March 1994

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Why Are These Guys So Angry?

Inside this issue:
- Night Clubbing Spotlight On FreeWorld
- One Nation Under A Groove
Meet Billy Sheehan and Paul Gilbert along with Mr. Big at the Musitron 4-5 PM before their New Daisy show March 8th.

- Group Therapy For Home Recording Enthusiasts — Every Thursday, 5-7 PM

- Sign Up Your Act Now For The Musitron Jam At The New Daisy — Wednesday March 9th and Wednesday April 13th

- Bring Your Instrument To The Musitron / Beale Street Blues Society Blues Jam Every Tuesday at Blues City Cafe On Beale Street

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Ice, Ice, Baby —

So, where were you when the lights went out? February was pretty much the month from hell for most Memphians, after the ice storm left thousands of citizens in the dark. Including, unfortunately, the office of Shake, Rattle & Roll. If you were among the lucky citizens had power restored after only a few days of misery, count yourself as blessed. As of this writing, we’re still in the dark — over ten days and counting without any electricity. We’re doing our best under these strenuous circumstances to forge on, but do you have any idea what a bitch it is trying to write by candlelight? Apparently our plight was a source of amusement to some — Commercial Appeal columnist Larry Nager told us that we should call this issue Shake, Rattle & Roll: Unplugged.

Not unexpectedly, the ice storm’s aftermath brought out the weird in a few people. After power was restored in a sector of East Memphis, a resident got on the talk radio pulpit and reported seeing Elvis himself standing atop the TVA towers near I-240, seconds before the lights came back on. Hey, never underestimate the power of the King.

And one night during the ice crisis, things got pretty crazy inside Newby’s on the Highland Strip. It was the club’s weekly Professional Musicians Jam night, so named to distinguish itself from the anyone-is-allowed-onstage format of many open mic nights. This Tuesday night event is quickly becoming the place to be if you’re into seeing lesser known players mixing with local heroes and the occasional celebrity cameo.

On this particular evening the Cadillac Cowgirl was the hostess and scads of musicians there, including Jason D. Williams, Robert Johnson, and Joe Sanders among others. It was a hot night, musically speaking, and I was there for most of it. Unfortunately, I had to leave early and go home to watch my candles melt in the dark.

Not long after my departure the power went out inside Newby’s, prompting the musicians into an all-out unplugged blues jam, complete with mucho audience participation. But I’m not too sorry I missed out on this one. Especially since an overenthusiastic — and utterly inebriated — audience member was so into this impromptu happening that she went into a tirade after discovering that a certain magazine publisher (read: ME) was no longer around to witness this event. This lovely lady was outraged to the point where she publicly called for a small, yet delicate part of my anatomy to be severed from my body and thrown out into the street. Then,
SUMMER TOUR PREVIEW:

The big guns are hitting the road this summer, with Pink Floyd, the Rolling Stones, Barbra Streisand, ZZ Top, the Grateful Dead, and probably even the Eagles all making tour plans. Combine these acts with some of the ones already out there on the concert circuit, like Pearl Jam, Michael Bolton, Rod Stewart, Billy Joel, and virtually every major country act, and you have the makings of a strong summer, something that concert promoters could desperately use after a few lean years.

Of course, the biggie this year is still Lollapalooza; after 1993's somewhat disappointing lineup and some resulting bad press, the traveling all-day festival is set for a comeback of sorts. The roster this year, while not carved in stone yet, certainly looks strong: Nirvana, Smashing Pumpkins, the Beastie Boys, the Breeders, George Clinton, and several other smaller bands to alternate between opening slots on the main stage and showcase spots on the festival's second stage. At last report, Johnny Cash, who had been mentioned quite a bit as a possible headliner, may limit himself to a few dates on a proposed acoustic stage, if he joins the tour at all. Which may be just as well — I think my head would explode if I got to see George Clinton and Johnny Cash on the same day. (Although I do love the idea of June Carter and Courtney Love hanging around backstage together, trading tips on how to handle their men...)

What's in store for Memphis? Well, everybody wants Lollapalooza, but at press time, Perry Farrell and company haven't announced dates yet. Pink Floyd is definitely out — they'll be playing Nashville and Birmingham instead. Streisand seems unlikely as well; she's limiting her tour to the big league cities where nobody has a problem with ticket prices over three figures. The Dead will be setting up camp on the banks of the Mississippi this year; unfortunately, it'll be in St. Louis at the Riverport on July 26 and 27. No definite word yet on some of the others, although ZZ Top would seem to be a given at some point, and the Stones are certainly familiar enough with the Liberty Bowl to give Memphis a call when they start mapping out their tour.

What is fairly certain is that for the second summer in a row, Mid Island should have a strong concert season. Once a 90-pound weakling in the world of outdoor amphitheaters, the Island's smaller size worked to its advantage last year, as many artists found that they liked performing in sold-out smaller venues a lot more than playing to a lot of empty seats. This will undoubtedly continue this year. And given the city's new
infatuation with modern rock, not to mention its continuing love affair with country music, both musical camps should have a lot to choose from this summer.

One possible obstacle to some of the heavier alternative shows: the Amphitheater doesn’t exactly lend itself to the currently fashionable (and incredibly annoying) practice of part of the audience picking people up and passing them around on outstretched arms. I can see a lot of flannel-clad kids getting passed right into the concrete orchestra pit. (Not that there’s anything wrong with that; maybe while they’re down there, someone can give them a lesson in proper concert etiquette.)

**SHORT TAKES:**

A new Jimi Hendrix album, simply entitled Blues, is scheduled for release on April 5. The album features mostly unreleased songs, all chosen to make the case that Hendrix was vastly underrated as a blues guitarist and vocalist. No arguments here.... The Rolling Stones, before releasing their new album in June, will be reissuing their post-1971 catalog on their new label, Virgin Records. The eleven titles, from Sticky Fingers onward, have been out of print since last summer, and the new editions will feature greatly improved sound. In the band’s continuing quest to get you to buy their old albums as many times as humanly possible, eight of the titles will first be released as “Collector’s Editions” with special packaging, with the regular versions hitting the stores a month later....

Four of the major record industry conglomerates have announced plans to team up with Ticketmaster to start a new video music cable channel. The backlash against MTV’s ever-increasing amount of non-video programming is picking up steam — anybody else out there remember when you used to be able to watch music videos whenever you wanted? Ah, the good old days.... Meanwhile, somebody still has a lot of pull at MTV, as the network recently featured yet another Michael Jackson Weekend, the third one they’ve had since the Gloved One’s extracurricular activities got him in trouble last year. It’s not like Jackson has a new album or tour that warrants this kind of tribute; indeed, the entire thing comes across as a propaganda effort from Jackson’s camp or his record company. It’s sad that a network that proudly trumpets its impact on the youth of America, a network that was a major player in the last Presidential election, can be bought so easily....

**THINKING ABOUT JAZZFEST?:**

If you can’t wait until our own Memphis in May Beale Street Music Festival, it may be time to start thinking about heading south for the annual New Orleans Jazz & Heritage Festival, perhaps the premiere outdoor music festival in the country. Spread out over two weekends, it’s a music lover’s delight. If you want to check out the opening weekend (April 22-24), some of the acts performing include Dr. John, Little Richard, Jimmy Buffett, Buddy Guy, the Allman Brothers Band, Allen Toussaint, the Band, Boz Scaggs, the subdudes, Ahmad Jamal, Stanley Turrentine, Max Roach, Buckwheat Zydeco, the Dirty Dozen Brass Band, and a couple of hundred other Louisiana-tinged acts.

The second weekend looks even better, partly because it adds an extra day (April 28-May 1), but mainly because of the lineup: Aretha Franklin, the Neville Brothers, B.B. King, Willie Nelson, the Count Basie Orchestra, Taj Mahal, Bob Weir & Rob Wasserman, Randy Newman, Stephen Stills, Etta James, the Robert Cray Band, the Staple Singers, Ry Cooder, David Lindley, Ali Farka Toure, Sonny Landreth, Wynton Marsalis, Joshua Redman, Tito Puente, Beausoleil, and again, every Cajun or zydeco artist you’ve ever heard of. For my money, this is the best weekend road trip in America. For a complete schedule or more information, call (800) 488-5252.
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 April issue is Wednesday, March 16th.

CROSSTOWN RECORDERS Country sensation Eddie Smith has been tracking with Rusty McFarland engineering. 68 Comeback is cutting for a Sympathy For The Record Industry release. McFarland is engineering. Ron Levy has been producing a bunch 'o folks for Bullseye Blues Records including Preston Shannon who had overdub help from the Memphis Horns: Jimmy McCracklin who is being mixed; and Ann Peebles who just began tracking. Two Nashville songwriters, Dan Tyler and Larry Gottlieb, are cutting publishing demos. McFarland has been engineering. Chuck Maxwell has been recording for the American Family Association. McFarland engineered. And last but not least, Buddy Nementz squeezed in behind the board long enough to cut a few tracks with the Liquid Paper Boys. Way to go Buddy!

SUN STUDIO Bob Camp was back in Memphis for a short visit to produce Kyle Moyers. The legendary Roland Janes mixed and co-produced the session.

KIVA Lee Rocker’s band Big Blue began recording. Greg Archilla is engineering the sessions. SMK was in mixing and over dubbing. Kevin Haywood is engineering. Sanchez Harley produced a Christmas ’94 album consisting of various artists. Mark Nevers engineered.

THE CONTROL ROOM Jack Hammer is cutting a demo with studio owner Jimmy Enright producing and engineering. Animus started work on a self-produced EP. Enright is engineering. Rodney Swing continues to cut publishing demos with Enright behind the wheel.

INSIDE SOUNDS A demo was cut with local rockers Three. The Memphis Sheiks are still overdubbing for upcoming releases. Also, the soon-to-be-if-not-already-world-famous Wampus Cats are recording a blues album project. Rick Caughron engineered everything.

ARDENT RECORDING Second-generation supergroup Bloodline spent time in Studio A tracking and overdubbing for their upcoming SBK release, with Joe Hardy producing and engineering and Erik Fletrich assisting. They are currently mixing in Studio B. Also in A, Tora Tora, featuring Memphis homeboys Keith Douglas, Patrick Francis, John Patterson, and Anthony Corder, are recording their new album for A&M with Tom Werman producing and Eddie DeLena engineering. Skidd Mills is assisting. (Douglas and his wife Kelly recently added a new release to the catalog—a baby boy named Kelfer). Meanwhile, Studio C hosted a parade of regional projects. Arkansas outfit Punkinhead worked on a self-released project. Jim Dickinson produced while Jeffrey Reed engineered and Mike Kennedy assisted. Then Ed DeGarmo, Dana Key, and the DeGarmo & Key Band began work on their new album for Benson Records. John Hampton co-produced and engineered, while Mills assisted. Oklahomans Wake tracked and overdubbed a new recording for David Box Entertainment. Hampton produced and engineered with Mills assisting. And One Voice (Muscle Shoals-based Bonnie Thompson and Karen Friedrick) demoed three songs with Reed engineering.

THE WAREHOUSE Starting off last month was Arkansas based band Free Radicals. Gary Harwood produced, engineered and mixed all three songs. Marantha Quartet was back in to mix 10 songs they plan to release independently. Harwood also mixed. Rapact Alley Cat was in tracking with Harwood and Brian Smith. Neno And The LMG Mafia did vocal overdubs and mixed four songs with Harwood and Smith. Rick Caughron along with producer Richard Hite sequenced and mastered Memphis Archives, a 10 CD compilation to be distributed by Allegro. Coming in March are new releases from Outlaw Recording artists Son Of Slam and Al Kapone. Eii Ball and Brad Vosburg mixed two songs for the Son Of Slam project. Ball and Harwood sequenced the album.

