquerading as an outcast British pop singer (under the stage name Albert's Memory) this Georgian's songs are manannah from Heaven for a pop music junkie. He writes fab gear pop ditties with a '90s rock sheen. All month long Albert's demo tape has been competing for my personal stereo time with Paul McCartney's new album... and Albert's winning! (Sorry Paul).

On a similar front is Memphis' own Beat Generation. These veterans of the local scene can write and play power pop...
For some astounding pop originals, don’t miss Albert’s Memory.

like nobody’s business. Their just-released Million Dollar Movie album proves it. Buy it — and if you’re a record guy — sign ‘em up and make ‘em rich.

If you want a harder edge to your pop, North Carolina’s Automatic Slim should do the trick, with a groove reminiscent of AC/DC, only leaner. They have that timeless boogie crunch that never seems to go out of style for long — they could have put this tape out in 1976 and it would sound contemporary. And it still does today. In a similar vein fall Screamin’ Cheetah Wheelies. Though their Crossroads tape failed to live up to the uniqueness of their name, they are considered a band to watch. (One rumor making the rounds locally was that Atlantic records founder Ahmet Ertegun would be travelling to Memphis specifically to check ‘em out.)

Some Memphians may recognize Atlanta’s Angie’s Hope under their old name The Crush, or at least remember former Y.B. Normal guitarist Alan Queen. While still called The Crush, Angie’s Hope made only a brief appearance on Star Soldier vocalist Steve Patrick). With strong ballads like “Sail Away” they’ll soon climb to the top of the local rock scene.

Honorable mentions: PM from St. Louis, Missouri has a lush, polished sound that journalists have compared favorably to the Beatles and The Police.

Also worthy of your attention is Jeff Black. He resides in Nashville and his songs have been recorded by Maura O’Connell and Waylon Jennings. A solid, seasoned songwriter who rocks.

— CPJ Mooney IV

ALTERNATIVE

Fans of the local alternative scene may be a little dismayed to learn that most of the alternative acts in Crossroads are from outside Memphis. This category received more applications than any other, and unfortunately Memphis had to compete with dozens of other cities across America. Out of the 43 Alternative acts scheduled for Crossroads, only seven are local. So if you (or your favorite band) didn’t make the cut, don’t get upset. The competition in this category was brutal.

Leading the pack for Memphis is the near-indescribable Neighborhood Texture Jam. What can be said about a band that uses hubcaps, oil cans, and empty beer kegs for percussion? Alternately serious and absurd, these post-collegete punk intellectuals have been flirting with nationwide attention for some time now. Texture Jam’s Funeral Mountain album from a couple of years ago landed them rave reviews in both Rolling Stone and Spin magazines. They’re even better now.

Believe it or not, the once maligned state of Arkansas is achieving prominence on more than just the political scene: nine alternative groups from Arkansas made the Crossroads cut in ’93 and more almost did... is there any way we can just rope off the whole state and proclaim it the new Seattle?

Three bands to keep an eye on are Curious George from Little Rock, Baby Self Hate from Hot Springs, and Techno Squid Eats Parliament. The first two put out primo anger noise of the young, loud and snotty variety. Little Rock’s Techno Squid though young, have a more developed, Athens-tinged college rock sound. In addition to their unique name they have a great dysfunctional love song called “I Shot Your Boyfriend.”

From the heartland hails two bands. Iowa’s... these days. The dual influence of R.E.M. and U2 figure fairly prominently in this Iowa band’s sound, but it doesn’t sound forced. And one original, “Wedding Song,” shows they can throw a little country into their organic alternative mix.

No Left Stone from Lincoln, Nebraska also impressed. The group won first prize at a Kansas State University battle of the bands recently, no doubt due in part to their neopyschedelic guitar work.

Blue Nation were named “Best Alternative Band” by a local radio station in their hometown of Detroit. They’re a hard rock band with just a touch of funk.

In a class by themselves are Clang. Barely a year old, they’ve already gained accolades in their Tampa hometown, winning the 1992 “Best Band In The Bay Award.” Look for Clang’s listener-friendly, jazz-tinged alternative pop to connect with a larger audience. It’s such a departure from where alternative is now, it’s a breath of fresh air that could do for the genre what Arrested Development has done for rap.

With a little luck, the process could start at this year’s Crossroads.

— CPJ Mooney IV

COUNTRY

There’s something for everyone in this year’s Crossroads for both traditionalists and “new country” fans.

Hailing from Dyer County, the group TKO would have been labelled southern rockers a decade ago, judging from the songs they sent in to Crossroads. They’ve got at least one bona-fide knockout, “Hometown Boy, Up Town Song” that could be a great
**RAP**

This category has the strongest concentration of Memphians than any other category except Jazz. The main thrust is gangstas, gangstas, and more gangstas. Most of the rappers profiled in SR&R's February story on the local rap scene will be performing, including Outlaw artists Skinny Pimp and 2-11, SMK, and Al Kapone. FM, the voice behind the controversial rap hit "Gimme What'cha Got (For A Pork Chop)" will also be performing.

But most behind the scenes talk surrounds a new group called Musically Inclined. Their tune "The Bigger The Booty The Better" could be a breakout smash like "Baby Got Back."

Some other new faces with promise are locals Alley Cat and W-DEF (who apparently can sing as well as rap, judging from his quickie impersonation of Al Green singing "Let's Get Married.") Also worth watching is Mac V, an act currently recording at Waylo studio, the place that gave birth to countless Al Green hits.

If you're looking for the sexually explicit stuff, Boss Game T can deliver the goods, and then some. Part of the local rap duo the Southbound Players, he evokes a unique approach to racial harmony with "Give It Up" (from his solo release I Want What's Coming To Me) with the line "my race is black but my dick is color blind."

In a less gangsterish vein is The Fakshon, a group incorporating a more musical R&B/Jazz touch. They need a little more seasoning but could be a future contender. Former Megajam artist Phalon will also be appearing at Crossroads. His 1990 album Rising To The Top was an adventurous foray into jazz-flavored rap, but had the unfortunate timing of being released just as the gangsta craze was starting to swell. Given the advent of progressive rap acts like Arrested Development, PM Dawn, and Digable Planets this could be a new beginning for him. Unless he's gone gangsta, too.

— Reg Landry

**SINGER/SONGWRITER**

The big buzz in this category clearly resonates around Atlanta's Angela Motter. A singer with an "achingly pure voice" and impressive compositional skills, Motter has been written up in Rolling Stone and is reportedly a favorite of fellow Georgians the Indigo Girls. The word is that reps from Atlantic, Columbia, and Elektra have expressed interest.

For a sojourn into the bizarre, seek out local eccentric Wally Ford. He has something of a cult following for his offbeat originals, with song titles like "Crawling Like A Lizard," "Mr. Rogers On Acid," and "Babies With Rabies." He sounds like the

— CPJ Mooney IV
closest thing Memphis has to a Syd Barrett
type.

Some of the artists in this category will
also be performing with their own groups.
Don’t miss Terry Simpson (see Pop/Rock: Albert’s Memory), Angie Aparo (see Pop/
Rock: Angie’s Hope), Ned Massey (see
Country), and Greg Hansen (see Other).

Also we also liked the alluring voice of
Baguenadage’s Holly Cosner, and the songs
of former Homestead Gray Chuck Meade.

OTHER

Greg Hansen and The American
Reggae Band have been favorites in this area
for awhile now, with their reggae versions of
oldies like “The Weight,” and “Second That
Emotion.” In addition to the reggae covers, the
group performs some Hansen originals. One of
those, “Please No More,” ended up on Joe
Cocker’s Night Calls album. Every Crossroads
category needs a hot Arkansas export, and this
one is no exception. The next big thing in terms
of a guitar hero might be Richard Johnson,
who is based in Little Rock. Johnson, like Eric
Clapton, has been called God by a slightly
over-enthused journalist. He (Johnson, not
God) will be performing with percussionist Jud
Martindale.

Guitar virtuosos of a different stripe are the
acoustic duo Pruett and Davis. They currently
reside in Georgia, though Pruett is a former
Memphian. You won’t be confusing them with
Clapton. Their independent release Winter’s
Ending is a long way from rock star fretwork
boogie. There are no vocals or drums on the
album, and in fact no “songs” per se — but
“pieces.” St. Louis’ Ship Of Fools are an
instrumental trio that play a sort of ethnic
folk with a jazz twist. Like Pruett and Davis,
they’re a long way from Headbangers Ball,
but are interesting nonetheless.

— John Carl Jordan

JAZZ

A slim category in terms of the number of
participants, but fairly strong in terms of
quality. Marlon Branch, who has played
guitar in the Midtown Jazz Mobile, has a
some nice pop/R&B-tinged material that
goes down smooth. In roughly the same
genre is saxophonist Regina Carter, who has
recorded and recorded with Al Green.
Both Branch and Carter are Memphians.

Ten years ago Eutectic would have
been labelled a fusion act, but in today’s
progressive jargon they’re “new age.” They
certainly have the fingo down pat, with song
titles like “Passion Dance,” “Spirit Talkin’,”
and a promo kit that mentions the band’s
“state of equilibrium.” Book them for the
next harmonic convergence.

