The Mother Station's
Brand/New Bag

INSIDE:
Beale Street Music Festival Schedule
One Nation Under A Groove • Bury The Bone
Memphis in May Beale Street Music Festival Musitron Jam
FRIDAY, MAY 6 at the New Daisy and on SATURDAY, MAY 7

Musitron Jam Finals at the New Daisy

CHILD ON FIRE
Danny Barber-bass
Jody Smith-guitar/vocals
Cody Rogers-rhythm guitar
T.J. Goldsby-drums

THE TRASH
CADILLACS
Kevin Greenburg-guitar
Jimmy Rodgers-drums
Tadpole-vocals
John Davis-bass
Zeph Paulson-guitar

LIQUID PAPER
BOYS
Craig Dodge-guitar
Terry Crow-bass
Adam Whittaker-vocals
Doug Dubose-drums

PAINTED BODIES
Tim McCollum-lead guitar
Steve Auttonberry-bass/vocals
Dennis Compton-lead guitar/vocals
Hugh Krotz-rhythm guitar
Stuff-drums

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Wendy Moten and Isaac Hayes at last month’s Premier Player Awards. For a complete list of award winners, see this month’s Grammy News column.
Sheryl Crow's talent reaffirms that great songwriting never goes out of style. On her debut album, Sheryl presents a collection of off-beat characters with engaging stories, many delivered with a strong, but down-on-her-luck female point of view. Equally impressive is the music itself, genuinely leaving a unique and indelible impression the first listen through. Featured tracks: "Run Baby Run" and "I Shall Believe."

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By Steve Walker

SO LONG, KURT: Like almost everyone else over the last month, I have a Nirvana story. I saw the band at the New Daisy at their last Memphis appearance, way back in the fall of 1991. This was right after Nevermind had been released, but before most people had heard of it or the band. "Smells Like Teen Spirit" was merely the opening track on a new album by a relatively unknown group from Seattle, instead of the pop culture benchmark it would later become. There couldn’t have been more than 200 people at the gig, although the number of hipper-than-thou scenesters claiming to have attended the show has increased geometrically ever since.

I ran into an old friend at the show, who had been backstage earlier hanging with the bands. We wandered back to the dressing room while Nirvana was playing — this was before they were big enough to require security or backstage passes — and helped ourselves to their beer while we watched most of the rest of their set from the side of the stage. We even sneaked upstairs to the balcony behind the stage for a couple of songs, which is generally frowned upon at the Daisy. But it did give me a chance to literally see the band’s audience from their viewpoint, and I could tell from the small crowd’s fervor and energy that this was a group that inspired a lot of passion in their fans. Right then, I had a hunch that at some point, in some way, Nirvana would be a very important rock and roll band.

Afterwards, we stayed backstage for a little bit. I got to exchange a few pleasantries with bassist Krist Novoselic while my friend made her way back into the dressing room to grab another beer and chat with some other folks. Novoselic looked totally exhausted and yet blissfully contented as he politely listened to a budding young journalist explain why he wanted to interview the band. I muttered something about enjoying the show and made my exit, never hearing if the guy got his interview or not.

I didn’t get to meet Kurt Cobain that night, and in a way, I’m glad now that I didn’t. It’s been hard enough trying to figure out what the last month has meant without having to try and remember any clues to his personal demons that may have briefly revealed themselves in a chance encounter almost three years ago. I never felt any particular personal connection to Nirvana’s music, but that doesn’t mean I enjoyed it any less — Nevermind still rocks my world, even three years later, and I suspect that it will for a long time to come.

What mattered to me was that Nirvana changed all the rules. As someone who has been working at various record stores in Memphis for quite a few years now, I remember what things were like before Nevermind. Pop music had been taken over by the Janet Jacksons and George Michaels of the world, and hard rock had turned into a private
boys club of middle aged men both personally and creatively past their prime. Music wasn’t dangerous anymore… and since the very creation of rock and roll, danger is the one element that has been absolutely essential in each generation of music. Guns & Roses may have lit the torch a couple of years earlier, but it was Nirvana who carried that torch into the ‘90s and proceeded to quickly burn down what it had taken MTV and the record megacompanies several years to build up.

That’s what I’ve always liked most about Nirvana. Sure, I love their songs, but more than that, I admire them for making kids give a damn about music again. All of a sudden, none of the sure things of the ‘80s — from Motley Crue and Bon Jovi to Bruce Springsteen and Prince — seemed to matter to teenage America. And that’s probably why the reaction to Cobain’s suicide has been divided along generational lines. Many of the older pundits wondering what all the fuss is about seem to forget that this kind of loss hasn’t happened in a while. If you’re a music lover over 30, you probably remember exactly how John Lennon’s or Elvis Presley’s death affected you. But if you’re under 25, you haven’t had to deal with losing an icon yet, unless you were somehow particularly inspired by the work of River Phoenix.

This age perspective seems to have been lost in some of the post-suicide commentary I’ve heard and read. I wasn’t terribly shocked by blowhards like Rush Limbaugh and Andy Rooney gleefully pissing on Cobain’s grave in the national media; I doubt if I would have ever run into them at a Nirvana gig, and Limbaugh couldn’t even name one of their songs when pressed by a caller. To them, Cobain was a slacker and a junkie… and an easy target. But for a lot of the twenty-somethings out there who found something they were looking for in his music, it’s not that simple.

Don’t get me wrong. I hate what happened and how it happened. I wish Cobain could’ve gotten his shit together. For a brief period earlier this year, it almost looked like he had finally come to terms with being a rock star. The band did the obligatory MTV Unplugged gig; they agreed to change the In Utero artwork for the Wal-Mart’s of the world; and they had finally decided to headline Lollapalooza after turning it down the previous two years. All good career moves, even if some critics were bound to cry, “Sellout!”

But I hate that Kurt Cobain took his own life, in the most violent way possible. I hate that he left behind a little girl who will have to figure out why this happened. I hate that he couldn’t kick the drugs, and I hate that his friends and family put him in a rehab center that he could leave at any time, when he was clearly suicidal. And I especially hate that he had apparently lost interest in the music that meant so much to so many.

In talking with a few friends who were bummed out over all of this — some around my age (31), some younger — I’ve come to realize that it’s almost irrelevant how or why this happened, or what his demons and motives were. All that matters is whether or not Cobain’s music held an important place in the soundtrack of your life. And if you were Cobain’s

Continued on page 30
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 June issue is Wednesday, May 18th.

KING’S STUDIO Randy Scates from Lexington, Tennessee, cut a country demo with Kingsbury students producing and engineering. Jimmy Walker of Camden, Tennessee, also recorded a country demo working with students. The punk rock band Epotomus cut some songs with Ian Gore producing. River Eyes, a progressive folk band, also worked on songs with Tony Manard producing. Students engineered both projects. And last but not least the Memphis Bop-B-Quers recorded tracks for their Memphis In May show with students producing and engineering.

MOUSETRAP Interrupt began programming Brain scrambling Break-Beat for an upcoming club release, produced by Mouse. Rob Merrick tracked some hot alternative/folk originals. Mouse mixed. And, when the cat’s away, Mouse continues to perform, produce, and engineer material for his debut album.


315 BEALE Jennifer Holiday self-produced a gospel project with Mac Iacopelli engineering. O’Landia Draper and the Associated Choir backed her up. Draper is also working on his new release for Word Records. Sanchez Harley is producing with Mark Nevers engineering. Camp Rock & Roll is a project being produced by Skip McQuin. Malcolm Springer and Greg Archilla are engineering. Oxford’s Skate Goat self-produced demos with Springer engineering. Springer also produced and engineered hardrockers Primal Black, Patoombah White Bread Rhythm Ensemble started an album project for indie release with Springer engineering.

TUBBS RECORDING Joey Anderson continues to work on his upcoming contemporary Christian album. Chuck Reynolds is co-producing with Anderson and engineering. The Chalkers are self-producing a gospel project. Reynolds is mixing. Dr. Don Walley is working on a Christian project with Reynolds producing and engineering.

DELTA SOUND Bill Haney continues to cut for an upcoming release. Ken Laxton and Ollie Warren are sharing producing and engineering duties. Thunder Bay self-produced new age rock demos for shopping. Laxton engineered. Subliminal Overture also cut self-produced demos for shopping with Laxton engineering. Laxton engineered a number of other self-produced projects including song demos for J.J. McClendon and Deac DeCamp.

INSIDE SOUNDS The Memphis Shawks released Slow Cooked Pig Meat and continue to work on additional projects. Wally Ford is close to finishing his upcoming album. Rick Caughron is engineering both.

THE WAREHOUSE The Great Indoorsmen opened the month cutting and mixing three songs. Eli Ball produced and engineered with Brad Vosburg mixing. Scattered Thoughts of Russellville, Arkansas cut and mixed 10 songs with Vosburg. Wendy VanDeVenter assisted. Gary Harwood engineered a session featuring John Kilzer, Becky Russell, Greg Morrow, Dave Cochran, Rick Steff and Steve Selvidge. The group of Memphis musicians were in to cut a song written by Mary Unobsky and Sid Selvidge. Bobby Stephenson and the not so ready BBQ Team cut two songs with Scott Wallis, Lil’ Pat and VanDeVenter engineered a rap session with FOS. Lil’ Mempho was in to do tracks for their new album. VanDeVenter engineered with Lil’ Pat assisting. Son Of Slam was back in the studio to demo some new songs. Ball produced. The annual Crossroads brunch was held at the studio. Juanita’s of Little Rock provided a fiesta style meal for the 350 Crossroads participants who attended. Finishing out the month, Memphis songwriter Lalaric Vaughn was in with Arkansas native Tony Spinner. Vosburg engineered.


BRAD WEBB STUDIO Greg Todd produced and engineered an interesting record of Civil War music, using lots of mandolins and fiddles by the 52nd Tennessee Regimental Band.

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ROCKINGCHAIR STUDIOS The Cadillac Cowgirl was in studio A mixing three songs for demo. Jon Hornyak produced with Mark Yoshida engineering. Alan Mullins assisted. Regina West recorded keyboard and vocals for a gospel praise demo. Mullins co-produced with West and engineered. Clay Combs cut and mixed three songs for demo. Combs co-produced with Yoshida, who also engineered. Mullins assisted with Brandon Seavers. Sean Lee cut and mixed a three-song demo. Lee co-produced with Yoshida, who also engineered. The Marilyn's finished mixing four songs for Rockingchair Productions. Yoshida is producing and engineering. Mullins assisted. Funkbox returned to overdub and mix for Rockingchair Productions. Featured artists were the West Memphis Horns, a.k.a. Tom Clary (of the King Bs) on trumpet and Kirt Smothers (from the Kevin Paige Band and The Coolers) on sax. Mullins produced and engineered. Horns were arranged by Tom Cat.

POWER HOUSE Writer/programmer Mark Blumberg commuted from Nashville to cut some national jingles for Baker & Associates. Lunar Productions committed a "live" string session to an A/V they prepared for Hampton Inn. Donna Hauth wrote the music. Mississippian Danny Lyles drove in to contribute his steel guitar talents to the Libertyland country show as well as the PowerHitters pub catalog. The Tennessee Mass Choir cut performance tracks to be used in an upcoming Memphis In May show. Heartbeat Productions made the arrangements and Steve Hauth mixed, sliced, spliced and diced everything.

