September 1993
SHAKE RATTLE & ROLL
SEPTEMBER 93
O’Landa Draper’s Mission
Memphis Music... and Beyond

INSIDE THIS ISSUE
A Tale Of Two Survivors... Which One Is Real?
Tony Crawford accepts a Fender Strat plus the case (valued at $1,003.00) from the Musitron at Illusions Sunday night, August 22nd. The Musitrons' Bobby Scoby and Rock 103's Zeke Logan presented the guitar.

Stay tuned because next comes ULTIMATE DRUMMER '93! Sign up at The Musitron.

- The Musitron presents STEVE MORSE Guitar Clinic and concert September 19th at the New Daisy.
- Come out to the Musitron Jam at the New Daisy September 8th. Drop a tape of your band at The Musitron and give your group a chance to play. Only a few slots left!

BACK TO SCHOOL SALE continues through September 30th!

2936 POPLAR
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2984 AUSTIN PEAY
388-4200
Elvis Lives: Well, we tried to get all the Elvis news out of our system last month, but there’s still a little to report. Call it ironic, but the number one song in the nation for all of Elvis Month was, appropriately, “Can’t Help Falling In Love.” No, not the King’s version, but the new remake from British reggae/pop band UB40. Sure, Elvis may not have had anything directly to do with the success of this version, but you gotta wonder if the memory of the original helped make UB40’s road to the top any easier. It’s usually much easier to hit with a remake — just ask Michael Bolton. And besides, what better time of year for an Elvis classic to have a lock on the top of the charts?

In related Elvis news, a second box set on the range will be released on September 28th. From Nashville To Memphis: The Essential 60’s Masters I is a retrospective of Presley’s 60’s studio material, and will feature a handful of rarities and alternate takes, including a rare duet with Frank Sinatra.

“Cop Killer” Memphis Style: Local rappers Skinny Pimp and 2-11 found themselves in some hot water last month, thanks to the tune “Got Damn Police” from their album Pimps and Robbers. The song is a violent, anti-law enforcement anthem taken to the extreme — it expresses the duo’s desire to “peel a cop’s skull wide open,” and follows with an actual fist of four Memphis police officers. Because they mention three of the officers by their street nicknames (“Smitty,” “Smurf,” and “Skeletor”), the reference escaped the folks at Outlaw Records, the group’s current label.

But it didn’t get past the Memphis Police Association, who were understandably miffed. Enough of a stink was raised to attract Channel 3 News, who aired a report on the controversy a few weeks ago. WREG reporter Stephanie Skurlock interviewed Skinny and 2-11, and the street rappers didn’t exactly apologize for their actions. “They wouldn’t say anything about why those names were used [in the song],” Skurlock told me. “They just said they weren’t trying to incite any violence.” While there was some talk of trying to get Pimps and Robbers off local shelves, as of this writing it’s still available at selected Cat’s and Pop Tunes locations.

Some Really Big Shows: There’s a major multi-artist package coming to the Pyramid on November 26. If I wanted to be tacky, I’d tag this extravaganza “Christapalooza,” since it’s jam-packed with some of the biggest names in Contemporary Christian music. Billed as “The Young Messiah Tour,” the event will be co-hosted by
The official reason was given as "scheduling conflicts" to the Commercial Appeal, but our sources at one of the ticket outlets in town tell us that the show hadn't sold out half the banks of the mighty Mississippi. The annual Arkansas event kicks off on Friday October 8 with evening performances by Shenandoah, the Gibson-Miller Band, and Joey Reed & the Regulators. Plan on spending the whole day on Saturday, October 9 — the music starts at 11:00 am. with Todd Snyder & the Bootleggers, to be followed by Keith Sykes & the Revolving Band, Mac McAnally, the Remingtons, Kelly Willis, and Radney Foster. The festivities also include a carnival, as well as barbecue, catfish and chili cooking contests. Tickets are on sale now at all Ticketmaster outlets, with special discounts for children.

New Releases: There's plenty of new Memphis music this month that you can shell out bucks for. Aside from the Big Star live album and the Elvis box set mentioned above, check out Inside Sound's Memphis Music Sampler, which has a whole smorgasbord of local talent, including cuts by Reba Russell, the Mules, Robert Nighthawk & the Wampus Cats, Finney & Norman, and the late Tom Hackenberger. There's also a classical piece from the Capella Ensemble, an excerpt from their hugely successful Music From The Napoleonic Era album. The Memphis Music Sampler is scheduled to hit stores early this month.

On the alternative front, Neighborhood Texture Jam's album Don't Bury Me In Haiti (on the resurrected Ardent label) will be available in September. There will be an album release party on Saturday the 18th at the Antenna. Power punksters Car Crash have a hot new vinyl release on sale at Shangri-La Records on Madison. While there, you can also pick up the new single from Grifters' frontman Scott Taylor, working under the pseudonym Hot Monkey. It's called "Shark," and is especially recommended for noise aficionados.

Finally, rising stars the Great Indoorsmen should have a self-titled long player in stores by the end of this month — it will be available on both CD and cassette.

Memphis On The Charts: Right now, this issue's cover artist is hot, hot, hot. O'Landra Draper and the Associates' All The Bases album is now at #9 and climbing on Billboard's Top Gospel Albums chart. Draper is not even 30 yet, and he's already redefining new boundaries for his art form. If you don't think gospel is your thing, open your mind and read Susan Allred's profile of Draper that starts on page 16.

The Eric Gales Band is starting their tour off on the charts, with the single "Paralyzed" currently at #31 on Billboard's Album Rock Tracks chart. The group's album was also given a favorable write up in the trade magazine, but some hapless writer referred to the group as "a Georgia band." Bad mistake, Billboard — get ready for an angry letter from Eugene Gales. Fans of the band can see them at Mud Island on Friday the 17th with fellow Memphian hard rockers Tora Tora.

Bye Bye Beanland: One of this area's most popular neo-Dead boogie bands is hanging up their tye-dyes. Oxford's Beanland are playing their farewell show at the New Daisy Theatre the end of this month. Head Beanlander George McConnell confirmed the rumors.

"The band is breaking up. Our bass player and lead guitarist were
James Carroll Booker’s career in many ways paralleled Phineas Newborn’s. Without doubt one of the greatest pianists in modern times, he was plagued by bouts with drugs and mental illness that in later years made him difficult, and at times impossible to work with. In the course of his career, he performed and recorded with a tremendous range of artists: Lloyd Price, Wilson Pickett, B.B. King, Aretha Franklin, Charles Brown and even recorded pop sessions with the Doobie Brothers, Ringo Starr, and Maria Muldaur.

His solo career showed a tremendous variety as well. Trained in classical piano from the age of four, Booker was as adept at classical piano and show tunes as he was at the New Orleans R&B, blues and jazz for which he was better known. Two recent CDs from Rounder Records showcase this variety with 24 sides recorded live in the six years prior to Booker’s death in 1983.

An exceptional introduction for those unfamiliar with Booker, Spiders on the Keys and Resurrection of the Bayou Maharajah include material ranging from a Chopin waltz and show tunes to wild, ranging, improvised pieces to ’60s soul/R&B standards. But don’t get the wrong idea. Although Booker was an accomplished classical pianist and was a more than capable rock and soul pianist, every note he played was filtered through his New Orleans upbringing. Instead of playing “The Minute Waltz” or “Somewhere Over The Rainbow” or even “Knock on Wood” as cover tunes, Booker took possession. The end result had as much to do with barrelhouse boogie and ragtime as it did with the composer’s original intentions, and had the indelible Booker mark loud and clear.

Liner notes on these CDs take an interesting tack. Instead of the usual capsule history of the artist and his influence, these liner notes are simply compiled anecdotes from sidemen, producers, and friends describing Booker’s eccentricities and struggles with mental illness and chemical abuse. Combined with the rambling, often wildly unpredictable improvisations on the discs, the liner notes describe a man at odds with himself, frequently possessed by forces stronger than his own will. Indeed, James Booker may be the best argument yet that the great musicians sell their souls to the devil in return for musical prowess and inspiration.

Perhaps because of these eccentricities, James Booker never received the renown and acclaim properly due him, but he remained philosophical about his career: “Like that old governor said a long time ago – what’s his name? Huey Long? He said, ‘Every man a king.’ And if he handles the ivories right, he’s the Ivory Emperor. If he’s just a piano player that ought to be makin’ zillions and ain’t, he ain’t nothin’ but a Piano Prince. I fell into all those categories. Sometimes it flatters me and gives me reason to smile and sometimes it makes me laugh on the outside and cry on the inside.”

– B.B. Bean

SHAKIN’ Continued from page 4

both leaving at the same time — our traveling schedule had just gotten to be too much. Rather than just replace them with guys playing their parts, I decided to just rest for a while and then form a new band.” The farewell Memphis show will be at the New Daisy on the 25th. Beanland’s last ever performance anywhere will be on the 30th, at Lafayette’s in Oxford.

Congratulations: Next time you see Todd Snider, buy him a beer. The ink has just about dried on the singer/songwriter’s recording contract with Jimmy Buffet’s Margaritaville label. Also, Preston Shannon (featured in last issue’s “Night Clubbing Spotlight”) won the Long Beach Blues Festival National Talent Search, and will perform this month at the Festival in California. He’ll also be recording an album for Bullseye Blues Records that should be out in ’94.

Cleveland transplants Play Rough made a nationwide splash in the pages of Metal Edge, appearing in the magazine’s “Rock On the Rise” section. They will be appearing at The Stage Stop on the 16th and 17th, if you’re curious to see what the buzz is all about. And congratulations are also in order for Memphis hard rock journalist Pat Mitchell, who is now writing for Hit Parader magazine. Her first article, an interview with Def Leppard, appears in the September issue.

Finally, give it up for Tony Crawford, winner of this year’s Amro Musitron Ultimate Guitar Contest. Crawford is the recipient of a Fender guitar worth a cool thousand bucks.

Until next month, that’s what’s shakin.’

– CPJ Mooney
Tempers and egos are clashing in the world of heavy metal. Megadeth was recently booted off the Aerosmith tour after less than a week as the opening act. Seems that Mike Mustaine was not happy with how his band was being treated, and started complaining to anyone who would listen — roadies, audiences, even a few radio interview or two. The end finally came when he blew his nose in an Aerosmith t-shirt during a show and tossed it into the crowd. Steven Tyler himself met up with Mustaine after the show, kindly telling him "We'd like to help you out. Which way did you come in?" Jackyl, who had opened the first leg of the tour, was brought in to finish the job.

Meanwhile, the guys in Stone Temple Pilots apparently aren't winning over any fans with their touring partners, either. The Pilots, who turned down the Aerosmith tour earlier this year in order to co-headline a bunch of outdoor gigs with the Butthole Surfers, recently had a few barbs tossed their way during a Hits Magazine interview with lead Surfer Gibby Haynes. Said Haynes, "We played outdoor venues 'cause this other band, Mini Pearl Jam, are kinda young and stupid, like I was young and stupid once. They think that they can pull off like a Lollapalooza vibe, which is about as original as their music. It's just so weird to me, to go out and be an actual full-on clone of another band. It's almost brilliant. I don't know how they did it." Ouch.

For the two or three of you out there who actually care why Poison cancelled their show here last month, there's a little more to it than the official reason, which was simply that the entire tour had been cancelled. The word floating around hard rock circles is that there were personality clashes with new guitarist Richie Kotzen, who was unceremoniously dumped. The band then extended an olive branch to former member C.C. DeVille, who wanted more money than a band with a flop album and tour was willing (let alone able) to pay. Another guitarist, Blues Saraceno, was brought in for a few shows, but in the end, everybody decided to just pack it up for the summer.

