June 1994
Memphis Music ... and Beyond

Two Former Memphians Tell Their Story

INSIDE:
New Label Explores Memphis’ Past
One Nation Under A Groove • Miles Lazore
Thinking About Buying A Musical Instrument?

DON'T

Not Until Monday —

JUNE 20
8:00 AM - 11:00 PM

MUSITRON
2936 Poplar
323-TRON
In the Studio

Grammy News 10
VideoDrone 11
The Road To Nashville 12
New Label Explores Past 16
On The Road 17
Spotlight: Miles Lazore 18
Nightclubbing 18
Regulars 19
Flip Side 26
Reviews 28
Modern Music Report 29
Classifieds 30

What's Shakin'

Did everybody make it through Memphis In May in one piece? Congratulations. It was a terrific month for live music in Memphis, starting with the annual Beale Street Music Festival, which was held in Tom Lee Park on May 6-8. One of the festival’s most successful years ever, at least in terms of attendance, the 1994 edition was marred only slightly by a soggy Saturday. The rain and wind caused the Isley Brothers to cut their set short, and it prevented Allgood from playing at all. (Allgood fans have reason to cheer up; the band will be returning to Beale to play at the New Daisy on July 1.)

But Friday and especially Sunday were big crowd-pleasers. On Friday night, the Black Crowes took a break from recording their upcoming new album to play a rare pre-tour live gig. Although the band was a bit ragged and rusty, they were a big hit. Also on opening night, Doyle Bramhall showed why he’s one of this year’s best kept blues secrets. The Austin bluesman’s set with the Memphis Horns won over a lot of local music lovers.

It was Sunday, however, that will go down as one of the better days in Musicfest history. Headliner Bob Dylan confounded skeptics with a surprisingly feisty performance, while Joan Baez delighted the faithful with a strong set of her own. Alternative boy wonder Beck confused a lot of Dylan fans (and made a lot of cops and security personnel nervous) by introducing moshing to the normally sedate River Stage. The Mother Station tore up their stage during their first large hometown gig; record company folks from the band’s EastWest label were present in the audience and were said to be thrilled. And Junior Brown damn near stole the whole festival with his retro country tunes and state-of-the-art picking. (Brown will also be returning to Beale soon; look for him at the New Daisy on July 6.)

Toss in a slew of hot blues performers over all three days, and you can close the books on another successful Musicfest until next year. But not before we join Memphis Flyer music writer John Floyd (and probably thousands of concert-goers) in complaining about the absurdity of having to stand in separate lines to buy food and drink coupons. It shouldn’t have to take an hour to buy a hot dog and a beer, folks. And what was especially irritating was that even at peak hours (like an hour or two before Dylan, which should have been dinnertime for most of the crowd) over half of the ticket-selling booths were closed.

Floyd is right; Memphis In May officials really need to pick up a pointer or two from New Orleans’ annual Jazz & Heritage Festival, where a dollar buys you a can of soda and two dollars buys you a can of beer. It’s that simple, and it’s that quick. And if food vendors can’t be bothered or trusted to take cash and make change, maybe we need different vendors. But enough of this...
Dear Shake, Rattle & Roll,

I usually do not write letters to columnists; however, after reading Steve Walker’s One Nation Under A Groove column in the May issue of SR&R, it helped me nail down a feeling I’ve had ever since I first heard of Kurt Cobain’s death. For a moment though, let me digress.

I’m 40 years old; right now I work writing software and I attend night classes working towards an MBA. But for about 15 years, I worked playing drums in local bands, even doing a large amount of traveling at one point. I don’t have time for it today; I’ve become a straight guy. I have not, however, lost that drive to listen to rock in most of its forms. I’m not talking about the shit that Rock 103 pumps out, I’m talking about the new stuff.

Anyway, you mentioned two things that I had not been able to pinpoint that instinctively drew me to Nirvana’s music. First, they did throw curves at record company A & R guys. (I always love a band that can do that.). Second, the danger element — I had forgotten that one of the primary reasons I started listening to rock ’n roll back in the late ’60s was that it was dangerous. Your peer group might think you odd, your parents might label you some kind of degenerate, but to you it was real. Apparently, you saw danger at the Daisy. Anytime I sense that in what I hear, it draws me in and gives me back the nervous energy I had back then as a kid. It’s almost like a drug. Cobain broke the rules. (John Lennon also broke the rules.). Nirvana was a glorified garage band — they played dangerous pop music. I heard their music and so wished that I was a kid again, reveling in that music and the lifestyle that goes along with it. Nah, not really. But it’s nice to reminisce about it once in a while, and rest assured that the music that fuels the tension and angst is still out there. It was truly a tragedy that such a creative force silenced itself. I appreciate him for the feelings I derived from his music and I pray that God goes easy on him. I appreciate your article for clarifying in my mind the feeling I was not able to nail down.

Sincerely,
Buzz Fenner
At the risk of flogging a dead horse, the 1994 W.C. Handy Awards Show was a lukewarm "it'll do." On the plus side of the equation, the Orpheum lend the intended dignity to the proceedings, presenters and performers stuck to their cues as closely as blues people can, and with one exception performances were uniformly excellent. Featuring a lineup that would do any small to medium blues festival proud, the Handys presented a range of blues from the esoteric butterknife slide work of Fat Possum recording artist CeDell Davis to the blue-eyed soul of Tracy Nelson and Delbert McClinton. In a lineup that included blues legends Koko Taylor, Jimmy Rogers and Johnny Copeland, standouts were hard to find, but Marcia Ball’s set came as close as possible to defining a high point for the evening.

Unfortunately, there were some substantial low points. First and foremost was the decision to let Cybill Shepherd sing. While an argument can be made for having a mainstream “name” or draw as a host, there are far too many deserving blues artists who have worked too hard to open the Handy stage as a vanity platform for soul/blues wannabes. The effect was that Shepherd’s set came off like a talking dog show. It wasn’t necessary for her to be good; we were supposed to be impressed that she could sing at all. And that was the lasting impression. Don’t quit your day job, Cybill.

As if Shepherd’s opening set wasn’t enough ego gratification for one night, the producer of the show apparently gave Shepherd free rein. The dialogue with her co-host Isaac Hayes was painfully scripted and awkward. On Hayes’ initial appearance on the stage, Shepherd paid tribute to his success as an actor (leaving off his most recent and successful role) and Hayes, reading from the script, praised Shepherd’s singing. What’s wrong with this picture, folks?

Finally, long after enough was enough, Shepherd was given yet another set that drove well over half of the sparse crowd into the lobby. Unfortunately, most of the audience left unaware that Johnny Copeland was waiting in the wings. Copeland played his set to a nearly empty house.

