FREE! SHAKE RATTLE & ROLL

May 93

Memphis Music... and Beyond

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• MEMPHIS IN MAY MUSICFEST SCHEDULE
• THE SETTLERS: 30 YEARS OF COUNTRY FUN
• JOHN ROTH, WENDY MOTEN, BIG STAR REUNION NEWS & MUCH MUCH MORE!
Happenings:

- **May 3** - The MUSITRON JAM presents Michael Hedges at The New Daisy on Beale. Tickets at The MUSITRON.
- **May 12** - The MUSITRON JAM at The New Daisy on Beale. Bring a tape to the Poplar Avenue MUSITRON now and enter your band in the JAM.
- **Every Friday** - Tune into FM 92 from 5:00 - 6:00 PM for MUSITRON JAZZ PERSPECTIVES. Hear the best area jazz players recorded live digitally at The MUSITRON’s Jazz Clinics.
Last month 500 people in Missouri witnessed the closest thing to a Big Star reunion that we'll probably ever see. Former members Alex Chilton and Jody Stephens teamed up with two Posies (Ken Stringfellow and Jon Auer) and played as Big Star during a free concert at The University of Missouri.

Roughly twenty years after the last Big Star performance, this reunion was the brainchild of two university disc jockeys who just seemed to ask at the right time.

"When they called and asked me I just said yes," drummer Jody Stephens recalled, "thinking that they probably wouldn't ever reach Alex; and if they did he would never agree to it. But they did reach him, and he said yes."

I asked Stephens if he knew why Chilton finally consented to do a reunion.

"I haven't the slightest idea what his motivation was, because it certainly wasn't money. There are certain things to suspect. I know I was curious to see what performing for a Big Star audience would be like. We didn't have an audience before, it was something that developed after the band broke up."

"So for me, there was that curiosity. And there was a kind of innocence about doing it there, as opposed to New York or Los Angeles."

In addition to Big Star cult classics like "September Girls," "O My Soul," "Back Of A Car," and "For You," they also performed the late Chris Bell's "I Am The Cosmos." Believe it or not, the show ended with a cover of the doo-wop oldie "Duke Of Earl."

Stephens said the experience was overwhelmingly a favorable one, "The most memorable moment for me was stepping up onstage and starting into "In The Street," and seeing the smiles on people's faces. At that point I realized that people really came to have a good time and hear music..."
Dear Mr. Jordan,

I really don’t know if I should be writing this letter in doubt that it be taken seriously or fear that I will end up offending someone, but it’s something that I feel strongly about so here I go.

First of all, I understand that there were an abundant amount of bands in Crossroads ’93, but I (and a few others) feel that some local bands (Chosen & Play Rough) were left out because of ill feelings towards them by members of your staff. If that is the truth then it’s my opinion that your magazine shouldn’t even exist. If what others and I have heard isn’t true then please forgive me for what I am about to write, but if it is true, then I would appreciate some evaluation of the problem and then correcting it!

If (because of) personal taste or ill feelings toward a local band made you decide to just “leave ‘em out” then I must say that is the worst journalism I’ve ever seen in my life. That is unless you’re not a journalist and you’re just some 14 year old kid who likes to act like a professional. I mean instead of showing Memphis music lovers your true feelings, or at least the facts…you showed your ass. I’m really not trying to turn this into a bitch out letter, but I can’t help it. It really pisses me off when local talent gets unnoticed. I was glad to see that you guys covered The Devil Brothers, but just to get noticed by you and others it shouldn’t have taken writing a song that goes off on Crossroads. You should’ve done something on them long before that. The existence of a band here in Memphis, (whether they kick ass or suck), should be well enough to get them recognition in Shake, Rattle & Roll and other local magazines.

The two bands Play Rough and Chosen (I feel) are two of the strongest groups in town… on the heavy metal scene. Honestly, I can’t say I’ve ever seen an article on either band in your magazine. I feel it would be nice to read some spotlight articles on them in the next couple of months. You owe at least that to them… and Memphis!

Thank you,

Tazz

Dear Tazz,

Do you even read our magazine? If you saw the introduction to last month’s Crossroads story, it clearly stated that space considerations prevented covering all the bands participating in Crossroads ’93. There were, after all, 240 of ’em.

The Devil Brothers were not covered simply because they wrote a song that “goes off” on Crossroads. They have some promising original songs and put on one hell of a live show.

Though your comment about covering a band whether they “kick ass or suck” is absolute silliness, there is a section in this magazine where any band can get covered. It’s called “Nightclubbing” (not to be confused with “Nightclubbing Spotlight”). To the best of our collective knowledge, neither Chosen or Play Rough or any other group have ever been intentionally left out of the listings. If we knew where and when they were playing, we printed it.

No one at SR&R bears any ill will towards Chosen or Play Rough, so you can bag your paranoid delusions. Play Rough recently sent us a tape, which was actually quite good.

We have twice attempted stories on Chosen, which never saw the light of day. We were scooped on the first, and since we had nothing to add to our then-competitor’s story, we shelved ours. Later when some of the group backed up a foreign singer for a local recording session, we felt it was enough of a news item to dispatch a photographer/writer to the studio. Unfortunately, Chosen did not get coverage in the studio and when our photographer arrived, she was turned away.

As for an article on either band, do you think they are the only ones that haven’t been covered? Do you have any idea how many bands there are in Memphis? If this were a hundred page magazine we couldn’t cover them all. Gradually, we’ll get to everyone that merits coverage. But we don’t “owe” Chosen, Play Rough, or any other band anything. We do owe the readers of this magazine interesting articles on talented artists. So stop whining.
Crossroads '93 Proves Successful

Now, that Crossroads '93 has come and gone, it appears the planning committee pulled off a first-class, professionally-run event. That's no small feat considering the overwhelming job that their staff of 25 volunteers had to do during the three days of production, April 15-17. Over 240 bands from 18 states descended on Beale Street to appear in this year's showcase.

"It was a mammoth undertaking, and it went very well," said Jon Hornyak, Executive Director of Crossroads. "We had good industry attendance, the clubs were packed, and the panels and seminars (held at the Radisson Hotel Ballrooms) were packed with standing room only, sometimes out into the halls. We had a pretty heavy duty lineup on the panels this year."

Weather problems (drizzle) notwithstanding, most of the three-day showcase went off without some of the more bothersome organizational problems that plagued them their first year.

"The first year was our learning year; we were establishing our credibility," said Showcases Coordinator Jim Alderdice. "This year everyone was blown away and had a great time. The third year will hopefully be our breakout as a national fixture."

Maybe so. Music industry attendees from all over the country literally ate up the Southern hospitality they received from the Crossroads committee this year.

"They loved the opening party at Graceland, the river, the barge party and all the perks we were able to do at a smaller event like this," said Alderdice. "Our smaller size is part of our appeal. Some of the perks, transportation and meals, can't be done at an event like South X Southwest (held in Austin, TX where the clubs are less concentrated). The venues were accessible. You could hear any kind of music that night and all within two blocks."

Though small in comparison to SXSW, trying to see so many acts in ten clubs on Beale and both upstairs and downstairs at 616 over three days remains a challenge.

"We want to work on the number of bands for next year, as well as making sure the quality of the bands is the thing. Transportation from 616 to Beale Street also needs to be improved."

There were also reportedly a few problems with sound in some of the clubs. One act complained that the sound man left the board unattended and went to the bathroom during her set, leaving a previous act to try and take care of feedback she was getting.

What was clear was the caliber of talent in some of those clubs, and the overall improvement over some of the garage bands that made the cut last year. It's good to see Memphis talent being showcased, and probably good for all of us to see what's going on musically in other parts of the country and finding its way to Memphis. While it's too early for anything but speculation on who will get signed and who won't, two bands apparently received a lot of buzz, according to Hornyak.

"No Good Boyo (from Atlanta) and Todd Snider (from Memphis). It's just a matter of time before Todd is signed."

A lot of acts have been approached, according to Alderdice, but none that he can announce at this time. He plans to be helping artists and labels with the announcements within the coming weeks.

Along with industry heavyweights, Alderdice says there was a big increase in representation from independent labels, entertainment attorneys and agents.

"All the labels have really curtailed travel, and these showcases are springing up all over. There's one in North Carolina, Florida has one, as well as Detroit, New York and Austin, so there's a lot of competition out there also," said Alderdice.

While at this printing there were no clear figures on A&R attendance, Alderdice says that more senior vice-presidents of A&R and creative directors attended this year than last.

"Representation was vastly improved. This year we had Fred Davis, Executive VP of A&R for EMI Records. New York; Harold Shedd, VP Mercury, Nashville; Tony Bongiov, owner & CEO of the Power Station, New York; Todd Sullivan, A&R Geffen, Los Angeles; and Cat Jackson, A&R Paisley Park," said Alderdice. "The seminars in particular were a neat chance for people in Memphis to interact with players on the national, international level. We want to get Memphis out of the idea that we can't play on that level. A&R people are just people."

In the next two weeks, Alderdice says the Crossroads committee will be getting together to hash out what went right and what didn't, and set their course for the future.

So, to steal a phrase from Siskel and Ebert, this years Crossroads gets an enthusiastic two thumbs up!

