February 1994

Follow this and additional works at: https://digitalcommons.memphis.edu/shake-rattle-roll

Part of the Ethnomusicology Commons

Recommended Citation
https://digitalcommons.memphis.edu/shake-rattle-roll/33

This Book is brought to you for free and open access by the Music Library at University of Memphis Digital Commons. It has been accepted for inclusion in Shake, Rattle & Roll by an authorized administrator of University of Memphis Digital Commons. For more information, please contact khggerty@memphis.edu.
FREE!

SHAKE RATTLE & ROLL

February 94

In the Shadow of Phineas—

Memphis Music... and Beyond

The Key Players Return to Memphis
ALL USA

PRODUCTS ON SALE

In Celebration Of President’s Day...

... Pull Out Your Dead Presidents!

Peavey • Ensoniq • Gretsch
Guild • Modulus Graphite
Fender • ALL American Products...

• SIGN UP NOW FOR THE MUSITRON JAM.
  EVERY SECOND WEDNESDAY.
  8-12 PM    NEW DAISY
• BLUES JAM EVERY TUESDAY
  BLUES CITY CAFE
  7-11 PM

2984 Austin Peay
388-4200
Trade Ins Welcome

2936 Poplar
323-TRON
JANUARY AND FEBRUARY ARE INDEED CHILLY MONTHS FOR THOSE INVOLVED IN THE NIGHTCLUB BUSINESS, USUALLY FOR BOTH CLUB OWNERS AND MUSICIANS. It's a time when everybody is cutting back on expenses, and the first expense to go is often live music. The first part of the year is also when you're most likely to see a club or two buy the farm — although any part of the year seems to be a potential time for that, as we've all have seen lately. Well, one long-standing watering hole sort of went under last month, but they did it with style.

The Daily Planet's owners decided to pack it in after 18 years of struggling, and although the club remains open under new proprietors, the place may never be the same. The club's final week as one of the most unique dives in Memphis may have been its best ever. Margaritaville recording artist Todd Snider, who got his start at the Daily Planet, made his farewell appearance on Thursday, January 27. Snider's first Planet appearance was seven years ago, during the club's infamous open mic night. Back then he was just another participant, but that soon led to regular weekly sets, which eventually helped lead to his recording contract. For his final show, he brought along his band, the Bootleggers, who played to a packed house of fans along with representatives from his new record label. Margaritaville even recorded and video taped the entire show for posterity.

The festivities continued two nights later with the Daily Planet's last stand. It was a musical blowout that lasted until 5:00 am, with talent that ranged from classical guitarist Miles Lazore who started the marathon early in the evening to Don McMinn & the Rum Boogie Band closing the show. In between, there were a few reunions. The Touchtones, once a Planet staple, hit the stage around midnight, and even Childhood's End, the first group to ever play the club, got back together and performed. It was a bittersweet night.

END OF THE ROAD:
On an even sadder note, Recovery Road, perhaps the most unique club in Memphis, has closed permanently. As the name suggests, Recovery Road was a venue that catered to
GET BACK: By now you've heard that there will be some sort of Beatles' reunion this year. Unfortunately, there have already been so many rumors and conflicting reports, it's hard to say exactly what form the reunion will take. This much is certain: Paul McCartney, George Harrison, and Ringo Starr have been working on and off for some time now on a definitive video history of the group. It was to be called The Long and Winding Road, although the most recent reports indicate that the title will be changed. This documentary is now being touted as a full blown TV mini-series, maybe ten or twelve hours, to be aired worldwide sometime next year. (It will be available on video after that).

But the big news that has everyone salivating is that the three surviving members have agreed to come together with producer George Martin to record some new music for the series. McCartney confirmed all the rumors during the Rock & Roll Hall of Fame ceremonies last month, preferring to label the project "incidental music" — perhaps his way of trying not to let expectations get out of hand. Everyone involved seems to be downplaying the significance of all this, probably realizing that if things don't work out in the studio, the sessions could be scrapped.

Also of major interest to Fab Four fans is the long awaited news that Martin has finally been given the okay to go through the vaults and start developing official releases of outtakes, BBC sessions, and other rarities. The consensus seems to be that we can expect four to six CD's worth of material, probably issued in double-disc sets. Some sources have speculated that these CD's may also be packaged with the video anthology in a series of box sets. Whatever form all of this new Beatles music takes, this is bound to turn out to be one of the biggest musical events of the year, if not of all time.

SHORT TAKES: In rap news, it's comeback time for a few old friends. First up is Hammer, whose new album has finally found a label and will be released shortly. If you missed him on the Arsenio Hall show last month, he previewed a few songs and let loose with two interesting tidbits of info: he is now the manager of boxer Evander Holyfield (hope he runs the fighter's career better than he ran his own now-defunct record label), and he hopes to tour with Snoop Doggy Dogg later this year. Say what? Hammer and Snoop Dogg? Please. Even if Dr. Dre and Snoop let him on the tour, he's got a long way to go before serious rap fans forget the Saturday morning Hamermerman cartoon or the Kentucky Fried Chicken commercials. Just ask Young MC or Tone Loc, both of
whom never recovered after rapping for Taco Bell...

Out on the road right now is something called the Old School Reunion Tour, which features the Sugarhill Gang, Grandmaster Flash & the Furious Five, Kurtis Blow, Kool Moe Dee & the Treacherous Three, and Whodini. Bring your own breakdancing mats... And our last desperate rapper, Vanilla Ice, who was last seen in the pages of Madonna’s Sex book, is about to release a new album that reportedly features a few pro-marijuana songs. Here’s hoping that the guys in Cypress Hill beat the hell out of him...

Soundgarden is offering fans a preview of their upcoming Supernatural album, due out on March 8th. Call (800) 204-ROCK to hear a few excerpts... One of the lesser known grunge bands from Seattle, Tad, recently kicked off their coveted opening spot on the Nirvana tour when their mammoth leader Tad Doyle started badmouthing Courtney Love in the press. Kurt Cobain was not amused, and defended his wife’s honor by showing Tad the door. Maybe Kurt’s been getting chivalry lessons from Tom Arnold... And our final tidbits of hard rock news for this month: Blues Saraceno has joined Poison, and Jani Lane has rejoined Warrant. A nation rejoices...

Sears will be sponsoring Phil Collins’ upcoming North American tour; in return, Phil’s new album (as well as his back catalog) will be prominently displayed and sold in all Sears stores. It’s worth noting only because Sears got rid of all of their record departments several years ago, and because you just know they’re gonna start using one of his songs in their ads. Place your bets now on which one... Radio deejay and failed talk show host Rick Dees recently fired off a pretty good volley in his ongoing battle with fellow deejay and archival Howard Stern. After hearing reports of Stern’s grosser-than-gross New Year’s Eve pay-per-view special, Dees personally reimbursed 500 disgusted Howie fans, at the tune of $40 each...

Quote of the month, from US magazine: Melissa Etheridge, lamely responding to published reports that Billy Ray Cyrus has a big crush on her: “Will someone please tell Billy Ray that I’m gay, and put him out of his misery?” Apparently he found out on his own — Cyrus got married to somebody else a few days after Christmas... Also tying the knot just before the end of the year, in perhaps the oddest pairing to come down the pike since Lyle and Julia, megaplatinum producer Robert John “Mutt” Lange (Def Leppard, Bryan Adams, The Cars, etc.) married up-and-coming country singer Shania Twain...

The National Enquirer is about to launch a new tabloid called Country Weekly; look for it in checkout aisles soon... Adam Horowitz of the Beastie Boys was charged with battery after he punched out a Hard Copy cameraman he caught filming at a memorial for River Phoenix... Meanwhile, rumors have the Beasties and Smashing Pumpkins among the likely candidates for Lollapalooza ’94. The festival’s founder, Perry Farrell of Jane’s Addiction and Porno For Pyros, has also split with his manager, who was the chief organizer of the last two rock fests. No word yet on which one of them gets custody of the biggest summer tour of the past three years...

And finally, in the good news department, Otis Redding was voted into the Songwriters Hall of Fame last month, during the Hall’s 25th annual induction ceremonies. It’s about time... And after two albums on Sub Pop, gonzo rockabilly hero (and local fave) Reverend Horton Heat has signed to Interscope Records, the home of Snoop Dogg, 4 Non Blondes, and Nine Inch Nails. Best of luck to the good Reverend...
THE STUDIO IN THE STUDIO

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 March issue is Wednesday, February 16th.

MIDTOWN RECORDINGS War Machine worked on a recording project of 10 originals. Briar Rose cut six original songs. The Trust continue to work on their project. Incineration cut a five-song cassette that they plan to release independently. Jim Medlin engineered everything.

THE WAREHOUSE Jonesboro thrash metal band Deth Bed started off the new year under new management for Warehouse Studio. Gary Harwood engineered with Blake Chaffin and Wendy VanDeventer assisting. Scott Wallis, the new studio manager, engineered Dry County with VanDeventer assisting. Freddie Thomas was in to produce two songs with writer Brian Smith. VanDeventer engineered. Son of Slam was back to cut more material for their upcoming Outlaw release. Brad Vosburg engineered along with producer Eli Ball, who also mixed three of the cuts. Mother Crush was in doing some work with Vosburg, who worked with The Difference, Ain't Yo Mama, Shotgun Love and Stonehead this month. Gary Harwood engineered and mixed gospel artists the Marnatha Quartet and worked with Haleyon. He was assisted by VanDeventer. Lisa Lee and the Lone Spurs and Alley Cat rounded out the list for the Warehouse this month.

MATRIXX RECORDING Not Shakespeare are “rapping-up” demos for shopping. Darrel Evans has been engineering. Mike Tipton continues a rap project for independent release with Evans mixing. KC is working on demos for shopping. Naetta cut three country songs for a Nashville publisher.

CROSSTOWN RECORDERS Ron Levy is still tracking Jimmy McCracklin and Preston Shannon for Bullseye Blues. Rusty McFarland is engineering both projects. Ritual was in recording a demo. Buddy Nemenz and McFarland engineered. Rob Jungkis continues to cut demos for shopping. McFarland is engineering. Eddie Smith was in finishing overdubs with Tommy Burroughs. McFarland is engineering.


DELTA SOUND Bill Haney continues to cut a rock ’n roll project with Ken Laxton producing and engineering. Donna Ammons is recording a gospel record with Laxton behind the wheel. Songwriter demos this month include Jerry Hayes, Carter Ammons, Dale Franklin and Donna Ammons. Laxton produced and engineered all.

INSIDE SOUNDS The Memphis Sheiks continue to cut for their album. On the publishing side of the coin, Eddie Dattle and Mary Unobsky have been cutting songwriting demos of new material.

ROCKINGCHAIR STUDIOS The Marilyns cut 10 songs live in Studio A for label shopping. Mark Yoshida produced with the band and also engineered. Phil Black continues tracking for a musical Ester. Black and Yoshida are producing (not to be confused with Black and Decker). Yoshida and Alan Mullins are engineering. David Windham is mastering for independent release. Windam is producing with Yoshida engineering. Wish cut a three song demo. Yoshida produced with Wish as well as engineered the project. Funkbox worked on more production for label shopping, producing with Funkbox and B.B. Tinker, Mullins and T. Ali Bubu have been engineering. Joe Junkin cut and mixed a two-song demo. Junkin and Mullins produced; Mullins engineered. Thomas Malone cut an extensive live audition tape for the Boston Symphony (flute). Mullins engineered.

ARP PRODUCTIONS has been cutting gangsta rappers Neno And The LMG. Cazaerei has been producing and engineering. Female rappers Plum Fools & The Butcher Squad have been self-producing Dangerous As They Want To Be with Cazaerei assisting and engineering. Gypsy And The MC’s have been working on a heavy metal project.

EASLEY RECORDING New releases hitting the street this month recorded at Easley include the Impala 7” on Power of Bob Records; Linda Heck And The Yes Men on a split single from Shangri-La Records; the Oblivians 7” on Goner Records; The Song Retains The Name Vol. II CD on Safe House featuring Hot Joe and Alluring Strange covering Led Zeppelin. Linda Gail Lewis finished up work on her upcoming CD. Tommy Cathy produced. The Grifters began work on their new CD for Shangri-La Records. Dr. David Evans worked on a blues compilation CD for release on Hot Fox Records of East Germany. Mark Harrison brought in his Snake Hips to start on their next release. Greg Hisky worked with his Rhythm Method on their Loverly Music 7”. The Oblivians recorded stuff for a new release. The 25 piece West Memphis Community Choir, The Voices Of Inspiration, continued on their project overdubbing keyboards. Soloist Marty Martin produced. Demo projects included work by Mickey Utley cutting country songs; songwriters Ann Marie Akin, David Gillespie and singer
Wanda Brown. Doug Easley and Davis McCain engineered everything.