Also scheduled to perform at this year’s
Crossroads is Joyce Cobb, Memphis’ first
lady of jazz, and the local fusion band SOA
Experience.

— John Carl Jordan

BLUES

Former Lord Tracy guitarist Jimmy
Russelroff now leads Jimmy R and The
Rats. Though the band is more rock than
blues, only the snootiest purist would worry
about labels. They’re sure to stand out with
songs like “Bang Time, Hang Time,” a great
little boogie rocker, with a groove tailor-
made for radio.

The closest thing to a living legend
performing at Crossroads this year is probably
Bobby Whitlock. For those of you not
up on your rock and roll history,
Whitlock was a member of Eric Clapton’s
famed Derek and The Dominoes, and played
and co-wrote songs on the classic Layla (&
Other Assorted Love Songs) album. He is
currently pursuing a solo career, and not
surprisingly his material would sound right
at home on a Clapton album.

Another Crossroads participant with a
classic rock link is guitarist Johnny Neel,
who has toured and recorded with the
Allman Brothers. Neel was the coauthor
(with Greg Allman and Dickey Betts) of the
groups 1990 AOR hit “Good Clean Fun.”
His own material is similarly solid blues
rock numbers.

For some hometown talent, Lee Baker
and The Agitators have been rocking the
delta blues for ages now, and they sound
better than ever. If you’ve spent any time on
Beale Street, you’ve undoubtedly encoun-
tered either Ruby Wilson or The Famous
Unknowns. Both have been club staples
for the last few years now, and in front of
an audience they always deliver the goods.
Finally, Chance Wayne (aka “The ‘Bama
Hurricane”) is an example of local up and
coming talent: the guitarist was the winner
of the 1992 Mid South Blues Guitar
Search.

— Reg Landry

R&B

Given Memphis’ rich musical heritage
(Stax, Hi, et al) you’d expect this category to
be packed to the rafters with potential, right?
Well, to quote Porgy and Bess, “it ain’t
necessarily so.” If you’re looking for the
next Otis Redding (or Bobby Brown, for that
matter) you won’t find him at Crossroads
this year. Not that there’s anything to be
embarrassed about here; most of the
entries are competent, but there isn’t
anything strong enough to make a jaded
A&R rep drool.

The one exception may be a local group
called Raw. Crossroads gossip has it that this
group has already attracted attention from at
least one record label.

Other artists scheduled to appear at
press time included singer Ales Gaye from
Atlanta, local groups Perfect Combination
and PPI, the San Antonio-based group Split
Image, singer Theoplass Forsett, and four
acts signed to the Memphis based Gilliam
label: vocalists Arletta Nightingale and Carol
Smith, and the groups Brother To Brother
and U Turn.

[Ed. note: information was unavailable on
three other artists in this category:
Chanel, Michael Street, and the Dealers.]

— Reg Landry

CONTEMPORARY
CHRISTIAN

The face of Christian music is much
broader than it was a decade ago, and that
diversity is reflected in many of the Cross-
roads acts. From the metallic power pop of
Vision, to the slick R&B/“New Jack
Christian” feel of Purpose, to the ethereal
dreamy pop sound of Tulsa’s Stephen Hero.
If you thought a Christian band could never
get away with calling themselves “creative
and accessible modern music,” then don’t
miss Rhythm Of Life. Pushing Christian
music even closer to the edge is Andre VII,
a rapper based out of Memphis.

But the shining light in this category is
Unchained, a new group led by Memphian
Steve Dacus. Dacus — despite his appearance
on our June 1992 cover — may be the best kept
secret in Memphis music. If you represent a
Christian label and want to impress your boss
with a discovery, seek this man out. If you
represent a major label and understand the
marketability of a great songwriter who just
happens to be Christian, seek this man out.
He’s proof positive that rock and roll is not
the devil’s music.

— CPJ Mooney

GOSPEL

Ed. Note: We were unable to examine
the material for Crossroads gospel partici-
pants. At press time the following local
artists were scheduled to appear in Handy
Park on Saturday, April 17th: Ascension,
Murphy and Company, The Swanigan
Twins, Cynthia Yvette Williams, and the St.
Augustine Catholic Gospel Choir, also 2
Days Later from Days, Texas will perform.
Raspberry Benefit Scheduled For April 8
Peabody To Host Concert And Auction

It doesn’t take much excuse for the Memphis music community to throw a party, but when the excuse is a sweet-faced baby boy whose father just happens to be one of the city’s favorite sons, you can bet the farm it’s gonna be a throw-down. So when the doors to the Peabody Hotel’s Skyway and Continental Ballrooms swing open on Thursday, April 8 for “Raspberry Jam: A Benefit for Hunter Raspberry,” expect to see a serious crowd.

Hunter is the three year old son of Memphis music legend Larry Raspberry and his wife, Carol, a former Miss Tennessee. He has been plagued with medical problems most of his life. Doctors will attempt to perform a living donor transplant in early April with the child’s mother donating a portion of her liver. Although the success rate for surgery of this type is very high, the recuperation period for both mother and child will be lengthy. The benefit will provide needed financial assistance for the family to help offset expenses associated with their recovery.

Larry Raspberry moved his family to California in 1983 to pursue an acting career. Prior to that, he performed regularly in the mid-south area with his band, the Highsteppers (whose lineup included Carol Raspberry). The band released four albums in the mid-'70s on Stax, Backroom and Mercury Records. He was also a member of a group of teenagers called the Gentrys, whose 1965 song “Keep On Dancing” went to #4 in the nation.

Still writing and performing, he returns to Memphis often (his family - sisters and cousins reckoned in the dozens - lives here), playing clubs and festivals to packed crowds. The Everly Brothers recorded his “Always Drive A Cadillac” on their 1986 album Born Yesterday (look for Raspberry in the video) and Carly Simon had a minor hit that same year with his “Tired of Being Blonde.”

“Raspberry Jam” is a two-part effort, consisting of a concert and Celebrity Auction. Among the many musicians committed to perform at the concert at press time are Jimmy Griffin, Don Nix, Keith Sykes, Rob Jungklas, Robert Johnson, Come In Berlin and John Kilzer. Individual performers will be backed by a group consisting of George Bradfute, Greg Morrow, Greg Reding, Dave Cochran, Joe Mulherin and Jim Spake. Additional performers will be announced.

The Celebrity Auction will feature an array of music memorabilia, special services and personal items donated by national artists as well as local performers and well-wishers. Included will be a guitar owned by J.J. Cale, a jacket belonging to Sid Vicious of the Sex Pistols, items from Tora Tora, Little Texas, Jimi Jamison, the Eric Gales Band, a custom made “Elvis” guitar by Mike Ladd, a set of Ardent label Big Star singles, Beatles memorabilia and much more.

Advance tickets are available in person only at TicketMaster Ticket Centers for $10 with no service charge. Tickets at the door will be $12. A limited number of reserved seats are available in advance for $25 each or $200 for a table of ten. Donations may be made directly to the family by making checks payable to the Baptist Church of Beverly Hills, referencing the Hunter Raspberry Fund. For additional information about the show or premium seating please contact David Less at (901) 272-7315. For information about the Celebrity Auction contact Susan Hesson Allred at (901) 725-0855.
Pianist Marcus Roberts makes the following analogy between women and pianos:

"Women can function independently, but unfortunately, not deservedly, they're often forced into subordinate positions. It's the same way with the piano. It can function quite well as a solo instrument, complete unto itself. But the piano is often shoved into the background – in the middle of a quintet or bigger band – to function as a pacifier, a backdrop."

Roberts will perform solo in an installment of Irwin Sheft's World Class Jazz Series Sunday, April 25th. Not yet 30, he has cut a swath for himself as the latest wunderkind on the jazz circuit with six solo CDs and a five CD stint as Wynton Marsalis's pianist under his belt.

Roberts' latest CD, If I Could Be With You, shows off his stride piano roots, with several James P. Johnson pieces included in a song list that also features Joplin, Gershwin, Monk, and several originals. Liner notes and anything more than a casual listening make it clear that Roberts is a dyed-in-the-wool jazz piano classicist. Wherever possible, allusions are made to 20th century jazz greats: James P. Johnson, Jelly Roll Morton, Scott Joplin, Thelonious Monk. But Roberts wants a wider audience than jazz purists. "I'm interested in making this music naturally listening make it clear that Roberts is a dyed-in-the-wool jazz piano classicist. Wherever possible, allusions are made to 20th century jazz greats: James P. Johnson, Jelly Roll Morton, Scott Joplin, Thelonious Monk. But Roberts wants a wider audience than jazz purists. "I'm interested in making this music naturally available in mainstream society. It should be at parties, parades, zoos, museums; it should be naturally integrated into the marrow of society. We have to get away from the elite terminology that scares the public. We have to stress the excitement and fun of the music. Jazz represents sophistication, tradition, and quality. It offers everyone the possibility of being an aristocrat."

Rhino Records recently released their latest entry into the effort to have every known blues recording represented by a box set or much heralded CD series. The first five volumes in the Blues Masters series (released last October) featured outstanding collections of mostly-vintage recordings that fell into the following categories: urban blues, postwar Chicago, Texas blues, harmonica classics, and jump blues classics. Volumes 6-10 feature blues originals, blues revival, postmodern blues, Mississippi delta blues, and blues roots.