EASLEY RECORDING Releases this month include the new CD/EP/7" from Boston based Come on Matador Records, and The Grifters' new CD Crappin' You Negative on the mighty Shangri-La records. In the studio David Baker, former lead singer for Mercury Rev, worked on his upcoming solo release for Beggars Banquet Records. Musicians on the project included St. Johnny guitarist Bill Lincoln, Greg Larson, Doug Easley, Davis McCain, Wally Hall and some background singers from M.I.F.A. Easley and McCain engineered. Jim Duckworth recorded three songs with Jim Spake, Tom Lonardo and John McClure for Atlantic Records. The Oblivians mixed for their upcoming Sympathy For The Record Industry EP. Also for Sympathy, '68 Comeback guitarist Jack Taylor recorded for his solo EP. Push Down Tom recorded four songs for bookings. Cindy Barrett recorded five songs for vocalist Andy Fullen.


ARDENT RECORDING Studio A has seen a lot of local action this month. The Psychic Plowboys were in to mix their latest independent release with Jeff Powell engineering. Elmo & the Shades stopped by to track and overdub for their new project with Erik Fletritch engineering. And the DeGarmo & Key Band finished mixing their latest Benson album in A and B with John Hampton producing and engineering. Fletritch assisting. Marie Osmond also paid Studio A a visit while she was in town in order to track material for the Children's Miracle Network. Brian Blossil produced and Powell engineered. Over in B, Hampton is mixing the new album by George Lucas for Liberty Records. Richard Bennett produced. Skidd Mills is assisting. In Studio C, Austin's Beaver Nelson completed tracking and overdubbing for a project for Epic Records. Joe Blaney produced and engineered. Jeffrey Reed assisted. Kim Mitchell has taken over C to track and overdub a project for Canada's Alert Music. Joe Hardy is producing and engineering. Fletritch is assisting.

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This year's Ninth Annual Premier Player Awards Show was the biggest and best ever. With over 600 in attendance in the Memphis Ballroom of the Peabody Hotel, the show opened with a 60 voice gospel choir, The Voices of Binghampton, led by director Kevin Davidson. The choir was joined in a second song by soloist Jacqueline Johnson, who sang "All I Want To Be Is Understood."

Other live performances were staged by Eric and Eugene Gales, Broadway and 52nd, Jerry Hayes, the Coolers, and Wendy Moten, who performed one of the tunes from her debut album with a 13-piece orchestra.

Winners of this year's Premier Player Awards were: Bass, Dave Smith; Brass, Scott Thompson; Guitar, Eric Gales; Drums, Steve Mergen; Woodwind, Andrew Love; Keyboards, Marvell Thomas; String Player, Tommy Burroughs; Songwriter, Mary Unobsky; Engineer, Joe Hardy; Male Vocalist, Kevin Paige; Female Vocalist, Wendy Moten; Producer, John Hampton; Band, Eric Gales Band.

The evening also featured the presenting of the prestigious NARAS Governors Award to Issac Hayes. Hayes also accepted certificates and awards from BMI, the Memphis and Shelby County Mayor's Office, the Film, Tape and Music Commission, and the University of Memphis' Distinguished Achievement Award. Hayes, who had not planned on performing that evening, surprised the audience with a solo performance on piano.

The Memphis Chapter of NARAS recently named Jon Hornyak as its first full-time executive director. Deborah Camp, who had been serving part-time in that capacity for nine years, left the position to pursue her small business full-time, the Delta Consulting Group.

Hornyak has worked in the Memphis music industry for many years. He was a partner with Sounds Unreel Recording Studio and most recently has led the widely acclaimed Crossroads Cross-Cultural Musical Exposition as executive director. He will assume duties with NARAS the first of May.

With all seven NARAS chapters currently undergoing restructuring, many new services and benefits will soon be available. As a result, the dues structure has also changed slightly. Now all new members will pay a one-time $20 initiation fee in addition to their yearly $65 dues. Members who allow their membership to lapse will be required to refile and pay the $20 initiation fee. A general application form is now used and is mailed back to the national office upon completion. For information on NARAS applications please call the local office at (901) 525-1340.
T HIS MONTH ANOTHER MULTIPLE ACADEMY AWARD WINNER COMES TO VIDEO. THE PIANO, STARRING HOLLY HUNTER, SAM NEILL, HARVEY KEITEL AND NEWCOMER ANNA PAQUIN, MARKS ANOTHER ACHIEVEMENT FOR INDEPENDENTS. IT STARTED OUT AS ONE OF THOSE SMALL QUIET FILMS THAT GREW TO BE THE DARLING OF LAST YEAR'S CANNES FILM FESTIVAL AND RAKED IN OSCARS FOR HUNTER, PAQUIN AND SCREEN-WRITER JANE CAMPION.

The unusual role of a turn-of-the-century mute woman whose primary emotional outlet is her piano initially sounds like one of those low-appeal art house films. But Campion has taken a remote location and developed an intriguing love triangle among Hunter, Neill and Keitel. Neill portrays the landowner husband who first barters away the piano and then Hunter's services as a teacher. Keitel is the brooding overseer who appreciates more than just Hunter's piano playing. It's dramatic, suspenseful and riveting. Hunter says more with her eyes than any page of dialogue could communicate.

For that reason we decided to reflect upon Holly Hunter's relatively brief screen career that has led her Academy Award for Best Actress this year. Up to this point she is probably best remembered for two different films: Broadcast News and Raising Arizona. Both date back to 1987 and made Hunter a name, but not quite a star.

Broadcast News starred Hunter, William Hurt and Albert Brooks in the true-to-life depiction of, guess what, the frenetic pace of the television newsroom. Written and directed by James L. Brooks (Terms of Endearment), Broadcast News combines a similar comedic/dramatic tone, but without the tragedy. Hunter is the ace producer, Brooks is the ace reporter, but Hurt is the ace pretty boy who gets the network call.

Raising Arizona is a wacky comedy starring Hunter and Nicholas Cage as a couple so desperate for a child of their own, they kidnap one from a family who has just had quintuplets, rationalizing that one won't be missed. Written and directed by brothers Joel and Ethan Coen, who are cinematic leaders in the field of skewed perspectives, Raising Arizona is a hilarious comedy that borders on slapstick.

Hunter took a more dramatic turn in Always, Steven Spielberg's 1989 remake of A Guy Named Joe. Richard Dreyfuss co-stars as a daredevil pilot whom Hunter loves. When he is killed, he sticks around as a ghost to guide her into a new life with new pilot/hunk Brad Johnson. John Goodman also stars as the perennial best pal.

Two years later Hunter again starred with Richard Dreyfuss as her love interest in 1991's Once Around. In it she plays a Boston woman who falls for the obnoxious millionaire Dreyfuss, and the relationship threatens her close-knit family. Gena Rowlands, Danny Aiello and Laura San Giacomo (sex, lies & videotape) also star. Once Around is the usually popular "dramady" that surprisingly didn't set any box offices on fire, but it's a good rent.

In 1989's Miss Firecracker Hunter is a small-town loner yearning for respect. She misguidedly focuses on the local Miss Firecracker pageant as the sure path to adoration and works diligently to win the title. Hunter perfectly captures the gawky character who is blinded by what she sees as perfection in those she admires. The movie itself is another superb study of Southern wit, charm and customs by playwright Beth Henley (Crimes of the Heart). Mary Steenburgen, Tim Robbins and Alfre Woodard also star.

— Cara McCastlain
Now that Crossroads ’94 has come and gone for the third year, the Crossroads Committee pulled off yet another successful showcase. A relatively small staff produced the three-day event, held April 14, 15 and 16, with 220 bands performing and shows running on time.

"Things went beyond belief," said P.K. McCain, Administrative Director. "This year we’re going to have some new signings out of it... A&R representation this year was up somewhere between 200 and 300% over last year, mostly managers of A&R. All of the new people said they came because somebody told them about it last year."

The committee attributes the success of the "smaller but better" showcase to administrative inroads such as more accurate databases and bulk mailings of brochures, international phone surveys to record companies, and increased regional media sponsorship, as well as simple word of mouth between industry types and quality signable bands.

Although it’s too early to tell who’ll get signed for sure, bands that have received phone calls of interest are “HoHum, Suave Octopus, Wakeland, Backbone, Iodine, Mother Crush and N18, a huge buzz band," according to Elisa Sanders, Marketing Director. "A lot of stuff hasn’t come in yet. Right now most of the calls are, ‘how do I get in touch with?’ The artist directory won’t go out until Monday. Radio Active in New York, which is an MCA subsidiary called on HoHum. Malcolm Ryker’s label called on Wakeland and Suave Octopus... James Hall will have his deal. The Indoorsmen have gotten some booking response. Wakeland will apparently have been offered a deal with Giant."

Although efforts were made to hold the number of bands down to 200 this year, the actual number of bands that played inched up to around 220. A&R people expressed their appreciation to the committee for trying to keep it small, states McCain.
“There’s just only so many bands that an A&R person can go see, and as long as you have 200 quality acts that are ready to be signed, that’s all you need in three days.”

Besides the nightly performances by bands, the Crossroads seminars and panels went off as planned and were well attended and informative. There was reportedly some excitement caused by legendary Memphis producer Jim Dickinson when he apparently told a label rep to “sit down and shut the fuck up.”

Well, it’s the music biz, after all.

Another addition to this year’s event was the Crossroads Unplugged at Cat’s on Union. Twelve bands were presented in two days with a mostly acoustic bent, although some electric bass and keyboards were used. Each band played 20 minutes, and most of them had CDs available for sale. According to a Cat’s employee, everyone did quite well, but “the coolest thing was when DDT played and brought their dad [the same Jim Dickinson mentioned above] up to play banjo and sing.” Also, the bands that played on Saturday were taped by Cablevision. Cat’s hopes to host the same event again next year.

Plans for next year will soon be in the works via a wrapup session, but immediate thoughts for improving next year’s event come to mind, according to McCain.

“We want to stay in touch with our “suc- cess list.” People who we help to get deals, because that is what we are all about, and so we take their comments and suggestions and apply them for ’95. Keep the Crossroads staff the same or a bit smaller. I had a staff of 16 volunteers that came down from Nashville, they were all MTSU students. One person from South by Southwest said he was simply amazed that we put this thing on with the professional quality that we do with the size staff that we do.”

Sanders adds, “I personally would like to cut down on the bands… keep it to 200. When you think about 20 bands, you don’t think it makes a difference; but it really does. I personally will push for fewer bands and longer slots.”

— Fran Hoffman
MEMPHIS, Tennessee - Cotton is still king. Barbecue ribs and slaw are still the meal of choice. Graceland is still the place to visit and Ol’ Man River just keeps rolling along.

“Some things never change,” Damon Johnson comments about his return to this Mississippi River port. Once a regular on the Memphis rock scene, Johnson is now the lead vocalist for Birmingham-based rockers Brother Cane. On a hot and humid summer afternoon, Johnson took a few minutes to talk about the Southern influence.