**ARDENT RECORDING** SBK artists Bloodline are recording their debut album in Studio A with Joe Hardy producing and engineering. Erik Fletrich is assisting. The band is 16-year-old Joe Bonamassa on lead guitar, keyboardist Lou Segreti, Jr., Erin (son of Miles) Davis, drums; guitarist Waylon (son of Bobby) Krieger and bassist Berry (son of Berry) Oakley, Jr. Memphis rockers Chosen recorded and mixed tracks for an EP for self-release. Skidd Mills co-produced with the band, engineered and mixed. Techno Squid Eats Parliament completed their album for Ardent Records with John Hampton producing and Jeffrey Reed engineering. Shawn O'Neal tracked demos for a Crossroads entry with Reed engineering. A&M Records recently announced that the Gin Blossoms' *New Miserable Experience* had gone platinum. The album was recorded and mixed at Ardent with John Hampton producing and engineering. Hampton has been working in Nashville this month with Warner Brothers artists Little Texas. Cotton Mather completed mixing their album for ELM Records. Bryan Martin produced and engineered, with Erik Fletrich and Jeffrey Reed assisting. Fishbone Records artist Tim Lee mixed two songs for an EP with Skid Mills engineering. Jeremy Randolph recorded demos for shopping. Garvin Banks produced with Reed engineering.

**ZOMBIE BIRDHOUSE** Dave "Sugar Bear" Malone in the studio working on an upcoming Fat Possum Release with Peter Lee producing and Bruce Watson engineering. The Smut Peddlers were in cutting three tracks for an upcoming single on Candyland Records with former Sky Pilots frontman Paul Tucker and Watson producing. The Neckbones are tracking for an upcoming single. The project is self-produced with Watson engineering. Former Windbreaker Tim Lee was in cutting tracks for an upcoming Fishbone release with Lee producing and Watson engineering.

**PRO AUDIO** The Cadillac Cowgirl moooved right through overdubs of original material for shopping and publishing. Peter Hyrka added fiddle. Nancy Apple is producing with Dave Smith engineering. DeGarmo and Key took a retreat to the studio for a couple days of pre-production.

**CHERRY PARK STUDIO** Jesse Dodson is overdubbing for his blues album. This self-produced project is being engineered by Kevin Holloway a.k.a. world famous bongo dude. Holloway has been very busy with a cluster of last minute Crossroads demos including Joshua and Paul, Bottles and Bombshells, Sonny Ingram and the Puddin' Heads.

**THE CONTROL ROOM** Martyr's Park cut self-produced rock demos. Jimmy Enright engineered. Danny Childress recorded two pop songs for a Crossroads submission. Enright ran the board. Rodney Swing cut eight songs for a publisher out west. The project was self-produced with Enright engineering. Former background vocalist for Lynyrd Skynyrd, Debra Jo White, began a gospel album. Enright is co-producing with White and engineering.


*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 March issue is Wednesday, February 16th.
The Memphis Chapter of National Academy of Recording Arts and Sciences will host its fifth annual Grammy in the Schools Program at Overton High School on Tuesday, February 1. Over 900 high school students from Memphis City Schools will participate in the half day program, which will introduce them to the various aspects of the music and entertainment business.

Twenty different seminars are scheduled, each led by leaders in their profession. Seminars will include such topics as gospel music performance, studio engineering, music video production, jazz music performance, and the history of rock 'n roll. Through an application process, students are selected to participate by their high school music and band teachers.

Some of this year’s leading panelists include hit vocalist and songwriter Rita Coolidge, three-time Grammy nominee O‘Landa Draper, platinum hit songwriter David Porter, Memphis Symphony maestro Alan Balter, popular vocalist Kevin Paige and others.

This year’s program will also feature an all-star choir and an all-star jazz band. Through a competition that was sponsored by the Academy in cooperation with Memphis City Schools, a few students will be selected to go to New York with all expenses paid to spend Grammy week with some of the industry’s top producers and engineers. The students will be part of two national groups that will perform at the pre-Grammy gala. They will also receive scholarships.

This year’s national Grammy show will be broadcast on CBS March 1.

In other NARAS news, two Memphis State University doctoral candidates are the first recipients of the Jack Abell String Scholarship presented by the Memphis Chapter. Cellist Mark Wallace and Andrew Palmer (who plays double bass) were each presented a check for $500 by Danny Jones, (president of the Memphis Chapter of NARAS) and Dean Richard Ranta, a national trustee and education chairman of the Recording Academy.

As a musical doctoral candidate and a graduate assistant, Wallace teaches a music appreciation course, acts as principal cello of the University Orchestra, and performs in various chamber ensembles. He has studied cello with Richard Weiss, assistant principal cello of the Cleveland Orchestra and chamber music with Michael Tree of the Guarneri Quartet; Peter Wiley of the Beaux Arts Trio; and John S’ant Ambrogio, principal cello of the St. Louis Symphony. In addition to being a member of the Memphis Symphony Orchestra, Wallace has presented solo and chamber concerts, including the world premiere of Kluane for solo cello by Toronto composer Peter Ware.

Palmer, also a musical arts doctoral candidate and a graduate assistant, studies with John Chiego, associate professor of Music at Memphis State and principal bassist in the Memphis Symphony Orchestra. Andrew Palmer also performs with the Memphis Symphony Orchestra in addition to playing with the University Orchestra and the Chamber Bass Ensemble. In 1993, he won the MSU Concerto Competition, resulting in a performance of Domenico Dragonetti’s Concerto for Double Bass and Orchestra. In 1992 and 1993, Palmer took third prize in the Memphis Beethoven Club Regional Young Artists Competition.

A scholarship committee headed by MSU Music Professor Peter Spurbeck selected Wallace and Palmer who each had to perform 15 to 20 minutes of various music. According to Spurbeck, the Jack Abell String Scholarship was established last year in memory of Jack Abell, longtime first chair violinist with the Memphis Symphony Orchestra, to encourage young string students. The competition-based scholarship will be presented annually to outstanding string students.
The written word has long provided inspiration for hundreds of films. It doesn’t take a moment to recall the blockbusters that have eventually made it to the screen, with John Grisham alone boasting The Firm and The Pelican Brief. This month we’ll see several more book-to-films coming to video: Mel Gibson’s directorial first, The Man Without a Face, the classic children’s story The Secret Garden, and the customary Stephen King adaptation, this time Needful Things. As screen adaptations go, great stories aren’t always easily transferred to film, but this month we tried to find some interesting ones.

You’d probably have to be a Robert Duvall fan to fully appreciate Tomorrow, a stark black-and-white film made in 1972 based on a story by William Faulkner. Duvall portrays the caretaker of a remote sawmill who comes across an abandoned pregnant woman, played by Olga Bellin. In his simple, withdrawn way he falls in love with her, and the effect of the brief relationship lingers, we see, for years. Duvall and Bellin are both absolutely believable as the remote, mountain-grown pair. It’s a slow one, but Duvall is interesting.

Steven Speilberg has brought renewed attention to stories of the Jewish Holocaust with Schindler’s List, now playing in theaters. Another perspective is The Prime of Miss Jean Brodie starring Jane Fonda, Vanessa Redgrave and Jason Robards with a small debut by one Meryl Streep. This 1977 film won Academy Awards for Redgrave, Robards and screenwriter Alvin Sargent. It is a story of the two women’s lifelong friendship, with the grown Fonda recalling events that marked their relationship before the turbulent period of Nazi rule inspires heroism on both their parts. It’s engrossing with some unexpected edge-of-your-seat moments.

John Huston’s The Dead received attention several years ago as that director’s last film, completed after his death in 1987. Based on the short story by James Joyce, this is one serious period piece set in Dublin, Ireland in 1904. It works as an insightful slice-of-life portrait of the upper-class culture and customs in that time if you’re interested, but there’s no real engrossing plot to follow. If you liked the mood of The Age of Innocence without the elaborate decor, this one might interest you, too.

The Ninth Configuration based on William Blatty’s novel Twinkle, Twinkle Killer Kane stars Stacy Keach, Ed Flanders (St. Elsewhere), Scott Wilson (The Right Stuff) and Jason Miller (The Exorcist). Keach is military psychiatrist Col. Hudson Kane, who is treating a variety of mental cases in a hidden Pentagon post far from civilization. Some of these patients could have come from Cuckoo’s Nest, but the real question is whether that’s where Col. Kane should be as well? A lot of unanswered questions makes this one pretty dramatic if you can handle it. Released in 1980.

The Grifters with John Cusack, Angelica Huston and Annette Bening is probably well-remembered, but still worth mentioning if you haven’t seen it. The story about con artists based on the book by Jim Thompson is pretty cold. Huston plays the lifelong hustler and long-absent mother to Cusack and belatedly attempts to steer him clear of the only life she ever showed him. But he has already fallen for the ruthless Bening, who is every Huston’s her manipulative equal. Just what a guy needs - two women telling him what to do.

— Cara McCastlain
people recovering from substance abuse problems. It was a place for people to hang out, shoot pool, and listen to live music in a safe environment. It was a noble idea, and the credit goes to founder Paul Abbott, who saw the need for a place like Recovery Road nearly seven years ago.

"I'd been alcohol and drug free for about a year and a half at that time," Abbott frankly recalled. "Very few people get clean and stay clean; most people relapse out of boredom — what's there to do? It's wise to stay away from [drug] using people and drinking people and all of that, and it's vitally important to be around people trying to do the same thing you're trying to do: learn how to live and enjoy life without the use of drugs.

"But to go out and hear any music, you had to go to a bar. I kept seeing people relapse because they wanted to go dancing or hear some good music, and where can you go but to bars?"

So Abbott started Recovery Road, a nightclub that had pool tables, video games, and live music but didn't serve any alcoholic beverages. Unfortunately, though, alcohol sales is the only way most club owners keep their head above water, so Recovery Road had an uphill climb financially from day one. They actually changed locations three times, ending up eight months ago on Macon Road.

On January 9, Abbott made the painful decision to close the club. It goes without saying that he's less than happy about the situation, but Abbott was still able to reflect positively on Recovery Road's legacy. "I think that maybe we saved a few people's lives, and I know we helped a lot of people get back on their feet." Recovery Road will definitely be missed.

**BETTER NEWS FOR BEALE:**

Now for some good news. Contrary to what you've seen or heard, Joyce Cobb's Club is not moving. There were reports that the First Lady of Beale was packing her bags and would soon be leaving Beale Street to another location south of downtown. Well, that information — though it came through official channels — was premature. According to the lady herself, Joyce Cobb's is still open for business, and will be for the foreseeable future. As a matter of fact, Cobb reports that Keith Sykes has already committed to continue his much acclimated Songwriters’ Night this year at the Beale Street club beginning Thursday, February 24th.

**SHAKIN' Continued from page 3**

**First Annual Blues Bowl**

On April 16, the **First Annual Blues Bowl** will be taking place at the Pyramid. Sponsored by the National Academy of the Blues, the event will feature a virtual cavalcade of contemporary blues and soul performers. Kicking off at 6 PM, the show will feature J. Blackfoot, Clarence Carter, Otis Clay, Willie Clayton, Tyrone Davis, former Temptations singer Dennis Edwards, Denise LaSalle, Bobby Rush, Artie White, and the legendary Johnnie Taylor. And amidst all these down-to-earth acts, the Mighty Clouds of Joy will also appear, adding a little bit of classic gospel to the festivities.

On their own, each of these performers probably could — and many have — fill a barn-sized club. But put all eleven of them together, and a larger venue is obviously called for. So why not the Pyramid? Even though the show is still a couple of months away, tickets are already on sale at all Ticketmaster outlets.

**BIGGER IS BETTER:**

Meanwhile, business is apparently so good at some clubs that not only are they holding their own this winter, but they're even expanding. Shooters recently added on 3000 square feet to the club, and has hosted the occasional concert to go with all that new space. In fact, T. Graham Brown will perform at Shooters this month, on the 17th. Down in the shadow of the Pyramid, the High Point Pinch is currently finishing some serious renovation that should be completed by early March. Not only are they tripling in size (adding 3800 square feet to an already existing 1500), but they're also adding a huge second bar (based on a design of a Harlem bar circa 1920), as well as a stage with new sound and lighting systems. Beginning in March they will have live music every Friday and Saturday night.

**YOU CAN GO HOME AGAIN:**

If you recall, one of our 1993 Memphis Music Bummers in January's Year in Music wrap-up lamented that Alex Chilton's most recent album was unavailable in the United States. Well, if the folks at the recently resurrected Ardent record label are successful, you may see that album (called Clichés) in local stores after all.

For those of you who don't remember, Chilton's first two albums with the now legendary Big Star were originally released on the Ardent label, and the inside word from more than one reliable source is that the new Ardent label would love to continue the Chilton
After playing on Beale Street almost every night for years, Don McMinn is leaving Memphis and going on the road. connection, and is trying to land the U.S. rights to the record. The problem is that France's New Rose Records, the label that released Clichés, reportedly doesn’t give a damn about American distribution.

SR&R finally managed to get our hands on this album, and it’s definitely an oddity, even for an artist as unpredictable as Chilton. It’s an all acoustic album, and is 100% cover ballads from the pre-rock and roll era, like “Time After Time” and “My Baby Just Cares For Me.” The closest thing resembling rock is a Ray Charles cover, “Funny (But I Still Love You).” Try if you can to imagine Bruce Springsteen’s Nebraska running smack into Dean Martin. Clichés will never be a big seller, but if Ardent pulls this one off, the Chilton name alone should guarantee some publicity outside the city limits, and give the label a much needed shot in the arm.