And finally, it looks like the much talked about Black Sabbath reunion tour won't be happening after all. Ozzy Osbourne decided to pull out at the last minute, much to the surprise of everyone involved. Will he change his mind again? Stay tuned...

**SHORT TAKES:** Natalie Merchant has left 10,000 Maniacs. Look for a solo album from her next year; no word yet on...
what the rest of the group plans to do. (Maybe they can get Tori Amos as a replacement.) The band’s Unplugged album is still scheduled to be released this fall... Pearl Jam is doing their part to keep vinyl alive. The band’s new album, due in October, will not only be available as a vinyl record, but the LP will be released a week before the CD and cassette are. Collectors get ready...

If you’re planning to go to the Midnight Oil concert at Mud Island on September 10, bring along a copy of their latest single, “Outbreak Of Love.” You will be able to use it as a backstage pass, and the band will even autograph it for you. Only one person per single, however, so if you’re in a group, everybody will need to have his/her own copy... Fans of the late great Dwight Twilley Band will be saddened to hear that Twilley’s former partner Phil Seymour lost his battle with cancer on August 17. A fitting farewell can be found on the recently released The Great Lost Twilley Album, which contains over twenty outtakes from the band’s creative peak...

Zoo Records is trying something a little different with the imminent Big Star live album. Instead of sending out the usual thousands of promotional CDs to radio, retail, press, and record company employees, Zoo is keeping the freebies to a bare minimum. The logic here is that a lot of the people who would normally get this album for free, through whatever connections they have, are in fact the band’s target audience. Smart thinking on somebody’s part — maybe the guys will actually make some money this time around. If there’s not too much backlash, I wouldn’t be surprised to see Sire try the same thing with the upcoming Velvet Underground live reunion album...

Jackyl was hoping to have a song on the upcoming soundtrack to the Beverly Hillbillies movie, but the idea was nixed by the film’s director, Penelope Spheeris, who reportedly objected to lead singer Jesse Dupree’s recent appearance in Playgirl. Dupree is considering a sexual discrimination lawsuit, especially since the role of Elly May in the movie is being played by former Playboy centerfold Erika Eleniak... Actor Kiefer Sutherland was recently spotted at Cat’s Music in Midtown with an armload of CD’s. Among his purchases were Blind Melon, Temple of the Dog, and the Allman Brothers. Sorry, no Lyle Lovett...

Former Kiss members Ace Frehley and Peter Criss got together at a recent Frehley show in California. Criss joined Ace’s band on stage for an encore of “Cold Gin” and “Deuce.” In related news, Stone Temple Pilots came up with a novel way to deal with the aforementioned Pearl Jam comparisons at a recent NYC gig. They did the entire show in full Kiss makeup. STP is also one of the groups still being considered for this winter’s Kiss tribute album. Already confirmed for the record are Anthrax, Garth Brooks, Extreme, Lenny Kravitz, Lemonheads, Megadeth, Nine Inch Nails, and Toad the Wet Sprocket. Maybes include Guns & Roses, Soul Asylum, Gin Blossoms, Green Jelly, Soundgarden, and Bell Biv Devoe. By the time Gene Simmons and Paul Stanley get done putting this thing together, it may have to be a box set...

The Grateful Dead has filed suit against their former label, Warner Brothers, for non-payment of royalties. The band claims that some of their actual record sales were misrepresented as “promotional copies” in the record company’s accounting books, thereby depriving the group of their hard-earned moola... Capitol Records, cleaning house under new president Gary Gersh, has dropped the Smithereens, Thelonious Monster, Great White, Billy Squier, Graham Parker, Maggie’s Dream, and Casey Scott, whose debut album (featuring Memphian Greg Cartwright) was just released a few months ago. While Squier and Great White may soon be looking for day jobs, most of the others shouldn’t panic just yet. It was only

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Survivor fans, I have some good news and some bad news.

The good news is that the group that brought you such hits as “Eye of The Tiger,” “The Search Is Over,” and “High On You” has reunited and is out on tour. The bad news is, you have two Survivors to choose from.

Fans of the Memphis singer Jimi Jamison are in for a shock when they purchase the recently released Survivor’s Greatest Hits. Boasting two new tracks by a reunited Survivor, most Memphians will undoubtedly be expecting the familiar voice of their hometown hero. Instead they will hear the vaguely familiar voice of one Dave Bickler, who sang with Survivor until Jamison joined the band in 1984. Founding members Jim Peterik and Frankie Sullivan have reinstalled original Survivor vocalist Dave Bickler, who sang lead on the 1982 hit “Eye Of The Tiger.”

But in Cleveland last month, a different Survivor opened for Kansas at a concert inside the Playhouse Square Center. There it was Jimi Jamison on stage, backed by Memphis musicians and singing all the Survivor hits— including “Eye of The Tiger.”

To add to the confusion, both bands are currently performing live. Though neither Survivor has played Memphis yet, one of the two came as close as Little Rock. The other Survivor plans on performing in Memphis, sometime in November. As you might imagine, neither group is exactly thrilled with the other’s presence.

“We’ve heard that Jimi Jamison has been touring as Survivor, and he’s been doing it without our authority,” asserts Pat Quinn, who manages the Survivor with members Jim Peterik and Frankie Sullivan. “He has no right to call himself Survivor. There aren’t two Survivors. We have our original singer back in the band, and we’re the only Survivor.”

Jimi Jamison is equally adamant about his position “They have no right to use that name without me. Before me they had one hit, “Eye Of The Tiger,” because it was part of a ten million dollar movie. Other than that, they were a flop. They did an album after that and it didn’t sell 50,000 copies. Then I joined the band, we did [1984’s] Vital Signs, and it went double platinum.”

How did things get so bitter between members of a group that graced the 80s with so many carefree, radio-friendly pop/rock songs? To understand the chaos of the present, a little history is required.

Survivor’s first foray into the big time happened over ten years ago, via the blockbuster Rocky III anthem “Eye Of The Tiger.” Though the group had obtained a record deal with Scotti Brothers in 1978, it wasn’t until four years later that Survivor had their breakthrough smash. Penned by keyboardist Jim Peterik and guitarist Frank Sullivan, the song featured the voice of fellow Midwesterner Dave Bickler, who departed the group a year later. Jimi Jamison subsequently became the group’s lead singer, and the new lineup hit the top ten charts twice in 1984 with “High On You” and “The Search Is Over.” The combination was effective enough to yield three more top twenty hits over the next four years. Their last album, 1988’s Too Hot To Sleep shows Survivor as a trio: Peterik, Sullivan, and Jamison. In 1989 all three went their separate ways after Jamison expressed the desire to do a solo album, and because the singer felt he was cheated out of songwriter credits on two Survivor numbers “Across The Miles” and “Burning Heart.”

Stories of a Survivor reunion surfaced locally early this year, when SR&R learned in February (from The Jamison Journal, the singer’s quarterly fanzine) that Jamison, Peterik, and Sullivan had settled their differences, done a brief tour, and were working on new Survivor material.

But in interviews conducted with
Frank Sullivan and Pat Quinn last month, both insisted that no Survivor reunion with Jimi Jamison had ever taken place.

"I wouldn't know anything about that," Sullivan stated, "he hasn't rejoined us. We decided —me and Jim Peterik — that we would go ahead and work with Dave Bickler, who is our original vocalist.

"We had a hiatus, and then the group's two leaders, who wrote everything we've ever had out, made a conscious choice on what people they would work with next. The dichotomy of working with Jamison just wasn't an inspiring one. We wanted to work with people who could contribute more as far as songwriting. We decided to work with Dave because he participates a lot more in the writing department."

Sullivan professed that his only contact with Jimi Jamison in the last year happened in 1992, when the pair "did a few dates together." But not, Sullivan insisted, as Survivor.

"Frank Sullivan is a total liar and I can prove it" states Jimi Jamison "I got the band back together. Peterik and Sullivan weren't even speaking to each other at the time. We all got back together and wrote the song that's now their new single. It's one third my song, and I'm getting ready to sue them big time."

Jamison contends that the aforementioned Survivor reunion did include him, and it started when Steve Green, from the Florida-based Artists International Management group, contacted him about touring as Survivor.

"I contacted Jimi, and asked him about the rights to the name Survivor. I hired attorneys, [and ] discovered that each one has a separate right to the name. There's no federal trademark on the name. They had equal rights as a partnership. "I decided to book Jimi. The first date was scheduled for August 8, 1992. About a week prior to that date I got a call from Frank Sullivan and he said —I'm paraphrasing, here —'I hope you're not planning on using Jimi without using me. I was the original guitarist and I helped write all the songs with Jim Peterik."

At that point Green says, he urged Sullivan to contact Peterik, and invited both to participate in the Survivor show with

The real Survivor? (l to r) Dave Bickler, Frank Sullivan, and Jim Peterik.

Jamison. The concert took place on August 8, 1992 at Wisconsin's Paul Bunyan State Park. Both Jim Peterik and Frank Sullivan performed with Jamison as Survivor, according to Green.

"After that show, Frank Sullivan called me again, and said 'that was great, do we have any more dates booked?' I said that yes, we did, and he asked if he could do all those shows. I said that I would have to ask Jimi. Jimi said that he didn't know, because Frank could be a real pain in the ass. I said I know, but it's always good to have as many originals [in the band] as possible."

According to Green's records Sullivan and Jamison did a handful of Survivor shows together during September and October (backed by Memphis musicians Jamison frequently used.), concluding with a November date in Ecuador.

Though Frank Sullivan recalls doing "a few dates" with Jimi Jamison last year, he insists they were not Survivor dates. Sullivan states that Survivor did do a South American tour in November of 1992, but without Jimi Jamison. Instead, he claims, the reinstated Dave Bickler was singing lead.

So was there a Survivor reunion or wasn't there? From the statements above, it's difficult to figure out who's telling the truth. Jamison and Sullivan each have someone to support their claims. But both are somewhat biased: Green still books dates for Jamison's touring Survivor, and Pat Quinn manages the Sullivan/ Peterik Survivor. Fortunately, there is one information source with no axe to grind in this battle of the bands.

In the January 29, 1993 issue of an industry trade magazine called Performance both Jim Peterik and Frank Sullivan are interviewed for a cover story entitled "Life Is Sweeter The Second Time Around." In the feature, both state how wonderful it is being back together with their former lead singer Jimi Jamison.

Peterik remarks that 'Jimi is singing better than ever,' while Sullivan is more extensive in singing Jamison's praise. "The first time we played with Jimi again," he gushed, "I thought, Jesus this guy is awesome... it's nice to look around and be happy and think, 'I'm glad he's in my band and not somebody else's.' I'm glad we're all in this together."

Quinn and Sullivan's claims to the contrary, there clearly was some sort of

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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 October issue is Friday, September 17th.

**TUBBS RECORDING** The Chuck Reynolds Project, / Won't Give Up, is now released independently and available in local record stores. Chuck Reynolds produced and engineered himself. Hope Davis has been recording her original country crossovers for label shopping. Reynolds is engineering. Touch continues to work on their self-produced album; Reynolds is engineering.