The comprehensive nature of this collection, combined with liner notes from music historians and authors Sam Charters, Robert Palmer, Dick Shurman, Cub Koda, and Jim O'Neal make this series especially attractive to blues aficionados. That shouldn't, however, scare off novices who imagine scratchy, distorted recordings and reams of esoterica passing for liner notes when they hear the word "vintage".

Each individual CD does an excellent job of providing a broad sampler of the particular sub-genre or region it's intended to highlight. The Mississippi Delta Blues CD (Volume 8), for example, ranges from Robert Johnson predecessors Charley Patton, Tommy Johnson, and Rube Lacey to Albert King's "Crosscut Saw".

Volume 6, Blues Originals covers popular blues and rock tunes that have somewhat less popular (obscure in some cases) origins. Several obvious choices are included here: Sonny Boy Williamson II's "Bring It On Home", Muddy Waters' "You Need Love" (both covered by Led Zeppelin), and Henry Thomas' "Bulldoze Blues" (retitled "Goin' Up To The Country" and covered by Canned Heat. At Woodstock, no less!). Also included are more obscure originals, including the version of "Got My Mojo Workin" that Muddy Waters covered, and has in turn been covered by virtually every self-respecting blues/rock band over the past 30 years.

Volumes 7 and 10, Blues Revival and Blues Roots should prove particularly educational, especially to listeners who are unaware that blues ever had a heyday, much less a substantial revival. Blues Roots does a passable job of giving some insight into the African and rural Southern roots of blues and subsequent genres, but is perhaps most notable for including the enigmatic Robert Pete Williams, a Louisiana prisoner "discovered" in 1959, and held as a favored trade secret by ethnomusicologists. Defying most blues conventions, Williams is presented as an example of pre-12 bar blues, although a stronger argument can be made that Robert Pete Williams was simply one of the most wonderfully weird performers to ever make vinyl.

Finally, lest the series fall into the realm of esoterica reserved for converted blues fans, Volume 9, Postmodern Blues, documents the rise of blues rock (sans British Invasion) from the late 1960s through Stevie Ray Vaughan and Johnny Winter's virtually unquestioned ownership of the genre in the 1980s.

The Blues Masters series is perhaps the single most complete blues collection to date. With five more installments scheduled to be released later this year (including a CD featuring Memphis blues), the series is an instant blues collection, characterized by excellent sound, thorough liner notes, dynamite packaging, and scads of photos. This series is a must-have for blues fans.

– B. B. Bean
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 May issue is Wednesday, April 21.

ROCKINGCHAIR STUDIO David Williams completed an album project for Broke Records. CD’s and cassettes will be available mid-April. Studio owner Mark Yoshida produced and engineered. Nuclear Cafe, a Memphis based alternative rock band, recorded a five song EP for independent release. Two additional songs were recorded to be released on 7" vinyl. The band and Yoshida produced the project, Yoshida also engineered. The Martini Age was back in the studio to mix four more songs for their upcoming alternative pop release. John Baker and Jim Rivers are producing, Baker is engineering. Mark Yoshida produced a radio spot for Life Design Seminars.

THE WAREHOUSE Mutha’s Day Out continued tracking and mixing for their Chrysalis debut, with Neal Jones, G. E. Teel, and Paul Ebersold. Shotgun Love spent a day in “A” with engineer G. E. Teel. Radioactive Entertainment worked in “A” and in “B” getting a project to take to an interested New York label. Also in Studio B were Opium Dream (alternative), G. E. Teel engineer; Seraph (Christian rock), Neal Jones engineer; Lil Pat engineered rap artists Dirty D, Kojak, Criminal E, Modern Day Poets, and Skinny Pimp & MC 211; Speak EZT (rap), Neal Jones engineer; Suaveo (rap), G. E. Teel engineer; Charles Spears (blues) with G. E. Teel engineering and playing bass with Bob Salley sitting in on guitar; Michael Street (R & B), Neal Jones engineer; and Van & Jackie Johnson producing a rap group.

ARP PRODUCTIONS John Dennie completed two more songs for Celebrate Our Love, a R&B EP for Pyramid Records. John Vallentine produced along with Cazearei who also engineered. J. T. Johnson completed a R&B LP entitled I Want It All to be released this month 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 album entitled In Raw Form this spring. The Unemployed Gangsters are finishing up 30 Seconds Too Late, also scheduled for spring release. Cazearei produced and engineered both artists. Cazearei is working on the flip side of his own release, a remake of “Some Kind Of Woman.” Teenage rappers Gangster Loc and G-38 are working on an album for ARP Records. The young- sters album, Leavin’ MF Critical, is being produced and engineered by Cazearei. Abdule Shabazz is working on an R&B release with Cazearei producing and engineering. Muhaiminu is working on an jazz project entitled Sounds Of Somalia with that busy guy Cazearei producing and engineering.

EASLEY RECORDING Recorded releases out this month include The Gibson Bros.’ Memphis Soul Today CD on Sympathy For The Record Industry; 68 Comeback’s 7” on Sugar Ditch Records; Snake Hips’ Buried Alive 7” on Twister Records; Velocity Girl’s Copacetic CD on Sub Pop; The Grifters One Sock Missing CD for Shangri-La Records; and Insect Syren for Sub Vega Four Productions. Ace Cannon continues work on his album with Bobby Turner producing. Producer David Francis is working with Cindy Hunt for label interests with Doug Easley engineering. Buddy Church, Tony Thomas, Bo Harris, Scott Lane, Buzz McIntyre and Robby Turner were musicians on the sessions. Keyboardist/vocalist Deme was in working on four dance tracks with Davis McCain engineering. Man With Gun Lives Here cut eight songs for a split LP Easley engineered. Dennis Gurley and Mike Barnett are working on material with McCain engineering. The baron-of-love Russ Johnson cut a 7” for Sugar Ditch Records with Hot Joe backing plus Jared McStay of the Simpletones on guitar and rockin’ Rick Ivey on bass. Easley and McCain engineered. Curly Mojo cut a 4 song demo for Nick Name Productions. Other demo projects include Fate from Batesville, AR; Myrare continued work on four songs; David Gillspie cut two songs and Robert Dickerson worked on two R & B numbers. Ciao!

MEM-TEN MUSIC Owner Bob Holden has been busy producing and engineering a number of demos. In the works are X-It, a country-rock-metal mixture; Oxbow, country rockers; Rob & The Rage; Rhonda Byrd; and rapper Marlon Chism.
MIILEGE RECORDING Nashville songwriter David Foxworth of Jimmy Buffet fame was in recording demos for a Nashville publisher. Owner Mike Elledge engineered. Thrash metal rockers Kollerah self produced an eight song EP for upcoming independent release; Elledge engineered.

OUTBACK RECORDING Two contemporary Christian artists, Jim Cross and Gwen Smith, were in recently recording solo albums, both for independent release. Both artists used the same utility men: Derek Jackson on bass, Roy Brewer on violin, while studio owner Frank Wilson played guitars, programmed tracks and engineered.

SOUND TRAXX The Long Gone Band was in recording three original tunes for label shopping. The project was self produced by the band and studio owner Jeff Robinson engineered.

THE CONTROL ROOM A'Daggio just finished a three song R&B demo. It was self produced with the assistance of Jimmy Enright engineering. Ron Baker did two radio spots for Southern-Tell Promotions, Enright engineered and produced. A. G. Robertson worked on his seven song EP to be independently released to the contemporary gospel market. Enright produced and engineered. Producer Ace Moore brought in rapper Radioactive and recorded a three song demo for shopping. Enright was behind the board. Derick Clark finished overdubs on seven songs for the album project he is self producing. Enright engineered. Erick Blake was back in to complete overdubs on his self produced and engineered project. Blake has also programmed all tracks.

MATRIXX RECORDING Van Ford was in working with producer Eddie Craft on R & B demos for shopping. Darryl Evans and Darell C. Jones engineered the project. Donna Ross recorded gospel songs for her future album. Jones engineered and co-produced with Adria Ross. Word of Deliverance Christian Center Choir recorded under the musical direction of Erik Patton. Evans engineered this album much of which was recorded on location. Larry Springfield is tracking for his upcoming CD on Tabu Records. KC has been producing and assisting Evans on the board. Mike Webb was doing vocal overdubs with KC producing and assisting Evans with the engineering. Rapper W Def put down three tracks for shopping. Evans produced and engineered. Scar Hand worked on demos. KC produced and assisted Evans behind the board. Ben Flint is in mixing demos with Jones producing and assisting Evans with the mix. Beautiful country songstress Naetta Bell is working with Evans and Jones cutting publishing demos for A & M Records.

MILLINGTON MUSIC R. T. Scott has been in working on publishing demos. R. T. is self producing with the help of Ken Laxton and Barry Earnheart on the board. Players included Buddy Church and Steve Ingle. Radio spots for Bell South Mobility were produced by Beverly Joyner. Laxton was on the board. TKO continues to work on their album, Laxton has been producing and engineering.