-- Fran Hoffman
Your trusty Groove reporter recently got back from checking out the opening weekend of the New Orleans Jazz and Heritage Festival, better known to the civilized world as Jazz Fest. Memphians wondering what our Beale Street Music Festival wants to be when it grows up should definitely make the trip down to the Big Easy next year — this is the premier music event in the country, and with good reason. Just a partial list of some of the acts who appeared this year includes Bob Dylan, the Indigo Girls, Buddy Guy, Santana, the Allman Brothers, Spyro Gyra, Patti Labelle, Tyrone Davis, Sonny Rollins, Nina Simone, T.S. Monk, Delbert McClinton, and all of the usual New Orleans favorites: the Neville Brothers, Dr. John, Wynton Marsalis, Fats Domino, Allen Toussaint, the Meters, Dash Rip Rock, the Radiators, the Iguanas (with a surprise appearance from Jimmy Buffett), and virtually every zydeco artist you’ve ever heard of.

The biggest difference between Jazz Fest and Beale Street Musicfest is that Jazz Fest has grown into more than just a collection of artists appearing at various outdoor stages — the event itself is much more important than who’s playing. Between the numerous craft areas, the decidedly local food (not a corndog or funnel cake to be found anywhere!), and ten stages of varying sizes, it almost makes you feel guilty to spend too much time at any one spot. The Beale Street Musicfest is still very much artist-driven — most people only go to hear the acts they want to hear. There’s not really anything wrong with that, but Beale Street could offer so much more.

A good start would be to try and include more traditional Memphis music artists; New Orleans seems to have hit upon the right mix of local legends, which attract the tourists, and big name out-of-town talent, which brings in the natives. It’s a tricky balance, but the Commercial Appeal’s Larry Nager was on the right track last year when he editorialized in favor of more Memphis soul and blues appearing at Musicfest — in order to start getting the national reputation that New Orleans enjoys, we’d do well to start trying to include Stax and Sun veterans whenever we can. The Booker T & the MG’s reunion show that fared so poorly at Mud Island last October would’ve been much more appropriate at Tom Lee Park in May. And if the Nevilles and Dr. John can become annual regulars at Jazz Fest, perhaps we can convince local heroes like B.B. King.
Jerry Lee Lewis, Al Green, and the Memphis Horns to plan their calendars around Memphis in May.

Don't get me wrong — Beale Street Musicfest is still the best weekend Memphis has to offer, period. And it's only a few years old, whereas Jazz Fest has had a couple of decades to grow and improve in New Orleans. But if the organizers of our annual party on the river want to really expand it into a national event, they couldn't pick a nicer model to emulate. And music fans looking for a great road trip won't find a better one.

NOTES FROM BIRMINGHAM: Of course, if you don't want to wait until next April to hit the road, you may want to consider checking out the fifth annual City Stages Festival in Birmingham, which takes place June 18-20. Artists appearing this year include Little Richard, Etta James, Richard Thompson, Leo Kottke, Jerry Jeff Walker, Maura O'Connell, Bobby Blue Bland, Stanley Turrentine, Delfayo Marsalis, Me Phil Me, Mutabaruka, Ian Moore, Dionne Warwick, Waylon Jennings, the Dixie Hummingbirds, Evangeline, and plenty of others. It's an eclectic mix, but it sounds like fun. For further details, call Birmingham.

AND YOU'LL GET A GOOD PARKING SPOT, TOO: Concertgoers planning to attend any of the May shows scheduled for Mud Island are hereby encouraged not to be late — all three bills feature terrific opening acts. Suzi Bogguss, who is opening for Dwight Yoakam, is one of the better new country female singers around, while Sting's support act, Dada, pretty much blew Izzy Stradlin off the stage at the New Daisy a couple of months back. They're one of the most original live bands I've seen in a long time.

But the real find could well be Zap Mama, who is opening up for 10,000 Maniacs. This a cappella quintet from Africa (by way of Belgium) recently released their debut album on David Byrne's Luaka Bop label, and it's a real treat. Comparisons on a sound this unique are almost unfair, but a female Ladysmith Black Mambazo wouldn't be a bad place to start. For those of you Maniacs fans with open minds, you're in for something special.

SHORT TAKES: Green Jello has not only had to give up their goal of being the world's first video-only band — after their "Three Little Pigs" song began showing signs of becoming a hit, their record company conveniently convinced them to put out an album as well — but they've also had to change their name to Green Jelly after General Foods' lawyers thoughtfully reminded them that Jello is still a registered trademark. Details, details... David Lee Roth was recently arrested in a New York City park for buying a small amount of pot. My, how the mighty have fallen. From MTV God to potential Black Crowes roadie in just a few years... The Indigo Girls recently played a series of club shows where the set list was compiled by the first fan in line. Not quite as cool as Elvis Costello's Spinning Song Wheel a few years ago, but still better than the Pixies' old habit of playing sets in alphabetical order... Billboard magazine reports that the Beastie Boys are thinking about releasing an instructional bowling record narrated by Too Short on their new custom Grand Royal label. Still no word on that Ice Cube skeet shooting album, though...
John Roth, a Memphis guitarist best known for his work with Jimi Jamison and the local group Razzberry Jam, has become the new guitarist for Atlantic recording act Winger.

It’s a big step,” the guitarist explained, “I’m real happy with the band, they’re great guys and easy to get along with.”

Winger, a hard rock group most famous for the 1988 album Winger and the hits “Seventeen” and “Headed For Heartbreak,” was looking for a guitarist last fall to replace departing member Paul Taylor. In September they began auditioning replacements for Taylor, and were immediately impressed with Roth’s talents.

“I got in touch with them through Top Rock’s Doug Thaler.” Roth recalled. “I knew him through Roxy Blue. Top Rock manages them, Motley Crue, and Winger. I sent Doug a tape, which he sent to Kip [Winger], and from there everything just kind of happened.”

John’s tape stuck out like a sore thumb,” revealed band leader Kip Winger, “not only because he was a really good guitar player, but he could also sing. We really needed someone who could sing as well as play.”

Last fall Roth flew out to Los Angeles for a live audition with the group.

“He had said things to me before we ever jammed that led me to believe they were seriously considering hiring me. Once we got to L.A. we just sat down for two days and jammed, and it went great. Kip said he thought I was the perfect guy for the band, but that they were first obligated to try out three other guys. He called me back a few months later and said ‘you’re in!’

Winger is scheduled to release their third album, entitled Pull, the middle of the month. Though Roth didn’t become a full-fledged member of Winger until after the album completed, he can be seen in the group’s video for the group’s new single “Down Incognito.” Roth and the band start rehearsals the end of this month, with an eye towards a summer tour.

—Reg Landry
Wendy Moten Appears On Tonight Show

``I just tried to think of it as just another gig. Other than that I probably would have lost my mind," relates Memphian Wendy Moten about her April 17 appearance on The Tonight Show with Jay Leno. "I was fine until they raised the curtain. When they raised the curtain, I said to myself 'I am on The Tonight Show' freaking inside, and I was trying to remember just breathe.

Moten was in Houston for a promotional appearance and was preparing to return to Memphis when she learned of The Tonight Show booking. "I had about five days notice. My reaction was total shock. You know, The Tonight Show is IT. Everybody wants to be on The Tonight Show."

So instead of heading home, Moten flew to Los Angeles. The band didn't arrive until the day before their scheduled appearance, so there was only one day for rehearsal. "We thought we were going to get to do two songs. They kept saying they didn't know what time was looking like." The last thing Moten expected after she sang "Come In Out of the Rain" was to be invited to faC couch, which was exactly what happened. As the last guest, Moten chatted with Leno for a few minutes before the last commercial break, mentioning that she grew up in Memphis and her original plans to be a corporate attorney. "I was trying to walk over very calmly, but in my head I was just going insane!" she recalled.

Moten found Leno to be "very nice" when she first met him during the sound check. After the taping, she says Leno was very complimentary and said he felt that she "had a bright future ahead of her." Her immediate future includes more promotional appearances, as well as performing at the Memphis in May Music Festival Friday, May 7. The next single to be released is "So Close to Love."

Moten did watch her appearance on The Tonight Show the evening it aired. "I haven't looked at it again. I critiqued everything. One day when I get home, I might lock myself in my room and watch it again."

At press time "Rain" was #61 on Billboard's Hot 100 chart.

**RIVER STAGE**
- The Iguanas (4:20)
- Widespread Panic (5:40)
- Toro Toro (6:55)
- John Mayall & The Bluesbreakers (8:15)
- Arc Angels (9:40)
- James Brown (11:10)

**TOM LEE STAGE**
- The Nighthawks (4:10)
- NRBQ (5:20)
- The Red Devils (6:40)
- The Dirty Dozen Brass Band (7:55)
- Latimore (9:20)
- Denise LaSalle (10:40)

**SUNDAY MAY 9th, 1993 • 2:00 PM - 10:30 PM • Gates Open At 1 PM**

**BLUES TENT**
- L'il Howlin' Wolf (4:15)
- Ruby Wilson (5:15)
- Eddie Burk (6:20)
- Willie Cobb (7:30)
- Pinetop Perkins (8:40)
- Rory Block (10:00)

**RIVER STAGE**
- Red Rooster (2:10)
- Edgar Winter (3:30)
- Koko Taylor (4:50)
- The Fabulous Thunderbirds (6:15)
- Ruth Brown (7:50)
- Delbert McClinton (9:20)

**TOM LEE STAGE**
- Beanland (2:15)
- 4 Non-Blondes (3:20)
- The Connells (4:40)
- Marcia Ball (6:00)
- Dave Mason (7:20)
- John Hoy & Steppenwolf (8:45)

**BLUES TENT**
- Piano Bob & The Snowman (2:10)
- Booker T. LaRue (3:10)
- John Campbell (4:30)
- Rufus Thomas (5:45)
- Fred Ford & The Honeymoon Gardner Trio (7:05)
- Big Daddy Kinsey & The Kinsey Report (8:30)
Depending on how you spell it, the word has different meanings. Webster’s dictionary defines cachet as a "mark of distinction or authenticity." If the spelling is cache it means "a hidden place." Add an accent to the "e" of the latter and you've got the French version of the word, which loosely translated means "hidden in the heart." Though saxophonist Kirk Whalum uses the third spelling as the title for his new album, all the definitions apply.

