Shake, Rattle & Roll

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SHAKE RATTLE & ROLL

Memphis Music... and Beyond

BROTHERS IN ARMS

THE RETURN OF THE ERIC GALES BAND

ALSO

IN THIS ISSUE –

Rap Outlaws Skinny Pimp and 211
ULTIMATE GUITAR CONTEST
AT ILLUSIONS (Mendenhall & Winchester)

Sunday, July 4th, 11th, 18th, and 25th

Sign up only at the Musitron
Eight guitarists per night will be competing.
Two winners will be selected each night to play in the finals.
The winner of the finals will receive a Fender guitar and case from the Musitron.

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Hear winners Xiola Blue, The Heathens, Unchained, and Sen-a-ster
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July 14th, 8-12 PM.

July 10th
Former Musitron Jam winners Trash Cadillac headline at the New Daisy.

July 8th and 9th
at Memphis State Fred Sanford Percussion Clinic 9 AM $15.00 per person

2936 POPLAR  323-TRON  2984 AUSTIN PEAY
Once the city's hottest local act, Human Radio played their farewell Memphis performance at the place where it all started. The June 19th finale at the South End was more of a street party than an actual concert, and my spies report that it was a great final hurrah.

Though Human Radio actually disbanded in January, local fans hadn't had a real chance to pay last respects to one of the finest pop ensembles ever to come out of Memphis. Their crack musicianship and delicate, quirkily crafted songs made them local heroes in the late '80s, and landed them a recording contract with Columbia. Unfortunately, the label decided to release "Me And Elvis" as the first single, and the band was quickly and erroneously pegged as a novelty act.

Now with most of the band members based in Nashville, they are pursuing various new projects. Singer/songwriter/keyboardist Ross Rice has already formed a new band with drummer Steve Ebe called Maximum Bob.

But is this really the end of Human Radio? All the members seem to be certain it is. Rice even made a point of telling the Commercial Appeal that the band would "never get back together for reunion gigs like Come In Berlin." Well Ross, I'll take you at your word, but you should never say never. Those words just might come back to haunt you someday.

The Luck Of The Irish: With all the talk about IRS repossessions and the apparent bankruptcy of the club that bears his name, wouldn't you like to hear some good news about Jerry Lee Lewis for a change? His scheduled appearance on Beale Street last month didn't pan out, but he did perform live recently. On May 20 Lewis and Texas roots-rocker Joe Ely made guest appearances during a Bruce Springsteen concert held at the RDS Jumping Enclosure. If you're wondering why you haven't heard about it yet, bear in mind that the Enclosure is an auditorium in Dublin, Ireland; the Killer's current tax haven of choice. According to a source at the Springsteen fanzine Backstreets, Jerry Lee closed the show by belting out both of his signature songs ("Whole Lotta Shakin' Going On" and "Great Balls of Fire") to an ecstatic throng of Irishmen. Now could someone please get them to send Jerry Lee back to Memphis where he belongs? Couldn't we work out some kind of amnesty exchange program where we let Jerry Lee off the IRS...
To the Editor,

I would like to correct an error you made in last month’s article on David Shouse and the Grifters. “Daydream Riot,” not “Daydream Nation,” was the title of a Think as Incas’ song that made the transition to David’s next project, A Band Called Bud. Daydream Nation is the title of a Sonic Youth album.

I would also like to correct the impression that Think as Incas dissolved solely because of David’s “new style” of songwriting. The fact that his songs were becoming harsher, more noisy, and less melodic was not the problem. The problem was the band had grown stale and unoriginal. We seemed to be following a trend rather than setting one.

Finally, I’d like to state that the comments I made that were selected for the article reflected how I felt about David’s songwriting when we were performing together, which was over four years ago. I must admit that I’m not familiar with his current material; however, after reading the article it appears that David has found his own musical vision within the Grifters. I wish him and the Grifters continued success with their music.

Sincerely,
Paul Buchignani

Editor:
Buchignani is correct regarding the title of Grifters’ song. During the interview he correctly referred to the song as “Daydream Riot.” Our apologies to both Buchignani and the Grifters for the confusion, which seemed to result from listening to the Sonic Youth album while working on the story.

On a related note, this seems like a good opportunity for a Grifter’s update. As we were going to press SR&R learned that a Grifters show at the Antenna club was cut short when some members of the vice squad disrupted their show looking for underage drinkers. An audience member said that although there was no violence and only a few arrests, the Grifters were unable to finish their show. Even though the band was clearly not at fault, the Grifters are reportedly planning a free performance sometime this month to make up for it. We could not reach a Grifter for a specific date before press time.

Ocean Wave
PHOTOGRAPHY
274-7530
hook and send them Roger Clinton?

**I Want My (Me) MTV!**
As you probably already know, MTV kicked off their “Alternative Nation” tour here in Memphis last month. The sold-out show featured the Spin Doctors, Soul Asylum, and Screaming Trees, and MTV flew out a camera crew and a real live VJ, the infamous Kennedy, to capture the big event. Kennedy and the bands captured enough footage for an entire week’s worth of shows from Memphis, which aired daily during the week of June 14-18.

Everybody’s talking about how much publicity The Firm is generating for this city, but this has done a lot, too. All of the bands, and even the normally sarcastic Kennedy, seemed very impressed with the city. The Spin Doctors even raved on camera about seeing DDT at the Antenna Club. Other highlights included visits to Graceland and Sun Studios (again with the Spin Doctors), and a ride down the Mississippi on the Memphis Queen with Soul Asylum. Glad you enjoyed the hospitality, folks — come back anytime.

**The Last Firm Update:**
Here’s a Firm factoid to chew on: watch for a cameo by the Lannie McMillan Jazz Quartet. They’re playing in the background on the roof of the Peabody during the scene where Tom Cruise’s character celebrates passing his bar exam. The group also has three original songs in the film, “Sweet Memphis,” “Another Cup Of Coffee,” and “Firm Shuffle.” The quartet plays regularly at Huey’s East every Sunday afternoon, but will be on hiatus after the fourth of July, because McMillan will be in Switzerland touring with Ann Peebles.

**Memphis On The Charts:**
Former Memphian Kirk Whalum has done it again! His latest album, Caché, hit the #1 spot on Billboard’s Contemporary Jazz Chart last month. Though all of Whalum’s three prior albums have done well, this is the first time since 1988’s And You Know That, that a Whalum lp has gone all the way to the top spot. Whalum is again on tour with Whitney Houston, and will play five nights inside Madison Square Garden later this month. If you missed his show at the Peabody Alley last month, there’s a strong possibility he’ll be performing on October 16 at the Memphis Arts In The Park Festival. It’s not 100% confirmed at this point, but close enough that I’ll risk blabbing about it early. What is a certainty is that this year’s festival will be on the grounds of the Memphis Botanic Garden in Audubon Park.

A new entry onto the Billboard charts, Andy Childs has started his climb up the Country Album Tracks chart at #75 with “I Wouldn’t Know” from his upcoming RCA debut. Childs has been a mainstay in Memphis entertainment circles for years, getting his showbiz start as a teen at Libertyland doing a tribute show to the late King of Rock and Roll. He has been doing Elvis ever since, but is also a featured vocal talent in a number of local radio and television ads.

**New Releases:** Hard rockers Without Warning have a self released album hitting the streets this month. It’s called Burnin’, and if you’d asked me six months ago what they sound like, I’d have
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One Nation Under A Groove

with Steve Walker

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.

Jurassic Park II:

Just when you thought it was safe to go back in the concert halls, two more dinosaurs are about to hit the comeback trail. Fresh off his "No More Tours" tour, Ozzy Osbourne has decided to hit the road with the other original members of Black Sabbath next year. No new album is currently planned — the tour will concentrate solely on vintage Sabbath material. Meanwhile, Deep Purple is planning yet another resurrection, this time with the Machine Head lineup that presided over the band's heyday. They have a new album scheduled for August, with a tour to follow. Do either of these bands really think that they have anything relevant to offer the kids who think that hard rock begins with Pearl Jam and ends with Stone Temple Pilots? And aren't all their old fans supposed to be listening to country music now? Someone needs to tell these guys that This Is Spinal Tap was a joke, not a career guidance film.

Police Blotter:

From Bam magazine in southern California come the following news tidbits: Members of GWAR recently escaped from an attempted carjacking and holdup in Washington, D.C. The group's car was stopped after what looked like a minor traffic accident, but the band's driver had enough presence of mind to speed away after he saw guns being drawn in the other car. Unfortunately, shots were fired while they were driving off, and one of them hit guitarist Flattus Maximus. He was not seriously injured.

In California, police are anxious to talk to the members of Fishbone, and bassist John Norwood Fisher in particular, about the attempted abduction of the Bone's former lead singer, Kendall Jones. Jones, who left the group earlier this year amidst their claims that he had been religiously "brainwashed" by his father, told police that he was walking near his house when five men, including Fisher, tied to grab him, wrap his legs in tape, and drag him into a van. Jones managed to escape, but attempted kidnapping charges have been filed against the five men.

Strange Bedfellows:

You may have heard about a Los Angeles club band called Cheap Dates in Rolling Stone or on MTV — the group includes actor Harry Dean Stanton, Jeff "Skunk" Baxter of Steely Dan and the Doobie Brothers, Slim Jim Phantom of the Stray Cats, Tony Sales of Tin Machine, and Jamie James of the Kingbees. But a recent gig in L.A. had them paired
with an opening act of even more disparate talent. Small Wonder includes Doug Fieger of the Knack, Dallas Taylor of CSNY fame, and Jimmy Crespo, who spent some time in Aerosmith during Joe Perry's short-lived solo career.