There were other minor problems with the production. MCA’s Andy MCKaie was left standing on stage in mid-sentence as the voice-over announced the next act (a la Frank Sinatra at the Grammys). Few winners were in the audience, and the light show seemed reminiscent of a Jefferson Airplane concert. But these were forgivable gaffes, particularly in light of the last minute volunteer effort that literally saved the production after the contracted producers pulled out.

The 1994 Handys were supposed to be a quantum leap up from previous productions. With more than generous funding from the Hyde Foundation, the pledged support of Memphis in May and Mid-South Concerts, and a new board of directors more representative of the international blues community, 1994 was supposed to be the year that the Handys made it. And in some ways they did. But unfortunately, a pullout from Mid-South Concerts, the apparent indifference of Memphis in May, and a boneheaded decision to let Memphis’ most famous pretty blonde run away with the production clouded the achievements of the volunteers who pulled off the event and the men and women it was intended to honor.

The 1994 Beale Street Music Festival attempted a feat seldom successfully achieved: they tried to put on a festival with something for everyone. With a lineup that ranged from rock dinosaurs and headbangers to Memphis soul and a dedicated acoustic blues stage, Memphis in May managed to outdo themselves without sacrificing their soul. While space doesn’t permit a complete review of the event, let me say that the surprise of the year was “mutant country” balladeer Junior Brown. Reminiscent of the legendary Delta songster Ralph Allen, Brown combines straight country with a twisted sense of humor, a custom-built lap-steel/guitar combo, and an apparent mastery of blues and rock guitar to make him to country music what the Reverend Horton Heat is to rockabilly.

For years, I’ve treasured several bootleg albums of Jimi Hendrix’s earliest work as a R&B guitarist and singer. I’ve even almost worn out my copy of him singing “Itty Bitty, Teensie Weensie, Yellow Polka Dot Bikini” with an R&B lounge band. (It really was good, believe it or not.) At the time, Hendrix sounded for all the world like Magic Sam, even down to specific licks, and his material bore more than passing resemblance to Buddy Guy’s first solo releases. So I was expecting great things when I opened my mail and found MCA’s latest Hendrix release, Blues.

The liner notes built my expectations higher. In the first paragraph is a story from Hendrix’s diary about meeting Dick Waterman. So far, so good, right? And with a cover featuring Jimi juxtaposed with photos of such blues greats as B.B. and Albert King, Muddy Waters, Howlin’ Wolf, Robert Johnson, et al, not to mention a 25-page essay on Jimi’s roots and the reaction of bluesmen to his later works, the CD was already worth the price of admission.

Then I played it. It wouldn’t really be fair to say I was disappointed, because the performances are uniformly excellent, and it’s almost impossible to be less than overwhelmed at Hendrix’s abilities on the guitar. But I was expecting the pre-acid Hendrix. I was hoping that MCA had uncovered blues and R&B sessions that would shed some aural light on what kind of bluesman Hendrix might have been. Instead, the CD presents the Hendrix we all know and love: the ultimate rock & roll guitarist.

But that’s ok. Because no one ever did it better, and even if the perspective is that of a rock and roller covering blues tunes or venturing into blues from the outside, there is some dynamite material on this CD. The crux of the matter is that blues purists who can appreciate Hendrix’s complexity will get a 25-page essay on blues roots with their Hendrix CD. Hendrix fans won’t need any reason other than Jimi himself to get this one.

On a related note, MCA must be in an educational mood, because the Hendrix CD was followed closely by Stone Rock Blues: The Original Recordings of Songs Covered by the Rolling Stones. The title says it all, and little more needs to be said of the CD other than that it features Chuck Berry, Bo Diddley, Muddy Waters, Howlin Wolf, Buddy Holly, Dale Hawkins, and Arthur Alexander. If they had included Robert Wilkins’ “Prodigal Son,” it would have been perfect, but it’s close enough as is.

Speaking of Robert Wilkins, Biograph has released the classic When I Lay My Burden Down featuring Wilkins, Fred McDowell and Furry Lewis. Like the previous CD, little more should need to be said. These three artists were arguably the greatest country bluesmen and guitarists to ever play or record in the Memphis area. Their music still has a profound influence on blues and rock & roll, as evidenced by the enormous number of musicians on stage and in the studio who spent
By Steve Walker

SHORT TAKES: There's talk of a Blues Brothers sequel in Tinseltown — Dan Ackroyd and director John Landis are currently discussing the possibility of another movie, with perhaps John Goodman playing Jake and Elwood's long lost third brother. Ackroyd has been putting on the Elwood costume quite a bit lately to help promote his House Of Blues clubs in New Orleans and Hollywood... Filming is also set to start soon on a Led Zeppelin movie which will focus on the band and their volatile manager Peter Grant. Still without a title, the movie is not a documentary but is instead a dramatized feature, à la Backbeat.

Henry Rollins and American Records head Rick Rubin have started their own private record label, Infinite Zero, to reissue some of their favorite cult albums. Among the first nine releases, due July 19, are albums by Devo, Gang Of Four, Alan Vega, Tom Verlaine, James Chance & The Contortions, Trouble Funk, gangsta poet Iceberg Slim, and a collection of early Rubin-produced Def Jam singles from the Beastie Boys, LL Cool J, and others. Rollins' explanation? "Michael Bolton is allowed to have his records in print, so should Alan Vega, Gang of Four and the rest. We're just standing up for some of the out-of-print jams that we like."

CROWS WITH CLOUDS: With all the big summer tours coming up, it's interesting to see who's choosing whom to be their opening acts. The Rolling Stones will be alternating between Lenny Kravitz, Stone Temple Pilots and the Counting Crows as their warm-up act, while Metallica is touring with Alice In Chains, Danzig and Suicidal Tendencies. The most desperate headliner seems to be Motley Crue, who in a blatant attempt to appear musically hip, will be playing some shows with the Ramones, the Butthole Surfers and Type-O Negative.

But without a doubt the award for creative booking goes to the Counting Crows, who will be headlining their own tour in between their dates with the Stones. For each show, the Crows will have two opening acts from the following handpicked list: Alex Chilton, Buffalo Tom, Frente, Sam Phillips, Joe Henry, Gigolo Aunts, bluegrass pickers The Cox Family, New Orleans' Rebirth Brass Band, and a couple of new female artists, Paula Cox and Lori Carson. The Crows obviously put some thought into whom they would like their audience to be exposed to, and it's refreshing to see a band tour with artists that they like and respect without regard to how many extra tickets they might be able to sell. For the musically hip, there may be no better summer tour this year.
POLICE BLOTTER: Willie Nelson was arrested last month for a misdemeanor drug charge after police found him sleeping in his Mercedes-Benz on the side of the road. He was returning to Austin from an out-of-town poker game when he decided to pull over and sleep through some bad driving weather instead of trying to make it home. The only problem was that when officers woke him up, they found a marijuana roach in the car’s ashtray. Oops...