NEW RELEASES:

Here’s what you can find in local stores this month. The biggie is the Contemporary Piano Ensemble; see our cover story for all the details. Booker T. Laury’s Nothin’ But The Blues album should also be in stores by the time you read this. Local hard rockers Back Alley Grind have a new release scheduled for later this month called Down Right Mean; it’s available at both Tracks stores in the Mall of Memphis.

Also, surf instrumental kings Impala have a cassette release to follow up their 7” EP from a couple of months ago. James Alexander of the Bar-Kays has released a new single by Funkahawlikz on his JEA label; one of the group members is Alexander’s son Phalon, who partici-

pated in the writing and arranging of the track, “Don’t Stop.” And two Memphis acts, Hot Joe and Alluring Strange, contributed songs to a new Led Zeppelin tribute album, The Song Retains The Name II.

Even though we mentioned it last month, the Coolers have a new album out; their record release party will be at B.B. King’s club on February 10. And finally, DDT will be releasing their Live At The World Famous Antenna Club album this month; their release party will be on February 25. Take a wild guess as to where.

WE TOLD YOU SO:

Less than a month after we proclaimed her Memphis Musician Of The Year, Wendy Moten has again been mentioned in the national mainstream press. In the January 28 issue of Entertainment Weekly, there’s a small feature on the soundtrack album to ABC’s soap opera, One Life to Live. EW journalist Alan Carter gives the album a somewhat mixed review, but singles out Moten’s “The Way That You Love Me,” stating that he expects to hear the cut “ad nauseam on Top 40 radio soon.” Well Mr. Carter, here’s hoping you get really sick, if you catch my drift...

CORRECTIONS:

We stated last month that Martini Age had bitten the dust, which was the word on the street after lead singer and guitarist John Baker moved to Little Rock. However, as Baker himself so aptly put it when we recently talked to him, “we’re not dead, we’re just hibernating.” As a matter of fact, the group will be performing at Barristers on February 5. In the same issue, we also reported that George Thorogood had recorded at Ardent, when in fact, it was Sounds Unreel. Our apologies to all.

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

— CPJ Mooney
MEMPHIS HOLDS THE DISTINCTION OF BEING ONE OF THE SINGLE MOST INFLUENTIAL CITIES IN 20TH CENTURY POPULAR MUSIC. WHILE RECENT AND CONTEMPORARY MUSIC HUBS HAVE PRODUCED MORE FAR REACHING SALES FIGURES, MEMPHIS' THREE "GOLDEN ERAS" HAVE LEFT MARKS ON ROCK & ROLL, BLUES, AND JAZZ THAT HAVE DEFINED ENTIRE GENRES.

Aside from having the music that changed the world, however, Memphis can also boast a few record labels that hold a prominent place in music lovers' hearts. These are the companies that kept the idea and magic of Memphis music alive, even when most of the attention was coming from out of town. But even though most of these legendary hometown labels are now defunct (or are only brought out for reissue projects), there is still one label committed to the sound and spirit of the Memphis blues and soul labels of the past, and that's the Bullseye Blues division of Rounder.

In the last couple of years, Bullseye Blues has produced new albums by Little Jimmy King, Otis Clay, Ann Peebles, and several others. It also distributed the last Memphis Horns album. Just released are new records by Booker T. Laury and Barbara Lynn, and later this spring, new albums from King and Preston Shannon will be hitting the stores, as well as a two-disc anthology called Beale Street Blues Today, which will feature Laury, King, Shannon, Joe Turner, Larry Lee, and Earl Banks & the People of the Blues.

But what makes a record company based in Cambridge, Massachusetts want to capture the traditional Memphis sound, particularly when no one here seems interested in trying to capture the magic of the past? Marion Levy of Rounder Records explains:

"I think one of the reasons [Rounder is attracted to Memphis] is that it's part of what has always interested us as a label and what we are looking for. To record artists that are carrying on a tradition and

Little Jimmy King
making it live today, just as it was when it originated. Memphis in terms of Memphis blues is certainly one of those regions. I have heard other people say that regional music is one of the most exciting things happening in American music today. I think that's been true for as long as we've been around as a record company, which is going on 25 years. Back in the early '80s we started doing something similar with a lot of New Orleans music and eventually with Cajun and Zydeco music from South Louisiana. With Bullseye Blues we've kind of done the same thing with Memphis, which is something we'd intended to do for quite some time."

Levy's husband Ron, who produces almost all of the Bullseye Blues releases, also had personal reasons to record and produce in Memphis. "I used to play with B.B. King... We used to stay at over at the Lorraine Motel and play at the Peacock Club. A guy named Sunbeam [Mitchell] used to run it; he was a famous black promoter here for years and years. I came here with B.B. back in the late '60s and early '70s. I've just always loved Memphis and Memphis music."

___

NEARLY ANY FAN WITH EVEN A PASSING AWARENESS OF HISTORY CAN RECITE THE IMPORTANCE AND INFLUENCE OF MEMPHIS DURING THE STAX & HI YEARS and the rockabilly pioneers of the mid '50s, but Memphis actually left far broader marks with the recordings of then unknown rural black musicians during the 1920's and again in the 1950's. While traditional blues was born in the Delta and in Texas, it wasn't until "race" record labels began to record traveling musicians passing through Memphis in the '20s that blues began to capture a far wider audience (and the attention of more record producers). Three decades later, Sam Phillips' early recordings of Howlin Wolf, Little Milton, Dr. Ross, James Cotton and others helped to define the "modern" blues that flourished on the Chess labels.

Unfortunately, financial success and career stability have generally eluded Memphis musicians. Veterans of the Stax and Sun eras still regularly play Memphis clubs for wages that haven't changed substantially in 30 years. Locally, support for Memphis music has been lukewarm at best. Events like the 1992 Stax reunion on Mud Island draw meager audiences, and successful tributes to Memphis Music have to rely on out-of-towners to draw audiences. Indeed, many Memphis area promoters wouldn't touch Memphis music with a stick, much less promote it enthusiastically.

Rounder Records' Marlon Levy suggests the problem goes well beyond Memphis: "Oddly enough, vital regional music is often least appreciated by those in the immediate area. Frankly, it is something that is growing, but its not what people across the world connect to music in general because its not what you hear on the radio. Its not pop."

POP OR NOT, RON LEVY SUGGESTS THAT THESE ALBUMS ARE MERELY THE TIP OF THE ICEBERG, and that Memphians can look at Black Top Records (distributed by Rounder and largely produced by Levy) for an indication of the scope of their plans for Memphis: "I go to a lot of cities and Rounder did a lot of work down in New Orleans. They have had over 100 albums out of New Orleans. My goal in the next five or six years is to do that here."

— B.B. Bean
Uncle Tupelo will be playing at the New Daisy on February 4, their first appearance in Memphis since signing to a major label (Sire) after a handful of successful indie releases. Their last two albums have both been recorded almost entirely live in the studio, which always bodes well for live performances, and their new acoustic leanings (think Neil Young or the Jayhawks) are winning raves all over the country. Opening the show are two acts similar in style and spirit, Joe Henry and the Bottle Rockets.

It’s not too often that music fans in this city have to decide between competing shows on the same night, especially two shows of roughly the same type of music. But that’s what modern music fans face on February 10. First, fresh from their appearances last year at the Beale Street Music Festival in Tom Lee Park and the H.O.R.D.E. Festival at Mud Island, Widespread Panic returns to Memphis to play the Orpheum. College faves the Connells will be opening. At press time, the show was just shy of selling out.

Another sellout crowd is expected over at the New Daisy that same night when Cracker and Counting Crows roll through town. Cracker is out touring behind their second album, Kerosene Hat, which is breaking big on alternative radio. The Crows, meanwhile, are currently riding a wave of critical and commercial success from their August and Everything After album, which includes the hit “Mr. Jones.” Both bands have well-deserved reputations as hot live acts, and this may prove to be the best double bill to hit Beale Street all year.

Cry of Love played Memphis last summer, just after their debut album was released, and put on a searing live show despite a small (but enthusiastic) audience. When they return to Six-One-Six on February 11, however, they may find the crowd a little bit larger this time around — the band’s current single, “Bad Thing,” is currently sitting in the upper echelons of the Billboard’s Album Rock Tracks chart. In concert, they come across as sort of a cross between the Black Crowes and early Bad Company, but they also manage to keep it fresh. Besides, they’re the perfect type of bar band to check out if you need a beer or two at the end of a long week.
Jazz vocalist Al Jarreau is coming back to town on the 11th. I know what you’re thinking — when did Mud Island start having concerts in February? Well, they haven’t. The perennial amphitheater favorite will be performing at the Peabody as the headliner for the black tie Memphis Heart Gala. This is a high class affair; tickets are $200, including dinner and cocktails, with proceeds to benefit the American Heart Association.

On February 19, Beale Street is having their annual Zydeco festival, with most of the clubs featuring bands from New Orleans and other Louisiana hot spots. One group in particular that is worth checking out is Evangeline, who will be performing at Rum Boogie. The all-female country/cajun hybrid has just released their second album on Jimmy Buffett’s Margaritaville label.

**Course of Empire**, a Texas band who just released their major label debut on Zoo Entertainment, will be playing at the New Daisy at the end of the month. Word filtering up to Memphis claims that their live show is raucous and intense, but you can decide for yourself on the 26th.

Finally, one of the current darlings of the alternative music world, Juliana Hatfield, brings her trio to the New Daisy on February 28. Aside from her own successful current album, *Become What You Are*, she has very close ties to Evan Dando and the Lemonheads, who packed the Daisy back in December. Popularity by association? Not necessary here — Hatfield is a fine performer in her own right.
In The Shadow Of Phineas—

There’s a telling aside in Jack Chamber’s study of Miles Davis, Milestones, that should interest anyone even vaguely aware of the concealed history of jazz in Memphis. Referring to the fore-shortened careers of trumpeter Booker Little and pianist Phineas Newborn, Jr., Chambers writes: “Their continuing presence in jazz might have elevated Memphis as a modern jazz breeding ground comparable to Detroit a decade earlier.”

The five pianists who make up the Contemporary Piano Ensemble have as their mission the continuance of the Memphis jazz tradition as epitomized by the brilliant Newborn. They will be playing here, at the Paramount Ballroom on February 9, as part of a 22-city tour called the Phineas Newborn, Jr., Project.

Four of the five pianists, as well as Harold Mabern, Donald Brown and James Williams are Memphis natives; Mulgrew Miller grew up in the Mississippi Delta town of Greenwood and attended Memphis State. Drummer Tony Reedus also grew up in Memphis — he’s James William’s nephew. Joining the Memphians are pianist Geoff Keezer and bassist Christian McBride.

Their two performances should be a fine opportunity for local jazz fans to hear a group bound together not only by geography and their love for the music of Phineas Newborn, Jr., but also by a stint in one of the last great night schools specializing in the development of young jazz talent — Art Blakey’s band. Williams played in Blakey’s band from 1977-’81; Brown in ’81 - ’82 and again in ’86; Miller in ‘83-’86; and Keezer served under the great drummer in ’89 and ’90, just prior to Blakey’s death.

The figure hovering over their activities is, of course, the late Phineas Newborn, Jr., a pianist of incredible verve and skill, and an inspiration to an entire generation of Memphis musicians, jazz or otherwise. Many jazz historians liken Newborn to Art Tatum in his extreme virtuosity and complete command. James Williams, who met Newborn in the ’70s, is direct in his assessment: “Phineas was one of the greatest virtuosos of the twentieth century. He was soulful, he could play the blues, he could be as primitive as you wish and then, in the next phrase, as sophisticated. He was so sophisticated, yet he knew how to play with everybody — B.B. King, W.C. Handy. He was one of the leaders of the Memphis tradition.”

(As a sidelight, let me recommend Stanley Booth’s fine piece on Newborn, “Fascinating Changes,” in Booth’s ’91 collection, Rhythm Oil. It’s an invaluable introduction to the pianist’s life and work.)

Donald Brown, similarly, speaks of Newborn as “the complete pianist, the complete musician. He understood all the styles of black music, from gospel to ragtime and blues and jazz — a very natural, soulful player.” The ability to appreciate all the forms of African-American music is a recurrent theme in both Williams’ and Brown’s comments. Brown, for example, has played with everyone from Blakey to Ron Carter, Rufus Thomas, Ann Peebles and Jesse Winchester (on Winchester’s classic ’81 Bearsville album, Talk Memphis, produced by Willie Mitchell.)

Williams, who currently leads a band in New York with a rhythm section and two vocalists, injects a little gospel into his musical universe, like the hard boppers of the ’50s. He even made a recent stop in Memphis to play at a church testimonial dinner, for the Eastern Star Baptist Church, with a local rhythm section. Today’s arid and segmented musical marketplace, Williams says, compares badly to the hot-house days 30 years ago when musicians were compelled to be able to play jazz, blues and soul in front of discriminating audiences who were also happy to dance. “Record companies find somebody like Kenny G., who looks pretty and projects the right image. He has his four or five year run and then the next crop comes up to take his place.” Today’s scene is totally unlike the one described by David Rosenthal in his book, Hard Bop: “Just as most major rhythm and
blues singers started out in church choirs, virtually all the best hard boppers paid at least some R&B dues.”