Brother Cane takes pride in their down-home heritage. They feel there is a certain unspoken compassion that you find on this side of the Mason-Dixon line. It breeds in every form of life, and its emotion echoes in the music. The term “Southern rock” is the first style people think of when Southern music is mentioned. However, Brother Cane stresses that they are not Southern rock.

“We are not a Southern rock band. We are a rock band that comes from the South. I want to point that out. There is a certain stereotype that comes with being a Southern musician. It is not all like that. We are just like any other rock band. The big difference is our attitude, or lack of an attitude. We are not into the image thing.

“I was born in Macon, Georgia. I have spent time in Atlanta, Memphis and Little Rock. I love them all. It works with my body chemistry. I spent all these years, when I was young, trying to get away from the South. I tried not to claim what we have down here. Actually, it is so much a part of what I am.”

Johnson had a stint of success in the Delta Rebels. He was known only as an axeman before that band’s breakup four years ago. It was his experience in the Delta Rebels that molded him as a songwriter and pushed him to succeed.

“I really learned the most from [lead singer] R.T. Scott. I always saw myself as a guitar player. He stressed that I had to learn how to write songs around my playing. He was the first to encourage me to look down deep inside and put words to my music.

“I went back to Birmingham frustrated after the Delta Rebels broke up. I was also determined. I was going to start my own band and do it my own way. From being in a signed band, I learned a lot of things not to do. I started focusing on my writing and I only played enough to pay the bills. I went through my phone book and called all my old friends. I wanted some musicians that were as committed and as hungry as I was. I found them.”

There is no question that where you grow up affects your musical choices. Johnson waves a banner for the country and blues sounds.
Brother Cane even names some staples in Southern rock as strong influences. After all, they come from an area of the country where someone yells "play some Skynyrd" and means it.

"You can not grow up in the South and not be influenced by the Allman Brothers, Skynyrd, the Marshall Tucker Band and others," Johnson recalls. "As I got older I was into the Thin Lizzy and Aerosmith. I got into the more technical fusion. After I went through all that, I came back to what I loved as a kid. The first song I ever learned to play on guitar was "Three Steps" by Lynyrd Skynyrd. I still love to jam on that to this day.

"But I have been influenced by more than Southern rock. I love John Cougar Mellencamp and Bruce Springsteen. I like the lyrics that are relationship-oriented. They are things that everyone can relate to. When I write, I don't think anyone cares about my depression. People need the good riffs that shake their ass and make them forget about the hard day at work or the problems at home."

Brother Cane has gotten a lot of encouragement from some of the big names they consider mentors. Chuck Leavell of the Allman Brothers played keyboards on their self-titled debut album. They have been on the road supporting Bad Company and Lynyrd Skynyrd.

"It has been amazing opening for Lynyrd Skynyrd and Bad Company," Johnson says. "The coolest thing happened to us the other night. We had this big show in Houston and everyone was telling us that Aerosmith had played the night before. Steven Tyler told everyone to come out and see us. He said we were one of his favorite new bands. That was a major rush."

— Pat Mitchell

Brother Cane is scheduled to play at the Memphis in May Beale St. Music Festival Friday, May 6 on the River Stage at 7:00 p.m.
The Mother Station's Brand New Bag

More than forty years ago, Memphis radio station WDIA carved new paths in broadcasting as the first station programmed specifically for the black audience. "The Mother Station" as it was once called, has gone on to set broadcasting standards for the entire country, widely recognized as a leader in the field.

Today there's a different mother station making an impression upon listeners. The band known as the Mother Station describes their sound as "rock and roll with a heavy soul influence in an old-fashioned rock band kind of way." As of last summer, they've become recording artists on the Atlantic subsidiary label EastWest and have a new CD to be released on the 17th. As their namesake did before them, this Mother Station is planning to make an equally lasting impression.

Guitarist Gwin Spencer and vocalist Susan Marshall are now teamed with drummer Rick Shelton, keyboardist Paul Brown and bassist Mike Jacques to promote their debut, Brand New Bag, recorded last fall at 315 Beale. It's a collection of twelve songs that displays their multiple influences, including a Humble Pie cover to, in their words, "Led Zeppelin ripoffs."

It's a style tailor-made for Marshall, whose vocals recall the bluesy grit of Janis Joplin coupled with the ear-splitting range of Mariah Carey. Spencer's guitar riffs echo one Jimmy Page with an intensity that quickly erases any preconceived gender labels. With Brown on keyboards and Shelton and Jacques rounding out the rhythm section, the Mother Station revives the best of old-fashioned rock with yesterday's soul.

"We're not gonna be able to come out and say this is totally different from anything you've heard before," Spencer explains. "Because nothing is. Everybody that picks up a guitar is playing something they've heard a million people play before them. The best they can do is try to bring something of themselves into it."

That's not an attitude Spencer takes lightly. The Mississippi native started the band several years ago after playing with the group Anzel. When she had no luck finding a lead singer, she asked Marshall for singing lessons. Instead she found the vocalist she was looking for. Both Brown and Shelton were added to the line-up last year, and Jacques joined in February after recording was completed. "They told me just because I made that crappy little amp sound good, that's the only reason I got the job," Jacques cracks of his audition a few months ago.

"No, actually the reason he got the job is my mom thought he was cute," Marshall jokes.

In addition to writing all the original material with partner JoBeth Dunn, Spencer co-produced Brand New Bag with Joe Hardy (ZZ Top). The result is an AOR-friendly album that illustrates the band's versatility, both in material and arrangement. The first single "Put the Blame on Me" approaches rock anthem status with its catchy refrain and riff-driven tune. "Love Don't Come Easy" shifts the tempo to a classic R&B ballad in the Otis Redding vein, with background vocals adding an almost-gospel feel. "Hangin' On" recalls '70s rock at its finest, while the bluesy feel of "What's on Your Mind" is an ode to the previous decade.

The comparisons when I heard them were definitely, they've got a great British feel from bands like Bad Company and Humble Pie, and Free and early Fleetwood Mac," says Derek Oliver, EastWest's Vice President A&R. The Mother Station attracted the attention of EastWest two years ago at Nashville's Extravaganza showcase. "I went to see another band," recalls Oliver. "That band went off, and I happened to get into a conversation at the bar... All of a sudden my attention was stolen by this amazing voice and this band onstage. It was the Mother Station, and Susan was just blowing me away. I get tapes every day from singer/songwriters, but Susan is just way above and beyond the rest. She's just amazing."

Oliver stayed in touch with the band, signing them to a development deal a year later. "I was always going to sign the band [to a record deal], but I wanted to give them a carrot to work towards. Because they had some good songs, but they really lacked a couple of great songs. Sometimes when you give a band a record deal they get very complacent and they think they've made it. I wanted to bypass that."

The Mother Station spent six months re-
They were thinking about it. Oliver got so caught up in it, he didn’t know until after the fact that Oliver always planned to eventually sign them to a record deal.

“You can’t work hard enough being a band, and some people are very lazy,” Oliver explains. “I didn’t know them very well as people, and you can’t take chances. Now I know them, and how industrious they are. I would never put them through that situation. They were thankful, actually, because they got material out of that period which is just fabulous.”

The experience paid off when EastWest signed the Mother Station to a record deal last summer. So far their tenure as signed artists has been relatively smooth. “He’s so receptive to us and encouraging to us, we just make decisions together,” Spencer says of Oliver. “It’s really nice to not have a label where you get told to do this and do that. It’s really cool. We just feel really lucky, because we’ve heard lots of horror stories.”

Instead, the Mother Station has had a voice in choosing everything from the album producer to the record sleeve. “They know what they’re doing best,” Oliver says. “They’ve got a vision, and I want to help them carry out a vision. As long as the vision is accurate and realistic. They had a lot to say in what they wanted to do… That will always be the case, specifically with our office, on this roster, on this label.”

Due in large part to the continuous recording during their development period, the band was well prepared when it was time to record the album last October, spending only one day rehearsing in the studio. They also had the advantage of already knowing how a lot of their material sounded on tape. But what could have been smooth sailing was somewhat tempered by what the band calls their experience with the “good ol’ boys club.”

“I want to say this,” Spencer says. “Me and Susan - we may get a reputation as bitches - and I’ll take that title very well. But here’s why. You’re damn right there’s prejudice in it [the industry]. If a woman comes in and she knows what she wants, and she’s headstrong about it because it’s her life -”

“Well, she’s a goddamn bitch,” Marshall finishes the sentence.

“That’s a fact.” Spencer concurs. “I always thought it wasn’t. Even as much as negotiating studio time. Because we knew what we could get it for. Two studios wanted to do the record real bad. Because we were good businesswomen and men, but when the women seemed to be a little stronger and out front with it more, they were just bitches and hard to get along with. That’s the way it is in this city, and it’s got to change.”

Someone who echoes their observation is local producer Paul Ebersold, who worked with the Mother Station on their first demo and whom they also credit for providing continued assistance and invaluable advice. “If it was a guy being that way, he’d be called an artist. A lot of people in Memphis have a problem with it because here are two females who know exactly what they want and will all but kill themselves to do the right thing and get it right. What’s so hard about that?” Ebersold says.

But as female rock and rollers, Spencer and Marshall can both attest to others underestimating their abilities. “When you’re first met, before anybody hears you or anything, you’re judged right off. You probably play like the Go-Go’s,” Spencer says.

“I’ve noticed it since I’ve been with them,” Shelton agrees. “I’ve heard lots of people bitch, but this is the first time I’ve noticed, since I got with them. They’re ridiculed immediately.”

“Even when we’ve gone to play out,” Marshall adds. “If we’re traveling and we go out somewhere and the band playing finds out we’re in a band and we ask to sit in. They’re like, honey do you need help with your guitar?”

The band bursts into laughter at the absurdity. Fortunately, it’s not an attitude that permeates the industry across the board. As much as they may feel they’ve been underestimated by some, the Mother Station has found others to be wholly receptive. “Our A&R guy has never once treated us like chicks or a girl band,” Spencer says.

“I think that attitude is very sexist, and very outdated and also ignorant actually,” Oliver says of the “chick band” attitude. “There’ve always been great women from Bette Midler to Kate Bush to Chrissie Hynde. There’ve always been real fantastic examples of great artists, great women artists. I think right now the climate is such that women can come through and be taken equally. I’m pleased about that.”

“A lot of credit goes to the fact that they worked so hard,” Ebersold says. “Susan, JoBeth, Gwin - those three girls work hard. They’re not stupid about it. They see something that needs to be done, and they just do it.”

Oliver elaborates further. “I think Gwin Spencer is one of the most focused and talented people I’ve ever worked with, and I’ve got the record that last week was number one on the Billboard charts - a band called Pantera.”

**Now that Brand New Bag is complete, the Mother Station is looking toward touring and developing the fan base that is crucial to a band’s longevity.**

Marshall and Spencer have just completed a five-week schedule of acoustic appearances, and the band will begin touring this summer.

“Our A&R guy believes when you get through touring, you go on tour,” Spencer says amidst laughter. “And the band knows that’s what it takes. This band’s not gonna sit around waiting for MTV to break us. Number one, we don’t wanna be a band like that.”