Whalum’s aptly-titled Caché fits in the jazz genre, while also encompassing subtle influences from soul, funk and gospel. “The title was a play on a suggestion from a record company executive,” Whalum explained. “She said, ‘you should come up with something with a little cachet to it.’ And I said ‘That’s it’.

“The cachet she meant was a ‘handle’ or ‘identity.’ The spelling of the word I used means ‘hidden.’ I believe that the less obvious aspects of what you hear when you hear me are the things that are more powerful, that are convincing. Those are what really comprise who I am, and makes whatever I have special. And I would later say to you that would be the spirit of God. It’s Him that fortifies my music.”

Spoken like the true son of a preacher, which is just what Kirk Whalum is. If the last name rings a bell, it is because the 38 year old musician is a former Memphian, and the son of outspoken city councilman and pastor Kenneth Whalum, Sr. Though he now resides in Paris, Kirk Whalum’s musical and spiritual roots are right here in this city. He grew up in the church, and the first song he learned on the saxophone was “Amazing Grace.”

“The music I listened to was gospel, because I was raised in the house of a pastor. Our lives were very much intertwined with that of Olivet Baptist Church. The other music that I loved was soul music, what was on the radio on WDIA and WLOK. At that time it was all about AM radio, not FM. I loved Chaka Khan, Rufus, Al Green... I grew up playing in soul bands in Memphis.”

Gospel was and is the sound that dominates the black church, but in the early '70s when Kirk Whalum was young, soul music still reigned supreme on the streets. Al Green ruled the airwaves with a seemingly endless string of hits, and Stax was still a few years away from financial collapse. Asked when he realized he wanted to pursue music as a vocation, it was the sight of a fellow Memphian on the big screen that clinched it.
“Seeing Isaac Hayes in Wattstax... I learned “Aint No Sunshine” on my horn. And I remember Isaac used to play the saxophone. I think that was one of the things [that inspired me], seeing all those thousands of people, and how much they loved Isaac Hayes.”

Following the muse was not an unusual choice for Whalum, considering that he was joining a long list of family members who had made similar choices.

“My family is very musical. I had an uncle, Peanuts Whalum, who was an incredible saxophonist, singer and pianist. My grandmother Thelma Whalum taught music for years at Hamilton High. My father sings, my uncle sings — my uncle Wendell Whalum was dean of music at Morehouse, and founded the Morehouse Glee Club. So there was music all around me.”

Whalum was introduced to the saxophone via junior high band class, and it was love at first sight.

“I went to class at Sherwood Jr. High,” he recalled, “the first year they started busing. The first day of class, they demonstrated the instruments. The saxophone was the last one, and it was just so cool looking.”

The transition to jazz came about as a result of some good old fashioned coercion from a high school instructor. “My band director in high school, Ray McLemore, pretty much said ‘you’re now in the jazz band.’

“I didn’t really want to be in the jazz band, because I was playing soul music. But the way he put it I knew I didn’t really have much of a choice. Sure enough, the first time I got involved in jazz I knew right away that was what I wanted to do. And that it would be something I would do for a long time.”

Whalum became adept enough at this style of music to garner a scholarship from Texas Southern University in Houston. After graduating he remained in Texas, forming his own jazz band and touring the Texas club circuit. Whalum got his break into the big leagues in 1984, when his group opened up for pianist Bob James in Houston.

“That was really a pivotal moment in my career,” Whalum admitted. “I never expected anything to come from it besides the obvious, some exposure. Sure enough though, his manager called and said ‘can you come to New York and play on Bob’s record?’ ”

Three weeks later Whalum was in New York participating in sessions for James’ album 12. The association helped Whalum land his own recording contract with Bob James’ label, Columbia records. James subsequently produced Whalum’s first album in 1985, entitled Floppy Disk. Whalum’s second album, 1988’s And You Know That, reached the #1 spot on Billboard’s jazz charts and stayed there for six weeks. The Promise followed the next year, and stayed on the charts for 22 weeks.

A couple of years ago Whalum began making some inroads down other musical paths, working on movie soundtracks like Prince of Tides, Boyz in The Hood, Grand Canyon, and Cousins. But the most prestigious item on his soundtrack resume — at least from a sales point of view — is his work on The Bodyguard. It’s Whalum’s wailings that are heard on the sax solo in Whitney Houston’s mega-hit “I Will Always Love You.”

Whalum had been in Houston’s touring band for over a year when that record was cut. “It was really quite simple. I had a friend who was a bass player who became Whitney’s musical director. He said ‘Whitney’s given me carte blanche to put together a band, and I want to get the best. So, will you go out on the road with Whitney Houston?’

“I thought, wow, I’d never done anything like that because I was so busy playing jazz and making records. [But] it was great money and a wonderful opportunity.”

The recording session for the Bodyguard soundtrack happened last year.

“She used the whole band she was on tour with. In fact she insisted that they fly the whole band down to Florida where they were filming the movie.” At the time Whalum had no idea that those sessions would produce one of the best-selling singles of all time. “You know, I really didn’t. I mean, I knew it was a beautiful song, but who knew it would go that far?” He has fond memories of working with Houston. “I’ll work with her anytime. She’s so dynamic and wonderful.”

Nine months ago, Whalum relocated his family (a wife and four children) to Paris. It’s a move many American jazz musicians have made before, in pursuit of a more open artistic environment abroad. Whalum admits that the European appreciation for jazz played a part in his emigration to France.

“You know it did in a way... it was one of many factors that led to that decision. To be honest, the primary thing was the language. I wanted myself, my kids, and my wife to be bilingual. I love French and have studied it for years.

“The French perspective towards art in general, the European perspective is very different. They consider art to be just as important in life as making money, if not more important.

“When, we, for instance, hear gospel music, in our country we say ‘that’s black people’s music, from the slave days’ or something. The French people hear it, and they say ‘Wow, what incredible art.’ It’s the same thing with jazz. It’s not to say that they appreciate jazz so much more. It’s more accurate to say that they look at life from a more artistic point of view.”

But right now Kirk Whalum is stateside, promoting Caché with a concert tour and television appearances, last month performing on CBS This Morning and sitting in on The Tonight Show. Caché looks to be Whalum’s biggest effort to date: it’s a listener-friendly record that is easily digestible by the masses.

Jazz puritans may blanch at Caché’s wholehearted embrace of pop and R&B, which begins with the very first note: the metallic thud of an electronic kick drum that starts off the funky “X-Factor.” In a move that is fairly rare for a jazz artist, Sony/CBS has released “Love Is A Losing Game,” as a single. It’s easy to see why. Bolstered by the voice of singer Jevetta Steele, “Game” is the brand of silky jazz ballad that falls right into the “quiet storm” realm of late night love song radio formats.

But vogue though it is, Caché retains enough of a jazz core to avoid drifting into faceless, washed-out Kenny G territory, who may have to move over on the charts. Caché hit #3 on the jazz charts barely a month after its release.

More than twenty years after Whalum made his choice between the conventional, chart-topping appeal of R&B and the seemingly less lucrative promises of jazz, he reflected on the result of his decision.

“I think it’s a challenge. You’re constantly challenged by not only other players, but the music itself is challenging. And you’re challenged to top yourself, so to speak. To be better this week than the last.”

— Reg Landry
and not sit in judgement.”

But you, dear reader can sit in judgement come September, because Zoo records taped the show and will be releasing a live album in the fall.

Will that be the last word on a Big Star reunion? Maybe, and maybe not. Memphian and Chilton fan Edd Hurt was at the show, and says Chilton answered all the reporters’ reunion questions with ‘no’ and ‘no comment.’ However, Stephens says there is a possibility of future activity under the Big Star name. “There’s talk about doing maybe a Seattle show,” he revealed, “the guy who started the Sub Pop label talked to me about it, and Alex said he’d like to hear the particulars…[and] there’s talk of maybe doing a show in England. But definitely not an extensive tour. Maybe four or five dates.”

**Upcoming Releases:** 

Local rockers Holy Moses (which in case you don’t know, ain’t a Christian rock act) will have an album called Water’s Edge out this month. There’s an album release party at The New Daisy May 14. The group plans to have the album available at both Cat’s and Poplar Tunes.

Memphis rappers Skinny Pimp and 2-11 will have a single available in stores this month. It’s called “Animosity,” and it’s from their upcoming album Pimp’s and Robbers. Look for it in all the usual outlets.