Elsewhere, part time actors Iggy Pop and Tom Waits will be teaming up for a segment of Jim Jarmusche's (Mystery Train, Night On Earth) upcoming film, Coffee And Cigarettes. And brothers Dweezil and Ahmet Zappa have formed a new band called Z. One of the highlights of their live shows is a medley of '70s song snippets that manages to cover 153 songs in 18 minutes. Father Frank is said to be proud.

YOU DOWN WITH O.P.P.? Which in this case, stands for Other Publication's Polls. Pulse, the monthly magazine put out by Tower Records, recently celebrated its tenth anniversary by gathering a rather extensive readers poll, including the one question guaranteed to start an instant argument between any two (or more) music lovers: What's the best album of the last ten years?

The magazine compiled the top 100 vote getters and printed the results in their July issue. At the risk of inciting our readers to add to what must already be a mountain of "Dear Pulse: Are you nuts?!" letters, here's the top five: U2's The Joshua Tree and Achtung Baby, Pearl Jam's Ten, Peter Gabriel's So, and Nirvana's Nevermind. Obviously, U2 are the big winners here — apart from holding down the top two spots, their entire post-1983 catalog wound up in the top 50. But R.E.M. was right on their heels; every album they've done in the last decade showed up in the poll, including four in the top 20. Pick up a copy of this 10th anniversary issue if you get a chance; aside from lots of other interesting poll questions, it's just a great read (it is available on newsstands, as well as at Tower).

And finally, Playgirl has named their Ten Sexiest Rock Stars for 1993. The winners? Bret Michaels of Poison, Evan Dando of the Lemonheads, Michael Hutchence of INXS, Jakob (son of Bob) Dylan of the Wallflowers, Jon Secada, Lenny Kravitz, Joe Perry of Aerosmith, Dwight Yoakam, Billy Ray Cyrus, and Nick Scotti, a new artist "discovered" by Madonna (hmm). Fans of these artists will be disappointed (or maybe relieved) to hear that their heroes don't appear at all naturel in the August issue, but Jackyl fans can see their favorite bad boy in all his glory. Lead singer Jesse Dupree, who didn't make the list, makes it quite clear why not in an eight page chainsaw-and-ankle layout.

Normally we here at SR&R abhor this type of sexist garbage, but since we don't have a poll of our own, we'll play along. I'll have my selections for Rock's Most Fabulous Babes next month, but until then, feel free to send in your choices, either male or female. We'll print the results in August.

Yo Steve, here are my three choices for hottest hunk or baddest babe in rock:

Send to Groove Babe Search, c/o Shake Rattle & Roll, 1725 B. Madison, Suite 3, Memphis, TN 38104
N
ormally, when you hear about a band facing the "sophomore jinx," it's because their second album has failed to match the success of their debut. But for the Eric Gales Band, just getting that second record out has taken on a jinx all its own. When Picture Of A Thousand Faces is released on August 3, the group's satisfaction of seeing another album in the stores will no doubt be mixed with more than a little relief.

The last two years have been turbulent for the Memphis trio, as they've faced a whole series of obstacles. Extended delays in recording an album that should have been out nearly a year ago. A producer that was hospitalized in the middle of sessions. A change in band management, and a partial change in lead singers. And a record company that gives the project the thumbs-down not once but twice. And as if all of that isn't daunting enough, throw in a few rumors making the rounds in the local music scene during all the delays (chiefly that the group's songwriter and lead singer was having creativity problems and was also not exactly thrilled about the aforementioned vocalist changes), and it's clear that for the band, getting this second album finally out of the starting gate felt nothing like the first time.

F
rom the time they were signed in 1990, the Eric Gales Band has been out of the ordinary. The concept of a black hard rock band isn't exactly new, but when it features a teenage guitar whiz who can play circles around guitarists twenty years his senior, it's not hard to get people to sit up and take notice. Owing quite a bit, both in style and in technique, to Jimi Hendrix and Stevie Ray Vaughan, the then 16-year-old Eric became the toast of the guitar world when the group's self-titled debut Elektra album was released in 1991. While the record didn't exactly set the charts on fire, it garnered a lot of good press due to Eric's six string prowess and the strength of the two airplay songs, "Resurrection" and "Sign Of The Storm." The group found fans in such heavyweights as Carlos Santana and Arsenio Hall, who has had the group on his show, and has also had Eric sit in with the house band.

But the other intriguing aspect about the group is that even though it's named after Eric, he's not the leader. The band is led by Eric's older brother Eugene Gales, who writes almost all of the material, handles lead vocals, and plays bass. (Drummer Hubert Crawford Jr. completes the trio.) In talking to both Eric and Eugene, it quickly becomes apparent that Eugene, who is in his late thirties, makes a lot of the decisions for the band, while the 18-year-old Eric is surprisingly modest and even nonchalant about his skills and contributions to the group.

In a town that worships its basketball as much as its music, perhaps a good analogy would be that Eric is the Anfernee Hardaway of rock guitarists — more than willing to let his teammates have the spotlight, both on the album and in interviews, although he is still undoubtedly the MVP. But even though Eric wants to let his guitar do the talking, those six strings can't answer why an album that was originally supposed to come out in August of 1992 is finally seeing the light of day a year later.

W
hen the group finally entered Ardent Studios last summer to start work on a second album, they were again paired with Jim Gaines, who had produced their debut and who has
URING happened when Gaines fell ill.

“We started the album and had almost finished when Jim Gaines had appendicitis and was in the hospital for like six weeks. He almost died,” says Eugene. “That really set us back. But we wanted to work with Gaines, so instead of bringing in a new producer, we decided to just wait. We didn’t want nobody new. We got as much done as we could while he was in the hospital, but when he did get out, we were pushed back even further because he was committed to another band.”

The group tried to continue on their own while Gaines was unavailable, even to the point of turning in some of the work-in-progress to Elektra, who rejected it. “The record company wanted more songs from the band,” recalled Gaines. “There were three or four more songs written.”

So the band again decided to wait until Gaines was free from his prior commitments. “At that time, we could have just said ‘Hey, we’re going to bring in a new guy’ but we had come too far to bring in anybody new,” explains Eugene. “We wanted to work with Jim Gaines. In another six weeks or so, he got back to our record and finished it.”

Or so they thought. When they turned in the finished tapes from the Gaines sessions, Elektra rejected the album a second time. The local industry grapevine has it that the record company was disappointed in the strength of the material, a charge both Eugene and Eric deny.

“When we finished that record, the record company wasn’t happy with it — they weren’t happy with the mixes and some of the other stuff,” explains Eugene. Contrary to what some sources surrounding the project have whispered, Eugene claims that Elektra “loved the tunes, they just weren’t happy with the sound of it. So what they did is bring in Terry Thomas, (who’s worked with) Foreigner, Bad Company, and Giant. They brought him in to redo a couple of tracks, and now they’re happy as a lamb.”

Eric agrees. “The big man (Elektra) didn’t think they were the way they should sound, and thought we needed to work with another producer.” After hooking up with Thomas in the spring, the band relocated across town to Kiva Studios, where two songs were recorded, “Paralyzed” and “God Only Knows”, and two others were remixed. “Paralyzed” had already been cut once at Ardent, but “God Only Knows” was a brand new song written by Eugene Gales and Terry Thomas.

ITE TWO SONGS SEEM TO BE THE ONES MOST LIKELY TO INITIALLY PUSH...
Welcome To The Jungle

Hey there, rap music lover! Do you feel culturally deprived because you've never sold crack, been a pimp, or shot anyone? Never lived in the projects or seen a drive-by shooting? Don't worry! Gangsta rappers Skinny Pimp and 211 are bringing their neighborhood to you with *Pimps & Robbers.*

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**Just be prepared for a rough ride** — you'll start by heading up to Germantown to pop a few skulls with your nine millimeter ("Drop It Off"), then carry a dead body around in your trunk ("Numbers"), while you deal in dope and bitches ("Street Scene," "Pimp Support," and "Mack Of The Year").

Is this the real world? It is according to this pair of Hurt Village rappers. "A lot of people are sayin' 'man, that's all you talk about is pimpin' and robbing,'" 211 admits. "I tell them that's what goes on every day — the whole system is a pimp thing. The whole world is a pimp thing."

Skinny Pimp and 211 (real names Derrick Hill and Cedric Woosley, respectively) are gangstas, the latest in a long line. They're all the rage on the streets and in select stores (no action yet out in Germantown, but *Pimps* is flying out of the Pop Tunes at Lamar and Downtown on Poplar). What makes them unique is that they're the roughest of the lot so far, both in terms of *Pimps & Robbers'* raw, unapologetic lyrics and their hefty street reps. Rumors abound that the
duo used to be gang members...some say they still are.

All they'll acknowledge is, "We started out on the street and we'll end up on the street."

give hot pistols to short fuses. The opening line of "Animosity" says "We're killing each other and it's just a shame/That's why I try to keep away from trouble and maintain my mentality, live in reality."

Pimps & Robbers is the hardest slab of street rap to ever gangster walk out of Memphis.

Whether or not that's fact or a bit of creative fiction one can't be sure. For the record, the duo is somewhat coy about their background and criminal credentials. They met as seventh graders and hung out, rapping for fun until 211 dropped out of school in favor of the job corps. Skinny Pimp went on to attend Trezevant High, but never graduated. Selling drugs earned him a brief stay in our criminal justice system, during which Skinny got inspired to write street-oriented raps, starting with a song called "Kickin' With The Skinny Pimp."

