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It was a high class booze and schmooze reception at B.B. King’s Club on Beale recently, as many of the industry’s movers and shakers rubbed elbows at a party honoring Booker T. and The MG’s and soul icon Sam “Soul Man” Moore. Some of the notables spotted were Marvel Thomas, Stax founder Estelle Axton, Otis Redding III, Keith Sykes, Todd Snider, David Porter, Sam “Soul Man” Moore, NARAS director Deborah Camp, Crossroads Executive Director Jon Hornyak, producer Danny Jones, Billy “I Can Help” Swan, Mary “Bette Davis Eyes” Unobsky, Sun Studio owner Gary Hardy, Cordell Jackson, Bernice Turner, the Memphis Convention and Visitors Bureau’s Kevin Kane, and Memphis city councilman Jack Sammons. Regarding the shows themselves, eyewitnesses report that all the performances were no less than phenomenal. But when you have the Memphis Horns, Eddie “Knock On Wood” Floyd, Sam Moore, and Booker T. and The MG’s all on one stage does that come as any surprise? Of course not!

Country Comforts — Country music fans have many reasons to rejoice this month. First, Shooters has added live country music on a regular basis, starting with Asleep At The Wheel on the 18th. Two days later the lovely Reba McEntire rolls into Memphis for a show at the Pyramid. And last but not least, tickets should go on sale for a Garth Brooks show this month. Though it hasn’t been officially announced yet, a Capitol representative confirmed that Brooks has a December 3 Pyramid show on his itinerary. The opening act will be Stephanie Davis.

Memphis On The Charts — On a recent trip into the Midwest I heard Andy Childs’ “Broken” on a couple of radio stations, so I’m not surprised that the song has made it onto Billboard’s Country Singles Chart, currently at #62 with a bullet at press time. Former Memphians Eight Ball and MJG have hit the Billboard Rhythm and Blues Album chart, with their Comin’ Out Hard currently at #41. The twosome also hold the #23 spot on that trade publication’s Heatseekers chart, a listing devoted to up and coming artists. On a glum note, all the hype and nearly unanimous press raves haven’t helped Big Star’s Columbia: Live at Missouri University make even a dent.

Continued on page 4
Locally, with the exception of the new Pearl Jam release, the best selling album at Cat’s in Midtown for the week ending October 23 was the new Great Indoorsmen release. Considering all the hot new titles flooding the pre-Christmas market (like Nirvana, Rush, Garth Brooks, and Eazy-E), that’s a hell of an accomplishment.

New Releases — Jonesboro guitarist Tony Spinner has a track on two albums on the Shrapnel label: a tribute to the late Albert King entitled Fit For A King and a tribute Stevie Ray Vaughan album called Hats Off To Stevie Ray. Both feature an assortment of artists.

There’s an assortment of local product on the shelves this month, most of it alternative. Mind Flayer’s Make It So recently made it into our office. This ‘rush goes grunge’ EP is available at Cat’s on Union and Shangri-la on Madison. Sure to give fundamentalists fits is the satanic speed metal of Enraptured, who have released a four-song cassette available at Shangri-la. It sports charming tunes like “Abortion Consumed” and “Downfall of Christianity.” Enraptured recently replaced a couple of members, and have changed their name to Incarnation. Also new on the shelves is a four-song cassette from My Rage, a hard rock quartet hailing from way out in East Memphis. The self-titled tape is available at Shangri-La and Cheapskates on Getwell. There’s an album out now by a Japanese grunge rockabilly trio called Guitar Wolf. It’s a live recording from the Antenna Club released on the local Goner label. The band really rocks, but the audio quality is beyond wretched, like the recording was made by someone in the audience holding up a ten dollar Walkman. Recommended for audio masochists only, it’s available at Shangri-La. Finally, a new Grifters single titled “Underground” is scheduled for a Halloween release and will be available at Shangri-La.

Celebrity Cameos — Usually when you hear about musical bigwigs sitting in with the locals, it occurs on Beale Street. But last month a Midtown watering hole had two celebrity cameos. Early in October Kip Winger, leader of the band that bears his last name, was spotted in the audience at Murphy’s on Madison. He was checking out this month’s Nightclubbing Spotlight act, Gavin and Plunk. Winger’s appearance was explainable, since he was accompanied by guitarist John Roth, who happens to be Plunk’s main squeeze. But lightning struck twice at Murphy’s last month when Cheap Trick guitarist Rick Nielsen and lead singer Robin Zander stopped in to hang out during an acoustic set by Son Of Slam members Eric Lewis and Chris Scott. With the permission of Lewis and Scott, Zander and Nielsen took to the stage for a rambling three-song set, starting off with “It’s All Over Now,” the Bobby Womack song made famous by the Rolling Stones. The duo then launched into a ragged fragment of “Mr. Tambourine Man,” which was abruptly aborted in favor of a song (presumably an original) called “Blow Me.” After that little dirty, the disheveled duo ambled offstage, and Lewis and Scott resumed their performance.

The Kids Are Alright — I went back to school recently, and spent part of an afternoon touring the hallways and classrooms of one of our public institutions of higher learning to observe Springfield Elementary’s October salute to Memphis music. For a few hours a week, third and fourth graders at Springfield and Idlewild learn about this region’s rich musical heritage, studying blues, gospel, the Stax sound, rockabilly, and everything in between. Cheri Wells, a Springfield teacher and former Stax background singer, said that students were fascinated. This is the second year of the program, which is sponsored by an Arts in Education Residency Grant from the Tennessee Arts Commission awarded to the Memphis Arts Festival. In one class taught by Kenneth Jackson the students were given a unique homework assignment: to write their own blues songs. Two of them were especially innovative: “Homework Blues” and “Classroom Blues.” In another section Earl Randle was teaching a gospel number and an anti-drug rap tune called “Think About It.” A special thanks to curriculum co-ordinator Peggy Herring for arranging our visit.

Until December, that’s What’s Shakin.’

— CPJ Mooney

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Crossroads '94 Dates Announced

The 1994 Crossroads Cross-Cultural Music Exposition committee has announced the entry deadlines for next year's showcase April 14, 15, and 16. Submissions must reach the Crossroads committee by January 31, 1994, and the entry fee is $15. Entries postmarked by December 15, 1993 are $10. This will be the third year for Crossroads, which is not only one of the country's major showcases for new and unsigned talent, but also an informative meeting featuring panels, clinics and workshops with some of the industry's top leaders and talent.

Over 400 music industry pros attended Crossroads '93, along with 10,000 plus music fans from the Mid-South. There were 240 acts selected from over 700 applications representing 30 states and Canada. And the event has grown in popularity among the record labels, according to P.K. McCain, administrative director for Crossroads.

"We were very pleased with the feedback on the survey we did after Crossroads '93 from the labels, which was that we were the showcase of preference because of it being in Memphis, the cross-cultural atmosphere and the Southern hospitality," McCain said.

McCain says the new improved Crossroads '94 will focus on cutting back the number of bands admitted (around 200), lengthening the amount of time for performances and expanding Friday's panels (co-sponsored by the Memphis Chapter of NARAS) and musician clinics. The venues and admission prices for the public will not change. Last year they tried to accommodate too many people and too many acts, so they're going to do a few less and have the sets be 5 or 10 minutes longer, according to Jon Hornyak, Executive Director.

"Crossroads is really designed for the bands," he stated. "We want to give everybody a good shot, and also make it an educational experience by emphasizing the business aspect. When you bring so many people into town for a three-day event, it ends up with a good intermingling both for the bands from all over the country and the business aspect. It works on a lot of levels."

Hornyak says they are trying to come up with more interesting, timely, informative and Memphis-oriented topics for the panels and workshops.

"This year we will have more rooms in the Radisson, so we will have more panels and workshops," added Hornyak. "We will also try new ways of doing the panels so that they're more effective, going after more well-known people from the business side of music, as well as having smaller workshops. We're trying to attract more industry pros and big names. The musician clinics will feature top flight musicians and will be sponsored by Peavey Electronics in Meridian, Miss., the world's largest manufacturer of amplifiers."

Acts wishing to enter must submit a two-song cassette, photo, bio and registration fee ($10 before 12/15/93 - $15 after 12/15/93) to CROSSROADS '94, P.O. Box 41858, Memphis, TN 38174-1858, or call Jon Hornyak or P.K. McCain at 901/526-4280. Fax 901/527-8326.
By Steve Walker

STEVE’S TURKEY TROT: As we come to the end of another year, it’s time for our second annual roundup of the turkeys of the year. This doesn’t mean that these are the worst albums of the year, although a few are definite contenders. Instead, these are the big chart flops — the albums that were supposed to do well, but didn’t. Better luck next time, guys.

Ice-T — Home Invasion. So after all that arguing over “Cop Killer,” this is the album that the principle of Freedom of Speech was riding on? Maybe the real reason Warner Brothers dropped Ice-T was that they knew that this was gonna be a stiff.

Coverdale/Page — Coverdale/Page. Jimmy Page’s credibility took a major blow with this bomb. The note-for-note Zeppelin riffs screamed ripoff, while David Coverdale’s contributions made it painfully clear why no one gives a damn about Whitesnake anymore. And as bad as the album flopped, the planned tour did even worse — it was cancelled mere days after tickets went on sale in several cities (including Memphis), reportedly because initial sales couldn’t cover the cost of their chartered jet.

Ifavid Bowie — Black Tie, White Noise. Bowie’s first album for a brand new label, Savage Records, showed a lot of promise... until the label went under. Oh well, maybe it’s for the best. That last Tin Machine album wasn’t exactly a blockbuster either.

Billy Idol — Cyberpunk, Todd Rundgren — No World Order. It’s good to see artists embracing all this new computer technology. Now if they could only learn how to use it to make good records...

Arrested Development — Unplugged. For anyone that thinks that an MTV Unplugged album is an instant easy hit, think again. Even the band’s lofty status as a Lollapalooza headliner couldn’t drum up much interest in this one.

Bon Jovi — Keep The Faith, Poison — Native Tongue, Vince Neil — X-Posed, Winger — Pull. It must be awfully depressing to be a vintage mid-to-late 80’s hair band these days. Not only do you have to watch your new album flounder on the charts (if it charts at all), but now you also have to suffer while Beavis and Butt-Head make fun of you. Live by MTV, die by MTV.

Randy Travis — Wind In The Wire. Recording an album of old cowboy songs can be a good way to regain your country credibility. Releasing the album after moving to Hawaii and getting
a perm is a good way to lose it. And marketing it as the soundtrack to a TV movie that nobody ever saw is just plain strange. Travis is still one of the best country singers in the business, but his popularity is fading fast. That sound you hear in the background may be Branson calling.

Marc Cohn — Rainy Season. Okay, so he’s turning out to be a one hit wonder. At least the hit was about Memphis.