For these musicians, who were raised listening to real human beings playing live music, today’s musical terrain — a desert strewn with old billboards — leaves huge areas open for exploration. “All around the country,” Brown says, “technology has hurt the music scene. You can see it clearly in Memphis; the live music scene in Memphis has pretty much dried up. There were just so many clubs when I was coming up. Everyone has figured out that by getting a four-track and a drum machine, there’s no longer any need to play out, or to play with a drummer for that matter.”

It’s a far cry, Brown asserted, from the days when a Booker T. Jones could grow up feasting on the entire palette of American music. Fans should check out Brown’s amazing solo tribute to Booker T. on his 1990 album, People Music. In fact, Brown says he would have made the trip down to Memphis from his Knoxville home (he’s an assistant professor of music at the University of Tennessee) to see last fall’s MG’s reunion, had he known about the show!

All these pianists share a common vocabulary, although there are variations. Mabern favors a light touch much like Ahmad Jamal’s, which is probably the reason Miles Davis, who was enamored of Jamal’s playing, sought Mabern out in 1963. “Yeah,” Brown laughs, “Harold is a big Ahmad Jamal fan.” Brown himself tends to lay back quite a bit, to think compositionally, but when he lets loose, it’s quite a bit like McCoy Tyner’s oceanic sound. “But I like Oscar Peterson, Bud Powell, Wynton Kelly — WY was the kind of player who was never flashy, but what he brought to the table was so subtle.”

James Williams (whose playing was characterized by Brown as “having more energy than his”), as the musical director of the Piano Ensemble, has something to say about each of his bandmates. “Donald Brown is our ‘genius in residence,’ the premier composer in jazz.” This echoes Mabern’s comment in the February issue of Jazz Times: “a borderline genius, because he can do anything.” Mabern, Williams says, is the “patriarch” and the “soul” member of the group. Mulgrew Miller is “state of the art, ‘cause that’s what he is. We call him Charles Jr., after Charles Thomas.” Geoff Keezer, the youngest of the group, “carries on the tradition.” Christian McBride is the “child prodigy, the most fundamentally gifted young musician I’ve ever seen.” Williams says the bassist “can play with me once a year and he still remembers my repertoire better than I do.”

ALL OF THIS MAKES FOR A FINE CD. The Key Players features compositions from each of the five pianists, along with a couple of Duke Ellington’s, and Bobby Timmons’ classic soul-jazz piece “Moanin’,” which may well be the highlight of the CD. But Brown’s brilliant “Theme for My Father,” with its leisurely air and finely shaded dynamics, is a close second, proving Williams and Mabern absolutely right. The sonic quality of the CD is pristine, and the variation in material keeps it from sounding drab. Listing of solo orders and relative placement of each pianist in the mix help the listener as well.

The Key Players is obviously a labor of love, as is the tour. “The tour,” Williams says, “was conceived as a tribute to the joy of playing piano, and as a tribute to Phineas Newborn, Jr. We decided to do it and then Columbia stepped in.” An unusual feature of this tour is that Yamaha, the other sponsor, plans to move the same pianos from city to city — a massive undertaking. The tour itself is mainly a Midwestern one; the Ensemble plays Knoxville Feb. 8, the night before they arrive here, and they also play Pittsburgh, another city with a long-standing tradition of jazz pianists, including Ahmad Jamal.

THE MEMPHIS SHOW ITSELF IS THE 8TH ANNUAL HOLIDAY HOMECOMING JAZZ FEST. Homecoming is the creation of Irwin Sheft, a promoter who has staged many jazz performances here. In fact, his first show was a Phineas Newborn concert in 1985. Despite bringing players of the caliber of Sonny Rollins, McCoy Tyner, Art Farmer, Mill Jackson and Gary Burton, Sheft’s shows have often been poorly attended. As he said in a 1992 interview, “It’s an art form for a small group of people... we live in a culture that is not at all sophisticated.”

That’s a good part of the reason why none of these performers lives here any more. Williams leads a band in New York, where he lives, and had just started an engagement at Bradley’s in Manhattan as this article was being written. The New
Night Clubbing

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

Tuesday - February 1
MURPHY'S - Rico & Richard (ac)
OASIS - Half Pint with Brian Overstreet & Steve Holly (ac)
THE PYRAMID - Janet Jackson (r)

Wednesday - February 2
COCO LOCO - Larry Raspberry (r)
FRENCH QUARTER SUITES - The Scott Thompson Jazz Duo* (j)
JAVA CABANA - Kram, Chuck & Amy (ac)
JUSTIN'S - Ben Shaw Band (rb)
MURPHY'S - Mike Strickland (ac)
NEW DAISY THEATRE - Screaming Cheetah Wheelies (r)
OASIS - Minor Second (r)
PATRICK'S - The Fabulous Steeler Band (r)
RAMPAGE BAR & GRILL - Eddie Harrison & The Short Cuts (rb)
RASCAL'S II- War Machine (r)
SPORTS BAR & GRILL - Southern Exposure (r)

Thursday - February 3
COCO LOCO - Larry Raspberry (r)
FRENCH QUARTER SUITES - The Scott Thompson Jazz Duo* (j)
NEW DAISY THEATRE - Unrest / Slant 6 / DDT (r)
NEWBY'S - Steve Reed (ac)
OASIS - Bury The Bone (rb)
RAMPAGE BAR & GRILL - Ben Shaw Band (rb)
RASCAL'S II- War Machine (r)

Friday - February 4
616 - Screaming Cheetah Wheelies / A Guy And A Girl (r)
ANTENNA CLUB - Big Ass Truck / Jurassic Prophylactic (r)
B.B. KING'S BLUES CLUB - Skeeter Brandon & Hwy 61 (bl)
BLUES HALL - Butch Mudbone (bl)
CIRCLE CAFE - Good Question (r)
COCO LOCO - Larry Raspberry (r)
FRENCH QUARTER SUITES - The Scott Thompson Jazz Duo* / The Case Wolfe Jazz Trio (j)
JUSTIN'S - Thothory Dangerous (r)
MURPHY'S - Shari Sweet with Mitch (ac)
NEIL'S - The Deltones (rb)
NEW DAISY THEATRE - Uncle Tupelo / Joe Henry (r)
NEWBY'S - Freeworld (r)
OASIS - Three (r)
POPLAR LOUNGE - Jesse Brownfield & David Cochran (ac)
RAMPAGE BAR & GRILL - 1-900 (rb)
RASCAL'S II- Mother Crush (r)
RP TRACKS - John Kitzer & The Koanheads (r)
RUM BOOGIE CAFE - Eddie Harrison & The Short Cuts (rb)
SPORTS BAR & GRILL - Southern Exposure (r)
T.J. MULLIGAN'S COPIDOVA - The Six Million Dollar Band (r)
T.J. MULLIGAN'S - Big Fish (r)
T.J. MULLIGAN'S CORDOVA - The Ben Shaw Band (r)
THE PYRAMID - Billy Joel (p)

Continued on page 21

Whether you were around in 1976 when John Travolta gyrated across the screen in the movie Saturday Night Fever is immaterial. It was one of those influences on our cultural history that affected the way we danced, the way we dressed and the way we thought. Not bad for a genre of music that actually came and went in the span of a few short years, but provided a respite from the heaviness of the '60s, the times and the music. And unless you've been on another planet or living in a cave, you probably know by now... it's back!

Trash disco nights have been happening at local dance clubs for several years now, but there haven't been too many live bands around doing disco. Formed just six months ago, The Six Million Dollar Band has recreated the disco formula in their two-and-a-half hour set, exhibiting the most infectious energy and entertainment seen around Memphis in quite some time. The response to their show has been beyond even their imaginations.

"This is the stuff that people like to dance to," mused Nathan "King David" Haney. "We all thought it would be just a funny little thing to do, and it's turned into a big deal."

Yes, it has. But why would a band with members ranging in age from 20 to 24 want to do disco. Keyboardist Brandon "Wunda Bred" Seavers offers this explanation.

"What we're trying to do is reinvent disco... the carefree attitude of disco music. All the disco songs that we do and that you heard in the '70s, all they're talking about is dancing and having fun... the idea of music in general is that it's an escape from reality... What music has become in the '80s and '90s is that people write about how bad their lives are... and all that does is make you think about it even more and involves you more in the harsh reality of life."

Well, it certainly seems like quite a few people are listening. In fact, that's partly how all this came to be. Haney was in a band called Buffalo Plaid which garnered some attention at Crossroads from label reps for, guess what, the disco they were doing. Buffalo Plaid broke up, so Haney called some musician friends and put a disco band together.

At a recent show at Six-One-Six, "King David" Haney charismatically directed the booty-shakin' musical theatre, and a packed dance floor, with the karate-like wave of an arm,
The following acts are playing on the day indicated throughout the month of February.

**MONDAY**

JAVA CABANA - Acoustic - William Talk Routine

NEWBY'S - Acoustic - Joshua & Paul MARENA'S - Classical Guitar - Randy Tomia

WILSON WORLD HOTEL ATRIUM LOUNGE - Easy Listening - Pianist

JOYCE COBB'S CLUB - Jazz - The Memphis Jazz Orchestra 17 Piece Big Band

PEABODY LOBBY BAR - Pianist - Bob Marnach / John Bothe / Julie Prezioso

RUM BOOGIE CAFE & R&B - The Memphis Icebreakers

CIRCLE CAFE - Rock - The Mike Strickland Band

DAD'S PLACE - Rock - Crossfire/Mixed Company* 

NEIL'S - Rock - Fatman & The Maniacs

OASIS - Rock - Open Mic

**TUESDAY**

PEABODY LOBBY BAR - Pianist - Bob Marnach / John Bothe / Julie Prezioso

NEWBY'S - Acoustic - Memphis Professional Musician Jam Night

NEWBY'S - Acoustic - Bonnie & Karen

JAVA CABANA - Acoustic -  

BLUES CITY CAFE - Blues - Cyrus Handy

JUANITA'S (Little Rock) - Blues - ABC Blues Jam

MARENA'S - Classical Guitar - Randy Tomia

AMERICAN EAGLES NEST - Country - Julie Carter & The Bubba Band/Danny Joe Bryant & Butch Baker

THE BISTRO - Easy Listening - The Amazing Mr. C.

WILSON WORLD HOTEL ATRIUM LOUNGE - Easy Listening - Pianist

SATCHMOES - Jazz - Rane Simon & The Rene Koopman Trio

SILKY O'SULLIVAN'S - Jazz - Rob & Danny

CIRCLE CAFE - Rock - The Bluebeats

DAD'S PLACE - Rock - Crossfire/Mixed Company* 

B.B. KING'S BLUES CLUB - Ruby Wilson & The King Bs

POPLAR LOUNGE - R&B - Floyd The Barber

**WEDNESDAY**

ALEX'S - Acoustic - Plunk & Gavin

BULL AND BEAR - Acoustic - John Kizer

MARK'S THE SPOT - Acoustic - The King Trio

NEIL'S - Acoustic - Steve Reed

NORTH END - Acoustic - The Rico's RP TRACKS - Acoustic - Eddie Smith

MARENA'S - Classical Guitar - Randy Tomia

AMERICAN EAGLES NEST - Country - Julie Carter & The Bubba Band/Danny Joe Bryant & Butch Baker

616 - Disco - Six Million Dollar Band

RED SQUARE - Disco - Dangerous Disco

**THURSDAY**

MURPHY'S - Acoustic - Plunk & Gavin MARENA'S - Classical Guitar - Randy Tomia

NEIL'S - Acoustic - The Trust with Bobby Nenenztt

NORTH END - Acoustic - Ron Reed

WILSON WORLD HOTEL ATRIUM LOUNGE - Easy Listening - Pianist

DAD'S PLACE - Rock - Crossfire/Mixed Company*

WEDNESDAY - Easy Listening - The Amazing Mr. C.

DAD'S PLACE - Rock - Crossfire/Mixed Company*

UP THE STREET - Rock - R. C. Wilson & The King Bs

**FRIDAY**

JAKE'S PLACE - Acoustic - The King Trio

NORTH END - Acoustic - Sid Selvidge

UAW 988 Union Hall - Bluegrass Jam

GREENS LOUNGE - Blues - Blues Connection

THE PLACE 2 BE - Blues - Jesse Jameel & Co.

