April 1994

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Memphis Music... and Beyond

The Official Guide to Crossroads '94

Three Days, 200 Bands

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SPRING HAS FINALLY ARRIVED! APRIL USUALLY HERALDS A STEADY STREAM OF MUSIC FESTIVALS, AND THIS YEAR IS NO EXCEPTION — THERE’S PLENTY TO DO AND SEE. The biggie for April is a tidal wave entitled CROSSROADS ’94: A CROSS CULTURAL MUSIC EXPOSITION. Over 200 acts will flood the clubs on Beale Street (and the nearby 616 on Marshall) on the 14th through the 16th. It’s a formidable amount of music to absorb in three short days. Actually, it’s an impossible amount — which is why we decided for the second year in a row to preview available tapes of participating artists. Our observations start on page 13.

You’ll have a major league dilemma when Saturday the 16th rolls around. It’s the last day of Crossroads, but it’s also when the Blues Bowl shakes the walls of the Pyramid. Bobby “Blue” Bland, Johnny Taylor, Clarence Carter, Denise LaSalle and Tyrone Davis are just some of the artists lined up to perform.

Mark your calendar for some outdoor music the following weekend when the annual Earth Day celebration takes place at the Overton Park Shell. It’ll be two days of festivities, featuring Mudboy and the Neutrons, Three Legged Puppy (the sons of Mudboy), DDT, Big Ass Truck, Lee Baker and loads more. Haven’t had enough? Then how about the Midtown Kudzu Festival on the 30th. It’ll be happening at the parking lot behind Neil’s on Madison, featuring the music of Good Question, Three, Mash-o-Matic, The Normal, and The Cadillac Cowgirl. The festival proceeds will benefit The Dream Factory.

Next month on May 1 there’s a benefit at B.B. King’s on Beale for the Beale Street Blues Society. The master of ceremonies will be the infamous Rev. Billy C Wirtz, with musical cameos by Tinsley Ellis, Little Jimmy King, Preston Shannon, The Beat Daddy’s and other special guests. And since the 15th Annual Handy Awards take place later that week (May 5 at the Orpheum theater), I’d bank on some surprises sneaking onstage via the back door.

Speaking of the Handy’s, this year’s show should be the best one in a long time. There are plans to have the ceremony taped for future broadcast, if the Blues Foundation can get the legal mumbo jumbo ironed out with all the participants. Confirmed performers at this year’s Handys to date include Kenny Neal, John Hammond and Jimmy Rogers. Johnny Copeland has agreed
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By Steve Walker

ROLLIN' ON THE RIVER: Okay folks, here's the lineup for the annual Memphis In May Beale Street Music Festival in Tom Lee Park:

Friday, May 6: The Black Crowes, Leon Russell, Clarence Carter, Little Milton, Doyle Bramhall & the Memphis Horns, Brother Cane, James Cotton, Marcia Ball, Shirley Brown, Todd Snider, Don McMinn, Keri Leigh & the Blue Devils, the Agitators.


The big no-shows are Big Star and the Posies, both of whom were on an early version of the schedule that we obtained, but are sadly missing from the final roster. There are still a few spots to be filled, so it may not be too late to add some country, jazz, or contemporary R&B, all of which seem to be in short supply this year. (Hint, hint.) But as always, acts are subject to change, and we'll publish a full schedule, complete with stages and times, next issue.

SHORT TAKES: Add one more big tour to the crowded summer concert season that we told you about last month: Billy Joel and Elton John are teaming up for 20-25 stadium shows. They will perform a few songs together every night, in addition to their regular sets... The Rolling Stones have finally settled on a tour replacement for Bill Wyman — the lucky bassist is Darryl Jones, best known for his jazz session work and for occasionally playing bass for Sting when Sting doesn't do it himself. Look for Jones on the Stones' upcoming summer tour...

Two members of Fishbone got to see the inside of our Shelby County jail system last month after they got into a brawl on Beale Street. They barely got out in time for their New Daisy gig the next night. Good thing they didn't kick out any squad car windows like Chrissie Hynde did several years back, or they might still be downtown.... Rapper Paris recently expressed his unhappiness with the company who distributed his last album by allegedly punching one of their executives in the face with brass knuckles and then kicking him in the ribs after he fell to the ground. Charges have not yet been filed.... Howard Stern and Rush Limbaugh, look out! The latest addition to the ranks of nationally syndicated radio show hosts is Ted Nugent, who
will be doing a morning show for ABC Radio’s hard rock stations. Fellow motormouth and desperate comeback contender David Lee Roth must be kicking himself for not thinking of this first... In other Nugent news, Damn Yankees is apparently finished as a band. Ted is returning to his solo career and is teaming up again with vocalist Derek St. Holmes, while Tommy Shaw and Jack Blades are still planning to work together as a duo. Damn, there goes that Night Ranger reunion...

Meanwhile, the Led Zeppelin reunion rumors are flying fast and furious again. Sources have whispering about a possible MTV or pay-per-view “Unplugged” special for the past few months, and now Atlantic Records has confirmed that there is a top secret Robert Plant album on their fall schedule, tentatively titled Unleaded. Anybody wanna put two and two together?... There is also another Led Zep tribute album in the works, this time on a major label with major acts. (There have been two other indie label Zep tribute albums.) Atlantic is keeping this one hush-hush as well, although Henry Rollins recently told Billboard that the Rollins Band and 4 Non Blondes will be two of the acts included on the project...

In related news, the Kiss tribute album, lovingly titled Kiss My Ass, is finally completed and is set for a June release. After months and months of rumors about who would be donating songs to the project, the actual lineup consists of Anthrax, Garth Brooks, Dinosaur Jr., Extreme, Gin Blossoms, Lenny Kravitz & Stevie Wonder, the Lemonheads, Mighty Mighty Bosstones, Toad The Wet Sprocket, and a new spinoff group called Shandi’s Addiction, which contains members of Faith No More, Rage Against The Machine and Tool. Many of the other bands originally slated for the record — Soundgarden, Metallica, Alice In Chains, Stone Temple Pilot, Sir Mix-A-Lot, and several more — got bogged down in either record company politics or legal red tape. Maybe that’s because unlike most of the other big name tribute albums of the past couple of years, the only charities benefitted this time out are Gene Simmons and Paul Stanley...

THE NEXT BEST THING?: While you’re enjoying three nights of original music at Crossroads later this month, you may want to give thanks that you’re not in Chicago. One would think that the Windy City would be filled with great musical finds, and to be sure, on any given night you can probably find quite a few talented local groups.

But Chicago is also quickly becoming the home of perhaps the most annoying trend in club music since karaoke — the tribute band. Memphis has seen a few of these acts roll through town over the past couple of years, but Chicago seems to have it down to a science. It’s not enough to be a simple cover band anymore — now you have to devote your entire act to nailing the look and sound of whoever it is you’re paying tribute to.

Some of the bands honored are pretty obvious — there’s a Stevie Ray Vaughan tribute band called Texas Flood, a Black Sabbath group called War Pigs, a Led Zeppelin band called Prezence, a Van Halen group called Fair Warning, and not one, but two AC/DC clones: Dirty Deeds and High Voltage. My personal favorite is the Poison cover band that had the balls to call themselves Posin’.

But that’s just the tip of the iceberg. You want overkill? Get a load of some of the other acts we found: Infinity (tribute to Journey), In The Flesh (Pink Floyd), Electric Haze (Jimi Hendrix), Hi InFidelity (REO Speedwagon), Face Value (Phil Collins & Genesis), Burnin’ Sky (Bad Company), Rage For Order (Queensrhyce), and Animation (Rush). There are also clones of Iron Maiden, the Blues Brothers, Queen, Rod Stewart, Metallica, Heart, and the Grateful Dead, as well as two different Styx groups, two John Mellencamps, two Santanas, and at least three Beatles knock-offs. Just what exactly is in the water up there in Lake Michigan?
MOUSETRAP Anthony “Blind Dog” Colston cut a machine-style blues demo for label shopping. Studio director Mouse produced and engineered. Keith Owens began working on new r&b material with Mouse engineering. And when the cat’s away, Mouse performs, produces and engineers material for his debut album.

KIVA Black Top Records artist Big Blue has just finished mixing for their upcoming release. Greg Archilla engineered. Terri Argot assisted. Local group Channel J has been cutting new songs for upcoming release on Electra Records. Mr. Joystick and Tee Bee Badd are producing. Neal Jones is engineering. Jennifer Holiday has been in doing choir overdubs with O’Landa Draper and the Associates. And the Barkays have been working on some new material. Jones is co-producing and engineering.

THE CONTROL ROOM Harold Poindexter continues working on his 14-song self-produced project. Jimmy Enright is engineering. Velcrow from Atlanta is cutting a six-song EP. Enright is producing and engineering. Jeff Ervin re-mixed a single for KIX 106. Enright engineered.

EASLEY RECORDING The Country Rockers mastered for their upcoming live CD for Veracity in Germany. Ron Easley produced. Product from St. Louis were in recording and mixing a self-produced tape of eight songs. Black Berry recorded and mixed for their upcoming indie-released CD. A cappella group Debonnaire cut four songs for promotional use. Marvin Grant began work on one song doing vocal overdubs. Merritt worked on their upcoming cassette. J. Leland Braddock brought in Elmer And The Russians to work on their upcoming album. Snake Hips worked on keyboard overdubs with Rick Steff helping out. Dennis Gurley continued work on his project. Songwriter David Gillespie recorded material for a publishing demo.

ROCKINGCHAIR STUDIOS Local organist/pianist Vicki Lee recorded live demos. Mark Yoshida produced and engineered. The Marilins continue working on a bunch of songs for label shopping. Yoshida has been co-producing with the band and mixing. Joe SellmanBerger, a local tubist, recorded an extensive audition tape for the Los Angeles Symphony. It was self-produced with Allan Mullins engineering. Singer/songwriter John Ingram self-produced a two-song demo. Yoshida engineered with Mullins assisting. lvujunke, formerly Play Rough, cut and mixed five songs for label shopping. Yoshida co-produced with the band and engineered. Mullins and Brandon Seavers assisted. Dynamo Hum returned to cut and mix two more songs to add to their catalog. Hum self-produced with Yoshida behind the board. Mullins and Seavers assisted. Phil Black cut and mixed a three-song publishing demo. Mullins engineered this self-produced project.

POWER HOUSE A bid was placed in the general market for the Libertyland 94 jingle and various agencies cut their respective versions at the Power House. May the best tune win! Tracks were also produced for the Libertyland country stage. Steve Hauth, Jack Holder, Rick Steff and Joel Williams cut the show. Mixing was completed on the Geordy Wells contemporary gospel project and it is now being shopped by Tommy Cathey, who also produced. Donna Hauth wrote the material. Skip Pruitt laid sax tracks for Anthony Walker’s upcoming release. In their ever-constant search for new writers, PowerHitters added Eugene Pacanty to their roster which helped Hauth, Holder and Williams track six new tunes for the catalog. Lunar Productions tracked and videotaped a piece for the Promus Company and Baker & Associates cut jingles. Hauth, in the great tradition of Dave Bradley, engineered all tracks.