Jesus Jones — Perverse, EMF — Stigma. Last year’s mini-British Invasion turns out to be this year’s cutouts. My money is on the incredibly overrated Suede to follow suit shortly.

DETAILS, DETAILS: Earlier this year, thrash rappers Dog Eat Dog released an album on Roadrumer titled Warrant, in mocking tribute to Warrant’s last album, which of course was called Dog Eat Dog. This isn’t the first time a stunt like this has occurred; after David Bowie released his Low album in 1977, Nick Lowe immediately put out an EP called Bowi (missing ‘e’ and all). It was a good joke sixteen years ago, and it still is today.

Unfortunately, not everybody got it. Here’s an excerpt from the review of Dog Eat Dog’s album that appeared two months ago in Nightflying, an Arkansas-based music tabloid: “This is about what you’ve come to expect from Warrant: rough ‘n’ ready, loud, hard, and straight ahead. But there’s something else here too — there’s an edge they didn’t used to have, an awareness (sic), almost a new consciousness.”

Oops. Having heard this album myself, I find it hard to believe that anyone could confuse Dog Eat Dog, whose feisty mix of metal and rap wouldn’t sound out of place on the Judgment Night soundtrack, with the pretty boys that gave us such gems as “Cherry Pie” and “Heaven.” (Besides, didn’t Warrant break up earlier this year?) A helpful hint to our colleagues over in Little Rock: next time, if you don’t have time to listen to the entire record, at least read the press kit.

TAKE IT EAZY: If you recently heard about a new Eazy-E record in the stores, relax — it’s just another EP. You know, it’s kind of funny how Eazy can take four years between albums (an eternity in rap careers), yet as soon as ex-partner Dr. Dre lets him have it in the vicious “Dre Day” video, he can knock out an EP in a few weeks. It’s your typical “dis, brag, dis” rap answer record — lots of swipes at Dre and sidekick Snoop Doggy Dogg, although most of it sounds like he’s grasping at straws. But give Eazy credit for coming up with one of the better moves I’ve seen in a rap feud in quite some time.

The inner sleeve features a hysterical picture of a decidedly non-gangsta Dr. Dre from his days in the World Class Wrecking Cru. Presumably taken from an old album cover, the picture shows Dre wearing sequins, a stethoscope (so that’s how he got the name), and a hint of makeup. It’s so early 80’s, it looks like he’s about to start breakdancing at any moment.
Batesville, Arkansas is not all that unique a place. Bordering on the Ozarks, this tiny enclave boasts a population of barely over 9,000. Steeped in tradition, just like countless other small towns throughout the country, Batesville and its citizens can watch generations pass by, unburdened by progress or change. Geographically, it may only be a couple of hours away from Memphis, but the cultural chasm is much wider. There are no rock radio stations in this town. There are no hip record stores to keep the kids abreast of the latest musical trends. There is cable but no MTV — the community banned it a few years ago. There is not a cool local hangout that would appeal to anyone under 25, and they like it that way just fine, thank you.

But on this blustery October afternoon, the change that this town is so resistant to is happening whether they like it or not. After months of touring outside the rigid confines of their hometown, the five Batesville natives who make up the metal/rap fusion band Mutha’s Day Out have returned home to film their first rock video. “Locked” is the first single from their just-released debut for Chrysalis, My Soul Is Wet.

The homecoming hasn’t gone smoothly. The previous night’s shooting was halted by the police, acting on a tip that a porn film might be in the making. Seems that someone found a Polaroid of a band member without his shirt on. Three hours before the shoot was scheduled to start, the sound truck was nowhere to be found — it had been detained by police for suspicion of drug smuggling. And as if all the local law interference wasn’t enough, Murphy’s Law soon took over in the form of a runaway horse, who escaped from a nearby stable and led officials in a game of catch, disrupting the proceedings even further.

“We have been here for over six hours. We have actually shot ten minutes of footage,” drummer Rod Moffitt confesses. “No, I just did three minutes. We are up to thirteen minutes,” lead singer Mikal Mcore sarcastically adds. “Who would ever know that there is so much that goes into making a video?”

Who would know much about the music industry at all when your very first showcase gig lands you in the studio with a recording contract? The success story of 1992’s Crossroads, the members of Mutha’s Day Out are hardly bar scene veterans. Their average age is 18. The majority of them can’t legally purchase alcohol, and a couple of them can’t even vote yet. Moore, the founding member and only original player, formed the band out of boredom.

“It was originally a rap band. I was listening to Two Live Crew, and I said ‘I want a rap band.’ I knew nothing about drum machines, especially living in Batesville. So I went out and talked to a guitar player, and got a drummer and a bass player. It started evolving into this. I didn’t know if it would work, but it sounded great. First, it was really weird because this was something I had never heard before, rock and rap together. Stuff like Rage Against the Machine was not around yet,” Moore states, referring to the popular rock/rap hybrid that opened this year’s Lollapalooza tour. Similarly, Mutha’s Day Out leans toward a Metallica-esque sound coupled with rapping vocals.

The Mutha’s Day Out line-up has changed several times and now features Moore, Moffitt, singer Brice Stephens, guitarist Chuck Schaff and bass player Jeff Morgan. The band has lost a member since last year’s Crossroads appearance, their first club gig ever, but it wasn’t due to musical differences or any of the other usual things that can break up a band. Instead, it was some of those small town values that caused rapper Randy Stone to leave, just before the band got signed. “Randy’s dad talked him out of being in the band because they’re real religious,” Moore explains. “They thought he was signing his soul to the devil.”

“First, it was really weird because this was something I had never heard before, rock and rap together.”
When Mutha’s Day Out came to Memphis last year to make a demo, they had $200 to spend and recorded at Easley studio. When the engineer passed the demo on to a few Crossroads organizers, Mutha’s Day Out became a last-minute addition. An A&R rep with EMI Records saw their powerful set after showing up early for another band and signed them to a record deal almost immediately. Soon afterwards, they were heading into the studio with Eli Ball at the Warehouse to produce a debut album for Chrysalis/EMI.

What few people know is that the band almost didn’t make the showcase at all. Their tape was originally rejected by a screening panel. But one dogged committee member who made a point of reviewing every entry thought the demo had merit. Mutha’s Day Out was in.

Since Crossroads, life on a record company’s roster has proved to be an enlightening experience for the band. They are becoming accustomed to industry terms like “phoners” and “product.” But there are some disadvantages to being so young and having to support a debut record. Working can quickly become a painstaking task instead of a pleasurable job.

“It all sounds so easy,” Stephens says. “But there’s a lot to deal with. As soon as we get off stage we have these people hitting us up about industry stuff and pitching us. They’re in a band. Or they manage a band. We haven’t even learned the ropes yet and they want our help. This is a big change from Batesville, Arkansas.”

“Sometimes (our) age is a big deal. We jump out there and they expect us to be so professional. Someone is always getting on us about not being professional. We want to have a good time. That’s important to us,” Moore spits out.

“People sometimes treat us like we’re dumb kids. We are not dumb kids,” Moffitt adds. “How we act is a part of our creativity. We know it’s not all fun. We are learning quick. We are responsible for ourselves on the road.”

“This is not a passing phase,” Moore explains. “All we really want is a solid fan base, the kind that will not wash away. There are too many bands out there that lose it all when their style is no longer trendy. Look at all these rock bands that sold millions of albums and now they have to struggle to go gold. When grunge goes out of style, how many bands will be left with no following? We just want fans that are going to stick by the band and grow with us.”

Stephens continues, “There for a while we were wondering if people would understand us. We seem to be getting our point across. There are advantages. We get to travel for free. There are so many places I am looking forward to. And we get to see them for absolutely nothing.”

Included in some of that travel was a trip to Los Angeles for this year’s Foundations Forum, the leading hard rock music convention. Chrysalis decided to try to generate some early interest in the band at the annual event, which features panels, exhibition booths, and live showcases. It is considered the premiere spot to check out new bands. While Mutha’s Day Out was a little overwhelmed with the opportunity to meet and talk to some of their major musical influences, a high point of the trip had nothing to do with their career.

“We got to see the ocean for the first time,” Moore recalled. “We’d just never seen an ocean before.”

Continued on page 17
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 December issue is Friday, November 19th.

ROADHOUSE RECORDING Songwriter Dennis Edwards recorded a new original song for shopping. Ronnie Vandiver produced and engineered. Steve Perron recorded two songs for his new music videos. Made in the USA and Special Moments Like These were produced by Perron and engineered by Danny Jones. Black Oak Arkansas is continuing its new album with Jones producing and engineering.

MIDTOWN RECORDINGS Sandy Carroll completed her CD project of original songs for independent release entitled Southern Woman. Jim Medlin produced and engineered. Memphis Jazz Orchestra completed Live On Beale Street for independent release. Live recording, engineering and mix by Medlin; Seymour Rosenberg was the executive producer. Other artists with projects in production include Trash Cadillac, Black 59, Seducer, War Machine, The Ricos, The Trust, Bluebeats, and Wilson-Reid.

MEMPHIS PRO MUSIC Ton Ton David did pre-production work for Virgin Records. Members include Tyrone Downie (Bob Marley), Charlie Quintana (Bob Dylan), and Mark Roile (Tom Tom Club). EMI’s Mutha’s Day Out rehearsed for Florida dates. Rob Jungklas and Romeo Rising rehearsed for a three-song country demo. Faulk and Mullins have produced, with Mullins also engineering.

DELTA SOUND Wade McVey and Randy Henderson are working on a songwriting demo with engineer Ken Laxton. Mike Steele of Mighty Quick is also putting songs to tape with Laxton engineering.

315 BEALE The Mother Station has entered the studio with producer Joe Hardy to begin work on their album for the Atco label. Hardy and Malcolm Springer are engineering.

INSIDE SOUNDS Robert Nighthawk of the Wampus Cats and Joe Sanders finished a self-produced blues project which will be available by the end of the year. Rick Caughron engineered.

ARP PRODUCTIONS Cazeare has been co-producing and engineering with rapper 2 Skinny, the Southside Hustlers from Oxford, Hit Man Rock Ken and R&B artist Linda James.

MEM-TEEN MUSIC Sharon Dawson is working on demos with Bob Holden engineering. Cordell Jackson is also in the studio.

POWER HOUSE The Geordy Wells contemporary gospel project is moving into the mix phase. Jack Holder, Tommy Burroughs, Greg Morrow, Phil Black, Donna Hauth and The Others all contributed talent. David Bradley engineered. Baker & Associates have been cutting jingles.

SOUNDS UNREEL Christian heavy metal artists Eternity have been co-producing their second independent CD with Dawn Hopkins. Hopkins is also engineering. R.T. Scott has been working on demos with Don Smith producing. Smith has also been producing and engineering with hard rockers Romeo Wilde, Reba and the Russells with Jack Holder have been recording. Holder is producing and Hopkins is engineering.