2 Live Crew leader Luther Campbell was arrested in May for aggravated assault after an argument with his live-in girlfriend. Campbell reportedly pulled a gun and told the woman, “I swear on my mother, I will kill you and drop you in a lake somewhere.” So nice to see he’s cleaned up his language... Hammer also had a recent run-in with police when officers searched his California mansion after they received a complaint that one of his employees had been threatening someone with a gun. No charges were filed against the rapper.

In the crazy fan department, Ace of Base singer Jenny Bergeren was unharmed after she and her parents found a young German woman with a knife inside their home in Sweden. The woman had been stalking Bergeren for two days, but she was subdued after a brief struggle... Meanwhile, back in the States, an obsessed Michael Jackson fan has been charged with making obscene phone calls to the father of the boy who was at the center of the Jackson child abuse scandal last year. The woman had also been hanging around the father’s Beverly Hills dental office, writing graffiti on the sidewalks and stealing the keys to the bathroom.

THE GROOVE BOOKMOBILE: Rolling Stone magazine has launched a new line of books called The Rolling Stone Files. Each volume will focus on a single performer or band and will compile virtually everything that the venerable rock mag has ever written about the artist, including articles, interviews, album and concert reviews, tidbits from “Random Notes,” and anything else that they can find to throw in. The first book in the series covers U2 and is in stores now. Look for Neil Young and the Grateful Dead to be next on the list.

KISS is planning a massive coffee table book later this year to celebrate their 20th anniversary, with plenty of pictures from the boys’ private collections. For kids who have outgrown their Where’s Waldo books, it may be a good opportunity to teach them how to play “Spot The Groupie.” In addition to this book and the tribute album coming out this month, the band is also planning a new studio album, as well as a multi-disc box set.

Country legend George Jones has signed a deal to write his autobiography, which should turn up in stores sometime in 1995. Insiders are already placing bets on how many book signing appearances the legendary “No Show” Jones is going to miss... David Cassidy’s autobiography is due out any day now and should no doubt answer all the lingering questions we still have about the ’70s teen idol. Gee, first Bob Denver’s book and now this — this is all your fault, Greg Brady!

NO, I’M NOT KIDDING: While waiting for the next TV movie about her life to air, Tonya Harding is weighing a new job offer — a punk band called White Trash Debutantes has asked the skater to join the group. No word yet on whether Harding will accept the offer, but if she does, she’ll have some interesting company. The band also includes a 78-year-old grandmother and three male cross dressers...

Over 1300 guitarists recently set a couple of world records in Vancouver by playing Bachman Turner Overdrive’s “Taking Care Of Business” for a whopping 68 minutes. Led by Randy Bachman himself,

THE WAREHOUSE Leelania Vaughn recorded three songs with Brad Vosburg. The new Memphis Christian label, Perennial Records, compiled their latest release in the studio. Ken Steorts cut four songs with Seraph for a release on the label owned by Rick Miller and Ronnie Mace. Sid Selvidge and Mary Unobsky were back to do overdubs with Scott Wallis. Alley Cat laid tracks with Brian Smith engineering. Wendy VanDeVenter assisted. Son of Slam continued recording, laying down new tracks with producer Eli Ball. Ball was assisted by VanDeVenter who also mixed three tracks. Smith mixed a song for Rod Swing, and cut Lil’ Mempho with producer Larry Clark. Archie Love was in for overdubs and mixing with Neal Jones; Smith assisted. Smith also cut new material with VanDeVenter assisting.

DELTA SOUND TKO is finishing their album. Bill McMath has been working on country songwriting demos. Mixon, Dedmon & Mars are also recording songwriting demos, as is Bill Haney. Hard rockers Subliminal Overtone worked on demos. Thunder Bay also cut tracks. Shirley King, B.B. King’s daughter, cut two vocal tracks. Ken Laxton produced and engineered everything.

INSIDE SOUNDS Richard Hite of Canned Heat fame produced tracks on Jim McCarty, former drummer for the Yardbirds. The Wally Ford project is still in production. Ford is producing. The Wampus Cats are also self-producing their tracks for upcoming release. Rick Caughron is engineering everything.

EASLEY RECORDING Eclipse Productions recording artist Lorette Velvet is on tour in Germany this month to support her Veracity Music Productions CD, The Summer Sessions, which was recorded at Easley. Her band consists of Alex Green, Melissa Dunn, Kurt Ruleman and Doug Easley. Ross Johnson’s band AMF finished mixing four songs for their upcoming Sympathy for the Record Industry release. Mark Harrison continued work on his new Snake Chips material. Pete Minda from Austin recorded and mixed one song. Demos were made for David Gillespie as well as Ruth Steimly. The a cappella gospel group, The Voices of Inspiration, recorded 13 songs for their upcoming CD. Correction to last month’s studio news... Push Tom Down (not Push Down Tome) cut four songs for bookings.

ARDENT RECORDING Bob Dylan stopped by for a few days last month. His Bobness tracked in Studio C and mixed three songs in Studio A with Jeff Powell engineering. One of the completed tracks is destined for an upcoming tribute to the legendary songwriter Doc Pomus, while another is bound for a tribute to country pioneer Jimmie Rodgers. A personal project of Dylan’s. Skidd Mills served as assistant engineer on the sessions, while Mike Kennedy and Paul Buchignani provided production assistance. In other news, Mammoth/Atlantic recording artists Dillon Fence are recording their third album in Studio A. Mark Freaggard (the man behind the board on the Breeders’ Last Splash) is producing and engineering; Jeffrey Reed is assisting. Canadian rocker dude Kim Mitchell finished his 14th album, Itch, for Alert Music of Canada. Producer/engineer Joe Hardy overdubbed in C and mixed in Studio B. Erik Flettrich assisted. New York bluesniks Paul Mark & the Van Dorens returned to mix 12 songs previously recorded at Ardent with John Hamptons engineered in B; Mills assisted. Also in B, Hamptons mixed tracks by Perfect Stranger to be shopped by CSB Productions. Clyde Brooks produced, Mills assisted. And in C, Seattle boys The Lemons are recording their new project for Macola Records with Black Flag/All drummer Bill Stevenson producing, Powell engineering, and Flettrich assisting.

ARP PRODUCTIONS Gangster Road, a 6-year-old rapper, tracked for upcoming release. The duo FOAM (Females On A Mission) cut a few tracks. Al Jay worked on his new single. Michelle Grey cut an R&B LP. Hyde-Park Veterans cut a maxi-single. The master of sound Cazarei produced and mixed everything.