**KIVA** Peabo Bryson worked on vocal overdubs. The self-produced recordings were engineered by Gary Harwood. While guitar guru Eric Johnson was in town playing the blues festival, he stopped by to lay down some rough mixes. Eric produced the session himself with Richard Mullins behind the board. William Brown and Gary Harwood have been co-producing and co-engineering Pop Staples. Mushroom Records' Horsehead from Australia cut some tracks with Mike Fraser producing and engineering. John Snyder has been producing and engineering a number of greats for a Polygram project. Artists included are Johnny Copeland, Joe Louis Walker, Lucky Peterson, James Cotton and Junior Wells. Millionaire Memphian Issac Tigret has started up a new label, House Of Blues, and has Jim Dickinson cutting Mike Welsh, a 14-year-old discovery from Boston. Ronnie Kittell has been producing and engineering demos for homeboys Big Ass Truck.

**CHERRY PARK STUDIOS** Meach Hemphill has been cutting R&B/pop tunes with the help of Dave Hall sequencing tracks. Hall and Hemphill are co-producing. John Ingram is self-producing an extended original project that include backwards guitars and more, eventually planning to release independently. Richard Thorp from England self-produced four demos to take back to England. The Paisley Truth Band self-produced one song to line up some gigs. Fabra Holbach cut two songs for French radio.

Dave Hall sequenced tracks and co-produced with the artist. Janis Briggs has several projects in the works. She has been sequencing tracks of her original music, and plans to bring in guest vocalists. Gena Robinson was also in the studio cutting an original tune for shopping. Tom Takayama and Paul Smothers, a new acoustic duo, self-produced a five song demo of original material. Red-eyed-tired-out studio owner Kevin Holloway has been busy engineering everything!

**DELTA SOUND** B. J. Davis completed Here With Me, a 10-song country release for River City Entertainment. This album was produced and engineered by Ken Laxton and will be in record stores October 1st.

**CROSSTOWN RECORDERS** Smokin' Joe Qubek was in recording some blues for Bulls Eye Records. Ron Levy produced and Rusty McFarland engineered. Chris Anderson from Florida came in to cut production demos with Robert Johnson producing and McFarland engineering. Players included Chris Layton and Tommy Shannon of Double Trouble fame and Cesar Diaz from Bob Dylan's band. James Eddie Campbell has been cutting tracks with McFarland producing, engineering and playing bass. Greg Morrow has been slamming the drums with the help of Rob Jungklaus on percussion and backing vocals. The gospel group In Harmony completed mixing their record, soon to be released independently. Phil Inman produced and McFarland engineered.

**THE CONTROL ROOM** A'Daggio self-produced R&B project recently was picked up by McDonald's for national advertising. Jimmy Enright engineered the sessions. Ron Baker continued to record spots for First Tennessee Bank. Back Alley Grind is finishing a 10-song E.P. engineered by Enright. Derick Robinson released his recently completed album, Hey Girl, and is being rotated on K-97. My Rage began mixing their self-produced record with Enright engineering. Danny Childress completed a six song self-produced EP and is getting airplay on Kix 106. Enright engineered the country project.

**315 BEALE** Bobby Whitlock cut demos with Jim Dickinson producing and Malcolm Springer behind the board. Finishing touches on the studio's new isolation booths should be completed at press time.

**INSIDE SOUNDS** Wally Ford has been working on a new album. Rick Caughron has been producing and engineering.

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Big Joe Scientist continues to self-produce and engineer their upcoming release. Look for the Memphis Music Sampler which should be in the records stores soon.

**ARP PRODUCTIONS** D.J. Paul & D.J. Juicy J are mixing with Cazearei engineering and co-producing. Rappers Vol. 2 continue to demo self-produced material with Cazearei engineering. Awesome Ant and Q. Dog are both being produced and engineered by Cazearei for shopping.

**MATRIXX RECORDING** Darryl Evans has been engineering demos for Anthony Walker, contemporary gospel, and Eddie Craft, pop. Both projects were self-produced by the artists.

**ARDENT RECORDING** England’s Primal Scream returned to continue overdubbing and mixing their project for Creation Records. Tom Dowd produced, with Jeff Powell engineering and Jeffrey Reed assisting. David Hawkins and Roger Hood, known collectively as the Muscle Shoals Rhythm Section, are adding drums and bass to the project. ZZ Top returned to Memphis to begin work on their debut for new label BMG Records. Joe Hardy is engineering, with Skidd Mills assisting. Arkansas’ Two Minutes Hate recorded demos with Erik Flettrich for Ardent Productions.

**EASLEY RECORDING** Grandmother’s Attic, alternative rock band from Oxford, Miss., cut nine songs for an independently released CD due out in November. Blackberry continues to work on nine songs for release. Alluring Strange were in working on their upcoming record. The Smog cut six songs for a 7” EP. The Grifters worked on a song for a compilation record. James Enck was in mixing 21 songs by Linda Heck and the Trainwreck. Life’s Child cut three songs for a demo. Singer/songwriter Rob Lowe recorded 13 songs playing all the instruments. Cheryl Avent recorded two songs. Geoff Blair from Arkansas worked on a four-song demo playing instruments. Doug Easley and Davis McCain engineered everything.

**THE WAREHOUSE** Jacky!, whose Geffen debut album recently went gold, taped overdubs for a show on Z-Rock. Al Kapone continued to work on tracks for his next Outlaw Records release with Lil Pat engineering and Gangsta Pat, Lil Pat and C Luv producing. The Barkays are pre-producing songs for their upcoming Zoo Entertainment (BMG) album. Neal Jones is in the studio recording tracks for their upcoming CD due out in October. Noted New York engineer Garris Shipon (Corrosion of Conformity) is engineering and Eli Ball is producing. Inside Sounds, who put out the 10,000-seller Music From The Napoleonic Era CD, worked on their next release, a Memphis music compilation featuring local artists of note and notoriety. Rick Caughron engineered. Female rapper T La-Shea is continuing work for an upcoming release, with engineer Lil Pat and various producers, including C Luv, J Dog and Lil Pat. Gangsta Pat is contributing instrumental tracks for the project. Street R&B artist PBS (Mizz, Veil, A-1 and De-Ja’) started production for label shopping. Lil Pat is engineering and assisting with production along with C Luv. Van Winkle and Associates brought in vocalist Debbie Davis to record radio spots for Goody’s. Duffy and Shanley produced radio spots with Michael O’Neill, who was in town for his performance in Streetcar Named Desire.

**ROADHOUSE RECORDING** The “Wild Bunch,” Black Oak Arkansas, is currently recording tracks for their new album. Danny Jones is producing and engineering. Original members and songwriters Jim Dandy and Ricky Reynolds have co-written all the new material with collaboration from Buddy Church. The new album features more country, Southern rock flavor than their last studio encounters. Gospel singers the Johnson Brothers have recorded one song for their new album with Jones producing and engineering. Dennis Edwards recorded one original song with Ronnie Vandiver engineering and co-producing with Edwards.

**SOUND TRAXX** Rick Nethery continues work on a solo project, with Jeff Robinson engineering.

**ROYAL RECORDING** Roubaix and the Rhythmatics are finishing up their album project. Mac V and the PIC Posse are also in the studio. William Brown is engineering. R&B singer Syl Johnson from Chicago is recording, and Van Lear, also from the windy city, is in the mixing stages. Al Green is also in the studio with MTV.

**THE POWERHOUSE** Rapper Dirty D was in and cut three more sides with David Bradley engineering. Tommy Cathey and Steve Hauth are co-producing and engineering four tunes on Geordy Wells for Revelations, Inc. Bradley also engineered Last Call who cut a demo. And about another 40 or so jingles bit the dust!
Survivor reunion between the now estranged trio. But sometime between the Performance interview and the release of Survivor's Greatest Hits in late June, Jimi Jamison was out and Dave Bickler was in.*

The split occurred early in 1993, according to Jamison, after work on new Survivor material had already started in Chicago, the home base for Jim Peterik and Frankie Sullivan. Drummer Greg Morrow, who has played with Jamison frequently over the years, was present during the 1992 Survivor reunion dates with Jamison and Sullivan. His recollection supports Jamison's dating of the Survivor fracturing.

"Tommy Cathey and I went to Chicago and played with Peterik, Sullivan, and Jamison," he remembered. "It was in the Winter, probably February or March of this year. The three of them had been together in Chicago, writing or doing something.

"Jimi and Frankie both, if I remember correctly, called Tommy and I about coming up and playing. Just to see what happened, and maybe put the whole Survivor thing back together.

"We waited to hear back about what they decided to do, and the next thing we heard was that they had some kind of falling out."

According to Jamison, the falling out was over money: "I went to Chicago about three times earlier this year. We wrote three or four songs [together], and made a deal that we'd split everything equal between [us] three.

"At that time I was managed by Jim Zumwalt in Nashville. He called me up one day after I came back from the last session, and they [Peterik and Sullivan] told him they couldn't do the [equal sharing] deal.

"So I said fine, and I called 'em back and fired 'em he laughs, "and started playing on my own as Survivor."

That's when the two Survivors were created. 'Survivor featuring Jimi Jamison' hit the road again. The Sullivan/Peterik Survivor went back into the studio, this time with Dave Bickler back at the vocal helm.

Comparing his group today to their mid-eighties sound with Jamison, Frank Sullivan states that now Survivor is "a looser band, a liver band... It's got something to do with the personnel [changes] but it's more than that. It's a good, honest band. It's a little harder band. It's more back to our roots, to our Premonition and "Eye Of The Tiger" days."

He reports that the absence of Jimi Jamison has not been a problem on their live dates, even though Bickler is singing "High On You," "The Search Is Over," and "Is This Love" instead of Jimi Jamison.

"People are more acquainted with the stuff Dave sang on... Dave does sing some of the songs Jamison used to sing on, and he sings them pretty much the same. Dave's a little more like Paul Rodgers, a rawer kind of vocalist. Jimi's more pop."

Furthermore, Frank Sullivan asserts that audiences aren't confused by the presence of two touring Survivors, and accept the Peterik/Sullivan Survivor as the genuine article.

"People will make their own decisions and judgements. If you've got someone walking around calling themselves Survivor that ain't Survivor, you and I don't really need to discuss that. It speaks for itself. In the end, they're gonna end up throwing tomatoes anyhow... It may be a problem in [Jamison's] own backyard, but as far as worldwide, statewide, and across the country the promoters I know haven't said a thing about it."

Likewise, Jamison reports that his recent jaunts as Survivor have been extremely well received. They even did a July 1 show right in Peterik and Sullivan's backyard, at a festival in a suburb of Chicago.

"When we played Naperville there was this one person — out of 20,000 people going crazy — who came to the front of the stage with a big sign that said 'fraud.' A bunch of kids on the front row grabbed it, and tore it up. And that's the only trouble we've had."

When Survivor featuring Jimi Jamison appeared at the Strawberry Jam Festival in Little Rock, they 'blew away' the headlining Kansas, according to Little Rocker publisher John Cude. "When Survivor finished, about two-thirds of the crowd just went home." *

According to Frank Sullivan, the name Survivor is the legal property of himself and Jim Peterik. But even if Jamison continues to use the name against their wishes, Sullivan states that he will not seek a legal remedy.

"I don't need to. I don't understand... why do you sue somebody for something that you already legally, technically, and lawfully own? That's like me suing you for my boat and truck. It's mine!"

Jimi Jamison, however, states he is seriously considering a lawsuit. The singer contends that one of the new songs on Greatest Hits he co-wrote with Peterik and Sullivan during their brief reformation. "You Know Who You Are," the single from the new anthology, is listed as the work of Jim Peterik and Frank Sullivan. Jamison insists that the omission of his name from the songwriting credit is intentional.

"We got back together and wrote the song that's now their new single. It's one-third mine. [Also] I told them not to keep my voice anywhere on that record [after Jamison left], and they did it anyway. My voice is on there singing the third part."