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ROYAL RECORDING Billy Soul Bonds from Jackson, Mississippi is self-producing an independent R&B release. William Brown and Willie Mitchell are engineering.

TUBBS RECORDING Grendall Crain is recording and self-producing an alternative project. Crain is co-engineering with Chuck Reynolds. Reynolds is also engineering for Harrold Poindeexter’s self-produced progressive jazz project and a country project with Hope Davis, which she is self-producing.


PRO AUDIO The Cadillac Cowgirl cut rhythm tracks on original material. Back Door Men included Robert Hall (drums), Jimmy Groce (bass), and Mark Barnes (guitar). This self-produced project is being engineered by Dave Smith.

PHILLIPS RECORDING Evil Gal, a nine-piece blues band from Boston, has been recording. Roland James produced and engineered. Several in-house projects publisher-related are also in the works.

SUN STUDIO Billy Swan and Billy Lee Riley have been in the studio with Gary Hardy producing and engineering.

CROSSTOWN RECORDERS Rusty McFarland has finished mixing Little Jimmie King’s record for the Bulls Eye Blues label. Keyboardist Kurt Clayton is working with McFarland on a project called Brother to Brother for label shopping. Nashville artists/writers Dan Tyler and Larry Gottlieb recorded song demos with Greg Morrow, David Cochran and Rick Steff performing. Contemporary Christian group Spectrum has been in the studio. Jackie Johnson has R&B song demos for Ray Van Records. McFarland and Clayton produced and engineered.

EASLEY RECORDING Impala cut six surfin’ instrumentals for an upcoming record. Steve McCraw assisted with engineering. Johnny Bravo cut one song for radio play in Oxford. Blackberry returned to the studio to record material for shopping. Freeway worked on a three-song demo. Nail recorded eight songs for an independent release. The Marilyns recorded with James Eddie Campbell producing. Micky Utey recorded six songs for a demo. Lorrette Veltette’s White Birds, produced by Alex Chilton, has been released in Germany.

THE CONTROL ROOM Ron Baker of Southern-Tell promotions was in producing three jingles. Claudia Balentine and Ace Moore produced a jingle. Rodney Swing cut two R&B songs for shopping. JVC are working on an independent rap release. Jimmy Enright engineered everything.
Last month the Memphis Chapter of NARAS presented a Songwriting Panel featuring Jimmy Davis, Tommy Burroughs, Kevin Paige, Jerry Hayes, Chris Maxwell and John Kilzer. Songwriter Mary Unobsky moderated the panel. Held at Memphis State's Communication and Fine Arts Building, the seminar was attended by almost 100 people. The easy, "unplugged" atmosphere allowed the participants to talk about their perception of how songs are created and what drives the creative forces. All panelists contributed live songs and comments about them. From the audience, Sid Selvidge was invited to come up and play an original tune. Afterwards, the audience was encouraged to ask questions. Many in the audience commented later that the "unplugged" songwriters panel was among the most interesting seminars they had attended.

On Saturday, November 13, NARAS will present a Gospel Workshop in the Music Auditorium at Shelby State Community College. Featured will be twice-nominated Grammy nominee O'Landa Draper. The seminar will begin at noon and will last until 3:00 pm. Admission is free to NARAS members and will be $10 in advance or at the door for non-NARAS members. For ticket information call the NARAS office at 901-525-1340.

Application forms are now available for those interested in applying for a Jack Abell String Scholarship. The competition-based scholarship is open to any student enrolled in a string program at either Memphis State, Shelby State, or Rhodes College. Applications must be received by the end of November, and competitions will be held mid-December. Winners will be announced following the competition.

Memphis President Danny Jones and Executive Director Deborah Camp participated in the first annual "Cutting Edge Music Conference" held October 14-16 in New Orleans, where the Memphis Chapter has over 60 NARAS members. Jones and Camp were invited speakers and took the opportunity to talk about NARAS to most of the 150 or so conference attendees. The "Cutting Edge Music Conference" was designed to emulate similar programs like South By Southwest and Crossroads. Almost 100 bands were showcased, and there were three days of educational seminars and workshops.

On the national level, the new NARAS international headquarters was recently relocated in Santa Monica at 3402 Pico Boulevard. Located in the heart of a rapidly emerging new center for entertainment organizations, the innovative 36,000 square-foot facility will house the NARAS Library and Research Center, and spacious conference rooms which open into a courtyard will accommodate formal business meetings, public seminars, performances and receptions.

Last month the Grammy Music Festival Series kicked off at Carnegie Hall with David Crosby and Graham Nash. Far from just being a sponsored concert series, the Music Festival includes such components as Master Classes for university and high school students. All festival sites will be visited by the American Jazz Philharmonic. This year the Grammy Music Festival Series will be held in New York, Boston, Washington D.C., Chicago, Miami, Los Angeles, San Francisco and Philadelphia.

Also in October, a team of more than 100 musicologists, artists, producers, journalists, and other music experts gathered in Universal City, California for two days of intensive entries screening meetings for the 36th Annual Grammy Awards. This year over 10,000 Grammy entries were received in 81 different categories. The screening meetings are held only to discuss correct category placement and eligibility. Committee members do not make judgements based on the quality of a recording, a matter which is left to the Recording Academy’s 9,000 active, voting members.

The National Office recently announced that the first recipient of the new Technical Grammy was Dr. Thomas G. Stockham, Jr. The first-ever Technical Grammy was presented on October 8, the second night of the national Audio Engineering Society Convention. Stockham is credited as the being the first person to develop and use a digital recording system to record music for commercial release. In addition to his ushering in the era of digital recording and editing, his technological innovations were applied to numerous restoration projects, including the much-publicized restoration of Caruso’s legendary RCA recordings.

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Fall releases in the film industry are typically not as exciting as the hot box office selections of the summer, and video releases for November follow this trend. Evidence of this is the addition of *Made in America* to the video shelves. Starring Ted Danson and Whoopi Goldberg, this is a rather lame comedy about a sperm bank mix-up. Goldberg’s teenage daughter wants to find her biological father, and Danson’s character is the name she unearths in the file. As she discovers, Danson is not the tall, intelligent black man she hoped to meet, and a major identity crisis ensues. Much was made of Danson’s and Goldberg’s real-life chemistry carrying over into the film, but neither one has a role here that showcases much of a stretch. Not a bad rental for a rainy day, but it’s not one to plan around an entire evening.

In honor of Ted, Whoopi and the Friars Club, we wanted to discover how other movies handled the question of interracial relationships, a situation which remains taboo to some, curious for more, and not-a-problem for still others. Several films explore the subject, such as *Guess Who’s Coming to Dinner* and *Jungle Fever*. In both, the interracial relationship and how others react to the daring couple is the central story, though the treatment is vastly different. *Dinner*, of course, is the classic as the final film of Spencer Tracy with Katharine Hepburn, Sidney Poitier and Katharine Houghton. In 1967 it was a groundbreaker; today the warm and fuzzy version is more of Hollywood’s wishful thinking.

More than twenty years later Spike Lee gives us the volatile urban perspective when lovers cross racial lines in *Jungle Fever*. Wesley Snipes is an upscale married architect who gets involved with working class Italian-American Annabella Sciorra. Harlem has no tolerance for Bensonhurst and vice versa in this depiction. You would have thought what was a daring topic in 1967 could reflect more tolerance today. But Lee didn’t get where he is by giving us the Hollywood version of anything.

Closer to home and still listed under new releases is 1991’s *Mississippi Masala* with Denzel Washington and Sarita Choudhury. Choudhury portrays Mina, an Indian immigrant who gets involved with local black laborer Demetrius (Washington). Mina’s traditional close-knit Indian community is aghast at this liaison, and the depiction of racism beyond a black and white issue is enlightening. Washington is outstanding in his role as a frustrated man determined to better himself, but finds his efforts thwarted when the community no longer supports him. Filmed in Greenwood, *Mississippi Masala* fully incorporates the local flavor and attitudes of a largely rural town life.

An interracial union takes on a comedic tone in 1986’s *Crimes of the Heart*, the film adaptation of a play by Beth Henley. Starring three previous Oscar winners (Sissy Spacek, Diane Keaton and Jessica Lange), it’s the tale of three wacky sisters joining forces to overcome the latest family scandal: youngest sister Babe (Spacek) has shot her Mississippi state senator husband and candidly admits it. Babe’s affair with a black teenager is only part of the story. This movie made a success of Southern humor before anyone heard of *Steel Magnolias*.

If you’re into campy flashbacks and cameos try John Waters’ *Hairspray*, an ode to the ’60s beehives and beebovs. Life revolves around the Corny Collins dance show and the latest dance steps. Ricki Lake and Memphis’ favorite Elvis lookalike Michael St. Gerard are the dream teens who have it all (including a conscience). They ultimately fight the bad owners of the station to allow “Negros” on the show. It’s all larger than life, including the beehives - hence, the title. Also starring Debbie Harry, Sonny Bono, Pia Zadora and Ric Ocasek.

For last year’s *Bodyguard* with Kevin Costner and Whitney Houston, race fortunately was not the issue. Costner is at his stoic best portraying, well, a stoic bodyguard/security expert hired by a starlet’s entourage to protect her from a nutty fan. His expertise came from the Secret Service, and we’re supposed to believe he’s never forgiven himself for not being there for Reagan in ’81. Houston, in her widely-noted film debut, doesn’t have to work too hard here. Critically the movie was panned so much that Costner would not allow the traditional pre-Oscar trade advertisements encouraging a vote for Best Actor. A wise decision on his part, but the movie wasn’t *that* bad. Enough about the haircut.

For a real sleeper, find *Omega Man* with Charlton Heston as the last man on earth who is immune to a deadly virus that renders everyone else zombie material. It’s a 1971 version of science fiction that today is pretty tame. Heston comes across a small group of survivors, and they work quickly to develop a vaccine. Rosalind Cash is a fleeting love interest. As in *The Bodyguard*, her race wasn’t an issue in the story, and their on-screen kiss was supposedly the first interracial kiss in the movies.

Others on the shelf include Michelle Pfeiffer in *Love Field*, *Heart Condition* with Bob Hoskins and Denzel Washington, *Love in a Taxi*, and the trashy ’70s *Mandingo*. Rent if you dare.

-Cara McCastlain
A New Rock Station for Memphis?

Up until October 31, if you turned your radio dial to WYYA—FM 95.7, you heard nothing but a continuous broadcast of the National Weather Service's regional forecast. But if reports currently circulating throughout the local broadcasting grapevine are true, that may change as early as this month. The radio rumor mill is all abuzz concerning a format change currently in the works, and that the frequency will soon resurface as a progressive/alternative rock station, a hipper, more contemporary version of classic rock station WEGR FM 103. Any concerns about competition are negated by the fact that the new owner is none other than NewMarket Media, the North Carolina-based owner of WEGR (as well as WREC—AM 600).