ZOMBIE BIRDHOUSE Garrison Starr was in cutting tracks for an upcoming release. Clay Jones produced and Bruce Watson engineered. Featherstone came in and self-produced four demos. Watson engineered. The Dashboard Saints cut a four song demo for label shopping. Billy Gibson and the Counts of Rhythm were in cutting tracks for upcoming release. Gibson produced with Watson engineering. Little Rock’s favorite noise mongers Southland Corporation recorded for an upcoming indie release, Watson produced and engineered.

MILEDGE RECORDING Broadway Baptist Church Choir and Southaven Assembly of God both recently did recordings for their programs. The Johnson Brothers cut a gospel cassette. Rag Magnolia from Starkville, MS cut for independent release. Another Society cut a seven song EP. The Rhythm Hounds cut a 10 song demo. Andre LaFlora recorded for his contemporary gospel release. Aaron Grenwald worked on a demo. Studio owner Mike Elledge co-produced and engineered everything.

ARP PRODUCTIONS has been cutting gangsta rappers Lunatic, Niko is cutting hip hop material and planning to release a single. Mona Lisa Johnson is cutting r&b material for an LP. Cazaerei has been producing and engineering everything.

TUBBS RECORDING Monster Box is self-producing alternative music. Harold Yancey is also doing it himself on his recent gospel recordings. Chalker is also self-producing new material for an independent release. Joey Anderson is mixing contemporary Christian and r&b with his new recordings. Anderson is co-producing with Chuck Reynolds, who has been a busy bee engineering everything.

DELTA SOUND Bill Haney is still working on his upcoming release. Ken Laxton is producing and engineering. Everett Blair is working on a pop/r&b project with Laxton producing and engineering. Deac DeCamp is also working on an album with Laxton producing and engineering. J. J. McClinton is self-producing songwriting demos with Laxton behind the wheel.

INSIDE SOUNDS The Wampus Cats and The Memphis Sheiks both continue to work on their upcoming records. Rick Caughron is engineering both.

MIDTOWN RECORDINGS Eric Gales Band is cutting new material for label shopping. Jim Medlin is engineering the self-produced sessions. Trash Cadillacs are cutting for BMI.
producing and engineering. The Trust is working with producer David Hall for an indie release. Medlin is engineering.


THE WAREHOUSE Sam Patterson started this month laying down a few contemporary gospel cuts with Brian Smith. Jonesboro band Chase Bucannon recorded and mixed with Scott Wallis. Atlanta’s Salem Ash came to mix three songs with producer Wayne Bradley and engineer Brad Vosburg. Vosburg was assisted by Wendy Vandeventer. Vandeventer returned to the studio to cut eight songs on Sky Cow. Vandeventer assisted on the sessions for their debut release.

ARDENT RECORDING In studio A, Tora Tora entered mix mode on their third album for A&M. with Tom Werman producing and Eddie DeLena engineering, Skidd Mills assisting. During breaks in Tora Tora time, Jeff Powell mixed the new project from Norman, Oklahoma’s Wakefield for David Box Entertainment. Meanwhile in Studio B, Steve Gibson is producing Pearl River’s new effort for Liberty Records with John Hampton engineering the mix and Erik Fletrich assisting. Big Daddy Kinsey convened a blues summit in Studio C for a new Polygram project. Hot guitarist Donald Kinsey (of the Kinsey Report), harp whiz Carey Bell, and legendary piano pounder Johnnie Johnson laid it down while producer John Snyder, engineer Jay Newland and assistant engineer Jeffrey Reed picked it up on tape. Also in C, Paul Mark & the Van Dorens worked on an independent project. Jim Gaines produced, Powell engineered, and Reed assisted. Austin, Texas’s own Beaver Nelson were in to work on their upcoming album for Sony. Joe Blaney produced and the ubiquitous Reed assisted. And the halls were alive with the sounds of DeGarmo & Key Band as they continued work on their latest project for the Benson Company in C and A, with Hampton co-producing and mixing with the band, Fletrich assisting.


CROSSTOWN RECORDERS Rob Jungklas continued working on new material. Rusty McFarland co-produced with Jungklas and engineered. Hell No and the Nevers cut four songs with Buddy Nemenz engineering. God Street Wine booked the studio for a few days for pre-production.

The Memphis Chapter of NARAS will soon be undergoing many exciting new changes. The new full-time executive director will be announced in the near future, as well as the location for the NARAS office. The concept for the new NARAS office includes a meeting area for members as well as space for archiving important music education items and videos. Having the full-time director and office will make the local academy much more accessible to its members and more connected to the community as a whole.

For ticket information regarding the 9th Annual Premier Player Awards please call the NARAS line at (901) 525-1340. Tickets for non-members are $15. This year’s program will be held on April 13 in the ballroom of the Peabody Hotel. It will honor Isaac Hayes and 13 local musicians, songwriters, producers and engineers will receive Premier Player Awards. The program will include much more live music including the Voices of Binghampton Choir led by Kevin Davidson.

Next month Memphis Chapter’s new executive director will represent the chapter at the annual Trustees Meeting held in Hawaii. It will be the first time all seven chapters have come together as a group since the national restructuring of the organization.

This month the Board of Governors will approve a slate of candidates for election to the Board. Dues paid members will receive the ballots and next month the new board will be announced. In June the nominating committee will present a slate for Officers and Trustees, and the new board will then elect its President, two Vice-Presidents, Secretary/Treasurer, National Vice-Present, and Trustee.

For information regarding membership in the Recording Academy, please call the NARAS office at (901) 525-1340.
This month the Age of Innocence joins the video shelves, starring Daniel Day-Lewis, Michelle Pfeiffer and Winona Ryder in a 19th century love triangle where propriety wins over passion. It's a stiff one alright. Ryder received a lot of attention for her nomination as Best Supporting Actress, but the only Oscar this movie brought home was for Best Costume Design. That should give you a clue. Believe it or not, it's not a film by the infamous Merchant Ivory team that brings you the tomes of filmdom like Howard's End and Remains of the Day. It's Martin Scorcese. Age of Innocence will certainly introduce his work to a new audience.

One of Ryder's competitors in the Best Supporting Actress category was Rosie Perez, yeah, Rosie Perez for her role in Fearless, which also comes to video this month. Perez didn't win either, but she did garner some respect for her dramatic turn in this film. Fearless stars Jeff Bridges and Perez as survivors of a plane crash who bond emotionally when they find they have trouble readjusting to normal life. Surviving a plane crash is not something everyone likes to think about, but it's a decent drama.

Meg Ryan hasn't been dubbed "American's Sweetheart" for nothing, which might explain why the dark tale Flesh and Bone she starred in last year with husband Dennis Quaid didn't do much box office business. It's not a love story. It's rather a study of emotionally damaged people coming together and discovering that love doesn't conquer all. As for the plot, you can think of it as a story of either unbelievable coincidence or karma at work. There are some holes, but Quaid and co-star James Caan are pretty good.

For a really big hole in the story, check out Malice, starring Alec Baldwin and Nicole Kidman, and you can decide if you're watching two different movies in one or just one really bad movie. On the other hand, Ruby in Paradise has gotten a lot of praise for both the movie and its star, one Ashley Judd (Rumor has it her mom and sister are singers or something. Go figure.)

— Cara McCastlain
Saturday, April 16 Punkinhead returns to Crossroads, bringing their frenetic blend of funk, groove and rock back to the Mid-South. Self-described as “new South soul” this quintet from Fayetteville, Arkansas melds rock and funk into a rhythmic, tireless performance that is sure to make their showcase a popular one. Too inventive to be labeled simply rock, but with enough of a mainstream sound to forgo the alternative moniker makes Punkinhead a band with one unique sound.

Drummer Charles Platt, guitarist Paul Boatright, and keyboardist Eric Mills are rounded out by Steve Setser on trumpet and bassist Chad Tolton. Except for Tolton, who joined the band last fall, the group has been playing together for four years.

“We just kind of fell into it,” Boatright recalls. “The Fayetteville scene is not huge. We all get around and knew each other and just made a band out of that.” Punkinhead may be new to the Mid-South audiences, having played in Memphis only a handful of times, but these guys have been making inroads into the Midwest and Southeast club scene for several years now.

April finds the band completing a string of shows in Kansas City, Iowa City and Lawrence, Kansas, then wrapping up the region in Oxford, Ohio opening for the Royal Crescent Mob. Following Crossroads, Punkinhead will return to the studio to continue recording. It’s been two years since they released their first CD “New South Soul” recorded at Beale St. Studios with Paul Ebersold, and they’re anxious to put out newer material. In January they recorded tracks at Ardent Studio with Jim Dickinson at the helm and are considering completing a second release on their own, as well.

“[Label interest] will come when it comes,” Platt says philosophically. “We want to spend time working on our music . . . They’ll find you when the time’s right, I think.”

Meanwhile, Punkinhead has seen some stability ruling things on their own. “We took everything we did . . . and put it all under one incorporated shield,” Platt explains. “People look at you with a lot more credibility. You’re artists, yet you’ve got your business thing going, too. If you can have one person in the band who can do that, I think you’re going to be a lot better off.”

“Instead of making ten cents on every CD, we make about $6,” Mills says. Platt continues, “We sell a CD for $10 and end up making more money than the guys who sell it for $15. We have complete artistic control. There’s a lot to be said for that.”

With that in mind, Punkinhead is returning to Crossroads for a second time, hoping at the very least to introduce their funk-based rock to an even wider audience. “[Last year] was good exposure for this town. It was the first time we had a really good crowd here,” recalls Mills.

Platt agrees. “You can never play too many music showcases. We got to see a lot of good new bands, which was cool. Especially when you’re in a band, you don’t get to see as much of the talent coming out.”

Punkinhead’s own sets often include spirited jam sessions, seemingly spontaneous, but with each player exhibiting precise musicianship and versatility. On guitar Boatright is a veritable blur, and Setser’s brass is an added spark in their set. Like their name Punkinhead, which they chose because it’s “cool, funky, Southern” - their set is likewise. It’s new South soul that’s not to be missed.

— Cara McCastlain

Punkinhead will be at 616 Saturday, April 16. Times were not final at press time.
to appear as a presenter. Right now the foundation is hip deep in negotiations with other artists, so look for more names to be announced by the middle of this month. Then the Big Kahuna of all music festivals happens by the Mississippi River the next day. From May 6-8 Tom Lee Park should be crawling with people and players during the Beale Street Music Festival. Scheduled to make appearances as we go to press are Bob Dylan, The Isley Brothers, The Grateful Dead’s Bob Weir (with Rob Wasserman), and The Black Crowes. See this issue’s One Nation Under A Groove column for a complete listing of scheduled acts. A calendar complete with performance times for all the acts will be published in the next issue of SR&R.

It’s A Hit! —

Wendy Moten has a smash overseas. According to a spokesperson at EMI International in New York City, “Come In Out of The Rain,” a top ten Adult Contemporary hit last year in the states, recently hit the Top Ten singles chart in England. Jolly good, Wendy!

At Random —

If you are holding your breath waiting for a new Roxy Blue album, please stop. After briefly going through some personnel changes, the group has called it quits. Former lead singer Todd Poole is reportedly cutting material at New Memphis Music in pursuit of a solo career.