“I think all rock and roll bands have got to play live, and that’s what they’re going to do,” Oliver says. “They’ve made a great record, and they’re going to go out and play live. We’ll see what happens. There’s no brain surgery involved.”

“The record was just an opportunity to do something. Now we have to go out and try to make it happen,” Marshall acknowledges. They’re not concerned with being almost entirely unknown, even in Memphis.

“I don’t think this is the rule for everybody, but a lot of times when you get bands that are big locally, sometimes they’re looking at the small picture instead of the big screen,” Spencer says. “Whoever has done this in rock and roll has walked in and played to two, three, five people. You’re in your town and you’ve got a huge following, then you go to Iowa, and you’ve got five people. It’s like, fuck this, we’re going back home. No, sirree, buddy, you gotta make those five people fucking love ya and hope they tell five of their friends. I think that’s a blessing to us in a way. We could play to no fewer people than we have.” The blunt observation brings uproarious laughter all around.

Regardless of the size of their present audiences, it’s apparent that EastWest sees potential in the group. The band members themselves have a few goals in mind.

“I want to sell a million records,” Spencer says honestly.


“I want a Mother Station Barbie doll,” Spencer jokes back, then adds more seriously, “I feel like we’re on an all-out assault to sell a million records, is what we want to do.”

It’s a goal that several people think the band is well-equipped to meet. “I would not have started working with these guys if I didn’t believe they would sell lots of records,” Ebersold says. “They’re not gonna be a one-hit wonder, because their writing depth is inexhaustable. They’re not gonna be one-two records, and you never hear from them, because they have the wisdom to continually put out good stuff that is relevant to music. They’re going to be around a long time.”

Oliver agrees with that prediction. “I just think this band is going to be huge, just huge. They’re one of the all-time greats, and nobody knows it yet.”

— Cara McCastlain
SHAKIN' Continued from page 3

tell us that tickets are moving fast. Also on
sale already are two other shows: Tanya
Tucker and Diamond Rio on June 2, and the
second annual Rhythm & Blues Revue on
June 11, featuring Memphis' own legendary
Al Green topping a bill that also includes the
Manhattans and J. Blackfoot.

After last year's successful season, which
saw quite a few sellouts and several others
that came close, Island Events has lined up as
many as 25 shows for this summer, the most
the Island has seen in a long time. Some of
the acts already booked are the Allman Broth-
ers Band, Jackson Browne, Harry Connick
Jr., Crosby, Stills & Nash, John Hiatt, the
Neville Brothers, James Taylor, the newly
reunited Traffic (featuring Steve Winwood),
Earth, Wind & Fire, the Temptations and
the Four Tops, Stanley Clarke and Larry
Neville Brothers, James Taylor, the newly
reunited Traffic (featuring Steve Winwood),
Earth, Wind & Fire, the Temptations and
the Four Tops, Stanley Clarke and Larry
Coryell, and Trisha Yearwood. The Mem-
phis Symphony Orchestra will also be getting
a workout this year; in addition to playing
with the Moody Blues for the second straight
summer, they will also be backing up Roger
Daltry on his "Tribute to the Music of Pete
Townshend" show. (Call it Symphonic Who).

While the Amphitheatre's relatively cozy
size is actually proving to be an advantage
now that many other larger venues nation-
wide are finding themselves with too many
empty seats, it still doesn't lend itself well to
day-long festival shows. To help with these
types of concerts, Island Events will be uti-
lizing the vast South Field for a few dates this
year, the first time it's been used since Jimmy
Buffett packed the place in 1989. The first
show of this type will be the Southern Spirit
Tour in June, which will feature the Marshall
Tucker Band, the Fabulous Thunderbirds,
38 Special, and the Outlaws. In July, look for
an all-day classic rock extravaganza to be
theaded by Foreigner and the Doobie
Brothers, with one or two more big events
hopefully planned by the end of the summer.

If you're keeping count, that's a whopping
19 shows already confirmed. Look for
the rest of the schedule to lean heavily to-
towards alternative rock and country — both
types are music are red hot, especially in
Memphis, but tours are still being lined up.
We'll keep you posted.

NEW RELEASES:

The big local releases this month are new
albums from The Mother Station (whom
you may recognize from our cover) and The
Griffers. The Mother Station's EastWest/
Atlantic debut album is called Brand New
Bag, and it will be hitting stores nationwide
on May 17. Meanwhile, fresh from a fairly
extensive U.S. tour, the Griffers are set to
release their third full-length release on
Shangri-La's indie label — look for Crappin'
You Negative first at (surprise, surprise)
Shangri-La Records, with wider distribution
to probably follow. Also now available at
Shangri-La is a new album from '68
Comeback, a three-song cassette EP from
Merril, and new 7" singles and EP's from
Greg Hisky Rhythm Method, The
Obliviants, New Car Smell and Bum Notes.

Bury The Bone, spotlighted elsewhere
in this issue, have also just released their own
EP on compact disc. It's available at most
major record stores around town. David
Windham, the former leader of Generals &
Majors who put out a solo tape last year, has
a new alter ego by the name of Sirhan Luke
— you can pick up his Meet Sirhan Luke tape
at a few selected local stores. And the reactiv-
ed Ardent Records label has also been
keeping busy. Not only have they recently
released albums from Little Rock's Techno-
Squid Eats Parliament and Two Minutes
Hate, but as we first reported back in Febru-
ary, they have finally landed the U.S. rights
to Alex Chilton's latest European acoustic
covers album, Clichés, and will be releasing
it this month. Look for a brand new Chilton
album on Ardent this fall.

In related Chilton news, one of his fre-
quent partners in crime is about to experience
something of a renaissance — for any of you
Tav Falco & Panther Burns fans out there
looking to complete your collection, Triple
X Records has just reissued four of the twisted
psychobilly band's previously import-only
albums: Behind The Magnolia Curtain, The
World We Knew, Red Devil, and Midnight In
Memphis. Meanwhile, Chilton's own late
'80s output is also getting the U.S. reissue
treatment — Razor & Tie is reissuing four
Chilton titles on two separate discs. One disc
will feature the High Priest album and the
Black List EP, while the other contains the
EP's Feudalist Tarts and No Sex.

There's a lot of Memphis blues releases
this month, which is only fitting since the
Handy Awards are just around the corner.
Little Jimmy King's second album for the
Bullseye Blues label, Something Inside Of
Me, is already in the stores; Preston
Shannon's debut for the label will follow in
June. The Memphis Sheiks have completed
their new album, Slow-Cooked Pig Meat, for
the Inside Sounds label — it's just been
released locally, with a national release due
later this year. While not a hometown act, the
new album by Rod Piazza & the Mighty
Flyers is worth noting here; with a title like
Live at B.B. King's, Memphis, it certainly
qualifies as a local release. And the King of
the Blues himself has a new album due out
this month — B.B. King is releasing a col-
collection of duets with jazz vocalist Diane
Schuur titled Heart to Heart. Look for it on
May 10.

Memphis isn't exactly known for its
thriving Celtic music scene, but that hasn't
stopped Bill Thurman from released a new
CD entitled Eftesia. Thurman has played
session strings for Al Green and Isaac Hayes,
but he has also released other Celtic music
on his own. Look for it at selected book and
record stores in town. And lastly, on the
urban beat, Jace Quie J has a new R&B single
entitled "Do You See" available at Pop Tunes
on Lamar. The Businessmen, a local rap trio
led by Leon Archer, also have a new single
out titled "Creeping Zone." And Harold
Poindexter & Seraphim have a new "spiritu-
al jazz" cassette called Spirit Talking.
Poindexter also informs us that his Universal
Eight label will be releasing cassettes in May
on two more local gospel artists, Yolanda
Stewart and Roger Perryman, with CD's to
follow in June.

ODDS & ENDS:

Our hearty congratulations to Commercial
Appeal music writer Larry Nager, who re-
cently won a Keeping The Blues Alive award
from the Memphis-based Blues Foundation.
Nager won in the journalism category, and is
one of the first major daily newspaper report-
ers to take the prize.

Our condolences go out to the Lafayette band BE, who had their equip-
ment stolen right before their Crossroads gig at Alfred's. The Good Samaritan award of
the month goes to the Beat Generation, who were kind enough to loan their gear to the
Arkansas group, enabling them to go ahead with their performance.

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

— Howard Bannister
ON A
Blue Note

The more things change, the more they stay the same. Just last fall the Blues Foundation staged a successful Handy Awards program, offering extensive restructuring and the near-loss of the awards show to Chicago the previous year. In six short months, this month’s Handy Awards unfortunately seem to be experiencing more setbacks. Has the community learned anything from the 1992 missteps, and will the awards program remain in Memphis much longer?

In September 1992, things looked grim for the Blues Foundation and the Blues Awards. Amid press reports of infighting and under-funding, the Blues Foundation had to move the W.C. Handy Awards from the Orpheum to the New Daisy Theater due to production costs and poor ticket sales. At the same time, rumors spread that the city of Chicago had made offers to produce the awards show, and that top foundation officials were guilty of a variety of conflicts of interest. Memphis news reports were repeated in the national music press, and the general consensus seemed to be that the Blues Foundation had squandered its good name, and Memphis would lose the blues awards forever unless rescuers were found and the old guard was evicted.

Despite the fact that the "crisis" was greatly overblown, and many of the "facts" of the case later proved to be groundless, several notable Memphis business and civic leaders stepped forward and pledged their support to "keep the blues awards in Memphis." The Memphis media responded by proudly praising the coalition of public and private support that had been pledged to keep an internationally known event in Memphis.

For their part, the Blues Foundation responded by cleaning house, drafting a new set of by-laws, electing a board of directors that included blues industry professionals from around the U.S., securing a six-figure grant from the Hyde Foundation, and hiring an Executive Director. Despite the fact that most of the pledged support from the Memphis business and civic community never materialized, the Foundation presented the 1993 Blues Awards and the National Amateur Blues Talent Competition to rave reviews. The national and local press treated the foundation like a phoenix risen from the ashes.

Given the continued support of the Hyde Foundation, and a much-ballyhooed link with Memphis in May for the 1994 Handsy, the Blues Foundation and the W.C. Handy Awards seemed on a fast track to the same kind of success enjoyed by the Grammys and the Country Music Awards. And yet, three weeks prior to the '94 Handsy, the awards show found itself on shaky ground again with a last-minute pullout by Mid-South Concerts (who had agreed to produce the show in conjunction with their production of the Memphis in May Beale Street Music Festival and help recruit headliners for the Handsys), a canceled TV contract, slow ticket sales, and no national sponsors. While rumors of a last-minute move to Chicago and improprieties by foundation officials haven’t hit the streets yet, they would certainly inspire a well-founded sense of déjà vu.

The current problems faced by the Blues Foundation and the Handy Awards raise troubling questions about the future of the awards show and Memphis’ hold on the event. Given that at least one well-known national African-American music magazine has launched its own blues awards, and other organizations have expressed interest in the concept of a blues awards show, Memphis and the Blues Foundation need a resounding success to avoid the international status of the event and the award being usurped. It is entirely possible that another mediocre year for the blues awards could see the international blues community (and their tourist dollars) focus on other, newer awards shows. If, for instance, Living Blues Magazine were to produce a blues awards show in Oxford, MS, it could easily overshadow a mediocre, troubled W.C. Handy Awards show in Memphis.