“They’re making this move before somebody else does,” concluded a local industry insider. “The ‘alternative’ trend is so hot now that it’s just a matter of time before somebody gives it a try here in Memphis. So why not do it yourself, and fight off a potential competitor? If it’s not going to be a commercial alternative station, I’d look for a straight Top 40 format. But the word is that they’ll be going alternative, possibly as soon as November 1.”

For the record, representatives of both WEGR—103 and NewMarket Media deny any imminent format change for WYYA. “It’s all rumors,” responded WEGR representative Diane Hampton. “The sale [of the station] hasn’t even been cleared yet, and no format for the station is planned right now.” When asked when the format for the new station would be decided on, Hampton speculated “around the first of the year.”

A representative of NewMarket Media was even less forthcoming about a format change for WYYA, stating “I thought we would keep broadcasting the weather.” At press time additional calls to NewMarket Media were not returned.

One individual carefully eyeballing the potential changes at 95.7 FM is WHBQ-AM 560 owner Dr. George Flynn. One of the most colorful figures in Memphis radio, Flynn is in the process of buying WNWZ—AM 1430, which is currently not broadcasting. Until recently, Flynn was preparing to debut his new station with a modern rock format, and even reportedly offered jobs to two Memphis air personalities. Then he heard the rumors concerning FM 95.7. “I’ve been hearing about them going alternative, and I think it’s a mistake. The audience is loyal, but too small for an FM station. I think a Top Forty format would make more sense. But if they [NewMarket Media] go with some kind of modern music show, then I’ll definitely have a Top Forty format.”

In other news, kudos to WEGR-FM for selecting a local release to feature on the nightly “Love It or Shove It” with Zeke Logan. A track from The Great Indoorsmen’s independent debut was warmly received.

WHATEVER HAPPENED TO: Fans of former WEGR-FM late night air personality Greg Davis can find him on the air at KIX-106. After a year hiatus from radio, Davis has taken the noon-6 pm slot each Sunday. As for making the format switch from classic rock to hip country, Davis said it was no trouble. “It’s all music, and in every style there’s both good and bad.”

HAPPY BIRTHDAY: Congratulations to Memphis’ broadcasting institution WDIA-AM 1070, which celebrated forty-five years on the air last month. Not only is it an integral part of Memphis’ history, but WDIA made its mark as the first black-formatted station in the country. Since going on the air Oct. 24, 1948, WDIA has been a model for similarly-programmed stations across the country and has succeeded both as a leader in listenership and its level of community service. Not one to rest on its laurels, WDIA continued its commitment this past March with a widely-publicized month-long broadcast from Hurt Village in an effort to draw attention to the plight of impoverished citizens in public housing.

- John Carl Jordan
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Last month local soulful rockers The Mother Station turned their six-month development deal with the Atco label into a record contract.

Guitarist/songwriter Gwin Spencer, vocalist Susan Marshall Powell and drummer Rick Shelton began working on their debut album Oct. 18 at 315 Beale. According to Spencer, the record company is looking at an April release date.

“We’ll be recording until January,” Spencer said. “We can’t decide exactly which songs we want to put on the album. We’ve got tons of songs, so we’re going to go ahead and cut sixteen.”

The project is already ahead of schedule, with recording beginning even earlier than planned. “We weren’t supposed to start recording until the 25th,” Powell said. “But we got ready and started recording on the 21st.” Bass player Randy Middleton and keyboardist Paul Brown (both of whom play with Ann Peebles) are rounding out the sessions. Spencer says the group will search for permanent band members after the album is completed.

Right now the group is enjoying the typical excitement of recording their first album.

“IT's unbelievable,” Powell says. “315 Beale has been great. They’ve worked day and night to get ready for this project, and we really appreciate it.”

Joe Hardy is co-producing The Mother Station’s debut with Spencer, with assistance by Malcolm Springer.

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Just as Mutha's Day Out has had a hard time adjusting to the changes in their lives, Batesville is also being baptized by fire. As the video shoot continues, the sheriff's department became like Big Brother, watching every step the crew made and patrolling the site with a threatening glare. Change is not welcome here, and they're fighting it all the way.

"We can not see this video in our own homes. We will have to see it out on the road," Moffitt unhappily declares. "Our friends won't be able to watch us on TV. And it's not the same to watch a tape."

"Batesville is starting to get behind us," Moore counters in an effort to take up for his hometown. "They see now that something is really happening, and that it's all not just a rumor." He is the only band member who sees himself in Batesville forever. Everybody else wants to get away from the small town scene, but they'll worry about that later. Maybe after the third album.

For their hometown, Mutha's Day Out represents an echo of the new world order, just another nail in the coffin of the life-style that used to represent small town America. But Batesville may never be the same again. A second cable company will soon bring the inevitable arrival of MTV. In the future, the band hopes to open a studio in their hometown to help out other bands in the area.

"It used to be that the only way you could get out of town was (through) music and your imagination," Stephens concludes. "Not any more."

- Pat Mitchell and John Carl Jordan
When you look around town for entertainment, there’s usually no shortage of bar selections featuring someone singing favorite tunes with a six-string partner or two. But if you’re interested in something far removed from the mellow end of the scale, Chris Gavin and Stacy Plunk will give you an entire evening’s worth of classic rock guaranteed to keep you from drifting off. Plunk has a powerful voice that tackles Janis Joplin standards with ease, and Gavin’s range and sound occasionally resembles Robert Plant. Between the two they boast an extended repertoire that includes Pink Floyd, the Rolling Stones, Led Zeppelin, the Beatles and CCR, as well as some originals.

“We play music we like - classic and folk rock,” Plunk explains. But these two aren’t carbon copy knockoffs of your rock radio station playlist. Their renditions are clearly their own, with unique harmonies and tireless strumming. Both Gavin and Plunk are familiar faces to many Memphis music fans, having been part of several well-known local bands. Gavin spent the last few years as the vocalist/guitarist for the alternative group Burning Blue, which split up earlier this year. Plunk was first guitarist with the funk/dance ensemble Rance, then vocalist/guitarist with Razzberry Jam. Their pairing up more than a year ago was initially a fun gig on the side.

“We like it because there’s only two of us to split the gig money,” Plunk jokes.
The following acts are playing on the day indicated throughout the month of November.

**MONDAY**

Blues - BLUES CITY CAFE - Memphis James
Rock - DAD'S PLACE - Crossfire/ Mixed Company
Acoustic - JAVA CABA - William Tell Routine
Jazz - JOYCE COBB'S CLUB - The Memphis Jazz Orchestra 17 Piece Big Band
Classical Guitar - MARENA'S - Randy Toma
Acoustic - NEWBY'S - Joshua & Paul
Acoustic - OASIS - Open Mic
Pianist - PEABODY LOBBY BAR - Bob Marnach / John Bohtr / Julie Prezioso
Rock - RUM BOOGIE CAFE - The Bluebeats
Easy Listening - WILSON WORLD HOTEL ATRIUM LOUNGE - Pianist

**TUESDAY**

Rock - CAPTAIN BILBO'S - The Bluebeats
Pianist - PEABODY LOBBY BAR - Bob Marnach / John Bohtr / Julie Prezioso
Country - AMERICANA CLUB - Julie Carter & The Bubba Band
Blues - B.B. KING'S BLUES CLUB - Ruby Wilson & The King B's
Blues - BLUES CITY CAFE - Larry Lee
Acoustic - CRAZY LARRY'S PUB - Mike Strickleland
Rock - DAD'S PLACE - Crossfire/ Mixed Company
Acoustic - JAVA CABA - Grooms & Kelly
R&B - JOYCE COBB'S CLUB - Melinda Rodgers
Blues - KING'S PALACE CAFE - Steve Wenger Band
Classical Guitar - MARENA'S - Randy Toma
Rock - NEWBY'S - Memphis Professional Musician Jam Night (r)
Jazz - SATCHMOES - Debbie Kines & The Bruce Bellinger Quartet
Easy Listening - THE BISTRO - The Amazing Mr. C
Easy Listening - WILSON WORLD HOTEL ATRIUM LOUNGE - Pianist

**WEDNESDAY**

Pop - 516 - New Wave Wednesday
Acoustic - ALEX'S - Plunk & Gavin
Rock - ALFRED'S - The Willys with Shawn Lane
Country - AMERICANA CLUB - Julie Carter & The Bubba Band
Blues - B.B. KING'S BLUES CLUB - Ruby Wilson & The King B's
R&B - BLUES CITY CAFE - Preston Shannon
Easy Listening - BLUFF CITY BAR - Tot & Stein
R&B - BULL AND BEAR - John Kilzer
Rock - CAPTAIN BILBO'S - Kevin Paige
Easy Listening - CHATS - Diane Price
Rock - CRAZY LARRY'S PUB - Big Fish
Rock - DAD'S PLACE - Crossfire/ Mixed Company

**THURSDAY**

Acoustic - NEWBY'S - Hedges Starr & Young (ac)
Acoustic - NORTH END - The Rico's Pianist - PEABODY LOBBY BAR - Bob Marnach / John Bohtr / Julie Prezioso
R&B - RAMPAGE BAR & GRILL - Eddie Harrison & The Short Cuts
Disco - RED SQUARE - Dangerous Disco
Acoustic - RP TRACKS - Eddie Smith Jazz - SATCHMOES - Debbie Kines & The Bruce Bellinger Quartet
Rock - T.J. MULLIGAN'S - The Cut Outs
Easy Listening - THE BISTRO - The Amazing Mr. C
Easy Listening - WILSON WORLD HOTEL ATRIUM LOUNGE - Pianist Variety - WINDJAMMER - Open Mic For Bands

**FRIDAY**

Easy Listening - BLUFF CITY BAR - Tot & Stein
Acoustic - BULL AND BEAR - Memphis Icebreakers
Rock - CAPTAIN BILBO'S - Kevin Paige
Rock - DAD'S PLACE - Crossfire/ Mixed Company
Easy Listening - FRENCH QUARTER SUITES - Norma Jean Watts

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Eddie Smith brings acoustic grass roots country to RP Tracks every Wednesday in November.