EASLEY RECORDING The Grifters have a new Easley-recorded release out this month on Shangri-La Records. In the studio, Come from Boston started work on their upcoming CD for Matador Records. The Grifters mixed up their latest CD for Shangri-La Records. James Eddie Campbell started work on his upcoming CD for Loverly Music. Guests included the Marilyns, Rick Steff and Rob Jungklas. Uncle Tupelo was in cutting with former hilltop/current Uncle Tupelo member John Stiratt, Larry Brown, a singer from Nashville, recorded seven songs for shopping. Cindy Hunt produced material for an upcoming Miss Tennessee production.

DELTA SOUND Bill Haney continues to cut for independent release. Kevin Owens was in overdubbing steel on various projects. J.J. McClendon finished cutting demos. TKO is completing their album. Ken Laxton has been producing everything with Barry Earnheart behind the board.

315 BEALE God Street Wine from Manhattan just starting cutting for Geffen Records. Jim Dickinson is producing this alternative/dance band with Mike Cruiser engineering.

SOUNDS UNREEL Larry Norman of Californian, one of the modern pioneers of Christian rock, was in working on a solo project for independent release. The self-produced sessions were engineered by Dawn Hopkins. Bobby Rush has been cutting new material.

Robert Jackson is producing and engineering. Becky Russell came in and cut four acoustic demos with Jack Holder on guitar and Rick Steff on keys. Hopkins engineered and Rob Jungklaas produced.

ROYAL RECORDING Tashio Orito from Japan has been in cutting three r&b songs for release on his own Japanese label. Lawrence and Willie Mitchell produced with Willie Mitchell and William Brown mixing. John Mayo is cutting a three song single for upcoming release. The Mitchell's and Brown are co-engineering.

POWER HOUSE It seems the Power House fax machine went south for the winter. Now that it has returned from a well deserved vacation, here’s the scoop for both January and February. Baker and Associates, Peter Buck Productions and Jane Rodack for Resneck and Associates have all been cutting radio spots. Historian Shelby Foote added his vast knowledge and voice to production tracks for an interactive CD-ROM game about the Civil War which is soon to be released through Turner Broadcasting. Atlantean Marueen Corley produced while Steve Hauth engineered. Local Christian artist Chuck Guthrie cut four sides for his soon-to-be-released EP. Art Johnson programmed the side while co-producing. Local gospel act Mishay cut materials for both a cassingle release and major label shopping. Corey Harris, wide receiver for the Green Bay Packers, funded the project as Reginald Crenshaw and Anthony Walker shared production duties.

David Bradley engineered. PH's new publishing arm, PowerHitters, began production on several tunes to be included in their new catalog. Writers Dan Lenzini, Mike Stovall and Phil McKelvey with Jon Anderson produced. Bradley engineered yet everything. In addition, we'd like to wish good luck to our staff engineer of three years, David Bradley, who has moved on to Los Angeles to seek his fame and fortune. Many thanks, stay in touch. Later dude!
THE FINAL BALLOTS FOR THE 9TH ANNUAL PREMIER PLAYER AWARDS WERE MAILED LAST MONTH TO ALL CURRENT MEMBERS OF THE MEMPHIS CHAPTER OF NARAS. THIS YEAR'S EVENTS WILL HONOR LOCAL MEMBERS OF THE MUSIC INDUSTRY ON WEDNESDAY, APRIL 13, IN THE MEMPHIS BALLROOM OF THE PEABODY HOTEL.

Recording artist/writer and film star Isaac Hayes will be on hand to personally receive the NARAS Governors Award from the Memphis Chapter Board of Governors, and the Distinguished Achievement Award, from Memphis State University's College of Communication and Fine Arts.

Premier Player Awards will be given in the following categories: Best Band, Female Vocalist, Male Vocalist, Producer, Engineer, Songwriter, Brass Player, Bass Player, Keyboardist, Drummer, Woodwinds, Strings, and Guitarist.

For ticket information call the NARAS office at (901) 525-1340.

Sometime this month the new executive director of the Memphis Chapter will be named. Deborah Camp, who has served as director for almost eight years, will be leaving as soon as her replacement is appointed.

"I am delighted that we are finally going to have a full-time director with a full-time office in Memphis. It is a situation we've been looking forward to for a very long time. The Memphis Chapter, and certainly the city, will benefit from having a strong NARAS presence here."

Camp has held the position on a part-time basis and did not want to continue in the full-time capacity. "I have a small business that is really starting to grow after just three years. I was really torn about making the decision to leave NARAS, but I felt it was the right thing to do. Clearly, I could not do both." Camp's company, the Delta Consulting Group, publishes the annual Doing Business in Memphis directory.

Nancy Shapiro, formerly the executive director of the Nashville Chapter, has recently taken one of the newly appointed Regional Directorships with the Recording Academy. Originally from Memphis, Shapiro will coordinate chapter recruitment and other activities with the new Memphis director. She will also attend the March Board of Governors meeting to meet the board and tell them about her new role in the Academy.

Ron Kramer, who served as the National Chairman of the Board from 1991-93, was recently named as the first National Director of Member, Chapter and Branch Services. Prior to taking on this new NARAS post, Kramer represented creative talent in music, television and film industries as president and owner of Ron Kramer Company, Inc. He has served as V.P. & General Manager of Amherst Records, and was Senior Vice-President of Capitol/EMI's Music Publishing Operations. His role will be to help expand the Recording Academy's scope and services to its members.

Three distinguished artists and one music industry pioneer were named the recipients of the NARAS' Lifetime Achievement and Trustees Awards. The new recipients of the Lifetime Achievement Awards, which honor lifelong artistic contributions to the recording medium, were jazz innovator Bill Evans, "Queen of Soul" Aretha Franklin, and master pianist Arthur Rubinstein. The 1993-94 Trustees Award, which recognizes outstanding contributions in a non-performing capacity, went to jazz record producer Norman Gramz. The honorees join such past recipients as Ira Gershwin, Cole Porter, John Coltrane, Bob Dylan, John Lennon, Hank Williams, and Robert Moog.

Around the first of May, the Memphis Chapter will move into a new suite of offices. The exact location and further details will be forthcoming. Until that date, people interested in joining the Academy may call the Memphis Chapter at (901) 525-1340.
With Dazed And Confused hitting video store shelves this month, it's time to get nostalgic and look back at a few movies that accurately portray the lives and loves of teenagers. Almost anybody can make a decent high school picture, but as we all remember, there was a lot more to being a teenager than what happened in school. Just call it the "Coming of Age" genre of film, and check out some of the following.

Dazed And Confused was a critical fave last year, but it didn't really do too well at the box office — possibly because of a marketing campaign which tried so hard to play up the drug use in the movie, many people probably thought it was a Cheech & Chong film. Which is a shame, because that's not what this movie is about. Set on the last day of school in 1976, Dazed merely allows us to spend the day with a wide assortment of teens as they get ready for summer. Both funny and poignant, the real power of this movie is how deadly accurate it is in nailing the essence of the mid '70s. Trust me, I was there.

In capturing a specific era through the eyes of teenagers, Dazed And Confused's obvious forefather is American Graffiti, the movie that single-handedly started the '50s revival craze back in the '70s. Just as accurate in its own way as Dazed is, American Graffiti provided breakthrough roles for Richard Dreyfuss and Harrison Ford, as well as allowing Ron Howard to break out of his Opie stereotype... right into the Richie Cunningham character that would haunt him until he started directing. Well worth another view after all these years.

Another of Dazed And Confused's strengths is its ensemble cast, made up almost entirely of unknowns. Likewise, even though the first thing most people remember about Fast Times At Ridgemont High is Sean Penn's clowning around as perpetually stoned Jeff Spicoli, the best thing about the movie is how brightly the entire cast shines in this snapshot of early '80s teenage life in Southern California. Fans of Say Anything or Singles are especially urged to give this one another look, as it was writer/director Cameron Crowe's first foray into movies. Although Crowe didn't direct this one, it was based on the book he wrote after spending an entire year undercover as a student, which may be why most of this movie rings so true to anyone from that era.

It's almost nostalgic watching a Brat Pack movie in 1994, but if you haven't seen The Breakfast Club in a while, you may be surprised how well it has aged. Five students stuck in detention hall turn their punishment into a peace summit of sorts between all the various high school cliques — the jocks, the hoods, the nerds, the socialites, and the oddballs — and find that maybe they aren't all that different after all. Proof positive that John Hughes used to make some pretty decent movies.

For those of you who like a little black comedy mixed with your teenage angst, the movie to check out is Heathers. This wicked little movie, starring Winona Ryder and Christian Slater, takes vicious swipes at peer pressure and the hierarchy of high school, as mysterious misfit Slater plots to take a few rungs out of the social ladder. This was Ryder's first great role, and Slater is equally good, using all of his trademark Jack Nicholson Jr. quirks. And in an eerie bit of precognitive casting, Shannon Doherty plays a up-and-coming prima donna who turns into a world class bitch. What a stretch.

— Howard Bannister
The Memphis Chapter of the Recording Academy Announces

The 9th Annual Premier Player Awards Show

Wednesday, April 13th, 1994

Memphis Ballroom • Peabody Hotel

Special Appearance by Isaac Hayes

Recipient of 1994 NARAS Governors Award

Live Music • Presentation of 13 Premier Player Awards

For Ticket Information

Call (901) 525-1340
SHAKIN’ Continued from page 3

upon learning that no one from the Memphis Flyer was in attendance either, she called for the same punishment to be inflicted upon their publisher. Oh well, at least I’m in good company.

New On the Block —

Anyone remember the heyday of Overton Square, back when clubs like Solomon Alfred’s, Lafayette’s, and Trader Dick’s were hopping with live music? Well, things haven’t been the same at the Square since those clubs (and many others) went out of business. Though some of the area restaurants (and the Comedy Zone) seem to be doing well, the live music scene at the Square has withered and pretty much died. But this month there’s hope on the horizon. A new Overton Square club called Madison Station will open their doors this month, starting with two shows by perennial Memphis favorite Henry Gross on the 4th and 5th. The club is located on the site where the Boogie Rack once stood, and has been renovated from top to bottom. According to owner Vella Reagor, not only will Madison Station feature live music, it’ll have live music seven days a week. How many other local venues can you name that do the same?

On the other side of town, we’ve heard that a honky tonk for teens called Tumbleweeds will open in the Raleigh area this month.

Celebrity Encounters —

I don’t know who handles the booking for Jason D. Williams and his band, but I sure would like a piece of the action. First they get to play for the President of the United States inside the White House, and now they’ve performed for the Dallas Cowboys at their private Super Bowl victory party. The team’s owner is apparently a big fan of the wild piano pumper, and had the band close the party even though some ‘name’ acts also performed. According to band drummer Ringo Jukes, Williams is now managed by Henry Stiltz, who also handles the business affairs of some Nashville singer named Wynonna. Jukes also reports that another record deal for Williams is looking quite promising.

Down on Beale Street last month, another Memphis band had their own brush with a celebrity. The day after his Pyramid concert, Billy Joel was in the audience while Eddie Harrison & the Shortkuts were onstage at the Rum Boogie Cafe. The band was just about to take a break, until Joel got the sudden urge to join them onstage, unannounced and uninvited. This is usually considered rather rude behavior, but when the Piano Man decides to jam, you go with it. According to Harrison, Joel performed with the band for about an hour, doing some blues and soul numbers. Then he left the stage and went out into the night with his entourage of bodyguards. Harrison didn’t even get a chance to speak with Joel after the set, but enjoyed his appearance nonetheless.