And the notorious Devil Brothers first LP will be out on the streets soon. As we reported last month, the group will actually be giving it away. At press time only one location had been finalized, Shangri-La on Madison.

The Brownsville based group Reckless Abandon has just released a self-titled CD. They made their Memphis debut at Crossroads, but judging from all the folks at Jerry Lee’s sporting the band’s t-shirts, they’ve already made an impression on their home turf. You can get their album at either the Sound Shop or Sounza Music in Jackson, Tenn.

Holy Moses will have an album release party at the New Daisy Theatre May 14th.

**Speaking of Jackson,** you can also pick up SR&R at over 75 locations outside of Memphis, including Jackson, TN; Jonesboro and Paragould in Arkansas; Oxford and Clarksdale, Mississippi; and even select locations in Little Rock and Nashville. By this time next month we’ll also be available in Blytheville, Brinkley, Forrest City, and Tunica. So if you know anyone in those areas, tell ’em about us.

**Biz notes:** Up until recently, one talent agency has dominated the Memphis market: Taliesyn Entertainment. But some former Taliesyn employees are now throwing their hat ill the ring of entertainment booking. Ed Brundick has joined forces with fellow Taliesyn alumnus Gentry Jones and formed Rightway Entertainment. “We’re going to do just what Taliesyn is doing, but we just felt like we could do a better job,” Brundick bluntly stated, “with Gentry’s experience for the past eight years, and my point of view: that of the person being booked, as well as a D.J. and supplier of sound systems. What’s gonna make us is different is that everything is first rate from our furniture down to our computer system. We bought the best entertainment booking system in the country that only the huge agencies in Chicago and New York have.”

**The 1993 Amateur Blues Talent Contest:** This event starts next month, and will be held at the Band Box (adjacent to the Blues City Café) on Beale. The contests will take place every Tuesday night in June and the first Tuesday in July. The finals are scheduled for Saturday, July 24. The competition is open to all amateur players and singers, except for past winners. The entry fee is a measly ten bucks, and the winner gets some prizes, some cash, and quite possibly a write up in this magazine. For an application or more information, contact the Beale Street Blues Society at 526-6556.

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

— CPJ Mooney
this year's Memphis In May festival (May 7th thru 9th) features a healthy dose of blues, primarily of the electric variety. While the big crowds will be in front of the dinosaur rockers and '60s and '70s retreads, the festival promises proof that blues did not begin and end with blues "rock."

Saturday's show on the Tom Lee Stage will feature two aspects of blues not often presented in mass market Memphis venues. Latimore and Denise LaSalle bring the chitlin' circuit to the big stage from 9:20 to midnight. While both performers offer their best shows at clubs (no family fare here—leave the kids at home), anyone that saw LaSalle at last year's Memphis Blues Festival knows that she can clean it up and still boil water. Listen to WDIA on Saturday mornings for a preview.

Also on the Tom Lee stage, the Dirty Dozen Brass Band will provide fuel-injected New Orleans traditional syncopation. Not to be missed. Pure funk.

Saturday's Blues Tent performances read like a dream night in Clarksdale. The Hollywood All-Stars kick off an afternoon of delta blues that includes Lil' Howlin' Wolf, harp jockeys Eddie Burk and Willie Cobb, and Pinetop Perkins. In addition to the undiluted, unrefined blues, local festival stalwarts Ruby Wilson and Carla Lewis, Fred McDowell, Johnny Woods, Sleepy John Estes, Bukka White, and several others.

Finally, march down to your friendly local CD merchant and demand Biograph's Memphis Minnie, Early Rhythm & Blues 1949. Arguably the greatest blueswoman ever, Memphis Minnie "played just like a man" and stunned audiences unaccustomed to women playing guitar and singing country blues. Another must have.

- B. B. Bean

The Memorial Birthday Tribute to Albert King, held on Sunday, April 25th at the Blues City Cafe, raised over $5,000.

24 years ago, when festivals were still a relatively new phenomenon to the Mid-South, a young attorney teamed up with several local up-and-coming musicians to present the 1969 Memphis Blues Festival. Short-lived but legendary, the festival featured performances by the last living members of the first generation of Memphis bluesmen. Two live CDs just released on the Arhoolie label showcase the tremendous talent at that festival. Mississippi Delta Blues Jam in Memphis, Vols I and II include recordings by Furry Lewis, Fred McDowell, Johnny Woods, Sleepy John Estes, Bukka White, and several others.

Finally, march down to your friendly local CD merchant and demand Biograph's Memphis Minnie, Early Rhythm & Blues 1949. Arguably the greatest blueswoman ever, Memphis Minnie "played just like a man" and stunned audiences unaccustomed to women playing guitar and singing country blues. Another must have.

- 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 June issue is Wednesday, May 19th.

EASLEY RECORDING Pink Slip Daddy’s release Rock Damage And Other Love Songs is out on Sympathy for the Record Industry. Produced by Ben Vaughan, the album was recorded last winter. Ace Cannon’s new LP was mixed by Andy Black with producer Robby Turner. Mark Harrison of Snake Hips was in cutting two new songs and mixing two others. The Compulsive Gamblers self produced five songs for various releases. Doug Easley and Davis McCain engineered. Dan Brown of Florida’s ’68 Comeback was in mixing a single, Johnny Hash, for In The Red Records. Roy Brewer mixed his Venezuelan music with McCain engineering. The Simpletones cut for a new Sugar Ditch release with McCain and Easley engineering. David Francis completed work with Cindy Hunt for label interests. Francis, McCain and Easley engineered. Alabama punkers Rabeez cut an EP for independent release. Demo projects include Planet Known, Latino Sex Drive, Blind Man’s Eden, Lee Lewis, and Rebekah Alperin.

ROCKINGCHAIR STUDIOS The Visionaries, a Memphis based pop/R&B band, cut five songs; Mark Yoshida engineered. The alternative pop/rock trio Dynamo Hum recorded and mixed three songs to be release on seven inch vinyl for indie 4,000 Holes out of Spokane, Washington. The project was produced by the band and Yoshida, who also served as engineer.

MEM-TEN MUSIC Voices of Holiness finished up a four song tape that at press time should be available in area stores. Rob Holden produced and engineered. Publishing demos, generic music beds for jingles, and a pilot for a syndicated health talk show are all in the works.

ROYAL RECORDING Mac-V is “rapping up” his soon to be independently released album. Archie Mitchell is producing with William Brown and Mitchell behind the console. Mitchell is also putting the final touches to M-Team for an indie release; Brown is engineering.

ZOMBIE BIRDHOUSE (Oxford, Mississippi) Ride The Blinds from Little Rock completed a five song demo. The band and Bruce Watson produced the project; Watson also engineered. Grunge rockers The Sky-Pilot cut 2 songs for their upcoming 45 on Candyland Records. Oxford’s country punkers Blue Mountain recorded for an upcoming release. Cary Hudson produced with Watson engineering. NIL 8 from Springfield, Ill.
mixed their latest for Delta Records, to be released early summer. Tim Lee completed three songs for an upcoming Fishtone release with Lee producing and Watson mixing. Oxfords’ Spoon completed five songs with Mark Roberts producing, Watson engineering. The Al Newless Band, also from Oxford, completed two songs to be released with tracks cut earlier.

POWER HOUSE Thanks to Jon Anderson of Heartbeat Productions cutting the musical tracks for shows at Libertyland, getting another session in at The Power House has required a handful of axles grease and a shoe horn. Nonetheless, pre-production continues on a project centered around Christian performer Geordy Wells with Tommy Cathey and Steve Hauth co-producing. Also, San Antonio singer/songwriter Greg DeMoore, in search of that elusive “Memphis Sound,” is co-writing and producing with Hauth and Art Johnson three songs for a label shopping spree. David Bradley has been engineering everything, everywhere, and at anytime.


SOUND TRAXX just added a 16 track Alesis ADAT system. Memphis rockers Stillife self produced six songs they plan to release independently. Studio owner Jeff Robinson engineered.

ARP PRODUCTIONS John Denny continues to work on his release for Pyramid Records. John Valentine has been producing along with Cazearei who is also engineering. Abdule Shabazz is co-producing with Cazearei a single for upcoming release. Cazearei is engineering.

CROSSTOWN RECORDERS Overdubs were done for the B. B. King / Robert Cray project. Denny Diante produced and Rusty McFarland engineered. Rob Jungklas continues to work on demos for shopping, McFarland is behind the board. The Marilins continue working on their new album. Rob Jungklas is producing and Billy Dowdy is engineering.

THE WAREHOUSE Meat Puppets began recording a project for London Records, with Paul Leary from Butthole Surfers producing and Brad Vosburg engineering. Mutha’s Day Out are mixing their release for Chrysalis/EMI. T’ La Shea was in Studio B tracking a project for label shopping, with producers Al Kapone and Lil Pat, executive producer Larry Clark, and engineer Lil Pat. Also in B, Skinny Pimp and 211 worked on their album release for Outlaw Records, produced and engineered by Lil Pat.
HOWARD’S END
Made by the same team that brought you A Room With A View, Howard’s End vividly portrays turn-of-the-century England through the intermingled lives of two families, the properly uppercrust Wilcoxes and the more endearing Schlegels. At the center is the beloved family home called Howard’s End. 1993 Academy Award winner Emma Thompson (Best Actress) leads the cast, which includes Helena Bonham Carter and Anthony Hopkins (Silence of the Lambs). It’s proper British angst at its best when the rules of society are dictated by class rather than conscience, as is the case in this period piece.