Acoustic - DAILY PLANET - Open Mic
Jazz - DAYS INN (Downtown) - Silky
Easy Listening - FRENCH QUARTER SUITES - Norma Jean Watts
Jazz - JOYCE COBB'S CLUB - Joyce Cobb & Cool Heat
Blues - KING'S PALACE CAFE - Steve Wenger Band
Classical Guitar - MARENA'S - Randy Toma

Easy Listening - BLUFF CITY BAR - Tot & Stein
Acoustic - BULL AND BEAR - Memphis Icebreakers
Rock - CAPTAIN BILBO'S - Kevin Paige
Rock - DAD'S PLACE - Crossfire/ Mixed Company
Easy Listening - FRENCH QUARTER SUITES - Norma Jean Watts

Easy Listening - WILSON WORLD HOTEL ATRIUM LOUNGE - Pianist

R&B - BULL AND BEAR - Come In Berlin
Rock - CAPTAIN BILBO'S - Kevin Paige
Country - CASPER CREEK - Curtis Walker & Switchline
Rock - CRAZY LARRY'S PUB - Belle Curves
Rock - DAD'S PLACE - Crossfire/ Mixed Company
Blues - DAQUIRI WORKS - Low End Blues Band
Jazz - DAYS INN (Downtown) - Bill Hurd
Easy Listening - FRENCH QUARTER SUITES - Norma Jean Watts
Rock - GJ'S SALOON - Buck Hutson & The Memphis Connection
Blues - GREENS LOUNGE - Blue Connection
Country - HERNANDO'S HIDE-A-WAY - Die Hard Band
Country - AMERICANA CLUB - Julie Carter & The Bubba Band
Blues - B.B. KING'S BLUES CLUB - Ruby Wilson & The King B's
R&B - BLUES CITY CAFE - Preston Shannon
Country - WESTERN STEAKHOUSE AND LOUNGE - Eddie Carroll & Del Street

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### REGULARS

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**Acoustic** - JUSTIN'S - David Ford  
**Blues** - KING'S PALACE CAFE - Stewie Wanger Band  
**Country** - LINDA'S RESTAURANT & LOUNGE - Dotti & The Boys  
**Jazz** - MALLARDS BAR & GRILL - Fred Ford & The Honeymoon Garnet Trio  
**Classical Guitar** - MARENA'S - Randy Toma  
**R&B/MARMAHADE** - Soul Foundation Featuring Haywood, Johnny Cool & Ricky Batts  
**Country - NITA'S PLACE** - Jim Beatty & The Beaty Bunch  
**Acoustic** - NORTH END - Sld Selvidge  
**Pianist - PEABODY LOBBY BAR** - Bob Marnach / John Boettner / Julie Prezioso  
**Variety ROB'S** - Amature Night  
**Country - RUGBY CAFE** - Jim Beatty & The Beaty Bunch  
**Jazz** - SATCHMOES - Debbie Kine & The Bruce Bellinger Quartet  
**Jazz** - SILKY O' SULLIVAN'S - Moetta & J.R. / Rockin' 8'6"  
**Rock** - SLEEP OUT LOUIE'S - Bluebeats  
**Rock** - SYCAMORE'S - Danny Spinosa  
**Country - T.G.'s** - Danny Joe Bryant  
**Easy Listening** - THE BISTRO - The Amazing Mr. C.  
**Rock** - THE BREWERY - Sun Studio Trio  
**Pianist - THE OAK ROOM** - Larry Garrett  
**Blues** - THE PLACE 2 BE - Jesse James & Co.  
**Country - TOM & JERRY'S FAIRWAY** - Terry Bailey  
**Bluegrass** - UAW 993 - Union Hall  
**Bluegrass** - Jam  
**Country** - VAPORS/BAD BOB'S - Jimmy Buzzy, Buck Hutchinson & The Aces High Band  
**Country - WESTERN STEAKHOUSE AND LOUNGE** - Eddie Carrol & Del Street  
**Easy Listening - WILSON WORLD HOTEL ATRIUM LOUNGE** - Pianist  
**Country - KIWANIS BUILDING** - Mid South Jubilee with Bill Hensley & The Jubilee Band  
**SATURDAY**  
**Rock** - ALFRED'S - The Willys with Shawn Lane  
**Country - AMERICANA CLUB** - Julie Carter & The Rubba Band  
**R&B - AUTOMATIC SLIM'S** - The Coolers  
**Blues** - BLUES HALL - Bobby Watson  
**Classical Guitar** - MARENA'S - Randy Toma  
**R&B/MARMAHADE** - Soul Foundation Featuring Haywood, Johnny Cool & Ricky Batts  
**Country - NITA'S PLACE** - Jim Beatty & The Beaty Bunch  
**Acoustic** - NORTH END - Wilson / Reid  
**Pianist - PEABODY LOBBY BAR** - Bob Marnach / John Boettner / Julie Prezioso  
**Country - RUGBY CAFE** - Jim Beatty & The Beaty Bunch  
**Jazz** - SATCHMOES - Debbie Kine & The Bruce Bellinger Quartet  
**Jazz** - SILKY O' SULLIVAN'S - Moetta & J.R. / Rockin' 8'6"  
**Rock** - SYCAMORE'S - Danny Spinosa  
**Country - T.G.'s** - Danny Joe Bryant  
**Easy Listening - THE BISTRO** - The Amazing Mr. C.  

### Sunday

**Pop - 616** - Disco Inferno  
**Rock - ALEXIS** - Great Indoorsmen  
**Rock - ALFRED'S** - George Klein  
**R&B - BLUES CAFE** - Herman Green & The Green Machine  
**Easy Listening - BLUFF CITY BAR** - Tot & Stein  
**Rock - DAD'S PLACE** - Mixed Company  
**Acoustic - DAILY PLANET** - Stephanie Nauclair  
**Jazz - DAYS INN (Downtown)** - Calvin Newborn  
**Jazz - HUEY'S** - Mid-Town Jazz Mobile  
**Acoustic - HUEY'S EAST** - Finney & Norman  
**Acoustic - JAVA CABANA** - Zero Ohms* / First Rays  
**Comedy - JOYCE** - COMBO'S CLUB - Amateur Night  
**Blues - KING'S PALACE CAFE** - Steve Wanger Band  
**Jazz - MARMALADE** - J. Michael Shaw, Bill Tyus & Friends  
**Country - MIDWAY CAFE** - The Settlers*  
**Acoustic - MURPHY'S** - Chris Scott & Eric Lewis  
**Country - NITA'S PLACE** - Jim Beatty & The Beaty Bunch  
**Jazz - NORTH END** - Jungle Dust  
**Jazz - OZEN**  

**BRENNAN'S** - Lannie McMillan Trio*  
**Pianist - PEABODY LOBBY BAR** - Bob Marnach / John Boettner / Julie Prezioso  
**Country - RUGBY CAFE** - Jim Beatty & The Beaty Bunch  
**Rock - RUM BOOGIE CAFE** - The Bluebeats  
**Acoustic - STAGE STOP** - Open Mic Jam  
**Country - T.G.'s** - Danny Joe Bryant  
**Country - WESTERN STEAKHOUSE AND LOUNGE** - Eddie Carrol & Del Street  
**Jazz - WILLIE MOFFATT'S (Mt. Moriah)** - Tom Owens Jazz Quartet  
**Easy Listening - WILSON WORLD HOTEL ATRIUM LOUNGE** - Pianist
at first. "I sat in with Burning Blue one night at Rascal's. Then Chris suggested we get together and play, and we decided right then to do this."

“No, you suggested it,” Gavin counters.

“That’s right, I suggested it,” Plunk corrects herself. “It was real funny, because we lived right above all those guys [in Burning Blue], and I knew everybody but Chris. He was the only one I didn’t know. Then we get together and play, and find out we have the same taste in music, and now we’re just the best of friends.”

They describe their similar taste in music as “dark” and prefer classic ’70s rock and folk tunes. No tame James Taylor songs for their set or flash forwards to popular grunge today. “I wouldn’t feel good about myself as a person if I covered Pearl Jam,” Gavin says tongue-in-cheek with a grin. The audience is more likely to hear David Bowie’s “Space Oddity” or “Wish You Were Here” by Pink Floyd. When it comes to paying tribute to the Fab Four, it’s not “Strawberry Fields” these two churn out. Instead, “Don’t Let Me Down” with some admirable a cappella by Plunk is on their playlist. An equally challenging selection is Led Zeppelin’s “Battle of Evermore.”

With the experience both of them have performing a band’s original music, one wonders about their transition to covering material in an acoustic setting. “I enjoy the acoustic [setting] as well as I did with a band,” Gavin states. “It really forces you to be on top of it all.” So does the fact that many of the songs they play are typically part of a band’s roster and unusual to hear from a duo. “It’s good training,” Plunk explains. “When there’s nothing but you and the guitar, there’s nothing to hide behind, no synthesizers or anything.” What’s missing electronically these two compensate for vocally. Were they not so well matched, one could easily overpower the other. “Yeah, we’re both pretty loud,” Gavin acknowledges.

What started as a sideline has recently become the main focus for both of them. Plunk reveals their plans now are to put together a band and work on original material. They already include two of Gavin’s original songs in their set: “Celebration” and “Shelter Me” feature arrangements that easily blend with the rock standards they play. “But I never get tired of “I Am the Walrus,” Gavin says. “Every time I sing it, I just think what a genius John [Lennon] is. Some songs you just can’t push out.”

“One thing that will be different about our band is that we’ll share lead vocals,” Plunk says. “And you just don’t see that much anymore.” Their unnamed group won’t be playing for several months while they rehearse, but Plunk and Gavin will continue their acoustic show.

For now they have carved a niche with their favorite “dark” standards and play to a large following that packs Murphy’s every Thursday. As they begin each song, the first strums on the guitars bring cheers from some listeners. No one calls for “Freebird” here; instead one suggestion prompts Plunk to caution that “we don’t want to “Zep” everyone out,” as they launch into the Stones’ “Sympathy for the Devil.” They prefer it loud and proud, and so will you.

-Cara McCastlain

In addition to playing at Murphy’s every Thursday, Chris Gavin and Stacy Plunk will perform at Poplar Lounge Nov. 10 and 26 and at Alex’s Nov. 3, 17 and 24.
R&B veteran Doyle Bramhall will bring his band to Rum Boogie Sat., Nov. 13.

**NOVEMBER CALENDAR**

**FRIDAY, NOVEMBER 5th**
- **Messenger**
  - Christian

**SATURDAY, NOVEMBER 6th**
- **B. J. Davis**
  - Country

**FRIDAY, NOVEMBER 12th**
- **Steve Reed**
  - Acoustic

**SATURDAY, NOVEMBER 13th**
- **Cold Cash**
  - R&B

**FRIDAY, NOVEMBER 19th**
- **Made In Memphis**
  - Rock

**SATURDAY, NOVEMBER 20th**
- **Made In Memphis**
  - Rock

**FRIDAY, NOVEMBER 26th**
- **Dave Nicar Band**
  - Originals

**SATURDAY, NOVEMBER 27th**
- **Cold Cash**
  - R&B

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NEW DAISY THEATRE - Musiltron Jam (r)

POPLAR LOUNGE - Gavin & Plunk (ac)

RUM BOOGIE CAFE - Eddie Harrison (rb)

Thursday - November 11

COCO LOCO - The Marvells (rb)

MEMPHIS STATE - Air Force Woodwind Quintet

MURPHY'S - Stacy Plunk & Chris Gavin (ac)

OASIS - The Puddin' Heads (r)

RUM BOOGIE CAFE - Eddie Harrison (rb)

Friday - November 12

501 CLUB (Jonesboro) - Broken Toys (r)

616 - Cowboy Mouth / 2 Minutes Hate (r)

ANTENNA CLUB - DDT / Punkinhead (r)

B.B. KING'S BLUES CLUB - Ruby Wilson & the King Bs (bl)

BARRISTERS - The Search... (ac)

HASTING'S PLACE - Entourage (r)

NEIL'S - The Beat Generation (r)

NEW DAISY THEATRE - Jesse Brownfield & David Cochran (ac)

POPLAR LOUNGE - Bryan Philpot with John David Peterson

RAMPAGE BAR & GRILL - Eddie Harrison & The Short Cuts (rb)

2 Minutes Hate from Little Rock, Ark. will be part of an alternative rock show at 616 Fri., Nov. 12 opening for Cowboy Mouth.