Don't expect this brouhaha to settle down anytime soon. The two Survivors are now gunning full speed ahead down separate paths. Because of their unique legal situation, this can continue indefinitely, according to Steve Green. "Legally we can't stop them, and they can't stop him. Nobody bothered to trademark the name, and I have a lawyer constantly checking and re-checking to find out if they try and pull anything like that."

The Sullivan/Peterik Survivor is now in the process of recording a whole album worth of new material for Scotti Brothers. They are touring as well, and have Memphis pencilled in for a mid November date, once they find an appropriate venue.

Jamison's Survivor is also continuing to tour, and the Memphian is contemplating doing his own Survivor album.

So there you have it. On the road — and maybe next year in stores — there are two Survivors to choose from, and it doesn't look like the twain will meet anytime soon.

— CPJ Mooney

*We attempted to reach both Jim Peterik and Dave Bickler for this article. Pat Quinn refused to arrange an interview with Peterik, and we were unable to contact him or Bickler on our own.
is the schoolgirl who is transformed from a star student to a rebel leader. As a musical, this one is probably not a classic - something about facing machine guns and bursting into song and dance just doesn’t translate real well onto screen. The soundtrack, though, is a winner.

Another period piece depicting a student struggling with racism is School Ties (and I thought the big problem at school was having a date to the prom) set in 1955. Branden Fraser plays Jewish high school student David Greene, who is brought in to a prestigious New England prep school on a football scholarship to help ensure a victory against the rival school. There’s nothing like a little WASP pride. It quickly becomes clear to David that revealing his heritage could cause problems, but you know what happens when someone tries to keep a secret. Chris O’Donnell, prep student extraordinaire (Scent of a Woman), has a supporting role.

In the foreign film category, Britain’s Michael Caine and Julie Walters star in Educating Rita, about a working class woman (Walters) who wants to improve herself. Caine is her alcoholic tutor. Other classroom fare includes Spike Lee’s School Daze; Jodie Foster’s 1991 directorial debut, Little Man Tate; Christian Slater and Winona Ryder in Heathers; and the perennial prepster winner (these prep schools are starting to worry me) Dead Poets Society. And don’t forget Rodney Dangerfield’s 1986 hit, Back to School, about an uneducated, self-made millionaire enrolling in school to encourage his son toward success.
Last month our chapter lost one of our long time members to cancer. Jack Abell, a publisher, conductor, music teacher and first-chair violist with the Memphis Symphony, had been active in many areas of the Academy. He served on craft committees, was a board member for several years, and was one of the original committee members that helped create the Premier Player Awards.

Jack joined the Memphis Chapter of NARAS in 1980. He was twice a recipient of the Hemier Player Award for Strings. His publishing company was Ivory Palaces. He studied and composed baroque music extensively, but he also wrote music for his church and for recording artist Sister Terry Starr.

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The Memphis Chapter Board of Governors has set up a special string scholarship bearing Jack’s name. The competition scholarship will be open to students who attend either Memphis State, Rhodes College, or Shelby State Community College. Contributions may be made to this scholarship. For information call the NARAS office at 525-1340.

Last month the National Academy of Recording Arts and Sciences took a stand in support of Garth Brooks and other artists who have announced that they will not release new albums to stores that carry used CDs.

The battle over the used CD issue began in May when recording labels WEA, Sony, UNI and CEMA announced that they would no longer provide co-op advertising to retailers who sold used CDs. Then on July 19, the 339-store Warehouse Entertainment chain, which has recently entered into the used CD trade, responded by filing suit against the distributors in US District Court.

NARAS is taking a firm stand that this practice is wrong and shortsighted with wide-ranging ramifications for the industry, including the following:

• What constitutes a “used” CD. Although many stores say that product marked “promotional” is not being sold, most promotional CDs are marked in other means besides a “promotional stamp” and therefore, being counted as used product.

• With the advances made in home recording, will consumers buy used CDs to tape and resell them to stores? This “lend lease” policy will result in a battle parallel to the hard-fought win a few years ago against record rentals.

• For years, proposals for alternative delivery systems for recorded music to circumvent normal retail outlets have been rejected by the six major labels. Will the combination of retailers bringing legal action against the labels and the advances in their interactive digital delivery systems encourage the majors to reconsider?

NARAS is committed to preserve and promote the creative and technical music community who create the world’s musical legacy. The retail chains which have grown as a result of the profits made from the work of artists, like Garth Brooks, must consider the distressing consequences of their insensitivity.

The NARAS Foundation recently announced it is laying the groundwork for a systematic plan to identify and preserve historical recordings by creating the first National Directory of Master Recordings.

The Directory will serve as a working tool to help archivists, preservationists and others make informed decisions about the preservation of sound recordings and will increase access to research information about recordings. It will document “what exists” in order to move to the next step of “what should be preserved.” Because there is currently no single source of information about master recordings, it is now virtually impossible to conduct a useful assessment of these issues. The local Chapter will pass along more information on this project as we receive word on it.

Last month the NARAS annual summer picnic was held at the home of board member Fred Toma. Around 70 NARAS members and guests arrived to enjoy home-cooked burgers, beer, and networking. Former Memphis Chapter member Gary Topper, who now lives in New York, stopped by to chat with friends and update us on his career in the Big Apple. Also from New York was Memphis member Gigi Ballister, who had come back to town for a mini-summer vacation.

For more information on the Memphis Chapter of NARAS call the office at 901-525-1340.
ARTS IN THE PARK IS ON THE MOVE

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ARTIST MARKET
6 MUSIC STAGES
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ARTISTS IN ACTION
FUN FOR CHILDREN
& SO MUCH MORE...

See the October Issue of Shake Rattle & Roll for more details!
O'Landa Draper, at 29, is already internationally known as both a gospel vocalist and the dynamic leader of the Associates, a community mass choir based in Memphis. A month ago, Draper and the Associates released their third album, All The Bases, on Word Records. The album is resting comfortably at press time at #9 on Billboard’s chart, and Draper has been recruited to supply background vocals on Yolanda Adams’ new album.

The choir is also backing Jennifer Holliday on her debut gospel album, and recently returned a favor to Shirley Caesar, backing her on a project to be released later this year. But among all the work and side projects, what brings the most pride to Draper’s voice, is the work he and the Associates contributed to March On. The album, a celebration of the spirit of the Civil Rights movement, was recently released by Warner Brothers Records to coincide with the 30th anniversary of the March on Washington. That original march drove home with finality the message that a nation of people still held in societal servitude a full century past the Emancipation Proclamation had had enough. The peaceful march led to other assemblies, unfortunately pockmarked with violence, ultimately leading to the assassination of the movement’s de facto leader, Dr. Martin Luther King, Jr., on the balcony of a Memphis motel.

When O’Landa Draper was a child in a Whitehaven neighborhood in the spring of 1968, like most of us from that generation, he was barely aware of the grisly drama unfolding downtown and the unenviable position the city would occupy in the history of the struggle for civil rights. But he learned.

“I used to read about him all the time when I was growing up,” Draper recalls about the slain leader. “I was very interested in who he was and what he was saying. Equal opportunity and equal chances is what he was saying. I think he also left so much for our young people to strive and be the best you can without taking each other’s lives, without selling drugs, but to go to school and get educated. That’s been such a big part of my life and that’s what I wish young people would grasp.”

Draper played an important role in March On, contributing his choir, his own vocal and direction talents, and overseeing the auditions of nearly 300 hopefuls for the album’s choir. “We ended up with a 200 voice choir. They were all colors, all denominations - just a whole entourage of different personalities involved. I knew it would be a wonderful choir from the mere fact that I know how great the talent is in Memphis.

“Quite a few people that were involved in it at first had seen my work and heard of what I did in the city, and they had heard my choir. So what they did, was... make my choir the nucleus, and we had auditions for quite a few people here in the city - about 270 people auditioned.”

But for Draper, the project was more than just another step up the ladder of professional success. “It gave me a chance to give something back to that era, and to that cause,” he explained. “I was too young at the time to march myself, and I was not really aware of all that was taking place at the time of Dr. King’s life. It gave me an opportunity personally to give back something and be a part of the vision, and be able to say, ‘Dr. King, thank you for the struggle, and thank you for so many answers.’ So much of his giving was part of...
everybody’s life in some way, and this was just to say thank you for everything you gave us, even in the giving of your life. I think that through music, what else is so universal that can bring all kinds of people together and bring back so much love and so much emotion from the time?"

The day of the recording, a lengthy celebration and public event at the Mason Temple, was a powerful one for Draper. "You could feel the presence of his (King’s) spirit in the music and in the auditorium at Mason Temple. It was a touching moment. It was the day of his death - April 4th."

The son of a minister and his devout wife, Draper grew up in a loving, but lenient family setting with his sister. An older brother, Barry, lived in Little Rock, but remained close to the family. "We stayed in the church," Draper remembered with a laugh. "I’ve been brought up in the church all my life. I never could really fully let myself go in rhythm and blues and stuff like that. Gospel was just imbedded in my spirit and I always wanted to be part of a gospel group."

Growing up in a house full of, you guessed it, gospel music, he also had other influences. Besides the obvious - Shirley Caesar, Andrae Crouch and the legendary Rev. James Cleveland, favorites included Michael Jackson, various dance groups, Peabo Bryson and Aretha Franklin. "But none of that had the impact on my life that gospel did," he continued. "Because of the message of gospel, it was just so powerful. There were songs that would make me cry and sing and touch me. I knew then that God had a calling on my life."

Despite that intuition, it took personal tragedy to propel O’Landa Draper to the forefront. "I never thought I would be where I am today, being a leader of a choir, because I never wanted to be in front of people." His family encouraged him to strive for his goals, and he admits his mother is still "...an O’Landa Draper fanatic." But what counted the most was the support and encouragement of his older brother Barry. Until he died, seven years ago.

Draper’s voice still catches when he speaks of his brother. "He was always pushing me to do what I do. I used to direct church choirs quite a bit, but this one incident in my life sort of made me decide I’m gonna go for this. He was always telling me to go for it, y’know, you can do it. I would hesitate. I remember one day in church directing, he came to the program with the family, and the anointing of God filled the place like a cloud. It was so powerful, you could hardly minister. It was like God telling me ‘this is what I want you to do. I want you to lead people in Gospel. This is your calling.’ Ever since then I’ve tried to give my life toward that, and since my brother’s death I have really tried to step up into a professional. He always had a belief in my talent."

And the paybacks just keep coming. In between directing and recording, Draper travels extensively, giving workshops and instructing church and college choirs in singing discipline and the history of gospel music. "Every two or three weekends, we take the choir out of town and sing on Saturday and Sunday, and then try to make it back by Monday so they can go to work." He is also planning a personal tour that includes Chicago and New York, and then a brief stop in Germany. He travels abroad frequently, and finds that the foreign hunger for gospel music rivals that of even southern America. "In London, there were over 300 people waiting. They love to go to workshops and they love to go to church and sing gospel. There were blacks and whites were up dancing together and jumping up and down and screaming. It was just beautiful!"

Another major project in the planning is the establishment of a permanent office for the Associates and the founding of a program to train young people in gospel music. "I think that the biggest problem with some young people is that they don’t find good things to do with their time. I’m trying to open these doors, not to preach to them, but to show them that gospel music is an art form, and train them in the discipline of gospel and teach them to sing skillfully."

A lesser man might crack under the strain of juggling all that O’Landa Draper keeps in the air, but he smiles. "Right now, I’m happy with my life. I could see settling down in a few years and having a family. But now there are a lot of things I want to achieve and I’d like to achieve them now. I’ve had to struggle so long to get to where I am. I quit my job at Federal Express about seven years ago to do this. I got to where I did not have money, I did not have food. I know the struggle of being a musician. Now that things are going better, it’s a pleasure to enjoy myself.”