ARDENT RECORDING The Degarmo and Key Band overdubbed and mixed their new album for the Benson Company. John Hampton engineered, with Skidd Mills assisting. SBK

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I want to kick and scream and be obscene."
Lyrics from Jim Morrison, Mick Jagger or perhaps Axl Rose?
No, they're the words of Joe Casey, leader and founder of the latest bad boys on the block - the Devil Brothers.
Unashamedly living up to those words, Casey likens the band's sound to a certain part of a hooker's anatomy - "loose and raw."
However, crass as this analogy may be, it describes what you can expect both lyrically and musically with the Devil Brothers. Songs like "Don't F**k With Me," "Hard As Stone," and "Poison Apple" are standard fare, sonically sort of a meeting of the minds between the Black Crowes and the Sex Pistols.
But to date the Devil Brothers (completed by drummer Victor Cavola, Mike Duncan on guitar and bassist Chris Swenson), are most known for their attitude. Specifically, they don't deal with rejection too well. After failing to make the Crossroads '92 Showcase cut, they recorded a nasty little song called "F**kin' Low." It was inspired after Casey heard a rumor that their tape wasn't even screened by the selection committee. "Our bass player heard from some people involved with Crossroads that our tape, along with others wasn't even listened to."
"I just sort of vented my frustration, and sent it out to whoever I could think of."
The Crossroads committee got a copy, as did assorted media, and the band handed it out on Beale Street to all the visiting label reps they could identify. Though musically "F**king Low" was at best a throwaway, Casey defends the song.
"What better way to express your disenchantment with a music event than with a song? It
Continued on page 24
The following acts are playing on the day indicated throughout the month of April.

Monday
Blues - B.B. KING’S BLUES CLUB - Famous Unknowns
Rock - CAPTAIN BILBO’S - Good Question
Rock - CIRCLE CAFE - 2 Plus A Drummer
Rock - DAD’S PLACE - Crossfire/Mixed Company
Country - ESCAPE LOUNGE - J. P. Netter
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
Rock - THE ALLEY - Two Faces
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
Blues - BLUES CITY CAFE - Blue Healers
Rock - CAPTAIN BILBO’S - Beat Generation
Rock - CIRCLE CAFE - Three Way
Acoustic - COCKEYED CAMEL - Open Mic
Acoustic - CRAY LARRY’S PUB - Posey Hedges
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
Jazz - JOYCE COBB’S CLUB - Sandy Carroll Band
Classical Guitar - MARENA’S - Randy Toma
Blues - MURPHY’S - King Daddy
Blues - RUM BOOGIE CAFE - Don McMinn & The Rum Boogie Band
Jazz - SATCHMOES - Lannie McMillan Quartet
Blues - SILKY O’SULLIAN’S - Tuesday Night Blues Band
Easy Listening - SOUNDS - Mr. C., Easy Listening - THE BISTRO - The Amazing Mr. C.
Country - VAPORS/BAD BOB’S - John Anderson, Ernie Graves & The Vapors Band
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
Easy Listening - BLUFF CITY BAR - Tot & Stein

Stephanie Needham performs every Sunday night in April at The Daily Planet.

R&B - RAMPAGE BAR & GRILL - Eddie Harrison & The Short Cuts
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
Jazz - SATCHMOES - Lannie McMillan Quartet
Blues - SILKY O’SULLIAN’S - Moetta
Easy Listening - SOUNDS - Mr. C.
Rock - THE ALLEY - Trust / The Sunseekers
Easy Listening - THE BISTRO - The Amazing Mr. C.
Country - VAPORS/BAD BOB’S - John Anderson, Ernie Graves & The Vapors Band
Country - WESTERN STEAKHOUSE AND LOUNGE - Eddie Carol & Del Street
Easy Listening - WILSON WORLD HOTEL ATRIUM LOUNGE - Pianist
Rock - COCKEYED CAMEL - 1-900

Friday
Country - AMERICANA CLUB - Julie Carter & The Bubba Band
Jazz - BABYLON CAFE - Ed Finney
Easy Listening - BLUFF CITY BAR - Tot & Stein
Country - BOB O’S - Johnny Bratcher & The Country Music Show
Country - CASPER CREEK - Curtis Walker & Switchline
Pop - CIRCLE CAFE - The Buoni’s Rock - DAD’S PLACE - Crossfire/Mixed Company
Jazz - DAYS INN (Downtown) - Bill Hurd
Country - DURANGO’S - Highway Band
Jazz - ESCAPE LOUNGE - James Austin
Jazz - FRENCH QUARTER SUITES - Capt. Phil & Hottenazz/Trio
Rock - GQ’S SALOON - Triple Tuff
Country - HERNANDO’S HIDE-A-WAY - Bill Strom
Country - J. B.’s DOGHOUSE - Second Chance Band
Country - LINDA’S RESTAURANT & LOUNGE - Dotti & The Boys
Jazz - MALLARDS BAR & GRILL - Fred Ford & The Honeymoon Garner Trio
Classical Guitar - MARENA’S - Randy Toma
R&B - MARMALADE - Willie Covington/Phil Joyner/Johnny Kool
Jazz/Blues - MEMPHASIS SOUNDS - Bill Hurd
Country - MILLER’S CAVE - Miller Brothers Band
Acoustic - NORTH END - Sid Selvidge
Jazz - OWEN BRENNAN’S - Cannon Trio
R&B - RAMPAGE BAR & GRILL - Eddie Harrison & The Short Cuts
Rock - ROADHOUSE - Jim Beatty & The Beatty Bunch
Comedy - ROB’S - National Acts & Amateur Night

Continued on page 20
JAVA CABANA - Glen Miller (ac)  
JERRY LEE LEWIS' SPOT - Linda Gail Lewis  
JOYCE COBB'S CLUB - Joyce Cobb & Cool Heat (ac)  
MIDWAY CAFE - The Reflections (r)  
MR. HANDY'S BLUES HALL - Dave McKenzie (bl)  
MURPHY'S - Greg Hisky's Rhythm Method (r)  
NIRVANA REEF - Joe Sanders (bl)  
OVERTON PARK SHELL - Zeke Johnson; Lee Baker; Sid Selvidge; Jim Dickinson; Rufus Thomas (b)  
P & H CAFE - The William Tell Routing Band (r)  
RECOVERY ROAD - Urgent Cry; Common Ground (r)  
RENEGADES (Jackson) - Ripster; Costa (r)  
RP TRACKS - Armed Voices (r)  
RUM BOOGIE CAFE - Don McMinn & The Rum Boogie Band (bl)  
SLEEP OUT LOUIE'S - Bluebeats (r)  
SOUTH END - Celebrity Toast & Jam (r)  
SPORTS BAR & GRILL - Delta Breeze (S)  
STAGE STOP - Majesty (r)  
TAVERN - No Parking (r)  
CAPTAIN BILBO'S - Jr. Markham & The Jukes (bl)  
JOYCE COBB'S CLUB - Watson Singers (g) / U Turn Band/or/Arletta Nightingale (rb)  
MEMPHIS STATE - Contemporary Chamber Players  
NEW DAISY THEATRE - Fugazi (a)  
RHODES COLLEGE (Hardie Auditorium) - Faculty Concert Series featuring Jack Abell, viola.  
SPORTS BAR & GRILL - Last Call (r)  
STAGE STOP - Gilbraten (r)  

Thursday - April 8  
ALFRED'S - Kevin Paige Band (r)  
B.B. KING'S BLUES CLUB - Ruby Wilson & the King B's  
BLUES CITY CAFE - Jesse Dodson (bl)  
BULL AND BEAR - The Memphis Icebreakers (rb)  
JAVA CABANA - Mark Allen (ac)  
JERRY LEE LEWIS' SPOT - Linda Gail Lewis  
JOYCE COBB'S CLUB - Joyce Cobb & Cool Heat (j)  
MEMPHIS STATE - Doctorial Recital: James Tarrant, bass-baritone with Mary Marcus, piano  
MURPHY'S - Van Duren (ac)  
NEW DAISY THEATRE - Allgood (r)  
NIRVANA REEF - Finney & Norman (ac)  
ROBINSON CENTER (Little Rock) - Steven Curtis Chapman (g)  
SOUTH END - The Nixons (a)  
STAGE STOP - Gilbraten (r)  
T.J. MULLIGAN'S CORDOVA - Greg Redding & Terry Humphreys (r)  
WILLIE MOFFATT'S (Mt. Moriah) - Sanders & Hurd (ac)  

Friday - April 9  
ALFRED'S - Kevin Paige Band (r)  

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Christian Rock  
16 BLACK CAT BONE  
BLUES BAND  
Blues  
17 THE FABULOUS DAVE NICAR BAND  
Christian Rock  
24 ECHOES OF EDEN  
13th GENERATION  
Christian Rock  