So who’s to blame?

Naturally, the Blues Foundation comes in for its share of criticism. Despite the renewed moral support of the national blues community, the foundation has stubbornly stuck to a myopic, Memphis-based perspective on nearly every operational issue. Staff recruiting, fund raising, membership, marketing and events are all skewed heavily towards Memphis. Similarly, the foundation’s definition of blues is seemingly skewed heavily towards blues-rock and the Stax era to the exclusion of lesser-known, though more historically significant genres of blues.

The strongest criticism for the current state of the blues awards, however, is properly leveled at their hometown: Memphis. Despite an almost unparalleled potential for international success and tourist attraction, (OK, OK, Elvis is bigger, but only because he was inspired by blues), Memphis has never been more than lukewarm to the event. In recent years, the Blues Foundation has launched a series of campaigns to enlist the support of three communities considered essential to the success of the organization; local government, the Memphis business community, and the African-American community. While efforts to increase African-American participation have met with some success, the Memphis and Shelby County governments have proven resistant to even in-kind support, and local businesses supporting the Blues Foundation are the same businesses that have supported the organization for years.

Where does that leave us?

Clearly, if the blues awards are indeed to remain in Memphis, Memphians need to support the event. If every person who complained that the event might move to Chicago in 1992 purchased a ticket, the Orpheum would overflow. If every public official and businessman who proclaimed the importance of recognizing our musical heritage and drawing tourist dollars would support the foundation with funding, the return would be phenomenal. Indeed, if Memphis gave the blues awards a fraction of the support they deserve, the awards show could easily rival or surpass Memphis in May and Death Week as the city’s premier regional and national event, rather than being squirreled away as just another esoteric weekend for bearded white guys with old guitars and beat up Volvos.

— B.B. Bean

Shake Rattle & Roll 17
**SPOTLIGHT ON -**

**Bury The Bone**

**I**mage, if you will, the sound and image of Southern rock meeting grunge. From out of the sky comes a bolt of lightning and... Shazam, you have just entered the Bury The Bone zone.

At a recent show at Six One Six, “five guys from the South” called Bury the Bone displayed their raucous style of “Southern music and a bunch of rock and roll” with fine musicianship and vocal adeptness. Solid original material and outstanding covers like Rush’s “Spirit of the Radio,” and “Young Lust” by Pink Floyd blend in and out smoothly enough that one can’t tell much difference in the transition. With their show being 80 to 90% originals, the band is trying to relate the sum total of their “life” and “musical” experiences thus far.

“We’re writing about what’s going on right now in our lives and with kids that are 20 years old right now, that can relate to, that’s what we’re writing about,” states rhythm guitarist Stax. “I have no idea what happened in the ’60s, you know. I wasn’t there, wasn’t born, and I have no idea. Cool music. They were writing about what was going on with them then, and that’s what we’re doing now.”

Decidedly not Seattle wannabees musically, the band does look the part, however uncontrived or unintentional that might be. Members Steve Holley on bass, Brian Overstreet on lead guitar, Anthony Barrasso on drums, Matt McCormack on vocals and Stax on rhythm guitar are simply expressing themselves in the same way as their peers.

“We don’t say, yeah, I’m gonna wear some flannel tonight because it looks cool, and I’m gonna rip my t-shirt right here and wear a certain earring,” says Holley. “We just get up there and play.” Stax continues, “When we get up there, we’re gonna wear the same thing that we wore the night before when we crashed at Matt’s and drank a bottle of Jack Daniel’s. We’re going to get up in the same outfit and play, because that’s where we’re from. It’s not, ‘okay, let me get my rock and roll outfit.’”

So even if they look a little Seattle, Bury the Bone is definitely rooted in Southern music, in particular, Memphis music. And if Bury the Bone’s originals seem serious, they say it may just be your take on the lyrics. Be-

Continued on next page
cause there's definitely no screaming going on: they're here to rock and roll, and they want their fans to come have a good time and feel welcome.

"With "Daylight," which has nothing to do with this, people say, 'Is that about AIDS or something? '" says Stax. "I don't think we wrote it for that. A lot of people see it that way because that's what's going on right now."

He continues, "When you've been working 9 to 5 and you've got some guy on your back, come relax, bring your girlfriend/boyfriend and your dog and just hang out, have a good time. You aren't going to come to a Bone show and have some guy screaming about society... talking about how bad everything is. It's about having a good time... You come to a Bone show and people will appreciate you. We're there to let you have a good time for your five bucks... We'll hang out with you and have a good time."

Having been together just under two years, Bury the Bone has seen a good bit of the road, as well as local play in venues like Six One Six, the New Daisy and just recently, Illusions on Rock 103 night. They've opened for Blind Melon, Eve's Plum and Tripping Daisy, as well as Dash Rip Rock. Out of town routing has taken them on a swing from Texas to Florida and the Carolina's, southern Illinois and back, traveling a predominantly club scene.

Along with that busy schedule, they've also managed to put out a five-song EP, titled Harvest of the Earth, produced by Ross Rice of Human Radio fame, engineered by Don C. Smith, recorded at Sounds Unreel in Memphis, and mixed at Masterfonic. With all music and lyrics by the band, the EP is available at all Pop Tunes, Cat's on Union, Shangri-La Records, Sound Warehouse and at their shows, as well as through their 1-800 number, 1-800-678-7293, through which you can also order other items such as t-shirts and stickers.

Just last month, Bury the Bone played Crossroads '94 to a receptive audience of industry types and, hopefully, new fans. But they admittedly aren't quite ready for that major label roller coaster ride just yet, Stax states.

"We had a couple of record guys call and say they were coming down. They came down and listened to us, and we haven't talked any since. We're still young and falling into our stuff... I think we need to hang out and try it some more together. We want to do something that people really get into and is real positive and is a CD that we can take home and listen to that really jams... People rush into that and you can make a bad mistake. In the music business, you can only burn yourself once."

So along with appearing at Crossroads, touring, promoting/selling their EP, and playing locally, Bury the Bone is also enjoying getting support from local rock/alternative radio stations such as Rock 103 and 96X.

"Zeke's [Logan from Rock 103] been helping us out a lot and Carmen from 96X," says Holley. "During Crossroads we did an acoustic set on Rock 103, and heard (original song) "Trash" on the radio. "Daylight" is in rotation on 96X. They were (both) really receptive to us and Memphis music in general. I don't know if it's been that way in the past, but those people have helped us out a lot just playing the CD and getting the music out there."

Not surprisingly, their future plans are more of the same, with additional plans to record a new batch of originals on an LP.

"If you have one bad album, it's really hard to recover," says Stax. "That's why we released the EP ourselves, because we were able to do it the way we wanted to do it... that's also why in August, we're thinking about recording our own album... that shows the people that want to come and record us that it's our sound and not something that's somebody else's. We'll be ready when it's time."

— Fran Hoffman

Bury the Bone will be playing at the Oasis May 6 & 27, Juanita's (Little Rock, AR) May 12, and the Hendrix College Festival in Conway, AR May 14.
The following acts are playing on the day indicated throughout the month of May.

**MONDAY**

BLUES CITY CAFE - Blues - Mike Collins & The Good Lovin' Blues Band
CRAZY LARRY'S PUB - Rock - Night Shift
DAD'S PLACE - Rock - Crossfire/ Mixed Company

**TUESDAY**

AMERICAN EAGLES NEST - Country - Bubba Feathers & The Americana Band
B.B. KING'S BLUES CLUB - Blues - Ruby Wilson & the King Bs
BLUES CITY CAFE - Blues - Memphis Blues Society Jam

**WEDNESDAY**

ALFRED'S - Rock - The Willys
AMERICAN EAGLES NEST - Country - Bubba Feathers & The Americana Band
B.B. KING'S BLUES CLUB - Blues - Ruby Wilson & the King Bs

**THURSDAY**

ALFRED'S - Rock - The Willys
AMERICAN EAGLES NEST - Country - Bubba Feathers & The Americana Band
B.B. KING'S BLUES CLUB - Blues - Ruby Wilson & the King Bs

**FRIDAY**

ALFRED'S - Rock - The Willys
AMERICAN EAGLES NEST - Country - Bubba Feathers & The Americana Band
B.B. KING'S BLUES CLUB - Blues - Ruby Wilson & the King Bs

**SATURDAY**

ALFRED'S - Rock - The Willys
AMERICAN EAGLES NEST - Country - Bubba Feathers & The Americana Band

**DAYS INN (Downtown) - Jazz - Eye To Eye featuring Ricky Strickland
ESTHER'S ON THE SQUARE (T.J.'s) - Jazz - Pacific Flight/T.J. & The Entourage de Jazz
GREENS LOUNGE - Blues - Blues Connection
HERNANDO'S HIDE-A-WAY - Country - The Hard Band
HIGHPOINT PINCH - R&B - The Coolans
JAKE'S PLACE - Acoustic - The King Trio
JOEY COBB'S CLUB - Blues - Joye Cobb & Cool Heat
KING'S PALACE CAFE - Blues - Charlie Wood Trio
KIWANS BUILDING - Country - Mid South Jubilee with Bill Hensley & The Jubilee Band
LINDA'S RESTAURANT & LOUNGE - Country - Otis & The Boys
MARENA'S - Classical Guitar - Randy Toma
MARENA'S - Classical Guitar - Randy Toma

The Liquid Paper Boys will perform every Tuesday during May at the Oasis on Highland.