AL’S HARMONIC SALON Contemporary Christian artist Andrew Jackson’s group Demascus began working on their new album for New Day Records. Jackson is producing with William Brown engineering. Musitron manager Howard Robinson continues to work with engineer Jeff Rust on his solo project. Fluorescent Butt Jam recorded music for their video recently with their manager Bedowin Necot producing and Rust engineering.


BRAD WEBB STUDIO Greg Hanson was in pre-production with his unique reggae sounds. Country rockers Frontier cut a demo. Don Cook also recorded country demos. Terry Haynes came out of the woodshed and cut songwriter demos. Brad Webb engineered everything.

CROSSTOWN RECORDERS The Prowlers cut for Bullseye Blues. Ron Levy produced with Rusty McFarland engineering. Levy also cut one tune for his solo project. Chuck Maxwell was in recording. Eddie Smith and his songwriting partner Jim
Wilson were in cutting demos. McFarland engineered. Don Nix cut additional tracks for his new release. Nashville guitarist Billy Crane along with Memphians David Cochran, Greg Redding and Greg Morrow played on the sessions. Cold Blue Steel from Dallas, Texas cut with Robert Johnson producing. Morrow engineered the project, which is entitled The Texas Tremadillo. Pianist Margarette Lafferty finished her album. January cut four songs with Buddy Nemenz producing and engineering.


ROCKINGCHAIR STUDIOS David Williams recorded five songs to add to his catalog. Mark Yoshida engineered. John Ingram cut and mixed another publishing demo. Ingram produced and Alan Mullins engineered. Jim Peebles recorded two songs for an audition, with Howard Vance on guitar and Bob Marbach on piano. Peebles produced and Mullins engineered. The Hampton Hawks, a barbecue team from Promus Company/Hampton Inns, cut and mixed "The Wizard of Pigs," a six-minute skit for the Memphis In May World Championship Barbeque Cookoff. Mike Mallott and Gary Keirce produced and Yoshida engineered. The Incidents were in to record eight songs. The band produced and Mullins engineered with assistant Brandon Seavers. The Cadillac Cowgirl Star with her “World Famous” Back Door Men were in to cut four originals in Studio A for label interest generated during Crossroads ’94. Mooch shaman Jim Dickinson made a guest appearance on piano for "Why You Always Cheatin' On Me." Ultra-mix man Yoshida was behind the wheel with Mullins and Seavers assisting. By far the biggest night last month was May 6th, when Studio A was blocked off for a bachelor party in honor of William Floyd of Profound Sound. Guests included The Puddin’ Heads, Freeworld, The Martini Age, Good Question, Nuclear Cafe’, Dynamo Hum and Generals and Majors. A colossal jam session of galactic proportions raged on through the night and we are pleased to announce that no one was seriously injured.

315 BEALE Jennifer Holiday self-produced vocal overdubs for her upcoming release. Mike Iacopelli engineered. O’Landa Draper continued to cut for his new release. Sanchez Harley is producing with Iacopelli engineering. Scape Goat from Oxford is recording with Skip McQuin producing and Malcom Springer engineering.

ROYAL RECORDING Willie Clayton was in mixing his new LP with William Brown engineering. Super Wolf cut a single on his group Black Katz, soon to be released on his Black Katz label; Brown engineered. Senator Brown is in working with his artist Coffy, with Brown engineering. Verlinda Zene aka Miss Mojo finished vocals on her soon-to-be-released LP, which was produced by Zene, Brown, and Thomas Bingham. Quinn Golden was in producing the LP on his group Cold Too Cold. Daryl Carter was also in to finish his new LP. Roy Williams was in producing the new theme for the Memphis Home Shoppers Network. Mr. Britt was in producing Carlos Broadie. Brown, Britt, and Broadie engineered. John Mayo is working a LP for Waylo Records, produced and engineered by Brown and Willie Mitchell. The Mad Lads are working on their self-produced LP on Waylo Records, engineered by Brown and Mitchell. Glenn Lanton is working

Continued on page 26
Join the MEMPHIS Chapter of NARAS

We Are The Grammy Awards... And Much More...

If You're Part Of The Recording Industry...

We'd like to invite you to join the Memphis Chapter of the National Academy of Recording Arts and Sciences. NARAS members receive substantial benefits, including discounts on a variety of products and services. Our Active members vote for the Grammy winners, and along with our Associate (non-voting) members, we're helping to create Tomorrow's Music Industry Today.

For information about joining the Recording Academy, fill in and return this coupon.

Name: ____________________________________________
Address: __________________________________________
City: _____________________________________________
State: ____________________ Zip: ____________________

Return to NARAS - Memphis Chapter, Inc. • 1725 B Madison, Suite 78, Memphis, TN 38104 • (901) 525-1340 / FAX (901) 525-0748

In May, Trustees David Porter and Richard Ranta, along with National VP Larry Lipman, Chapter President Danny Jones and newly selected executive director Jon Hornyak attended the annual NARAS National Trustees Meeting in Hawaii.

New Board of Governors members were voted upon last month, and those elected to serve are Vocalists/Singers - Jimmy Davis, Wendy Moten; Leaders/Conductors - O'Landa Draper; Producers - Don Smith, Wolf Stephenson; Songwriters/Composers - Sandy Carroll, Enggies - John Hampton; Instrumentalists/Musicians - James Alexander; Arrangers - Danny Jones; Art Directors/Photographers/Artists/Designers - Nancy Apple, Ellis Chappell; Album Notes Writers - Stanley Booth, Rick Clark; Spoken Word - Ward Archer; Music Video - Gregory Hall; Associate - Linn Sitler; At-Large - Andy Childs, Jerry Hayes, Richard Ranta, Cato Walker III, Jerry Phillips. They will be joining the following board members to comprise the 1994-95 Memphis Chapter Board of Governors: David Porter, Keith Shaffer, Tim J. Goodwin, Marvell Thomas, Mimmye Goode, Estelle Axton, Bernie Bemil, Randy Haspel, Ronnie Stoots.

In other chapter news, members took the opportunity to combine exercise and support of the blues and Beale Street by participating in the "Walk the Walk" final day pilgrimage from Graceland to Beale Street.

The Chapter office has temporarily moved to 245 Wagner Place, Suite 320, while arrangements are being completed for the permanent office space on Beale Street.

At this month's meeting, the new board will be electing chapter officers to serve for the coming year.

For more information on the Memphis Chapter of NARAS, call the offices at (901) 525-1340.