A RIVER RUNS THROUGH IT
Describing this as a film about fly-fishing is akin to calling Gone With the Wind a Civil War flick. Based on Norman Maclean’s novel of the same name, A River Runs Through It relives poignant memories of his maturing years in rural Montana when only three things were important: God, family and fly-fishing. Down-to-earth Norman struggles to comprehend his younger brother Paul, whose daredevil ways tempt fate to the end. Tragedy finally leads to the ultimate realization that love doesn’t always mean understanding, and understanding doesn’t explain why those we love the most accept our help the least. More than heartwarming, A River Runs Through It is a beautiful illustration of life lessons for all.

—Cara McCastlain

THE DISTINGUISHED GENTLEMAN
In last year’s Distinguished Gentleman, fans of the ‘old’ Eddie Murphy could rejoice: no serious acting or singing, just Eddie doing what he does best — impersonations, insults, and the trademark Eddie chuckle.

But the film didn’t do nearly as well as past triumphs like Trading Places and Beverly Hills Cop. Perhaps a Boomerang effect?

Though the plot is a bit on the thin side (a con man gets elected to Congress because he shares the same last name as a recently deceased congressman), it’s no less substantial than Beverly Hills Cop II. Murphy’s impression of a Martin Luther King-esque civil rights leader is absolutely side-splitting — the funniest five minutes in a movie since Murphy’s “new sherriff in town” routine in 48 Hours.

—Bo Snerdley

If You’ve Got Questions, We’ve Got Answers Newman, DeCosters & Co. Professional Offices The Entertainer’s Answers for: Legal Advice • Contracts • Accounting • Taxes BRUCE S. NEWMAN, CPA Attorney At Law (NY & TN Bars) 1750 Madison Ave., Memphis, TN 38104 PH: (901) 272-9471 • (NY) (212) 563-4384 FAX: (901) 274-4225 Tennessee does not certify specialists in the law, and we do not claim any certification in any listed area.

If you have questions, we have answers! Newman, DeCosters & Co. offers legal advice, contracts, accounting, and taxes. Bruce S. Newman can be reached at 1750 Madison Ave., Memphis, TN 38104. For appointments or information, call 278-4366.
Last month the Memphis Chapter of NARAS sponsored a seminar, “Women in Music,” during the annual Crossroads event. The panelists spoke to an overflow crowd at the Radisson about their various career paths into the industry and gave their views on how women in Memphis could “break into” their chosen fields.

The moderator for the panel was songwriter Mary Unobsky, a Memphian who has spent many years in Los Angeles honing her craft. A former Geffen songwriter, her credits range from songs recorded by Patti LaBelle, Bonnie Raitt and Karen Carpenter to Maurice White and Engelbert Humperdinck. Representing the legal side was Linda Mensch, an entertainment attorney from Chicago. Mensch represents producers, managers and artists such as the Ohio Players, BoDeans, Michael Cooper and others. Karen Brenna, Creative Director for Sony Music in New York, spoke about the publishing end of the business. Brenna was formerly a manager at Chrysalis Records and has worked with Joe Cocker, Greg Allman, Patty Smythe and Procol Harum. Also on the panel was Dianne Petty, senior vice-president of SESAC, one of the three major performing rights agencies. Petty was one of the developers of ABC Music Publishing and has worked with such writers as Jim Croce, Kenny Loggins and Brian Potter. The hour and fifteen minute session went all too fast as the panelists fielded questions from the audience and added their own advice on how to become successful in the music business.

The April board meeting, held at the Blues Museum on Beale Street, was open to all NARAS members and guests. After a short business meeting, nominations for the new board of governors were taken from the floor (ballots were mailed to all NARAS members and the new board will be announced in May). Members and guests were given tours of the new music museum by the owner and curator, John Montague.

Mike Greene, the Recording Academy’s national President, and Ron Kramer, national Chairman, came in from Los Angeles last month to speak at a morning meeting specially called to address all local NARAS members. Held at the Peabody, Greene and Kramer spoke about the restructuring of the Academy and answered questions regarding some of the upcoming changes.

This year’s “Governors in the Schools” is winding down. In partnership with the “Breaking Down the Barriers” program at Frayser High School, the Memphis Chapter Governors have been participating each month in educational workshop sessions at the high school with a special class of students who are learning about the many career options open to them. NARAS was asked to participate to inform students about the various aspects of the music industry. In April the class was given a tour of Ardent Recording Studio.

The historic music concert held last month at Mason Temple, honoring the life works of Dr. Martin Luther King, Jr. involved several NARAS members. Knox Phillips and Mary Unobsky both served as creative directors for the major effort, which was recorded live by Warner Brothers. A 150 plus choir was auditioned and rehearsed for weeks preceding the event. Unobsky also served as one of the songwriters for the project and other members, such as Joyce Cobb, sang on the recording.

This month Memphis Chapter President and Trustee Danny Jones, Trustee David Porter, National Vice-President Richard Ranta, and Executive Director Deborah Camp will travel to Cancun, Mexico for the annual National Trustees Meeting. The four day meeting will allow the Trustees to discuss and vote upon all matters concerning the Academy including awards and nominations, chapter activities and the 1994 Grammy Awards Show. Memphis is one of seven chapters nationwide represented at the National Trustees Meeting.

The new dues year began April 1st. NARAS members are still in the process of renewing their membership. Now is a good time for other qualified individuals to join the Academy. Dues are $40 a year and include many benefits. For information about the local chapter call (901) 726-5136.
The year was 1962. John Glenn became the first American to orbit the earth. James Meredith was the first African-American to enroll in the University of Mississippi. JFK was president, and the Cuban missile crisis had nearly brought the United States and Russia to the brink of war.

The Beatles were just an unknown band playing clubs across the ocean, and the Rolling Stones didn’t even exist then, but The Settlers did.

“We’re older than the Stones,” said Billy Dover, bandleader/singer/guitarist.

While the Stones don’t get out too often anymore, after 31 years the Settlers can still be found performing every Sunday night at the Midway Cafe, and every Thursday night at Patrick’s Steakhouse.

The Settlers are a pop country/easy rock group. On one or both nights of the week they play, you can catch the Settlers’ current lineup including original members Billy Dover (leader/singer/guitar) and Ned Turner (lead singer/guitar); Buddy McEwen (bass/vocals); Bill Yearwood (lead guitars/singer); Ronnie Pearce (steel guitar/banjo); Ronnie Caldwell (lead singer and guitar/bass/harmonic/etc.); and Sammy Haynes (drummer), playing all your favorite hits in fact, as long as they’ve been around, they have a song list of around over 700 songs according to Dover.

And everybody in the band sings, except the banjo player, on country songs like “Working On My Next Broken Heart,” or “She Thinks I Still Care,” or “Rocky Top.” For the easy rock and roll fans, they play songs like “Brown-Eyed Girl,” or “Giving It Up For Your Love.”

The Settlers started out in 1962 as a folk group, at a time when folk groups and folk music were popular. This was the year that Bob Dylan recorded his first album and was just beginning his reign as folk music prophet and voice of a generation. Three Memphis college students, Billy Dover, Ned Turner and Burke Wilson, got together to form The Settlers.

“We started off doing nothing but folk music, then about four years into it, we began to add more bluegrass,” said Dover. “About 10 years into it, we began to realize that we were going to have to add pop music (easy rock and roll... Continued on page 30
The following acts are playing on the day indicated throughout the month of May.

**MONDAY**
B.B. KING'S BLUES CLUB - Blues - Famous Unknowns
DAD'S PLACE - Rock - Crossfire/Mixed Company
HERNANDO'S HIDE-A-WAY - Country - Silver Eagle Band
JOYCE COBB'S Club - Jazz - The Memphis Jazz Orchestra 17 Piece Big Band
MARENA'S - Classical Guitar - Randy Toma
NEWBY'S - Acoustic - Jobu & The Monkey
WILSON WORLD HOTEL ATRIUM LOUNGE - Easy Listening - Pianist

**TUESDAY**
AMERICANA CLUB - Country - Julie Carter & The Bubba Band
B.B. KING'S BLUES CLUB - Blues - Ruby Wilson & The King Bs
COKEYED CAMEL - Acoustic - Open Mic
DAD'S PLACE - Rock - Crossfire/Mixed Company
FRENCH QUARTER SUITES - Jazz - Capt. Phil
HERNANDO'S HIDE-A-WAY - Country - Jimmy Busby/Silver Eagle Band
JOYCE COBB'S Club - Blues - T-Bone
MARENA'S - Classical Guitar - Randy Toma
SATCHMOES - Jazz - Lannie McMillan Quartet
SILKY O'SULLIAN'S - Blues - Tuesday Night Blues Band
SOUNDS - Easy Listening - Mr. C
THE BISTRO - Easy Listening - The Amazing Mr. C
VAPORS/BAD BOB'S - Country - John Anderson, Earmie Graves & The Vapors Band
WILSON WORLD HOTEL ATRIUM LOUNGE - Easy Listening - Pianist