NEIL'S - Acoustic - The Touch
NORTH END - Acoustic - The Rico's
PEABODY LOBBY BAR - Acoustic - Bob Marrach / John Boattier / Julie Przewoziak
POPULAR LOUNGE - Rock - The Mighty Cutoffs
RED SQUARE - Disco - Dangerous Disco
RUM BOOGIE CAFE - Blues - Boogie Blues Band with James Govan
SATCHMOES - Jazz - Hudson & Seebly
SILKY O'SULLIVAN'S - Variety - Moetta & J.R. / Danny Childress & Terry Humphries
T.J. MULLIGAN'S - Acoustic - Cory Myers & John Roth
JOYCE COBB'S CLUB - Blues - Joyce Cobb & Cool Heat
KING'S PALACE CAFE - Blues - Charlie Wood Trio
MALLARDS BAR & GRILL - Rock - Armored Saints
MARENA'S - Classical Guitar - Randy Toma
MURPHY'S - Acoustic - Plunk & Gavin
NEIL'S - Acoustic - The Trust with Bobby Namenz
PEABODY LOBBY BAR - Pianist - Bob Marrach / John Boattier / Julie Przewoziak
ROB'S & R&B - Showtime Live
RUM BOOGIE CAFE - Blues - Boogie Blues Band with James Govan
SATCHMOES - Jazz - Hudson & Seebly
SILKY O'SULLIVAN'S - Variety - Moetta & J.R. / Danny Childress & Terry Humphries
SLEEP OUT LOUIE'S - Acoustic - Pat Boone
WESTERN STEAKHOUSE AND LOUNGE - Country - Eddie Carrol & Del Street

Continued on next page
Of Rhythm / 9-1-1
(alternating Saturdays - call for dates)
GREEN LOUNGE - Blues - The Fieldstones
HERNANDO'S HIDE-A WAY - Country - Die Hard Band
J. B.'s DOGHOUSE - Country - T'L w/it
JOYCE COBB'S CLUB - Blues - Joyce Cobb & Cool Heat
JUSTIN'S-R&B-Ben Shaw Band
KING'S PALACE CAFE - Blues - Charlie Wood Trio
LINDA'S RESTAURANT & LOUNGE - Country - Dohh & The Boys
MARENA'S - Classical Guitar - Randy Toma
MARMALADE - R&B - Soul Foundation Featuring Haywood, Johnny Cool & Ricky Batts
MILLER'S CAFE - Rock - The Miller Brothers Band
MURPHY'S - Blues - Joe Sanders
NITA'S PLACE - Country - Jim Beaty & The Beaty Bunch
NORTH END - Acoustic - Wilson / Reid Group
PEABODY LOBBY BAR - Pianist - Bob Marnach / John Boatner / Julie Prezioso
RUGBY CAFE - Country - Jim Beaty & The Beaty Bunch
SATCHMOES - Jazz - Soft Touch
SCOTTY'S - Rock - The Mighty Cutouts
SILKY O'SULLIVAN'S - Variety - Moetta & J.R. / Danny Childress & Terry Humphries / Bob Sally & Ren Reed
SYCAMORE'S - Rock - Danny Spinosa
T.G.'S - Country - Danny Joe Bryant
THE OAK ROOM - Pianist - Larry Garrett
TOM & JERRY'S FAIRWAY - Country - Terry Bailey & the Revolvers
TUMBLEWEEDS - Country - B.J. Davis
WESTERN STEAKHOUSE AND LOUNGE - Country - Eddie Carrol & Del Street
WHEELS LOUNGE - Country - Busting Loose
WILLIE MITCHELL'S - R&B - Stacy Merrin & The Soul Survivors / Roubaix & The Rhythmics

The acoustic sounds of Scott Alan can be heard every Sunday at T.J. Mulligan's. Alan will also perform the 20th at the Poplar Lounge, the 21st at T.J.'s in Cordova, and the 28th at Dundee's.

HUEY'S - Jazz - Mid-Town Jazz Mobile
JAVA CABAÑA - Acoustic - Zero Oms
KING'S PALACE CAFE - Blues - Charlie Wood Trio
LINDA'S RESTAURANT & LOUNGE - Country - Butch Baker
MARMALADE - Jazz - J. Michael Shaw, Bill Tyus & Friends
MURPHY'S - Acoustic - Chris Scott & Eric Lewis
NITA'S PLACE - Country - Jim Beaty & The Beaty Bunch
NORTH END - Jazz - Jungle Dust
OASIS - Acoustic - Half Pint with Two Bony Wino's
OPEN Mic - Pianist
PEABODY LOBBY BAR - Pianist - Bob Marnach / John Boatner / Julie Prezioso
PEABODY LOBBY BAR - Pianist - Bob Marnach / John Boatner / Julie Prezioso
POPULAR LOUNGE - Blues - The Memphis Sheiks
RUGBY CAFE - Country - Jim Beaty & The Beaty Bunch
SILKY O'SULLIVAN'S - Variety - Moetta & J.R. / Danny Childress & Terry Humphries
SLEEP OUT LOUIE'S - Acoustic - Pat Boone
STAGE STOP - Acoustic - Open Mic Jam for originals
THE BREWERY - Variety - Staircase To The Stars Amateur Night
TUMBLEWEEDS - Country - B.J. Davis
WESTERN STEAKHOUSE AND LOUNGE - Country - Eddie Carrol & Del Street
WILLIE MOFFATT'S (Sycamore View) - Acoustic - King's Trio
WILSON WORLD HOTEL ATRIUM LOUNGE - Easy Listening - Pianist
The Memphis duo Oates and Nelson will be performing at the Daily Planet on May 13th and 27th.

NIGHT CLUBBING continued from page 18

CRAZY LARRY’S - Peppermint Sun (a)
DAILY PLANET - The Visionaries (r)
FRENCH QUARTER SUITES - Bob Sailey Jazz Duo / The Howard Lamb Jazz Trio (j)
HASTING’S PLACE - Southern Cross (ac)
JL/FCE COBB’S CLUB - Hollywood Allstars / Joyce Cobb & Cool Heat (bl)
JUSTIN’S - David Ford (ac)
KUDZU’S - Kent Duchane (b)
MURPHY’S - Voodoo Village Reunion (r)
NEIL’S - The Beat Generation (r)
NEW DAISY THEATRE - Amro Musitron Jam finals (r)
POPLAR LOUNGE - Home Skillet (r)
RASCAL’S III - Hurricane Jane (r)
SLEEP OUT LOUIE’S - Bluebeats (rg)
T.J. MULLIGAN’S - Big Fish (r)
T.J. MULLIGAN’S CORDOVA - Jesse Brownfield & David Cochran (ac)
THE PLACE 2 BE - Willy Covington (bl)

Saturday - May 7
ANTENNA CLUB - Flat Duo Jets / Snake Hips (a)
B.B. KING’S BLUES CLUB - Little Jimmy King / Preston Shannon / Johnny Copeland (bl)
BARRISTERS - Clover / Deluge (a)
BLUES CITY CAFE - Maria Muldaur (bl)
BOTTOM LINE - Good Question (r)
DUNDEE’S - Armed Voices (p)
FRENCH QUARTER SUITES - The Howard Jamb Jazz Trio (j)
HASTING’S PLACE - Take Two (ac)
JAVA CABAÑA - The Search (ac)
JOYCE COBB’S CLUB - Hollywood Allstars / Joyce Cobb & Cool Heat (bl)
NEW DAISY THEATRE - Amro Musitron Jam finals (r)
OASIS - Push Tom Down (r)
POPLAR LOUNGE - One Voice (ac)
RASCAL’S III - Ritual (r)
SLEEP OUT LOUIE’S - Jeff & Fred of the Great Indoorsmen (ac)
SPORTS BAR & GRILL - Southern Exposure (r)
T.J. MULLIGAN’S - The Fabulous Steeler Band (r)
T.J. MULLIGAN’S CORDOVA - Kurtz, Wade, Steeie (ac)

Sunday - May 8
B.B. KING’S BLUES CLUB - Mike Griffith & The Unknown Blues Band / Little Jimmy King / The Nighthawks (bl)
BARRISTERS - Frantic Band / Taint Skins / Product (r)
BLUES CITY CAFE - Freeworld / Shindig Shop (r)
BOTTOM LINE - The Bluebeats (r)
CRAZY LARRY’S PUB - The Trust (ac)
FRENCH QUARTER SUITES - The Beat Generation (r)
HUEY’S - The Cate Brothers (bl)
HUEY’S EAST - Reed & Salley* (r) / Elmo & The Shades (tb)
ILLUSIONS - Illusions In May Rockfest (r)
JOYCE COBB’S CLUB - Sid Selvidge / Lee Baker / Joyce Cobb & Cool Heat (bl)
PARAMOUNT BALLROOM - Just Friends / Five X Unique / Stephanie Bolton / Melinda Rogers / The Entries (rb)
PATRICK’S - The Fabulous Steeler Band

Monday - May 9
B.B. KING’S BLUES CLUB - Little Jimmy King / Ron Levy (bl)
RUM BOOGIE CAFE - Eddie Harrison & The ShortKuts (rb)

Tuesday - May 10
COCO LOCO - Good Question (r)

Wednesday - May 11
BARRISTERS - Glass Tandam / Dynamutt
COCKEYED CAMEL - Jazzy & The Rage (r)
COCO LOCO - Good Question (r)
FRENCH QUARTER SUITES - René Koopman - Jazzy with Reni Simon (l)
MURPHY’S - Mike Strickland (ac)
OASIS - Baccanhal (a)

Thursday - May 12
COCO LOCO - Good Question (r)
IN THE PINCH!

EVERY FRIDAY
Cool Off With
THE COOLERS

Happy Hour
4-7 pm $1 draft!
$1 Off Cocktails

Join Our
“Around the
World” Club

Every Thursday
Is Juke
Box Night
4 PM till...

SUNDAY’S IN MAY Come Enjoy

JIMMY DAVIS
REBA
AND THE RUSSELLS with JACK HOLDER
GOOD QUESTION

May 27
Party In The Pinch 5-8 PM with
RHYTHM HOUNDS

Best Import Beer Selection In Memphis... — Travel “Around The World” At High Point
Killians, Samuel Adams, Molson Golden, Budweiser & Michelob Light on Tap!
Plenty Of Great Food – Carry-Out Available – Banquet And Party Rooms Available

Get to THE POINT & Get HAPPY

111 Jackson Avenue Between Main & Second • 525-(HIGH) 4444 1 block north of the Cook Convention Center • 1 block east of the Pyramid
EJ Huin
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THURSDAY, MAY 12th
The Charlatans
with special guests
Queen Sarah Saturday
SATURDAY, MAY 14th
KMFDM with special guests
Chem Lab • DJ Grafflin
FRIDAY, MAY 20th
Michelle Shocked
SATURDAY, MAY 21st
Bela Fleck & The Flecktones
SUNDAY, MAY 29th
Superchunk

MY RAGE
Friday the 13th at Barristers
Wednesday the 18th at The Anntenna Club
Call 365-1430 14X
to Request MY RAGE
Available at Shangri-La
Don't Be Scared!!!

CRAZY LARRY'S PUB - Peppermint Sun
FRENCH QUARTER SUITES - René
JUSTIN'S - I Zi (r)
NEW DAISY THEATRE - The Charlatans
PEABODY ROOFTOP - The Dealers (r)
POPLAR LOUNGE - The Buonis (p)
RASCAL'S III - Martyrs Park (r)
RP TRACKS - Jesse Brownfield (ac)
STAGE STOP - Momma Terra (r)
T.J. MULLIGAN'S CORDOVA - Armed
Voices (p)
THE PLACE 2 BE - Rue Davis (bl)

Friday - May 13
616 - Two Minutes Hate (r)
ANTENNA CLUB - Seven Seconds / Medicine / Hair & Skin Trading Co. (a)
B.B. KING'S BLUES CLUB - Tab Benoit (bl)
BARRISTERS - Back Alley Grind / My Rage (r)
BLUES CITY CAFE - Blue Lou & The Accusations / Piano Bob & The Snowmen / Gerry Moss (bl)
COCO LOCO - Good Question (r)
CRAZY LARRY'S PUB - Push Tom Down (a)
DAILY PLANET - Oates & Nelson (ac)
FRENCH QUARTER SUITES - René Koopman - Jazz with Reni Simon / The Bo Harris Jazz Trio (j)
HASTING'S PLACE - Jimmy Davis & Tommy Burroughs (r)
JAVA CABANA - Sherri Thomas & Rich (ac)
JUSTIN'S - David Ford (ac)
KUDZU'S - The Campfire Boys with Brenda Patterson (c)
MURPHY'S - Mash-o-matic (r)
NEW DAISY THEATRE - Mother Crush / Medicine Machine / Ritual (r)
NEWBYS - Mel & The Party Hats (r)
OASIS - Bury The Bone (r)
OYSTER BAR (Little Rock) - The Old School (ac)
PATRICK'S - Reba & The Russells with Jack Holder (c)
POPLAR LOUNGE - The Belle Curves (r)
RASCAL'S III - Mary's Moon (r)
RP TRACKS - Steve Reid (ac)
RUM BOOGIE CAFE - A/C Reed & The Spark Plugs (bl)
SLEEP OUT LOUIE'S - Bluebeats (rg)
T.J. MULLIGAN'S - John Kilzer & The Koaheads (r)

Back Alley Grind will play at Barristers on Friday, May 13th with My Rage.