In other hard rock news, two Memphis bands have done some personnel shifting and renamed themselves. Play Rough has replaced departed drummer Jimmy Fulp and now go by the name luvjunkie. Likewise, Nine Daze Wonder has a new lead singer and are now called Shakin’ Tent. Both bands will play at this year’s Crossroads under their new names.

Mo’ Blues — Early bird blues fans can purchase their tickets for this year’s Memphis Blues Festival a little in advance. Even though the festival doesn’t happen until August 13, tickets are on sale right now. B.B. King, Dr. John and Little Feat are the headliners. There will also be a tribute to Muddy Waters.

Finally, a bit of congratulations to the band Impala. The sidewalk surf instrumentalists have signed on the dotted line with the SOH label, and will soon start recording their first full-length album at Sun Studio.

Until May, that’s all the news that fits.

— CPJ Mooney

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1993 WAS A TOUGH YEAR FOR BLUES AND JAZZ WRITERS. WHILE RECORD LABELS DELIVERED A STEADY STREAM OF POLISHED, PROFESSIONAL RECORDINGS, AT THE END OF THE YEAR THERE WAS VERY LITTLE THAT STOOD OUT AS ESPECIALLY REVELATORY OR GROUNDBREAKING. Fortunately, 1994 has already been far more fruitful, with a stack of CDs already marked as standouts. Space will not allow a full discussion of first quarter offerings, but a brief outline of this year’s most outstanding recordings to date follows:

The Concord Jazz Festival has for the past 25 years consistently presented a lineup of seasoned, credentialed acts with performers reading like a who’s who of the jazz world. Erroll Garner, Red Norvo, Earl Hines, Stan Kenton, Count Basie, Dave Brubeck, MJQ, Mel Torme, and Woody Herman all appeared in the festival’s first three years, and subsequent festivals have maintained a similar caliber. By 1974, the Concord record label had been established, and over the past 20 years has maintained a reputation for consistently excellent jazz recordings.

The Fujitso-Concord 25th Jazz Festival Silver Anniversary Set (Concord CCD-7002) showcases several of the label’s finest artists with sets from seven-string guitarist Howard Alden, pianist Gene Harris, and pianist/NPR jazz maven Marian McPartland. Harris is particularly outstanding (no small achievement on this disc) as he treads the thin line between blues and jazz.

Other recent releases on the label well worth noting include Trio Sketches (CCD-4591), and an outstanding showing from Rosemary Clooney on a theme album. Still On The Road (CCD-4590) features 15 r&b, showtune, and Broadway standards on a travel theme with consistently excellent results. Of particular note to Memphians is Clooney’s rendition of “Ol’ Man River,” which dispenses with the stately, solemn approach favored by James Hyter and gives the tune an upbeat, almost jump blues feel.

If sassy blues & jazz vocals catch your ear, you will want to be sure to track down a copy of Delmark’s reissue of He May Be Your Man... But He Comes To See Me Sometimes! (DD-637) featuring the more than capable backing of Little Brother Montgomery, Edith Wilson struts, stomp, shouts, and grows her way through this one. But don’t think Koko Taylor or big-mama shouter. Edith Wilson is much more in the tradition of Bessie Smith, with firm roots in vaudeville and the theater.

Solidly in the jump blues/jive category is Delmark’s reissue of the 1968 classic Kidney Stew Is Fine (DD-631) from Eddie “Cleanhead” Vinson, T-Bone Walker, and Big Jay McShann. I don’t think mere words can describe how cool Eddie Vinson is, so I won’t even try. Just get it. Required listening.

Also defying adequate description is Rounder’s new four CD set chronicling the career of Jelly Roll Morton. Consisting of the complete musical performances from Morton’s Library of Congress sessions, the CDs include narration from Morton and producer Alan Lomax as well as several previously unreleased “risque” material. No need to hide this from the kiddies; however, innuendo is about as far as it goes. With excellent sound and very thorough liner notes from James Dapogny, this one rates a must-have for Morton completists.

To judge from some stories, traveling ethnomusicologists with tape decks were as common in Mississippi as mosquitoes in the bottom. Recordings made during these treks ranged from abysmally recorded “look what we found in the deep, dark Delta” aural postcards to unparalleled glimpses into a music and culture that was on the decline then, and is nearly extinct now. Arhoolie Records’ Mississippi Delta Blues Blow My Blues Away Volumes 1 and 2 (CD401, CD402) fall squarely in the second category, and represent some of the finest field recordings to ever grace my CD player. Covering a full range from Napoleon Strickland’s fife and drum band to Houston Stackhouse and the Blues Rhythm Boys (featuring Robert Nighthawk), the set does a better job of showcasing authentic Delta blues than anything else in memory. An interesting comparison can be made between R.L. Burnside’s performance on the set, recorded in 1968 and his recent release on the Fat Possum Label, Too Bad Jim (FP1005). Both recordings represent a side and style of blues hidden from most commercial venues, and certainly never seen on Beale.

If Blow My Blues Away proves intriguing, be sure to check out Robert Pet Williams’ When A Man Takes The Blues (CD395) and I’m Blue As A Man Can Be (CD394). A long term resident of Angola State Penitentiary during the 1950s and ’60s, Williams attracted the attention of a number of musicologists and produced a series of recordings. These recordings, made by Harry Oster and Chris Strachwitz in 1959 and 1960 showcase Williams, warts and all, with the usual Arhoolie standards of excellent sound, presentation, and liner notes.

Finally, get a copy of Arhoolie’s Ukrainian Village Music (CD7030). It’s not jazz, it’s certainly not blues, but may be the coolest CD ever pressed.
The 1994 Edition of Crossroads is almost upon us—and oddly enough, instead of being bigger and better than last year's event, this one will be smaller and better. After presenting almost 250 acts last year, Crossroads organizers trimmed the number down to 200 this year, all of whom hope to catch the eyes and ears of the many music industry tastemakers expected to attend this year's festival.

On April 14, 15 and 16, these 200 acts will be performing in the various clubs on Beale Street, as well as Six-One-Six on Marshall. Although there are fewer bands than last year, organizers have added a few new wrinkles. There will be even more seminars and workshops at the Radisson Hotel, including such topics as “Music Biz 101,” “Artists — In The Studio,” “Promoting & Marketing Your Band,” “The Reality Of Being Signed” and several others.

There will also be two “Crossroads Unplugged” showcases at Cat’s Music on Union, providing some of the bands an opportunity to get back to basics. And finally, there will be a Crossroads sampler CD available that features many of the most-talked-about acts. Look for it soon in most area record stores, as well as in some of the clubs during the event.

Given that only 80 of the acts are actually from Memphis, many of the performers will be unfamiliar to hometown clubgoers. Are they worth seeing? That’s where Shake, Rattle & Roll comes in, continuing a tradition that we started last year. We listened to as many of the audition tapes as we could get our hands on, which was actually almost all of them. Given space considerations, we obviously can’t tell you about each and every band. But we would like to share some of the highlights that we heard, with two friendly warnings.

This tip sheet is only our opinion—nothing more, nothing less. You are entitled to your own, but only if you go out to the clubs and decide for yourself. And as we learned last year, having a great tape doesn’t necessarily mean a great live set.

Not exactly known as a trend-setting genre, many of this year’s blues performers can be lumped into three distinct categories: young black guys trying to sound like old dead black guys; young white guys trying to sound like old dead black guys, or young white guys trying to sound like Stevie Ray Vaughan. Imitation may be the sincerest form of flattery, but it’s damn boring to listen to. Fortunately, there are some groups at Crossroads ‘94 that don’t just ape the departed.

I’ve got to admire one band for going against the trends just a bit: Hamilton, Ohio’s Sonny Moorman and the Dogs were at least smart enough to pick different heroes. Listening to their Crossroads tape I would have sworn that this man was possessed by the soul of Billy Gibbons—these guys sound just like ZZ Top! Not the current synthesized model, but down and dirty Texas trio that cut ‘Tejás back in ‘78. The one that is now missing and presumed dead. Go see this band, close your eyes, and you’ll know exactly what I’m talking about.

Of all the Crossroads blues artists that use Stevie Ray as their main point of influence, Greg Koch and The Tone Controls are the best. Koch’s fretwork has a touch of jazz in it that places him well above SRV impersonator status. He even co-hosts his own guitar show...
From North Little Rock comes Billy Jones, a promising traditional R&B artist in a Malaco vein.

The big discovery in this year’s blues lineup is Arkansan Ricky Howard, a.k.a. “Texas” Rikki D. Howard won second place in the 1993 national blues contest. Could this be another Robert Cray in the making? Howard walks that fine line between crossover and sellout. A total natural and a real find. His two original songs are great!

Finally, living, breathing, walking legend Jim Dickinson is actually putting himself front and center at this year’s Crossroads. We had no tape to listen to, and he hasn’t put out an album of his own in twenty years (and then only one), but we can still recommend him. Some people don’t need to audition, and this is one of them. Come and watch the hip music biz folks watch him.

Also worth checking out: Christian Hastings of the Redeye Blues Band, Jimmy R. & The Rats, The Memphis Sheiks and Don Shipps & The Titanic Blues Band.

— John Carl Jordan

GOSPEL/CONTEMPORARY CHRISTIAN

Compared to last year, the contemporary Christian lineup at Crossroads ’94 is a huge disappointment. It seems like this category had more to offer in ’93, both in terms of the number of acts selected and in their respective quality. But this is only the second year of offering this category, and it’s a part of popular music that most showcases just ignore. Give them high marks for the effort, and look for better results in 1995. Like last year, there are only a handful of gospel artists.

Universal Revolution and Circle of Stone are two bands you’ll enjoy whether you’re into Christian rock or not. Universal Revolution sounded like Living Color with a Brit pop lead singer who reminded me of Spandau Ballet (remember their hit called “True?”). They hail from Broadview Heights, Ohio.

Goodletsville, Tennessee’s Circle of Stone is not afraid to make a joyful noise — they sound like a Christian version of Memphis’ own Tora Tora! More bands like these two would have made this a far more interesting category. There have to be more acts like them who aren’t afraid to push the boundaries of contemporary Christian music. It’s just a matter of finding out where they are.

On the local front, the two best Crossroads participants here are clearly the Chuck Reynolds Project and the Dave Nicar Band. Reynolds is a former member of Junction and has experience in the majors. Put the Dave Nicar Band in the up-and-comers category. The band has gone through some personnel changes in the last couple of years, and their songs have definitely benefitted. A tip of the hat to whomever came up with the idea to slip a few bars of Deep Purple’s “Smoke On The Water” in at the end of “Doing God’s Work.” It shows that being born again doesn’t mean losing your sense of humor.

— CPJ Mooney

HARD ROCK/HEAVY METAL

Another example of the changing face of popular music is this year’s Hard Rock/Heavy Metal category: it has very few “classic” hard rock and metal, and almost none of the “heavy pop” hard rock bands that defined this category in the late ’80s.

Even with hard rock’s newfound propensiy for alternative sounds, Screwtractor will stand out. When you hear their “metallic industrial grunge” the first thought that pops into your brain will be “...this is hard rock?!” It’s good stuff, but it may be a tad too abrasive for some tastes.