— Susan Allred
Night Clubbing is your monthly guide to live music in Memphis. All the dates 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), blue (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.

Wednesday, September 1

ANTENNA CLUB - Wino Herd (a)
B.B. KING’S BLUES CLUB - Ruby Wilson & the King B’s (bl)
HOOVER (Hernando’s Point) - Kellyvanlaster (c)
MURPHY’S - Joe Sanders (bl)
NEWBY’S - Posey Hedges (ac)
OASIS - Joe Sanders (bl)
POPLAR LOUNGE - The Faba Faddell Band With Jack Holder (c)
SPOFITS BAF & GILL - Wilson/Faddell & The Violin Guy (ac)

Thursday, September 2

ANTENNA CLUB - My Page / Liquid Paper Boys (a)
B.B. KING’S BLUES CLUB - Ruby Wilson & the King B’s (bl)
MURPHY’S - Rico & Richard (ac)
NEWBY’S - Six Million Dollar Band (r)
OASIS - Big Fish (r)
RP TRACKS - Jim Wilson (ac)

Friday, September 3

616 - Three (r)
ANTENNA CLUB - Mind Flayer / Planet Klaw / Atrium Sister / Work & Woodson (a)
B.B. KING’S BLUES CLUB - Rafal Neal (bl)
BARRISTERS - Ground Flowers (r)
COCKEYED CAMEL - Gypsy Rose (r)
HAUSTING’S PLACE - Ben Shaw (ac)
JERRY LEE LEWIS’ SPOT - The Famous Unknowns (bl)

JUSTIN’S BAR & GRILLE - B. J. Davis (c)
KUDZU’S - The Belle Curves (r)
MURPHY’S - Peter Hyrka with Shari Sweet (ac)
NEIL’S - The Beat Generation (r)
NEWBY’S - Hedges/Starr/Young (ac)
NEW DAISY THEATRE - Shoundashack Rave Featuring Moby (r)
OASIS - Bury The Stone (r)
POPLAR LOUNGE - Jesse Brownfield & David Cochran (ac)
RECOVERY ROAD - Chuck Reynolds Project (r)
RP TRACKS - Wilson/Reed (ac)
RP TRACKS - Wilson/Reed (ac)
RP TRACKS - Wilson/Reed (ac)

SPORTS BAR & GRILL - Boogie Chillen’ (r)
SWEETWATER - Chosen Few (r)
UP THE STREET - Good Question (r)

Saturday, September 4

ANTENNA CLUB - Purgatory / Smog / Shredded Corps (a)
B.B. KING’S BLUES CLUB - Rafal Neal (bl)
BOTTOM LINE - The Fabulous Steeler Band (r)
COCKEYED CAMEL - In The Groove (r)
DUNDEE’S - Laddy Hutchinson (ac)
HAUSTING’S PLACE - The Touch (ac)
JAVA CABANA - Zero Oms (ac)
KUDZU’S - Holy Moses (r)
MIDWAY CAFE - Papa Sax & Company (r)

MURPHY’S - King Daddy (bl)
NEIL’S - Sultan Blue (r)
NEW DAISY THEATRE - National Amateur Blues Talent Competition Partner’s - Entourage (r)
PATRICK’S - Stone Cold (r)
RECOVERY ROAD - In-Step (ac)
RP TRACKS - Todd Snider & The Bootleggers (r)
SPORTS BAR & GRILL - Gypsy Rose (r)
SWEETWATER - Chosen Few (r)
TEMPTATIONS - Absolute (r)
TOM LEE PARK - 19th Annual WLOK Stone Soul Picnic with Johnny Taylor, O’Landa Draper and the Associates, PH Factor, Kindred, Soul Mission and the Violinettes

“Big Band belongs on Beale Street,” club owner Joyce Cobb proudly states. “When B.B. (King) was upstairs at Club Handy’s, he had a big band, so it belongs on Beale.”

So it would seem. The big band on Beale since October of ‘92 is known as the Memphis Jazz Orchestra, all 17-pieces, playing classic big band songs with modern arrangements.

On any Monday night from 8:30 to 11:30, you can catch this band and what has grown to be a sizable local following at the club. What’s truly amazing is to see everyone from 18 to 65+ coming in to enjoy this wonderful, full band sound which almost pushes the club’s walls out at the seams. It’s glamorous music, conjuring up images of the elegance and decadence of the original big band era. Listening to the band play Count Basie’s “It’s a Wonderful World,” or Joyce’s rendition “You Don’t Know What Love Is,” makes one want to get out the long sequined gown and tuxedo and slick one’s hair back. High style jazz... classy, sexy, sultry, smooth jazz.

Not bad for a group of musicians who get together and sight read their way through the songs once a week. You see, they never rehearse. Actually, it is their rehearsal. It’s a little confusing, but disclaimers up front, the leaders clearly state to the audience that this is a...
REGULARS

The following acts are playing on the day indicated throughout the month of September.

MONDAY

ADMIRAL BENBOW ESCAPE LOUNGE
- Blues - Preston Shannon
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
KING'S PALACE CAFE - Blues - Charlie Wood Trio
MAREA'S - Classical Guitar - Randy Toma
NEWBYS' - Acoustic - Jobu & The Monkeys
OASIS - Acoustic - Open Mic
PEABODY LOBBY BAR - Pianist - Bob Marshak / John Boitner / Julie Prezioso
SILKY O'SULLIAN'S - Rock - The Pocket Rockets
WILSON WORLD HOTEL ATRIUM LOUNGE - Easy Listening - Pianist

TUESDAY

PEABODY LOBBY BAR - Pianist - Bob Marshak / John Boitner / Julie Prezioso
ADMIRAL BENBOW ESCAPE LOUNGE - Country - J.P. Netters
AMERICANA CLUB - Country - Julie Carter & The Bubba Band
B.B. KING'S BLUES CLUB - Blues - Ruby Wilson & The King's B's
BOB O'S - Country - K.K. Ryder
CIRCLE CAFE - Rock - The Thigh Masters
DAD'S PLACE - Rock - Crossfire/Mixed Company
HERNANDO'S HIDE-A-WAY - Country - Jimmy Bussy/Silver Eagle Band
JAY CABAÑA - Acoustic - Grooms & Kelley
JOYCE COBB'S CLUB - R&B - Malinda Rodgers
KING'S PALACE CAFE - Blues - Charlie Wood Trio
MAREA'S - Classical Guitar - Randy Toma
MURPHY'S - Acoustic - Shane & Udo
NEWBYS' - Rock - Memphis Professional Musician Jam Night hosted by Cliff Goldmacher (f)
RUM BOOGIE CAFE - Blues - Don McMin & The Rum Boogie Band
SATCHMOES - Jazz - Lannie McMillan
SILKY O'SULLIAN'S - Rock - Rob & Danny
THE BISTRO - Easy Listening - The Amazing Mr. C.
WILSON WORLD HOTEL ATRIUM LOUNGE - Easy Listening - Pianist

WEDNESDAY

ADMIRAL BENBOW ESCAPE LOUNGE - Reggae - Exodus
ALEX'S - Rock - The Cut Outs
ALFRED'S - Rock - The Willys with Shaw Lane
AMERICANA CLUB - Country - Julie Carter & The Bubba Band
BLUFF CITY BAR - Easy Listening - Tot & Stein
BOB O'S - Easy Listening - Piano Bar/Open Mic
BULL AND BEAR - Acoustic - John Kizer
CAPTAIN BILBO'S - Rock - Kevin Paige
CHATS - Easy Listening - Diane Price
CIRCLE CAFE - R&B - Reliance
DAD'S PLACE - Rock - Crossfire/Mixed Company
DAILY PLANET - Rock - Todd Snider
FRENCH QUARTER SUITES - Easy Listening - Norma Jean Watts
HERNANDO'S HIDE-A-WAY - Country - Bill Strom
JOYCE COBB'S CLUB - Jazz - Joyce Cobb & Cool Heat
KING'S PALACE CAFE - Blues - Charlie Wood Trio
MAREA'S - Classical Guitar - Randy Toma
NORTH END - Acoustic - Ron Reed
PEABODY LOBBY BAR - Pianist - Bob Marshak / John Boitner / Julie Prezioso
POPULAR LOUNGE - Acoustic - Open Mic with $100 Cash Prize
ROBB'S - R&B - Showtime Live
RUM BOOGIE CAFE - Blues - Don McMin & The Rum Boogie Band
SATCHMOES - Jazz - Lannie McMillan
SILKY O'SULLIAN'S - Blues - Moetka & J.R. / Rob & Danny
T.G.'S - Country - Danny Joe Bryan
THE BISTRO - Easy Listening - The Amazing Mr. C.
UP THE STREET - Rock - Unexpected
WESTERN STEAKHOUSE AND LOUNGE - Country - Eddie Carroll & Del Steed
WILSON WORLD HOTEL ATRIUM LOUNGE - Easy Listening - Pianist

FRIDAY

ADMIRAL BENBOW ESCAPE LOUNGE - R&B - James Austin Trio
ALFRED'S - Rock - The Willys with Shaw Lane
AMERICANA CLUB - Country - Julie Carter & The Bubba Band
ANN'S - Bobby Scott & The Ox Bow
AUTOMATIC SLIM'S - R&B - The Coolers
BLUES HALL - Blues - Bob Wyatt
BLUFF CITY BAR - Easy Listening - Tot & Stein
BOB O'S - Country - Butch Baker
BULL AND BEAR - Country - Rob & Danny
BULL AND BEAR - Country - The Russells with Jack Holder
CAPTAIN BILBO'S - Rock - Kevin Paige
CASPER CREEK - Country - Curtis Walker & Switchline
DAD'S PLACE - Rock - Crossfire/Mixed Company
DAYS INN (Downtown) - Jazz - Bill Hurd
FRENCH QUARTER SUITES - Easy Listening - Norma Jean Watts
G.J.'S SALOON - Rock - Full Circle
HERNANDO'S HIDE-A-WAY - Country - Bill Strom
J.B.'S DOGHOUSE - Country - Second Chance
JIMMY'S UNDERGROUND - Country - HR Band
JOYCE COBB'S CLUB - Jazz - Joyce Cobb & Cool Heat
KING'S PALACE CAFE - Blues - Charlie Wood Trio
KING'S RESTAURANT & LOUNGE - Country - Dotti & The Boys
LINDA'S RESTAURANT & LOUNGE - Country - Dotti & The Boys
MALLARDS BAR & GRILL - Jazz - Fred Ford & The Honeymoon Gamer Trio
MAREA'S - Classical Guitar - Randy Toma
MARMALADE - R&B - Soul Foundation Featuring Haywood, Johnny Cool & Ricky Batts
MEMPHIS SOUNDS - Jazz/Blues - Bill Hurd
MILLER'S CAVE - Country - Miller Brothers Band
NORTH END - Acoustic - Wilson / Reid (f)
PEABODY LOBBY BAR - Pianist - Bob Marshak / John Boitner / Julie Prezioso
RAMPAGE BAR & GRILL - R&B - Eddie Harrison & The Short Cuts with Vicki Loveland
ROBS - Variety - Amateur Night
RUGBY CAFE - Country - Jim Basty & Hard Country
SATCHMOES - Jazz - Lannie McMillan
SILKY O'SULLIAN'S - Blues - Moetka & J.R. / Rob & Danny
SUCAMORE'S - Rock - Greg & Kathy Todd
THE BISTRO - Easy Listening - The Amazing Mr. C.
THE OAK ROOM - Pianist - Larry Garrett
TOM & JERRY'S FAIRWAY - Country - Terry Bailey
VAPORS/BAD BOB'S - Country - Jimmy Bussy/Buck Hutchison & The Acres
WESTERN STEAKHOUSE AND LOUNGE - Country - Eddie Carroll & Del Steed
WILSON WORLD HOTEL ATRIUM LOUNGE - Easy Listening - Pianist