"That got hot, and after that I got with '2' and we came out with "Hurt Village Al Capone."

Both unofficially recorded songs became hot on the street via the rap underground. Skinny Pimp and 211 had attracted the attention of club D.J.'s who cut homemade demos of the duo. Those recordings ended up on mix tapes circulated around the local rap nightclubs that came and go after one shooting or stabbing too many — places like Club Memphis, Excalibur, and Studio G (now 380 Beale). Those underground mix tapes, which rarely make it into mainstream circles, attracted the attention of two important people, rapper SMK and Outlaw records' Larry Clark. Skinny Pimp and 211 signed with the Outlaw label early this year, and climbed out of the underground.

To date Pimps & Robbers is the hardest slab of street rap to ever gangster walk out of Memphis. Skinny Pimp and 211 are selling records like they were illegal, and discovering that fare has its uncomfortable moments. AI Kapone, SMK, and Gangsta Pat may have gone to the trouble of wrapping their street tales with the occasional message, but Skinny Pimp and 211 don't want any of that.

But they've got to deal with the gangsta Catch — 22: you gotta have that graphic sex and violence to maintain integrity in the 'hood, but you need radio to get paid. So, much as the Geto Boys did with their hit "Mind Playin' Tricks On Me," Pimps & Robbers has "Animosity," a funereal dirge that tells what happens when you have a song like "Animosity" is a 'sell-out' to 'preaching.' The duo rejects the accusation. "We didn't sell out," Skinny Pimp protests, "if you listen to the tape real carefully, we ain't tellin' people stop doin' this and stop doin' that; we're just talking about stuff that happened in our neighborhood. People that got killed in our neighborhood from animosity. We're talking about it, but we ain't tellin' them to stop..." he cracks, "cause it ain't never gonna stop."

They both also insist they're not pushing violence or even glamorizing it. In the world of Skinny Pimp and 211, it's simply a matter of reporting the facts.

"No, we ain't promoting it," asserts Skinny Pimp. "We're just telling what's goin' on...from fourteen on up now, everybody is doin' it [crime]. We ain't just boostin' it [or] trying to make somebody do this — this is what's goin' on. Like in "Drop It Off," and all those robbing stories? They start that at fourteen. That's just what's goin on."

A chilling assertion, yet one that is all too real for some who are among the duo's fans. "They like it, they listen," admits 211, "They say 'yeah, I did that, I used to do that.'"

"Or some even say," adds Skinny Pimp, "yeah, I'm fixin' to go do that!"

But for this street duo, rap is the path — maybe the only path — out of that lifestyle. Career options are somewhat limited for an inner city youth with no high school diploma and a criminal record. Skinny Pimp does admit to ambitions outside of rap ("I would draw, but if that got too slow I'd have to stick somebody up, you know what I'm sayin'?"), but both know "we need money to keep away from it [crime]."

For their sake — and maybe ours — let's hope the hits keep comin' for Skinny Pimp and 211. And that they get paid...you know what I'm sayin'?"
The late Sun Ra described his relative obscurity with this logic: "In America, a lot of people don’t know about me because most musicians try to be famous or make lots of money or get booking agents and all that. But I wouldn’t fit into some places because people in America are out of it, you know?"

Ra, nee’ Herman “Sonny” Blount alternately from Birmingham or Saturn passed away May 30 as one of jazz’s grand old men, a critically celebrated veteran of over 60 years of jazz and a key player in every major change in the genre for the past 40 years. Sun Ra was a “renaissance player” combining influences and a repertoire that ranged from hard edged bop and cosmic free jazz to Gershwin and Jelly Roll Morton covers. Never less than controversial, he would energize his band, create a carnival atmosphere that could prove disconcerting to casual listeners.

Sun Ra concerts were an exercise in anarchy. Although Ra maintained that concerts were always planned and very little was left to spontaneity, sidemen defer. Marshall Allen, with the band since 1958 described set protocol as follows: “He doesn’t sit in the dressing room and run off the tunes we’re going to play. When he gets to the audience, that’s when he decides. The way he calls them is to just play the intro, and off we go.” This free structure, combined with an extravagant, bizarre sense of staging, created a sort of carnival atmosphere that could prove disconcerting to casual listeners.

Sun Ra’s combination of influences, use of electronics, and experimental approach to the genre left few direct disciples but created a broad swath of influence. Artists as far flung as distortion masters Sonic Youth pay homage to Ra.

Actually, given Ra’s cosmic inclinations, there’s no assurance his influence won’t be more direct. “If some of my [band’s] instruments go out, the electronic instruments, that’s when I reach over into the spirit thing and play all the instruments. Although they [the band] use their hands, I play them. I just let them tap in on my spirit. That may be too far out for some people at this point.” Not a chance.

Amateur talent contests usually have the dreary cast of mediocrity and conjure up images of teenage garage bands and middle-aged never-were’s competing for a relatively meaningless title or a shot at being demeaned by Ed McMahon on national television. The Beale Street Blues Society, however, in its third annual amateur blues talent competition has risen light years beyond this bleak scenario and has been showcasing honest-to-God-these-guys-really-can-play bands. The six weeks of preliminary competition end July 6, with finalists returning July 24 to the Blues City Cafe for what promises to be a classic head cuttin’.

To date, contestants have ranged from straight ahead traditional blues to R&B soulists, and have included the obligatory Stevie Ray Vaughan impersonators (’cmon guys, buy Elmore James record or something). Successfully crossing age and race barriers, the contest has been a surprisingly accurate microcosm of contemporary styles and has drawn contestants from 4 continents.

Interested musicians may still be able to get a slot at the last preliminary competition by calling contest organizer L. Wood at 525-6565 or by simply showing up at the Blues City Cafe Tuesday, July 6 at 7 PM. Blues fans will certainly want to plan to attend the finals July 24 at Blues City from 8 PM 'til whenever. As of this writing, finalists in the competition include Thomas Reeves, Jr., Geoff Atchinson from Victoria, Australia, the Stone Gas Band from Clarksdale, Miss. and the Marino Choice Band.

Watch your local record store for several new blues and jazz releases. As part of their 40th anniversary celebration, Delmark Records has released separate jazz and blues compilations, with both being must-haves for anyone whose Delmark collection is less than complete. (See the March issue of SR&R for a brief history of Delmark).

Also on the shelves is Dick Waterman’s debut on CD. Waterman, the “patron saint of the blues,” gives a thorough, Watermanesque introduction to a set by Son House on Vanguard’s Blues With a Feeling CD featuring live recordings from the Newport Folk Festival 1963-1966. Worth the price of the CD just for Waterman’s intro, the CD includes all the giants of the 1960s traditional blues revival, and with a few exceptions, the live recordings are nearly studio quality. Thorough liner notes and over 120 minutes of material on two discs put this on the highly recommended list.

— B.B. Bean
For Al Pacino, eight times is the charm as he finally took home a well-deserved Best Actor Oscar portraying blind retired Army officer Col. Frank Slade. Slade is a thoroughly unlikeable ass who plans to culminate an extravagant weekend in New York with his suicide, unbeknownst to his traveling companion, a prep school student named Charlie, portrayed by Chris O'Donnell. Charlie, the poor student on scholarship whose home is far, far away, is only trying to earn enough to get home for Christmas. He takes the job of staying with Col. Slade during the Thanksgiving holiday, giving Slade’s malign kid a chance to go out of town. Slade quickly reveals his own plans to travel, and Charlie is helpless to stop him. The drama builds as Slade’s itinerary nears completion.

Charlie has his own decision to make over the weekend involving exposing classmates who pulled a prank. Its resolution is a little extended and overly dramatic – guess you have to remember that peer pressure in your high school days to relate – but it’s still an interesting subplot. Does he or doesn’t he? Will Col. Slade go through with his plans? Available July 28.

Passion Fish
Blessed with some of the sharpest dialogue you’ll ever hear, Mary McDonnell (Dances With Wolves, Grand Canyon) and Alfre Woodard give flawless performances here as two grudgingly co-dependent women in this film nominated for two Academy Awards (McDonnell for Best Actress and John Sayles for Best Original Screenplay). McDonnell is a soap opera star embittered by a car accident which leaves her paralyzed and dependent upon home care. Woodard is the in-home nurse who gradually reveals her own desperate reasons for taking the thankless job. The premise sounds depressing, but the development of both characters and their relationship is riveting. McDonnell’s stubborn self-absorption is slowly replaced by curiosity about Woodard’s mysterious character. They convincingly evolve from trading acrimonious barbs to silent respect. Passion Fish is a story easier appreciated by wordsmiths rather than action-lovers. Available July 21.

Videos Scheduled for July Release

July 7
Unforgiven
The Crying Game

July 14
Teenage Mutant Ninja Turtles III
Lorenzo’s Oil

July 21
Passion Fish
Amos & Andrew
Malcom X
Love Field

July 27
Home Alone 2

July 28
Nowhere To Run
Scent Of A Woman

PYRAMID GUITARS
Memphis’ Oldest Vintage And Used Guitar Shop
And
JAY DEE’S Guitar Repairs
WORLD CLASS FRETTED INSTRUMENT REPAIR
Ace Set-Ups – Customizing
1869 MADISON
Memphis & McLean In The Gilmore Bldg.
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There is such a place...

ma trix (ma triks) a place where something originates, develops or takes form...
(Weber’s New World Dictionary)
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 August issue is Friday, July 16th.

**THE CONTROL ROOM** Hard rockers Without Warning have been recording seven songs for independent release. This self-produced project is being engineered by Jimmy Enright. Ron Baker of Southern-Tel Promotions produced voiceovers for their company in Russia. Enright engineered. Harold Poindexter self-produced a jazz instrumental demo for shopping, Enright was behind the board.