**THURSDAY**
616 - Reggae - R.J. Grooves & Vovray Geel
AMERICANA CLUB - Country - Julie Carter & The Bubba Band
B.B. KING'S BLUES CLUB - Blues - Ruby Wilson & The King Bs
BOB O'S - Easy Listening - Tommy G/ Open Mic
DAD'S PLACE - Rock - Crossfire/Mixed Company
DAILY PLANET - Acoustic - Todd Snider/Stephanie Needham

**FRIDAY**
AMERICANA CLUB - Country - Julie Carter & The Bubba Band
BOB O'S - Country - Johnny Bratcher & The Country Music Show
CASPER CREEK - Country - Curtis Walker & Switchline
DAD'S PLACE - Rock - Crossfire/Mixed Company
DAYS INN (Downtown) - Jazz - Bill Hurd
DURANGO'S - Country - Highway Band
FRENCH QUARTER SUITES - Jazz - Capt. Phil & Hottenmaaz/Trio
HEIRANDO'S HIDE-A-WAY - Country - Bill Strom
J. B.'S DOGHOUSE - Country - Second Chance Band
LINDA'S RESTAURANT & LOUNGE - Country - Dotti & The Boys
MALLARDS BAR & GRILL - Jazz - Fred Ford & The Honeymoon Gamer Trio
MARENA'S - Classical Guitar - Randy Toma
MARMADALE - R&B - Soul Foundation Featuring Haywood and Ricky Butler
MEMPHIS SOUNDS - Jazz/Blues - Bill Hurd
MILLER'S CAVE - Country - Miller Brothers Band
NORTH END - Acoustic - Wilson Reed
RAMPAGE BAR & GRILL - R&B - Eddie Harrison & The Short Cuts
RUGBY CAFE - Rock - Jim Beatty & The Beaty Bunch
SATCHMOES - Jazz - Lannie McMillan Quartet
SILKY O'SULLIAN'S - Blues - Montia
SOUNDS - Easy Listening - Mr. C
SWYMORE'S - Rock - Greg & Kathy Todd
THE BISTRO - Easy Listening - The Amazing Mr. C
TOM & JERRY'S FAIRWAY - Country/Blues - Halfmoon
VAPORS/BAD BOB'S - Country - John Anderson, Earmie Graves & The Vapors Band
WESTERN STEAKHOUSE AND LOUNGE - Country - Eddie Carroll & Del Street
ZINNIES EAST - R&B - Come In Berlin

**SATURDAY**
AMERICANA CLUB - Country - Julie Carter & The Bubba Band
AUTOMATIC SLIM - R&B - The Coolers
BOB O'S - Country - Johnny Bratcher & The Country Music Show
CASPER CREEK - Country - Curtis Walker & Switchline
DAD'S PLACE - Rock - Crossfire
DAYS INN (Downtown) - Jazz - Bill Hurd
DURANGO'S - Country - Highway Band
FRENCH QUARTER SUITES - Jazz - Capt. Phil & Hottenmaaz/Trio
HEIRANDO'S HIDE-A-WAY - Country - Bill Strom
J. B.'S DOGHOUSE - Country - Second Chance Band
LINDA'S RESTAURANT & LOUNGE - Country - Dotti & The Boys
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THE BISTRO - Easy Listening - The Amazing Mr. C
TOM & JERRY'S FAIRWAY - Country/Blues - Halfmoon
VAPORS/BAD BOB'S - Country - John Anderson, Earmie Graves & The Vapors Band
WESTERN STEAKHOUSE AND LOUNGE - Country - Eddie Carroll & Del Street
ZINNIES EAST - R&B - Come In Berlin

**SUNDAY**
616 - Pop - Disco Inferno
ALEX'S - Rock - Great Indoorsmen
ALFRED'S - Rock - George Klein BLUES CITY CAFE - Jazz - Argoz CLUB UNIQUE - R&B - Eye To Eye w/Special Guests
DAD'S PLACE - Rock - Mixed Company
DAYS INN (Downtown) - Jazz - Calvin Newborn FRIENDS - Rock - Touch
HERNANDO'S HIDE-A-WAY - Country - Silver Eagle Band HUEY'S - Jazz - Mid-Town Jazz Mobile
HUEY'S EAST - Jazz - Lannie McMillan Quartet
LINDA'S RESTAURANT & LOUNGE - Country - Dotti & The Boys
WESTERN STEAKHOUSE AND LOUNGE - Country - Eddie Carroll & Del Street

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MCCOY THEATRE (Rhodes College) - The Music of Cole Porter
MEMPHIS STATE (Harris Auditorium) - MSU Music Preparatory Semester Recitals
MEMPHIS STATE - Doctoral Recital: James Tarrant, bass-baritone with Mary Marcus, piano
MURPHY'S - The Heathens (r)
NEIL'S - Suzie & The Fuze (r)
NEW DAISY THEATRE - Funkbox / Madman / Nail / Child On Fire / Senator / Baby Self-Hate (r)
RECOVERY ROAD - Grace Cafe (r)
RP TRACKS - Hanover Flat (r)
SOUTH END - The Blueberries (r)
SPORTS BAR & GRILL - Buffalo Plaid (r)
SPORTS BAR & GRILL - Rob & The Rage (r)
STAGE STOP - Jane Doe (r)
T.J. MULLIGAN'S - Good Question (r)
T.J. MULLIGAN'S CORDOVA - Lance Strode (c)
THE BREWERY - The Mistreaters (b)

Sunday - May 9
ALFRED'S - Beale Street Music Festival - The Deltones / Compromise Blue / Kevin Paige Band (r)
B.B. KING'S BLUES CLUB - Rod Piazza (b)
BEALE STREET HISTORIC DISTRICT - Beale Street Music Festival
BLUES CITY CAFE - Freeworld / Mojo Buford (b)
BOTTOM LINE - Suzy Hendrix Trio (r)
CAPTAIN BILBO'S - No Parking (r)
HU&EY'S - The Mistreaters featuring Memo Gonzales (b)

Monday - May 10
JOYCE COBB'S CLUB - The Tropix / Melinda Rogers / Joyce Cobb & Cool Heat (j)
MCCOY THEATRE (Rhodes College) - The Music of Cole Porter
MEMPHIS STATE (Harris Auditorium) - MSU Music Preparatory Semester Recitals
MURPHY'S - Rico & Richard (ac)
T.J. MULLIGAN'S - Scott Allen (ac)

Tuesday - May 11
BLUES CITY CAFE - Piano Bob & The Snowman (b)
CAPTAIN BILBO'S - Louisiana Fire (r)
STAGE STOP - All The Kings Men (r)

Wednesday - May 12
ANTENNA CLUB - Shudder To Think / Cop Out (a)
CAPTAIN BILBO'S - Louisiana Fire (r)
COCO LOCO - The Marvels (rb)
COMEDY ZONE - Ronnie Bullard
JAVA CABANA - Mark Allen (ac)
STAGE STOP - All The Kings Men (r)

Thursday - May 13
ALFRED'S - Kevin Paige Band (r)

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**MAY CONCERT SCHEDULE**

1. FMB
2. Gary Boy & Mr. Simmons (ac)
3. Little Sister (r)
4. Reb Russell Band (r)
5. Scott Allen (ac)
6. The Coolers (r)
7. Scott Allen (ac)
8. The Beat Generation (r)
9. Garyboy will be at RP Tracks on Friday, May 14th
10. Recovery Road - Cash Money (r)
11. Recovery Road - Dead To The World / Echoes Of Eden (r)
12. RPM Tracks - Lance Strode (c)
13. B.B. Kings Blues Club - Famous Unknowns (b)
14. Sports Bar & Grill - Delta Breeze (r)
15. Sports Bar & Grill - Delta Breeze (r)
16. The Memphis Icebreakers (rb)
17. The Memphis Icebreakers (rb)
18. The Memphis Icebreakers (rb)
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28. The Memphis Icebreakers (rb)
29. The Memphis Icebreakers (rb)
30. The Memphis Icebreakers (rb)
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Shake Rattle & Roll MAY 1993 23
David The Worm's Modern Music Report

1. X-CALIBUR - “Love
American Style”
2. INTERACTIVE - “Elevator
(Up & Down)”
3. MINDBOMB - “Do You
Need Some”
4. REEL 2 REEL - “Go On
Move”
5. STEREO MC'S - “Connected”
6. BIZARRE INC. - “Took My
Love”
7. DEEP FOREST - “Sweet
Lullaby”
8. SUNSCREEM - “Pressure”
10. ZETTE - “Never Be”
11. SHEEP ON DRUGS - “Motorbike”
12. FUNKDOOBIEST - “Bow
Wow Wow”
13. NEW ORDER - “Regret”
14. THE PRODIGY - “Wind It
Up”
15. BASS BUMPERS - “Move
To The Rhythm”
16. YELLO - “Jungle Bill”
17. UTAH SAINTS - “What
Can You Do For Me”
18. THE SHAMEN - “Phorever People”
19. COLD AUTOMATIC
EYES - “Nasty Groove”
20. ELEKTRIC MUSIC -

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

Sunday - May 23
B.B. KING'S BLUES CLUB - Famous
Unknowns (b)
BOTTOM LINE - The Bluebeats (r)
CAPTAIN BILBO'S - Jimmy Davis Band (r)
CAPTAIN BILBO'S - The Memphis Icebreakers (rb)
HUEY'S - Randy & The Radiants (r)
HUEY'S EAST - The Coolers (rb)
JOYCE COBB'S CLUB - Amateur Night
MEMPHIS STATE - Suzuki Strings Spring Student Concert
T.J. MULLIGAN'S - Big Fish (r)
WILLIE MOFFATT'S (Sycamore View) - Three Way (r)