MARENA'S - Classical Guitar - Randy Tomia

AMERICAN EAGLES NEST - Country - Julie Carter & The Bubba Band/Danny Joe Bryant & Butch Baker

CASPER CREEK - Country - Curtis Walker & Switching

DENNIS & BARRY'S UNDERGROUND - Country - Lonesome Highway

HENDRICK'S HIDE-AWAY - Country - Die Hard Band

J. B.'s DOGHOUSE - Country - T. M. with LINDA'S RESTAURANT & LOUNGE - Country - Dotty & The Boys

NITA'S PLACE - Country - Jim Beatty & The Beatty Bunch

T.G.S. - Country - Danny Joe Bryant

UP THE STREET - Country - R.T. Scott

WHEELS LOUNGE - Country - Lonesome Highway

BLUFF CITY BAR - Easy Listening - Tot & Stein

THE BISTRO - Easy Listening - The Amazing Mr. C.

WILSON WORLD HOTEL ATRIUM LOUNGE - Easy Listening - Pianist

SATCHMOES - Jazz - Rane Simon & The Rene Koopman Trio

SILKY O'SULLIVAN'S - Jazz - Rob & Danny

CIRCLE CAFE - Rock - The Coolers

ALFRED'S - Rock - The Willys

DAD'S PLACE - Rock - Crossfire/Mixed Company* 

POPLAR LOUNGE - Rock - The Might Cutouts

T.J. MULLIGAN'S - Rock - Jesse Brownfield & David Cochran

ZDIGGYS - Rock - Greg & Cathy

B.B. KING'S BLUES CLUB - Ruby Wilson & The King Bs

**Continued On Page 20**
## REGULARS (Continued from page 19)

<table>
<thead>
<tr>
<th>WEEKDAY</th>
<th>ACTIVITY</th>
</tr>
</thead>
<tbody>
<tr>
<td>SATURDAY</td>
<td>MURPHY'S - Acoustic - Joe Sanders (ac)</td>
</tr>
<tr>
<td></td>
<td>NORTH END - Acoustic - Wilson / Reid</td>
</tr>
<tr>
<td></td>
<td>STAKER LEE - Acoustic - The Search</td>
</tr>
<tr>
<td></td>
<td>GREENS LOUNGE - Blues - The Fieldstones</td>
</tr>
<tr>
<td></td>
<td>KING'S PALACE CAFE - Blues - Steve Wanger Band</td>
</tr>
<tr>
<td></td>
<td>THE PLACE 2 BE - Blues - Arletta Nightingale</td>
</tr>
<tr>
<td></td>
<td>ESTHER'S ON THE SQUARE (T.J.'s) - Blues / R&amp;B - Bobby Little &amp; The Counts Of Rhythm / 9-1-1 (alternating Saturdays - call for dates)</td>
</tr>
<tr>
<td></td>
<td>MAREN'S - Classical Guitar - Randy Torna</td>
</tr>
<tr>
<td></td>
<td>AMERICAN EAGLES NEST - Country - Julie Carter &amp; The Bubba Band/ Danny Joe Bryant &amp; Butch Baker</td>
</tr>
<tr>
<td></td>
<td>CASPER CREEK - Country - Curtis Walker &amp; Swishcline</td>
</tr>
<tr>
<td></td>
<td>DENNIS &amp; BARRY'S UNDERGROUND - Country - Lonesome Highway</td>
</tr>
<tr>
<td></td>
<td>HERNANDO'S HIDE-A-WAY - Country - Die Hard Band</td>
</tr>
<tr>
<td></td>
<td>J. B.'s DOGHOUSE - Country - T.L. with LINDA'S RESTAURANT &amp; LOUNGE - Country - Dolfi &amp; The Boys</td>
</tr>
<tr>
<td></td>
<td>NITA'S PLACE - Country - Jim Beaty &amp; The Beaty Bunch</td>
</tr>
<tr>
<td></td>
<td>RUGBY CAFE - Country - Rude Awakening</td>
</tr>
<tr>
<td></td>
<td>T.G.'S - Country - Danny Joe Bryant</td>
</tr>
<tr>
<td></td>
<td>TOM &amp; JERRY'S FAIRWAY - Country - Terry Stacy &amp; The Beaty Bunch</td>
</tr>
<tr>
<td></td>
<td>UP THE STREET - Country - R.T. Scott</td>
</tr>
<tr>
<td></td>
<td>WESTERN STEAKHOUSE AND LOUNGE - Country - Eddie Carrol &amp; Del Street</td>
</tr>
<tr>
<td></td>
<td>BLUFF CITY BAR - Easy Listening - Tot &amp; Stein</td>
</tr>
<tr>
<td></td>
<td>THE BISTRO - Easy Listening - The Amazing Mr. C</td>
</tr>
<tr>
<td></td>
<td>WILSON WORLD HOTEL ATRIUM LOUNGE - Easy Listening - Pianist DAYS INN (Downtown) - Jazz - Bill Hurd</td>
</tr>
<tr>
<td></td>
<td>SATCHMOES -Jazz - Rene Simmon &amp; The Rene Koopmen Trio</td>
</tr>
<tr>
<td></td>
<td>SILKY O'SULLIAN'S - Jazz - Moatta &amp; J.R. / Rob &amp; Danny</td>
</tr>
<tr>
<td></td>
<td>SLEEP OUT LOUIE'S - Jazz - Ron Reed &amp; Bob Salley</td>
</tr>
<tr>
<td></td>
<td>THE OAK ROOM - Pianist - Larry Garrett</td>
</tr>
<tr>
<td></td>
<td>PEABODY LOBBY BAR - Pianist - Bob Marnach / John Boater / Julie Prezioso</td>
</tr>
</tbody>
</table>

## SUNDAY

<table>
<thead>
<tr>
<th>ACTIVITY</th>
</tr>
</thead>
<tbody>
<tr>
<td>ALEX'S - Acoustic - Great Indocorsons</td>
</tr>
<tr>
<td>HUEY'S EAST - Acoustic - Reid &amp; Sailey or Miller/McGraw</td>
</tr>
<tr>
<td>JAVA CABANA - Acoustic - Zero Oms / 1st Reys</td>
</tr>
<tr>
<td>MURPHY'S - Acoustic - Chris Scott &amp; Eric Lewis</td>
</tr>
<tr>
<td>STAGE STOP - Acoustic - Open Mic Jamm Jam for originals</td>
</tr>
<tr>
<td>WILLIE MOTT'S (Sycamore View) - Acoustic - King's Trio</td>
</tr>
<tr>
<td>KING'S PALACE CAFE - Blues - Steve Wanger Band</td>
</tr>
<tr>
<td>AMERICAN EAGLES NEST - Country - Julie Carter &amp; The Bubba Band/Danny Joe Bryant &amp; Butch Baker</td>
</tr>
<tr>
<td>LINDA'S RESTAURANT &amp; LOUNGE - Country - Butch Baker</td>
</tr>
</tbody>
</table>

## SATURDAY

- MURPHY'S - Acoustic - Joe Sanders
- NORTH END - Acoustic - Wilson / Reid
- STAKER LEE - Acoustic - The Search
- GREENS LOUNGE - Blues - The Fieldstones
- KING'S PALACE CAFE - Blues - Steve Wanger Band
- THE PLACE 2 BE - Blues - Arletta Nightingale
- ESTHER'S ON THE SQUARE (T.J.'s) - Blues / R&B - Bobby Little & The Counts Of Rhythm / 9-1-1 (alternating Saturdays - call for dates)
- MAREN'S - Classical Guitar - Randy Torna
- AMERICAN EAGLES NEST - Country - Julie Carter & The Bubba Band/Danny Joe Bryant & Butch Baker
- CASPER CREEK - Country - Curtis Walker & Swishcline
- DENNIS & BARRY'S UNDERGROUND - Country - Lonesome Highway
- HERNANDO'S HIDE-A-WAY - Country - Die Hard Band
- J. B.'s DOGHOUSE - Country - T.L. with LINDA'S RESTAURANT & LOUNGE - Country - Dolfi & The Boys
- NITA'S PLACE - Country - Jim Beaty & The Beaty Bunch
- RUGBY CAFE - Country - Rude Awakening
- T.G.'S - Country - Danny Joe Bryant
- TOM & JERRY'S FAIRWAY - Country - Terry Stacy & The Beaty Bunch
- UP THE STREET - Country - R.T. Scott
- WESTERN STEAKHOUSE AND LOUNGE - Country - Eddie Carrol & Del Street
- BLUFF CITY BAR - Easy Listening - Tot & Stein
- THE BISTRO - Easy Listening - The Amazing Mr. C
- WILSON WORLD HOTEL ATRIUM LOUNGE - Easy Listening - Pianist DAYS INN (Downtown) - Jazz - Bill Hurd
- SATCHMOES -Jazz - Rene Simmon & The Rene Koopmen Trio
- SILKY O'SULLIAN'S - Jazz - Moatta & J.R. / Rob & Danny
- SLEEP OUT LOUIE'S - Jazz - Ron Reed & Bob Salley
- THE OAK ROOM - Pianist - Larry Garrett
- PEABODY LOBBY BAR - Pianist - Bob Marnach / John Boater / Julie Prezioso

- NITA'S PLACE - Country - Jim Beaty & The Beaty Bunch
- UP THE STREET - Country - R.T. Scott
- WESTERN STEAKHOUSE AND LOUNGE - Country - Eddie Carrol & Del Street
- 616 - Disco - Disco Inferno
- BLUFF CITY BAR - Easy Listening - Tot & Stein
- WILSON WORLD HOTEL ATRIUM LOUNGE - Easy Listening - Pianist DAYS INN (Downtown) - Jazz - Calvin Newborn
- HUEY'S - Jazz - Mid-Town Jazz Mobile
- MARMALADE - Jazz - J. Michael Shaw, Bill Tyus & Friends
- NORTH END - Jazz - Jungle Dust
- OWEN BRENNAN'S - Jazz - Lannie McMillan Trio
- SILKY O'SULLIAN'S - Jazz - Moatta & J.R. / Rob & Danny
- PEABODY LOBBY BAR - Pianist - Bob Marnach / John Boater / Julie Prezioso
- RUN BOOGIE CAFE - R&B - The Memphis Icebreakers
- ALFRED'S - Rock - George Klein
- DAD'S PLACE - Rock - Mixed Company
- RASCAL'S II - Rock - Otis
- T.J. MULLIGAN'S - Rock - Mike Strickland & Musicians Jam Night
- NEIL'S - Variety - Captain Phil's / The Salters
- THE BREWERY - Variety - Staircase To The Stars Amateur Night

David The Worm's Modern Music Report

**David The Worm**

David "The Worm" Nall is a reporter for Billboard magazine's Dance Club Chart and is also a DJ at 616. Don't miss Club X, every Saturday from 9-Midnight on 96X FM.
all the while singing, dancing and punctuating song endings with acrobatic jump splits in the air. Vocally, he and the backup singers are strong. Haney’s vocal range from a Barry Gibb “Night Fever” falsetto to a deep baritone is smooth and very pleasing.

As a disco cover band, they do all the classic tunes from “Car Wash” to “Disco Inferno” and “Funky Town.” Particularly memorable is their disco version of Elvis Presley’s “Suspicious Minds.” But the SMDB’s original music is not only disco, but a melding of their combined musical experiences.

Even their stage names are entertaining. Besides “King David” Haney and “Wunda Bred” Seavers, band members are: Neal “Flash Jenkins” Bowen, bass guitar; James “Jimmy Ray” Johnson, lead guitar; Justin “J. Velvet Stone” Short, rhythm guitar; Gerald “The Beautiful One” Law, drums; Chris “Jean Naté” Mundie, backing vocals; and Bill “Puddles” Pappas, sound engineer.

In an era where music is glorifying violence and all that’s wrong with the world, it’s somewhat refreshing to hear and see a band simply want to entertain and make people feel good. It certainly seems to be working for the SMDB’s right now. Not only are they pleasing fans, but they’re getting a lot of dates booked. Besides regular gigs at Six-One-Six and the Oasis this month, they will be at Lafayette’s in Oxford, and will be one of the rare live bands to play at Red Square, as well as opening for Dread Zeppelin at the New Daisy, an event that Haney says is a dream gig for him because they’re (DZ) another big influence on the Band.

“They do a really silly joke thing which is take Zeppelin songs and make them reggae,” says Haney. “When they put on a show, you have Tortelvis (lead singer and Elvis impersonator) out there, and you’re sitting there thinking this is really funny. You laugh your ass off the first four or five songs, but then after a while you get caught up in it and start believing, wow, I’m really seeing Elvis up there. And so that’s kind of what we thought with this band... we’ll do something really funny, play trash disco songs... dance to them and everything... but the thing is, we don’t do it as a joke. We take it totally seriously, and therefore after the audience kind of gets over the initial shock, they start taking it seriously and they get caught up in it.”

Make no mistake, the band is aware they aren’t tackling issues like world peace, but they do have a more immediate goal of making their fans feel better about themselves.

“The show is about self-esteem and my belief that if people have more self-esteem, that would probably solve almost all of our problems in the world... and basically about building people up,” states Haney. “I think that’s one of the reasons why people come to see us, is because our message is nothing deep, nothing political. It’s just that you’re good enough to dance and act funky just as anybody is. It’s kind of strange, but...”

To put it more succinctly, Seavers says, a lyric from the band’s original song, “Disco FG,” sums up what the band and the music is about.

“We can do what we want to do, Anything at all. We can do what we want to do, ’Cause we’re damn good, that’s all.”