SATURDAY

ADMIRAL BENBOW ESCAPE LOUNGE - R&B - James Austin Trio
ALFRED'S - Rock - The Willys with Shaw Lane
AMERICANA CLUB - Country - Julie Carter & The Bubba Band
ANN'S - Bobby Scott & The Ox Bow
AUTOMATIC SLIM'S - R&B - The Coolers
BLUES HALL - Blues - Bob Wyatt
BLUFF CITY BAR - Easy Listening - Tot & Stein
BOB O'S - Country - Butch Baker
BULL AND BEAR - Country - Rob & Danny
BULL AND BEAR - Country - The Russells with Jack Holder
CAPTAIN BILBO'S - Rock - Kevin Paige
CASPER CREEK - Country - Curtis Walker & Switchline
DAD'S PLACE - Rock - Crossfire/Mixed Company
DAYS INN (Downtown) - Jazz - Bill Hurd
FRENCH QUARTER SUITES - Easy Listening - Norma Jean Watts
G.J.'S SALOON - Rock - Full Circle
HERNANDO'S HIDE-A-WAY - Country - Bill Strom
J.B.'S DOGHOUSE - Country - Second Chance
JIMMY'S UNDERGROUND - Country - HR Band
JOYCE COBB'S CLUB - Jazz - Joyce Cobb & Cool Heat
KING'S PALACE CAFE - Blues - Charlie Wood Trio
KING'S RESTAURANT & LOUNGE - Country - Dotti & The Boys
LINDA'S RESTAURANT & LOUNGE - Country - Dotti & The Boys
MALLARDS BAR & GRILL - Jazz - Fred Ford & The Honeymoon Gamer Trio
MAREA'S - Classical Guitar - Randy Toma
MARMALADE - R&B - Soul Foundation Featuring Haywood, Johnny Cool & Ricky Batts
MEMPHIS SOUNDS - Jazz/Blues - Bill Hurd
MILLER'S CAVE - Country - Miller Brothers Band
NORTH END - Acoustic - Wilson / Reid (f)
PEABODY LOBBY BAR - Pianist - Bob Marshak / John Boitner / Julie Prezioso
RAMPAGE BAR & GRILL - R&B - Eddie Harrison & The Short Cuts with Vicki Loveland
ROBS - Variety - Amateur Night
RUGBY CAFE - Country - Jim Basty & Hard Country
SATCHMOES - Jazz - Lannie McMillan

Continued On Page 20
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.
Becc Lester will be performing at the Cooper Young Festival, September 16th

THE INTERLUDE - Kellyvanlaster (c)
MUD ISLAND AMPHITHEATRE - Midnight Oil / Hothouse Flowers (r)
MURPHY'S - Son of Slam (r)
NEIL'S - The Deltones (rb)
NEW DAISY THEATRE - Big Ass Truck (r)
ORPHEUM - Goldwax Records Memphis Music Showcase (r)
POPLAR LOUNGE - Steve & Hal (ac)
RECOVERY ROAD - Messenger (ac)
RP TRACKS - Lance Strode (c)
SPORTS BAR & GRILL - Absolute (r)
SWEETWATER - Country Comfort (r)
UP THE STREET - R.T. Scott (c)

Saturday, September 22
ANTENNA CLUB - Fluorescent Butt Jam
/ Car Crash / 58 Del Rays (a)
B.B. KING'S BLUES CLUB - Tinsley Ellis (b)
BARRISTERS - The Incidents (r)
BOTTOM LINE - The Buoni's (p)
CIRCLE CAFE - The Touch (ac)
DUNDEE'S - Ben Shaw (ac)
NEWBY'S - Without Warning Flood
Relief Benefit
with Roxy Blue / Black 59 / Hurricane Jane / 9 Daze
Wonder (r)
OASIS - Finney & Norman (ac)
OVERTON PARK SHELL - Shell
Shock IV with Mayonnaise
Farmers / DDT / Big Ass Truck / Atrium Sister / Martini Age / Black 59
P & H CAFE - Professor Elixir's Southern
Troubadours (r)

HASTING'S - Southern Cross (ac)
THE INTERLUDE - Kellyvanlaster (c)
JUSTIN'S BAR & GRILLE - B. J. Davis (c)
MIDWAY CAFE - Rob & The Rage (rb)
MURPHY'S - Greg Hiskey Rhythm Method (r)
NEIL'S - In The Groove (f)
NEW DAISY THEATRE - Soul Hat / Small Room (f)
PARTNER'S - Audio Maniac (r)
PATRICK'S - The Memphis Icebreakers (rb)
RECOVERY ROAD - Lee Gardner (r)
RP TRACKS - John Kilzer & The Koanheads (r)
SPORTS BAR & GRILL - Hanover Fist (r)
SWEETWATER - Country Comfort (r)
TEMPATIONS - Terry Humphrey (ac)
UP THE STREET - R.T. Scott (c)

Sunday, September 23
B.B. KING'S BLUES CLUB - Famous Unknowns (bl)
BOTTOM LINE - Rob Jungklaus & Romeo Rising (r)
CAPTAIN BILBO'S - The Bluebeats (r)
CIRCLE CAFE - The Memphis Icebreakers (rb)

HUEY'S - James Eddie Campbell & The Jail Birds (bl)
NEW DAISY THEATRE - Janis Ian / Joshua Kadison (ac)
PATRICK'S - The Fabulous Steeler Band (r)
UP THE STREET - R.T. Scott (c)
WILLIE MOFFATT'S (Sycamore View) - Southern Cross (r)

Monday, September 13
B.B. KING'S BLUES CLUB - Famous Unknowns (bl)
CAPTAIN BILBO'S - The Bluebeats (r)
MURPHY'S - Russell Caudill & Tom Ward (ac)

Tuesday, September 14
ANTENNA CLUB - Percussion
Concussion Production (a)
CAPTAIN BILBO'S - The Bluebeats (r)
NEW DAISY THEATRE - Drivin N Cryin / Paging Slab (r)
OASIS - Crash Into June (r)
OVERTON PARK SHELL - The Shells 57th Anniversary with
The Memphis Jazz Orchestra

Wednesday, September 15
ANTENNA CLUB - Liquid Paper Boys (a)
B.B. KING'S BLUES CLUB - B.B. King (bl)
BOTTOM LINE - Bryan Filip
t with Jay Gore (ac)
MURPHY'S - Joe Sanders (bl)
NEW DAISY THEATRE - Drivin N Cryin / Raging Slab (r)
OASIS - Six Million Dollar Band (r)
POPLAR LOUNGE - The Reba Russell Band With Jack Holder (c)

Thursday, September 16
B.B. KING'S BLUES CLUB - B.B. King (bl)
MUD ISLAND AMPHITHEATRE - Hank Williams Jr. / Aaron Tippin (c)
MURPHY'S - Rico & Richard (ac)
OASIS - Bury The Bone (r)

Drivin N Cryin will roll in for two shows this month at
the New Daisy on Beale, September 14th and 15th

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Shake Rattle & Roll SEPTEMBER 1993 21
Aaron Tippin opens the show for Hank Williams Jr. at the Mud Island Amphitheatre Thursday, September 16th

616 - Clarence Clemmons & members of the E-Street Band (r)

FRIDAY, SEPTEMBER 17

P & H CAFE - Hank Williams Birthday Celebration (c)

SEPTEMBER CALENDAR

FRIDAY, SEPTEMBER 3rd
Chuck Reynolds - Project Christian

SATURDAY, SEPTEMBER 4th
In-Step - Acoustic Classics

FRIDAY, SEPTEMBER 10th
Messenger Christian

SATURDAY, SEPTEMBER 11th
Lee Gardner - Classics/Originals

FRIDAY, SEPTEMBER 17th
Urgent Cry - With Guests Christian

SATURDAY, SEPTEMBER 18th
Macon-It-Dance with My Rage Classic Rock

FRIDAY, SEPTEMBER 24th
Moriah Christian Rock

SATURDAY, SEPTEMBER 25th
Christian Rock Extravaganza
6 bands • 6-12 pm
Dennis Chambers will team up with Shawn Lane and Victor Wooten for a drum clinic sponsored by the Memphis Drum Shop, September 20th at the New Daisy on Beale.

SPORTS BAR & GRILL - R.T. Scott (c)
SWEETWATER - Country Comfort (t)
TEMPATIONS - B.J. Davis (t)
UP THE STREET - Romeo Wild (t)
WILLIE MOFFATT'S (Sycamore View) - Back Row (c)

Sunday, September 19
B.B. KING'S BLUES CLUB - Little Jimmy King (bl)
CAPTAIN BILBO'S - The Bluebeats (r)
CIRCLE CAFE - Grooms & Kelly (ac)
HEW'S - The Tom Principato Band (bl)
HEW'S EAST - The Coolers (fb)
ILLUSIONS - Dirty Looks (t)
NEW DAISY THEATRE - Steve Morse (t)
PATRICK'S - The Memphis Icebreakers (fb)
UP THE STREET - R.T. Scott (c)
WILLIE MOFFATT'S (Sycamore View) - Armed Voices (p)

Monday, September 20
B.B. KING'S BLUES CLUB - Little Jimmy King (bl)
CAPTAIN BILBO'S - The Bluebeats (r)
MURPHY'S - Rico & Richard (ac)

Tuesday, September 21
CAPTAIN BILBO'S - The Bluebeats (r)
OVERTON PARK SHELL - Tuesday Night Jazz Series
PEABODY ROOFTOP - Michael Damien / Come In Berlin (r)

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THREE

FRIDAY, SEPTEMBER 10th
THE GREAT INDOORSMEN

SPECIAL GUEST There From Here

FRIDAY, SEPTEMBER 17th

CLARENCE CLEMONS & THE RED ROCKERS

Saturday, September 22

ANTENNA CLUB - The Devil Brothers (a)
B.B. KING'S BLUES CLUB - Ruby Wilson & the King B's (bl)
MUD ISLAND AMPHITHEATRE - Robert Plant / Baby Animals (r)
MURPHY'S - Joe Sanders (bl)
NEWBY'S - RPM (r)
OASIS - The Puddin' Heads (r)
POPLAR LOUNGE - Jesse Brownfield & David Cochran (ac)
SPORTS BAR & GRILL - The Memphis Icebreakers (rb)

Thursday, September 23

ANTENNA CLUB - Holy Moses (a)
B.B. KING'S BLUES CLUB - Ruby Wilson & the King B's (bl)
MURPHY'S - Stacy Plunk & Chris Gavin (ac)
OASIS - Upsetting The Mothers (a)
The PORT - Kellyvanlastar (c)
BP TRACKS - Jesse Brownfield (ac)
STAGE STOP - Play Rough (r)

Friday, September 24

ANTENNA CLUB - Simpletones (a)
B.B. KING'S BLUES CLUB - Big Joe & The Dynaflows (bl)
BARRISTERS - Prism Dogs (r)
CIRCLE CAFE - The Dealers (rb)
COCKEYED CAMEL - Faces With Shoes (rb)
HASTING'S PLACE - Wilson/Reid (ac)
MID-SOUTH COLISEUM - World Championship Rodeo at the Mid South Fair with Mark Collie
MURPHY'S - Madman (r)
NEWBY'S - John Kilzer & The Koanheads (r)
OASIS - Nine Daze Wonder (r)
POPLAR LOUNGE - Jobu' & The Monkey (ac)