Burnt Nervends has a solid, good, heavy rock groove, somewhat like Guns and Roses, but more fluid and funky. They’re a headbanger’s delight of the classic variety. No Good Boyo walked away with the biggest
buzz after last year's Crossroads, and they are back again in '94. Their energetic, modern hard rock sound deserves a big audience.

Son of Slam are the undisputed heavyweight champions of the Memphis hard rock community. If you like it loud, mean and nasty, these are the guys to call. But if you read last month's cover story, you already know that. And you've already purchased their just released EP, Trailer Parks, Politics, and God.

I figured the Devil Brothers had the proverbial "snowball's chance in hell" of ever getting into this year's event, after lead singer Joe Casey's expletive-laden performance in front of the Crossroads video cameras last year. Thanks to New Jersey-based B-Side magazine — one of a dozen or so out of town media sponsors — they made it back this year. While the bad boys of the Memphis hard rock scene don't have the chops yet to match Joe Casey's mouth, their Aerosmith-derived songs like "My Backyard" pack a wallop. — and in a live setting they kick ass.

Residing in the shadows just above Memphis comes Mother Crush from Jackson, TN.

Their pop jazz fusion sounds as good now as it did then. Either of these artists could give Kenny G. or Dave Koz a run for their money. Joseph Patrick Moore represents the new breed of up and coming fusion virtuosos. And he ain't even out of school yet — he'll graduate from the University of Memphis later this spring.

Reina and the Sounds & Voices of Rain are coming to Memphis from the land Down Under. Down under Mississippi, that is. Reina Sorapuru has the sound of New Orleans in her veins, and her graceful style of mature, jazz-tinged vocal pop will bring a touch of class to this year's event.

— Reg Landry

SINGER/SONGWRITER

This category is leagues ahead of last year's lineup, which had far too many artists. This year they've trimmed down the numbers, and it's become one of the strongest categories. The rising popularity of country flavored songwriters is also reflected in this year's crop.

It wouldn't be complete without someone boasting a Dylan influence, since 'ol Bob practically invented it. This year's model is Californian Cameron Dye. His "Reflections from 8th Street" is so positively drenched in Dylan that I kept waiting for him to say something about a "tambourine man" or "chrome horse diplomats," but he never did. That doesn't mean that a lot of Dylan in your blood is a bad thing — look what it did for Bruce Springsteen.

Bob Collum from Tulsa, OK is a solid rock songwriter that sounds like the Smithereens unplugged. Although his songs stand on their own, I'd love to hear this guy next year backed by a full band.

Tina Lovings is making her second trip to Crossroads. Last year when she played Crossroads she was plagued by an inattentive soundman who decided to take a bathroom break in the middle of her set. Her evocative songs and sultry, smoky voice deserve better treatment.

Doug Hoekstra has a Lou Reed-ish groove in his material, specifically recalling the Velvet Underground's 1968 self-titled album. His "On The Interstate" would have fit right alongside "Pale Blue Eyes."

A singer-songwriter in the "California country" style is Cary Richards, from Nashville. He has a nice, easygoing voice that sounds a little like Jackson Browne. His tune "Then You Don't Know Me" sounds like a potential hit. Kevin Gordon, a bluesy, country songwriter with a touch of Charlie Rich in his voice, is another standout.

Jimmy Davis and Tommy Burroughs have been around the Memphis songwriting scene forever, it seems. Since they are a hometown talent, it's easy to take them for granted since they're always around. Don't do that. Instead, listen to "Written In Stone" and realize that this duo is only getting better with age, like a fine wine.

The two artists that best illustrate the depth and variety this category offer this year are Alex Marquez and Karen Taylor-Good.

Alex Marquez's brand of three chord speed rockabilly is totally left field, yet com-

From the land down under Mississippi comes Reina and the Sounds & Voices of Rain.

They make Metallica sound like a bunch of pansies, and they do it without getting bogged down in noise overload. This is a band that would get an enthusiastic "thumbs up" from both Beavis and Butthead.

Also worth checking out: Backbone, Funkbox, and Still Rain.

—— John Carl Jordan

Nashville based singer/songwriter Karen Taylor-Good has songs that are sure to show up on a hit record.

—-
For a refreshing departure from the gangsta rap scene check out kiddie rappers L'il Mempho.

A little New Jack sing, anyone? With the success of groups like Boyz To Men and En Vogue, vocals are now back in style. The best of the local acts are Five Times Unique and Adagio, who you may recognize from their McDonald's commercial. JOI, a group modelled after En Vogue and SWV, does an update of Aretha Franklin's "You Make Me Feel Like A Natural Woman." Does it equal the original? Not a chance. But they could have a hit with it, if they hurry up and put it out before Mariah Carey decides to. They ain't exactly Aretha, but then again, who is?

— Reg Landry

Tapes by the following artists were not available: Tony Lanier and Triple Dosage, Butch Mudbone, M.C. Rod and T'la Shea.

COUNTRY

More so than last year's lineup, this year's roster of country artists reflects the new country trend.

Gasoline is a God-awful name for a country band; it sounds too "alternative." But don't dismiss these Norcross, Georgia natives because of that. They are an even blend of country and rock and could find an audience in both camps.

Eddie Smith is more mainstream, and Nashville sounding, and though the big word in country is crossover, they'll always be a home for tried and true good ol' boy western swing. Mark Luna will remind listeners of Glenn Frey, or the group Poco.

The Delta Angels are a duo from Little Rock, and their cover of "Another Song Another Drink" song closes the CD sampler. It is very well done, but I enjoyed their original composition on their two-song Crossroads demo called "Blue Hill" even more.

If you're a musician looking for a deal, here's a bit of advice: always put your strongest song first. Tricia Walker and Highway 61's first two songs were a study in contrasts. The first song on their Crossroads tape was forgettable, but "It Was A Very Good Year" sounded like a hit. If they've got more in the bag, then these people are serious contenders.

The Cadillac Cowgirl is bringing honky tonk into the '90s. Her song "Mattie and Jesse" is a real winner: a fictionalized tale about her great grandmother's love affair with the wild West's number one gunslinger, outlaw Jesse James. Even though it's a country song on her Crossroads demo tape, with a little tweaking this could be reshaped into a crossover hit. As any cowgirl can tell you, all the ladies love Outlaws.

Finally, don't miss the Hillbilly Romeos. They look like the Kentucky Headhunters and sing like Alabama! No country comes lately, this four man band from Nashville (via North Alabama) is the real thing.

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Tapes by the following artists were not available: Teri Hart and Dawn Marriott, Curtis Lance, Barbara Alender, and Mary Margaret.

ALTERNATIVE

If you're looking for the Crossroads act with the biggest industry buzz, step up and meet James Hall from New Orleans. Actually, the attention this Bowie-derived singer is getting is more like a feeding frenzy. When I first heard his indie label album almost a year ago, I basically wrote Hall off as another Ziggy/Bowie wannabe. Even after a cover story in New Orleans' Offbeat magazine (who are sponsoring Hall's trip to Memphis), a second listen didn't give me a whole lot of excitement. But somebody likes him. Accord-
ing to a Crossroads committee member who attended the South by Southwest showcase in Austin last month, Hall was swarmed by industry personnel after his performance. “I’ve never seen so many A&R guys in one room in my life!” But 200 A&R guys can’t be wrong, can they? I’d go see Hall just to find out what the fuss is all about.

The appeal of The Urge’s rapping’ speed metal isn’t hard to understand. Their mosh pit funk reminded me of Fishbone, but with a metal edge.

Car Crash has an even harsher edge. This is one of a handful of local punk combos that has a chance of really going somewhere. It’s nice to know that a band can keep things raw and rough without using that rawness to cover up the fact that they can’t play.

Fans of Car Crash will also enjoy the sonic bulldozer called Mash-O-Matic. This Memphis punk power trio comes across with barrels full of angry high energy, like the Incredible Hulk on a temper tantrum. There’s also a slight touch of funk in their furoir, but not enough to cause any Red Hot Chili Peppers comparisons, thank the Lord.

D.D.T and N.T.J (Neighborhood Texture Jam) are two local acts that have been the mainstays of the Memphis alternative scene for years now. Both acts have recently released albums that you can purchase at most local record stores. Or, if you want a taste before diving in, both bands are on the Crossroads sampler.

The Nashville based Iodine is apparently a new band: we liked their tape so much that we requested a photo from the band’s manager, only to be told that they didn’t have any yet. Whatever they look like, this group has a commercial alternative sound that is both unique and accessible.

Two acts in the alternative category that are on the sampler hail from St. Louis. Suave Octopus is the epitome of the new “listener friendly” alternative sound. Their mildly psychedelic pop is easy to digest. Unlike many alternative bands at this level, Suave Octopuses have absorbed their musical influences to the point where they have their own distinct identity.

The Sun Sawed in 1/2 is similar in appeal with a sunny, psychedelic sound that is pure pop heaven. The group scored a coup of sorts late last year, when they recut their cover version of “Time to Change,” (a song from the old Brady Bunch television show) with guest vocalist Christopher Knight, the actor who played Peter on the original series. Hopefully, this novelty excursion won’t overshadow the fact that this is a great band.

Worth Checking Out: Big Ass Truck, Dolly Varden, Patterson Hood, Be, Cosmic Giggle Factory, Techno Squid Eats Parliament, and White Buffalo.

— CPJ Mooney

Tapes by the following artists were unavailable: Buttermouth, Lovesauce and Sou!Bones, Luscious Spiller Band, Carmine, Neurotic Box, Jelly Roll, Dirt Circus, Loudflower, N.I.L. 8, Blue Mountain, Hagfish, and Soda.

**POP**

Two camps dominate the pop/rock category at this year’s Crossroads: the traditional Beatle influenced power pop artists, and the emerging alternative pop crop of bands.

The Great Indoorsmen don’t really fall into either category completely, but they are Memphis’ number one “buzz” band. Since the release of their debut album last fall, the group has started to put out feelers to some of the major labels, and the majors are calling back. A contingent of A&R men are reportedly making the trek to Crossroads specifically to see the Indoorsmen play.

Also on the sampler is the St. Louis-based Acoustic Junction. It’s amazing how musical trends come and go. This band is doing classic rock with a nod towards the acoustic groups of the late ’60s and early ’70s. Only today we’d say that they lean towards an unplugged sound. They are considered a band to watch.

The Minneapolis trio Ruby has attracted the attention of Paisley Park’s David Z. The Prince protégé mixed the two songs that the band submitted to Crossroads. Like Acoustic Junction, Ruby opts for a simplified approach to their songs: just some good hooks and solid singing.

Austin’s Panic Choir is one of a number of bands in this category that could have been plugged in the alternative roster. Their loose, hippie approach to rock comes off as laid back.

Second Hand Rose is so new that they’re not even 100% sure they’ll keep the same name after Crossroads. Normally, judging a brand new band by its first two songs is premature, but the members of Second Hand Rose have been around the Memphis music scene for a while. Three fourths of the band used to be three fourths of Burning Blue, and lead singer Stacie Plunk was the vocalist for Razzberry Jam. Their “Shelter Me,” a song with an Aerosmith-by-the-Mississippi sound, shows enough promise to earn them this endorsement.