Finally, if you were paying close attention when Faith Hill appeared on The Tonight Show last month, you might have noticed that Memphian Greg Morrow was manning the drums.

On The Radio —

By now most alternative music lovers know that we have two radio stations espousing that format, one on the FM band (95.7 or “96X”) and the other on the AM (1430 AM or “14X”) Can you guess which of the two has a weekly show devoted to Memphis artists, signed or unsigned? Well, its the AM station. 14X has a Thursday night show called “Spotlight X,” and has already aired interviews and music by Nine Daze Wonder, Neighborhood Texture Jam, The Devil Brothers (who allegedly broke a few FCC rules by uttering one of those seven naughty words you’re not supposed to say on the radio), Impala and the Simpletones. According to 14X’s Travis Bedwell, artists scheduled to appear on Spotlight X this month include The Six Million Dollar Band, Bury The Bone, Alluring Strange, and DDT.

Bedwell also stated that the Great Indoorsmen are getting regular airplay on the station.

To the best of our knowledge, local artists aren’t getting airplay yet on 96X, but since I’m a frantic channel scanner, they could be playing local stuff and I just missed it. We attempted to reach 96X’s program director, but were unable to talk with him before our press deadlines.

Finally, a huge salute to 96X’s sister station WEGR FM-103. Rock 103’s Wakeup Crew’s 3rd Annual Radiothon raised over $180,000 to benefit the Ronald McDonald House, enough to pay off the house’s mortgage.

Until April, that’s What’s Shakin’.

— CPJ Mooney
“Christianity will go. It will vanish and shrink. I needn’t argue with that; I’m right and I will be proved right. We’re more popular than Jesus right now.”

— John Lennon, 1966

When John Lennon uttered the above words back in 1966, he outraged a nation. Practically overnight he went from being the witty, funny Beatle to Public Enemy #1.

And when The Beatles arrived in Memphis to play the Mid South Coliseum soon afterwards, it was amidst a lot of protest and even a few death threats. Lennon struck a nerve that few in the Bible Belt could handle. He had touched a taboo. But that was John — he was outspoken.

There aren’t too many taboos left to talk about these days, but an undeniably touchy topic to bring up, especially in Memphis, is race. Even though rappers and some other black people can call each other ‘nigger’ without much repercussion, God help the white man who uses the word, especially if he is a public figure. Nearly thirty years after Lennon found himself waist deep in controversy, Son of Slam’s lead singer and chief lyricist Chris Scott is ready to wade in himself. So just who is this white guy who proudly and publicly enjoys using what some might consider fighting words?

Well, like what happened to Lennon, Scott’s statement is taken somewhat out of context. His vocabulary came into question while he was explaining why his group, one of the most popular hard rock bands in Memphis, performs a song titled “Rock and Roll Nigger.”

“It’s not an anti-black, racist song,” Scott explained. “The word ‘nigger’ is a symbol. It’s about being an outcast, outside of society.” The song is one of six on the new Son Of Slam EP, Trailer Parks, Politics, and God, which is scheduled to be released later this month on Memphis-based Outlaw Records. “Rock and Roll Nigger” isn’t even their song — it’s a vintage Patti Smith song from the punk era. But all of the other material on Trailer Parks was written by the band, and it should gather just as much attention. Both musically and lyrically, this mini-album is a reflection of the group’s “Take No Prisoners” approach to rock and roll. It’s loud, angry and defiant, right down to the album’s outrageous cover photo.

Though relatively unknown outside the Memphis hard rock community, Son of Slam has long been considered major players on that circuit, regarded by most as the best unsigned band in their genre. For four years, the band — Chris Scott, Eric Lewis (guitar), Terenee Bishop (bass), and John Bonds (drums) — has been patiently doing their own thing, cementing their popularity here in their hometown while occasionally hitting the road to build their regional appeal. The current trend these days is for bands to put out an album on their own once they have a big enough fan base and have saved enough cash. That album is then used to hopefully get the band signed to a record company. But Son of Slam leapfrogged over that rung on the ladder of success when they signed last year with Outlaw.

Until recently, this band hasn’t seemed terribly interested in playing the music biz game. They’ve done the occasional industry showcase, like Austin’s South By Southwest convention and Memphis’ own Crossroads showcase, and they also briefly flirted with Sony, who put their song “Push” on a promotional CD of unsigned bands. But for the most part, Son of Slam has been a self-contained organization since their formation in 1990, perfectly content with honing their craft through club dates and writing songs.

After their appearance at last year’s Crossroads, however, the group decided it was time to take the next step and get more involved in the business end of things. After the showcase they started talking to Eli Ball, producer and one of the head honchos at Outlaw. “We decided that we had done about all we could do by ourselves,” recalls Scott. “Last year after Crossroads, we got some interest from Eli and Outlaw…[and] we wanted to be on an independent label and have the freedom to represent the band in the way we felt was right.” In August they began
cutting tracks at the Warehouse, Outlaw’s studio and headquarters.

It wasn’t Son of Slam’s first foray into a recording studio. Two years earlier, the group cut a handful of songs in a two-week recording blitz at Rivastudios, one of the top facilities in Memphis. What came out of those sessions was a sound that suggested the group was leaning towards the Seattle flavor that was then taking over the charts: hard rock with a taste of the alternative thrown into the mix.

Despite the fact that those songs were only intended to be demos, they were well produced, almost *too* well produced. What emerged from those sessions did not accurately reflect the rough edged, sonic furor of their live shows. Three of the songs cut at Rivastudios, “Holes,” “Push,” and “Sick,” appear on *Trailer Parks*, but sound totally different from the early versions; the polish has been removed and the songs have been given a more raucous and ragged edge that is much truer to the way Son of Slam sounds onstage.

“The Kiva stuff we worked with a producer that had a (preconceived) idea of what the band should sound like,” Scott explains. “On the second time around, we worked with a producer [Eli Ball] that let the band sound like they are.”

It is ironic yet somehow fitting that Son of Slam’s first release will be on the same record label that issued albums last year by street rapper Al Kapone and gangsta duo Skinny Pimp & 2-11. If street-oriented gangsta rap is indicative of the anger and frustration of young inner city blacks, then Son of Slam may represent the flip side of the coin: Mississippi good ole boys who are just as angry and frustrated at their contemporaries in the hood.

These feelings of anger and contempt permeate *Trailer Parks, Politics, and God*, and it starts before you even open the wrapper. The cover photo depicts a scruffy looking youth in a trailer park giving the camera the finger. The boy’s pants are halfway down, and he appears to be urinating. It will be interesting to see how retailers react to the photo; don’t expect it to get a big push from Wal-Mart.

Inside the album is straight ahead, furious hard rock, ranging from “Push” (a song about “simply being fed up” according to Lewis), to the aggressive lament “Holes,” to the somewhat autobiographical “Plight.”

Talking about this last song, Scott reveals that it’s basically about my fight to break away from vices, things that have plagued my family for years. My father was an alcoholic, and it’s been determined that alcoholism is passed on [by heredity].

“I just recently quit drinking… I parted hard for a lot of years, and I had a great time doing it. But I want to be successful at what I do, and right now my time is consumed with the business I choose to be in. If it’s not writing, it’s playing or taking care of some kind of business. That’s what consumes my day now. If I take time to drink, I’m not giving my band or myself the right amount of dedication. There’s just not enough time in the day for me to go out and get drunk and still be able to take care of business.”

The song on *Trailer Parks, Politics, and God* that will undoubtedly attract the most attention is “Devil’s Advocate.” The song is about prejudice and race relations, inspired in part by the Los Angeles riots, and it offers an angry white rebuttal to some of the post-Rodney King arguments that have been flying around. At best, the song will surely be dubbed politically incorrect; at worst, Scott is opening himself up for an enormous amount of flack.

The song opens with: “I’ve been thinking about my homeland / Where my father lies / And I’ve been thinking about the terror / In my mother’s eyes.” The vitrol goes even further: “Well, I ain’t burnin’ no crosses / There ain’t no niggers on my noose / You’re running out of excuses / And its time to tell the truth. / Well I’ve been hearing the same old stories / About how I done you wrong / And I know your history / And where you’re from. / Justify what you will / With another cross / The mirror tells the story / Somewhere the truth got lost.”

Scott explains how the song came to be. “Right after the riots, I was hearing a lot of people pointing their finger at the white man,” and grouping all white people together in one clump instead of looking at individuals. There was a tendency to put us all together and classify us all as racist white boys.

“I do think there was a lot of injustice at the time [of the riots]. It happens all the time. But I don’t think that going out and taking from others and killing people helps anything. Is it an eye-for-an-eye, tooth-for-tooth kind of thing? I don’t think so; that isn’t what they were doing. It was just a bunch of people taking advantage of a situation. If there was a problem with the police, they should have taken it to the police. Marching and protesting is one thing, but when you get into violence and death and destruction, it doesn’t help the situation whatsoever.

“I’m tired of being blamed for 400 years of oppressing the black man. I never owned a slave, and my father never owned a slave. As a matter of fact, he was a cotton picker himself. And my grandfather before him was a poor man. He didn’t own any slaves.”

To add impact to the song, the group put two sound samples on “Devil’s Advocate.” An excerpt from Martin Luther King’s “I Have A Dream” speech starts off the song, and Louis Farrakhan declaration that “It’s the end of the white man’s world” ends it.

“Martin Luther King was a great man, just brilliant.” Scott explains. “I have a great deal of respect for him and everything he was trying to accomplish. But Louis Farrakhan… To me he’s just like a black Hitler, and that bow tie is his swastika.”

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Continued From Page 13

Some personal experiences here in Memphis also helped inspire “Devil’s Advocate.” “I get accosted all the time on the street by a black man who doesn’t even know my name. He wants to take something from me because I’m white. There could be another black man standing right beside me. But he won’t come up to him, he comes up to me. Why? What motivates him to come up to me instead of the other guy? It’s the color of my skin, that’s what it is.”

Given such blunt talk — coupled with the fact that the album has a song with the word nigger in it — one wonders. Was Chris Scott at all concerned that their music might be overlooked, that Son of Slamm might be branded a bunch of long-haired Klansmen, carrying guitars and amps instead of robes and white hoods? How does he think John Q. Public and the mainstream media will react to Trailer Parks, Politics, and God?

“I have no idea, and I don’t care. I hope it pisses everybody off,” he says defiantly. “There will be some people who get something positive from it right off the bat, even with this politically correct idealism that’s going on in America. [But with] some of the ideas that we put on the record, the media won’t be able to sit on the fence. They’ll either be for us or against us.”

In terms of sales, however, Scott is solidly optimistic. “I think it’s gonna be huge. I think there’s gonna be a lot of controversy about it, and I hope there is. It will probably start as kind of an underground thing before it ever reaches the mainstream.”

Looking further into the future, Scott sees Trailer Parks, Politics, and God as the final stepping stone to a major label deal. “We foresee the next record coming out on a major label, possibly in a year or a little longer.”

But regardless of what happens in the future, whether this is their launch pad to national prominence or just another local release that goes nowhere, Scott remains committed to the Son of Slamm ethic.

“We’re in this so deep, if they don’t like it, fuck ‘em.”

— John Carl Jordan

Al Kapone Goes Back To The Hood

In case you haven’t heard, Al Kapone is back, and he has a new album. His first disc, Street Knowledge Chapters 1-12, was laced with explicit depictions of the ghetto life, but he distinguished himself from other rappers by doin’ it gangsta style with an undercurrent of morality in just about every song — he even called himself the Gangsta Reverend. But the moral lessons were subtly inserted into his material. Kapone didn’t beat you up with his messages. He grew up in the projects and lived the street life, so he knew that a squeaky clean “Just Say No” speech wouldn’t fly in the hood. Within a month or so after Street Knowledge hit the stores, Al Kapone was the kingpin.