**MILLINGTON MUSIC** Liquid Paper Boys self-produced alternative demos for shopping. Ken Laxton has been engineering. Laxton also engineered My Rage, who has also been self-producing demos. River City Entertainment produced B.J. Davis; Laxton engineered. R.T. Scott continues to record with Laxton producing and engineering.

**MILEEDGE RECORDING** Country rockers Shameless recorded demos. Owner Mike Elledge engineered and co-produced with the band. The R&B group TCB recorded radio spots to promote their upcoming single.

**INSIDE SOUNDS** Big Joe Scientist continues overdubs of new songs. This self-produced project is being engineered by singer/guitarist/scientist Dave Richard. Inside Sounds’ own Rick Caughron is back from a two week engineering project with the Barkays. The Memphis Music Sampler should be out soon containing cuts from a variety of Memphis artists including Becky Russell, The Mules, and Wally Ford, among others.

**ARP PRODUCTIONS** Cazarei has been busy producing and engineering rappers MC Ra-Ken, Hit Man Hamp, and finally Young Lo who has just released a single “Seventh Street Bound”. J. T. Johnson released the first single from his upcoming record, I Want It All.

**ROADHOUSE RECORDING** St. Louis rockers, Beggar’s Playground, recorded four songs for independent release. Danny Jones engineered and co-produced with the band. James Carr, billed in Europe as the “world’s greatest soul singer,” finished recording
and mixing his *Soul Survivor* album for Ace Records in the United Kingdom. Quinton Claunch produced and Danny Jones engineered with Peter Strauss assisting. Singer/songwriter Celia McRee is recording two songs for label shopping. Danny Jones is producing and sharing engineering chores with Peter Strauss. Producer/engineer Ronnie Vandiver completed three songs for Arun Strete for label shopping in Europe.

**EASLEY RECORDING** Several Eclipse Productions artists just completed a two week European tour. The tour featured the Country Rockers, Alluring Strange, Lorette, and Alex Chilton. The tour coincided with the CD release *Love Is My Only Crime*, recorded at Easley. Jim Dandy and Black Oak Arkansas worked on six songs. The band produced with Doug Easley and Davis McCain engineering. Two Faces cut 12 songs for independent release entitled *Herve's Fantasy Box*. Bob Lead Hyena recorded 10 songs including material for the upcoming *Beneath Beale St.* record. The Grifters cut a song for a Pop Narcotic compilation. New Car Smell put some fresh string and vocal overdubs down with Roy Brewer. Greaseland blasted through 12 songs for independent release. James Eddie Campbell and the Jailbirds worked on pre-production demos. Cindy Hunt cut six songs to be used in performance. Deme' cut one song for shopping with David Francis, Jim Spake and John McClure providing backing. Pezz was in overdubbing with Cey Mooney laying down guitar. 68 Comeback cut six songs.

**DANEK MEDICAL** shot product videos in Studio A. Demo projects include X-32, Most Wanted and Gary Boyd.

**SOUNDS UNREEL** The Great Indoorsmen completed mixing for their forthcoming independent release. The 10 song disc was produced by Ross Rice, and Don Smith handled recording and engineering duties. Romeo Wilde finished a three song demo tape for label shopping with Smith producing and engineering. Smith also wrapped up a five song package by the Jimmy Davis Group for Sony Music. Joe Simon was in with producer Robert Jackson working on an upcoming album. Errol Johnson recorded vocals with Dawn Hopkins engineering.

**KIVA RECORDING** Pops Staples was in recently recording for Virgin/Point Blank Records. John Wooler produced; William Brown and Gary Harwood engineered. Polygram artist Lucky Peterson was produced by John Snyder; Jay Newland engineered. Producer Bernie Leadon did overdubs for Atlantic artists Cosby Nash; Harwood engineered.

labelled 'em bone crunching screaming heavy metal. Someone had slipped me a live tape a few months back that was anything but mellow. But lead singer Kip Angel referred to their sound as “easy to listen to... a mixture between Queen, Styx, with a little AC/DC energy in there. I wouldn’t say heavy metal, but melodic, energetic music.” I was somewhat skeptical (this being a couple of weeks after one of the Grifters told me they were just a ‘pop’ band), until the band passed along an advance copy of their single “Spell On You,” a song that strongly recalls the sound of Europe (For those with short memories, Europe was the band that hit it big in the ’80s with hard pop sound of “The Final Countdown”).

But even though they’ve reined in the screech a bit, something tells me there will still be heads a bangin’ during Without Warning’s album release party. It takes place at the Stage Stop on July 10 and 11, with opening act All The Kings Men. Without Warning plans to have Burnin’ in the usual outlets following the Stage Stop shows.

**On The Radio:** Remember last month when I filled you in on KIX 106’s new Home Grown radio show spotlighting local talent? In that same column I urged other radio stations to follow that station’s lead and suggested the Beat Generation as a good place to start. Well, much to my surprise it’s already happened, and it happened on... KIX 106! If you were tuned in to the June 23rd Home Grown show, you heard a song identified as “Eddie Dale McDylan.” Well, that moniker is actually the alter ego of Beat Generation vocalist Rick Nethery! When he heard about the Home Grown Showcase, Nethery decided to submit the tune (which he originally pitched to Travis Tritt in 1990) under a pseudonym.

“I thought it would at least give me a fighting chance,” Nethery confessed. “I wasn’t ashamed to use my real name or anything, I just thought [the song] would get more attention if the name was more country. I was a little concerned about what kind of prejudice there might be if it was by ‘Rick of Beat Generation, a rock band’.”

**Odds and Ends:** The eyes of the outside world are still on Memphis. In a recent issue of Rolling Stone, Big Star drummer Jody Stephens was polled for his picks of hot up and coming acts (he chose Afghan Whigs, The Posies, and Matthew Sweet), and Spin just bestowed a favorable review on the Grifters’ One Sock Missing.

Finally, in its annual all-music issue, Details magazine cited Antenna as one of the 300 best nightclubs in America. The article listed clubs under 21 various categories, ranging from Hip-hop to Country to Jazz to Headbanger; the Antenna made the Alternative list. Details described the venerable hole-in-the-wall as “generally pretty filthy and decrepit, the Antenna has experienced everything from Crowded House’s breezy pop to GG Allin eating his own shit onstage.” High praise, indeed. Congrats to ‘em.

Until Elvis month, that’s a whole lotta shakin’.

— CPJ Mooney
Last month the Memphis Chapter Board of Governors elected officers and trustees. As tradition generally dictates, all officers were re-elected to serve a second term. Re-elected were Danny Jones, President; Keith Shaffer, 1st Vice-President; Joe Walsh, 2nd Vice-President; Donna Darwin, Treasurer; and Mimmye Goode, Secretary. David Porter will serve a second term as Trustee, and Danny Jones, who rotated off after serving two terms, was replaced by Richard Ranta of Memphis State University. Larry Lipman was elected to serve as National Vice-President.

The Seventh Annual Ridiculous Record Sale, held last month in the parking lot of the Mednikow Jewelry Store, turned out to be the most profitable one ever. More than $1,600 was raised for the student scholarships which NARAS awards annually to Memphis State University's Commercial Music Department.

Applications for the 1993 NARAS Grant and Research Opportunity are now available. The Recording Academy awards grants up to $5,000 each for research or educational projects focusing on recorded music or other sound applications. For information call the NARAS office at 901-525-1340. Applications must be received by October 1, 1993.

Also available as of last month is the National Insurance Program sponsored by NARAS's MusiCares Program. The national self-paid insurance program was developed for the musician, songwriter, engineer and the music community at large, for whom previously affordable health care insurance has not been available. The health care insurance plan will enable music industry professionals to obtain affordable medical, dental, vision and disability coverages. Again, this information is available by calling the Memphis NARAS office.

New York was once again chosen as the host city for the 36th Annual Grammy Awards, which will be held on Tuesday, March 1, at Radio City Music Hall. In response to the announcement Mayor David Dinkins said, "Today's decision by NARAS is a vote of confidence in New York City and its future. I am thrilled that America's premier music awards will be back in America's premier music city. The Grammys bring so much to New York, but we know we offer a great deal, as well. Indeed, New York and the Grammys are a match made in heaven."

The traditional nominee party will be held in one of the most beautiful spaces in New York, the Metropolitan Museum of Art. Other Grammy week activities will include the "Music Trail," which will offer the sights and sounds of New York City.

The Grammy Awards air annually as a prime-time special on the CBS Television Network. Pierre Cossett is Executive Producer of the 36th Annual Grammy Awards.

Locally, February 1 was announced as the date for the fifth annual Grammy in the Schools program. The event will again be held at Overton High School and will include participants from the Memphis City Schools. A day of career seminars and musical exhibitions will be led by various industry leaders.

Musicians, songwriters, producers, singers, engineers, album note writers and designers, and others in the music industry are encouraged to call or write regarding membership to NARAS. Dues are $40 a year. It was announced at the May Trustees meeting that soon all chapters will again have to raise their dues rates slightly and will require first time members to pay a $25 application fee. The Memphis Chapter currently does not have this requirement. All interested applicants are encouraged to become members before the dues go up again and before the $25 application fee goes into effect. Please call the Memphis Chapter office at 901-525-1340 for more details.