SLEEP OUT LOUIE'S - Big Fish (r)
T.J. MULLIGAN'S - Reba & The Russells with Jack Holder (c)
T.J. MULLIGAN'S CORDOVA - Miller & McGraw (ac)
THE PLACE 2 BE - Rue Davis (bl)
WILLIE MOFFATT'S (Mt. Moriah) - Good Question (r)

Sunday - May 15
B.B. KING'S BLUES CLUB - Preston Shannon Band (bl)
BOTTOM LINE - Miller & McGraw (ac)
CRAZY LARRY'S PUB - The Trust (ac)
HUEY'S - The Forbidden Pigs (bl)
HUEY'S EAST - Piano Bob & The Snowmen (bl) / Blue Lou & The Accusations (bl)
ILLUSIONS - Dr. Feelgood (Motley Crue Tribute) (r)
PATRICK'S - Eddy Harrison & The ShortKuts (rb)
RUM BOOGIE CAFE - The Memphis Icebreakers (rb)
T.J. MULLIGAN'S - Adam's House Cat (r)

Monday - May 16
B.B. KING'S BLUES CLUB - Preston Shannon Band (bl)
RUM BOOGIE CAFE - The Memphis Icebreakers (rb)

Tuesday - May 17
MURPHY'S - King Daddy (bl)
PEABODY ROOFTOP - Penny Gilley (r)
Junior Brown from Austin, Texas will play Sunday, May 8th at the Memphis In May Beale Street Music Festival.

Wednesday - May 18
COCKEYED CAMEL - Joe Coody (rb)
COCO LOCO - Big Fish (r)
MURPHY'S - Shane & Udo (ac)

Thursday - May 19
B.B. KING'S BLUES CLUB - Ruby Wilson & the King Bs (bl)
COCO LOCO - Big Fish (r)
CRAZY LARRY'S PUB - Push Tom Down (a)
OASIS - Cosmic Giggle Factory (r)
PEABODY ROOFTOP - Good Question (r)
RASCAL'S III - Blackbone (r)
RP TRACKS - Jesse Brownfield (ac)

Friday - May 20
616 - Puddin’ Heads (r)
ANTENNA CLUB - Surgery/Blackbone (r)
B.B. KING'S BLUES CLUB - Ruby Wilson & the King Bs (bl)
BARRISTERS - White Bread Combo (r)
BLUE CITY CAFE - Sonny Morman & The Dogs (bl)
COCO LOCO - Big Fish (r)
CRAZY LARRY'S PUB - Peppermint Sun (a)
FRENCH QUARTER SUITES - René Koopman - Jazz with René Simon / The Bo Harris Jazz Trio (j)
HASTING'S PLACE - The Touch (ac)
JUSTIN'S - David Ford (ac)
MURPHY'S - Zig (j)
NEWDAISYTHEATRE - Michelle Shocked (a)
OASIS - Freeworld (r)
POPPLAR LOUNGE - Scott Alan (ac)
RASCAL'S III - Mother Crush (r)
RUM BOOGIE CAFE - Eddie Harrison & The Short Kuts (rb)
SLEEP OUT LOUIE’S - Bluebeats (rg)
SPORTS BAR & GRILL - Southern Exposure (r)
STAGE STOP - Back Alley Grind (r)
T.J. MULLIGAN'S - The Buoni's (p)
T.J. MULLIGAN'S CORDOVA - Jesse Brownfield (ac)

Saturday - May 21
616 - Three / Floyd’s Funk Revival (r)
B.B. KING’S BLUES CLUB - Ruby Wilson & the King Bs (bl)
BLUE CITY CAFE - Sonny Morman & The Dogs (bl)
BOTTOM LINE - The Fabulous Steeler Band (r)
COCKEYED CAMEL - Faces With Shoes (rb)
DUNDEE'S - Joshua Morris (ac)
FRENCH QUARTER SUITES - René Koopman - Jazz with René Simon / The Bo Harris Jazz Trio (j)
HASTING'S PLACE - Armed Voices (ac)
HASTING'S PLACE - The Fabulous Steeler Band (r)
KUDZU’S - The Thang (r)
MIDWAY CAFE - Full Measure Band (r)
NEWDAISYTHEATRE - Bels Fleck & The Flecktones (r)
NEWBY'S - NTJ (a)
OASIS - DDT (a)
PARTNER S - Misbehavin’ (r)
POPPLAR LOUNGE - Open Mic
RASCAL'S III - Fluorescent Butt Jam (r)
RUM BOOGIE CAFE - Eddie Harrison & The Short Kuts (rb)
SPORTS BAR & GRILL - High Noon (r)
STAGE STOP - Back Alley Grind (r)
T.J. MULLIGAN'S - Freeworld (r)
T.J. MULLIGAN'S CORDOVA - Scott Alan (ac)
THE PLACE 2 BE - Chick Willis (bl)
WILLIE MOFFATT’S - Jesse Brownfield (ac)
SUNDAYS (COORS LIGHT NIGHT)
DISCO INFERNO • FREE COORS 9 - MIDNIGHT
18 and Over • BYOB • Open Until 6 A.M.
ART ABOUT TOWN

May 1 - December 31
BROOKS MUSEUM - Art of Africa / Art of the Ancient Americas: The Rushton E. Patterson, Jr. Collection

May 14
LAGRANGE, TN - Spring Festival with arts & crafts / acoustic music featuring Dorothy Guinn

May 15-16
COOK CONVENTION CENTER - Mid-South Arts & Crafts Show/Sale

May 21
NATIONAL CIVIL RIGHTS MUSEUM - Folklife. Culled from the collection of photojournalist Roland Freeman.

Thru May 22
BROOKS MUSEUM - Vuillard and Hid Contemporaries: Prints by the Nabis

DELTA AXIS - Medical Revisions featuring Kiiki Smith (NYC) and Louise Bourgeois (NYC)

Catch Alan King at the Orpheum May 26th.
**COMEDY ZONE - Overton Square Pegs Improv Group**

**Every Tuesday**

**CRAZY LARRY'S - Shimmy's Comedy Allstars**

**Every Tuesday**

**ESTHER'S ON THE SQUARE - Que & Company**

**Every Thursday**

**LAUGH FACTORY - Craig Higgins/Bruce Clark**

**May 3-8**

**COOK CONVENTION CENTER - Bridge Builders Forum**

**May 5**

**LAUGH FACTORY - Allen Stephens/Steve Medley**

**May 10-15**

**LAUGH FACTORY - Al Carpenter/J. Scott Holeman**

**May 11-14**

**COMEDY ZONE - D.L. Hughley**

**May 17-18**

**COMEDY ZONE - Ray Thomas**

**May 17-22**

**COMEDY ZONE - Dennis Philippi**

**May 5-6**

**COMEDY ZONE - Diane Ford**

**May 6, 7**

**COMEDY ZONE - Pay Thomas**

**May 18, 22**

**ST. FRANCIS HOSPITAL - What About Stuttering?**

**May 8**

**LAUGH FACTORY - Craig Frazier/Adam Drecl**

**May 20-21**

**COMEDY ZONE - James Gregory**

**May 21**

**PARAMOUNT BALLROOM - Adale Givens**

**May 22**

**COMEDY ZONE - Ray Thomas**

**May 24-29**

**LAUGH FACTORY - Craig Frazier/Adam Drecl**

**May 26**

**THE ORPHEUM - Alan King**

**May 26-29**

**COMEDY ZONE - Thea Vidale**

**May 31-June 5**

**LAUGH FACTORY - Adam Ferrara/Dan Merryman/Captain Rowdy**

**MISCELLANY**

**Every Day**

**MID-SOUTH COLISEUM - Tri-State Car Club Show**

**May 4, 8, 12-15, 19-22, 26-29**

**PLAYHOUSE ON THE SQUARE - Six Degrees Of Separation**

**May 12-15, 20-22, 27-29**

**CIRCUIT PLAYHOUSE - Lips Together, Teeth Apart**

**May 19-28**

**THEATRE MEMPHIS - I Never Sang For My Father**

**May 21**

**SHIBUYA - Sushi Bar**

**May 21**

**THE ORPHEUM THEATRE - Dinosaur Mountain**

**SPRATZ - 1994 Swine Ball for Big Brothers-Little Sisters of Memphis with Ron Olson and Pam Crittenden/Silent Auction/Music from Misbehavin’**

**THE ORPHEUM - W.C. Handy Awards**

**May 6-7**

**MARION, ARKANSAS - Esperanza Bonanza Festival**

**LECTURES**

**May 5**

**ST. FRANCIS HOSPITAL - What About Stuttering?**

**May 9**

**OVERTON PARK SHELL - Monday Night Movies**

**May 13-14**

**THE PYRAMID - Memphis In May Tattoo**

**May 16**

**OVERTON PARK SHELL - Monday Night Movies**

**May 18**

**COOK CONVENTION CENTER - Expo - Business Computer Show**

**VINCENT DE FRAK MUSIC HALL - Crac Crac! Enchanting Folktales from the Ivory Coast, Haiti, and the Deep South.**

**May 21**

**DIXON GALLERY AND GARDENS - Symphony In The Gardens**

**May 22**

**OVERTON PARK SHELL - Memphis In May Ivory Coast Music**

**MID-SOUTH COLISEUM - Wrestling**

**May 3**

**THE PYRAMID - Longhorn World Championship Rodeo**

**May 8**

**STONEBRIDGE GOLF CLUB - Memphis Symphony Golf Classic**

**TREASURE ISLAND**

**May 1**

**CIRCUIT PLAYHOUSE - Mother Hicks**

**HARRELL PERFORMING ARTS THEATRE - The Diary Of Anne Frank**

**May 4**

**THE ORPHEUM THEATRE - Loves Roller Coaster**

**May 1, 5-8**

**GERMANTOWN COMMUNITY THEATRE - Cemetery Club**

**May 18**

**THEATRE MEMPHIS - Pygmalion**

**May 21**

**THEATRE MEMPHIS - I Never Sang For My Father**

**May 21**

**SHIBUYA - Sushi Bar**

**May 21**

**THE ORPHEUM THEATRE - Dinosaur Mountain**
Reviews

INDIGO GIRLS
Swamp Ophelia (Epic)

Emily Saliers and Amy Ray have gone well past being just another neo-folk duo; over the course of the last two Indigo Girls albums, they have become one of the most distinctive and original groups in American music. Much like their buddies in R.E.M., they grow a little bit more with each album, taking chances with both their songs and their sound, never doubting their audience’s ability to keep up and grow with them.