Shake Rattle & Roll APRIL 1993 19
B.B. KING’S BLUES CLUB - Tinsley Ellis (bl)
BLUES CITY CAFE - Big Al & The Heavyweights (bl)
BULL AND BEAR - The Memphis Icebreakers (rb)
CAPTAIN BILBO’S - Natchez (r)
COCKEYEDE CAMEL - Stone Cold (r)
HASTING’S PLACE - Sanders & Hurd (ac)
JAVA CABANA - Lamar Sorrento (ac)
JERRY LEE LEWIS’ SPOT - Linda Gail Lewis
JOYCE COBB’S CLUB - Joyce Cobb & Cool Heat (r)
MEMPHIS STATE -MSU Symphonic Band
MR. HANDY’S BLUES HALL - King Daddy (bl)
MURPHY’S - Colin Jr. & The Root Doctors (bl)
NEW DAISY THEATRE - Great Indoorsmen (r)
NEWBY’S - Jason D. Williams (r)
PENEGADES (Jackson) - Dirt Fest (10 Bands) (r)
RP TRACKS - John Kilzer & The Kohnheads (r)
RUM BOOGIE CAFE - Don McMinn & The Rum Boogie Band (bl)
SATCHMOES - Lannie MCMillan (bl)
SOUTH CITY GARAGE - Tom Owen (bl)
SOUTH CITY GPILL - Tom Owen (bl)
SOUTH CITY BLUES - Bill Strom (bl)
STAGE STOP - Open Mid Jam
STAGE STOP - Open Mid Jam
TONY'S - Danny Joe Bryant (bl)
WHEELS LOUNGE - The Red X Band
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SLEEP OUT LOUIE’S - Four Feet Deep (rb)
SOUTH END - Freeworld (r)
SPORTS BAR & GRILL - Last Call (r)
STAGE STOP - Gilbraten (r)
T.J. MULLIGAN’S - Armed Voices (ac)
T.J. MULLIGAN’S CORDOVA - Reba Russell Band (r)
UP THE STREET - The Steeler Band (rb)
WILLIE MOFFATT’S (Mt. Moriah) - Good Question (r)
ZIEGGY’S - 1-900 (r)

Sat. - April 10

616 - The Grounders (r)
ALFRED’S - Spring Music Fest with Big Fish; Come In Berlin; Kevin Paige (r)
ANTENNA CLUB - Judge Crater; Two Faces (a)
B.B. KING’S BLUES CLUB - Tinsley Ellis (bl)
BARRISTERS - Record Release Party With The Grifters (a)
BEALE STREET - Spring Music Festival: Blues City Cafe - Spring Music Festival with Big Al & The Heavyweights; Mojo Buford; Jesse Dodson (bl)
BOTTOM LINE - The Bunois (p)
BULL AND BEAR - The Memphis Icebreakers (rb)
CAPTAIN BILBO’S - Natchez (r)
COCKEYED CAMEL - 1-900 (r)
CRAZY LARRY’S PUB - Puddin’ Heads (r)
HASTING’S PLACE - Finney & Norman (ac)
JAVA CABANA - Alex Green (ac)

JERRY LEE LEWIS’ SPOT - Linda Gail Lewis
JOYCE COBB’S CLUB - Spring Music Festival (variety)
KING’S PALACE CAFE - Spring Music Festival with Ron Reed/Bob Salley; The Funn Brothers (bl); Chance Wayne Blues Band (bl)
MIDWAY CAFE - Rockers Oysterfellow (r)
MR. HANDY’S BLUES HALL - Spring Music Festival with King Daddy; Charlie Wood Trio; The Thang (bl)
MURPHY’S - The Blue Healers (bl)
NEW DAISY THEATRE - Webb Wilder; Henry Gross; Todd Snider (r)
NIRVANA REEF - Joe Sanders (bl)
OVERTON PARK SHELL - Bob Salley & Forth (j); The Cadillac Cowgirl With Her Back Door Man (ac)
P & H CAFE - Rhythm Hounds (r)
RECOVERY ROAD - Seraph (r)
RENEGADES (Jackson) - Dirt Fest (10 Bands) (r)
RP TRACKS - Big Fish (r)
RUM BOOGIE CAFE - Spring Festival with Don McMinn & The Rum Boogie Band; Anson & The Rockets with Sam Myers; Mason Ruffner (bl)
SLEEP OUT LOUIE’S - Genetics (r)
SOUTH END - Love Squad (r)
SPORTS BAR & GRILL - Faces With Shoes (rb)
STAGE STOP - Gilbraten (r)
T.J. MULLIGAN’S - Bradye Howie (ac)
T.J. MULLIGAN’S CORDOVA - The Beat Generation (r)
TEMPTATIONS - Quotations featuring Tommy Ruble (r)
UP THE STREET - The Steeler Band (rb)

Christian rockers Seraph perform at Recovery Road - Saturday the 10th.
Neighborhood Texture Jam will appear at 616 during the Crossroads festival.

WILLIE MOFFATT'S (Mt. Moriah) - Good Question (r)
Sun. - April 11
BOTTOM LINE - Rockers Oystercfsld (r)
CAPTAIN BILBO'S - Jack Rowell & The Hot Shots (r)
CRAZY LARRY'S PUB - Puddin' Heads (r)
HUEY'S - Billy Gibson & The Counts Of Rhythm (bl)

HUEY'S EAST - Randy & The Radiants (bl)
WILLIE MOFFATT'S (Sycamore View) - The Funn Brothers (r)
Mon. - April 12
MEMPHIS STATE - MSU Jazz Combos and Jazz singers
STAGE STOP - Kiss Tribute with Strutter (r)

Tue. - April 13
JAVA CABANA - Leigh Ann Wilmont (ac)

Wed. - April 14
616 - The Style Monkeys (r)
ALFRED'S - Kevin Paige Band (r)
ANTENNA CLUB - Fluorescent Butt Jam (a)
BLUES CITY CAFE - Mojo Buford (bl)
CAPTAIN BILBO'S - Bluebeats (r)
JOYCE COBB'S CLUB - U Turn Band/or/Arletta Nightingale (tb)
NEW DAISY THEATRE - Amro Muhir Jam (r)

Thur. - April 15
ALFRED'S - Crossroads
B.B. KING'S BLUES CLUB - Crossroads
BLUES CITY CAFE - Crossroads
BULL AND BEAR - The Memphis Icebreakers (rb)
JAVA CABANA - Shelby Bryant (ac)
JERRY LEE LEWIS' SPOT - Crossroads
JOYCE COBB'S CLUB - Crossroads
MEMPHIS STATE - MSU Southern Comfort Jazz Ensemble
MURPHY'S - Stacy Plunk & Chris Gavin (ac)
NEW DAISY THEATRE - Crossroads
NIRVANA REEF - Miller & McGraw (ac)
SILKY O'SULLIAN'S - Crossroads (on the patio)
SOUTH END - Five-Eight (r)
WILLIE MOFFATT'S (Mt. Moriah) - Finney & Norman (ac)

Fri. - April 16
ALFRED'S - Crossroads
B.B. KING'S BLUES CLUB - Crossroads
BLUES CITY CAFE - Crossroads
BULL AND BEAR - Reba Russell Band (r)
CAPTAIN BILBO'S - The Bouffants (r)
COCKEYED CAMEL - Faces With Shoes (tb)
CRAZY LARRY'S PUB - Finney & Norman (ac)
HASTING'S PLACE - Wilson-Reid (ac)
JERRY LEE LEWIS' SPOT - Crossroads
JOYCE COBB'S CLUB - Crossroads
KUDZU'S - The Campfire Boys (ac)
MEMPHIS STATE - Voice Workshop: guest artist Pedigo and Amanda
MEMPHIS STATE - MSU Gospel Choir
MR. HANDY'S BLUES HALL - King Daddy (bl)
MURPHY'S - Madman (r)
NEW DAISY THEATRE - Crossroads
NIRVANA REEF - Finney & Norman (ac)
RECOVERY ROAD - Black Cat Bone Blues Band (bl)
RENEGADES (Jackson) - Making Tracks; Mercanary (r)
RP TRACKS - Garyboy & Mr. Simmons (ac)
RUM BOOGIE CAFE - Don McMinn & The Rum Boogie Band (bl)
SILKY O'SULLIAN'S - Crossroads (on the patio)
SLEEP OUT LOUIE'S - Blue Beats (r)
SPORTS BAR & GRILL - Rob & The Rage (r)

APPEARING AT CROSSROADS '93
Songs about cars, guitars, single bars, truck drivers, cheatin' and more...

The Cadillac
Nancy Apple
WITH HER MARK BARNES
BACK DOOR MAN
SINGER/SONGWRITER SHOWCASE
O'SULLIVANS on BEALE • FRIDAY the 16th • 9:45
Memphis rapper Mac V will perform at 380 Beale Street during the Crossroads festival.