EASLEY
RECORDING

24 Tracks
Great Rates
Great Service
Great Sounds

901-823-5407
1991's *Dances With Wolves* is largely credited with launching the resurgence of western movies in the last few years. Two years later Clint Eastwood's *Unforgiven* clinched the trend, and within days dozens of westernized stories were in preproduction. Recently the resurgence has resembled more of a bona fide craze with everyone from Mel Gibson to Drew Barrymore saddling up. Last month Gibson's adaptation of the popular television series *Maverick* opened, co-starring Jodie Foster and TV's original Maverick, James Garner, in another role. Later this summer Kevin Costner will be starring in *Wyatt Earp*, yet another cinematic version of the Earp-Doc Holliday pair and the infamous fight at the OK Corral. *Tombstone* beat *Wyatt Earp* to the theaters last winter, and this version starring Kurt Russell, Val Kilmer, Sam Elliot and Dana Delaney will be released on video this month. The real winner here is Kilmer as Doc Holliday, who steals every scene. The movie itself is a good, hero-rooting ride, but there aren't many plot twists or surprises. Kilmer stands out mainly for managing to make some of the most useless dialogue seem incredibly important, so that you hardly notice he is uttering some pretty ridiculous lines. However, this one isn't brain surgery, nor is it meant to be. Available June 20.

If these two have you salivating for westerns, and you can't wait till then, try checking out some of the movies that made the genre what it is. Going back a few years to rustle up some old-fashioned movie stars is *High Noon*, made in 1952 with Gary Cooper, Lloyd Bridges, Grace Kelly and Lon Chaney, to name a few. Cooper is a retiring marshall who learns on his wedding day that a gunman is on route seeking revenge. The tension builds to the climactic stroke of 12:00. This one won a few Academy Awards, including a second Best Actor for Cooper, Best Score and Best Editing.

Another ensemble can be found in *The Wild Bunch*, directed by Sam Peckinpah. This stars Ernest Borgnine and William Holden as part of a group of outlaws taking their last stand. This 1969 movie is deemed a real classic, from the acting to the editing. When it was released it was considered incredibly violent. Watch it today and see how tame it now seems.

Any collection of westerns wouldn't be complete without a John Wayne movie. *Red River* filmed in 1948 is a cowboy-moving-cattle version of *Mutiny on the Bounty*. It's Montgomery Clift's debut, and also stars Walter Brennan, Harry Carey, Sr. and Harry Carey, Jr.

Right up there with the Duke is, of course, the aforementioned Eastwood, whose collaboration with Italian director Sergio Leone launched the "spaghetti westerns" and made Eastwood an international star with *Fistful of Dollars* in 1964. It was followed the next year by *For a Few Dollars More* and in 1966 *The Good, the Bad and the Ugly*, which some consider the best of the three. Any Eastwood fan can quote dialogue from these, but if you're just expanding your genres into westerns, they're a good start.

— Cara McCastlain
IF ANYONE KNOWS THE MEANING OF THE PHRASE “IT DON’T COME EASY,” IT’S COUNTRY SINGER AND SONGWRITER JESSE HUNTER. A FORMER MEMPHIAN, THIS NASHVILLE RESIDENT SPENT OVER TEN YEARS STRUGGLING AROUND MUSIC CITY BEFORE HE GOT THE CHANCE TO RECORD A MAN LIKE ME, HIS DEBUT ALBUM FOR THE BMG/BNA ENTERTAINMENT LABEL.

Hunter was born and grew up in Shelby County, just outside the Memphis city limits. He went to Raleigh-Egypt High School (and later Kingsbury Vo-Tech), and played his first professional gig at a Shakey’s Pizza parlor on Austin Peay road. Since he first picked up his father’s harmonica at six years of age, he’s been a country artist.

If you’re hip to the local music scene, and the name Jesse Hunter doesn’t register, it’s because it’s a stage name. Hunter was born Bill Dungy, and if that name doesn’t register either, it’s because until 1992 he performed as Billy Ray Bonny.

“A lot of people don’t realize that Memphis has a lot of country music heritage, too. It’s not just rock and roll and blues... people like Ed Bruce, Johnny Cash, and Dickey Lee. There were a lot of people from Memphis that were country stars. But, unfortunately, not a lot in Memphis. Fifteen years ago there weren’t too many vehicles for budding country artists to perform in, especially if they were performing their own material,” Hunter recalls.

“It was very frustrating. I wanted to play in a club, and they’d ask me what kind of music. When I said country, they would say ‘well, we need a top forty band.’ So I played at mostly the family theater-type places instead. I remember one of my first gigs was at Shakey’s pizza parlor out on Austin Peay. I played at Hofiday Inn, at Admiral Benbow Inn. I picked up mostly happy hour stuff when I was in Memphis. I played down at Tommy T’s Western Steakhouse on Madison a few times, just me and my guitar... but for the most part it was really frustrating. It was really hard to find country gigs in Memphis. Of course when I came to Nashville I was able to land a few.”

While living in Memphis, Hunter’s most high profile gig came in the early eighties, when he opened for Hank Williams Jr. at the Mid South Coliseum. “Shelton Harrison (a local Chevrolet dealer and occasional promoter of country shows) gave me a chance to front with a band for Hank Williams Jr. I was scared to death, was 22 years old, and I took it. There were fifteen thousand screaming people there, and I got my first taste of it. I wouldn’t let go after that. I fell in love with what I wanted to do,” says Hunter.

But before he made his final decision to leave his hometown, Hunter went to Nashville and called on Dickey Lee, the Memphis-born author of “Patches,” and other hit songs from the ’60s. “He was one of the first people I got to meet,” Hunter recalled. “I told him ‘take my tape, and tell me what you think. Tell me if you think I need to move here or not. I don’t want to waste anybody’s time.”

“He came back and told me, ‘I think you need to move here. I think you’ve got a lot of talent. You should get up here and meet people, start writing with people and in about two or three years, stop and evaluate how things are going.”

“And I remember thinking two or three years? I was planning on being famous in three months!”

He almost met that deadline. Hunter moved to Nashville in the spring of 1983, and quickly got a day job doing land surveying. By the fall he managed to get one of his songs earmarked for the soundtrack to an upcoming film. Flush with notions of impending fame and fortune, the 22-year-old Hunter quit his day job and bought himself a brand new truck to celebrate.

“I had been in Nashville less than six months... Ed Bruce, Janie Fricke, BJ Thomas, Johnny Rodriguez — all these people were singing on the soundtrack. It was all legitimate,
there were contracts signed, I got advance money; I even had a part in the movie. But then the movie company went kaput, and there I was — late November approaching Christmas — broke. No job, with rent and $300 a month new truck payment. That was one cold winter — going home for Christmas with everyone asking 'when is the movie coming out?' Well, there isn't gonna be a movie. That was a swift kick in the butt."