Radio pumped his product more than any other rapper, and he sold more records here than anyone else. And he packed ’em in at his club dates, and even did well outside Memphis. He didn’t bust out big nationally, but he laid down a pretty solid foundation. So the second time around, I expected a record that was more of the same; after all if it ain’t broke, ya don’t fix it.

But instead of putting out a Street Knowledge Chapters 13-20, Al Kapone threw everybody a nasty curve ball named Pure Ghetto Anger. The title fits perfectly, because that’s exactly what each and every song is about. Everything is more hard-core this time around, the beats, the words, everything. All stories about life in the hood without the sugar on top; just lots of explicit, drugs, dealing, and bullets flying everywhere.

At first, Pure Ghetto Anger seems like a kamikaze move. The anti-rap movement seems stronger than ever, especially for the street rappers. And Pure Ghetto Anger gives gangsta critics plenty of fuel for the backlash. What happened to the (relatively speaking) kind and gentle Al Kapone? Where’s the message in the music? If it’s in there, it’s pretty well hidden. It sounds like the Gangsta Reverend decided to get off the pulpit and pick up an Uzi. One thing’s for sure, this ain’t no sequel.

SR&R: Pure Ghetto Anger is so different from the last album. But the title is perfect. Can you catch me up on what you’ve done in the last year or so?

Kapone: The record was doing good. I was doing a lot of shows and got a lot of feedback from public. I wanted to tell the ghetto people the right and wrong thing about it. But we’re not doing what we’re doing just cause it’s the right or wrong thing to do. We kind of get forced into the life-style.

SR&R: You told me that some people would call you a preacher.

Kapone: Yeah. Trying to preach to them - in the beginning my concept was the Gangsta Reverend. [But] I wasn’t really thinking that each record that I was going to do was going to be a street knowledge kind of record, where I was telling them right from wrong. The way I write, I choose a title then I choose a particular subject I want to talk about. In this case I wanted to talk about the ghetto and tell it from our side.

I chose to go that way on this record for a lot of different reasons. I’m not just going to do the type of thing that someone thinks I’m going to do. That’s one thing I like to do: give them something different than they expect. They think on this next record that I’m going to be kicking knowledge through the whole album, but I’m just droppin’ a whole different flavor just to keep them on their toes. They can’t never get bored of me. Maybe that will prolong my longevity, you know?

When we got started working on the Pure Ghetto album I started going through the aftermath of the old record dying down, and I didn’t save any of my money. I started realizing that I’m back to square one. I really haven’t got any money and I’m struggling again — It seemed like God kind of shifted the weight so I can really put the feeling into this album. I could really feel the frustration again. It brought me back down to knowing that sometimes you get desperate in a way, and sometimes you end up doing something stupid even though you never thought about it. Then you have to pay for it for the rest of your life.

I know this album is going to shock a lot of people. I knew people were expecting another gangster reverend. It was a mistake on my part at the time to label myself, because really I can’t be labeled - I don’t know exactly what I’m going to do next. I’m predicting people will be shocked like “Hey, what happened to him... why is he so mad?” I feel like that’s what they’re going to think.

SR&R: So what would you say to those people?
Kapone: I'm not really personally doing [criminal] things out of frustration - everybody gets mad here and there. I know I'm going to make it. I know everything's going to benefit me again and I'll be smarter if I save my money. I'm not saying that I'm going to do premeditated murders and all that. They ain't got to worry about that from me. The album is just like a book and that's what the book is about.

SR&R: Tell me about "Black Mobsta."

Kapone: "Black Mobsta" is just a coming out song. How can a lot of people in the government, and a lot of anti-gangster groups - how could they talk down on us when somebody had to bring those drugs into our community? For us to even start selling rock [crack cocaine]... somebody put it there. We weren't going overseas to get it. They put that stuff there knowing that a lot of black folks were poor at the time and that a lot of young folks coming up want clothes and to be in style.

If they see something there to make some money, and all they have to do is sell it, and the money is 20 times more than working at McDonald's, you know they won't [work at McDonald's.] They want to be in style and they're gonna try to make that money, not realizing that there's going to be rivalry. Rivalry and shootouts. They're carrying those guns cause they are scared. They aren't stalking the streets to kill someone on purpose. The killings happen because someone's thinking, "He's gonna get me, I should get him first." You carry weapons for that reason.

SR&R: "Premeasured" is the one cut that's going to freak people out. Some people, like maybe a politician, will say you're glorifying the violence with all the gunshot effects and making it sound cool. What would you say to someone that asked you what's the deal with glorifying all this?

Kapone: Well, I don't mean to glorify it, but if I'm going to talk about that... It's a story, "Premeasured," and if I'm gonna talk about it, I can't show them something visual. So I gotta let it be built as much as possible, so they can get a visual picture of what I'm talking about.

It's just like if Pure Ghetto Anger is a whole title for the album, and person's doing something cause they heard somebody singing about it, then something just ain't right with them [in the first place]. It's beyond what people think. That's why it bothers me when people say gangsta rap is the reason why things like this is happening. When it's been happening.

SR&R: In "Premeasured" you mention low self esteem.

Kapone: Pride in the dirt. Low self esteem. I tell all my stories from the first person point of view. That's just the way I write my stories. Charles Dickens wrote his stories the way he wanted to write, and I write my stories the way I want to write. In that story I said the person had low self esteem, his pride was in the dirt and he was under the influence of alcohol and drugs. So, obviously, this person is not in his right mind. But, some people just going to look past the story and pinpoint certain parts of it.

SR&R: In "More Ghetto Anger," you mention Rodney King, and the civil rights struggle, things that happened in the '60s. Tell me why you worked that in.

Kapone: You know, in Black History Month everybody is talking, but throughout the year you don't really hear too much about what happened back then and why it's truly important for us to go to school and make good grades so we can really be somebody.

I don't think that was really stressed and that's probably the reason why things are out of hand like it is. I just don't understand why none of that stuff was taught to us when we were coming up. Maybe we would be a little better when we realize how important those things really are.

SR&R: What about in school? Did you learn about Martin Luther King and civil rights and all that?

Kapone: In early elementary. But by the time you get to 6th, 7th, and 8th grade, you are thinking differently, so you don't think that's important. The leaders aren't reinforcing that this is serious. You starting to like the other sex, or concentrate on how to make money to get something to wear so you won't be teased at school.

SR&R: So this album is going to be in stores soon?

Continued On Page 30
BLUES ARTISTS HAVE NEVER HAD IT EASY. FROM THE INCEPTION OF THE GENRE, WHEN PREJUDICE AND POVERTY WERE OMNIPRESENT IN RURAL BLACK LIFE, TO THE PRESENT, WHEN PROMOTERS GIVE EVEN NOVICE ROCK & ROLLERS HIGHER BILLING THAN VETERAN BLUESMEN, THE BLUES HAVE CARRIED A HEAVY STIGMA. Peppermint Harris, a talented but obscure Texas blues guitarist, likened the life of black blues artists to “being black twice.” Indeed, even the Blues Foundation, the only international organization devoted exclusively to blues, is always careful to include “mainstream” artists at its events. Apparently paying tribute and paying bills don’t necessarily coincide. If “the blues had a baby and they named it rock & roll,” then that baby grew up and treated mom and pop more like sharecropper cousins than parents.

Of course, while times have been tough, they haven’t been impossible for bluesmen. Amidst the late ’80s/early ’90s blues revival that has seen several legends finally grab a piece of the spotlight, a lot of new talent has emerged, enough to not only fill the rosters of several blues-oriented record labels, but also to keep blues clubs and festivals stocked with live acts. But even with all the new faces, there is a lack of genuine contemporary blues — much of what’s out there falls into the classic blues or blues/rock categories, with very few artists consistently producing original blues that go beyond historical constraints without becoming watered down in the process.

Enter Robert Cray, who will be returning to Memphis this month to play at Memphis State. Cray may offer the very thing that blues music needs to capitalize on its “resurgence.” The unchallenged golden boy of contemporary blues, he combines solid roots in the blues tradition with impeccable artistry, original insights, and a variety of influences. Cray has achieved one of the few original sounds in the genre in years, raising hopes that contemporary blues may yet rescue themselves from the Texas rock & roll rut they’ve been stuck in for two decades.

Cray explains that maturity may be a major factor influencing his style: “After exploring r&b and other styles on the past few records, I feel I have a whole new approach to the blues, as far as soloing is concerned. By comparing the way I play the blues now with what I’ve done in the past, I’m hearing it with a whole new set of ears.”

Like all good bluesmen, Robert Cray holds the endorsement of one of the blues’ founding fathers. During a late ’70s stint as Muddy Waters’ warm-up act, Cray would regularly be called to the stage during Muddy’s encore and introduced as his “new adopted son.” Sticking to classic influences, Cray’s first album, 1978’s Who’s Been Talkin’, featured a Willie Dixon composition as its title track. And, he has since recorded with John Lee Hooker, Albert Collins and B.B. King.

But Cray has other influences and interests as well. His continuing association with the Memphis Horns shows that he still knows his way around classic Memphis soul. He has played on stage with Tina Turner and Chuck Berry, and has put in guest spots on albums by jazz artist Richard Elliot and rock icon Eric Clapton. Actually, he’s become one of Clapton’s favorite sparring partners, appearing on the live 24 Nights album and joining him on tour from time to time. Cray has never been elitist about trying to reach an audience (he once opened a show at the Mid South Coliseum for Huey Lewis & the News), and he’s been just as open minded about some of his own opening acts, which have ranged from John Hiatt to the Dirty Dozen Brass Band.

By acknowledging blues traditions in his own way instead of merely trying to recreate them, Cray has created his own identity not only in blues circles, but in the big picture as well. His eight albums have garnered Cray tremendous acclaim from the blues industry and the mainstream music world alike, and his name makes annual appearances at both the W.C. Handy Awards and the Grammies as both nominee and winner. His latest album, Shame + A Sin, will no doubt be a strong contender at this May’s Handy Awards.