BOTTOM LINE - Four Feet Deep (tb)
BULL AND BEAR - R & B & The Gang (r)
CAPTAIN BILBO’S - Keith Sykes (r)
COCKEYED CAMEL - Faces With Shoes (tb)
CRAZY LARRY’S PUB - Judge Crater Band (r)
HASTING’S PLACE - Ben Shaw (ac)
JAVA CABANA - Phillips & Lambert (ac)
JERRY LEE LEWIS’ SPOT - Crossroads
JOYCE COBB’S CLUB - Crossroads
KUDUZU’S - Blue Amigos (bl)
MID-SOUTH COLISEUM - Concert with various artists sponsored by the Fire Fighters
MIDWAY CAFE - Natchez (r)
MR. HANDY’S BLUES HALL - King Daddy (bl)
MURPHY’S - Butch Mudbone (bl)
NEW DAISY THEATRE - Crossroads
NIRVANA REEF - Three Way (r)
OVERTON PARK SHELL - Saturdays at The Shell (variety of music)
RECOVERY ROAD - The Fabulous Dave Nicar Band (r)
RENEWED PROMISES - Layne煮olide (b’)
RESPONSE - The Thought Process (r)
RETIRED DREAMS - The Dream Band (r)
ROSE - The 45 Band (r)
SALT - Santa’s (r)
SOLDIERS’ CHOIR - The Soldiers’ Choir (ac)
SWEET R & B - The Nitty Gritty Duo (r)
T.J. MULLIGAN’S - Miller & Mcgraw (ac)
T.J. MULLIGAN’S CORDOVA - Big Fish (r)
WILLIE MOFFATT’S (Mt. Moriah) - The Touch (r)
ZEIGGY’S - 1-900 (r)

Sat. - April 17
ALFRED’S - Crossroads
B.B. KING’S BLUES CLUB - Crossroads
BLUES CITY CAFE - Crossroads
STAGE STOP - Without Warning (r)
T.J. MULLIGAN’S - The Beverly Brothers (r)
T.J. MULLIGAN’S CORDOVA - The Fabulous Steeler Band (rb)
RENEGADES (Jackson) - Son Of Slam; Sludge; Social Hemorrhage (r)
RP TRACKS - Lance Strode (c)
RUM BOOGIE CAFE - Don Mcminn & The Rum Boogie Band (bl)
SILKY O’SULLIAN’S - Crossroads (on the patio-songwriters)
SLEEP OUT LOUIE’S - Bluebeats (r)
SOUTH END - The Blue Runners (z)
SPORTS BAR & GRILL - Tempest (r)
STAGE STOP - Without Warning (r)
T.J. MULLIGAN’S - The Beverly Brothers (r)
T.J. MULLIGAN’S CORDOVA - The Fabulous Steeler Band (tb)

Sun. - April 18
BOTTOM LINE - Finney & Norman (ac)
CAPTAIN BILBO’S - Jimmy Davis Band (r)
EVERGREEN PRESBYTERIAN CHURCH - Concert featuring Rhodes College Singers*
HOLY TRINITY EPISCOPAL CHURCH - Bach X: organ recital by Dr. John David Peterson
HUEY’S - The Preston Shannon Band (bl)
HUEY’S EAST - The Coolers (rb)
MEMPHIS STATE - MSU New Music Festival XXI Concert III featuring Memphis Symphony Orchestra
MEMPHIS STATE - Pyramid String Trio with guest artist Joan Gilbert, piano
MEMPHIS STATE - MUSIC BLDG, RM 113 - MSU Music Preparatory Mini Recital*
was a simple reaction,” Casey said. “Rather than writing a letter or trying to sabotage the event, you do what you know, which is write a song about it.”

But the Devil Brothers want to be known for more than just a lone protest rant, preferring to let their music do some of the talking. For several months now they’ve been recording ten original songs and plan to release them on a self-titled album, which will again be given away on Beale Street during Crossroads.

“We’re doing it on our own,” Casey said. “That’s the way we want it. We don’t need somebody to come and tell us how to play or how to fashion or tailor our sound to be shopped. We know what we like and how we want it, so we’re doing it ourselves. And when it’s done, we’ll just give it away to anybody who wants it.”

At this point they can afford to be altruistic, Casey says. They just want their music to be heard and get criticism on a personal level.

“It’s a cool tape” than to have some industry yahoos go ‘Well, you’ve got potential, but I think you should move the bridge of the third song, or change that to an E minor and perhaps stick in a pentatonic scale in the solo.’ These days there’s so much music going on that I don’t think anybody is an authority on anything anymore. You like something or you don’t, and it’s that simple.”

So how is the music? Are the Devil Brothers a group of misunderstood musical geniuses, or are they merely loud to cover up their musical ineptness? After listening to a rough mix of their upcoming album, the truth lies somewhere in between. While they are loose and raw, beneath the sloppiness of the tape beats some undeniable energy, the fervor of rebellion that is at the heartbeat of rock ‘n roll. It will be interesting to see where the group is a year or so from now.

They’re especially hot live, but you’ll have a chance to make up your own mind soon enough. Not only will they be playing the Crossroads ‘93 festival, but according to Casey, they have been approached by the organizing committee, with the idea to put the lyrics to “F***in’ Low” on the back of staff t-shirts. Apparently there has been some kissing and making up.

But will it last? Casey dismisses his decision to cooperate with the festival as “meaning nothing.” Given the group’s explicitness and outspokenness (and refusal to play covers), they have had trouble finding places to play. Little wonder, since at one local club Casey was so incensed with the shoddy way the band was treated that he referred to the owner’s rumored appetite for street drugs during the band’s set. He defends his position.

“For club owners to think that it’s open season because you’re a ‘stupid musician’ — at this level I don’t see why it has to be like this. The minute I feel I’m being screwed, I’m going to get pissed off and throw a bigger stink than they expect.”

- Fran Hoffman
Don't miss Rodney Crowell when he joins Keith Sykes, Jimmy Davis, and Tommy Burroughs for another Songwriters Showcase; April 29th at Joyce Cobb's on Beale.

CRAZY LARRY'S PUB - Judge Crater Band (r)
HASTING'S PLACE - Sanders & Hurd (ac)
JAVA CABAÑA - Pat "The Hat" Keesey (ac)
JERRY LEE LEWIS' SPOT - Linda Gail Lewis
JOYCE COBB'S CLUB - Joyce Cobb & Cool Heat (j)
KUDZU'S - The Blue Healers (bl)
MEMPHIS STATE - New Sounds: MSU Student Composers
MIDWAY CAFE - Good Question (r)
MR. HANDY'S BLUES HALL - King Daddy (bl)
MURPHY'S - Buffalo Plaid (r)
NEW DAISY THEATRE - El Vez (r)
SLEEP OUT LOUIE'S - Bluebeats (r)
T.J. MULLIGAN'S - Imaginary Friends in
UP THE STREET - F.T. Scott (c)

616 - Rock For The Children benefit with Jimi Jamison, The Taters, Burning Blue and others (r)
ALFRED'S - Kevin Paige Band (r)
BOTTOM LINE - Bluebeats (r)
CAPTAIN BILBO'S - Eddie Harrison & The Short Cuts (rb)
EVERGREEN PRESBYTERIAN CHURCH - Annual Spring Concert featuring Rhodes College Singers (French and American music)*
The Best Guitars & Amps At Guaranteed Low Prices!

April Is International Guitar Month...
Celebrate With The Warehouse!
The Best Time Of The Year To Buy A New Guitar, Bass Or Amp! Savings Storewide Up To 75% Off Retail Prices!