RECOVERY ROAD - Steve Reed (ac)

RP TRACKS - Wilson/Reed & The Violin Guy (ac)

RUM BOOGIE CAFE - Randy & The Radiants (r)

T.J. MULLIGAN'S CORDOVA - Three Way (rb)

UP THE STREET - Good Question (r)

WHEELS LOUNGE - Stone Country (c)

WILLIE MOFFATT'S (Mt. Moriah) - Big Fish (r)

YOSEMITE SAMS - The Absolute Band (r)

Saturday - November 13

B.B. KING'S BLUES CLUB - Ruby Wilson & the King Bs (bl)

BARRISTERS - Blue Mountain / Judge Crater (r)

HASTING'S PLACE - Jon Elly & Tony Haller (c)

JERRY MOSS & THE SHORT CUTS - Curly Mojo (r)

MEMPHIS STATE - Armed Voices (p)

MURPHY'S - Zig (l)

Sunday - November 14

B.B. KING'S BLUES CLUB - Preston Shannon (bl)

BOTTOM LINE - Finney & Norman (ac)

DAILY PLANET - Sky Dogs (r)

HASTING'S PLACE - Jimmy Davis Band (r)

JUSTIN'S - Last Call (r)

MEMPHIS STATE - MSU Suzuki: Strings solo recitals

MINORITY - Faces With Shoes (rb)

MURPHY'S - Joe Sanders

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Shake Rattle & Roll NOVEMBER 1993

T.J. MULLIGAN'S CORDOVA - Jesse Brownfield & David Cochran (ac)

THE PYRAMID - Star Quest

UP THE STREET - Good Question (r)

WHEELS LOUNGE - Stone Country (c)

WILLIE MOFFATT'S (Mt. Moriah) - Rob & The Rage (r)

WILLIE MOFFATT'S (Sycamore View) - Misbehavin' (r)

YOSEMITE SAMS - The Absolute Band (r)

2 Minutes Hate from Little Rock, Ark. will be part of an alternative rock show at 616 Fri., Nov. 12 opening for Cowboy Mouth.
Smashing Pumpkins will play to a sold-out crowd at the New Daisy Sat., Nov. 6.

NEIL'S - Sultan Blue (r)
NEW DAISY THEATRE - Ahmad Jamal (l)
NEWBY'S - Todd Snider & the Bootleggers (c)
POPLAR LOUNGE - Steve & Hal (ac)
RAMPAGE BAR & GRILL - Trade-Off Band (r)
RECOVERY ROAD - Made In Memphis (r)
RP TRACKS - Lance Strode (c)
RUM BOOGIE CAFE - Reba & The Russians with Jack Holder (c)
SPORTS BAR & GRILL - Mike's Red Hot Nuts (r)
T.J. MULLIGAN'S - The Beat Generation (r)
T.J. MULLIGAN'S CORDOVA - The Ben Shaw Band (r)

An Album Celebration Party

THURSDAY, Nov. 25th
THE GREAT INDOORSMEN
SPECIAL GUESTS
BIG NOISE

FRIDAY, Nov. 26th
BIG ASS TRUCK

OFTEN IMITATED - NEVER DUPLICATED - NEW SOUND AND LIGHT SHOW

SUNDAYS (COORS LIGHT NIGHT) DISCO INFERNO • FREE BEER 9 - MIDNIGHT
18 and Over • BYOB • Open Until 6 A.M.

RAMPAGE BAR & GRILL - Trade-Off Band (r)
RECOVERY ROAD - Made In Memphis (r)
RP TRACKS - John Klizer & The Koanheads (r)
RUM BOOGIE CAFE - Don McMinn & The Rum Boogie Band (bl)
SLEEP OUT LOUIE'S - Rhodes & Rhodes (r)
SPORTS BAR & GRILL - Mike's Red Hot Nuts (r)
T.J. MULLIGAN'S - The Beat Generation (r)
T.J. MULLIGAN'S CORDOVA - The Beat Generation (r)
THE PYRAMID - Budweiser Superfest with Bell & Devoe (rb)
WILLIE MOFFATT'S (Mt. Moriah) - The Touch (r)

Sunday - November 21

B.B. KING'S BLUES CLUB - Famous Unknowns (bl)
BARRISTERS - Mekones (a)
BOTTOM LINE - Bryan Philpot with Jay Gore (ac)
BULL & BEAR - Finney & Norman (ac)
HUEY'S - Christian Hastings & The Redeye Blues Band (bl)
HUEY'S EAST - The Gate Brothers (bl)
ILLUSIONS - JR Band / The Royal Bastards / Vine (r)
MEMPHIS STATE - Contemporary Chamber Players: Focus on Jazz
PATRICK'S - The Fabulous Steeler Band (r)
RHODES COLLEGE - Recitals
UP THE STREET - R.T. Scott (c)
WILLIE MOFFATT'S (Yamacraw View) - Southern Cross (r)

Monday - November 22

B.B. KING'S BLUES CLUB - Famous Unknowns (bl)
ILLUSIONS - Screaming Cheetah Wheeles (r)
MEMPHIS STATE - Memphis State University Symphony Orchestra
No Turkeys...
But Lots of Cool Stuff

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• Beavis & Butthead
• M.C. Escher
• Harley Davidson
• Dead Elvis
... Many others

Lava Lamps
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Cigarette Lighters & Cases
Smoking Accessories
Unique Candles
Temporary Tattoos
Fantasy Figurines

And much more way cool stuff!

WIZARDS
2025 MADISON
MON-SAT 10 AM - 10 PM
SUNDAY 1 - 6 PM
726-6800

Big Noise will open for the Great Indoorsmen at a Thanksgiving night show at 616 Nov. 25.

Tuesday - November 23
MURPHY'S - Shane & Udo (ac)
NEW DAISY THEATRE - Jack O Pierce (r)
OASIS - The Kings Horsemen (r)
RUM BOOGIE CAFE - Don McMinn & The Rum Boogie Band (bl)

Wednesday - November 24
NEWBY'S - Great Indoorsmen (r)
POPLAR LOUNGE - Jesse Brownfield & David Cochran (ac)
RUM BOOGIE CAFE - Don McMinn & The Rum Boogie Band (bl)
SLEEP OUT LOUIE'S - Big Fish (r)

Thursday - November 25
616 - The Great Indoorsmen (Album Celebration Party) / Big Noise (p)
MURPHY'S - Vibration Society (r)
RUM BOOGIE CAFE - Don McMinn & The Rum Boogie Band (bl)

Friday - November 26
616 - Big Ass Truck (r)
ANTENNA CLUB - Mash-o-matic (r)
B.B. KING'S BLUES CLUB - Dean Hall & The Loose Eels (bl)
BARRISTERS - The Simpletones (a)
BLUES CITY CAFE - Preston Shannon (rb)
HASTING'S PLACE - Armed Voices (ac)
MURPHY'S - Suz & The Fuse (r)
NEW DAISY THEATRE - Kenneth Jackson (r)
NEWBY'S - Jason D. Williams (c)
OASIS - Bury The Bone (r)
POPLAR LOUNGE - Gavin & Plunk (ac)
RAMPAGE BAR & GRILL - Eddie Harrison & The Short Cuts (rb)
RECOVERY ROAD - Dave Nicar Band (r)
RP TRACKS - Wilson/Reed & The Violin Guy (ac)
RUM BOOGIE CAFE - Don McMinn & The Rum Boogie Band (bl)
SHELBY PLACE GRAND BALLROOM - Phil Blackmon with special guest Eric Gale (r)
SPORTS BAR & GRILL - Absolute (r)

T.J. MULLIGAN'S - Reba & The Russells with Jack Holder (c)
T.J. MULLIGAN'S CORDOVA - Finney & Norman (ac)
THE PYRAMID - The Young Messiah Tour / Sandi Patti, Carmen, Steven Chapman, Bebe & Cece Winans, Micheal English, Twila Paris, 4 Him, Larnelle Harris, Wayne Watson, Steven Green, First Call, Ralph Carmichael conducting plus a 40-piece orchestra and 200 voice choir
UP THE STREET - R.T. Scott (c)
WILLIE MOFFATT'S (Mt. Moriah) - Jesse Brownfield (ac)

Saturday - November 27
B.B. KING'S BLUES CLUB - Dean Hall & The Loose Eels (bl)
BARRISTERS - Aura Aura (as)
BLUES CITY CAFE - Preston Shannon (rb)
BOTTOM LINE - Jesse Brownfield Trio (r)
BULL AND BEAR - Reba & The Russells with Jack Holder (c)
DAILY PLANET - Two Faces
DUNDEE'S - Rob & The Rage (r)
MIDWAY CAFE - Southern Cross (ac)
MURPHY'S - Joe Sanders (bl)
NEIL'S - The Beat Generation (r)
NEW DAISY THEATRE - Three (r)

WILLIE MOFFATT'S (Mt. Moriah) - Good Question (r)

Sunday - November 28
B.B. KING'S BLUES CLUB - Preston Shannon (bl)
BOTTOM LINE - Finney & Norman (ac)
HUEY'S - The Famous Unknowns (bl)
HUEY'S EAST - The Coolers (rb)
ILLUSIONS - Trash Cadillac (r)
PAPKICK'S - The Memphis Icebreakers (rb)
UP THE STREET - R.T. Scott (c)
WILLIE MOFFATT'S (Sycamore View) - Armed Voices (p)

Monday - November 29
B.B. KING'S BLUES CLUB - Preston Shannon (bl)
MEMPHIS STATE - Blue Ascendance Jazz Ensemble & MSU Jazz Singers (j)

Tuesday - November 30
COCO LOCO - The Marvelettes (rb)
MEMPHIS STATE - Southern Comfort Jazz Ensemble (j)
MURPHY'S - Shane & Udo (ac)
RUM BOOGIE CAFE - Don McMinn & The Rum Boogie Band (bl)

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Shake Rattle & Roll NOVEMBER 1993 25
ART ABOUT TOWN