— B. B. Bean

The Robert Cray Band will appear at the MSU Fieldhouse on March 10, with the Preston Shannon Band opening up. The concert is open to the public; tickets are $12.00. Call 678-3975 or 678-2000 for more information.
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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 (o), easy listening (el), reggae (rg), zydeco (zc). 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 - March 1
MURPHY'S - Rico & Richard (ac)
OASIS - Half Pint with Brian Overstreet & Steve Holly (ac)
STAGE STOP - Ma Kelly / Black Bone (r)

Wednesday - March 2
616 - Six Million Dollar Band (r)
ANTENNA CLUB - Monster Mops / Absolution (r)
COCO LOCO - Big Fish (r)
FRENCH QUARTER SUITES - The Jim Spake Jazz Duo (i)
JUSTIN'S BAR & GRILL - Ben Shaw Band (rb)
MURPHY'S - Mike Strickland (ac)
OASIS - White Bread Combo (r)
STAGE STOP - Ma Kelly / Black Bone (r)
T.J. MULLIGAN'S - Jesse Brownfield and David Cochran (r)

Thursday - March 3
ANTENNA CLUB - Simpletones (a)
COCO LOCO - Big Fish (r)
FRENCH QUARTER SUITES - The Jim Spake Jazz Duo (i)
KING'S PALACE CAFE - Steve Wenger Band (bl)
KDUZU'S - Strange Fruit (r)
NEWBY'S - Steve Reed (ac)
OASIS - Munchin' Box (r)
RP TRACKS - Hal & Steve's Hometown News (ac)
RUM BOOGIE CAFE - Boogie Blues Band with James Govan (bl)
STAGE STOP - Devil Brothers (r)

Friday - March 4
616 - Three / Cosmic Giggle Factory (r)
ANTENNA CLUB - Alluring Strange / A play by Octopus entitled Angels In Chains (a)
B.B. KING'S BLUES CLUB - Tinsley Ellis (bl)
BARRISTERS - Neckbone (r)
BLUE CITY CAFE - The Famous Unknowns (bl)
CLUB PARADISE - Dennis Edwards / Ollie & The Nightingales (rb)
COCKEYED CAMEL - Rob & The Rage (r)
COCO LOCO - Big Fish (r)
FRENCH QUARTER SUITES - The Jim Spake Jazz Duo / The Buzz McIntyre Jazz Duo (j)
HASTING'S PLACE - Kelvin Sykes (r)
JAVA CABANA - Mark Allen & Lou Bond (ac)
JUSTIN'S BAR & GRILL - David Ford (ac)
KING'S PALACE CAFE - Steve Wenger Band (bl)
KDUZU'S - The Visionaries (r)
MADISON STATION - Henry Gross (r)
MURPHY'S - Shari Sweet with Mitch (ac)
NEIL'S - Elmo & The Shades (r)
OASIS - DDT (r)
POPLAR LOUNGE - Belle Curves (r)
RP TRACKS - Lance Strode (c)
RUM BOOGIE CAFE - Reba & The Russells with Jack Holder (c)
SPORTS BAR & GRILL - Big Four (r)
STAGE STOP - Hurricane Jane (r)

"FREEWORLD is NOT FUNK OR ROCK 'N ROLL OR JAZZ, IT'S EVERYTHING," SAYS RICO RUMBA, PERCUSSIONIST. "IT'S LIKE A PSYCHEDELIC, LATIN, FUNK, REGGAE... MUSIC."

THAT IT IS, AND THEN SOME.

At a recent show at Newby's back room, FreeWorld took its audience on a visually and musically stimulating roller coaster ride of such intensity and utter delight that one wanted to holler, "Stop! No, don't stop!"

FreeWorld's musicianship is some kind of magic. With veteran jazz composer, player and teacher Herman Green on saxophone and flute, combined with the considerable talents of bass player and vocalist Richard Cushing, the burning guitar playing and vocals of Chuck Sullivan, the hot Latin conga percussion of Rico Rumba, and David Skypecks's very impressive drum licks, this band plays M-U-S-I-C! It's the real thing. And what a pleasant experience it is to walk into a room full of FreeWorld music.

FreeWorld's musical incarnation started in October of '87, splintering off into a band called Mosaic, after which Green went back to the Green Machine. They finally got back together in October '90, with Mosaic members Cushing, Skypeck, and Sullivan joining Green and Calvin Newborn. Percussionist Rumba joined the band after showing up one night at the South End.

"He came to our gig one night. "He's jammin'. We're hanging out. All of a sudden I hear something back on the congas, and I turned around and this guy was on fire. I couldn't believe it!"

"He's got a lot of fire in his playing, and I'm very happy to have him in the band," adds Green. "I rate him with the top players of today on conga."

That's high praise coming from someone of Green's stature, who has played with Lionel Hampton, B.B. King and John Coltrane to name a few, as well as being the head of jazz studies..."
**REGULARS**

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

**MONDAY**
- **BLUES CITY CAFE - Blues - Mike Collins & The Good Lovin' Blues Band**
- **DAD'S PLACE - Rock - Crossfire/ Mixed Company**
- **JOYCE COBB'S CLUB - Jazz - The Memphis Jazz Orchestra 17 Piece Big Band**
- **MARENA'S - Classical Guitar - Randy Toma**
- **NEWBY'S - Acoustic - Joshua & Paul Wilson**
- **PEABODY LOBBY BAR - Pianist - Bob Marrnach / John Boaetner / Julie Prezioso**
- **WILSON WORLD HOTEL ATRIUM LOUNGE - Easy Listening - Pianist**

**TUESDAY**
- **PEABODY LOBBY BAR - Pianist - Bob Marrnach / John Boaetner / Julie Prezioso**
- **AMERICAN EAGLES NEST - Country - Julie Carter & The Bubba Band / Danny Joe Bryant & Butch Baker**
- **B.B. KING'S BLUES CLUB - Ruby Wilson & The King B's**
- **BLUES CITY CAFE - Blues - Memphis Blues Society Jam / Earl The Pearl**
- **COCKEYED CAMEL - Acoustic - Open Mic Jam Night**
- **DAD'S PLACE - Rock - Crossfire/ Mixed Company**
- **JAVA CABANA - Acoustic - Grooms & Kelly**
- **JUANITA'S (Little Rock) - Blues - ABC Blues Jam**
- **MARENA'S - Classical Guitar - Randy Toma**
- **NEWBY'S - Acoustic - Memphis Professional Musician Jam Night hosted by the Cadillac Cowboy / special guests include Gates and Nelson / Tomaz / Jason D. Williams and Robert Johnson**
- **RUM BOOGIE CAFE - Blues - Boogie Blues Band with James Govan**
- **SATCHMOES - Jazz - Rene Simmon & The Rene Koopenman Trio**
- **SILKY O'SULLIAN'S - Variety - Moatta & J.R. / Rob & Danny**
- **THE BISTRO - Easy Listening - The Amazing Mr. C.**
- **WILSON WORLD HOTEL ATRIUM LOUNGE - Easy Listening - Pianist**
- **DAILY PLANET - Acoustic - Open Mic**

**WEDNESDAY**
- **ALFRED'S - Rock - The Willys**
- **AMERICAN EAGLES NEST - Country - Julie Carter & The Bubba Band / Danny Joe Bryant & Butch Baker**
- **B.B. KING'S BLUES CLUB - Ruby Wilson & The King B's**
- **BLUES CITY CAFE - Blues - Preston Shannon Band**
- **BLUFF CITY BAR - Easy Listening - Tot & Steve**
- **BULL AND BEAR - Acoustic - John Kliner**
- **CHATS - Easy Listening - Diane Price**
- **DAD'S PLACE - Rock - Crossfire/ Mixed Company**
- **DAILY PLANET - Acoustic - Open Mic**
- **DAYS INN (Downtown) - Jazz - Bill Hurd**
- **ESTHER'S ON THE SQUARE (T.J.'s) - Jazz - Pacific Flight / T.J. & L'Entourage de Jazz**

You can find Preston Shannon ripping up some blues every Wednesday at Blues City Cafe.

**THURSDAY**
- **ALFRED'S - Rock - The Willys**
- **AMERICAN EAGLES NEST - Country - Julie Carter & The Bubba Band / Danny Joe Bryant & Butch Baker**
- **B.B. KING'S BLUES CLUB - Ruby Wilson & The King B's**
- **BLUES HALL - Blues - Butch Mudbone**
- **BLUFF CITY BAR - Easy Listening - Tot & Steve**
- **DAD'S PLACE - Rock - Crossfire/ Mixed Company**
- **DAILY PLANET - Blues - Blue Blake**
- **ROB'S - R&B - Showtime Live**
- **SATCHMOES - Jazz - Rene Simmon & The Rene Koopenman Trio**
- **SILKY O'SULLIAN'S - Variety - Moatta & J.R. / Rob & Danny**
- **T.J. MULLIGAN'S - Jazz - Bob Salley and Ron Reed**
- **THE BISTRO - Easy Listening - The Amazing Mr. C.**
- **UP THE STREET - Rock - RPMojo Wide Western STEAKHOUSE AND LOUNGE - Country - Eddie Carroll & Del Street**
- **WILSON WORLD HOTEL ATRIUM LOUNGE - Easy Listening - Pianist**

**FRIDAY**
- **ALFRED'S - Rock - The Willys with Shawn Lane**
- **AMERICAN EAGLES NEST - Country - Julie Carter & The Bubba Band / Danny Joe Bryant & Butch Baker**
- **BLUES HALL - Blues - Boogie Blues Band with James Govan**
- **BLUFF CITY BAR - Easy Listening - Tot & Steve**
- **BULL AND BEAR - Rock - Kevin Paige**
- **CASPER CREEK - Country - Curtis Walker & Switchline**
- **DAD'S PLACE - Rock - Crossfire/ Mixed Company**
- **DAYS INN (Downtown) - Jazz - Bill Hurd**
- **ESTHER'S ON THE SQUARE (T.J.'s) - Jazz - Pacific Flight / T.J. & L'Entourage de Jazz**
- **GREENS LOUNGE - Blues - Blues Connection**
- **JAKE'S PLACE - Acoustic - The King Trio**
- **JOYCE COBB'S CLUB - R&B - Melinda Rogers**
- **LINDA'S RESTAURANT AND LOUNGE - Country - Dotti & The Boys**
- **MARENA'S - Classical Guitar - Randy Toma**
- **MARMALADE - R&B - Soul Foundation Featuring Haywood, Johnny Cool & Ricky Batts**
- **NITA'S PLACE - Country - Jim Beasy & The Beat Bunch**
- **NORTH END - Acoustic - Sid Selvage**
- **PEABODY LOBBY BAR - Pianist - Bob Marrnach / John Boaetner / Julie Prezioso**
- **ROB'S - Variety - Amateur Night**
- **SATCHMOES - Jazz - Rene Simmon & The Rene Koopenman Trio**
- **SILKY O'SULLIAN'S - Variety - Moatta & J.R. / Rob & Danny**
- **SLEEP OUT LOUKE'S - Rock - Bluebeats**
- **SYCAMORE'S - Rock - Danny Spinoso**
- **T.G.S. - Country - Danny Joe Bryant**
- **THE BISTRO - Easy Listening - The Amazing Mr. C.**
- **THE BEAK ROOM - Pianist - Larry Garrett**
- **THE PLACE 2 BE - Blues - Jesse James & Co.**
- **TOM & JERRY'S FAIRWAY - Variety - Terry Bailey & The revolver hosts amateur night with prizes**
- **TUMBLEWEEDS - Country - B.J. Davis**

Continued On Page 20
1. HADDAY - “Life”
2. US 3 - “Cantaloop”
3. CULTURE BEAT - “Got To Get It”
4. THEOTHERW - “Selfish”
5. PET SHOP BOYS - “I Wouldn’t Normally”
6. GABRIELLE - “Going Nowhere”
7. NEW ORDER - “Spooky”
8. YELLO - “Vicious Games”
9. THE FOG - “Been A Long Time”
10. INXS - “Please (You Got That)”
11. GOLDEN PALOMINOS - “Prison Of The Rhythm”
12. ARMY OF LOVERS - “Am I”
13. ENIGMA - “Return To Innocence”
14. CECE PENNISTON - “I’m In The Mood”
15. BECK - “Loser”
16. CYPRESS HILL - “We Ain’t Going Out Like That”
17. VELDT - “Soul In A Jar”
18. ELTON JOHN & RUPAUL - “Don’t Go Breaking My Heart”
19. BABBLE - “Take Me Away”
20. ONE DOVE - “Breakdown”

David “The Worm” Nall is a reporter for Billboard magazine’s Dance Club Chart and is also a DJ at 616. Don’t miss his Club X, every Saturday from 9-Midnight on 96X FM.