— Fran Hoffman

The Six Million Dollar Band will be playing these dates: 2/2 Six-One-Six; 2/5 Lafayette’s, Oxford, Mississippi; 2/11 Oasis; 2/12 Six-One-Six; 2/16 Six-One-Six; 2/18 Dread Zeppelin, New Daisy; 2/19 Benefit, Hands On Memphis; 2/25 Oasis; 2/26 Red Square.
GUITARS AND BASSES

<table>
<thead>
<tr>
<th>Brand</th>
<th>Reg Price</th>
<th>Sale Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ibanez RT150</td>
<td>$449</td>
<td>$299</td>
</tr>
<tr>
<td>Ibanez RG550DX</td>
<td>$949</td>
<td>$659</td>
</tr>
<tr>
<td>Fender Squier Strat (Mex)</td>
<td>$349</td>
<td>$259</td>
</tr>
<tr>
<td>Fender Am Std Strat</td>
<td>$775</td>
<td>$639</td>
</tr>
<tr>
<td>Gibson Les Paul Classic</td>
<td>$2099</td>
<td>$1469</td>
</tr>
<tr>
<td>Gibson Les Paul Standard</td>
<td>$1699</td>
<td>$1155</td>
</tr>
<tr>
<td>Peavey Reactor</td>
<td>$279</td>
<td>$219</td>
</tr>
<tr>
<td>Washburn USA Custom</td>
<td>$1000</td>
<td>$499</td>
</tr>
<tr>
<td>Fender P Bass Plus</td>
<td>$1199</td>
<td>$839</td>
</tr>
<tr>
<td>Peavey Accelerator Bass</td>
<td>$719</td>
<td>$499</td>
</tr>
<tr>
<td>Martin Sigma DM2</td>
<td>$375</td>
<td>$249</td>
</tr>
<tr>
<td>Martin Sigma CS1 Classical</td>
<td>$285</td>
<td>$219</td>
</tr>
</tbody>
</table>

AMPLIFIERS

<table>
<thead>
<tr>
<th>Brand</th>
<th>Reg Price</th>
<th>Sale Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>Peavey Blazer</td>
<td>$159</td>
<td>$129</td>
</tr>
<tr>
<td>Peavey Classic 50/410</td>
<td>$775</td>
<td>$499</td>
</tr>
<tr>
<td>Fender Performer 650</td>
<td>$489</td>
<td>$399</td>
</tr>
<tr>
<td>Fender Pro 185</td>
<td>$689</td>
<td>$549</td>
</tr>
<tr>
<td>Epiphone SC210</td>
<td>$549</td>
<td>$319</td>
</tr>
</tbody>
</table>

KEYBOARDS

<table>
<thead>
<tr>
<th>Brand</th>
<th>Reg Price</th>
<th>Sale Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yamaha PSR310M</td>
<td>$499</td>
<td>$369</td>
</tr>
<tr>
<td>Yamaha SY85</td>
<td>$1995</td>
<td>$1449</td>
</tr>
<tr>
<td>Korg X3</td>
<td>$1995</td>
<td>$1499</td>
</tr>
<tr>
<td>Korg SR Wavestation</td>
<td>$1400</td>
<td>$996</td>
</tr>
<tr>
<td>Digital Music 8 ch</td>
<td>$369</td>
<td>$209</td>
</tr>
<tr>
<td>Yamaha RY10 Drum Machine</td>
<td>$299</td>
<td>$269</td>
</tr>
</tbody>
</table>

PERCUSSION

<table>
<thead>
<tr>
<th>Brand</th>
<th>Reg Price</th>
<th>Sale Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pearl Forum 5 pc Kit</td>
<td>$1299</td>
<td>$699</td>
</tr>
<tr>
<td>Percussion Plus 5 pc Kit</td>
<td>$695</td>
<td>$399</td>
</tr>
<tr>
<td>Sabian B8 Cymbal Pak</td>
<td>$219</td>
<td>$159</td>
</tr>
<tr>
<td>Sabian B8 Performance Pak</td>
<td>$318</td>
<td>$249</td>
</tr>
<tr>
<td>Sabian B8 Pro Pak</td>
<td>$399</td>
<td>$299</td>
</tr>
</tbody>
</table>

AUDIO

<table>
<thead>
<tr>
<th>Brand</th>
<th>Reg Price</th>
<th>Sale Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>Peavey PV Mic</td>
<td>$79</td>
<td>$49</td>
</tr>
<tr>
<td>Shure SM48 Mic</td>
<td>$164</td>
<td>$79</td>
</tr>
<tr>
<td>Shure SM57 Mic</td>
<td>$177</td>
<td>$109</td>
</tr>
<tr>
<td>Shure Guitar Wireless</td>
<td>$230</td>
<td>$189</td>
</tr>
<tr>
<td>Shure Vocal Wireless</td>
<td>$416</td>
<td>$339</td>
</tr>
<tr>
<td>Tascam 424 4-Track Recorder</td>
<td>$699</td>
<td>$579</td>
</tr>
</tbody>
</table>

Shari Sweet comes to town only once a month. Catch her at Murphy's with Mitch on February 4, at Kudzu's with Mitch February 5, and as guest artist at Newby's Memphis Professional Musician Jam Night hosted by the Cadillac Cowgirl on February 8.

Saturday - February 5

616 - Puddin' Heads / Lucious Spillar (r)
BLUES HALL - Butch Mudborne (bl)
BOTTOM LINE - Jesse Brownfield Band (r)
DUNDEE'S - John Kilzer (ac)
FRENCH QUARTER SUITES - The Case Wolfe Jazz Trio (j)
JUSTIN'S - Ben Shaw Band (rb)
KUDZU'S - Shari Sweet (ac)
MIDWAY CAFE - The Belle Curves (r)
MILLER'S CAVE - Keybo Cyrus & The Night Crawler Band (c)
NEIL'S - The Doctors Band (r)
NEW DAISY THEATRE - Col. Bruce Hampton & The Aquarium Rescue Unit (r)
OASIS - Nine Daze Wonder (r)
PATRICK'S - Reba & The Russells with Jack Holder (c)
RAMPAGE BAR & GRILL - 1-900 (rb)
RASCAL'S II - Mother Crush (r)
RUM BOOGIE CAFE - Eddie Harrison & The Short Cuts (rb)
T.J. MULLIGAN'S - Good Question (r)
T.J. MULLIGAN'S CORDOVA - Scott Allen (ac)
VINCENT DE FRANK MUSIC HALL - "Out Of This World" afternoon concert for families and members of Mini Maestro Club, featuring excerpts from The Planets and theme music from "outer space" movies such as Star Wars, E.T., and 2001, 1PM
WILLIE MOFFATT'S (Mt. Moriah) - The Beat Generation (r)

Sunday - February 6

616 - Skin Fest '94 (noon-7PM)
B.B. KING'S BLUES CLUB - Preston Shannon Band (bl)
BOTTOM LINE - The Bluebeats (r)
HUEY'S EAST - The Coolers (rb)
PATRICK'S - Eddie Harrison & The Short Cuts (rb)

Monday - February 7

CRAZY LARRY'S PUB - Brandon McGovern (ac)
NEWBY'S - Memphis Professional Musician Jam Night hosted by The Cadillac Cowgirl with guest artist Shari Sweet
RUM BOOGIE CAFE - Sandy Carroll (rb)

Tuesday - February 8

CRAZY LARRY'S PUB - Mike Strickland (r)
MURPHY'S - Russell Caudill & Tom Ward (ac)
NEWBY'S - Memphis Professional Musician Jam Night hosted by The Cadillac Cowgirl with guest artist Shari Sweet
RUM BOOGIE CAFE - Sandy Carroll (rb)

Wednesday - February 9

616 - Puddin' Heads (r)
COCO LOCO - Larry Raspberry (r)
CRAZY LARRY'S PUB - Steve Herring (ac)
FRENCH QUARTER SUITES - The Scott Thompson Jazz Duo (j)
David Lowery and Johnny Hickman of Cracker, who will be appearing at the New Daisy on February 10th.

JAVA CABANA - Mark Allen & Lou Bond (ac)
MURPHY'S - Shane & Udo (ac)
NEW DAISY THEATRE - Musitron Jam (r)
PARAMOUNT BALLROOM - Contemporary Piano Ensemble (j)
PATRICK'S - The Memphis Icebreakers (rb)
RASCAL'S II - Absolution (r)
RUM BOOGIE CAFE - Sandy Carroll (rb)

Thursday - February 10
COCO LOCO - Larry Raspberry (r)
CRAZY LARRY'S PUB - Aloysius (r)
NEW DAISY THEATRE - Cracker / Counting Crows (r)
ORPHUEM - Widespread Panic / The Connells (a)
RASCAL'S II - Absolution (r)
RP TRACKS - Jesse Brownfield (ac)
RUM BOOGIE CAFE - Eddie Harrison & The Short Cuts (rb)

Friday - February 11
616 - Cry Of Love (r)
B.B. KING'S BLUES CLUB - Roy Carrier (bl)
CIRCLE CAFE - Elmo & The Shades (rb)
COCO LOCO - Larry Raspberry (r)
CRAZY LARRY'S PUB - The Trust (ac)

FRENCH QUARTER SUITES - The Case Wolfe Jazz Trio (j)
JUSTIN'S - Big Fish (r)
MIDWAY CAFE - The Mighty Sultans (r)
MILLER'S CAVE - The Ow Bow Band (c)
NEIL'S - Back Stage Pass (r)
NEW DAISY THEATRE - I Mother Earth (r)
P & H CAFE - The Agitators (r)
PARTNER'S - Misbehavin' (r)
PATRICK'S - The Fabulous Steeler Band (r)
RAMPAGE BAR & GRILL - Ben Shaw Band (rb)
RASCAL'S II - Jackhammer (r)
RP TRACKS - Skydogs (bl)
RUM BOOGIE CAFE - Eddie Harrison & The Short Cuts (rb)
SPORTS BAR & GRILL - Absolute (r)
T.J. MULLIGAN'S - Beat Generation (r)
T.J. MULLIGAN'S CORDOVA - Miller & McGraw (ac)

Sunday - February 13
B.B. KING'S BLUES CLUB - Famous Unknowns (bl)
BOTTOM LINE - Jesse Brownfield Band (r)
HUEY'S - Johnny J. & The Hit Men (bl)
HUEY'S EAST - The Bluebeats (r)
PATRICK'S - The Fabulous Steeler Band (r)

Monday - February 14
B.B. KING'S BLUES CLUB - Famous Unknowns (bl)

Tuesday - February 15
MURPHY'S - Rico & Richard (ac)
OASIS - Half Pint with Brian Overstreet & Steve Holly (ac)

Wednesday - February 16
COCO LOCO - The Marvells (rb)
FRENCH QUARTER SUITES - Bob Sailey Jazz Duo* (r)
JUSTIN'S - Ben Shaw Band (rb)
MURPHY'S - Mike Strickland (ac)
OASIS - Minor Second (r)
RASCAL'S II - Blind Man Eden (r)

Thursday - February 17
ANTENNA CLUB - Southern Troubadours (a)
COCO LOCO - The Marvells (rb)
FRENCH QUARTER SUITES - Bob Sailey Jazz Duo* (r)

FRENCH QUARTER SUITES - The Case Wolfe Jazz Trio (j)
JUSTIN'S - Big Fish (r)
MIDWAY CAFE - The Mighty Sultans (r)
MILLER'S CAVE - The Ow Bow Band (c)
NEIL'S - Back Stage Pass (r)
NEW DAISY THEATRE - I Mother Earth (r)
P & H CAFE - The Agitators (r)
PARTNER'S - Misbehavin' (r)
PATRICK'S - The Fabulous Steeler Band (r)
RAMPAGE BAR & GRILL - Ben Shaw Band (rb)
RASCAL'S II - Jackhammer (r)
RP TRACKS - Skydogs (bl)
RUM BOOGIE CAFE - Eddie Harrison & The Short Cuts (rb)
SPORTS BAR & GRILL - Absolute (r)
T.J. MULLIGAN'S - Beat Generation (r)
T.J. MULLIGAN'S CORDOVA - Miller & McGraw (ac)

NEW DAISY THEATRE - Buffalo Tom / St. Johnny (r)
NEWBY'S - Steve Reed (ac)
OASIS - Bury The Bone (r)
RASCAL'S II - Blind Man Eden (r)

Friday - February 18
616 - Dash Rip Rock / Hillbilly Frankenstein (r)
B.B. KING'S BLUES CLUB - Ruby Wilson & the King Bs (bl)
BLUES CITY CAFE - Chris Hastings & The Red Eye Blues Band (bl)
CIRCLE CAFE - Faces With Shoes (rb)
COCO LOCO - The Marvells (rb)
FRENCH QUARTER SUITES - Bob Sailey Jazz Duo* / The Bob Masbach Jazz Trio (j)