November 5 & 6
BARTLETT UNITED METHODIST CHURCH - Annual Crafts Fair
Thru November 6
BROOKS MUSEUM - Brooks Biennial Invitational
November 5 & 6
COOK CONVENTION CENTER - Black Arts Festival
Thru December 12
BROOKS MUSEUM - Songs Of My People
November 19-21
COOK CONVENTION CENTER - Mid South Arts & Crafts Show
Thru November 20
DELTA AXIS - Little Things
November 21
THE ORPHEUM THEATRE - 1993 Art Auction
Thru December 1
MEMPHIS BOTANIC GARDENS - Pastel Paintings
Thru January 3
NATIONAL CIVIL RIGHTS MUSEUM - Clemintine Hunter: American Folk Artist

FOR THE KIDS

Thru November 14
THE CHILDREN'S MUSEUM - Star Of Remembrance
November 7 - January 30
THE CHILDREN'S MUSEUM - Hands On History: The London Brass Rubbings Workshop
November 15 - 20
THE CHILDREN'S MUSEUM - Telling Tales
November 24
THE ORPHEUM THEATRE - Babes In Toyland *

LAUGHS

Every Thursday-Saturday
AIN'T ESTERS - Dennis Clark/Rodney Burns

Thru November 20
THE DIXON GALLERY & GARDENS - Beyond Impressionism: The Naturalist Impulse
Thru December 4
NATIONAL ORNAMENTAL METAL MUSEUM - Mary Lee Hu: Master Metalsmith
NATIONAL CIVIL RIGHTS MUSEUM - Holiday Bazaar
Thru December 5
NATIONAL ORNAMENTAL METAL MUSEUM - Curtis La Follette: Master Metalsmith

Playhouse on the Square will present Peter Pan Nov. 12 - Jan. 9.

November 2-4
COMEDY ZONE - Robert York
November 5-6
COMEDY ZONE - Judy Tenuta
November 9-14
COMEDY ZONE - Ritch Shydner
November 16-21
COMEDY ZONE - Haywood Banks

Laugh Factory - Michael Wills Parise
November 23-28
LAUGH FACTORY - Alan Prophet

LECTURES

November 4
ST. FRANCES HOSPITAL - What About Stuttering, 6 pm, St. Therese Hall FREE
November 13
FRENCH QUARTER SUITES - The Memphis Songwriters Association presents a songwriters' seminar. Call 763-1957 or 744-4121 for more information and reservations. $20

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**SPORTS**

November 2  
NEW DAISY THEATRE - Boxing On Beale Street

November 5  
MID-SOUTH COLISEUM - Memphis  
RiverKings vs Dallas

November 6  
MID-SOUTH COLISEUM - Memphis  
RiverKings vs Dallas

November 13  
MID-SOUTH COLISEUM - Memphis  
RiverKings vs Tulsa

November 16  
MID-SOUTH COLISEUM - Memphis  
RiverKings vs Ft. Worth

November 19  
MID-SOUTH COLISEUM - Memphis  
RiverKings vs Tulsa

November 21  
THE PYRAMID - Memphis State vs High Five

November 25  
MID-SOUTH COLISEUM - Memphis  
RiverKings vs Oklahoma City

November 27  
MID-SOUTH COLISEUM - Memphis  
RiverKings vs Wichita

November 28  
THE PYRAMID - Memphis State vs Alcorn State

November 30  
THE PYRAMID - Memphis State vs Australian National Team

**MISCELLANY**

Every Thursday Night  
JAVA CABANA - Poetry Night

**THEATRE**

November 3  
CALVARY CHURCH - Eat To The Beat with John Kilzer

November 9-15  
COOK CONVENTION CENTER - COGIC Convention

November 10  
CALVARY CHURCH - Eat To The Beat with James Hyter, "Mr. "Ole Man River"

November 15 - 20  
NATIONAL CIVIL RIGHTS MUSEUM - Storytelling Festival

November 17  
CALVARY CHURCH - Eat To The Beat with Mississippi Boulevard Christian Church Choir

November 25  
BEALE STREET - Thanksgiving Day  
Boo La Boo will feed the homeless

Judy Tenuta and her faithful accordion will appear at the Comedy Zone Fri., Nov. 5 and Sat., Nov. 6.

November 2  
THE ORPHEUM THEATRE - Carmen

November 4  
MEMPHIS STATE - MSU Opera  
Theatre: Purcell's Dido & Aeneas and The Beggar's Opera

November 5  
MEMPHIS STATE - MSU Opera  
Theatre: Purcell's Dido & Aeneas and The Beggar's Opera

November 5, 6, 7  
THE ORPHEUM THEATRE - 50th Anniversary Celebration: Oklahoma!

November 6  
MEMPHIS STATE - MSU Opera  
Theatre: Purcell's Dido & Aeneas and The Beggar's Opera

November 7  
THEATRE MEMPHIS - Prescription: Murder

November 12-14, 19-21, 26-28  
HARRELL PERFORMING ARTS THEATRE - Pollyanna

November 11-13, 18-21  
McCoy THEATRE (Rhodes College) - The Prime Of Miss Jean Brodie

November 21 & 22  
MEMPHIS CLASSICAL BALLET - The Littlest Angel

November 10-13, 14, 20, 21, 27, 28  
PLAYHOUSE ON THE SQUARE - Peter Pan

November 26-28  
PLAYHOUSE ON THE SQUARE - Holiday Memories

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Shake Rattle & Roll  NOVEMBER 1993 27
ELVIS COSTELLO
Two 1/2 Years (Rykodisc)

So just what does it take to produce the perfect box set these days? Well, start by taking the first three Elvis Costello albums: *My Aim Is True, This Year's Model* and *Armed Forces* — the ones that were so great that even today, after 15 years of putting up with Costello's creative meanderings, there are still a lot of loyal fans following his every move, hoping maybe he'll come around. Then tack on a bunch of B-sides and revealing early demos to the end of each disc, and improve the sound quality on everything so dramatically that even the most sonically impaired listeners will soon be trading in their old Columbia versions of these albums at the local used CD store. As a bonus, throw in the first commercial release of the legendary (and often bootlegged) *Live at the El Mocambo* album, which captures a searing Canadian concert from 1978. And put it all in one of the most striking boxes ever to appear on a record store shelf, complete with a cool booklet packed with photos of the suitable-for-a-stamp youth, and skinny Elvis.

Two 1/2 Years has all that and more, but what really makes this set revelatory is how well his material has aged. What was radically defiant new wave in the late '70s now stands as some of the most brilliantly concise pop songwriting since the early days of the Beatles, albeit with a bite. Costello's voice was always the perfect instrument for his angry lyrics — whether his characters were trapped in twisted relationships or just lost in a repressive society, his always distinctive vocals perfectly captured the bitter wit and sarcasm that made the songs' rage cut that much deeper. And although some of the demos presented here make it clear that sometimes just his voice and acoustic guitar were enough, Costello was aided considerably by his producer and backing bands. The pub rock group Clover never really got the credit they deserved for their studio work on *My Aim Is True*, but from then on, the lethal combination of Elvis and the Attractions with Nick Lowe behind the board was not to be trifled with. From the organ-fueled fire and fury of *This Year's Model* to the more ambitious craftsmanship of *Armed Forces*, the Attractions were the perfect musical foils for Costello — something that is made especially clear on *El Mocambo*.

You can buy all three studio albums individually in their new and improved forms, complete with bonus tracks, but you might as well spring for the whole box. Not only do you get the extra live disc, but the packaging of all of this material together makes a lot of sense. The title is perfect — in today's music climate, where two or three years between albums is generally the rule, it's almost unthinkable to imagine a new artist covering this much ground in two and a half years, let alone have it all be so groundbreaking and uniformly excellent. It may not have had quite the impact of the other Elvis' first couple of years, but this music is still a vital part of rock history. Don't miss it.

TRISHA YEARWOOD
The Song Remembers When (MCA)

Part of the difference between good country singers and great country singers is personality. Whether you're talking about hugely popular artists like Reba McEntire, Mary-Chapin Carpenter or Dolly Parton, or critical faves like Carlene Carter or Kelly Willis, they all have their own unique style that goes beyond their mere vocal ability to give any song they sing their own personal stamp. Although she's been poised for stardom since her first hit, "She's In Love With The Boy," Trisha Yearwood has not yet been able to reach the point where an audience can truly relate to her — as good as her last album (*Hearts In Armor*) was, it never really let us all the way in.

Sadly, *The Song Remembers When* continues to keep listeners at arm's length — Yearwood may be able to sing her heart out on songs like "The Nightingale" or the title cut, but most of this album could have been done by anyone. After three albums now, all we know about this woman is that she's a good singer capable of occasionally great singles, she idolizes '70s country rock like the Eagles and Linda Ronstadt, and her management and record company really want to make her a star. But if she wants more out of her career than a pretty decent "Greatest Hits" album or two, maybe she should concentrate on her image a little less and start letting her own personality come through more often.
**BODEANS**

*Go Slow Down (Slash/Reprise)*

American music's best kept secret? For my money, yes. It still amazes me that a band that started out so strong can continue to get even better with every album, and still not get a commercial break. Kurt Neumann and Sam Llanas comprise one of those rare singing and songwriting partnerships that was just meant to be — like Squeeze's Chris Difford and Glenn Tilbrook, it's hard to imagine one without the other. Specializing in the heartland rock and roll ethic that has served John Mellencamp and Tom Petty so well all these years, *Go Down Slow* features production help from T-Bone Burnett and occasional drums from Kenny Aronoff. And who knows? If bands like Toad the Wet Sprocket and the Gin Blossoms can find an audience these days, maybe the fifth time around will finally be the charm for the BoDeans.

**DIGITAL UNDERGROUND**

*The Body-Hat Syndrome (Tommy Boy)*

With a new George Clinton album out now, along with a Parliament box set and a flood of Funkadelic reissues, P-Funk addicts have had plenty on their plate for the last couple of months. But if you gotta have your funk '90s style, there's nobody better than this motley crew of rappers. After their relatively disappointing *Sons of the P* album, which found the group practically worshipping on the altar of Clinton and company, it's great to see them now use the P-Funk attitude (not to mention the obligatory samples) as merely a starting off point for their own rowdy D-Flo antics. Humpty-Hump is as suiy and horny as ever, and the rest of the Underground only add to the fun in one of the better rap releases of the year.

**NEW IN THE BINS**

As always, there are plenty of blockbuster new releases just in time for Christmas. Aside from the usual onslaught of box sets, live albums, and greatest hits compilations, the big trend this year seems to be duets. Both Frank Sinatra and Elton John have albums due early this month entitled *Duets*, which have them teaming up with a bunch of big names. Sinatra's album features O' J Blue Eyes singing with Barbra Streisand, Bono, Aretha Franklin, Luther Vandross, Gloria Estefan, Natalie Cole, Anita Baker, Kenny G, and several others. Elton's album, on the other hand, has O' J Four Eyes pairing up with Don Henley, k.d. lang, Bonnie Raitt, RuPaul, Little Richard, PM Dawn, George Michael, Tammy Wynette, Leonard Cohen and Gladys Knight.