For music fans who like their rock short, sweet and with plenty of hooks, four out-of-town acts have the power pop fix you need. Two of them, Adam Schmitt and Eric Voeks, are midwestern rockers who obviously grew up with one ear cocked toward Liverpool. Voeks is especially charming. How can you resist a songwriter so good he can make going to the dentist sound cool?

Cut from similar cloth is Chris Carmichael. His “Something In Common” sounds like a great lost Raspberries track.

Finally, don’t ever pass up a chance to see one of Memphis’ finest rock and roll bands, The Beat Generation. Their Million Dollar Movie album from last year spent more time on my stereo than any Memphis recording since John Kilzer’s debut five years ago. If you haven’t bought this album, now is the time to act.

Rob Jungklas is making a comeback after a few years of laying low. Only one new track was available for SR&R to hear, “So Hung Up” from the Crossroads CD Sampler. But he’s been playing locally again for several months to appreciative audiences with material that melds good rock sounds with inspired lyrics. He’s another standout.

— CPJ Mooney

**Tickets for a three day pass to Crossroads ’94 are now on sale at all Ticketmaster outlets. Tickets on a per day basis will be available on Beale Street the day of the show. Call 526-4280 for more information.**
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 (z). An * denotes irregular time.

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

Friday - April 1
616 - Son Of Slam CD Release Party / DDT (r)
ANTENNA CLUB - Simpletones / Impala / Eldridge Erzak (a)
AUTOMATIC SLIM'S - Big Ass Truck (r)
B.B. KING'S BLUES CLUB - Ruby Wilson & the King Bs (bl)
BARRISTERS - Vibe Tribe / Night Wings (a)
BULL AND BEAR - Kevin Paige & The Amazing Flea Circus Band (r)
COCKEYED CAMEL - The Touch (ac)
CRAZY LARRY'S PUB - Peppermint Sun (a)
FRENCH QUARTER SUITES - The Sandra Bray Jazz Duo with Tony Black (j) / The René Koopman Jazz Trio (j)
HASTING'S PLACE - Entourage (r)
JOYCE COBB'S CLUB - Melinda Rogers (rb)
JIUANITA'S (Little Rock) - Coco Montago (r)
KUDZU'S - Counts Of Rhythm (r)
MADISON STATION - Rockers Oysterfeller (r)
MURPHY'S - Zig (j)
NEIL'S - Big Fish (r)
NEW DAISY THEATRE - Three (r)
NEWBY'S - Jimmy Davis & Tommy Burroughs (r)
OASIS - Six Million Dollar Band (r)
PARAMOUNT BALLROOM - Chick Rogers / The Inticier's / Arron Walker
POPLAR LOUNGE - Scott Allen (ac)
RASCAL'S II - Richwolf / Mother Crush / Animus (r)
RP TRACKS - Lance Strode (c)
RUM BOOGIE CAFE - Eddie Harrison & The Shortkuts (rb)

Saturday - April 2
616 - The Great Indoorsmen / The Grounders (r)

SPOTLIGHT ON

Steve Reid

It's Saturday night at the North End. Fans stream through the famous downtown establishment's front and back doors, packing the house, standing room only.

The guitar chords strike, the voice soars over the crowd, the harmony chimes in, and lastly, the violin/Mandolin player adds the final touch to the performance by the popular trio Wilson-Reid.

With impeccable renditions and their own arrangements of covers ranging from Crosby, Stills and Nash's "Southern Cross," Cat Stevens' "Wild World," James Taylor "Coppperline" to "Can't Find My Way Home" by Blind Faith, and flawless vocals, harmony and musicianship, the trio has been Steve Reid, Jim Wilson and Roy Brewer.

But, Jim Wilson is moving to Nashville this month to pursue his dreams of joining country songwriting greats, and veteran player and singer Rick McFarland is joining the band, which from then on will be called simply Steve Reid.

Admittedly, theirs has been a collaborative effort, and Wilson will be missed. But the crux of the show has been and will remain Steve Reid. His original songs, his voice and stage presence are real crowd pleasers. Funny, personable, animated and disarmingly honest are but a few of the words that describe him. Fans will gladly tell you about a favorite song, "Thirty Pieces of Silver," which is a haunting ode to betrayal in love.

And you'll find thirty pieces of silver on your doorstep come the sun.

Cause even Judas has got paid for the love that he'd undone.

Thirty pieces of silver was a small, small price to pay
To own my heart again and have a chance for real love one day.

"It's always evoked a lot of response, like tears, and people want to talk to me afterwards, and ask 'what happened to you?' and 'why did you write that song?" Reid says. "That sort of thing reaffirms to me that that was exactly what I wanted to do, to touch them. It really doesn't matter what my take on the song is, it's what it means to you, what you felt about it."

Reid's own life hasn't been without personal struggles, including one with addiction. And he has no qualms about acknowledging it to anyone who wants to listen, including introducing autobiographical songs with admirable courage and openness. One song is about quitting drinking and having to tell his friends he's living in a "Different Corner of the World."

"I didn't have any problem with being drunk and ignorant for years, and I don't have any problem with anyone knowing"

Continued on page 20
MONDAY
CRAZY LARRY'S PUB - Rock - Night Shift
CIRCLE CAFE - Rock - The Mike Strickland Band
DAD'S PLACE - Rock - Croisier/Mixed Company
JACKIE BOBBY'S CLUB - Jazz - The Memphis Jazz Orchestra 17 Piece Big Band
KING'S PALACE CAFE - Blues - King Daddy
MAREN'S - Classical Guitar - Randy Toma
NEWBY'S - Acoustic - Joshua & Paul
PEABODY LOBBY BAR - Piano - Bob Marrach/John Boar/Nor/Julie Prezioso
SATCHMOES - Jazz & Selvage
THURSDAY
AMERICAN EAGLES NEST - Country - Bubba Feathers & The Americana Band
BLUES CITY CAFE - Blues - Memphis Blues Society Jam - Earl The Pearl
CIRCLE CAFE - Rock - The Bluebeats
COCKEYED CAMEL - Acoustic - Open Mic Jam Night
CRAZY LARRY'S PUB - Rock - Mike Strickland Jam Night
DAD'S PLACE - Rock - Croisier/Mixed Company
JAVA CABANA - Acoustic - Grooms & Kelly
KING'S PALACE CAFE - Blues - Charlie Wood Trio
MAREN'S - Classical Guitar - Randy Toma
NEWBY'S - Acoustic - Memphis Professional Musician Jam Night hosted by the Cadillac Cowgirl / special guests include: Bates & Nolan / Jason D. Williams and Robert Johnson
PEABODY LOBBY BAR - Piano - Bob Marrach/John Boar/Nor/Julie Prezioso
RUM BOOGIE CAFE - Blues - Boogie Blues Band with James Gavan
SATCHMOES - Jazz - Hudson & Seelby
SILKY O'SULLIVAN'S - Variety - Moetta & J.R. / Danny Children & Terry Humphries
B.B. KING'S BLUES CLUB - Blues - Ruby Wilson & the King Bs
WEDNESDAY
COCKEYED CAMEL - Rock - Three Way Pop Lounges - R&B - Floyd The Grandstand
ALFRED'S - Rock - The Willys
AMERICAN EAGLES NEST - Country - Bubba Feathers & The Americana Band
BARRISTERS - Acoustic - Lee Ann & Jim Brown
BLUES CITY CAFE - Blues - Preston Shannan
BULL AND BEAR - Acoustic - John Kilzer/Chat's Easy Listening - Diane Price
CIRCLE CAFE - R&B - Selvage
COCKEYED CAMEL - Rock - Rob & The Sage
CRAZY LARRY'S PUB - Acoustic - Miller & Mcgraw
DAD'S PLACE - Rock - Croisier/Mixed Company
DAILY PLANET - Acoustic - Open Mic Days Inn (Downtown) - Jazz - Silky
JAVA CABANA - Acoustic - William Tell Routine
JUINON'S / R&B - Ben Shaw Band
KING'S PALACE CAFE - Blues - Charlie Wood Trio
MAREN'S - Classical Guitar - Randy Toma
MARK'S THE SPOT Acoustic - The King Trio
NEIL'S - Acoustic - Steve Reid
NORTHERN END - Acoustic - The Rico's
PEABODY LOBBY BAR - Piano - Bob Marrach/John Boar/Nor/Julie Prezioso
POPLOUNGE - Rock - The Mighty Cutouts
RED SQUARE - Disco - Dangerous Disco
RIP TRACKS - Acoustic - Eddie Smith
RUBBOOGE CAFE - Blues - King Daddy/Boogie Blues Band with James Gavan
SATCHMOES - Jazz - Soft Touch
SILKY O'SULLIVAN'S - Variety - Moetta & J.R. / Danny Children & Terry Humphries
THURSDAY
AMERICAN EAGLES NEST - Country - Bubba Feathers & The Americana Band
BARRISTERS - Acoustic - The Search
BLUES CITY CAFE - Blues - Preston Shannan
CIRCLE CAFE - R&B & Eddie Harrison & The Shortcuts
DAD'S PLACE - Rock - Croisier/Mixed Company
ALFRED'S - Rock - The Willys
AMERICAN EAGLES NEST - Country - Bubba Feathers & The Americana Band
BLUES CITY CAFE - Blues - Preston Shannan
BLUES HALL - Blues - Boogie Blues Band with James Gavan (bl)
CASPER CREEK - Country - Curtis Walker & Switchblade
CIRCLE CAFE - R&B & Eddie Harrison & The Shortcuts
DAD'S PLACE - Rock - Croisier/Mixed Company
DAYS INN (Downtown) - Jazz - Bill Hurd
ESTHER'S ON THE SQUARE (T.J.'s) - Blues - R&B & Bobby Little & The Counts
GROVES LOUNGE - Blues - The Fieldstones
HENDRANO'S HIDE-A-WAY - Country - The Hendrano Band
HIGHPOINT PINCH - R&B & The Memphis Icebreakers
J.B.'S DOGHOUSE - Country - TL with JUSTIN'S - R&B & Ben Shaw Band
KING'S PALACE CAFE - Blues - Charlie Wood Trio
LINDA'S RESTAURANT & LOUNGE - Country - Dotti & The Boys
MAREN'S - Classical Guitar - Randy Toma
MARMALADE - R&B - Soul Foundation Featuring Haywood, Johnny Cool & Ricky Batts
MILLER'S CAFE - Rock - The Miller Brothers Band
NITA'S PLACE - Country - Jim Beatty & The Beattys
NORTH END - Acoustic - Wilson & Reid (ac)
PEABODY LOBBY BAR - Piano - Bob Marrach/John Boar/Nor/Julie Prezioso
RUGBY CAFE - Country - Jim Beatty & The Beatty Bunch
RUM BOOGIE CAFE - Blues - King Daddy
SATCHMOES - Jazz - Soft Touch
SCOTTY'S - Rock - The Mighty Cutouts
SILKY O'SULLIVAN'S - Variety - Moetta & J.R. / Danny Children & Terry Humphries
SUSY-CO'S - Rock - Danny Spinosa
T.G.'S - Country - Danny Joe Bryan
THE OAK ROOM - Piano - Larry Garrett
TOM & JERRY'S FAIRWAY - Country - Terry Bailey & The Revelers
TURBULENCES - Country - B.J. Davis
UP THE STREET - Country - R.T. Scott
WESTERN STEAKHOUSE AND LOUNGE - Country - Eddie Carrol & Del Street
WILLIE MITCHELL'S - R&B - Stacy Meino & The Soul Survivors / Roubaix & The Rhymatics
SATURDAY
ALFRED'S - Rock - John Scott & Lisa Furr* / Jeff Chas / The Willys
AMERICAN EAGLES NEST - Country - Bubba Feathers & The Americana Band
AUTOMATIC SLIM'S - R&B & The Coolers
BLUES CITY CAFE - Blues - Preston Shannan
BLUES HALL - Blues - Boogie Blues Band with James Gavan (bl)
CASPER CREEK - Country - Curtis Walker & Switchblade
CIRCLE CAFE - Rock - The Pete Sully Band
DAD'S PLACE - Rock - Croisier/Mixed Company
DAYS INN (Downtown) - Jazz - Bill Hurd
ESTHER'S ON THE SQUARE (T.J.'s) - R&B & Bobby Little & The Counts
GROVES LOUNGE - Blues - The Fieldstones
HENDRANO'S HIDE-A-WAY - Country - The Hendrano Band
HIGHPOINT PINCH - R&B & The Memphis Icebreakers
J.B.'S DOGHOUSE - Country - TL with JUSTIN'S - R&B & Ben Shaw Band
KING'S PALACE CAFE - Blues - Charlie Wood Trio
LINDA'S RESTAURANT & LOUNGE - Country - Dotti & The Boys
MAREN'S - Classical Guitar - Randy Toma
MARMALADE - R&B - Soul Foundation Featuring Haywood, Johnny Cool & Ricky Batts
NITA'S PLACE - Country - Jim Beatty & The Beattys
NORTH END - Acoustic - Wilson & Reid (ac)
PEABODY LOBBY BAR - Piano - Bob Marrach/John Boar/Nor/Julie Prezioso
RUGBY CAFE - Country - Jim Beatty & The Beatty Bunch
RUM BOOGIE CAFE - Blues - King Daddy
SATCHMOES - Jazz - Soft Touch
SCOTTY'S - Rock - The Mighty Cutouts
SILKY O'SULLIVAN'S - Variety - Moetta & J.R. / Danny Children & Terry Humphries
SUSY-CO'S - Rock - Danny Spinosa
T.G.'S - Country - Danny Joe Bryan
THE OAK ROOM - Piano - Larry Garrett
TOM & JERRY'S FAIRWAY - Country - Terry Bailey & The Revelers
TURBULENCES - Country - B.J. Davis
UP THE STREET - Country - R.T. Scott
WESTERN STEAKHOUSE AND LOUNGE - Country - Eddie Carrol & Del Street
WILLIE MITCHELL'S - R&B - Stacy Meino & The Soul Survivors / Roubaix & The Rhymatics
SUNDAY
616 - Disco - Disco Inferno
ALEX'S - Acoustic - Great Indoorsmen
ALFRED'S - Rock - George Klein
BLUES CITY CAFE - Rock - Freetown
CIRCLE CAFE - R&B - Classic Tones
CRAZY LARRY'S PUB - Acoustic - The Trust
DAYS INN (Downtown) - Jazz - Calvin Newborn
ESTHER'S ON THE SQUARE (T.J.'s) - Pop - Debonair (p)
HUEY'S - Jazz - Mid-Town Jazz Mobile
JAVA CABANA - Acoustic - Zero Omens / First Rays
KING'S PALACE CAFE - Blues - Charlie Wood Trio
LINDA'S RESTAURANT & LOUNGE - Country - Buckle Baker
MARMALADE - Jazz - L. Michael Shaw, Bill Tyus & Friends
MURPHY'S - Acoustic - Chris Scott & Eric Lewis
NEIL'S - Country - The Settlers / Steve Reid
NITA'S PLACE - Country - Jim Beatty & The Beatty Bunch
NORTH END - Jazz - Jungle Dust
OWEN BRENNAN'S - Jazz - Lanne McMillan & The Rhythm Makers
PEABODY LOBBY BAR - Piano - Bob Marrach/John Boar/Nor/Julie Prezioso
POPLOUNGE - Blues - The Memphis Sheiks
RUGBY CAFE - Country - Jim Beatty & The Beatty Bunch
RUM BOOGIE CAFE - Blues - King Daddy
SILKY O'SULLIVAN'S - Variety - Moetta & J.R. / Danny Children & Terry Humphries
SLEEP OUT LOUIE'S - Jazz - Ron Reed & The Corner Cutters
STAGE STOP - Acoustic - Open Mic Jam for originals
T.J. MULLIGAN'S - Acoustic - Scott Allen
THE BREWERY - Variety - Staciaare To The American Night
TURBULENCES - Country - B.J. Davis
UP THE STREET - Country - The Rain Band
WESTERN STEAKHOUSE AND LOUNGE - Country - Eddie Carrol & Del Street
WILLIE MITCHELL'S (Sycamore View) - Acoustic - King's Trio
WILSON WORLD HOTEL ATRIUM LOUNGE - Easy Listening - Pianist
I'm in recovery, and if by example people that knew me before can see a change and it might help spark something in them, then wonderful," Reid states matter-of-factly.