**SATURDAY**

**REGULARS** Continued from page 19

UAW 988 Union Hall - Bluegrass - Bluegrass Jam

WESTERN STEAKHOUSE AND LOUNGE - Country - Eddie Carroll & Del Street

WHEELS LOUNGE - Country - Lonesome Highway

WILSON WORLD HOTEL ATRIUM LOUNGE - Easy Listening - Pianist

YELLOW DOG - Gospel - Steve Wiggins & The Big Tent Revival

ZEIGGYS - Rock - Greg & Cathy

KIWANIS BUILDING - Country - Mid South Jubilee with Bill Hanks & The Jubilee Band

ALFRED'S - Rock - The Willys

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

AUTOMATIC SLIM'S R&B - The Coolers

BLUES HALL - Blues - Boogie Blues Band with James Govan (bl)

BLUFF CITY BAR - Easy Listening - Tot & Stein

BULL AND BEAR - Rock - The Deltones

CASPER CREEK - Country - Curtis Walker & Switchline

DAD'S PLACE - Rock - Crossfire

DAYS INN (Downtown) - Jazz - Bill Hurd

ESTHER'S ON THE SQUARE (T.J.'s) - Blues/R&B - Bobby Little & The Counts Of Rhythm / 9-11 (alternating Saturdays - call for dates)

GREENS LOUNGE - Blues - The Fieldstones

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

J. B.'s DOGHOUSE - Country - T.L. will

JOYCE COBB'S CLUB - R&B - Melinda Rogers

LINDA'S RESTAURANT & LOUNGE - Country - Dotti & The Boys

MARENA'S - Classical Guitar - Randy Toma

MARMALADE - R&B - Soul Foundation Featuring Haywood, Johnny Cool & Ricky Batts

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

NORTH END - Acoustic - Wilson / Reid (ac)

PEABODY LOBBY BAR - Pianist - Bob Marnach / John Boatner / Julie Prazioso

POPLAR LOUNGE - Variety - Open Mic

SATCHMOES - Jazz - Rene Simon & The Rene Koopman Trio

SCOTTY'S - Rock - The Mighty Cutouts

SILKY O'SULLIVAN'S - Variety - Moetta & J.R. / Rob & Danny

SLEEP OUT LOUJIE'S - Rock - Bluebeats (n)

SYCAMORE'S - Rock - Danny Spicenza

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

THE BISTRO - Easy Listening - The Amazing Mr. C

THE OAK ROOM - Pianist - Larry Garrett

THE PLACE 2 BE - Blues - Arietta Nightingale

TOM & JERRY'S FAIRWAY - Country - Terry Bailey & The Revolvers

TUMBLEWEEDS - Country - B.J. Davis

WESTERN STEAKHOUSE AND LOUNGE - Country - Eddie Carroll & Del Street

LINDA'S RESTAURANT & LOUNGE - Country - Butch Baker

MADISON STATION - Jazz - Captain Phil & Hot Jazz

MARMALADE - Jazz - J. Michael Shaw, Bill Tyus & Friends

“Tomaz” is a regular at Newby’s Musicians Jam Night every Tuesday.

**SUNDAY**

616 - Disco - Disco Interno

ALEX'S - Acoustic - Great Indoorsmen

ALFRED'S - Rock - George Klein

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

BLUES HALL - Blues - Butch Mudborne

BLUFF CITY BAR - Easy Listening - Tot & Stein

DAD'S PLACE - Rock - Mixed Company

DAYS INN (Downtown) - Jazz - Calvin Newborn

ESTHER'S ON THE SQUARE (T.J.'s) - Pop - Debonnaire (p)

HUEY'S - Jazz - Mid-Town Jazz Mobile

JAVA CABANA - Acoustic - Zero Ohms

* / First Rays

MURPHY'S - Acoustic - Chris Scott & Eric Lewis

NEIL'S - Country - The Settlers

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

NORTH END - Jazz - Jungle Dust

OWEN BRENNAN'S - Jazz - Lannie McMillian Trio

PEABODY LOBBY BAR - Pianist - Bob Marnach / John Boatner / Julie Prazioso

POPLAR LOUNGE - Blues - The Memoirs Sheiks

RASCAL'S II - Rock - Otis

SILKY O'SULLIVAN'S - Variety - Moetta & J.R. / Rob & Danny

STAGE STOP - Acoustic - Open Mic Jam

T.J. MULLIGAN'S - Rock - Mike Strickland & Musicians Jam Night

TUMBLEWEEDS - Country - B.J. Davis

PHOTO BY ANDY DIGGS
"We played approximately 30 dates and covered the length and breadth of the country south, all over Bavaria, Hessen. We played on average of once every three days. We made a good deal of money over there and met a bunch of crazy people."

According to the band, European audiences are appreciative of Memphis musicians more so than Memphians are.

“European people have always been susceptible to artists and American music... Memphis has had a great impact on Europe. I mean you can get all the way back to B.B. and Rufus to Professor Gabe and the Millionaires and Memphis Slim, who went over there and never came back,” said Green.

“Memphis has a great name in Europe which is good, not only just Germany but all over Europe. When I was travelling with Lionel Hampton and other people like that, they knew me and wanted to know when I was coming back... they knew about Herman Green for years.”

Cushing agrees, saying “Once you get outside of Memphis, even in north Mississippi or Alabama, if you tell people you’re a Memphis band it’s ‘Ooh, wow, you’re from Memphis’. This city is a great place to be from, but it’s not that great of a place to be in, because there’s so much talent here. Why would a club owner pay you what you’re worth when there’s 10 other bands that’ll play for the door?”

True enough, but versatility is the operative word here, and FreeWorld fits in this category.

“We can do our regular band gig, or we can don tuxedos and play somebody’s wedding,” says Cushing. “Because there’s so much talent here, you’ve got to be able to put on different hats.”

Green elaborates, “We can play blues, reggae, Latin, covers, jazz, flat-out jazz fusion, the CD should please all those die-hard fans written by Cushing, Sullivan, Skypeck and Green, with horn arrangements by Huddleston and Green. Ranging from neo-Dead boogie rock to flat-out jazz fusion, the CD should please all those die-hard fans who’ve been begging for something to play at home for some time.

“I do believe we’re going to do really well,” says drummer Skypeck. “We travel quite a bit and everywhere we go people want to know ‘Where’s your CD?’”

Over the years, they’ve opened for or played with artists such as Billy Preston, Los Lobos, Alex Chilton, Colonel Bruce Hampton, Widespread Panic, and in Germany, the Grandmothers (formerly known as the Mothers of Invention).

“We played with the original Mothers of Invention in a New Daisy-sized hall in a town called Fulda,” recalls guitarist Sullivan. “That was a highlight for us. It was two weeks before Frank Zappa died. They were on tour at the time, and call themselves a Colonel Bruce role and then some. He also happens to be a tremendously good player as well as someone who helps us out with our music. It’s worked pretty well so far.”

But FreeWorld’s one of those Memphis bands who has seen many members come and go. A few of the Memphis music notables who have been with the band over the years are Newborn, Nokie Taylor, Robert Barnett, Ross Rice, Jeff Huddleston, and Mickey Gregory.

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Green elaborates, “We can play blues, reggae, Latin, covers, jazz, a march out of New Orleans, so you know, we’ve got the whole spectrum pretty well covered.”

“But we don’t do no Travis Tritthouth,” Sullivan adds. “No MagnaDeth, no Trit, no MC Hammer.”

If you want to experience FreeWorld’s outstanding original music alongside their interpretations of songs ranging from Santana’s “Black Magic Woman,” to “Birdland” by Weather Report, you can catch them live at local venues such as the Omni New Daisy, Newby’s or the Blues City Cafe, the almost nearby Proud Larry’s in Oxford, or various venues in Little Rock and Nashville. The band travels the Mid South college/club circuit regularly. And in the near future, they’re working toward expanding their touring horizons.

“We’re going to do a lot more touring farther away than we have been going in the past,” said drummer Skypeck. “We’re going to try to jump up and hit some places that aren’t so regional. We’re going to try to branch out, so where we are right now is trying to release the CD and get on the road.”

— Fran Hoffman

FreeWorld will be playing these dates: Starting March 13, every Sunday night at Blues City Cafe; 3/18 Oasis; 3/24 Proud Larry’s, Oxford; 3/26 New Daisy.

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SWEETWATER - Ridge Runners (r)
T.J. MULLIGAN'S - The Fabulous Steeler Band (r)

Saturday - March 5

616 - Big Ass Truck (r)
ANTENNA CLUB - Dead Horse opens for movie premier of Gore Whore (a)
B.B. KING'S BLUES CLUB - Tinsley Ellis (bl)
BARRISTERS - The Incidentals (r)
BLUES CITY CAFE - The Famous Unknowns (bl)
BOTTOM LINE - Jesse Brownfield Band (r)
Cockeyed Camel - Rob & The Rage (r)
DUNDEE'S - Armed Voices (p)
FRENCH QUARTER SUITES - The Buzz McIntyre Jazz Duo (j)
JAVA CABANA - Tom's Bicycle (ac)
JUSTIN'S BAR & GRILL - Thoroughly Dangerous (r)
KING'S PALACE CAFE - Steve Wener Band (bl)
KUDZU'S - The Defoliants (r)
MADISON STATION - Henry Gross (r)
MIDWAY CAFE - The Belle Curves (r)
MILLER'S CAFE - The Miller Brothers Band (r)
MURPHY'S - Joe Sanders (bl)
NEIL'S - Beat Generation (r)
NEW DAISY THEATRE - Dave Koz (j)
NEWBY'S - Son Of Slam (r)
OASIS - The Puddin' Heads (r)
PARTNER'S - Made In Memphis (r)
RP TRACKS - Skydogs (bl)
RUM BOOGIE CAFE - Reba & The Russells with Jack Holder (c)
SWEETWATER - Ridge Runners (r)

Chandler Travis makes his Memphis debut at the Daily Planet Tuesday, March 8.

T.J. MULLIGAN'S - Streetlife (r)
WILLIE MOFFATT'S (Mt. Moriah) - The Touch (r)

Sunday - March 6

B.B. KING'S BLUES CLUB - Preston Shannon Band (bl)
BOTTOM LINE - The Bluebeats (r)
HUEY'S - Osee Anderson & The Hit Squad (bl)
HUEY'S EAST - Miller & McGraw* (ac) / The Coolers (rb)
ILLUSIONS - All The Kings Men / My Rage (r)
RUM BOOGIE CAFE - Reba & The Russells with Jack Holder (c)

Monday - March 7

B.B. KING'S BLUES CLUB - Preston Shannon Band (bl)
RUM BOOGIE CAFE - The Bluebeats (r)
STAGE STOP - RIPT (r)

Tuesday - March 8

MURPHY'S - Russell Caudill & Tom Ward (ac)
NEW DAISY THEATRE - Mr. Big (r)
POPULAR LOUNGE - Elvis Is Alive
STAGE STOP - RIPT (r)

Wednesday - March 9

616 - Ardent Recording Showcase with Techno Squid Eats Parliament / 2 Minutes Hate (r)
COCO LOKO - Big Fish (r)
FRENCH QUARTER SUITES - The Jim Spake Jazz Duo (j)

MORE, MORE, MORE
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New "World Percussion" by Remo
Zildjian "Z" Custom Rides & Hi-hats
Montenari Custom Snare Drums
Axis Hi-hat Stands & Kick Pedals

MEMPHIS DRUM SHOP
878 S. COOPER
MEMPHIS, TN 38104
276-BEA
Henry Gross kicks off the grand opening of the newly remodeled Madison Station at Overton Square, March 4th and 5th.