Hunter was fortunate. He was able to get his job back (albeit without a scheduled raise he lost by quitting.) "I learned the hard way not to get too excited about things; and not to give up that day job until you're ready," Hunter says. "What hurts the most is not when people tell you no, it's when they tell you yes and then can't deliver. That happened to me several times. If I could instill one thing in people moving up here it would be patience. Everybody gets excited in this town over the least little things. You need to let patience be your judge instead of excitement. Make sure you get a good, solid day job and hang on to it."

FOR THE NEXT FEW YEARS, HUNTER DID LAND SURVEYING BY DAY AND PLAYED IN THE CLUBS AT NIGHT. HE HEADED FOR MUSIC ROW WHENEVER IT RAINED, PITCHING HIMSELF AND HIS SONGS AND DOING THE OBLIGATORY NETWORKING. INITIALLY, THE RECEPTION HE GOT FROM THE INDUSTRY WASN'T VERY ENCOURAGING. When Hunter first moved to Nashville, his style of country music was out of vogue. Record companies were looking for potential crossover acts, but Hunter's style had more in common with Waylon Jennings than Johnny Lee.

"My kind of country wasn't happening at the time. When I first moved to town I had a lot of people tell me I was 'too country,'” Hunter acknowledges. “They wanted crossover pop. They wanted Lee Greenwood. They wanted that type of music, and it wasn't me. I don't have a very pretty voice; it's big and deep. And many said I was just too country, and some said I was too young. But I'm sure
done to avoid confusion with another country singer named Billy Ray) The album called A Man Like Me contains nine songs (ED note: the CD has one extra track, a cover of Guy Clark’s “L.A. Freeway,” the old Jerry Jeff Walker hit), seven of which Hunter wrote or co-wrote. It is an all-around solid performance and an impressive debut, mixing Hunter’s pure country vocals with the turbocharged sound of Nashville in the ‘90s. The lead single from the album, “Born Ready,” was released in February, and A Man Like Me hit the stores in late April. The album’s second single, “By The Way She’s Looking,” is being released this month.

But playing in the majors doesn’t mean Hunter’s struggling days are completely behind him. In fact, he has a whole new set of obstacles and challenges to deal with. Now more than ever the country music market is packed with up and coming artists, all vying for a hit. Being backed by a well-financed label alone doesn’t guarantee one.

“Born Ready” was, according to Hunter, a “sacrificial lamb” single: it didn’t last long or sell well, but did open some doors as an introduction. “It’s kinda frustrating,” Hunter admits. “Radio stations watch the charts. And when a song hits the charts, then they’ll start playin’ it. But we need them to play it first, so it’ll get on the charts. It’s kind of like going to the bank for a loan. You can’t get a loan without credit. [But] our video did great, and the song did well in some markets.”

Unfortunately, Memphis hasn’t been one of those markets, at least not yet.

“We didn’t get any support from KIX 106 on the first record. But neither did [former Memphians] Andy Childs or Kim Hill. They’re not gonna play your record just because you’re from Memphis,” he realizes.

Instead of dwelling on that, however, Hunter is looking optimistically at his new single. The video for “By The Way She’s Lookin’” already has a strong start out of the gate, with regular exposure on both the Nashville Network and Country Music Television (a nationwide cable channel not shown in Memphis). CMT called it their hit pick, and they’re playing it six times a day.

The initial response from radio to “By The Way She’s Lookin’” has also been promising. “Right now Little Rock, West Memphis, and the regions all around Memphis are getting slammed with the record,” Hunter reports. “It’s not yet in Memphis, but hopefully it’ll get on the charts high enough where the folks in Memphis will hear it.

“With this song I’m starting to get real excited. I have to stop and remind myself what I told you before, and not get too excited too early. But I have a wonderful record label that’s spending a lot of time and money on me, promoting me and trying to break me. As an artist right now, it’s very crowded out there. You have to have something different, you have to have your own style. That’s the most important thing.”

Regardless of the future, he’s already done pretty well and gone farther than many of the young hopefuls that make a pilgrimage to Music City. He’s also gone farther than some in his own hometown thought. “When I said I was going to Nashville there was this one guy who said to me, ‘Let me call my wife now and have her bake you a cake.’ And I said, what does that mean? He told me ‘you’ll be back before the cake gets stale — and we’ll have it all ready for you.’ He thought I would just get slapped in the face and leave. And I thought, uh-uh buddy. That ain’t gonna happen.”

“I’m very happy with where I’m at right now as an artist. And I love the term ‘new artist,’” Hunter concludes laughing. “After ten years how does it feel to be a new artist? There are people who actually ask me that… and I tell ‘em that after almost fifteen years it feels great.”

— CPJ Mooney IV
Hill's first break came after a chance meeting with a Nashville producer, but not at any showcase or club. Hill was working as a camp counselor and met the producer because his kid was attending camp. He agreed to let her cut a demo at his Nashville studio. "I had a Cinderella story as far as my entrance into the music business," Hill admits. "Unlike most people, I had it pretty easy. I recorded two songs on a demo tape, and it was pitched to one record company, and they signed me. I didn't have to knock on a lot of doors."

That producer took the tape to Reunion records. While label representatives were listening, one of their producers told Reunion that if they signed her, he was interested in producing her. By the time she graduated from college in 1986, Kim Hill had a record deal. Other than singing in a Christian rock band while in college, Hill's professional music credentials were nonexistent. "I didn't have a clue about the industry," she admits, "until I got up to Nashville and saw lines of people waiting to get record deals. Then I realized how serious this was, and how serious the competition is."

Her good fortune continued with the release of her first single, "Faithful." The song went straight to the #1 slot on the Contemporary Christian charts. It was an industry first, a new artist's debut single going to the top spot.

"They called to tell me that my song was number one, and I didn't really understand what that meant. I really thought — this is how naive I was — that every song on the charts moved up every week until it got to number one, then rolled over. I didn't know that every song didn't go to number one."

More hit albums and singles followed during the next few years, including a hit on the pop charts in Sweden. She's also received Grammy and Dove (the gospel Grammy's) award nominations, and a high point was opening for crossover queen Amy Grant, during her massive Heart In Motion tour.

But at this point of high visibility, Hill began contemplating a change. "While it was a great opportunity playing in 80 cities to 15,000 people a night, it was also the thing that really pushed me over into country. Stylistically, I didn't really like the music I was doing every night," Hill says. "...my music got a little more pop and a little more rock than I intended, and I started to feel like the lead singer of a band instead of a female vocalist. I would always tell my producer I want to be a great singer, and I feel like the instrumentation on my albums was drowning out my voice. I was getting on the bus and listening to country all the time, and I figured out that maybe I should do this music that I listen to."