Reid started his musical journey writing songs at 16, playing drums professionally at 17, and singing, playing guitar and doing musical theatre in his '20s. He moved to Nashville in the late '70s, but came back to Memphis and worked the local club circuit in '85. He had songs recorded by the likes of Tony Joe White and Black Oak Arkansas, did original music for a television pilot, and also had a solo project in the works.

"In 89, I was working with Gary Belz at Kiva, and we were doing my album project, which the guy who initially financed the deal pulled his money out of. We had a falling out and it was basically due to drugs and alcohol... I don't think I was ready, and I think I knew that, so it just kind of fell through."

So aside from one or two gigs such as opening for Asleep at the Wheel, Reid quit music altogether until he got into recovery in '92. He gives credit to a higher power as well as the support of local club owners and musician friends.

"Bud Chittom [of Southern Entertainment] has always been a real believer in my music, and he's always given me a lot of opportunities," says Reid. "I owe him a lot. It was really neat to find out how many people cared about what I did and had missed me... John Kilzer would loan me decent guitars to use so I could play. Rob Jungklas was a big encouragement and my roommate Rick Steff... Joe Norman and Gerry Finney."

Things began going uphill again for Reid with gigs at Gonzales & Gertrude's and Silky O'Sullivan's on Beale, where pal Joe Norman introduced him to Jim Wilson. They played together there for a time before putting together Wilson-Reid with "the original violin guy, Kevin Talent." Reid also opened for Warren Zevon with college friend Terry Ellis, who helped him get into recovery.

"That was a big deal for me, because I've always thought Warren Zevon was just it, you know, and that was a great experience. What was really neat though was before we went on stage Terry and I stopped and we said the serenity prayer 'cause we were scared. Warren Zevon was standing behind us and said, 'Are you guys in the deal?' He's a recovering alcoholic, so we thought, oh, man. That was really cool."

Last year's foray into the Crossroads showcase was a positive stroke for both Reid and Wilson, garnering attention from Atlantic Records. "We corresponded with them for about 3 or 4 months, but it never panned out as these things often do," says Reid. "The wheels turn slowly in this business, but I truly believe that when it's time, it will happen. Right now I just feel fortunate to go and play the music that I want to play, do mostly original stuff and have it as well received as it has been. I'm looking forward to continuing doing that."

Within the last six months or so, Reid has also started doing solo gigs, duet gigs and musical theater again. "It's not about money anymore, it's about my happiness. I remember saying to somebody, if by getting into recovery that I have to shave my head, move to Taos, Mexico, live in a teepee and make sand candles in order to be happy, I intend to do that. Now I know inherently that music is my path. It's when I feel most alive, and I mean, there's just no question in my mind anymore."

Reid also hopes that in his process of sharing, others will gain hope. "I've had people ask me, 'Well, are you saved?' and I'll go, no, it's more like I was spared, and I feel like the reason for that was for me to continue what truly makes me happy and to follow my heart.

"I don't project, I really don't look into the future. I feel so fortunate to be able to do what I do that I truly live my life one day at a time. I have learned to live in the now... My philosophy in my music is the same as my philosophy in life. There is no destination, there's no goal, there's no brass ring, that the gift that we're truly given is just the journey. And if you're looking to get somewhere, you're missing the whole point. You're missing the trip, and that's what the gift is."

Fran Hoffman

Steve Reid will be performing these dates in April: Every Sunday and Wednesday at Neil's; every other Thursday at Newby's; every Friday at Alex's; every Saturday at the North End, April 29th at the Poplar Lounge.
OVERTON PARK SHELL - Saturdays At
The Shell with Pocket Rocket / Psychic
Prowlboys / Kelley Van Laser (r)
P & H CAFE - Useless Playboys (r)
PARAMOUNT BALLROOM - Chick
Rogers / The Intic’s / Arron Walker
RP TRACKS - Skydogs (bl)
RUM BOOGIE CAFE - Eddie Harrison &
The Shortkuts (rb)/Jr. Walker & The All-
stars (bl)
SLEEP OUT LOUIE’S - Ron Reed & Bob
Salley (j)
STAGE STOP - Luvjunkie (r)
THE ORPHEUM - Parsons Dance Com-
pany / Bndy Taylor Trio (p)
THE RITZ - Black Tie featuring Stephanie
Bolton and Pat Register (rb)
WILLIE MOFFATT’S (Mt. Moriah) -
Dockers Oysterfellow (r)
Sunday . April 3
B.B. KING’S BLUES CLUB - Preston
Shannon Band (bl)
BOTTOM LINE - Cory Myers (ac)
HUEY’S - Donkey (bl)
HUEY’S EAST - Jesse Brownfield & David
Cochran* (ac) / The Coolers (rb)
PARAMOUNT BALLROOM - Black Tie
Band (pb)
OASIS - The Puddin’ Heads (r)
PARAMOUNT CORDOVA - Miller &
McGraw (ac)
THE RITZ - Black Tie featuring Stephanie
Bolton and Pat Register (rb)
Friday . April 8
616 - Three (r)
ANTENNA CLUB - Neighborhood Texture
Jam (a)
B.B. KING’S BLUES CLUB - Larry McCray
(b)
Soulhat will mix up their guitar-based blues/funk/fusion for you at Rhodes College Amphitheater on April 8th and again at Club Lafayette in Oxford April 14th for those of you south of the border.