JUSTIN'S BAR & GRILL - Thoroughly Dangerous (r)
KING'S PALACE CAFE - Sandy Carroll (bl)
MURPHY'S - Shane & Udo (ac)
NEW DAISY THEATRE - Mustaron Jam (r)
NEWBY'S - Angela Perkins Reward Benefit / Multiple bands on the main stage
OASIS - Floyd The Barber (r)
OPPHEUM - U.S. Naval Academy Men's Glee Club (p)
STAGE STOP - RIPT (r)

Thursday - March 10
616 - Lucious Spillar Band (r)
B.B. KING'S BLUES CLUB - Mike Morgan & The Crawl (bl)
MADISON STATION - The Deltones (rb)
MADISON STATE FIELDHOUSE - Robert Cray Band/Preston Shannon Band (bl)
OASIS - Bury The Bone (r)
PARAMOUNT BALLROOM - Bobby Wornack (rb)
RICO & THE RAVVINGS - Kwan (r)
RUM BOOGIE CAFE - King Daddy / Boogie Blues Band with James Govan / Joe Louis Walker & The Bosstalkers (bl)
STAGE STOP - RIPT (r)

Friday - March 11
616 - Puddin' Heads / There From Here (r)

SUNDAY
12 noon - 4am Live Music On Our Outdoor Stage Includes:
- Son Of Slam
- Zig
- Joe Sanders
- Stacy Plunk & Chris Gavin
- Mash-o-matic
- King Daddy Returns To Memphis
- Who Knows What?
- Rain Or Shine
- Don't Forget Your Green
- Special Thanks To The Irish Eyes Of Memphis

Happy Hour Every Day
Noon - 7:00
Try a Mouthwatering Murphy Burger

Memphis’ Original St. Patrick’s Day
PUB CRAWL
Thursday, March 17th
Festivities Begin At Murphy’s With The Blessing Of The Kegs

Noon - Til
Live Music On Our Outdoor Stage Includes:
- Son Of Slam
- Zig
- Joe Sanders
- Stacy Plunk & Chris Gavin
- Mash-o-matic
- King Daddy Returns To Memphis
- Who Knows What?
- Rain Or Shine
- Don’t Forget Your Green
- Special Thanks To The Irish Eyes Of Memphis

Happy Hour Tuesday
All Day & Night

Check Out These Bands In March!
Chris & Eric From Son Of Slam Every Sunday • Rico and Richard Tuesday the 1st, 15th & 29th • Russ Caudill From The Victoria Shaw Band & Tom Ward (The Willy's) Tuesday the 8th & 22nd • Mike Strickland Wednesday the 2nd, 16th & 30th • Shane & Udo Wednesday the 9th & 23rd • Stacy Plunk & Chris Gavin Every Thursday • Joe Sanders Saturday the 5th, 12th, & 19th • Greg Hisky Rythm Method Saturday the 26th • Shari Sweet Friday the 4th • Ziq Friday the 11th • Holy Moses Friday the 18th • Mash-o-matic Friday the 25th

Shake Rattle & Roll MARCH 1994
1589 Madison - 726-4193
Milt Jackson of the legendary Modern Jazz Quartet will be appearing at the New Daisy on March 19.

- Trusty / Gravel Pit / DDT / One Spot Fringehead / Pezz (a)
- B.B. KING'S BLUES CLUB - Mike Morgan & The Crawl (bl)
- BARRISTERS - The ! Search . . .
- BLUES CITY CAFE - The Cate Brothers (bl)
- BOTTOM LINE - The Fabulous Steeler Band (r)
- COCKEYED CAMEL - Faces With Shoes (rb)
- DUNDEE'S - The Touch (ac)
- FRENCH QUARTER SUITES - The Buzz McIntyre Jazz Duo (r)
- HIGH POINT PINCH - Rob Jungkis & Romeo Rising (r)
- JAVA CABANA - Gary Phillips (ac)
- JUSTIN'S BAR & GRILL - Scott Allen (ac)
- KING'S PALACE CAFE - Sandy Carroll (bl)
- MADISON STATION - The Deltones (rb)
- MILLER'S CAFE - The Miller Brothers Band (r)
- MURPHY'S - Joe Sanders (bl)
- NEIL'S - Backstage Pass (r)
- PARAMOUNT BALLOON - Bobby Womack (rb)
- PARTRIDGE'S - Country Comfort (r)
- RP TRACKS - Skydogs (r)
- RUM BOOGEY CAFE - King Daddy* / The Memphis Icebreakers (rb)
- STAGE STOP - RIPT (r)
- SWEETWATER - Sierra (c)
- T.J. MULLIGAN'S - Greg Hanson & The American Reggae Band (rg)
- WILLIE MOFFATT'S (Sycamore View) - Amarillo (r)
- HUEY'S EAST - Jesse Brownfield & David Cochran* (ac) / Elmo & The Shades (rb)
- ILLUSIONS - Black Bone (r)
- RUM BOOGEY CAFE - King Daddy* / The Preston Shannon Band (bl)

Monday - March 14
- B.B. KING'S BLUES CLUB - Famous Unknowns (bl)
- RUM BOOGEY CAFE - The Preston Shannon Band (bl)

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

Wednesday - March 16
- 616 - Dali Automatic / Minor Second (r)
- ANTENNA CLUB - Blind Man's Eden (a)
- FRENCH QUARTER SUITES - The Scott Thompson Jazz Duo* (l)
- JUSTIN'S BAR & GRILL - Ben Shaw Band (rb)
- MURPHY'S - Mike Strickland (ac)
- NEW DAISY THEATRE - Fishbone / Biro Hazard (r)
- NEWBY'S - Jesse Brownfield & David Cochran (r)
- OASIS - Munchin' Box (r)
- T.J. MULLIGAN'S - Cory Myers & John Ross (r)

Thursday - March 17
- ANTENNA CLUB - Alluring Strange / Sugarsmack (a)
- BLUES CITY CAFE - Preston Shannon Band (bl)
- BULL AND BEAR - John Kilzer & The Koahheads (r)
- FRENCH QUARTER SUITES - The Scott Thompson Jazz Duo* (l)
- HIGH POINT PINCH - Reba & The Russells with Jack Holder (c)
**St. Patrick's Day Street Festival**

**IN THE PINCH!**

**Live Music**

4-8 PM

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**Happy Hour**

4-7 pm $1 draft! $1 Off Cocktails
MUHPHY'S - Mash-o-matic (r)
NEIL'S - The Beat Generation (r)
NEW DAISY THEATRE - Jim Rose Circus Sideshow (a)
NEWBY'S - John Kilzer & The Koanheads (r)
POPLAR LOUNGE - Belle Curves (r)
RP TRACKS - Skydogs (bl)
T.J. MULLIGAN'S - Big Fish (r)

Saturday - March 26
B.B. KING'S BLUES CLUB - Anson & The Rockets (bl)
BARRISTERS - Kings Horsemen (r)
BLUES CITY CAFE - Preston Shannon Band (bl)
BOTTOM LINE - Rockers Oysterfellow (r)
COCKEYED CAMEL - Natchez (r)
DUNDEE'S - Ben Shaw (ac)
FRENCH QUARTER SUITES - The Bill Hurd Jazz Trio (l)
HASTING'S PLACE - Take Two (ac)
HIGH POINT/PINCH - Reba & The Russells with Jack Holder (c)
JAVA CABANA - First Rays (ac)
JUSTIN'S BAR & GRILL - Scott Alan (ac)
MIDWAY CAFE - The Mighty Sultans (r)
MURPHY'S - Greg Hickey Rhythm Method (r)
NEIL'S - Backstage Pass (r)
NEW DAISY THEATRE - FreeWorld / Magcyes (r)
NEWBY'S - Jimmy Davis / Rob Jungklaus & Romeo Rising (r)
OASIS - Martini Age (r)
OVERTON PARK SHELL - Build-Aid (Benefit for the Habitat For Humanity) (r)
PARTNER'S - Misbehavin' (r)

RP TRACKS - Lance Strode Band (c)
SPORTS BAR & GRILL - The Touch (ac)
T.J. MULLIGAN'S - Good Question (r)
WILLIE MOFFATT'S (Mt. Moriah) - The Beat Generation (r)

Sunday - March 27
B.B. KING'S BLUES CLUB - 3rd Annual Sonny Boy Williamson Blues Museum Benefit with Kim Wilson, Anson & The Rockets with Sam Myers, The Bluebirds with Miranda Louise, Joyce Cobb, the "Delta Hurricane" Larry McCray, Little Jimmy King, Preston Shannon Band, John "So Blue" Weston, The Famou
BLUES CITY CAFE - FreeWorld (r)
BOTTOM LINE - Jesse Brownfield Band (l)
HUEY'S - The Bluebirds with Miranda Louise (bl)
HUEY'S EAST - Reed & Salley* (l) / Elmo & The Shades (rb)
ILLUSIONS - Son Of Slam (r)
PARAMOUNT BALLROOM - Stairway To The Stars (p)
RUM BOOGIE CAFE - King Daddy* / Preston Shannon Band (bl)

Monday - March 28
B.B. KING'S BLUES CLUB - Famous Unknowns (bl)
MURPHY'S - Rico & Richard (ac)

Tuesday - March 29
OASIS - Half Pint with Brian Overstreet & Steve Holly (ac)

Wednesday - March 30
NEW DAISY THEATRE - Cowboy Junkies (r)
RAINBOOCTHEATRE - Jesse Brownfield & David Cochran (r)
T.J. MULLIGAN'S - Cory Myers & John Ross (r)

Thursday - March 31
FRENCH QUARTER SUITES - The Sandra Bray Jazz Duo with Tony Black (ib)
NEW DAISY THEATRE - Dave Matthews (r)
NEWBY'S - The Great Indoorsmen (r)
OASIS - Bury The Bone (r)
RP TRACKS - Hal & Steve's Hometown News (ac)
RUM BOOGIE CAFE - King Daddy* / Boogie Blues Band with James Govan (bl)
Art About Town

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

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

Saturday, March 19

For The Kids

Fridays
TUMBLEWEEDS - Country - B. J. Davis

Saturdays
TUMBLEWEEDS - Country - B. J. Davis

Sundays
TUMBLEWEEDS - Country - B. J. Davis

March 11-13
THE ORPHEUM THEATRE - The Wizard Of Oz

March 15-20
MID SOUTH COLISEUM - Shrine Circus

Just For Laughs

Every Tuesday
COMEDY ZONE - Overton Square Pegs Improv Group

Every Thursday
ESTHER'S ON THE SQUARE - Que & Company

March 2
COMEDY ZONE - Joe Murry

March 1-6
LAUGH FACTORY - John Fox/Scott Miller

March 3-6
COMEDY ZONE - Kevin Meaney

March 8-13
LAUGH FACTORY - Ken Evans / Johnny Walker

March 9-13
COMEDY ZONE - Pinkard & Bowden

March 15-20
LAUGH FACTORY - Bob Zanny

March 16-19
COMEDY ZONE - Tom McGillian

March 23-24
COMEDY ZONE - Rodney Carrington

March 25-26
COMEDY ZONE - David Brenner

March 26
THE ORPHEUM THEATRE - Jeff Dunham

March 27
COMEDY ZONE - Rodney Carrington

March 1
MID SOUTH COLISEUM - Memphis RiverKings vs Tulsa

NEW DAISY THEATRE - Boxing On Beale Street

March 2
THE PYRAMID - Memphis State vs SE Missouri State

March 4
MID SOUTH COLISEUM - Memphis RiverKings vs Wichita

March 5
MID SOUTH COLISEUM - Memphis RiverKings vs Wichita

THE PYRAMID - Royal Lipizzaner Stallions

March 8
MID SOUTH COLISEUM - Memphis RiverKings vs Dallas

March 10
MID SOUTH COLISEUM - Memphis RiverKings vs Dallas

THE PYRAMID - SEC Tournament

March 11
THE PYRAMID - SEC Tournament

March 12
MID SOUTH COLISEUM - Memphis RiverKings vs Oklahoma City

THE PYRAMID - SEC Tournament Semi-Finals

March 13
THE PYRAMID - SEC Tournament Championship

March 3-5
THEATRE MEMPHIS - Alive The Mind

March 4-5, 11-12, 18-20
CIRCUIT PLAYHOUSE - Accomplice

March 10-13, 15-20, 22-27
THEATRE MEMPHIS - A Few Good Men

March 11-13, 17-20, 24-27
GERMANTOWN COMMUNITY THEATRE - Fools

March 11-13, 17-20, 24-27
PLAYHOUSE ON THE SQUARE - The Importance Of Being Earnest

Miscellany

Every Day -
MEMPHIS QUEEN - Sightseeing Tour (2:30 PM)

Every Thursday Night -
JAVA CABANA - Poetry Night

March 5
ANTENNA CLUB - Dead Horse opens for movie premier of Gore Whore (a)

March 15-20
MID SOUTH COLISEUM - Shrine Circus

Sports

Every Monday -
MID SOUTH COLISEUM - Wrestling

March 11, 13, 17-20, 24-27
So you’ve heard this new song on one of the new modern music radio stations, and you kind of dig it, but you’re wondering whether or not you should spring for the whole CD, right? Fear not — we at Shake, Rattle & Roll are here to help. What follows are some of the current hits on the alternative front, with some comments about what to expect from the rest of the album.