Record companies don't have a reputation for letting their top selling artists go without a fight. But once again, Hill had luck on her side. The BMG conglomerate had recently acquired two Nashville labels: Reunion Records, which worked with contemporary Christian artists like Hill, and BNA Entertainment, which was more country. Since both labels were owned by the same company, the switch was a mere technicality.

The psychological transition, however, was another matter. "In a lot of different ways I tried to broaden that path by starting to play colleges and trying to do different things that Christian artists typically didn't do," Hill says. "But the more I did those things, the more I started to realize I could still be a Christian and do mainstream music. With my kind of background, personally, that was a big hurdle to overcome. But I realized that I could do country and not compromise who I am, personally. "And I had a lot of encouragement from my family. At first it was kinda hard. What do you mean you're not going to play Christian music anymore? My band at first was like, you're gonna sing country? Then they listened to some of my songs and said it was the most natural stuff I had ever sung."

You can judge for yourself by picking up So Far So Good. It's a fine debut, but one of many in an extremely crowded field. For the first time Kim Hill is getting a taste of just how tough making it in country is going to be. "To be number one in Christian music doesn't mean what it means in other forms of music," Hill acknowledges. "To sell a couple hundred thousand in Christian music is really great. Not a whole lot of Christian artists go gold, though some do. I sold somewhere between one and two hundred thousand, and in Christian music that's a lot. In country you'd lose your shirt."

Her first single, "Janie's Gone Fishin'," was released in March and had a brief flicker on the charts and on video channels. "We had a video for the single, and the song did okay... it got somewhere around the '60s in Billboard, and then it kinda died. I feel kinda funny saying that," she laughs nervously, "but it's the truth. It was kind of odd. I went on this radio tour and I went to about 70 radio stations all over the country, including Memphis.

"Everybody was like, 'we love this song, it's great.' They said that all over the country for six weeks. Then the song came out and about half of them that told me it was great added it, and had a great response. But the other half would never add it. They'd say well, there's too much new stuff being added, and it never got off the ground. The video's done better than the single on radio. It was in the top ten on the VH-1 countdown, and it's still playing there and on CMT."

"We're going to release another single next month, and I'll be doing the video for it next week. The song is 'Wise Beyond Her Tears.' We feel like there are several singles on the record, and we'll just keep knocking at radio until it happens."

Though she is an experienced recording artist, Hill has the confidence and enthusiasm of a newcomer. "The first thing on my mind right now is trying to have a hit on radio. I'm going to work real hard to get radio on my side, and getting them to play my songs. That really is the first step to trying to build a career. It's pretty tough to do it without that." Her positive spirit emanates all the way to the close of this interview. "Tell everyone in Memphis 'hi,' and I hope to see them all at the Pyramid soon!"

— CPJ Mooney IV
New Label Explores Memphis' Musical Past

Look out boys, there's a new record label in town. Spawned by local recording studio Inside Sounds, the new Memphis Archives label will present over 50 historical recordings from the beginning of the recording industry, focusing on "but not limited to" blues in and around Memphis.

"I think there's a lot of music from the early days of the recording industry that needs to be saved," says Richard Hite, producer of the Memphis Archives series. "If it's not preserved, it could be lost."

Hite became interested in preserving recordings and artifacts of American music as a child, continuing to study and collect during his rock/blues days with '60s group Canned Heat, and now as curator of the Memphis Blues Museum at 97 South Second.

"Since 1963, I've collected over 30,000 old '78s," Hite recalls. "I have a large archive of records... ever since I've had this obsession with record collecting. From the age of three, I used to draw them (records) on the walls. I even have a letter that I sent to Santa Claus asking for records."

Transferring the original recordings from 78 format to DAT was clearly no small undertaking, but Hite says he has a fairly elaborate set-up for doing just that and made every effort to keep the original sound intact.

"The recording industry isn't very standardized," states Hite. "Different records took a different kind of stylus. But I tried not to take away from that 78 sound. There might be a little hiss, but it's better for the consumer to take that out (at their end)."

The initial offering from the Memphis Archives label will be nine recordings, all due out June 1. From these recordings, aficionados and novices alike can enjoy the best of Memphis country blues, '30s swing bands, Tin Pan Alley blues, 1920s thru '40s Memphis music, W.C. Handy's Memphis Blues Band, material from Art Tatum's "California Melodies" radio show, the Memphis Blues Caravan (Volume. I & II), and the last recorded performance of Jack Teagarden, captured live at the 1963 Monterey Jazz Festival.

The Memphis Archives label intends to release 20 more recordings by November, hoping to get all 50 titles out within 18 months. The first nine will be distributed nationally by Allegro Distribution.

— Fran Hoffman
"I could live in Memphis. I'd rather be there than anywhere on the East or West coasts. I went to first grade in Mississippi. I've lived in Louisiana and Little Rock. I grew up in that whole area of the South. I felt at home in that neck of the woods," Jimmie Vaughan confessed in a recent phone interview from his home in Austin.

Vaughan, who will be making his solo live debut in Memphis this month, is considered one of the founders of Austin's music scene, along with Doyle Bramhall, Lou Ann Barton, and Vaughan's late brother, Stevie Ray. People are very eager to compare Memphis with Texas' self-proclaimed 'live music capital of the world.'

"The cities are a lot alike. Austin has grown a lot since I first played here all those years ago," Vaughan explained. "It is growing with all this high tech business. The population here is the same as Dallas was in 1963. We first moved here because it was a tolerant place. I used to come here and play frat parties. It always had that free feeling. Dallas and Houston were cool but nothing like Austin. It was wild and easy. I have lived here for so long that I'm on a first name basis with the postman. Everyone sees me as the guy who drives the cool cars around. I live in Austin but I never record here, think about that."

"I always come to Memphis to record. It has become a tradition." His last recording project, Far from the Sun, was recorded in Memphis. "I love working at Ardent. It's a great studio with great people. I go to Memphis to see where all this great music has come from. It has something no other city can ever have."

Although Strange Pleasure was not meant to be this premeditated concept record, the album comes across as a tribute to the past. It has an analog tone that carries a deep resonance echoing with soul and r&B sounds. Songs like "Boom Bapa Boom" and "Hey Yeah" blaze with old style rhythms. Vaughan's basic style of guitar caressing comes out on "Love the World" and "Six Strings Down." The latter was co-written by Art and Cyril Neville. It's a tribute not only to Stevie Ray but all the great guitarists lost over the years. Strange Pleasure is pure Jimmie Vaughan - all his influences and experiences logged on tape.

"Getting this out is the most rewarding thing. It started with me playing the acoustic guitar. I sat down in the backyard and said to myself, 'What am I going to do?' I had never really sang before. I knew that all the credit or all the blame would be on me. I was writing, singing and performing."