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Every Sunday Chris & Eric • Every Thursday
Stacie Plunk & Chris Gavin • Fri. April 1 The
Zig • Sat. April 2, 9, 16, 30 Joe Sanders • Tues.,
April 5 & 19 King Daddy • Wed., April 6 & 20
Shane & Udo • Fri., April 8 Shari Sweet • Tues.,
April 12 Rico & Tom • Tues., April 26 Rico &
Richard • Wed., April 13 & 27 Mike Strickland
Fri., April 15 Mash-o-matic • Fri., April 22
Vibration Society • Sat., April 23 Greg Hisky

COCKEYED CAMEL • Natchez (r)
CRAZY LARRY'S PUB • Push Tom
Down (a)
FRENCH QUARTER SUITES • The
Steve Ross Jazz
Duo *(f) / The Tony
Thomas Jazz Duo
(f)
HASTING'S PLACE -
Kurtz, Wade &
Steel (ac)
JOYCE COBB'S CLUB • Melinda
Rogers (tb)
JUANITA'S (Little
Rock) - Michael
Hedges (r)
KUDZU'S • Counts Of
Rhythm (r)
MURPHY'S • Vibration Society (r)
NEIL'S • The Fabulous Steeler Band (r)
NEW DAISY THEATRE • Yellow Jackets
(r)
POPULAR LOUNGE • Jesse Brownfield &
David Cochran (ac)
RASCAL'S II - Ain't Yo Mamma (r)
RP TRACKS - The Turbo Dogs (r)
RUM BOOGIE CAFE • Cold Blue Steel (bl)
SLEEP OUT LOUIE'S - Bluebeats (rg)
STAGE STOP - Big Easy (r)
SWEETWATER • Ridge Runners (r)
T.J. MULLIGAN'S • Jimmy Davis & Tommy
Burroughs (ac)
T.J. MULLIGAN'S CORDOVA - Miller &
McGrew (ac)

Saturday • April 23

B.B. KING'S BLUES CLUB • James
Harmon (bl)
BARRISTER'S • Stillife / DDT (a)
BOTTOM LINE • The Buoni's (p)
COCKEYED CAMEL • Natchez (r)
CRAZY LARRY'S PUB • Night Shift (r)
FRENCH QUARTER SUITES • The Tony
Thomas Jazz Duo (f)
HASTING'S PLACE • Southern Cross (ac)
JAVA CABANA • Mark Allen & Lou Bond
(ac)
JOYCE COBB'S CLUB • Melinda Rogers
(tb)
JUANITA'S (Little Rock) • Hazynation (r)
KUDZU'S • The Rhythm Hounds (r)
MURPHY'S • Greg Hickey Rhythm Method
(f)
NEW DAISY THEATRE • The Melvins (r)
OASIS • Shakin' Tent (r)
OVERTON PARK SHELL - Earthday
Birthday with Tropix / Big Ass Truck /
Bob's Led Hyena / Three Legged Puppy /
DDT / Greg Hason / The Dub Club /
The Defolians / Mudboy / Alluring
Strange / Azehi / The Brewers / Lee
Baker / Datoumba / Whitebread / Rhythm
Ensemble (r)
PAFANTEN'S • Armed Voices (p)
POPLAR LOUNGE • Finney & Norman (ac)
RASCAL'S II - Ain't Yo Mamma (r)
RUM BOOGIE CAFE • Cold Blue Steel (bl)
SLEEP OUT LOUIE'S - Bluebeats (rg)
STAGE STOP - Big Easy (r)
SWEETWATER • Ridge Runners (r)
T.J. MULLIGAN'S • The Beat Generation
(tb)
T.J. MULLIGAN'S CORDOVA • Three Way
(tb)

Sunday • April 24

B.B. KING'S BLUES CLUB • Little Jimmy
King (bl)
BARRISTER'S • King Sour / Ceramic Gas
Log (r)
BOTTOM LINE • Finney & Norman (ac)
HUEY'S • Gary Primich Band (bl)
HUEY'S EAST • Finney & Norman* (ac) / The
Bluebeats (rb)
ILLUSIONS • Truffles (r)
NEIL'S • The Touch (ac)
NEW DAISY THEATRE • NRBQ (r)
OVERTON PARK SHELL - Earthday
Birthday with Native American Pipe
Ceremony / Tropix / Big Ass Truck /
Bob's Led Hyena / Three Legged Puppy /
DDT / Greg Hason / The Dub Club /
The Defolians / Mudboy / Alluring
Strange / Azehi and more (r)

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Guitar guru Michael Hedges returns to the New Daisy Theatre Thursday, April 21st. If you've never seen him live, this show is a must see.

**RASCAL'S II - Otis (r)**

**Monday - April 25**

B.B. KING'S BLUES CLUB - Little Jimmy King (bl)

**Tuesday - April 26**

MURPHY'S - Pico & Richard (ac)

NEW DAISY THEATRE - Greenburywoods (a)

OASIS - Half Pint with Brian Overstreet & Steve Holy (ac)

**Wednesday - April 27**

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

COCO LOCO - Bluebeats (rg)

FRENCH QUARTER SUITES - Bob Salley Jazz Doo* (l)

JUANITA'S (Little Rock) - AIDS Benefit

MURPHY'S - Mike Strickland (ac)

NEW DAISY THEATRE - Material Issue / Luna (r)

T.J. MULLIGAN'S - Cory Myers & John Ross (r)

**Thursday - April 28**

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

COCO LOCO - Bluebeats (rg)

CRAZY LARRY'S PUB - Push Tom Down (a)

FRENCH QUARTER SUITES - Bob Salley Jazz Doo* (l)

JOYCE COBB'S CLUB - Keith Sykes Songwriters Showcase

JUANITA'S (Little Rock) - Brother Cane / Oreo Blues (bl)

OASIS - Munchin' Box (l)

T.J. MULLIGAN'S - Bob Salley and Ron Reed (l)

**Friday - April 29**

616 - Puddin' Heads / The Cosmic Giggle Factory (r)

B.B. KING'S BLUES CLUB - Big Joe & The Dynalows (bl)

BARRISTERS - Abolition (r)

COCKEYED CAMEL - Rob & The Rage (r)

COCO LOCO - Bluebeats (rg)

CRAZY LARRY'S PUB - Push Tom Down (a)

FRENCH QUARTER SUITES - Bob Salley Jazz Doo* / The Howard Lamb Jazz Trio (l)

JUANITA'S (Little Rock) - Joe Sanders and the Memphis Sheiks Album Release Party (bl)

NEIL'S - The Best Generation (r)

NEW DAISY THEATRE - The Connells / Cosmic Giggle Factory / Techno Squid Eats Parliament (r)

OASIS - Freewheel (r)

POPULAR LOUNGE - Wilson & Reid

RASCAL'S II - Hurricane Jane (r)

RUM BOOGEY CAFE - Omar & The Howlers (bl)

SLEEP OUT LOUIE'S - The Memphis Icebreakers (rb)

SWEETWATER - The Lettuce / The Normal / Mash-o-matic and many more. Proceeds go to the Dream Factory. $2

BOTTOM LINE - The Fabulous Steelers

**Saturday - April 30**

B.B. KING'S BLUES CLUB - The Bluebirds with Miranda Louise (bl)

BARRISTERS - Monster Box (r)

BEHIND NEIL'S - The Kudzu Festival with Good Question / Munchin' Box / Three / DDT / the Cadillac Cowgirl / The Normal

COCO LOCO - Bluebeats (rg)

FRENCH QUARTER SUITES - Bob Salley Jazz Doo* / The Howard Lamb Jazz Trio (l)

NEW DAISY THEATRE - Tora Tora / Cosmic Giggle Factory / Techno Squid Eats Parliament (r)

NEIL'S - Back Stage Pass (bl)

NEIL'S - Black Stage Pass (r)

NEWBY'S - Big Ass Truck (r)

PARTNER'S - Misbehavin' (r)

RASCAL'S II - Hurricane Jane (r)

RP TRACKS - Skydogs (bl)

RUM BOOGEY CAFE - Omar & The Howlers (bl)

SLEEP OUT LOUIE'S - Ron Reed & Bob Salley (l)

SWEETWATER - Sierra (c)

T.J. MULLIGAN'S - Rob Jungklaus & Romeo Rising (r)

T.J. MULLIGAN'S CORDOVA - Lance Strode (c)

WILLIE MOFFATT'S (Mt. Moriah) - The Beat Generation (r)
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featuring Miranda Louise, Preston Shannon, Barbara Clinton, The Beat Daddy's
With Special Guests
(a silent auction of blues paraphernalia and collectibles including an Autographed
Fender Stratocaster from the Musiltron will also be part of the evening.
Sponsored by B.B. King's Blues Club, The Musiltron, Shake, Rattle & Roll, Beale St. Blues Society

ART ABOUT TOWN
Thru April 3
BROOKS MUSEUM - Mid-South Juried Art Teachers' Exhibition
April 3 thru May 22
BROOKS MUSEUM - Vuillard and His Contemporaries: Prints by the Nabis
April 16
April 16-17
MEMPHIS ARTS FESTIVAL - Art Sale and Home Tour. Call Angela Less at 761-1278 for more information.
Thru May 22
BROOKS MUSEUM - A Renaissance Reunion: Reconstructing a Kress Italian Altarpiece
April 10
THE PYRAMID - Nickelodeon Live
April 28
THE ORPHEUM THEATRE - Beauty And The Beast
JUST FOR LAUGHS
Every Tuesday
COMEDY ZONE - Overton Square Pugs Improv Group
Crazy Larry's - Shimmy's Comedy Allstars
Every Thursday
ESTHER'S ON THE SQUARE - Que & Company
April 1-3
COMEDY ZONE - Kevin Meaney
April 5-10
LAUGH FACTORY - Marty Putz
April 6-10
COMEDY ZONE - Mark McCollum
April 12-17
LAUGH FACTORY - Carl Naks / Christy Evans
April 14
COMEDY ZONE - Crossroads '94 Comedy Showcase
April 19-24
LAUGH FACTORY - Barry Martin

LECTURES
April 1
BROOKS MUSEUM - Brooks League Lecture "Born on Beale Street"
April 10
BROOKS MUSEUM - 1994 McBride Lecture: Dr. Gary Tinterow
April 14
BROOKS MUSEUM - Masterwork Lecture / Dr. H. Nichols B. Clark, curator of the American Art at the Chrysler Museum in Norfolk, VA will speak.
April 29
BROOKS MUSEUM - Decorative Arts Trust Lecture "20th Century Fashion: Art or Folly"

MISCELLANY
Every Day
MEMPHIS QUEEN - Sightseeing Tour (2:30 PM)
Every Thursday
JAVA CABANA - Poetry Night
SHOOTER'S - Rock My World Lil' Country Girl Contest
PARAMOUNT BALLROOM - Country & Western Dance Instructions
April 1-4
NATIONAL CIVIL RIGHTS MUSEUM - Dr. Martin Luther King Commemorative Weekend
April 1
NATIONAL CIVIL RIGHTS MUSEUM -
"One Light, One Life: Ceremony for
Young Lives Lost to Violence" 7:00 pm

April 2
NATIONAL CIVIL RIGHTS MUSEUM -
The Power Of Peace Symposium 9:00
am - 3:00 pm
MASON TEMPLE - Concert for Peace

April 3
BROOKS MUSEUM/OVERTON PARK -
Easter Luncheon and Parade

April 10
COOK CONVENTION CENTER - Friends
For Life Auction For AIDS

April 13
PEABODY MEMPHIS BALLROOM -
NARAS 9th Annual Premier Player
Awards Ceremony

April 14-15
MID SOUTH COLISEUM - Monday's Child
Clothing Sale

April 16
BROOKS MUSEUM - Weekend Family
Workshop: Be A Renaissance Artist

April 17
BROOKS MUSEUM - Concert: "A Sea-
on of Freedom and Peace" / Temple
Israel Choir and the 5th and 6th grade
chorus. Traditional Jewish songs.