Saturday, September 25

ANTENNA CLUB - Dead Horse / Incineration (a)
616 - The Great Indoorsmen (p)
B.B. KING'S BLUES CLUB - Big Joe & The Dynaflows (bl)
BARRISTERS - Nuclear Cafe (r)
BOTTOM LINE - The Buoni's (p)
COCKEYED CAMEL - Three Way (rb)
DUNDEE'S - Matt Tutor (ac)
HASTING'S PLACE - Southern Cross (ac)
JUSTIN'S BAR & GRILLE - B. J. Davis (c)
MID-SOUTH COLISEUM - World Championship Rodeo at the Mid South Fair with Sammy Kershaw
MIDWAY CAFE - Faces With Shoes (rb)
MURPHY'S - King Daddy (bl)
NEIL'S - The Deltones (rb)
NEW DAISY THEATRE - Beanland (Final Memphis Show) (r)
OASIS - Finney & Norman (ac)
PARTNER'S - Misbehavin' (r)
PATRICK'S - The Fabulous Steeler Band (r)
RECOVERY ROAD - Christian Rock Extravaganza (r)
BP TRACKS - Rob Jungklas & Romeo Wild (r)
SPORTS BAR & GRILL - Hangover Fist (r)
STAGE STOP - Play Rough (r)
SWEETWATER - Country Comfort (r)
UP THE STREET - Rob & The Rage (r)

Sunday, September 26

ANTENNA CLUB - Famous Unknowns (bl)
B.B. KING'S BLUES CLUB - Famous Unknowns (bl)
Pearl® Zildjian

Dennis Chambers

OF PARLIAMENT FUNKADELIC

DRUM CLINIC

With SHAWN LANE on guitar & VICTOR WOOTEN on bass

SEPTEMBER 20th
7PM at the
NEW DAISY
ON BEALE

$6 Advance  $7.50 Day Of Show
Big Joe & The Dynaflows will be at Huey's on the 27th

JOYCE COBB'S CLUB - Keith Sykes
Songwriters Showcase with Joe Sanders and others
MURPHY'S - Rico & Richard (ac)
OASIS - The Puddin' Heads (r)

Wednesday, September 1
CIRCUIT PLAYHOUSE - Benched Affairs
COMEDY ZONE - Carl Strong
GERMANTOWN COMMUNITY THEATRE - Nonsense
PLAYHOUSE ON THE SQUARE - Jesus Christ Superstar
THEATRE MEMPHIS - Phantom

Thursday, September 2
AIN'T ESTERS - Dennis Clark / Rodney Burns (comedy)
CIRCUIT PLAYHOUSE - Benched Affairs
COMEDY ZONE - Carl Strong
GERMANTOWN COMMUNITY THEATRE - Nonsense
JAVA CABANA - Poetry Night
PLAYHOUSE ON THE SQUARE - Jesus Christ Superstar
THEATRE MEMPHIS - Phantom

Friday, September 3
AIN'T ESTERS - Dennis Clark / Rodney Burns (comedy)
CIRCUIT PLAYHOUSE - Benched Affairs
COMEDY ZONE - Carl Strong
GERMANTOWN COMMUNITY THEATRE - Nonsense
PLAYHOUSE ON THE SQUARE - Jesus Christ Superstar
THEATRE MEMPHIS - Phantom

Saturday, September 4
AIN'T ESTERS - Dennis Clark / Rodney Burns (comedy)
CIRCUIT PLAYHOUSE - Benched Affairs
COMEDY ZONE - Carl Strong
GERMANTOWN COMMUNITY THEATRE - Nonsense
PLAYHOUSE ON THE SQUARE - Jesus Christ Superstar
THEATRE MEMPHIS - Phantom

Sunday, September 5
CIRCUIT PLAYHOUSE - Benched Affairs
COMEDY ZONE - Carl Strong
PLAYHOUSE ON THE SQUARE - Jesus Christ Superstar
THEATRE MEMPHIS - Phantom

Monday, September 6
MID-SOUTH COLISEUM - Wrestling

Tuesday, September 7
COMEDY ZONE - Trip Wingfield
NEW DAISY THEATRE - Boxing On Beale

Wednesday, September 8
COMEDY ZONE - Trip Wingfield

Beehive opens September 23rd at Circuit Playhouse. This is a must see!
Thursday, September 9
AIN'T ESTERS - Dennis Clark / Rodney Burns (comedy)
COMEDY ZONE - Trip Wingfield
JAVA CABANA - Poetry Night
PLAYHOUSE ON THE SQUARE - Jesus Christ Superstar
THE PYRAMID - Disney On Ice - Beauty & The Beast
THEATRE MEMPHIS - Phantom

Friday, September 10
AIN'T ESTERS - Dennis Clark / Rodney Burns (comedy)
CIRCUIT PLAYHOUSE - Bench Affair
COMEDY ZONE - Trip Wingfield
PLAYHOUSE ON THE SQUARE - Jesus Christ Superstar
THE PYRAMID - Disney On Ice - Beauty & The Beast
THEATRE MEMPHIS - Phantom

Saturday, September 11
AIN'T ESTERS - Dennis Clark / Rodney Burns (comedy)
CIRCUIT PLAYHOUSE - Bench Affair
COMEDY ZONE - Trip Wingfield
PLAYHOUSE ON THE SQUARE - Jesus Christ Superstar
THE PYRAMID - Disney On Ice - Beauty & The Beast
THEATRE MEMPHIS - Phantom

Sunday, September 12
CIRCUIT PLAYHOUSE - Bench Affair
COMEDY ZONE - Trip Wingfield

PLAYHOUSE ON THE SQUARE - Jesus Christ Superstar
THE PYRAMID - Disney On Ice - Beauty & The Beast
THEATRE MEMPHIS - Phantom

Monday, September 13
MID-SOUTH COLISEUM - Wrestling

Tuesday, September 14
COMEDY ZONE - Pinkard & Bowden

Wednesday, September 15
COMEDY ZONE - Pinkard & Bowden

Thursday, September 16
AIN'T ESTERS - Dennis Clark / Rodney Burns (comedy)
COMEDY ZONE - Pinkard & Bowden
JAVA CABANA - Poetry Night
PLAYHOUSE ON THE SQUARE - Jesus Christ Superstar
THEATRE MEMPHIS - Phantom

Friday, September 17
AIN'T ESTERS - Dennis Clark / Rodney Burns (comedy)
COMEDY ZONE - Pinkard & Bowden
PLAYHOUSE ON THE SQUARE - Jesus Christ Superstar
THEATRE MEMPHIS - Phantom

Saturday, September 18
AIN'T ESTERS - Dennis Clark / Rodney Burns (comedy)
COMEDY ZONE - Pinkard & Bowden

PLAYHOUSE ON THE SQUARE - Jesus Christ Superstar
THEATRE MEMPHIS - Phantom

Sunday, September 19
COMEDY ZONE - Pinkard & Bowden
PLAYHOUSE ON THE SQUARE - Jesus Christ Superstar
THEATRE MEMPHIS - Phantom

Monday, September 20
MID-SOUTH COLISEUM - Wrestling

Tuesday, September 21
COMEDY ZONE - Diana Jordan

Wednesday, September 22
COMEDY ZONE - Diana Jordan

Thursday, September 23
AIN'T ESTERS - Dennis Clark / Rodney Burns (comedy)
CIRCUIT PLAYHOUSE - Beehive
COMEDY ZONE - Diana Jordan
JAVA CABANA - Poetry Night

Friday, September 24
AIN'T ESTERS - Dennis Clark / Rodney Burns (comedy)
CIRCUIT PLAYHOUSE - Beehive
COMEDY ZONE - Diana Jordan
MID-SOUTH COLISEUM - World Championship Rodeo at the Mid South Fair with Mark Collie
ORPHEUM - Lewis Grizzard

Saturday, September 25

Sunday, September 26
CIRCUIT PLAYHOUSE - Beehive
COMEDY ZONE - Diana Jordan
MID-SOUTH COLISEUM - World Championship Rodeo at the Mid South Fair with Doug Stone

Monday, September 27
MID-SOUTH COLISEUM - World Championship Rodeo at the Mid South Fair

Tuesday, September 28
COMEDY ZONE - Rev. Billy C. Wirtz

Wednesday, September 29
COMEDY ZONE - Rev. Billy C. Wirtz

Thursday, September 30
AIN'T ESTERS - Dennis Clark / Rodney Burns (comedy)
COMEDY ZONE - Rev. Billy C. Wirtz
JAVA CABANA - Poetry Night
VARIOUS ARTISTS
Aware: The Compilation (Madaket Records)

Fans of the jam-oriented H.O.R.D.E. bands that have become so popular in Memphis over the past year or two will want to seek out this new compilation of up and coming groups. Put together by Gregg Latterman, a die-hard fan who gave up his day job to release and promote this record, Aware features 15 tracks from 10 bands who have all released their own independent albums, and serves as a great sampler. Several of these groups are from the same Boulder, Colorado scene that spawned the Samples and Big Head Todd & the Monsters, but a few others should be familiar to local clubgoers — Jupiter Coyote, the Grapes, and local faves Beanland are all represented here.

If you’ve always thought that all these groups sound alike, you’re in for a surprise here — from the neo-Everly harmonies of Acoustic Junction, to the reggae-tinged groove of the Thugs, to the funky horns of Everything (my personal favorite of the bunch), there’s a impressive amount of diversity for a genre that’s not exactly known for breaking new ground. And Latterman did a great job choosing and sequencing the material here — the CD flows together pretty well considering all these different bands and producers. The booklet with the CD is also well done, giving good background details on each band as well as information about how to order their respective albums. Consider this CD a road map to future H.O.R.D.E. Festivals; you’ll be hearing a lot more from some of these bands. (If you can’t find this in local stores, you can call (800) 333-1245 to order. Latterman is also already soliciting tapes for Volume 2; call for information.)

SHELBY LYNNE
Temptation (Morgan Creek)

You think Lyle Lovett is the only person who can combine big band and country music? Guess again. Shelby Lynne has forsaken the traditional (and somewhat generic) country sound of her previous three albums for a new image and style that owes a lot to both Glenn Miller and western swing pioneer Bob Wills. Imagine k.d. lang fronting a 17 piece orchestra that includes not only a nine-man horn section, but also a fiddle and steel guitar, and you’ve got a pretty good idea of what to expect here. What you may not expect, though, is just how infectious are songs like “Come A Little Closer” and “Feelin’ Kind Of Lonely Tonight” — Harry Connick Jr. will never make an album that is this much fun. Lynne and producer Brent Maher may have really gone out on a limb on this record, but it has paid off handsomely.

TONY TONI TONE
Sons Of Soul (Wing/Mercury)

All the press on this trio always focuses on the fact that they are a real band that plays their own instruments, which is no small feat in this era of hip hop/doo wop vocal groups that usually owe their sound to whoever is producing their record that day. So give Tony Toni Tone credit for having their own identity, and for having a few killer cuts on this album, especially “If I Had No Loot,” which was one of the few really great soul singles this summer. What you may not expect, though, is just how infectious are songs like “Come A Little Closer” and “Feelin’ Kind Of Lonely Tonight” — Harry Connick Jr. will never make an album that is this much fun. Lynne and producer Brent Maher may have really gone out on a limb on this record, but it has paid off handsomely.