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

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

**Thursday - July 1**
- ANTENNA CLUB - Voodoo Glow Skulls / Baby Self-Hate (a)
- COCO LOCO - The Marvels (rb)
- KUDUZ'S - James Eddie Campbell & The Jailbirds (r)
- UP THE STREET - Good Question (r)

**Friday - July 2**
- 616 - Upsetting The Mothers (a)
- ANTENNA CLUB - Neighborhood Texture Jam / Al Kapone / Mutha's Day Out (r)
- B.B. KING'S BLUES CLUB - Ruby Wilson & the King B's (bl)
- BARRISTERS - Southern Comfort (r)
- COCO LOCO - The Marvels (rb)
- DAILY PLANET - WEVL Benefit with Todd Snider/Posey Hedges/Kellison Warren (ac)
- HASTING'S PLACE - The Touch (ac)
- MURPHY'S - The Vibration Society (l)
- RECOVERY ROAD - Freeway (r)
- RP TRACKS - Wilson/Reed (ac)
- RUM BOOGIE CAFE - Maurice John Vaughn (bl)
- SLEEP OUT LOUIE'S - Genetics (r)
- SPORTS BAR & GRILL - Rob & The Rage (r)
- T.J. MULLIGAN'S - The Beat Generation (r)
- T.J. MULLIGAN'S CORDOVA - Southern Cross (ac)
- UP THE STREET - Reba & The Russells with Jack Holder (c)

**Saturday - July 3**
- 616 - Great Indoorsmen (p)
- ANTENNA CLUB - Record release party with Sky Pilot / Mind Flayer (a)
- B.B. KING'S BLUES CLUB - Ruby Wilson & the King B's (bl)
- BARRISTERS - Car Crash & The Smog BOTTOM LINE - The Beat Generation (r)
- COCO LOCO - The Marvels (rb)
- DAILY PLANET - Kellison Warren (ac)
- HASTING'S PLACE - 3's Company JAVA CABANA - Pat The Hatt Keese (ac)
- NEIL'S - Jimmy Davis Band (r)
- NEW DAISY THEATRE - Beanland (r)
- PARTNER'S - Entourage (r)

**Sunday - July 4**
- PATRICK'S - Brenda Paterson & The Campfire Boys (c)
- BOTTOM LINE - Finney & Norman (ac)
- CAPTAIN BILBO'S - Kevin Paige (r)
- HUEY'S - Greg Hansen & The American Reggae Band (r)
- HUEY'S EAST - The Jesse Brownfield Band (bl)
- NEIL'S - The Beat Generation (r)
- PATRICK'S - The Fabulous Stealer Band (r)
- T.J. MULLIGAN'S - Big Fish (r)
- UP THE STREET - R.T. Scott (c)

**Monday - July 5**
- B.B. KING'S BLUES CLUB - Famous Unknowns (bl)
- CAPTAIN BILBO'S - Good Question (r)

**Fluorescent Butt Jam**

“We’re kinda like the Little Rascals,” says Fluorescent Butt Jam frontman Mick Cock. “We’re getting our act together in our own backyard. That’s how they got started. They’d say, ‘Hey let’s put on a show, put it on in the basement and charge our friends... well, they probably were a little more well behaved.’

That’s an understatement of epic proportions. The parallel to that juvenile comedy troupe holds up, but only if you can envision little Sammy Kinison as Alfalfa and Eddie Murphy as Buckwheat.

Yes, it’s the Little Rascals alright—raw, grown up and in a rock band doing musical parody. Meet Fluorescent Butt Jam.

Formerly of Voodoo Village, Cock gave life to the Fluorescent Butt Jam concept some time ago, but wasn’t quite sure how to go about the myriad costume changes the band goes through as they parody performers and musical styles from Elvis to the Seattle sound while comedian/philosopher/performance artist Tom Smith changes into different characters.

“We finally figured it out. We do one thing while he’s (Smith) doing another. We always want something going on on stage, and want to keep **Continued on page 24**
MONDAY
Blues - BLUES CITY CAFE - Memphis James
Rock - CAPTAIN BILBO'S - The Bluebeats
Rock - DAD'S PLACE - Crossfire/Mixed Company
Country - HERNANDO'S HIDE-AWAY - Silver Eagle Band
Jazz - JOYCE COBB'S CLUB - The Memphis Jazz Orchestra 17 Piece Big Band
Classical Guitar - MARENA'S - Randy Toma
Acoustic - MURPHY'S - Rico & Richard
Acoustic - NEWBY'S - Jobu & The Monkeys
Pianist - PEABODY LOBBY BAR - Bob Marrach / John Boータ / Julie Prezioso
Blues - RUM BOOGIE CAFE - Don McMin & The Rum Boogie Band
Easy Listening - WILSON WORLD HOTEL ATRIUM LOUNGE - Pianist

TUESDAY
Pianist - PEABODY LOBBY BAR - Bob Marrach / John Boータ / Julie Prezioso
Country - AMERICANA CLUB - Julie Carter & The Bubba Band
Blues - B.B. KING'S BLUES CLUB - Ruby Wilson & the King B's
Rock - CAPTAIN BILBO'S - Good Question
Blues - CIRCLE CAFE - Thigh Masters
Rock - DAD'S PLACE - Crossfire/Mixed Company
Jazz - FRENCH QUARTER SUITES - Capt. Phil & Hottenazz
Country - HERNANDO'S HIDE-A-WAY - Jimmy Bussy/Silver Eagle Band
Jazz - JOYCE COBB'S CLUB - Randy Toma
Blues - KING'S PALACE CAFE - Charlie Wood Trio
Classical Guitar - MARENA'S - Randy Toma
R&B - MEMPHIS SOUNDS - Silky/Motown Night
Acoustic - MURPHY'S - Shane & Udo
Acoustic - NEWBY'S - Hedges/Starbuck
Young (Posey Hedges, Gracie & Garrion)
Acoustic - NORTH END - The Rico's
Pianist - PEABODY LOBBY BAR - Bob Marrach / John Boータ / Julie Prezioso
R&B - RAMAGE BAR & GRILL - Eddie Harrison & The Short Cuts
Rock - ROADHOUSE - Jim Beatty & The Beatty Bunch
Acoustic - RAP TRACKS - Eddie Smith
Blues - RUM BOOGIE CAFE - Don McMin & The Rum Boogie Band
Jazz - SATCHMOES - Lannie McMillan
Blues - SILKY O'SULLIVAN'S - Moetta
Rock - SWEETWATER - The Mike Strickland Band
Easy Listening - THE BISTRO - The Amazing Mr. C.
Country - THE UNDERGROUND - Jimmy D. & Nashville's Best
Easy Listening - WILSON WORLD HOTEL ATRIUM LOUNGE - Pianist
Variety - WINDJAMMER - Open Mic For Bands

THURSDAY
Reggae - 616 - Ru Groove & Very Gay
R&B - ALFRED'S - Come In Berlin
Country - AMERICANA CLUB - Julie Carter & The Bubba Band
Blues - B.B. KING'S BLUES CLUB - Ruby Wilson & the King B's
Easy Listening - BLUFF CITY BAR - Tort & Stein
Acoustic - BULL AND BEAR - John Kitzer

FRIDAY
Country - CASPER CREEK - Curt Walker & Switchline
Rock - DAD'S PLACE - Crossfire/Mixed Company
Jazz - DAYS INN (Downtown) - Bill Hurde
Country - DURANGO'S - Highway Band
Jazz - FRENCH QUARTER SUITES - Capt. Phil & Hottenazz/Trio
Rock - GJ'S SALOON - Full Circle
Country - HERNANDO'S HIDE-A-WAY - Bill Strom
Country - J.B.'s DOGHOUSE - Second Chance
Country - JERRY LEE LEWIS' SPOT - Linda Gail Lewis
Jazz - JOYCE COBB'S CLUB - Cruise & Cool Heat
Blues - KING'S PALACE CAFE - Charlie Wood Trio
Country - LINDA'S RESTAURANT & LOUNGE - Dotti & The Boys
Jazz - MILLARDS BAR & GRILL - Fred Ford & The Honeymoon Guarner Trio
Classical Guitar - MARENA'S - Randy Toma
R&B - MARMALADE - Soul Foundation Featuring Haywood
Jazz/Blues - MEMPHIS SOUNDS - Bill Hurde
Blues - NEWBY'S - The Stone Gas Band
Acoustic - NORTH END - Sid Selvidge
Pianist - PEABODY LOBBY BAR - Bob Marrach / John Boータ / Julie Prezioso
Acoustic - POPULAR LOUNGE - Finney & Norman
Rock - ROADHOUSE - Jim Beatty & The Beatty Bunch
Variety - ROBS - Amateur Night
Country - RUGBY CAFE - Triple Tuff
Jazz - SATCHMOES - Lannie McMillan
Blues - SILKY O'SULLIVAN'S - Moetta
Country - T.G.S. - Danny Joe Bryant
Acoustic - T.J. MULLIGAN'S - Miller & McGraw
Easy Listening - THE BISTRO - The Amazing Mr. C.
Country - WESTERN STEAKHOUSE AND LOUNGE - Eddie Carroll & Del Street
Easy Listening - WILSON WORLD HOTEL ATRIUM LOUNGE - Pianist

SATURDAY
R&B - ALFRED'S - Come In Berlin
Country - AMERICANA CLUB - Julie Carter & The Bubba Band
R&B - AUTOMATIC SLIM'S - The Bubba Band
Blues - BLUES HALL - Bobby Watson
COCO LOCO - Rockers Oysterfellows (r)