Monday - May 24
BLUES CITY CAFE - Charlie Wood (b)
CAPTAIN BILBO'S - Bluebeats (r)
MURPHY'S - Rico & Richard (ac)
COCO LOCO - Peal Too Peal (r)
STAGE STOP - Ozzy Tribute (r)

Tuesday - May 25
CAPTAIN BILBO'S - MVP (r)
COCO LOCO - Real Too Real (r)
STAGE STOP - Ozzy Tribute (r)
THE PYRAMID - Neil Diamond (r)

Wednesday - May 26
ALFRED'S - Kevin Paige Band (r)
CAPTAIN BILBO'S - MVP (r)
COCO LOCO - Real Too Real (r)
MUD ISLAND AMPHITHEATRE - Sting /
da (r)
STAGE STOP - Nova Rex / Panama (r)

Thursday - May 27
ALFRED'S - Kevin Paige Band (r)
BLUES CITY CAFE - Preston Shannon Band (b)
BULL AND BEAR - Big Fish (r)
CAPTAIN BILBO'S - MVP (r)
COCO LOCO - Real Too Real (r)
JOYCE COBB'S CLUB - Keith Sykes Songwriters Showcase with Bob Chevers, Spconer Oldham and Dan Penn (ac)
MURPHY'S - Stacy Plunk & Chris Gavin (ac)
SOUTH END - Romeo Wilde (r)
STAGE STOP - Nova Rex / Panama (r)
WILLIE MOFFATT'S (Mt. Moriah) - The Memphis Icebreakers (rb)
Big Head Todd & The Monsters will be performing at Musicfest, Friday May 7th. They will also be in Cats on Union at noon on Saturday, May 8th.

**Friday - May 8**
- **ALFRED'S** - Kevin Paige Band (r)
- **B.B. KING'S BLUES CLUB** - Ruby Wilson & The King Bs
- **BARRISTERS** - Briar Rose (r)
- **BLUES CITY CAFE** - Preston Shannon Band (b)
- **BULL AND BEAR** - The Memphis Icebreakers (rb)
- **CAPTAIN BILBO'S** - MVP (r)
- **COCKEYED CAMEL** - Entourage (r)
- **COCO LOCO** - Real, Too Real (r)
- **CRAZY LARRY'S PUB** - Finney & Norman (ac)
- **DAILY PLANET** - The Recessions (r)
- **GJ'S SALOON** - Triple Tuff (c)
- **HASTING'S PLACE** - Wilson- Reid (ac)
- **JAVA CABAÑA** - Fields Tremble (ac)
- **JOYCE COBB'S CLUB** - Joyce Cobb & Cool Heat (j)
- **MURPHY'S** - The Blue Healers (bl)
- **NEIL'S** - The Beat Generation (r)
- **NEW DAISY THEATRE** - Schools Out Party
- **PLACER LOUNGE** - The Trust with Buddy Nenesz (ac)
- **RECOVERY ROAD** - Full Measure (r)
- **RP TRACKS** - John Kilzer & The Kohnheads (r)
- **SOUTH END** - Todd Snider & The Bootleggers (r)
- **SPORTS BAR & GRILL** - Buffalo Plaid (r)
- **STAGE STOP** - Nova Rex / Panama (r)
- **T.J. MULLIGAN'S** - Suse & The Fuse (r)
- **T.J. MULLIGAN'S CORDOVA** - Lance Strode (c)
- **THE BREWERY** - The Coolers (r)

**Saturday - May 29**
- **ANTENNA CLUB** - Judge Crater (a)
- **B.B. KING'S BLUES CLUB** - Ruby Wilson & The King Bs
- **BARRISTERS** - Martini Age (a)
- **BOTTOM LINE** - The Fabulous Steeler Band (rb)
- **BULL AND BEAR** - John Kilzer & The Kohnheads (r)
- **CAPTAIN BILBO'S** - MVP (r)
- **COCKEYED CAMEL** - Stone Cold (r)
- **COCO LOCO** - Real, Too Real (r)
- **CRAZY LARRY'S PUB** - 58 Del Rays
- **HASTING'S PLACE** - Southern Cross (ac)
- **HUEY'S EAST** - The Coolers (rb)
- **JOYCE COBB'S CLUB** - Joyce Cobb & Cool Heat (j)
- **KUDZU'S** - The Blue Avengers (r)
- **MURPHY'S** - Madman (r)
- **NEIL'S** - The Jimmy Davis Band (r)
- **NEW DAISY THEATRE** - Unlimited Funk Rap Show (r)
- **RAIDIOUS BAR & GRILL** - Trade Off (rb)
- **RECOVERY ROAD** - The Dave Nicar Band (r)
- **SOUTH END** - Cowboy Mouth / The Shines (r)
- **SPORTS BAR & GRILL** - TCB (r)
- **STAGE STOP** - Nova Rex / Panama (r)
- **T.J. MULLIGAN'S** - Good Question (r)
- **T.J. MULLIGAN'S CORDOVA** - Adam Yancy (ac)

**Sunday - May 30**
- **BARRISTERS** - 68 Comeback (r)
- **BOTTOM LINE** - Finney & Norman (ac)
- **CAPTAIN BILBO'S** - Revelation (r)
- **HUEY'S** - Lee Baker & The Agitators (b)
- **JOYCE COBB'S CLUB** - Amateur Night
- **MURPHY'S** - Chris & Eric (ac)
- **T.J. MULLIGAN'S** - Big Fish (r)

**Monday - May 31**
- **BLUES CITY CAFE** - Charlie Wood (b)
- **CAPTAIN BILBO'S** - Bluebeats (r)

**New Afro Percussion**
Super Sounding Pro Percussion Instruments As Seen In The Latest Issue Of Modern Drummer

Coming Soon - The Awesome New Pearl MMX Drumsets

**MEMPHIS DRUM SHOP**
878 SOUTH COOPER • MEMPHIS
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SATURDAY, MAY 1
THE GRAPES

FRIDAY, MAY 7
MADMAN
Special All Ages Show

SATURDAY, MAY 8
SMALL ROOM

WEDNESDAY, MAY 12
RUMBLE FROM DALLAS
SPECIAL GUEST SHADES OF HUE

WEDNESDAY, MAY 19
VALENTINE SALOON

WEDNESDAY, MAY 26
THE MAYONAISE FARMERS

SATURDAY, MAY 29
MEMPHOLOLLAPALOOZA
SON OF SLAM • AL KAPONE • MUTHA’S DAY OUT

SUNDAYS • DISCO INFERNO • FREE BEER 9 - MIDNIGHT

• Memphis’ First Smart Bar • 18 and Over • BYOB • Open Until 6 A.M.
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ARRESTED DEVELOPMENT
Unplugged (Chrysalis)

The rap group that could do no wrong in 1992 screws up royally with this blatant attempt to cash in on the “Unplugged” trend. If you’ve seen this show on MTV, or the group’s appearance on Saturday Night Live last year, you know that most of their live appeal is visual — lots of dancing and energy. Unfortunately, someone forgot to tell them that you can’t hear dancers on a record.

The set features exactly one new song, “The Gettin’,” which sounds like a Las Vegas lounge act trying desperately to sound hip. The rest of the songs pale next to their recorded versions. (Don’t bother looking for the hits like “Tennessee” or “Revolution” — they’re not even here.) But what really dooms this project are the “instrumental” versions that comprise the last half of the record. Sounding suspiciously like nothing more than the exact same tracks with the vocals removed (rap karaoke, anyone?), they pad out what could’ve been a tolerable EP for diehard fans into a full blown failure.

PATTY LOVELESS
Only What I Feel (Epic)

Country music’s best kept secret finally makes her bid for the big time...and what a bid it is. While she’s had some killer singles in the past, this album works from start to finish, and firmly establishes her as the finest female traditional country singer working today. Her taste in songs is impeccable — even though they’re all by different writers, the songs on this album fit together so well, you’d swear it was a concept album. Whether singing about heartache without pity or longing without desperation, Loveless pours her heart and soul into these songs and makes them her own. The uptempo “You Will” and “How About You” are sexy and sly, while “What’s A Broken Heart” is achingly beautiful. And if “How Can I Help You To Say Good-bye” doesn’t bring a lump to your throat, you’re a stronger person than I am. It may only be May, but it’s hard to imagine a better country album being released this year.

ROBERT ELLIS ORRALL
Flying Colors (RCA)

Ever wonder what John Hiatt would sound like if he went country? Me neither. But I’m pretty sure it would be pretty close to this. There’s nothing terribly substantial here, but “Boom! It Was Over,” “True Believer,” and “A Little Bit Of Her Love” are all catchy, first-rate singles, and sometimes that’s enough.

KATHIE LEE GIFFORD
Sentimental (Warner Brothers)

If your grandmother has worn out that Harry Connick Jr. tape you gave her two Christmases ago, try this one — Kathie Lee makes Natalie Cole sound like Courtney Love. Maybe Grandma will be too busy moshing around the kitchen to notice that this record is syrupy enough to cause cancer in lab rats.