CRACKER
Kerosene Hat (Virgin)

No sophomore jinx here — Cracker’s new album is not only better than last year’s self-titled debut, it also meets the challenge laid down by their searing live show. There’s no immediate anthem like “Teen Angst (What The World Needs Now)” this time around, although garage thrashers like “Low” and “Go For A Ride” come awfully damn close. But what really gives this record its depth, and ultimately its soul, are the slow, mournful numbers like “I Want Everything” and “Infirmary” — this is the vibe that the Jayhawks came sooo close to pulling off on their last album. Jeez, I can’t wait till these guys come through town again. (Don’t miss the extra cuts on the CD — the disc is indexed for 99 tracks, and there are three entire songs hidden between tracks #16 and #99, including another version of the title cut and “Eurotrash Girl,” a track from their Tucson EP.)
NEW IN THE BINS

Before we jump into what’s due out in the next month or two, here’s who sneaked in under the wire at the end of August. Garth Brooks, Mariah Carey, the Breeders, Deborah Harry, and Jimmie Dale Gilmore all have new albums out, and the Bob Dylan tribute concert from last year has also just been released on CD and video.

September looks like an exceptionally strong month for new releases, as record companies try to get their potential Christmas blockbusters up and running. The big guns this month include Nirvana, John Hiatt, John Mellencamp, Earth, Wind & Fire, Melissa Etheridge, Lemonheads, Neil Diamond, Snoop Doggy Dogg, En Vogue (sorry, only an EP), the Pet Shop Boys, Robert Cray, and the sequel to end all sequels, Meat Loaf’s Bat Out Of Hell II: Back Into Hell.

Bela Fleck & the Flecktones, now down to a trio since keyboard/harmonica player Howard Levy left, have their fourth album ready to go — Three Flew Over the Cuckoo’s Nest features guest appearances from Bruce Hornsby and Branford Marsalis.

Squeeze also has undergone another personnel change; Paul Carrack has taken Jools Holland’s place (again) on keyboards and occasional vocals. Carrack, if you’ll remember, sang lead on “Tempted,” the band’s only really big hit. Pete Thomas, formerly of Elvis Costello & the Attractions, also joins the group on drums. Look for their new album on September 14.

Other critical faves with albums due in September or early October include Iggy Pop, Rickie Lee Jones, Kate Bush, Jimmy Webb, Laura Nyro, Jon Anderson (of Yes), Richard Barone, Bruce Cockburn, Kirsty MacColl, and Vinx. Faces from the past who will also be turning up in stores soon include Stevie Nicks, Dan Fogelberg, Ric Ocasek, Daryl Hall, Belinda Carlisle (back together with fellow ex-Go Go Charlotte Caffey), Al Stewart, Barry White, and Teddy Pendergrass.

Alternative acts with records hitting the streets this month include My Life with the Thrill Kill Kult, Uncle Tupelo, Dead Can Dance, Curve, Buffalo Tom, the Melvins, Flop, Revolting Cocks, and Afghan Whigs, while rap fans can expect new titles from De La Soul, Digital Underground, KRS-One, Spice 1, and Jazzy Jeff & the Fresh Prince, as well as the Judgment Night soundtrack detailed in these pages last month.

Jazz and blues releases in September include Albert Collins, Junior Wells, Sue Foley, Wynton Marsalis, Joshua Redman, Shirley Horn, Chick Corea, Spyro Gyra, Candy Dulfer, Kevin Eubanks, and T.S. Monk. Country titles due this month include Emmylou Harris, Suzy Bogguss, George Strait, the Desert Rose Band, and Mark O’Connor.

This also looks like an fairly strong month for live albums. Aside from the Big Star reunion set (see story, page XXX), watch for live albums from the Isley Brothers (featuring the old lineup), Santana, Joe Satriani, Nick Cave & the Bad Seeds, Ringo Starr & His All-Starr Band, and the Cure. Actually, there’s a whole slew of Cure live material coming out. Look for Show, the soundtrack to their new concert film, at the end of September. A companion EP, Sideshow, will be released shortly beforehand; it will feature additional songs that couldn’t fit on the regular CD (although they will be included on the Show cassette.) And finally, look for the American release of their previously import-only Paris album in late October. Got it straight?

It’s not too often that we have comedy albums to report, but there are two big ones on the way. Martin Lawrence will be releasing his debut album on September 21; you can count on it being extremely raw... and probably damn funny, too. Adam Sandler, best known as Opera Man and Cajun Man on Saturday Night Live, will also have an album out soon; guests include fellow SNL pals Rob Schneider, David Spade, and Tim Meadows. There are also spoken word albums due soon from Grateful Dead lyricist Robert Hunter and Canada’s answer to Laurie Anderson, Meryn Cadell. Cadell’s album, her second, will reportedly feature more music this time around, with help coming from k.d. lang collaborator Ben Mink.

Two compilations of note: Born To Choose, a women’s rights compilation on Rykodisc, will feature new material from R.E.M. & Natalie Merchant, Cowboy Junkies, Tom Waits, Lucinda Williams, Matthew Sweet, Sugar, Soundgarden, and several others. And an animal rights compilation called In Defense Of Animals will feature Pearl Jam, Michael Stipe, Primus, Concrete Blonde, Sarah McLachlan, and others.

In reissue news, the box sets are starting to come fast and furious. Elvis Presley’s From Nashville To Memphis: The Essential ’60s Masters I is the follow-up to last year’s exquisite ’50s box sets. This five disc set will only focus on the King’s studio recordings from the two cities in the title, leaving his ’60s gospel, soundtrack, and live performances for future sets.

Rykodisc, on the other hand, will be concentrating on the other Elvis. They kick off their reissue series of the Elvis Costello catalog in October with a four disc set called 2 1/2 Years. For Costello fans, this may be a dream come true — the set will contain My Aim Is True, This Year’s Model, and Armed Forces, all with vastly improved sound quality and lots of bonus tracks. But to really cap it off, the fourth disc is the first official release of the promotional (and often bootlegged) Live at the El Mocambo album, a scrorching document of Costello’s early live shows.

Another top notch effort should be the upcoming Police four disc set. Message In A Box: The Complete Recordings is just that — everything the group ever recorded and released in either America or England. Which means that not only do you get all five of the band’s albums in their entirety, but you also get a rather hefty assortment of B-sides, oddities, etc.

Elsewhere, there’s a 12 disc set of Frank Sinatra’s Columbia era recordings, four disc sets on Diana Ross, Bing Crosby, and Johnny Mathis, three disc sets on Prince and Paul Simon, and double disc anthologies from Donna Summer, Free, Buddy Holly, the Firesign Theater, Sisters of Mercy, and the Everly Brothers.

And finally, the Beatles’ 1962-1966 and 1967-1970 albums will finally be released on CD, each as a two disc set. It’s about time. Look for them in early October.
rehearsal while they go about assigning solos and parts in whatever key. According to Joyce Cobb, this was the original reason for them coming to her club.

"They needed a place to rehearse," recalls Ms. Cobb. "The idea started with Scott Lane, one of the co-founders who's not with them anymore. He came to me and stated that he had a 17-piece big band and would like a place to rehearse. So together we decided that we would make Monday nights the rehearsal nights, because the alternatives were somebody's house or studio or music store."

But now, with the band's following and the new compact disc recorded live at the club by Jim Medlin of Midtown Studios due out this month, everyone is taking it all a lot more seriously, according to co-leader Howard Lamb.

"We are very serious about this band," said Lamb. "Once we got it off the ground and saw its potential and the ability level of the players, we decided that it was time to get pretty serious about it, which is why the cd came about. We would like to push the band into some other areas and make Memphis look good by doing some festivals in the area between here and New Orleans, Oklahoma, and St. Louis. There are a lot of jazz festivals that go on. The quality of what we have is there and ready for all that, by all means."

Consisting of 10 songs, 4 vocals and 6 band tunes, the release Live on Beale Street features original compositions and arrangements by co-leader Carl Wolfe, and band member Mike Medrick, along with new arrangements of some standards by Ray Charles, Rogers & Hart and, of course, Duke Ellington, just to name a few. The calibre of musicianship comes across both live at the club and on the recording, and is clearly one of the most appealing aspects of the band's sound.

Big band jazz has been around a while. More than 70 years ago, big band jazz got its start with pioneer conductor Fletcher Henderson, who was the first to organize a jazz band with featured players the likes of Louis Armstrong, Benny Carter and Coleman Hawkins. During the same decade, Duke Ellington's band played at the Cotton Club in New York City's Harlem, becoming internationally known through recordings and radio broadcasts. It was the golden age of jazz.

In 1932, when the "Duke" recorded "It Don't Mean a Thing If It Ain't Got That Swing," jazz bands started playing a style known as "swing" ushering in the likes of Benny Goodman. Count Basie and Teddy Wilson, and, of course, Duke Ellington, just to name a few. That style of music is two and three deep basically as far as being able to get somebody to cover the chair," said Lamb. "It takes excellent reading abilities and style abilities, but we don't rehearse. We get charts that look like everything is charted."

According to co-leader Lamb, that's one of the things about this band that works best.

"We're real proud of the fact that's there's such a depth of Memphis musicians that we can reach out and each chair in the band is two and three deep basically as far as being able to get somebody to cover the chair," said Lamb. "It takes excellent reading abilities and style abilities, but we don't rehearse. We get charts that look like they make sense enough that we can read them the first time. We'll probably never get around to rehearsing. We just come down and play." And as far as the future goes, the three leaders of the Memphis Jazz Orchestra plan to take it as far as it can go, according to co-leader Wolfe.

"All three of us have been professional musicians our whole life, and when I came down here with the thought of getting this band together, the three of us were not just thinking Monday nights -- we're thinking this is a chance to do something. The location, the club, Memphis, and the people are great. We're going to take it as far as we possibly can."

So if you're looking for something different to do on a Monday night that couldn't be even remotely described as mellow, check out the Memphis Jazz Orchestra. It's loud, it's vibrant, it's there. Besides, it doesn't mean a thing if it ain't got that swing.

The Memphis Jazz Orchestra plays every Monday night at Joyce Cobb's on Beale, and occasionally at the Peabody Hotel, Sapphire Casino and the Paramount Ballroom. Check our club listings.

-- Fran Hoffman
GROOVE Continued from page 7

two years ago that Soul Asylum was dropped by A&M, and look
where they are now...

Album title of the month? Fresh from his successful appearance
on Rod Stewart’s Unplugged... and Seated album, Ron Wood has a
live album scheduled for this fall called Plugged In & Still Standing.
Oh, those wacky Brits... In what may be the strangest move of the
year, former Stray Cat Brian Setzer has signed with Hollywood
Records to do a big band album. Is a Harry Connick Jr. rockabilly
album far behind?... Prince (sorry, I’m still calling him Prince)
quietly debuted his new song and video, “Peach,” last month on the
Playboy Channel. It will be appearing on his upcoming The Hits
package...

Billy Idol, one of the first names connected to Heidi Fleiss
when the “Hollywood Madam” story broke last month, is refusing to
answer any more questions about the, er, extent of their relationship,
unless the inquiring reporter makes a $1000 donation to Lifebeat, an
AIDS relief organization... If you’d like to contribute to the AIDS
cause in a smaller way, the people who put together the compilation
albums Red Hot & Blue and Red Hot & Dance have two new
projects coming this fall. No Alternative will feature all new material
from Soul Asylum, Soundgarden, Red Hot Chili Peppers,
Smashing Pumpkins, the Beastie Boys, and several others, while
Red, Hot & Country will feature artists like Mary-Chapin Carpen-
ter, Trisha Yearwood, Clint Black, and Kathy Mattea.

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