Wednesday - July 7
616 - The Mayonnaise Farmers / Stony Bridge (a)
ANTENNA CLUB - GWAR Video Night hosted by Anger Head
COCO LOCO - Rockers Oysterfellows (r)
JAVA CABANA - Joshua Cooper (ac)
JOYCE COBB'S CLUB - Watson Singers* (g) / Joyce Cobb & Cool Heat (g)
MUD ISLAND AMPHITHEATRE - Joe Walsh/Glenn Fry (r)
POPLAR LOUNGE - The Beat Generation (r)
T.J. MULLIGAN'S - Miller & McGraw (ac)

Thursday - July 8
BLUES CITY CAFE - Preston Shannon (fb)
COCO LOCO - Rockers Oysterfellows (r)
KUDZU'S - James Eddie Campbell & The Jailbirds (r)
UP THE STREET - Good Question (r)

Friday - July 9
616 - Dash Rip Rock (r)
ANTENNA CLUB - Mash-o-matic (r)
B.B. KING'S BLUES CLUB - Kenny Neal (bl)
BARRISTERS - Kings Horsemen / 68 Comeback (r)
BLUES CITY CAFE - Preston Shannon (fb)

Saturday - July 10
616 - Bury The Bone / Tilt (r)
ANTENNA CLUB - Taint Skins (a)
B.B. KING'S BLUES CLUB - Kenny Neal (bl)
BARRISTERS - Kings Horsemen (r)
BLUES CITY CAFE - Preston Shannon (fb)
BOTTOM LINE - The Buonis (p)
BULL AND BEAR - John Kilzer & The Koanheads (r)
COCO LOCO - Rockers Oysterfellows (r)
DAILY PLANET - Armed Voices (p)
HASTING'S PLACE - Finney & Norman (bl)
JAVA CABANA - Cliff Goldmacher (ac)
MENCE - Girls Night Only (r)

Joe Walsh will be at Mud Island July 7th with Glenn Frey

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College, Classic Rock
SATURDAY, JULY 3rd
Tri
Classic Rock
FRIDAY, JULY 9th
Cash Money
Blues
SATURDAY, JULY 10th
Urgent Cry/Messenger
Christian Rock
FRIDAY, JULY 16th
Freeway
College, Classic Rock
SATURDAY, JULY 17th
Echoes Of Eden
Christian Rock
FRIDAY, JULY 23rd
Unexpected
Pop, Rock, Funk
SATURDAY, JULY 24th
Dave Nicar Band
Christian Rock
FRIDAY, JULY 30th
Martin Anderson/TKO
Country, Pop
SATURDAY, JULY 31st
Urgent Cry/Messenger
Christian Rock
MIDWAY CAFE - Good Question (r)
MUD ISLAND - Memphis Music & Heritage Festival
MURPHY'S - Greg Hisky Method (r)
NEIL'S - The Deltones (r)
NEW DAISY THEATRE - Black 59 / Trash Cadillac (r)
PARTNER'S - Gypsy Rose (r)
PATRICK'S - The Scepters (r)
RECOVERY ROAD - Urgent Cry / Messenger (r)
RP TRACKS - Todd Snider & The Bootleggers (r)
RUM BOOGIE CAFE - Nappy Brown & The Buffalo Mud Hens (bl)
SLEEP OUT LOUIE'S - Bluebeats (r)
T.J. MULLIGAN'S - The Willys with Shawn Lane (r)
UP THE STREET - R.T. Scott (c)

Monday - July 12
B.B. KING'S BLUES CLUB - Little Jimmy King (bl)
CAPTAIN BILBO'S - Bluebeats (r)

Tuesday - July 13
COCO LOCO - The Marvels (rb)
THE BREWERY - Mamou (z)
Yosemite Sams - The Absolute Band (r)

Wednesday - July 14

Black 59 will be with Trash Cadillac at the New Daisy, Saturday, July 10th.

STAGE STOP - Without Warning / All The King's Men (r)
T.J. MULLIGAN'S - Street Life (r)
T.J. MULLIGAN'S CORDOVA - The Ben Shaw Band (r)
TEMTATIONS - Foolish Pleasure (r)
UP THE STREET - The Fabulous Stealer Band (r)

Sunday - July 11
B.B. KING'S BLUES CLUB - Little Jimmy King (bl)
BOTTOM LINE - Bluebeats (r)
CAPTAIN BILBO'S - The Touch (r)
HUEY'S - Take No Prisoners with Miranda Louise & Wayne Perkins (bl)
HUEY'S EAST - Lee Baker & The Agitators (bl)
MUD ISLAND - Memphis Music & Heritage Festival
PATRICK'S - The Memphis Icebreakers (rb)
RP TRACKS - Todd Snider (ac)
SPORTS BAR & GRILL - Hanover Fist (r)

616 - Gun Down Mary / The Devil Brothers (r)
ANTENNA CLUB - Nuclear Cafe (r)
CAPTAIN BILBO'S - Doug Hurd (ac)
COCO LOCO - The Marvels (rb)
JAVA CABANA - Brian Hartley (ac)
POPULAR LOUNGE - Big Fish (r)
SPORTS BAR & GRILL - Rob & The Rage (r)
T.J. MULLIGAN'S - Finney & Norman (ac)
THE BREWERY - Mamou (z)
YOSEMITE SAMS - The Absolute Band (r)

Thursday - July 15
BLUES CITY CAFE - Preston Shannon (rb)
COCO LOCO - The Marvels (rb)
UP THE STREET - The Coolers (rb)

Friday - July 16
616 - Three (r)

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FRIDAY, JULY 2
UPSETTING THE MOTHERS
SATURDAY, JULY 3 & FRIDAY, JULY 23
THE GREAT INDOORSMEN
WEDNESDAY, JULY 7
THE MAYONNAISE FARMERS
SPECIAL GUEST STONEY BRIDGE
FRIDAY, JULY 9
DASH RIP ROCK
SATURDAY, JULY 10
BURY THE BONE
SPECIAL GUEST TILT
WEDNESDAY, JULY 14
GUN DOWN MARY
SPECIAL GUEST THE DEVIL BROTHERS
FRIDAY, JULY 16
NINE DAZE WONDER
WEDNESDAY, JULY 21 • ALL AGES SHOW
BLIND MELON
SPECIAL GUEST METAL FLAKE
WEDNESDAY, JULY 28
TEN HANDS
FRIDAY, JULY 30
MEL & THE PARTY HATS

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ANTENNA CLUB - Back Off Dave (r)
B.B. KING'S BLUES CLUB - Niki Honeycutt & The Bluebirds (bl)
BLUES CITY CAFE - Radio Kings (bl)
COCO LOCO - The Marvels (rb)
DAILY PLANET - High Fashion (r)
HASTING'S PLACE - Armed Voices (ac)
MUD ISLAND AMPHITHEATRE - The O'Jays/Stephanie Mills (rb)
MURPHY'S - Zig (r)
NEIL'S - The Reflections (r)
RAMPAGE BAR & GRILL - Preston Shannon Band (rb)
RECOVERY ROAD - Freeway (r)
RP TRACKS - Wilson/Reed (ac)
RUM BOOGIE CAFE - Omar & The Howlers (bl)
SLEEP OUT LOUIE'S - Bluebeats (r)
SPORTS BAR & GRILL - Rob & The Rage (r)
STAGE STOP - Play Rough (r)
T.J. MULLIGAN'S CORDOVA - Lance Strode (c)

Saturday - July 17
616 - Nine Daze Wonder (r)
ANTENNA CLUB - Ringo's Birthday Party with The Country Rockers (c)
B.B. KING'S BLUES CLUB - Niki Honeycutt & The Bluebirds (bl)
BLUES CITY CAFE - Radio Kings (bl)
BOTTOM LINE - Rockers Oysterfellows (r)
BULL AND BEAR - The Deltones (r)
COCO LOCO - The Marvels (rb)
DAILY PLANET - The Search (r)
HASTING'S PLACE - Southern Cross (ac)
KUDZU'S - The Defoliants (r)
MIDWAY CAFE - Rob & The Rage (rb)
MUD ISLAND AMPHITHEATRE - The H.O.R.D.E. Festival with Allgood/Big Head Todd & The Monsters/Blues

T.J. MULLIGAN'S CORDOVA - Lance Strode (c)
NEW DAISY THEATRE - Chosen (r)
PARTNER'S - Greg Hisky Rhythm Method (r)
RAMPAGE BAR & GRILL - Preston Shannon Band (rb)
RECOVERY ROAD - Echoes Of Eden (r)
RP TRACKS - Armed Voices (r)
RUM BOOGIE CAFE - Omar & The Howlers (bl)
SLEEP OUT LOUIE'S - The Bounis (p)
STAGE STOP - Play Rough (r)
T.J. MULLIGAN'S - Suze & The Fuse (r)
T.J. MULLIGAN'S CORDOVA - Miller & McGraw (ac)

TUESDAY  Cash Prize to the Winner, Showtime 11

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QUIET BAR

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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 - July 18
B.B. KING'S BLUES CLUB - Famous Unknowns (bl)
BOTTOM LINE - Finney & Norman (ac)
CAPTAIN BILBO'S - Bluebeats (r)
HUEY'S - Eddie "The Chief" Clearwater (bl)
HUEY'S EAST - The Coolers (rb)
MENAGE - The Marilyn's (r)
PATRICK'S - The Fabulous Stealer Band (r)
T.J. MULLIGAN'S - The Willys with Shawn Lane (r)
UP THE STREET - R.T. Scott (c)

Monday - July 19
B.B. KING'S BLUES CLUB - Famous Unknowns (bl)
CAPTAIN BILBO'S - Bluebeats (r)
UP THE STREET - B.T. Scott (c)

Tuesday - July 20
COCO LOCO - The Marvels (rb)
THE BREWERY - Chubby Carrier & The Bayou Swamp Band (a)

Wednesday - July 21
616 - Blind Melon / Metal Flake Mother (r)
BARRISTERS - The Heathens (r)
COCO LOCO - The Marvels (rb)
POPLAR LOUNGE - Good Question (r)
SPORTS BAR & GRILL - Absolute (r)
T.J. MULLIGAN'S - Finney & Norman (ac)
THE BREWERY - Chubby Carrier & The Bayou Swamp Band (r)

Thursday - July 22
ANTENNA CLUB - Undead with Bobby Steel (a)
BARRISTERS - The Heathens (r)
BLUES CITY CAFE - Preston Shannon (rb)
COCO LOCO - The Marvels (rb)
UP THE STREET - The Coolers (rb)

Friday - July 23
ANTENNA CLUB - Steam Donkeys (a)
B.B. KING'S BLUES CLUB - Mike Morgan & The Crawl (bl)
BLUES CITY CAFE - Preston Shannon (rb)
COCO LOCO - The Marvels (rb)
HASTING'S PLACE - Wilson/Reid (ac)
MURPHY'S - Madman (r)
NEIL'S - The Deltones (r)

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the show going on as smoothly as possible.”