The big tribute album this holiday season is *Stone Free: A Tribute To Jimi Hendrix*, which features Hendrix classics done by Eric Clapton, the Spin Doctors, Living Colour, the Cure, Buddy Guy, the Pretenders, Seal with Jeff Beck on guitar, Paul Rodgers with Slash on guitar, PM Dawn, Belly, Body Count, jazz guitarist Pat Metheny, classical violinist Nigel Kennedy, and a new ad hoc Seattle supergroup called M.A.C.C., which includes members of Pearl Jam and Soundgarden. Look for it on November 9th.

The other hot multi-artist compilation due this month is *The Beavis & But-Head Experience*, which includes new music from Nirvana, the Red Hot Chili Peppers, Aerosmith, Primus, Jackyl, Anthrax, White Zombie, Sir Mix-A-Lot and others. The record will also feature running commentary from the cartoon headbangers, along with their duet with Cher on "I Got You Babe."

Also this month, look for new albums from Guns N' Roses, Phil Collins, Kate Bush, INXS, Tom Waits, Frank Zappa, Jackson Browne, Bob Dylan, The Band, Heart, Cowboy Junkies, Cowboy Mouth, Teenage Fanclub, the Cocteau Twins, Michael Bolton, Linda Ronstadt, Celine Dion, Lisa Stansfield, Jody Watley, Color Me Badd, and k.d. lang's soundtrack for *Even Cowgirls Get The Blues*. Quite a few big rap releases expected before Christmas as well, including Ice Cube, MC Ren, Too Short, A Tribe Called Quest, and the elusive Snoop Doggy Dogg.

*Live albums set for release over the next month or two include Paul McCartney (about half of which is Beatles songs recorded on this year's tour), Eurythmics, Foreigner, Bad Company, Joe Satriani, Iron Maiden, and Santana. Greatest hits albums, always a staple at this time of the year, are also due soon from Bryan Adams, Tom Petty & the Heartbreakers, Boy George & Culture Club, Great White, Kim Wilde, Nanci Griffith, Rodney Crowell, and David Bowie. The Bowie release is a two-disc set called *The Singles: 1969-1993*; it will contain 39 tracks and a full lyric booklet, something not normally found in a Bowie album. A 34-track version of the album will also be produced for late night television ads.*

*Box sets this Christmas range from the extravagant to the mundane. Metallica is releasing a three-disc set called *Live Shit: Binge & Purge*, which also contains three video tapes, an elaborate booklet, and a few odds and ends thrown in to sweeten the deal. The three CD's and two of the videos document two separate shows from the band's most recent tour, while the third video captures them on the And Justice For All tour. Sounds like an impressive package, but how many parents will want to wrap up something called Live Shit to put under the tree?*

*Other box sets to be released include four-disc sets of Otis Redding, Emerson, Lake & Palmer, Steely Dan and Mike Oldfield, three-disc sets of Janis Joplin and Brian Eno, and double disc anthologies of Three Dog Night, Bobby Womack, Professor Longhair, Waylon Jennings, and the ska Two Tone record label. For jazz completists, there is also a six-disc Ornette Coleman box coming soon, along with a four-disc Joe Henderson box and a mammoth ten-disc set of Django Reinhardt recordings.*

*The good folks at Rhino kick off their new association with the legendary rhythm & blues King label with four new compilations this month: Hank Ballard & the Midnighters, Little Willie John, Freddie King, and Billy Ward & His Dominoes. Each will contain twenty tracks and extensive liner notes.*

*Finally, if you're into collectibles, there are a couple of goodies coming your way. Virgin is releasing a vinyl edition of Lenny Kravitz's *Are You Gonna Go My Way* album, with a twist — it will also contain an eight song bonus CD filled with non-album tracks, including live and acoustic versions of a few of his better known songs. Virgin is also putting out a limited edition version of Janet Jackson's latest album, with a special cover and a bonus disc of remixes. Look for both in the middle of November.*

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*Shake Rattle & Roll NOVEMBER 1991 29*
In purely artistic terms, Mulgrew Miller may be Memphis’ most successful musical export since Elvis. Considered by many to be the number one session player in jazz today, and consistently ranked by *Downbeat* magazine as one of the top pianists alive, Miller has established himself as a musical icon.

Miller’s discovery reads more like that of bluesmen fifty years his senior. Born in Greenwood, Miss. in 1955, he discovered his penchant for the ivories at an early age. By the time he reached high school, he was regularly performing professionally at parties in the Delta. It was at one of these parties that MSU’s Tommy Ferguson first heard Miller and offered him a music scholarship. There Miller’s ability flourished, and he established personal and musical relationships with Donald Brown and James Williams.

By 1980, Miller’s reputation had spread well beyond Memphis and the Delta, and Mercer Ellington invited him to join the Ellington Orchestra, a continuation of the Duke Ellington Orchestra. Following in the jazz tradition, Miller spent much of the decade “apprenticing” with other artists. In addition to his stint with the Ellington Orchestra, he worked with Art Blakey and Freddie Hubbard, and performed in Carnegie Hall with Marian McPartland.

Two recent releases showcase Miller’s talents in different settings. *Time and Again* on the Landmark label presents Miller in a traditional, sedate trio format with all attention focused on Miller’s piano (although Peter Washington makes a good showing on “Woeful Blues”). Performances on *Time And Again* are consistently flawless, although on extended listening a certain monotony sets in.

*Hand in Hand* on the BMG/Novus label suffers from no such problem. Featuring an ensemble that includes flugelhorn, two saxes, and vibes in addition to the omnipresent bass and drums, the CD covers tremendous ground musically and emotionally, and features particularly outstanding work from Garrett on alto sax.

Plans are still tentative, but Miller is currently scheduled to perform in a piano quartet in Memphis in February. Watch this space for more details.

Wednesday, November 10, Irwin Sheft will present the legendary Etta James in a rare Memphis appearance at, of all places, the Paramount Ballroom on American Way. Located in the back of a shopping center, the ballroom is upstairs behind Wal-Mart and Circuit City. Despite its peculiar surroundings, Sheft says the interior is world class and promises a dynamite show. There’s no excuse not to catch this one, folks. Etta tore them up during the Memphis in May Beale Street Music Festival several years ago, and she’s still the roughest, toughest, big mama-rockin’ soul blues-shouter on the circuit. Blues fans paid tribute to her pipes at the W.C. Handy Blues Awards, giving her the nod for three Handy Awards. See you there.

The 1993 W.C. Handy Awards were presented October 10 at the Peabody Hotel. Following last year’s rumors and innuendo of impending doom for the fifteen-year-old non-profit Blues Foundation, which organizes the awards show, the fact that this year’s program occurred at all is a testament to the Foundation’s board and volunteers.

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**1993 Winners of the W.C. Handy Awards:**

- Entertainer of the Year: Buddy Guy
- Blues Band of the Year: Albert Collins & the Icebreakers
- Contemporary Female Blues Artist: Katie Webster
- Contemporary Male Blues Artist: Buddy Guy
- Traditional Male Blues Artist: John Lee Hooker
- Traditional Female Blues Artist: Koko Taylor
- Country/Acoustic Blues Artist: Snooky Pryor
- Male Vocalist of the Year: Charles Brown
- Female Vocalist of the Year: Etta James
- Blues Instrumentalist, Guitar: Buddy Guy
- Blues Instrumentalist, Harmonica: Charlie Musselwhite
- Blues Instrumentalist, Piano: Pinetop Perkins
- Blues Instrumentalist, Other: Papa John Creach (Violin)
- Soul/Blues Album of the Year: Etta James, *The Right Time*, Elektra
- Contemporary Blues Album of the Year: Buddy Guy, *Feels Like Rain*, Silvertone
- Traditional Blues Album of the Year: Lowell Fulson, *Hold On*, Bullseye
- Country/Acoustic Blues Album: John Hammond, *Got Love If You Want It*, CMA
- Reissue Album of the Year: Elmore James, *King of the Slide Guitar*, Capricorn
- Blues Song of the Year: "Working Man", written and recorded by Lowell Fulson.
WANT TO BUY: Records, CDs, comic books, baseball cards. River Records 822 S. Highland. Open 7 days a week. 324-1757.

WOULD YOU LIKE TO SEE YOUR PHOTO IN SHAKE RATTLE & ROLL? No guarantees, but if you're a Memphis musician, singer or rapper, we are seeking professional quality photographs for Night Clubbing, our monthly guide to live music. Not interested in Polaroids or out of focus pictures someone's sister took after she had a few too many. If it's a band photo, identify all members and instruments legibly. Send with phone number and return address to: Shake Rattle & Roll, Attention Night Clubbing, 1725 B Madison Avenue, Suite #3, Memphis, Tennessee 38104.

PHOTOGRAPHY SERVICES
Clients include Keith Sykes, Come in Berlin, Shawn Lane, and many others. Call for specials offered to Memphis musicians. Ocean Wave Photography, 274-7530

VOCALIST needed for original progressive rock band. Must be devoted, skilled, equipment necessary. Call Rob at 766-1678.

ATTENTION: Musicians, bands, models, actors, actresses, any talent... If you have a talent, we want to know! A new talent/booking agency in Memphis needs to build their talent bank! Send your resumes, bios, song-list, promotion packs, press kits, composite cards, pictures, CDs, tapes, video, etc. to: RAM Promotions/P.O. Box 3175/Memphis, TN 38173-0175. Please include all phone numbers.

SINGER WANTED for metal band in the styles of Dream Theater, Rush, Fates Warning, and Pink Floyd. Must be dedicated and have own equipment. Call Dave at 327-3172.

KEYBOARDIST WANTED for progressive metal band. Influences include Dream Theater, Floyd, Rush. Call Joe at 382-2403.


FOR SALE Fender acoustic/electric - perfect condition. $250.00 or make an offer. 386-2429 ask for Michael.


MAJOR LABEL TALENT SCOUT for Grammy-award winning producer is looking for talent. Contact Christine at 371-8759.

BASS PLAYER looking for paying weekend gigs. Experienced playing rock music and vocals. Call John at 1-584-5480.

FREE CLASSIFIEDS AVAILABLE - FOR MUSICIANS AND OTHER QUALIFIED INDIVIDUALS*
* This category includes: musicians looking for bands, bands looking for musicians, and individuals wanting to buy or sell used equipment priced up to $300. Fee for retailers or others wishing to sell used equipment priced over $300 (or any unpriced items) is $12.95 for a one month run, $25 for a three month run, and $50 for a six month run. Add $5.00 per month for boxed classifieds. Complimentary classifieds will run in one issue of S&R. There is a 30 word maximum on all classifieds unless first cleared through the S&R office. No phone orders taken - mail in only.

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