Swamp Ophelia, the Girls’ sixth album, finds them pushing the boundaries a little farther, while still keeping the trademark Indigo sound as a starting point. There are very few sounds in pop music as pleasing as when Saliers’ sweet soprano and Ray’s husky howl wrap around each other in harmony, and their individual songs still mirror their voices. Saliers’ writing gently explores love and relationships: her “Power Of Two” and “Least Complicated” may be the best things she’s written since “Closer To Fine;” the song that introduced the pair to most listeners.

But it’s Amy Ray’s “Touch Me Fall” that is the real wild card here — what starts out as a moody, cryptic ballad veers into string-laden Abbey Road territory before exploding into a raging rocker at the end. It’s an absolute epic (although it ends much too soon), and it should cause a lot of jaws to drop once it starts getting airplay. Ray also contributes a searing ode to the Holocaust called “This Train (Revised).”

Written after her visit to the Holocaust Museum in Washington, D.C., it is both horrifying and deeply moving at the same time.

BILLY PILGRIM
Billy Pilgrim (Atlantic)

I was all set to call this duo Indigo Boys... until I saw the same line pop up in three other magazines. Yes, the comparison is that obvious, but it’s also completely justified. Andrew Hyra and Kristian Bush mine the same territory as the Indigo Girls — lots of acoustic guitars and harmonies — but it’s their songwriting that really shines. Tracks like “Insomniac” (which features backing vocals from Emily Saliers), “Get Me Out Of Here,” and “Halfway Home” should find them their own enthusiastic audience in no time at all.

NEW MONGRELS
Not Dead (Yet) (Daemon)

And our final Indigo Girls-related title this month is from a ragtag group of Georgia musicians led by Haynes Brooke, who mixes his acoustic folk/rock songs with just enough quirky pop twists to keep you guessing. Released on Amy Ray’s independent label, Not Dead (Yet) features guest turns from both Ray and Emily Saliers, as well as such Atlanta/Athens faves as Michelle Malone and Gerald McHugh. A good time is had by all, and the album winds up being a worthy companion piece to either of the two albums reviewed above.

DAVID LEE ROTH
Your Dirty Little Mouth (Warner Bros.)

SAMMY HAGAR
Unboxed (Geffen)

Ten years after Van Halen hit their creative peak with 1984, here are two solid reasons why it really doesn’t matter who fronts the band anymore. Neither one of these guys can make a decent solo album anymore. At least the Hagar album is a “Best Of” compilation, which makes things easy — now there’s only one album to hate, instead of three or four.

BACKBEAT
Soundtrack (Virgin)

Finally! An album that sounds great on paper sounds just as good on the CD player. Recorded for a new movie that portrays the early days of the Beatles, Backbeat rounds up a terrific collection of modern rock all-stars and turns them loose on the same old rock & roll standards that the Beatles used to cover in their leather jacket period. The goal was to capture the same raucous energy that used to fill the Star Club in Hamburg, and producer Don Was and the band have succeeded mightily. Featuring Thurston Moore (Sonic Youth) and Don Fleming (Gumball) on guitars, Mike Mills (R.E.M.) on bass, Dave Grohl (Nirvana) on drums, and Greg Dulli (Afghan Whigs) and Dave Pirner (Soul Asylum) on vocals, this album is 27 minutes of sheer delight. Quite possibly the party album of the year.

— Steve Walker

WITH HONORS
Soundtrack (Warner Brothers)

My guess is this is the result of someone’s idea of cross-marketing. If the movie doesn’t do that well at the box office, maybe the music
will. They probably should have just stuck with the movie. Not that the soundtrack is bad; it’s just this side of pleasant/OK it’ll do.

The best cuts are Kristin Hersh’s “Your Ghost” and Candlebox’s “Cover Me.” Aside from those, there’s no reason to run out and buy this one. From Duran Duran’s unimaginative note-for-note cover of Led Zeppelin’s “Thank You” to Madonna’s pretty lame theme, the rest of the CD is boring. A glance at the artists suggests that the makers were riding the wave of popular alternatives and mixing in just enough seasoned artists (Lindsay Buckingham, Lyle Lovett) to attract buyers across the board. Instead they’ve given us a CD where every song sounds the same.

— Cara McCastlain

THE SMITHEREENS
A Date With The Smittereens (RCA)

The band’s first album for RCA, this one reunites them with producer Don Dixon and finds them toning down the sonic crunch that was present on their last couple of records. Probably not their best effort (but definitely not their worst), Date features the usual assortment of hooks and riff, as well as a couple of tongue-in-cheek numbers about the Seattle music scene and New York mobster John Gotti. As has been the case with almost every one of their albums, all this one really does is give them a few more killer songs to add to their live show, which will be touching down in Memphis on June 4 at Six-1-Six. Until then, your Date With The Smittereens should be fun, but you may get home a little early.

— Howard Bannister

NEW IN THE BINS

WELL, IT'S TIME TO
START THINKING ABOUT NEW
MUSIC FOR SUMMER, AND
WHILE MAY MAY NOT OFFER
ANY HUGE BLOCKBUSTERS,
THERE ARE STILL ALBUMS
DUE FROM A FEW GROUPS
WITH FANATICAL FOLLOWINGS. Sonic Youth’s Experimental Jet Set, Trash And No Star will be released on May 10, and the buzz on the street is already very strong on this one. Given the recent success of bands like Smashing Pumpkins and the Breeders, it looks like the time may finally be right for Sonic Youth to make the big leap from influential cult band to modern rock superstars. (Then again, that’s what people were saying when their last album came out, too.)

Also on May 10, Indigo Girls return with their much-anticipated Swamp Ophelia album. A review of this one appears in this issue (look to your left), but what’s also worth noting is that the Georgia duo has quietly become a commercial force to be reckoned with. They’ve sold over 3 million albums in the last five years, and their concerts have become almost guaranteed sellouts, often drawing crowds larger than 10,000. This album should be their biggest yet.

And closing out the month, just in time to hit the road with Lollapalooza, the Beastie Boys deliver their new Ill Communication album. Like Check Your Head, this one promises to be all over the map musically, with plenty of attitude to spare. Look for it in stores on May 31.

A few old friends have new records due out in May, including the Allman Brothers Band, Booker T & the MG’s, Traffic, the Pretenders, Stevie Nicks, Jimmy Buffett, Huey Lewis & the News, and the late Mick Ronson, whose Heaven & Hull album features guest appearances from David Bowie, John Mellencamp and Chrissie Hynde, among others.

Also expected in May are new albums from Violent Femmes, David Byrne, Toad The Wet Sprocket, Erasure, The Church, Boingo (they’ve dropped the Oingo), Frank Black, Paul Weller, Willy DeVille, Lloyd Cole, Biohazard, Soulhat, Allgood (live), the Iguanas, Bill Lloyd, Toni Childs, Basia, Julio Iglesias, Jon Secada, Al Jarreau, Keith Sweat, Atlantic Starr, El Debarge, Heavy D & the Boyz, Terminator X, and South Central cartel.

In June, look for releases from Stone Temple Pilots, John Mellencamp, Spin Doctors, Van Morrison (live), Harry Connick Jr., Boston (maybe), Joan Jett, Peabo Bryson, Arrested Development, Public Enemy, and 2Pac.

You can always tell when the big country music award shows are, because the new releases increase dramatically. Hoping to capitalize on this month’s ACM Awards by putting out new albums are Travis Tritt, Lorrie Morgan, Kathy Mattea, Rodney Crowell, Restless Heart, Run C&W, and Deborah Allen. In June, they’ll be joined by new releases from Vince Gill, Alan Jackson, Sammy Kershaw, Hal Ketchum, Billy Dean, and Lari White.

World music aficionados have a lot to look forward to in May and June; new albums are expected from Black Uhuru, Zap Mama, Youssou N’Dour, Sheila Chandra, King Sunny Ade, and Shoukichi Kina (which features help from Ry Cooder). Folk fans who need a little bit more than just a new Indigo Girls album should seek out upcoming new titles from John Gorka, Kristen Hall, Disappear Fear, and Richie Havens.

— Cara McCastlain

REPORT

1. Beck - "Loser"
2. Enigma - "Return To Innocence"
3. Sinead O'Connor - "You Made Me The Thief Of Your Heart"
4. Latour - "E"
5. KMFDM - "Light"
6. Alison Moyet - "Whispering Your Name"
7. The Overlords - "Wow Mr. Yogi"
8. Elektric Music - "Lifestyle"
9. Sylver & Frigg - "Darshan"
10. US 3 - "Takka Yoots Riddim"
11. Crystal Waters - "100% Pure Love"
12. House Pimps - "Off The Hook"
13. Erasure - "Always"
14. General Public - "I'll Take You There"
15. DJ Miiko - "What's Up"
16. Inner City - "Do Ya"
17. Beautiful People - "If 60's Were 90's"
18. Sven Vath - "Accident In Paradise"
19. Sounds Of Blackness - "I Believe"
20. Armageddon Dildos - "Come Armageddon"

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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Groove – Continued from page 5

age (27) or younger, there’s a good chance that it did. You can argue all you want about whether he deserves your tears and your prayers, or if the comparisons to John Lennon are justified, but ultimately it comes down to the music.

And it’s not only Nirvana’s music that it comes down to. After I heard of Cobain’s death, I found solace in the strangest places. Listen to Tori Amos’ version of “Smells Like Teen Spirit” and you’ll find yourself marveling at just how universal Cobain’s songs really are. Listen to R.E.M.’s “Everybody Hurts” and you may start wondering what might have been if Kurt had listened to the lyrics and lived long enough to turn his budding friendship with Michael Stipe into a musical collaboration, which is something he reportedly really wanted to do. Listen to Juliana Hatfield’s song “Nirvana” and try not to get a chill or two when she sings “Should I end it all?” and answers with the following chorus: “Here comes the song I love so much / Makes me wanna go and fuck shit up / Now I’ve got Nirvana in my head / I’m so glad I’m not dead.”

I also found a lot of comfort in rereading Cobain’s liner notes to Incesticide over and over again; after hearing Courtney Love read most of the suicide note on MTV, it was nice to hear in Kurt’s own words just what exactly he did like about his life. And I pulled out my copy of Gina Arnold’s excellent book Route 666: On The Road To Nirvana just to read the introduction again — I had always suspected that it may be the best two pages of rock writing ever, but now I’m convinced. While the book itself covers much more ground than just one band from Seattle, that introduction and the first part of chapter one explain why Nirvana matters better than I ever could.

But finally, what brought it all home was a return trip to the New Daisy. The night after the world learned about Cobain’s death, I found myself back in the theater on Beale Street, watching a very impressive band of teenagers called The Normal. And I started wondering what they would have sounded like if Nirvana had never come along. Would they have even been up on that stage? While I could pick out quite a few influences, one underlying message was coming through loud and clear: Here we are now. Entertain us. As I reminisced about seeing Nirvana on that very same stage back in ‘91, and started thinking about all the kids with guitars — past, present and future — who would be playing those opening chords to “Smells Like Teen Spirit” in bedrooms and basements all over the world, all I could do was order another beer and raise a glass. Thanks, Kurt.

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