April 22-23
THE PYRAMID - Longhorn World
Championship Rodeo

April 29
BROOKS MUSEUM - Decorative Art
- Trust Lecture

April 30
MID SOUTH COLISEUM - Carman
Ministries

April 30
BEHIND NEIL'S - The Kudzu Festival
with Good Question / Munchin' Box / Three / DDT / the Cadillac Cowgirl / The Normal / Mash-o-matic and many
more. Proceeds go to the Dream Fac-
tory. $2

SPORTS

Every Monday -
MID-SOUTH COLISEUM - Wrestling

April 2
NEW DAISY THEATRE - Mid South Kick
Boxing

April 5
NEW DAISY THEATRE - Boxing On Beale
Street

April 22-23
THE PYRAMID - Longhorn World Champi-
onship Rodeo

THEATRE

April 1-2, 8-10, 15-17
CIRCUIT PLAYHOUSE - Mother Hicks

April 1-3, 7-10, 14-17
PLAYHOUSE ON THE SQUARE - The
Importance Of Being Earnest

April 2
THE ORPHEUM THEATRE - Parsons
Dance Company / Billy Taylor Trio

April 7-9, 14-17
MCCOY THEATRE (Rhodes College) - Tartuffe

April 7-16
THEATRE MEMPHIS - On The Verge

April 8-10
THE ORPHEUM THEATRE - The Sound
Of Music with Marie Osmond

April 8-10, 15-17, 22-24, 29-30
HARRELL PERFORMING ARTS THE-
ATRE - The Diary of Anne Frank

April 21-24
THE ORPHEUM THEATRE - Memphis
Concert Ballet presents Firebird

April 22-24, 28-30
GERMANTOWN COMMUNITY THE-
ATRE - Cemetery Club

April 28
THE ORPHEUM THEATRE - Beauty And
The Beast

April 29-30
PLAYHOUSE ON THE SQUARE - Six
Degrees Of Separation

April 29-May 1
THE ORPHEUM THEATRE - Loves
Roller Coaster
ELVIS COSTELLO
Brutal Youth (Warner Brothers)

You might think that this feisty reunion with the Attractions is Elvis Costello's reward for all his loyal fans, the ones who have patiently stood by while he's indulged every creative whim that has popped into his head over the last decade or so. But if you're that much of a fan, you know that this is probably only a temporary diversion, a brief trip down memory lane for the faithful before he finds another musical interest to pursue. Costello has never made the same album twice in a row — I doubt he's about to start now — and so it's probably too early to start dancing in the streets celebrating the "return" of Elvis Costello.

But that doesn't mean that you can't go ahead and start dancing around the living room, because track for track, Brutal Youth is Costello's best album since Imperial Bedroom. Whether it's the influence and input of his old bandmates, or just his concentrated effort to write new songs in his old style, much of this album rocks in a way that I had almost forgotten he was capable of. Actually, this album is quite reminiscent of 1981's Trust — several solid pop songs, a few rave-ups, two or three majestic slower numbers, and enough surprises to keep you coming back for listen after listen.

MARTY STUART
Love And Luck (MCA)

Like his buddy Travis Tritt, Marty Stuart has a rock & roll streak in him that makes his honky tonk tales ring a lot truer than the songs of your average hat act. But unlike Tritt, who tends to flaunt his southern rock roots, Stuart keeps all of his various influences in check, never letting them get in the way of a good country tune, especially one he wrote himself. Love And Luck continues the formula of his last couple of albums; if there's a vague sense here of Stuart playing it safe — which is hardly a sin in Nashville these days — it's more than countered by his solid singing and playing. Nifty mandolin instrumental, too.

NINE INCH NAILS
The Downward Spiral (Interscope)

Remember when Kiss used to say, "If it's too loud, you're too old!?" Okay, it's official. I'm too old.

JELLO BIAFRA & MOJO NIXON
Prairie Home Invasion (Alternative Tentacles)

Well, it was a great idea. Team up Jello Biafra, the former Dead Kennedys leader whose three spoken word albums lampooned just about every- thing in American society that needed it, with Mojo Nixon, who's been known to take a swipe or two at the establishment himself, and turn 'em loose with Mojo's band to wreak havoc on today's headlines. Unfortunately, they seem to be going for laughs even though most of the subjects (abortion, politics, unemployment, etc.) just ain't all that funny. And while Biafra has few peers when it comes to ranting and raving, it's been so long since I've pulled out a DK's album that I'd completely forgotten that the man can't sing. But the liner notes are great, Mojo's in fine form on the few songs he gets to sing lead on, and Biafra's "Mascot Mania" may be the funniest thing he's ever recorded. I guess I was just expecting more.
NEW IN THE BINS

Sneaking into record stores just in time for their spring/summer stadium tour, Pink Floyd's new album will be released on April 5. The band's first studio album in seven years, The Division Bell reunites them with producer Bob Ezrin, who also worked on A Momentary Lapse Of Reason and The Wall. Judging by the phenomenal ticket sales that the tour has generated so far, Pink Floyd still commands one of the most loyal audiences in rock music, which means that this should be one of the biggest releases of the year.

A week later, former Fabulous Thunderbird Jimmie Vaughan finally delivers his first solo release, Strange Pleasure. Like Family Style, the album that Jimmie did with his brother Stevie Ray, this one is produced by Nile Rodgers and features the same mix of Texas rock and blues that made that record so great. The song that will undoubtedly attract the most attention is "Six Strings Down," an emotional, acoustic tribute to Stevie Ray and other fallen bluesmen. Look for it April 12.

Britain's Primal Scream is no stranger to Memphis, and their latest adventures in the Bluff City are captured on their new Give Out, But Don't Give Up album, also due out on April 12. Mostly recorded here in town, this album features guest spots from Jim Dickinson, the Memphis Horns, George Clinton, Benmont Tench and the Muscle Shoals Rhythm Section, and is described by Sire Records as a mixture of "Let It Bleed, P-Funk, Marc Bolan, and Stax/Volt." Record company hype? Maybe, but if it comes anywhere even close to a mix like that, it should be an incredibly cool album.

Other artists releasing new albums in April include Jimi Hendrix (the Blues album we told you about last month), the Indigo Girls, the Smithereens, the Rollins Band, Live, Keith Sweat, Boz Scaggs, the Neville Brothers (live), Adrian Belew, Mick Ronson, Buster Poindexter, John Cale (with Bob Neuwirth), Peter Case, Bill Lloyd, King Missile, Hole, Nick Cave & The Bad Seeds, Sausage (which is actually Les Claypool of Primus reuniting with the original Primus lineup), Southern Culture On The Skids, Jackoepiece, Black Uhuru, Sheila Chandra, Iris DeMent, and Sounds Of Blackness.

Looking ahead to May, the schedule tentatively includes the Beastie Boys, Sonic Youth, Boston, The Pretenders, Booker T & The MG's, Jimmy Buffett, Huey Lewis & The News, The Allman Brothers Band, Traffic, Stevie Nicks, Public Enemy, House Of Pain, Stanley Clarke, Basia, Paul Weller, David Byrne, Violent Femmes, Toad The Wet Sprocket, Reverend Horton Heat, Souljah, Boingo (they've dropped the 'Oingo'), and The Church.

In country news, fans can look forward to new releases in April from Johnny Cash, Reba McEntire, Randy Travis, Pam Tillis, Linda Davis, and Jamie O'Hara (formerly of the O'Kanes). In May, watch for new albums from Travis Tritt, Rodney Crowell, Lorrie Morgan, Restless Heart, Hal Ketchum, Kathy Mattea, Run C&W, and Memphian Kim Hill, who is making her country music debut after three Contemporary Christian albums.

On the reissue front, April and May will bring quite a few interesting compilations and retrospectives. The most eagerly anticipated of the bunch is the four disc box set from The Who, entitled 30 Years Of Maximum R&B — it is the first comprehensive collection of the legendary group's entire career, and it's scheduled for May release. There is also yet another Frank Sinatra box set coming — this one is a five disc package covering his RCA years with the Tommy Dorsey Orchestra. Also due out soon are three disc boxes of Syd Barrett and Mose Allison, a four disc Carl Reiner & Mel Brooks set called The Complete 2000 Year Old Man, and Rhino's The Doo Wop Box, an outstanding four disc set that has been available exclusively through mail order for the past several months.

Also over the next two months, look for double disc anthologies of Humble Pie, Canned Heat, Bobby "Blue" Bland, Herbie Mann, Hank Crawford, and Blind Willie McTell. Single disc compilations will be available from Clarence "Frogman" Henry, Arthur Alexander, Grandmaster Flash, the Stray Cats, Split Enz, and Naked Eyes. And live albums from the vaults are also being dusted off for Husker Du and Anthrax.

In Elvinnews, Rykodisc is releasing the new and improved versions of Elvis Costello's Get Happy and Trust on April 28, both containing lots of bonus tracks and b-sides, as well as vastly improved sound. RCA, meanwhile, has pencilled in May 24 for the next round of Elvis Presley soundtracks in their continuing "Elvis Double Features" line. This batch pairs up Paradise, Hawaiian Style and Frankie And Johnny, Spinout and Double Trouble, and in the series' first triple bill, Kissin' Cousins, Clambake, and Stay Away, Joe.

After virtually ignoring the older soul and R&B albums in their catalogs for years, some of the record companies are finally getting around to releasing some gems from the archives. Over the next two months, look for the CD release of Marvin Gaye's Here, My Dear and In Our Lifetime, Bobby Womack's Communication and Understanding, Barry White's I've Got So Much To Give and Stone Goin', Teddy Pendergrass' Teddy Live! Coast To Coast, Cameo's Cardiac Arrest, The Gap Band's IV, Rufus & Chaka Khan's Street Player and new Very Best Of albums from Rick James, Teena Marie, and the Mary Jane Girls.

David The Worm’s MODERN MUSIC REPORT

1. CULTURE BEAT - "Got To Get It"
2. PET SHOP BOYS - "I Wouldn't Normally"
3. BECK - "Loser"
4. ENIGMA - "Return To Innocence"
5. GABRIELLE - "Going Nowhere"
6. YELLO - "Vicious Games"
7. ELTON JOHN & RUPAUL - "Don't Go Breaking My Heart"
8. ONE DOVE - "Breakdown"
9. GOLDEN PALOMINOS - "Prison Of The Rhythm"
10. SINEAD O'CONNOR - "You Have Made Me The Thief..."
11. ARMY OF LOVERS - "I Am"
12. CYPRUS HILL - "We Ain't Going Out Like That"
13. VELDT - "Soul In A Jar"
14. BABBLE - "Take Me Away"
15. THE OVERLORDS - "Wow Mr. Yogi"
16. RED RED GROOVY - "Burning Like The Sun"
17. BEAT MISTRESS - "Dominate The Rhythm"
18. NINE INCH NAILS - "March Of The Pigs"
19. KMFDM - "Light"
20. M PEOPLE - "Movin' On Up"

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.
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7:30 p.m. - Ho-Hum

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5:30 p.m. - Bury The Bone
6:00 p.m. - Erik Voeks
6:30 p.m. - O'Ryan Island
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