Being equal opportunity offenders, FBJ provides enough satire to repulse everyone from the NAACP, the Moral Majority, the National Organization for Women, as they do changing costumes and sets.

At one recent show at the Antenna Club, Smith dressed in blackface as “Calvin Badmother,” a “pimping crack dealer” from Orange Mound. Then the band did their frenzied tribute to punk rock, donning glitter wigs while Smith changed into his next character, “Rico Suave, the Latin Lover.” After this skit, the band became “Inbred Jed and the Wolf River Band,” as Smith, wearing overalls and a KIX 106 hat, became the “Rootin’ Tootin’ Cowboy, Cousin Ralph Redneck” and sang a rendition of Kenny Roger’s “Lucille,” along with a song that mentions, “I’m a rootin’-tootin’, high-falutin’, chain smokin’, weed eatin’, bad beatin’, whisky suckin’, cowboy...son of a bitch.” And of course, everyone in the band was called Bubba or cousin Bubba. And yes, there was a Confederate flag and a (toy) sheep in the skit. Meanwhile, the band had changed into the requisite torn flannel shirt and oversized baseball cap to do their clever parody of the Seattle sound.

Their repertoire also includes a tribute to the Ramones, the Stones, Elvis, Kiss, and Iggy Pop, along with three more characters in Smith’s bag, “Cool Cat,” “Sarah Smith (the Germantown housewife)” and “The Reverend Billy Bogus.” The show ends with their tribute to heavy metal music, “Poser Fags from Hell.”

According to Cock, he and other band members Mark Day on drums, Dean Cook on bass guitar, Alvin Oliveira on guitar and performance artist Smith are just doing this “for fun and to meet interesting people.” Before FBJ and his Voodoo Village days, Cock did stand-up comedy in a group called the Soul Honkies. And since its formation in January, he says Fluorescent Butt Jam has been well received by the audiences at Antenna.

“It appeals to a wide-range of people,” Cock deadpanned. “Anybody who’s got a sense of humor is going to like “Calvin Badmother,” “Rico Suave” and the “Rootin’-Tootin Cowboy.”

And it’s all sponsored by Smith Lawn Service (Cock and Smith’s real day job), who for a limited time will come out and service your lawn dressed as your favorite Butt Jam character.

All seriousness aside, you get the picture. If you’re highly-sensitive and easily offended, FBJ may not be for you. But if you like Mojo Nixon’s lyrical philosophy merging with Sam Kinison’s explicitness, this group’s show should bring you plenty of laughs.

- Fran Hoffman

Fluorescent Butt Jam is playing at Antenna July 31. All ages show at 7 p.m. Late night show at 11.
Dave Nicer brings his brand of Christian rock to Recovery Road on Saturday, July 24th.

Sunday - July 24
B.B. KING'S BLUES CLUB - Little Jimmy King (bl)
BOTTOM LINE - Bluebeats (r)
CAPTAIN BILBO'S - The Touch (r)
HUEY'S - Sherman Robertson & The Posse (bl)
HUEY'S EAST - The Coolers (rb)
PATRICK'S - The Memphis icebreakers (rb)
T.J. MULLIGAN'S - The Willys with Shawn Lane (r)
UP THE STREET - R.T. Scott (c)

Monday - July 25
B.B. KING'S BLUES CLUB - Little Jimmy King (bl)
CAPTAIN BILBO'S - Bluebeats (r)

Tuesday - July 26
COCO LOCO - The Marvels (rb)
JOYCE COBB'S CLUB - Keith Sykes Songwriters Showcase with Pat Alger, Bob Simon, Todd Snider

Wednesday - July 27
616 - Ten Hands (a)
COCO LOCO - The Marvels (rb)
POPULAR LOUNGE - The Beat Generation (r)
T.J. MULLIGAN'S - Finney & Norman (ac)
T.J. MULLIGAN'S - Finney & Norman (ac)

Thursday - July 28
COCO LOCO - The Marvels (rb)
JOYCE COBB'S CLUB - Keith Sykes Songwriters Showcase with Pat Alger, Bob Simon, Todd Snider

Friday - July 29
ANTENNA CLUB - Greaseland / Disney (a)
B.B. KING'S BLUES CLUB - Chris Cain (bl)
BLUES CITY CAFE - Scott Ellison Band (bl)
COCO LOCO - The Marvels (rb)
HASTING'S PLACE - Jimmy Davis Band (r)
NEIL'S - Lee Bakar & The Agitators (r)
RECOVERY ROAD - Martin Anderson / TKO (c)
RP TRACKS - The Coolers (rb)
RUM BOOGIE CAFE - Reba & The Russells with Jack Holder (c)
SLEEP OUT LOUIE'S - Rhodes & Rhodes (ac)
T.J. MULLIGAN'S - Suze & The Fuse (r)
T.J. MULLIGAN'S CORDOVA - Jesse Brownfield & Steve Arnold (ac)
UP THE STREET - Good Question (r)

Saturday - July 30
616 - Mel & The Party Hats (r)
ANTENNA CLUB - Fluorescent Butt Jam / 58 Del Ray (a)
B.B. KING'S BLUES CLUB - Chris Cain (bl)
BARRISTERS - The Judge Crater Band (r)

Sunday - July 31
B.B. KING'S BLUES CLUB - Chris Cain (bl)
ANTENNA CLUB - Fluorescent Butt Jam / 58 Del Ray (a)
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COMEDY ZONE - The Wild Women of Comedy Susan Smith & Fay Woodruff
LAUGH FACTORY - Lance Crouther
SHELBY STATE COMMUNITY COLLEGE - The Wiz

Friday - July 2
AIN'T ESTERS - Dennis Clark / Rodney Burns (comedy)
PLAYHOUSE ON THE SQUARE - Dearly Departed
CIRCUIT PLAYHOUSE - Six Women With Brain Death
COMEDY ZONE - Artie Widger
LAUGH FACTORY - Ali LeRoy
MID-SOUTH COMEDY THEATRE - A Streetcar Named Desire feat. Dixie Carter
MUD ISLAND - Memphis Music & Heritage Festival
ORPHEUM - The Producers
SATURDAY - July 3

Saturday - July 3
AIN'T ESTERS - Dennis Clark / Rodney Burns (comedy)
PLAYHOUSE ON THE SQUARE - Dearly Departed
CIRCUIT PLAYHOUSE - Six Women With Brain Death
COMEDY ZONE - Artie Widger
LAUGH FACTORY - Ali LeRoy
MID-SOUTH COMEDY THEATRE - A Streetcar Named Desire feat. Dixie Carter
MUD ISLAND - Memphis Music & Heritage Festival
SATURDAY - July 4

Sunday - July 4
PLAYHOUSE ON THE SQUARE - Dearly Departed
CIRCUIT PLAYHOUSE - Six Women With Brain Death
COMEDY ZONE - The Wild Women of Comedy Susan Smith & Fay Woodruff
LAUGH FACTORY - Lance Crouther
SHELBY STATE COMMUNITY COLLEGE - The Wiz
TOM LEE PARK - Star Spangled Celebration

Monday - July 5
LAUGH FACTORY - Lance Crouther
MID-SOUTH COLISEUM - Wrestling

Tuesday - July 6
COMEDY ZONE - Artie Widger
LAUGH FACTORY - Ali LeRoy
NEW DAISY THEATRE - Boxing On Beale

Wednesday - July 7
COMEDY ZONE - Artie Widger
LAUGH FACTORY - Ali LeRoy

Thursday - July 8
PLAYHOUSE ON THE SQUARE - Dearly Departed
CIRCUIT PLAYHOUSE - Six Women With Brain Death
COMEDY ZONE - Artie Widger
LAUGH FACTORY - Ali LeRoy

Friday - July 9
AIN'T ESTERS - Dennis Clark / Rodney Burns (comedy)

CIRCUIT PLAYHOUSE - Six Women With Brain Death
COMEDY ZONE - Jeff Foxworthy
MID-SOUTH COLISEUM - Wrestling
NEW DAISY THEATRE - Professional Kick Boxing
ORPHEUM - Film Festival - King Kong

Saturday - July 10
AIN'T ESTERS - Dennis Clark / Rodney Burns (comedy)
PLAYHOUSE ON THE SQUARE - Dearly Departed
CIRCUIT PLAYHOUSE - Six Women With Brain Death
COMEDY ZONE - Jeff Dunham & Peanut
MID-SOUTH COMEDY THEATRE - A Streetcar Named Desire feat. Dixie Carter
ORPHEUM - Death On The Nile