CHRIS ISAAK
San Francisco Days (Reprise)

Way overdue, but well worth the wait. On his new album, Isaaq basically sticks with what worked so well on Heart Shaped World three years ago — the uptempo numbers like “Round ‘N’ Round” and “Lonely With A Broken Heart” are a pleasant change, but his calling card is still the Roy Orbison-meets-David Lynch sound best displayed this time around on “Can’t Do A Thing (To Stop Me).” The cover of Neil Diamond’s “Solitary Man” is pretty cool, too. But can he do something about this “Except The New Girl” song that’s been lodged in my brain for almost a week now? It’s really starting to affect my work.
NEW IN THE BINS

Two of the potentially biggest albums of the year hit the stores this month. Janet Jackson’s latest effort, simply called 'Plant,' will be released on May 18th — once again, the record was produced by Jimmy Jam and Terry Lewis, and it may be the only album you hear this year that features both opera singer Kathleen Battle and rapper Chuck D of Public Enemy. The first single, “That’s The Way Love Goes,” is already a smash, so it doesn’t look like Janet (Miss Jackson if you’re nasty) will have to invite Oprah over to the house to boost sales.

A week later, on May 25th, Rod Stewart releases his much-anticipated Unplugged... and Seated album from his upcoming MTV Unplugged appearance. If you listen to the Warner Brothers publicity machine, this is going to be as big as, if not bigger than, Eric Clapton. (On the other hand, Eddie Money’s recent acoustic album is only months away from the cutout bins.) The album’s first single is a new version of “Have I Told You Lately,” the Van Morrison cover from Rod’s last studio album that received an awful lot of airplay the first time around, despite never being officially released as a single. Guests on this record include Ron Wood and a full symphony orchestra. If you could buy stock on a record, this would be the one.

What else? Look for new albums in May from Donald Fagen, David Crosby, Terence Trent D’Arby, James Ingram, Aimee Mann (formerly of 'Til Tuesday), Danny Gatton, Fab T-Bird frontman Kim Wilson, the Waterboys, Dire Straits (live), New Order, Suicidal Tendencies, Anthrax, Kiss (Alive III), Winger, Toto, the Hooters, Col. Bruce Hampton & the Aquarium Rescue Unit, Allgood, the Mighty Mighty Bosstones, Book Of Love, Aztec Camera, Deacon Blue, Paw, the Trash Can Sinatras, Funkdoobiest, and a new group called Brad, which is a side project for Stone Gossard of Pearl Jam. Also, just before they hit the road with Lollapalooza, Front 242, and PJ. Harvey will be releasing a three-disc Richard Thompson collection called Watching The Dark... Capitol/Apple is finally releasing Badfinger’s legenday Straight Up album on CD, with six bonus tracks thrown in for good measure... Jimmy Buffett’s Margaritaville label is reissuing his early Barnaby albums, High Cumberland Jubilee and Down To Earth, on a single CD entitled Before The Beach.

Sony will be releasing two-disc sets on Moby Grape and Judas Priest, and single-disc anthologies on NRBQ and John Kay’s pre-Steppenwolf band Sparrow... Flying Fish has just reissued two old Tracy Nelson albums on a single CD — look for a new release from her in June... Rhino has career-spanning retrospectives due from Jerry Lee Lewis, Lightning Hopkins, Duane Eddy, and Link Wray... RCA is re-releasing three old Carl Perkins albums on CD in May, with three Elvis titles to follow in June, including That’s The Way It Is... Capitol has a five-disc Beach Boys set due in June, with lots of unreleased tracks on it, including several songs from the legendary unreleased Smile album.

And as for other releases in June, new albums are tentatively scheduled from Robert Plant, Pete Townsend, Paul Westerberg, Luther Vandross, Van Morrison, Marc Cohn, Matthew Sweet, Maria McKee, X, My Life With The Thrill Kill Kult, Pat Benatar, Tears For Fears, and maybe, just maybe, the long-delayed Bell Biv DeVoe album. B.B. King’s Blues Summit album, recorded partially at his club with an incredible guest list, is also currently pencilled in for June.
The king of rock and roll, that is. "Whiskey Ain't Working Anymore"; and Jeny Hayes of Shylo.

They’ve played every kind of gig imaginable, from "the backyard to the ballroom." Once they opened for a Grand Ole Opry show at the Coliseum for such country stars as Dolly Parton and Marty Robbins. They were on the Jerry Lee Lewis television show in the late ’60s as weekly regulars. They’ve played for barn parties and hoedowns, formal dinner parties, and for current Vice-President Albert Gore. Most recently, they played at the Denim and Diamonds party after the Crystal Gayle show with the Memphis Symphony.

The band routinely plays for charities like the Center for Abused Children in Frayser, the Humane Society and St. Peters Orphanage. This month, they are being auctioned off at the WKNO Auction which benefits public television.

“We try to give back something to the community that has been so good to us,” said Dover.

The Settlers have managed to stay together this long for several reasons. One is that they have had an array of talented musicians come and go, such as the famous songwriters Paul Craft and Don Singleton. Craft has written songs for Linda Ronstadt, the Eagles and Mark Chesnutt, while Singleton has written songs for Mickey Gilley and Crystal Gayle.

“The Settlers owe Paul and Don a real debt of gratitude,” said Dover. “We are very appreciative to Paul and Don who still come and do guest spots with us, and for their contribution in writing a lot of our material.”

The two songwriters are also contributing to the Settler’s upcoming album, which will be completed at Singleton’s studio in Nashville. With all the members having professions ranging from golf pro to licensed commodities broker, getting together to finish the album is difficult.

“We did all the recording before Don moved his studio from Walls, Miss., to Nashville, but we’ll probably go up and do some more polishing on the album soon,” said Dover. “We did an album about 13 years ago recorded live at Trader Dick’s, which sold several thousand copies. We’re very near to having this one ready.”

Some of the other players The Settlers have seen are Wendell Phillips; Huey’s restaurant owner; Thomas Boggs, who played drums for 10 years; Robbie Turner, steel guitar player with Waylon Jennings; Ronnie Scaife (Shylo), who wrote Marty Stuart and Travis Tritt’s “The Whiskey Ain’t Working Anymore”; and Jerry Hayes of Shylo.

From time to time, they have friends who sit in. As well as former players, Memphis music notables will pop in to play.

“We have a lot of friends that can walk in unexpectedly,” said Dover. “Keith Sykes, Jerry Lee Lewis, Jason D. Williams, Funn Brothers Lynn Jones and Laddie Hutherson. And then there’s Buddy Church, the greatest guitar player in town; Kevin Talent, a very, very talented fiddle player who sits in with us sometimes; and the singer/songwriter/guitarist Eddie Smith.”

Dover goes on to add, “There are a lot of bands that can play better, can do more, are highly tuned and polished, but I don’t think there are many bands around who can identify and communicate with an audience like we do. Some of our luck in drawing big crowds is that people look at us and figure out, ‘If these guys can do it, maybe we can do it’, cause we’re kind of everyday Joes. Although I will say, we have guys in the group that are as talented as any musicians you would find in any studio or in any road group anywhere. Bill is a terrific guitar player, and Gary and Ronnie are the backbone of the band. They are the real instrumentalists.”

That mixture of musicianship and friendliness is part of what their fans find so appealing and keeps them coming back.

“We’ve been coming to the Midway to hear the Settlers for four or five years at least,” said fan Ann Ruble. “They will play just about anything you want them to play. They have a good time, and they’re very entertaining. They know all the customers by name, and they seem to acknowledge everybody, so it makes you want to come back and enjoy it.”

Another fan describes following the Settlers like being part of a family.

“My daddy has been listening to the Settlers since he was 19, and he’s the same age as some of the players and went to school with some of them,” said Beth Dearing. “As long as I’ve been around, he’s always brought me to hear them. This guy next to me has been listening to them since the ‘60s and we just don’t miss them.”

How much longer The Settlers will keep playing is anybody’s guess. Even though Dover and other original member Ned Turner are 50ish, most of the members are in their ’30s, and there are absolutely no plans for retiring this group.

“It seems like yesterday when we were college students playing for fun, music, meeting people and spending money,” said Dover. “We’ve had some personnel changes, but if you had told any of us we’d be together even 10 years, we would have laughed. It will be a sad day when we have to disband, but when that day comes, I hope we can say we made a lot of people happy... hope we did it with class.”

The Settlers will be playing at the Midway Cae every Sunday, 6 to 9 P.M., and Thursdays at Patrick’s Steakhouse at Audubon Square, 7:30-10:30.

-Fran Hoffman

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Look for an Aretha Franklin special on Fox on May 9th. Called Duet, the show features live collaborations between the Queen of Soul and Rod Stewart, Bonnie Raitt, Elton John, Smokey Robinson, and Gloria Estefan... Prince is planning some pay-per-view specials from his Glam Slam nightclub called Glam Slam After Dark... There's a Jimi Hendrix tribute album being put together by longtime Hendrix producer Eddie Kramer — look for it to feature major artists, along the lines of Two Rooms or Deadicated, instead of the unknown alternative bands that usually fill up tribute discs... Cool pairing of the month? Rickie Lee Jones and Leo Kottke are presently recording together... k.d. lang will be doing the soundtrack to the long-awaited movie version of Tom Robbins' Even Cowgirls Get the Blues. Look for it this fall...
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