Saturday - February 12
616 - Six Million Dollar Band / 2 shows / all ages (r)
ANTENNA CLUB - Simpletones / Neckbones (a)
B.B. KING'S BLUES CLUB - Roy Carrier (bl)
BOTTOM LINE - The Buoni's (p)
CIRCLE CAFE - Good Question (r)
CLUB PARADISE - Marvin Seace / Lynn White / Ruby Andra / U Turn Band (rb)
DAILY PLANET - Benefit for the Overton Park Shell
DUNDEE'S - Scott Allen (ac)

TAX PREPARATION for Songwriters, Musicians & Artists
Law Office of Gary W. Lanker
1315 Peabody Avenue
Memphis, Tennessee 38104
(901) 722-9531
Also offering General Legal Services for Corporate and Individual
• Recording
• Video Licensing
• Music Publishing
• Trademarks
• Distribution Projects

Your One-Stop Source For
DR HANDMADE STRINGS
Electric $5.95 Acoustic $7.95
Bass $22.50-$27.50
MEMPHIS MUSICIANS WAREHOUSE
(901) 323-8397 - 2766 BROAD - 1-800-221-BAND

Shake Rattle & Roll FEBRUARY 1994
CHEETAH WHEELIES

SATURDAY, Feb. 5th

THE PUDDIN' HEADS

WED., Feb. 9th & SAT., Feb. 25th

THE PUDDIN’ HEADS

SUNDAY, Feb. 6th

SKIN Fest '94

SATURDAY, Feb. 12th

THE SIX MILLION DOLLAR BAND

2 SHOWS — 1 ALL AGES!!!!!

ALSO WEDNESDAY, Feb. 16th & 23rd

Wednesday is Free Coors 9-Midnight

FRIDAY, Feb. 18th

DASH RIP ROCK

WITH SPECIAL GUEST

HILLBILLY FRANKENSTEIN

SATURDAY, Feb. 19th

THREE THE GREAT INDOORSMEN

2 SHOWS — 1 ALL AGES!!!!!

SUNDAYS (COORS LIGHT NIGHT)

DISCO INFERNO • FREE BEER 9 - MIDNIGHT

OFTEN IMITATED — NEVER DUPLICATED — NEW SOUND AND LIGHT SHOW

18 and Over • BYOB • Open Until 6 A.M.

FRIDAY, Feb. 4th

SCREAMING CHEETAH WHEELIES

616 MARSHALL AS CLOSE TO NEW YORK AS IT GETS

526-6552

Special Guest

A Guy And A Girl

New Wave

Rent Relief: $16

& Coors Will Pay Your Rent

WEDNESDAYS

JUSTIN'S - Thoroughly Dangerous (r)

LINDENWOOD CHRISTIAN CHURCH -

Keyboards! Keyboards! Dan Miller,
Gary Beard and Chris Nemer
perform on the Lindenwood pipe
organ and two large electronic
organs.

MURPHY'S - Zig (j)

NEIL'S - Beat Generation (r)

NEW DAISY THEATRE - Dread
Zeppelin / Six Million Dollar Band (r)

OASIS - Three (r)

POPLAR LOUNGE - Scott Allen (ac)

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

RASCAL'S II- Chosen (r)

RP TRACKS - Jesse Brownfield Duo
(ac)

RUM BOOGIE CAFE - Reba & The
Russells with Jack Holder (c)

SPORTS BAR & GRILL - The Touch
(ac)

T.J. MULLIGAN'S - The Buoni’s (p)

T.J. MULLIGAN'S CORDOVA - Love
Candy (ac)

THE RALEIGH CHURCH - Pastor Elder
Charles Rogers presents a gospel
concert with Gennie Ruth Cheatham
Chandler

Saturday - February 19

616 - Three (r)

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

BEALE STREET - Zydecos Festival

BLUES CITY CAFE - Zydecos Festival

BLUES HALL - Zydecos Fest with Tasso

BOTTOM LINE - Good Question (r)

DUNDEE'S - Take 2 (r)

FRENCH QUARTER SUITES - The
Scott Thompson Jazz Duo* (j)

JAVA CABANA - Mark Allen & Lou
Bond (ac)

JUSTIN'S - Ben Shaw Band (rb)

KING'S PALACE CAFE - Zydecos Fest
with File*

MIDWAY CAFE - Tropix (r)

NEIL'S - The Touch (ac)

NEW DAISY THEATRE - Zydecos
Festival

OASIS - Freemont (r)

PATRICK'S - Eddie Harrison & The
Short Cuts (rb)

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

RASCAL'S II- Chosen (r)

RUM BOOGIE CAFE - Evangeline (r)

SPORTS BAR & GRILL - High Noon (r)

T.J. MULLIGAN'S - Hard Rain (r)

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

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

Sunday - February 20

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

BOTTOM LINE - The Bluebeats (r)

HUEY'S - Big Al & The Heavyweights
(bl)

HUEY'S EAST - The Coolers (rb)

PATRICK'S - Eddie Harrison & The
Short Cuts (rb)

RUM BOOGIE CAFE - Ron Reed and
Bob Salley (j)

Monday - February 21

B.B. KING'S BLUES CLUB - Preston
Shannon Band (bl)
James will be performing at the New Daisy on February 27th.

Tuesday - February 22
MURPHY'S - Russell Caudill & Tom Ward (ac)
OASIS - Motel Six Million (r)

Wednesday - February 23
616 - Six Million Dollar Band (r)
COCO LOCO - The Marvells (rb)
FRENCH QUARTER SUITES - Bob Salley Jazz Duo* (j)
JUSTIN'S - Thoroughly Dangerous (r)
MURPHY'S - Shane & Udo (ac)
PATRICK'S - The Memphis Icebreakers (rb)
RASCAL'S II- Monster Box (r)

Thursday - February 24
COCO LOCO - The Marvells (rb)
FRENCH QUARTER SUITES - Bob Salley Jazz Duo* (j)
JOYCE COBB'S CLUB - The return of Keith Sykes Songwriters Showcase
NEWBY'S - Jimmy Davis & Tommy Burroughs (r)
RASCAL'S II- Monster Box (r)
RP TRACKS - Jesse Brownfield (r)

Friday - February 25
616 - The Puddin' Heads (r)
B.B. KING'S BLUES CLUB - Monkey Beat (bl)
CIRCLE CAFE - Faces With Shoes (rb)
COCO LOCO - The Marvells (rb)
FRENCH QUARTER SUITES - Bob Salley Jazz Duo* / The Bob Masbach Jazz Trio (j)
JUSTIN'S - David Ford (ac)
MURPHY'S - Mash-o-matic (r)
NEIL'S - Big Fish (r)
OASIS - Six Million Dollar Band (r)
POPULAR LOUNGE - Steve & Hal's Hometown News (ac)
RAMPAGE BAR & GRILL - Eddie Harrison & The Short Cuts (rb)
RASCAL'S II- Medicine Machine (r)
RP TRACKS - Jesse Brownfield (r)

Saturday - February 26
616 - The Great Indoorsmen / 2 shows / all ages (r)
B.B. KING'S BLUES CLUB - Monkey Beat (bl)
BOTTOM LINE - The Fabulous Steeler Band (r)
DUNDEE'S - Entourage (r)
FRENCH QUARTER SUITES - The Bob Masbach Jazz Duo (j)
JUSTIN'S - Scott Allen (r)
NEIL'S - Back Stage Pass (r)
NEW DAISY THEATRE - Course Of Empire (r)
NEWBY'S - Lucious Spiller Band (r)
OASIS - Nine Daze Wonder (r)
PATRICK'S - Suz & The Fuse (r)
RAMPAGE BAR & GRILL - Eddie Harrison & The Short Cuts (rb)
RASCAL'S II- Medicine Machine (r)
RED SQUARE - Six Million Dollar Band (r)
RP TRACKS - Skydogs (bl)

Sunday - February 27
B.B. KING'S BLUES CLUB - Famous Unknowns (bl)
BOTTOM LINE - Jesse Brownfield Band (r)
ESTHER'S ON THE SQUARE (T.J.'s) - Debonair (p)
HUEY'S - Monkey Beat (bl)
HUEY'S EAST - The Bluebeats (r)
NEW DAISY THEATRE - James (r)
PATRICK'S - The Fabulous Steeler Band (r)

Monday - February 28
B.B. KING'S BLUES CLUB - Famous Unknowns (bl)
NEW DAISY THEATRE - Juliana Hatfield Three (r)

RUM BOOGIE CAFE - Chicago Rhythm & Blues Kings (bl)
SPORTS BAR & GRILL - Absolute (r)
T.J. MULLIGAN'S - Bob Jungklas & Romeo Rising (r)
T.J. MULLIGAN'S - Bradey / Howe (ac)
WILLIE MOFFATT'S (Mt. Moriah) - Good Question (r)

Your One-Stop Source For
Ovation
Memphis' Largest Selection Of All Ovation Models...
Because The World Isn't Flat
Starting At Only
$249.00
MEMPHIS MUSICIANS WAREHOUSE
(901) 323-8397 • 2766 BROAD • 1-800-221-BAND
You’ll Love
The Selection
We Have For You

T-Shirts
- Alice in Wonderland
- Harley Davidson
- Dead Elvis
... Many others

Lots Of New Posters & T-Shirts
- Lava Lamps
- Sunglasses
- Hilarious Greeting Cards
- Unusual Sterling Silver Jewelry
- Crystal Balls & Stands
- Tarot Cards & Books
- Incense
- Cigarette Lighters & Cases
- Smoking Accessories
- Unique Candles
- Temporary Tattoos
- Fantasy Figurines
- Sand Art

Lectures
February 3
ST FRANCES HOSPITAL - Ricky Burk, Certified Speech-Language Pathologist; lecturer: “What About Stuttering?” Free, call 795-9752. 6 pm, St. Therese Hall.

Lectures
February 6 - March 27
BROOKS MUSEUM - Free Within Ourselves: African Art from the National Museum of American Art

February 25 - May 22
BROOKS MUSEUM - A Renaissance Reunion: Reconstructing a Kress Italian Altarpiece

Just For Laughs
Every Tuesday
COMEDY ZONE - Overton Square Pegs Improv Group

February 7
LAUGH FACTORY - Women Only Night with Mary Beth Riesen and Three Strippers

February 8-13
LAUGH FACTORY - Mary Beth Riesen

February 11-12
COMEDY ZONE - Diane Ford

February 14-15
LAUGH FACTORY - Captain Rowdy XXX

February 16-20
LAUGH FACTORY - Beth Donahue / David Little

February 16-19
COMEDY ZONE - Al Ernst, John Rathbone, Bill Keller
LINDENWOOD CHRISTIAN CHURCH presents Keyboards! Keyboards! (left to right) Dan Miller, Gary Beard and Chris Nemec perform on the Lindenwood pipe organ and two large electronic organs on Friday, February 18th.

February 22-27
LAUGH FACTORY - Marty Putz / Alex Reynundo / James Bean

February 23-27
COMEDY ZONE - Felicia Michaels

Every Thursday
JAVA'S CABANA - Poetry Reading Night

February 18
LINDENWOOD CHRISTIAN CHURCH - Keyboards! Keyboards! Dan Miller, Gary Beard and Chris Nemec perform on the Lindenwood pipe organ and two large electronic organs.

February 5
BROOKS MUSEUM - Cinemasterpieces Film Series. "Flicks Of The Brush" / Moulin Rouge

February 10-13
GERMANTOWN COMMUNITY THEATRE - Romeo And Juliet

February 3-6, 10-13
CIRCUIT PLAYHOUSE - Colored Girls Who Have Considered Suicide or When The Rainbow Is Enuf

February 11
THE PYRAMID - Memphis State vs Dayton

February 12
MID-SOUTH COLISEUM - Memphis RiverKings vs Ft. Worth

February 19
THE PYRAMID - Memphis State vs Alabama-Birmingham

February 23-27
PLAYHOUSE ON THE SQUARE - South Pacific

February 4-6
MID-SOUTH COLISEUM - Memphis RiverKings vs Ft. Worth

February 12
THE PYRAMID - Ole Miss vs Arkansas

February 24
THE PYRAMID - Memphis State vs Arkansas-Little Rock

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

February 26
THE PYRAMID - Memphis State vs St. Louis

2563 Poplar
WORLD FAMOUS POPLAR LOUNGE

Every Wed The MIGHTY CUTOUTS ARE BACK!
Feb 4 JESSE BROWNFIELD & DAVE COCHRAN
Feb 11 & 25 HAL & STEVE'S HOMETOWN NEWS
Feb 18 SCOTT ALLEN

Every Thursday FLOYD THE BARBER $3 cover / $2 Pitchers

Your One-Stop Source For

Hartke Systems
Transient Attack

Come See & Hear the Ultimate 700W Bass Stack!
Over 7'2" Ft. Tall!

Check Out The New Hartke Combo Amps

MEMPHIS MUSICIANS WAREHOUSE
(901) 323-8397 • 2766 BROAD • 1-800-221-BAND
most original and unique artists to hit the music scene in quite a while, and Under The Pink is a great second act. Everything that made the first album so great is still here, and there are enough accessible songs like “God,” “Cornflake Girl” and “Past The Mission” to perhaps give her a hit or two this time around.