Sunday - July 11

CIRCUIT PLAYHOUSE - Six Women With Brain Death
MID-SOUTH COMEDY THEATRE - A Streetcar Named Desire feat. Dixie Carter

Monday - July 12
CIRCUIT PLAYHOUSE - Six Women With Brain Death
MID-SOUTH COMEDY THEATRE - A Streetcar Named Desire feat. Dixie Carter

Tuesday - July 13
COMEDY ZONE - Jeff Dunham & Peanut
MID-SOUTH COMEDY THEATRE - A Streetcar Named Desire feat. Dixie Carter

Wednesday - July 14
MID-SOUTH COLISEUM - Wrestling

Thursday - July 15
COMEDY ZONE - Jeff Dunham & Peanut
MID-SOUTH COLISEUM - River Kings Hockey School

Friday - July 16
AIN'T ESTERS - Dennis Clark / Rodney Burns (comedy)
PLAYHOUSE ON THE SQUARE - Dearly Departed

CIRCUIT PLAYHOUSE - Six Women With Brain Death
COMEDY ZONE - Jeff Foxworthy
MID-SOUTH COLISEUM - Wrestling
NEW DAISY THEATRE - Professional Kick Boxing
ORPHEUM - Cats
ROCKET FROM THE CRYPT
Circa: Now! (Interscope)

GUMBALL
Super Tasty (Columbia)

SLOAN
Smeared (DGC / Geffen)

Cry all you want about groups like Helmet or Bettie Serveert getting megabucks deals in this post-Nirvana world — that shouldn't take away from the fact that a lot more "alternative" bands are getting a shot at the big time now. Sure, some of the groups getting swept up in the record company feeding frenzy could use a little more seasoning, but a few are making their major label debuts with outstanding records.

San Diego faves Rocket From The Crypt have just released their first album on Interscope, and it packs a sonic whallop similar to Sugar or Nirvana. Circa: Now! is loud and furious throughout, but like Copper Blue and Nevermind, there are enough hooks and singalong choruses to keep the songs banging around your brain long after they've ended. The saxophone hidden under all the noise is a great touch — it adds a surprising depth and individuality to the group's sound in what is one of the most promising debuts of the year.

Gumball takes the pop hook approach even further — once you take away the distortion and the (yes, I'll say it) grunge, you've got a classic '60s garage band. Led by Don Fleming, who has produced albums by the likes of Sonic Youth, Screaming Trees, and the Posies, Gumball has been around for a while. With such great songs as "Real Gone Deal," "Black Payback," and "Accelerator," they'll be around for quite a bit longer. (Note: initial pressings of the CD include the group's Wisconsin Hayride EP, a bizarre collection of cover songs ranging from Black Flag to the Mahavishnu Orchestra. It's worth seeking out.)

Hailing from Nova Scotia, Sloan has come up with, if you'll pardon the oxymoron, a more traditional alternative album. Smeared features a lot of weird contrasts — perfect pure pop harmonies often are stacked up on top of fuzzy, spiraling guitars to the point that you wonder when it will all come crashing down. To the band's credit, it never does. Most of the album requires a few repeated listens to discover its hidden charms, but the leadoff track, "Underwhelmed," is an instant smash just waiting to happen.

LARRY STEWART
Down The Road (RCA)

Formerly the lead singer of Restless Heart, Larry Stewart is stepping out on his own with this new album which unfortunately plays up his old group's weaknesses instead of their strengths. Restless Heart could always be counted on to deliver pleasing (if slightly generic) songs, and what the guys lacked in personality, they made up for with harmonies. Down The Road falls into the same trap songwise — other than the first single, "Alright Already," and one or two others, most of the tracks are instantly forgettable. And if you take away most of the harmonies (which he has), you realize that Stewart doesn't yet have the commanding presence of a solo artist. The album has its moments, and Stewart is certainly better than some of the other new faces coming out of Nashville, but somehow I was hoping for more.

THE MUFFS
The Muffs (Warner Bros.)

Carefully walking the line between power pop and punk, the Muffs' debut album delivers the kind of glorious summer noise that hasn't been heard since the heyday of the Ramones or Joan Jett. Two girls, two guys, and (usually) three chords add up to fourteen garage anthems, only six of which clock in at over three minutes. Lead vocalist Kim Shattuck sometimes strays a little too far into Jett territory, but since Joan hasn't made an album this good in years, who cares?
NEW IN THE BINS

There's really only one major new release this month — when you have a new U2 album in the stores, everything else almost pales in comparison. Due on July 6th, Zooropa features ten brand new songs and reportedly finds the Edge taking a larger role than he normally does — not only has he co-produced the album, but he also handles lead vocals on a few tracks. Advance word has the band taking a lot of chances on this record, but that's okay. That's what they said about Achtung Baby, too.

Other worthwhile new releases tentatively due in the next month or so include Matthew Sweet, Todd Rundgren (now also known as TR-1), Smashing Pumpkins, Billy Joel, James Taylor (a double live album), Patti Scialfa, UB40, Deborah Harry, Steve Vai, Henry Lee Summer, Bjork (formerly of the Sugarcubes), the Juliana Hatfield Three, Nina Simone, the O'Jays, Toni Braxton, Michael McDonald, and the long-awaited album release from last year's all-star Bob Dylan tribute concert. Those are in addition to just-released albums from B.B. King, Barbra Streisand, Billy Idol, Bell Biv DeVoe, Maria McKee, and Ziggy Marley.

A few titles worthy of special mention: Former Split Enz leader Tim Finn's first solo album since his short lived stint in Crowded House is due out at the end of July. Entitled Before & After, the record is one of the best pure pop albums you'll hear this summer... Lisa Germano is taking some time off from her violin duties in John Mellencamp's band. Her upcoming second solo album, Happiness, is utterly charming and features a cover of a song that you probably thought had been done to death. Well, you'd be wrong — check out her wild version of "These Boots Are Made For Walkin'".

Robin Zander's first solo album will be released on July 6th, and features the Cheap Trick vocalist collaborating with people like Dave Stewart, Mike Campbell, and Dr. John. The album also includes two duets — one with Maria McKee and one with Christina Amphlett of the Divinyls. Kentucky Headhunter fans have not one, but two reasons to celebrate this month. Former members Ricky Lee and Doug Phelps will be releasing their first album since leaving the group; they're now going under the name Brother Phelps. And if you weren't really happy with the commercial country sound of the last Headhunters release, the band is teaming up with rock piano legend Johnnie Johnson for a blues album entitled That'll Work. Look for both releases on August 3rd.

Jazz purists who had problems with Miles Davis' final album, the hip-hop oriented Doo-Bop, will no doubt rejoice over the upcoming release of a live album recorded at the 1991 Montreux Jazz Festival with Quincy Jones. Not only was it the legend's last concert, but it was the first time in decades that he had played some of his earlier classic material from Sketches Of Spain, Miles Ahead, and Porgy And Bess. Tentative date for this one (with a video to follow) is also August 3rd.

Cool soundtrack of the summer? Hands down, it's gotta be The Comebacks. Due July 20th, it features all the required ingredients for soundtrack success — a few new or previously unreleased cuts from big names (R.E.M., Red Hot Chili Peppers, Digable Planets), a few cool oldies, and three of the most promising covers I've heard yet: "Magic Carpet Ride" from Slash and ex-Hanoi Rocks frontman Mike Monroe, a version of the Donna Summer / Barbra Streisand disco classic "No More Tears (Enough Is Enough)" performed by k.d. lang and Erasure's Andy Bell, and last but not least, a cover of Public Enemy's "Fight The Power" by Canadian goofballs Barenaked Ladies. Much cooler than the soundtrack to Zafar Acfi'o Hero, don't you think?

Two big rap releases — Snoop Doggy Dogg and Cypress Hill — should keep the streets bumping to new tunes, while country fans can pick up new titles from Clint Black, Kelly Willis, Chris LeDoux, Shenandoah, Ronna Reeves, and Steve Wariner. On the reissue front, look for double-disc anthologies on Sam & Dave, Albert King, the Dave Clark Five, Savoy Brown, Camel, and Bachman-Turner Overdrive.
"In August, we might do some warm-up dates, maybe with Lenny Kravitz or even Motley Crue. We had a chance to get on the Aerosmith tour, if the record had come out in time, but we missed that one. King's X and Rush are also possibilities. Our management is really working hard in getting dates lined up." But at press time, specific dates or headliners had not been set.

While there are currently no video plans for the new album, you'll still be able to catch them on the tube soon. According to Eugene, the entire band will again be appearing on the Arsenio Hall show next month. Eric ranks their first appearance (and his subsequent solo 'sitting in' shot) as one of the highlights to date of the band's short career.

Although some of those who have heard advance tapes of the album are not as optimistic as Eugene regarding the album's success, one inescapable fact remains: the second album is do or die. When asked about a possible third album, one source close to the record company states, "Only if this album is a hit. If it's not, I think they (Elektra) will try to break up the band and force Eric to start up a new group with some younger people, which is what they've wanted all along. Eric is the star, not Eugene."

Eugene is somewhat philosophical regarding the long term future of the group. When asked about how all the attention has affected Eric, he offers "Eric could care less; it doesn't faze him at all. He really doesn't realize the opportunity he has — if he keeps a level head, he's got upwards of 20 years in this business. He has a chance of lasting long after the band. We're gonna ride the wave, but once people get tired of hearing the Eric Gales Band, he still has a future."

— CPJ Mooney and Steve Walker

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