**Mae Moore**

*Bohemia* (Tri-Star)

**The Hit:** “Bohemia”

**The Rest:** Let’s cut to the chase — the title cut of Australian Mae Moore’s debut album is simply a masterpiece, a dreamy wistful ode to self-discovery that is the aural equivalent of a four minute vacation. It’s the type of song that makes you want to just close your eyes and float away. Unfortunately, the rest of the album pales in comparison. None of the other songs feature the lazy, lilting rapping that makes “Bohemia” so sexy, and there’s not much else here to distinguish her from the current bumper crop of female artists.

**Crash Test Dummies**

*God Shuffled His Feet* (Arista)

**The Hit:** “Mmm Mmm Mmm Mmm”

**The Rest:** Whether you like this group or not will depend on how you feel about lead singer Brad Roberts’ voice — his foghorn baritone, sort of an unholy cross between Nick Cave and Neil Diamond, is certainly the most unique vocal sound you’ll hear bouncing around the airwaves these days. However, if you can get past the singing, you will also find that Roberts is a rather gifted songwriter. He’s able to combine catchy melodies with clever, cryptic lyrics that are almost too intelligent for their own good — if he keeps dropping names like T.S. Eliot, Jean Paul Sartre and David Byrne into his songs, Roberts may end up becoming the Dennis Miller of modern music. But hey, better Dennis Miller than Chevy Chase, right?

**Beck**

*Mellow Gold* (DGC/Geffen)

**The Hit:** “Loser”

**The Rest:** The subject of the fiercest record company bidding war in years, Beck has parlayed his smash left-field hit “Loser” and the accompanying avalanche of hype into a long-term contract with Geffen that reportedly gives him over seven figures, as well as almost total creative control. Which means that this is the album Beck wanted to make, not necessarily the album that Geffen would have liked to have in order to capitalize on the hit. And wow, does it show — this record is going to confuse a lot of people.

There are a few more folk/rap hybrids like “Loser” here; “Beer Can” and “Soul Sucking Jerk” are the best. But there are also some weird abstract songs on here, as well as some truly bizarre cuts that would make the Butthole Surfers proud. Groundbreaking genius or pretentious fraud? Choose your sides now — this is the artist that everyone will be arguing about for the rest of the year. As for myself, I’m not quite ready to declare that the emperor has no clothes, but the wardrobe does look a little skimpy.

**Nick Heyward**

*From Monday To Sunday* (Epic)

**The Hit:** “Kite”

**The Rest:** Breezy, Beatle-esque pop from the former leader of Haircut 100, who you may remember from their early ‘80s MTV hit “Love Plus One.” Actually, this could be the new Crowded House album... except that Crowded House already has a fine new album (Together Alone) of their own out. No matter, Heyward has outgrown his Haircut 100 days by going back to the basics, and it all works wonderfully. From the neo-Everyly jangle of “He Doesn’t Love You Like I Do” to the gorgeous “Caravan,” *From Monday To Sunday* is an absolute delight. The verdict on this one is pretty easy — if you like the single, you’re gonna like the whole album.
March, the month that comes in like a lion and goes out like a lamb, is living up to that tired old cliche this year. Starting with the lions, two of the most eagerly anticipated hard rock albums in quite some time kick off the month on March 8, as Lollapalooza veterans Soundgarden and Nine Inch Nails both release their latest efforts. Both are expected to be huge sellers, and should transform both bands into arena headliners. Nine Inch Nails, in particular, may be anxious to get back out on the road — much of their new album was recorded in the California home where Sharon Tate was murdered by the Manson Family.

At the other end of the month, it looks like the annual March lamb may be of the giant inflatable variety, as Pink Floyd releases their new album just in time for their first stadium tour in years. Very little is known about the new record, tentatively scheduled for March 29, except that the band and Columbia Records are working overtime to get it out before the tour starts.

In between these two extremes, March will also see new albums from Elvis Costello & the Attractions, Bonnie Raitt, Morrissey, Yes, Cheap Trick, Phish, Motley Crue, Pantera, the Proclaimers, Dr. John, the Brian Setzer Orchestra, Sass Jordan, David Lee Roth, the Subdudes, Ry Cooder (with Ali Farka Toure), Sam Phillips, Loreena McKennitt, Alison Moyet, Gang Starr, Material Issue, Hole, and a live EP from Matthew Sweet.

Country releases this month include new titles from Marty Stuart, Jerry Jeff Walker, Confederate Railroad, Merle Haggard, Tim McGraw (huge buzz in Nashville on this one), Matracia Berg, and greatest hit albums from Suzy Bogguss, Billy Dean, Chris LeDoux, Pirates of the Mississippi, and New Grass Revival. Blues titles expected in March include Little Jimmy King, Rory Block, Irma Thomas, Etta James, Mike Morgan & the Crawl, Snooky Pryor, two double disc sets of Chess rarities from Muddy Waters and Howlin' Wolf, and a two disc Rhino anthology of Ray Charles' blues and jazz work.

Two Ultra Cool Radio Shows Release Compilation Discs This Month. First up is Volume Six of The Best of Mountain Stage, the hip acoustic show heard on public radio every week; this edition features live cuts from Bruce Hornsby, R.E.M., Cracker, Nanci Griffith, Col. Bruce Hampton & the Aquarium Rescue Unit, Jeffrey Gaines, Iris DeMent, and Barenaked Ladies. Also starting a similar line is KCRW in Santa Monica — Rare On Air will feature some of the best live-in-studio performances from the public station’s acclaimed morning show. Volume One of a projected seven-part series features March. Also due for release this month are the movie soundtracks to Tommy and Quadrophenia, the CD reissue of Crazy Horse's debut album, “Best Of” compilations of Frankie Goes To Hollywood and Sammy Hagar, and Rhino’s five volume series of Rock Instrumental Classics.

And finally, looking ahead to April, watch for new albums from Booker T. & the MG's (due April 19), Indigo Girls, the Rollins Band, Boz Scaggs, the Smithereens, David Byrne, Adrian Belew, Live, Buster Poindexter, Bill Lloyd (formerly of Foster & Lloyd), Jamie O'Hara (formerly of the O'Kanes), and the Neville Brothers (live). Late April or May should also see new releases from Boston, Sonic Youth, Lyle Lovett, Violent Femmes, Johnny Cash, Seal, and the Beastie Boys.

In reissue news, the second Brian Eno box set will be released this month — this three disc set (entitled Eno I) covers his instrumental ambient music, and serves as a companion to the triple disc Eno II vocal set released this past fall. Other box sets on the schedule include a three disc Soul Train Hall of Fame collection that features virtually every major R&B act of the last twenty years, a double disc anthology of Jr. Walker & the All-Stars, and a three disc Syd Barrett box.

Polygram is releasing three long out-of-print Trapeze albums on CD; look for Trapeze, Medusa, and You Are The Music...We're Just The Band in late March. Also due for release this month are the movie soundtracks to Tommy and Quadrophenia, the CD reissue of Crazy Horse's debut album, “Best Of” compilations of Frankie Goes To Hollywood and Sammy Hagar, and Rhino's five volume series of Rock Instrumental Classics.

And looking ahead, March 22 may godown in history as one of the strangest days ever for new releases. Vying for your attention (not to mention your consumer dollars) that day will be four of the most important albums of the year:

— The Best Of The Village People, featuring both single and 12-inch versions of the group's biggest hits. What, no box set?

— Mind Blowin' by Vanilla Ice, which should find the greatest rap talent ever known to mankind (now sporting dreadlocks and a goatee) doing what he does best: watching his album gather dust in record stores.

— It's Time For Regis by Regis Philbin, the long lost '60s album from TV's favorite co-host that undoubtedly inspired the singing careers of such musical giants as William Shatner and Ed McMahon.

— Bedtime With Barney, a lullabye album from everybody's favorite purple dinosaur. (No, not Prince.)
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AL KAPONE Continued from page 15

Kapone: Yeah, March 5th.
SR&R: Have you already sent it to radio?
Kapone: Yeah, they’re playing “Gangsta Lean” and “Street Mentality.” That looks like what they’re starting with.
SR&R: What sort of feedback are you getting from radio? K97 said they weren’t playing gangsta rap anymore, or something like that.
Larry Clark: (Kapone’s manager): I can’t speak for all the radio stations. Al Kapone is a very valuable name and they know that a lot of his songs are very responsible. You know “Gangsta Lean” is kind of a party song. Just chillin’, talking about being in the hood and diggin’ the scene. It’s very radio friendly and you’re gonna have a lot of radio stations gonna run with it.

There are others that ain’t gonna play it if Al Kapone is singing “Tulip through the Bushes” they ain’t gonna play it just cause he’s Al Kapone and he’s a gangsta artist. So I can’t speak for all of them.
SR&R: There seems to be some backlash.
Larry Clark: There is. There’s so much public reaction to gangsta rap that you are going to have some stations that won’t support you. But that hadn’t been the case with Al. They heard his first record, and they respect him as an artist.
SR&R: So what’s next?

Kapone: There’s an album release party set up at the Crystal Palace on March 13, to let everyone know I’m back. I’ll start doing shows, and do a lot of promotions. After that it will be more shows for the label. Larry Clark: This record’s going to be on Alcatraz label. It’s a new division of Outlaw.

Me and Al are partners. Creatively we use Outlaw’s studio time every time they let us license Al’s stuff. It’s a creative partnership between Outlaw and Alcatraz to make records together. If you look on our product it’s manufactured by Outlaw.

SR&R: But you don’t have any concerns about negative press or airplay?
Larry Clark: I haven’t seen one ounce of concern. We have so many people that’s ready to go to work on Al Kapone - that believe in his records that overshadows everything negative that somebody way up in New York would say.

SR&R: Al, are you worried or does it bother you that you may be lumped in with less responsible artists, and be considered just another gangsta rapper?
Kapone: No, because I expect it. Some people will be open-minded enough to understand that I’m just hard core and addressing this subject. Some people will feel like what I’m doing ain’t right. But I ain’t worried about that at all. — Reggie Hammond

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