---

GEORGE JONES
High-Tech Redneck (MCA)

To quote the man himself, “you can’t put this possum in a cage; my body’s old but it ain’t impaired.” Of all the old school veterans struggling to remain relevant in this era of new country, George Jones seems to be aging the most gracefully. The title track of this album is a great example; it rocks like a Travis Tritt cut, but is still unmistakably Jones. Sure there’s a little filler here and there, but overall High-Tech Redneck proves that the possum doesn’t have to pack for Branson anytime soon. And closing the album with a nod to the late Conway Twitty (a cover of “Hello Darlin’”) shows that he ain’t forgotten where he came from.

---

KEVIN KINNEY
Down Out Law (Mammoth)

My favorite Drivin-N-Cryin record has always been Kevn Kinney’s first solo album, MacDougal Blues, which found him and his band mates concentrating on the acoustic, folky style that occasionally popped up on their early albums. Since then, the band has decided to stick to the hard stuff when recording as DNC, which makes this second Kinney solo album all the more welcome. Down Out Law is almost entirely just Kinney and his guitar, and it’s terrific. He really seems to have a knack for this folk singer thing — he’s got the perfect voice for it, and the songs are some of the best he’s written since MacDougal or Mystery Road.

---

TORI AMOS
Under The Pink (Atlantic)

One of those artists that people either passionately love or profoundly hate, Tori Amos’ second album will provide both camps with plenty of ammunition. If you were fond of her debut, Little Earthquakes, there are no big surprises here. Most of the songs here are still primarily Tori and her piano, with minimal accompaniment — with the exception of Bruce Hornsby, there really isn’t anybody else out there still committed to using a piano (you remember, the kind of keyboards you don’t plug in) as a vehicle for pop music, and it’s refreshing to hear.

But it’s Tori’s voice where she either wins rabidly devoted fans or gets on people’s nerves. At once both soaring and sultry, her singing is admittedly an acquired taste. So are her songs — depending on my mood, I find her lyrics to be either really deep and poetic, or really pretentious and silly... sometimes both within the same song. But there’s no denying that she is one of the
Elvis Costello releases his new *Brutal Youth* album this month; it's his first recording with the Attractions since 1986's *Blood and Chocolate.* Advance word has him returning to the harder sound of his early albums, so all of you who loved the box set will have something new to look forward to. There is also a U.S. tour in the works. By the way, the next two Rykodisc reissues from his back catalog, *Get Happy* and *Trust,* should also be out in the next couple of months.

Speaking of Costello, he also appears on Rob Wasserman's new *Trios* album, which will be released February 15th. Wasserman, a renowned bassist and an occasional member of the Grateful Dead's extended family, teamed up with several intriguing pairs of musicians for this record, in which the only restriction for each song was that it be limited to three performers. Among the duos that Wasserman worked with are Costello and Marc Ribot, Jerry Garcia and Edie Brickell, Neil Young and Bob Weir, Brian Wilson and his daughter Carnie, Bruce Hornsby and Branford Marsalis, two members of the Kronos Quartet, and Chris Whitley and Les Claypool (of Primus).

After watching their former labelmate Meat Loaf strike platinum this past year, Cheap Trick is hoping for a similar comeback with *Woke Up With A Monster,* their first project for Warner Brothers after sixteen years with Epic. Produced by Ted Templeman, the album features the band's version of the Dave Edmunds instrumental classic "Sabre Dance." Look for it this month.

Other artists with new records due in February or March include Bonnie Raitt, Soundgarden, Willie Nelson, Morrissey, Richard Thompson, NRBQ, Bruce Cockburn, Sarah McLachlan, Enigma, Pavement, Eugenius, Sam Phillips, Etta James, Colin James & the Little Big Band, David Lee Roth (featuring a guest duet with Travis Tritt), Hammer, and maybe Motley Crue and Boston.

There are also some noteworthy jazz releases on the schedule. The Modern Jazz Quartet, continuing their 40th Anniversary celebration that actually started two years ago with the release of their box set, release their first new album in years. It features guest appearances by Wynton & Branford Marsalis, Bobby McFerrin, Take 6, Jimmy Heath, Freddy Hubbard, Illinois Jacquet and Nino Tempo.

Another new jazz title with a pretty hefty guest list is Milton Nascimento's *Angelus.* Joining the Brazilian guitarist on this project are Pat Metheny, Herbie Hancock, Wayne Shorter and Jack DeJohnette, as well as some guest vocalists from the pop world: James Taylor, Peter Gabriel and Jon Anderson.

And finally, in reissue news, you can look for the CD release of five older Ramones records, four 1970's Elvis Presley albums, three Dead Can Dance titles, two Alex Chilton twinpaks (*Feudalist Tarts* / *No Sex* and *High Priest/Blacklist,* each pair on a single disc), and a Spike Jones mini-box set.

Also due out this month are quite a few multi-artist compilations and soundtracks worth investigating:

* A Tribute To Curtis Mayfield: * The second Curtis Mayfield benefit album in as many years features the most impressive lineup of any tribute record in recent memory. Among the artists covering Mayfield's songs this time around are Eric Clapton, Phil Collins, Aretha Franklin, Whitney Houston, Elton John (with Sounds of Blackness), B.B. King, Lenny Kravitz, John Mellencamp, Public Enemy, Bruce Springsteen, Rod Stewart, and Stevie Wonder.

* Backbeat: * If you're into alternative music, this soundtrack may just wind up being the coolest album of the year. The movie is about the Beatles' early days in Hamburg, when they were just an up-and-coming cover band, and producer Don Was brought together some modern music heavyweights to play together, in an effort to try and capture that same raw spirit. Romping through such early rock classics like "Twist and Shout," "Long Tall Sally" and "Good Golly Miss Molly" are Dave Pirner (Soul Asylum) and Greg Dulli (Afghan Whigs) on vocals, Thurston Moore (Sonics Youth) and Don Fleming (Gumball) on guitars, Mike Mills (R.E.M.) on bass, and Dave Grohl (Nirvana) on drums.

* With Honors: * The soundtrack to the upcoming Joe Pesci film features new material from Madonna, Duran Duran, Lyle Lovett, the Pretenders, Lindsey Buckingham, Belly and Mudhoney. Also, for you R.E.M. fans who don't want to spring for Kristin Hersh's just-released album, this record conveniently includes her new duet with Michael Stipe.

* Reality Bites: * Yet another soundtrack, this one has new tracks from Lenny Kravitz, Juliana Hatfield, The Posies, Dinosaur Jr., World Party and Hothouse Flowers, along with classic tracks from Squeeze, U2 and The Knack. (Yep, a 1994 remix of "My Sharona").

* Grammy's Greatest Moments: * Atlantic Records is releasing a four volume set of live performances taken from the Grammy Awards, which will include such big names as Sting, Billy Joel, Mariah Carey, Eric Clapton, Bonnie Raitt, Tina Turner, Natalie Cole, Phil Collins, Whitney Houston... well, you get the idea — all the artists you normally see every year come Grammy time. The four discs will be available individually in record stores, or as part of a box set that will be sold through infomercials.

Your One-Stop Source For

SOLDANO

NOW IN STOCK!!!

MEMPHIS MUSICIANS WAREHOUSE

(901) 323-8397 • 2766 BROAD • 1-800-221-BAND
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 Nightclubbing, 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

ENTERTAINMENT OPPORTUNITY! Own your own concert promotion and entertainment booking company. Join America's largest entertainment agency network. No experience required. Full support provided! Huge potential! $999 investment. (800) 572-2536. 2/94

JAY DEE'S GUITAR REPAIR
Reasonable Rates - Quick Turnaround
World Class Quality - Ace Setups
And Fret Work
Tuesday - Saturday Noon Til Six
Call 726-4633

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 SR&R. There is a 30 word maximum on all classifieds unless first cleared through the SR&R office. No phone orders taken - mail in only.

INSIDE SOUNDS is accepting material from artists and songwriters for upcoming projects. P.O. Box 171282, Memphis, TN 38187.

MALE VOCALIST needed for new metal/alternative band. Focus on originals, practice, recording and gigs. Into U2, Rush, Pumpkins, King’s X. We’re ready if you are! 795-3622 or 682-3942. 2/94

HE'S BAAAACK!!! ROCK & ROLL DRUMMER available for working band. Call Steve Buyer at 358-2457. Serious pros only, please. 2/94

GUITARIST from Minneapolis, 40 and looks... rocks good. Acoustic, electric, DigiTech RPI, vocals. Studio and live experience. 60-90. No drunks. Hard edge and relocating. Call Wood 342-7797. 2/94

HELP!!!! I am looking for friend, Sheila Westberry. Successful information will be rewarded. Call Greg collect at (407) 894-5111. 2/94

ELECTRIC BLUES Strat. 23 years experience from SF Bay area seeks working opportunity. Traditional, contemporary style tone dynamics. Eddie 385-8687. Lesson available. 2/94

HEY DRUMMERS! looking for clean, fun, challenging band environment? Established, progressive Christian rock band seeks talented, creative, flexible drummer. Originals and some covers. Call Aimee or Mike at 363-8725. 2/94

DRUMMER WANTED by Nashville based country band. Pro equipment, look, attitude. Must be able to travel. Group has investor, product and dates. Call (615) 664-2383. 2/94

YET FOR ALL THESE PLAYERS, EVEN THOUGH MEMPHIS MAY HAVE FEW VENUES FOR REAL JAZZ, THE MUSICAL CLIMATE HERE NURTURED THEM IN A WAY THAT MUST SEEM IMPROBABLE TO YOUNGER MUSICIANS WHOSE TRADITION MAY EXTEND BACK TO THE MAHAVISHNU ORCHESTRA IF THEY'RE EXCEPTIONALLY LITERATE. Their appearance here should be seen as a rare opportunity to hear world-class improvisers in a city with an important but neglected jazz tradition. It should also afford more than a little food for thought for those inclined to muse about the state of such an art in a city notoriously indifferent to its own musicians — unless, of course, they die in a spectacular manner. Memphis' musical heritage includes the jazz of James Williams and Harold Mabern, Tony Reedus and Mulgrew Miller, Donald Brown and Fred Ford, Booker Little and Phineas Newborn, and George Coleman and Frank Strozier, just as much as it does the blues of Furry Lewis and Howlin' Wolf or the rock and roll of Elvis Presley and Jerry Lee Lewis.

— Edd Hurt

The Contemporary Piano Ensemble will appear at the Paramount Ballroom on Wednesday, Feb. 9 for two show, at 7 and 9 p.m. Tickets are $17.50 and $19.50 and are available at the Paramount Ballroom.

Keep In Touch With The Memphis Music Scene! For Only $25.00 We Will Keep You Informed About Musical Happenings In The Birthplace Of Rock And Roll!

Name ____________________________
Address ____________________________
City, State, Zip ____________________________

Send Your Check Or Money Order To: Shake, Rattle & Roll, 1725 B Madison, Suite 3, Memphis, TN 38104
Introducing the TRIDENT SERIES 90 Automated Console

STUDIO A:
- 24 track digital & analog
- Large tracking room
- Two iso booths

STUDIO B:
- 16 track digital
- Two tracking rooms

Adams-Smith • adat • AKG • AKG "The TUBE" • AMEK/TAC • Aphex • BBE • Behringer • Beyerdynamic • Countryman • dbx • Drawmer • EV • Eventide • JBL • Klark Teknik • KRK • Lexicon • Meyer Sound • Microtech "TUBE" • Neumann • Orban • Otari • Sennheiser • Shure • Sony • Summit Audio • Tascam • TC Electronic • Time Line • Trident • Yamaha

Call for booking information
Phone (901) 276-8542   Fax (901) 276-8546
STONE TEMPLE PILOTS
"Core"
$8.99 Cass.
$13.99 CD

STONE TEMPLE PILOTS
"It's About Time"
$7.99 Cass.
$12.99 CD

MICHAEL BOLTON
"The One Thing"
$8.99 Cass.
$13.99 CD

BLIND MELON
"Blind Melon"
$8.99 Cass.
$12.99 CD

THE BODYGUARD
Original Motion Picture Sdk.
$8.99 Cass.
$12.99 CD

Kenny G
"Breathless"
$8.99 Cass.
$12.99 CD

DR. DRE
"The Chronic"
$8.99 Cass.
$12.99 CD

ERIC CLAPTON
"Unplugged"
$8.99 Cass.
$13.99 CD

LITTLE TEXAS
"Big Time"
$7.99 Cass.
$12.99 CD

PEARL JAM
"Pearl Jam"
$8.99 Cass.
$13.99 CD

METALLICA
"Live Sh*t: Binge & Purge"
$34.99 CD

BROOKS & DUNN
"Hard Workin' Man"
$8.99 Cass.
$12.99 CD

BABYFACE
"For The Cool In You"
$8.99 Cass.
$13.99 CD

BABYFACE
"For The Cool In You"
$9.49 Cass.
$12.99 CD

ALAN JACKSON
"A Lot About Livin'...
$8.99 Cass.
$12.99 CD

Be sure to watch the
AMERICAN MUSIC AWARDS
Monday, February 7 on ABC!