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WIN A WASHBURN VALUED AT OVER $1000
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ENTER TODAY!
WIN A YEARS SUPPLY OF WASHBURN STRINGS
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WE’RE OPEN
MONDAY THRU SATURDAY
9:30 - 6:30
<table>
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<th>Date</th>
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| Thursday - April 1 | CIRCUIT PLAYHOUSE - Tom Sawyer  
COMEDY ZONE - Pinkard & Bowden  
MCCOY THEATRE (Rhodes College) -  
As You Like It  
ORPHEUM - Les Miserables  
PLAYHOUSE ON THE SQUARE - Inherit The Wind |
| Friday - April 2  | CIRCUIT PLAYHOUSE - Tom Sawyer  
CLOUGH-HANSON GALLERY -  
Student exhibit, April 2-16 weekdays  
9-5, free.  
CLOUGH-HANSON GALLERY - Senior art major exhibit, April 2-May 15  
weekdays 9-5, free.  
COMEDY ZONE - Pinkard & Bowden  
LAUGH FACTORY - George Miller  
MCCOY THEATRE (Rhodes College) -  
As You Like It  
ORPHEUM - Les Miserables  
PLAYHOUSE ON THE SQUARE - Inherit The Wind |
| Saturday - April 3 | CIRCUIT PLAYHOUSE - Tom Sawyer  
COMEDY ZONE - Pinkard & Bowden  
LAUGH FACTORY - George Miller  
MCCOY THEATRE (Rhodes College) -  
As You Like It  
ORPHEUM - Les Miserables  
PLAYHOUSE ON THE SQUARE - Inherit The Wind  
PYRAMID, THE - Longhorn World Championship Rodeo |
| Sunday - April 4  | CIRCUIT PLAYHOUSE - Tom Sawyer  
COMEDY ZONE - Pinkard & Bowden  
LAUGH FACTORY - George Miller  
MCCOY THEATRE (Rhodes College) -  
As You Like It  
ORPHEUM - Les Miserables  
PLAYHOUSE ON THE SQUARE - Inherit The Wind |
| Monday - April 5   | MID-SOUTH COLISEUM - Wrestling  
COMEDY ZONE - Todd Yohn |
| Tuesday - April 6   | COMEDY ZONE - Todd Yohn  
NEW DAISY THEATRE - Boxing On Seale  
PLAYHOUSE ON THE SQUARE - Inherit The Wind  
PYRAMID, THE - Longhorn World Championship Rodeo |
| Wednesday - April 7 | COMEDY ZONE - Todd Yohn  
NEW DAISY THEATRE - Boxing On Seale  
PLAYHOUSE ON THE SQUARE - Inherit The Wind  
PYRAMID, THE - Longhorn World Championship Rodeo |
| Thursday - April 8  | CIRCUIT PLAYHOUSE - Tom Sawyer  
(Pay what you can day!)  
COMEDY ZONE - Heywood Banks  
PLAYHOUSE ON THE SQUARE - Inherit The Wind |
| Friday - April 9    | CIRCUIT PLAYHOUSE - Tom Sawyer  
COMEDY ZONE - Heywood Banks  
PLAYHOUSE ON THE SQUARE - Inherit The Wind |
| Saturday - April 10 | CIRCUIT PLAYHOUSE - Tom Sawyer  
COMEDY ZONE - Heywood Banks  
PLAYHOUSE ON THE SQUARE - Inherit The Wind  
PYRAMID, THE - Longhorn World Championship Rodeo  
PYRAMID, THE - Longhorn World Championship Rodeo |
| Sunday - April 11  | COMEDY ZONE - Heywood Banks  
OVERTON PARK SHELL - (7am)  
Annual Easter Sunrise Service (rain location is Galloway Methodist Church)  
Marguerite Piazza; Jeanne Gould; The Memphis Community Singers; various regional clergy. |
| Monday - April 12  | MID-SOUTH COLISEUM - Wrestling  
COMEDY ZONE - Todd Yohn |
| Tuesday - April 13  | COMEDY ZONE - Todd Yohn  
PLAYHOUSE ON THE SQUARE - Inherit The Wind |
| Wednesday - April 14| COMEDY ZONE - Todd Yohn |
| Thursday - April 15 | COMEDY ZONE - Todd Yohn  
PLAYHOUSE ON THE SQUARE - Inherit The Wind |
| Friday - April 16   | CIRCUIT PLAYHOUSE - Tom Sawyer  
COMEDY ZONE - Todd Yohn  
PLAYHOUSE ON THE SQUARE - Inherit The Wind  
PYRAMID, THE - Longhorn World Championship Rodeo |
| Saturday - April 17 | CIRCUIT PLAYHOUSE - Tom Sawyer  
COMEDY ZONE - Todd Yohn  
PLAYHOUSE ON THE SQUARE - Inherit The Wind  
PYRAMID, THE - Longhorn World Championship Rodeo  
PYRAMID, THE - Don King's Punchout  
At The Pyramid II World Championship Fight between Bobby Czyz and Orlin Norris |
| Sunday - April 18   | CIRCUIT PLAYHOUSE - Tom Sawyer  
COMEDY ZONE - Todd Yohn  
PLAYHOUSE ON THE SQUARE - Inherit The Wind  
PYRAMID, THE - Longhorn World Championship Rodeo  
PYRAMID, THE - Don King's Punchout  
At The Pyramid II World Championship Fight between Bobby Czyz and Orlin Norris |
| Monday - April 19   | MID-SOUTH COLISEUM - Wrestling  
COMEDY ZONE - Todd Yohn |
| Tuesday - April 20   | COMEDY ZONE - Todd Yohn  
PLAYHOUSE ON THE SQUARE - Inherit The Wind  
PYRAMID, THE - Longhorn World Championship Rodeo |
| Wednesday - April 21| COMEDY ZONE - Todd Yohn  
NEW DAISY THEATRE - Boxing On Seale  
PLAYHOUSE ON THE SQUARE - Inherit The Wind |
| Thursday - April 22  | COMEDY ZONE - Todd Yohn  
NEW DAISY THEATRE - Boxing On Seale  
PLAYHOUSE ON THE SQUARE - Inherit The Wind |
| Friday - April 23   | CIRCUIT PLAYHOUSE - Tom Sawyer  
COMEDY ZONE - T. S. Hughes  
PLAYHOUSE ON THE SQUARE - Little Shop Of Horrors |
| Saturday - April 24  | CIRCUIT PLAYHOUSE - Tom Sawyer  
COMEDY ZONE - T. S. Hughes  
PLAYHOUSE ON THE SQUARE - Little Shop Of Horrors |
| Sunday - April 25   | CIRCUIT PLAYHOUSE - Tom Sawyer  
COMEDY ZONE - T. S. Hughes  
PLAYHOUSE ON THE SQUARE - Little Shop Of Horrors |
| Monday - April 26   | MID-SOUTH COLISEUM - Wrestling  
COMEDY ZONE - T. S. Hughes  
PLAYHOUSE ON THE SQUARE - Little Shop Of Horrors |
| Tuesday - April 27   | COMEDY ZONE - Fat Doctor  
PLAYHOUSE ON THE SQUARE - Inherit The Wind  
PYRAMID, THE - Longhorn World Championship Rodeo  
PLAYHOUSE ON THE SQUARE - Inherit The Wind  
PYRAMID, THE - Longhorn World Championship Rodeo |
| Wednesday - April 28 | COMEDY ZONE - Fat Doctor  
PLAYHOUSE ON THE SQUARE - Inherit The Wind  
PYRAMID, THE - Longhorn World Championship Rodeo  
PLAYHOUSE ON THE SQUARE - Inherit The Wind |
| Thursday - April 29  | COMEDY ZONE - Fat Doctor  
MCCOY THEATRE (Rhodes College) -  
The Music of Cole Porter  
PLAYHOUSE ON THE SQUARE - Little Shop Of Horrors |
| Friday - April 30   | CIRCUIT PLAYHOUSE - Tom Sawyer  
COMEDY ZONE - Fat Doctor  
MCCOY THEATRE (Rhodes College) -  
The Music of Cole Porter  
PLAYHOUSE ON THE SQUARE - Little Shop Of Horrors |
| Saturday - April 31  | CIRCUIT PLAYHOUSE - Tom Sawyer  
COMEDY ZONE - Fat Doctor  
MCCOY THEATRE (Rhodes College) -  
The Music of Cole Porter  
PLAYHOUSE ON THE SQUARE - Little Shop Of Horrors |
COVERDALE/PAGE
Coverdale/Page (Geffen)
I really don’t mind the note-for-note Zeppelin riffs, the Bonham-esque drums, or the yelping Plantisms of David Coverdale. I mean, let’s face it—these guys didn’t get together to be innovative. So, even though they’re blatant as hell, the Led Zep soundalikes on this album work pretty well. But how on earth did Coverdale talk Jimmy Page into recording pseudo-Whitesnake crap like “Take A Look At Yourself” or “Take Me For A Little While?”

JENNIE MULDAUR
Jenni Muldaur (Warner Brothers)
MARIA MULDAUR
Louisiana Love Call (Black Top)
These two albums, in which daughter Jenni and mother Maria start and restart their respective recording careers, are a real treat. Jenni’s self-titled debut introduces what could be the first major new talent of 1993; with a voice somewhere between Sani Phillips and Stevie Nicks, and some flat-out wonderful songs, she immediately joins the ranks of Phillips, Marti Jones, and Tilm Tuesday’s Aimee Mann as one of the most satisfying female pop performers around. And with Eric Clapton’s producer and most of his band backing her up on this album, not to mention her high spot on the Warner

Brothers priority list, she seems destined for big things ahead. Definitely one to check out.

Maria Muldaur, on the other hand, has chosen to make her comeback album with a journey to the bayou country—Louisiana Love Call is a New Orleans music lover’s delight, with guest spots from Dr. John, Aaron and Charles Neville, Zachary Richard, and many others. It’s a long way from “Midnight At The Oasis”, but it’s a fun trip.

JIM SUHLER & MONKEY BEAT
Radio Mojo (Rounder/Lucky Seven)
Recorded in Memphis with help from Terry Manning, this Texas trio successfully mines territory previously staked out by Stevie Ray Vaughan, George Thorogood, and the Fabulous Thunderbirds. There’s not much here that hasn’t been heard before, and Suhler’s more impressive as a guitarist than he is as a singer, but they do bring a certain freshness to the genre that hasn’t been heard in a while. Bet they’re great live, too.

KENTUCKY HEADHUNTERS
Rave On! (Mercury)
If the selection of a new lead singer can make or break a band, consider the Headhunters broke. They don’t even sound like the same group anymore, partly because of the lackluster vocals of newcomer Mark S. Orr, but mainly because all the fun is gone. Used to be that the louder you played a Headhunters album, the better it got. But the only way the volume knob helps this one is turning it off.

ICE-T
Home Invasion (Priority)
Ice-T is carrying a lot of extra baggage on this one. It would be nice if this album could be judged purely on its merits, but that’s not gonna happen. Since he is now either a champion of free speech or a menace to society, depending on whom you listen to, it’s almost impossible to treat him as just another rapper. And since this album is the reason that he was dropped by Warner Brothers, it’ll get more than its fair share of publicity and scrutiny.

So how is the album? Well, it’s not quite as solid as O.G. Original Gangster, his last rap effort—there’s nothing as gripping as “New Jack Hustler” on this one, and I would have preferred to hear a little more from the front lines (either from the streets or from the censorship battles) and a little less of the self-glorification. But he’s still better than most of the other hardcore rappers out there, and that’s saying a lot. It’s unlikely that he’ll win over any new or undecided fans with this record, nor will he make any friends with cops, parents, or politicians, but that’s the whole idea. He made the album he wanted to make, and he got it into the stores. The next move is up to you.

VAN HALEN
Live: Right Here, Right Now (Warner Brothers)
Two hours and twenty minutes of live Van Halen! Gosh. If we were still back in the days of vinyl LPs, this would be a triple album set (and then some). That’s a lot to sit through from anybody. Of course, if we were still in the vinyl era, this would feature David Lee Roth and might even be tolerable. I guess the 80’s really are over.
March saw a lot of major releases hit the stores, with Sting, Ice-T, Depeche Mode, and Coverdale/Coverdale leading the way. With a few exceptions, April doesn't hold quite the same potential for shaking up the charts, but there's still plenty of cool new stuff to look forward to. This month kicks off with a trio of semi-major releases; new albums from David Bowie, Bruce Hornsby and Blues Traveler will hit the streets on April 4. Look for a especially strong showing for the Blues Traveler album - between it and the just-released albums from Widespread Panic and Beanland, the campus tie-dye set should be happy all spring.

Other artists with albums due in April include Aerosmith, Chris Isaak, Aaron Neville, Jeff Beck, Paul Rodgers (the Muddy Waters tribute album detailed in these pages last month), Porno For Pyros, Primus, Midnight Oil, the Posies, World Party, Bob Geldof, Meat Loaf, Sugar (an all new "concept" EP), Ric Ocasek, the Kinks, Bob Geldof, John Mayall, Gordon Lightfoot, Danny Gatton (see Groove, page 6), the Hooters, Darden Smith, Reverend Horton Heat, and Billy Squier. Live albums or EP's are also expected from George Michael and Queen (together), Warren Zevon (acoustic), Diana Ross (jazz torch songs), and Marc Almond from Soft Cell.

April's new jazz releases include albums from Michael Franks, Al DiMeola, Mulgrew Miller, Tony Williams (live), Alex Bugnon, and Jeff Lorber. Perhaps the most promising jazz title due out is the first album in seven years from Hubert Laws - Mi' Ti.» Wi.// Ct77777c features the renowned flutist playing with Joe Sample, George Duke, Ronnie Laws, and John Patitucci.

Rap looks a little skimpy this month - Run-D.M.C. and Tim Dog are the only name releases scheduled. But there are still fairly new records out there to digest from Ice-T, LL Cool J, PM Dawn, the Geto Boys, Arrested Development and Bashehead, so maybe we could use a slow month to catch up. Besides, Eazy-E swears that his long awaited Temporary Insanity album will finally be out in May. (We'll see).

Country pickings are even slimmer - once you get past upcoming new releases from Patty Loveless, Joe Diffie, and Charlie Daniels, there's really nothing to look forward to in April, unless you absolutely must hear a collection of Hank Williams Jr.'s early 70's recordings with the Mike Curb Congregation. Polygram is also re-releasing the two Pure Prairie League albums that featured Vince Gill, for all you Gill completists.

Elsewhere on the reissue front, look for a four-disc Jethro Tull box set, a three-disc Ella Fitzgerald set on Verge, and single disc compilations from Alexander O'Neal, Steve Forbert, Midge Ure & Ultravox, Yello, Abba, and Sheena Easton. The fourth (and final) Bessie Smith box set is also due this month. Alex Chilton fans can look forward to a domestic release of the previously import-only Bach's Bottom album (reportedly with bonus tracks), while Dwight Twilley buffs can watch for The Great Lost Twilley Album - 20 mostly unreleased songs from his mid-70's creative peak.

Rhino Records continues to do what they do best with career-spanning retrospectives of the J. Geils Band, Dave Edmunds, Ben E. King, Richie Havens, Clifton Chenier, and Elmore James. (They've got Jerry Lee Lewis, Lightning Hopkins, Duane Eddy, and Link Wray on tap for May). They also continue their Have A Nice Day series with four more volumes of one-hit wonders from the 70's, and just for good measure, they reissue one of the greatest standup comedy albums of all time, Albert Brooks' Comedy Minus One. (Now can Elektra reissue his A Star Is Bought album?)

And finally, a sneak peek into May shows brand new albums tentatively scheduled from Rod Stewart (Unplugged), Donald Fagen, New Order, Luther Vandross, Col. Bruce Hampton & The Aquarium Rescue Unit, David Crosby, Paul Westerberg, Branford Marsalis, the Waterboys, Wynonna Judd, Robin Zander, and Janet Jackson.
artists Hard Rain completed overdubbing and mixing their album, with Joe Hardy producing and engineering, Erik Flettrich assisting. Hampton engineering My Name for CZ Records. Members of Cruz artists All produced. Hampton also tracked All for Cruz Records. Mills assisted. Flettrich engineered Madman and Two Minutes Hate for Ardent Productions. Neighborhood Texture Jam tracked and overdubbed material for Ardent Productions with Jeff Powell. Jeffery Reed engineered Techno Squid Eats Parliament and Substance, also for Ardent Productions. Epic Records presented Jim Gaines, Jeff Powell and Ardent Studios platinum album awards for their participation in Stevie Ray Vaughan's The Sky Is Crying. Albums are awarded platinum status by the RIAA for sales in excess of one million units.

SORTA STUDIO Jimi Jamison continues to work with Steve Cox writing for his upcoming solo efforts.

CROSSTOWN Rob Jungklas continues to work on his new songs while still finding time to co-produce The Marilyn's publishing demos with Billy Dowdy. Dowdy is also engineering. In Harmony has been tracking with producer Phil Inman for an independent gospel release. Rusty McFarland is engineering. Eddie Smith has been self-producing country demos for label shopping; the Slam Brothers, Greg Morrow and Rusty McFarland have been engineering. Skip McQuinn has brought in two artists he is producing, Debbie Dangerfield and Jackie

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Raspberry, the son of former Memphian Larry Raspberry (see our story on page 12 for more information). Then be prepared for some serious funk when George Clinton and Parliament/Funkadelic land the mothership at the Auditorium North Hall on the 10th. The Beale Street Spring Music Festival takes place that same Saturday. Come In Berlin, Kevin Paige, Webb Wilder, Henry Gross, and loads of other talent will perform.

Speaking of Gross (who has a substantial following in this town) he'll be in Memphis for three shows this month. He'll perform at The Daisy during the aforementioned Beale Street Spring Music Festival, then he'll be at Skyfest on the 24th and The Bull and Bear later that same night.

Finally, go see these two shows to round out the month. Paul McCartney will be at the Liberty Bowl on the 27th. As we go to press there are still tickets available. At this point, I would recommend buying binoculars with your tickets. Two days later the place to be is at Keith Sykes Songwriter's Showcase at Joyce Cobb's on Beale. This month Keith's special guests will be Jimmy Davis, Tommy Burroughs, and Rodney Crowell.

Memphis On The Charts:
Wendy Moten's "Come In Out Of The Rain" continues to climb the Billboard Hot 100 singles charts. As of the end of March, the song is perched at #60, still with a bullet. On Billboard's Hot Adult Contemporary chart the song is at #11, and looks poised to crack the A.C. Top Ten. Keep your fingers crossed that this song will keep up its momentum and who knows, maybe we'll get to see Wendy on the Arsenio Hall Show or something. You'll get a chance to see her in the flesh live next month at the Memphis In May Beale Street Music Festival. Moten is scheduled to perform on the Tom Lee Stage on Friday, May 7.

Upcoming Releases:
The Grifters next album, entitled One Sock Missing will be released this month. You can get it at Shangri La records on Madison. There will be an album release party at Barrister's on the 10th. They'll also be performing at the Antenna club on the 23rd, opening for Superchunk.

Rolling On The River:
If you haven't heard already, James Brown, the legendary Godfather of Soul, will headline the Memphis In May Beale Street Music Festival. He'll be performing Saturday, May 8th on the River Stage. The Beale Street Music Festival will take place down by the river May 7th, 8th, and 9th. Acts scheduled to perform on Friday, May 7th are the Allman Brothers, former Georgia Satellite Dan Baird, Albert Collins, Peabo Bryson, Steve Forbert, Rufus Thomas, Earl King, and Joe Louis Walker. For Saturday, May 8th the Arc Angels, John Mayall, Widespread Panic, NRBQ, Denise LaSalle, Latimore, and Toru Tora will play (along with Brown). On Sunday, May 9th, Delbert McClinton, Ruth Brown, the Fabulous Thunderbirds, Koko Taylor, Marcia Ball, The Connells, Carla Thomas, and the Kinsey Report are scheduled to perform. Now those aren't all the names, believe it or not. We'll publish a complete list in our next issue.

That's it until next month. See you at Crossroads '93!

— CPJ Mooney

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SHAKIN' Continued from page 3
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