"I have been accused of being creative, so that is what I depended on to make this album. I just played the kind of music I wanted to hear. I know that is selfish on my part, but I figured if I was honest, people would listen and pick it up. All I can try to do is play the best I can. I play this music because I love it. When a painter paints, he gets a certain satisfaction. I listen to all kinds of music. I like flamenco, jazz and classical. My favorite is r&B and blues; I love that street roughness. It all comes out on Strange Pleasure."

Vaughan will get a chance to play his home away from home when he performs in Memphis at the New Daisy on June 12. Although the album hit record stores in April, Vaughan will not begin touring until the summer. The dates he is doing now are in a few select cities. And what can Memphis expect?

"The show will be like the album. I use the same musicians on the road as I did in the studio. I plan on doing some stuff from Family Style and off this new album, of course. I'm looking forward to playing out. I haven't really played a show since my last show with the T-Birds in 1990. Like I said, the live show will be cool like the album. And when it comes to the guitar solos, all hell will break out. Even if I sing and write lyrics now, I am a guitarist. That is what I do. And every song I write is just a vehicle for me to play guitar."

— Pat Mitchell
It is in learning music that many youthful hearts learn to love. - Ricard

Far from the maddening crowd and the Memphis in May barbecue feeding frenzy, a lone guitarist plays quietly in a dark, cottage-like room, serving up some soul food for a gathering of acquaintances... couples, families, friends. While the chords of the classical guitar soothe the air accompanied by the promise of other pleasures to come, one is reminded of that all-knowing, all-speaking expression, "Ahhhhhhhhhh.

On a recent Friday night at La Montagne restaurant, classical guitarist Miles Lazor moved through sumptuous renditions of popular classics such as Judy Garland's signature song "Over the Rainbow," Elvis Presley's "Can't Help Falling in Love" and Scott Joplin's "The Entertainer," along with an occasional classical offering. Playing over people having quiet conversations and enjoying dinner, Lazor keeps his choices in music light and mildly romantic.

"I played here on Valentine's Day as a kind of audition," Lazor recalls, "then they called me back, and I've been playing here about two months. I play what people want to hear. People just react better to music they know.

Well, it's so true. In this user-friendly setting amidst the casual quietness, one just feels so comfortable... a total reprieve from modern day stress and strain. Even though Lazor plays predominantly popular selections, there is little applause between songs, not out of rudeness but enjoyment.

In a town that is about the blues, Lazor has found a niche as not only a player but also as that of guitar teacher. Learning to play at the age of 14 in Syracuse, New York, he estimates he has taught hundreds of students himself since beginning teaching some years ago.

"I was working at Amro Music Stores, and it was something I did for a little extra money on my day off," Lazor said. "I started working at Howard Vance Guitar Academy in 1984... the oldest I've ever taught was 75 and the youngest is five. As long as they know numbers, they can learn it."

Most recent Memphis music notables Lazor proudly claims to have taught are Jimmy Johnson of the Six

Continued on page 20
MONDAY

CRAZY LARRY'S PUB - Rock - Night Shift
CIRCLE CAFE - Rock - The Mike Strickland Band
DAD'S PLACE - Rock - Crossfire/ Mixed Company
JOYCE COBB'S CLUB - Jazz - The Memphis Jazz Orchestra 17 Piece Big Band
KING'S PALACE CAFE - Blues - King Daddy
MARENA'S - Classical Guitar - Randy Toma
MURPHY'S - Rock - Hits
NEWBY'S - Acoustic - Joshua & Paul
OASIS - Rock - Woodstock
OVERTON PARK SHELL - Variety - Monday Night Movies and Music
PEABODY LOBBY BAR - Pianist - Bob Marnach/ John Boater/ Julie Prazioso

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 Musiton Jam
CIRCLE CAFE - Rock - Three Way
COCKEYED CAMEL - Acoustic - Open Mic Jam Night
CRAZY LARRY'S PUB - Rock - Mike Strickland Jam Night
DAD'S PLACE - Rock - Crossfire/ Mixed Company
DAILY PLANET - Rock - The Talborn Family
JAVA CABANA - Acoustic - Jaynes & Anderson
JOYCE COBB'S CLUB - Variety - Jam Night
KING'S PALACE CAFE - Blues - Charlie Wood Trio
MARENA'S - Classical Guitar - Randy Toma
NEWBY'S - Acoustic - Memphis Professional Musician Jam Night hosted by the Cadillac Crows/ special guests include Oates and Nelson/ Jason D. Williams and Robert Johnson
OASIS - Rock - Liquid Paper Boys
PEABODY LOBBY BAR - Pianist - Bob Marnach/ John Boater/ Julie Prazioso
RUM BOOGIE CAFE - Blues - Boogie Blues Band with James Gowan
SATCHMOES - Jazz - Hudson & Seebly
SILKY O'SULLIVAN'S - Variety - Moetta & J.R. / Danny Childress & Terry Humphries
T.J. MULLIGAN'S - Rock - Kory Myers & John Ross
T.J. MULLIGAN'S PINCH - R&B - The Coolers

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
BLUES HALL - Blues - Zero & The Sky Dogs
COCKEYED CAMEL - Rock - Three Way

THURSDAY

CRAZY LARRY'S PUB - Rock - Night Shift
DAD'S PLACE - Rock - Crossfire/ Mixed Company
ESTHER'S ON THE SQUARE (T.J.'s) - Reggae - One Funky Dread (alternating Thursdays - call for dates)
HERNANDO'S HIDE-A-WAY - Country - Die Hard Band
JOYCE COBB'S CLUB - R&B - Elmo & The Shades
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
PEABODY LOBBY BAR - Pianist - Bob Marnach/ John Boater/ Julie Prazioso
ROB'S - R&B - Showtime Live
RPT Hàng - Acoustic - Jesse Brownfield
RUM BOOGIE CAFE - Blues - King Daddy/ Boogie Blues Band with James Gowan
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 Carroll & Del Street

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
BLUES CITY CAFE - Blues - Preston Shannon Band
BLUES HALL - Blues - Boogie Blues Band with James Gowan
BULL AND BEAR - Rock - Kevin Paige
CASPER CREEK - Country - Curtis Walker & Switchline
CRAZY LARRY'S PUB - Rock - Push Tom Down
DAD'S PLACE - Rock - Crossfire/ Mixed Company
DAYS INN (Downtown) - Jazz - Ricky Strickland & Eya To Eye
ESTHER'S ON THE SQUARE (T.J.'s) - Jazz - Pacific Flight/ T.J. & L Entourage de Jazz
GREENS LOUNGE - Blues - Blues Connection
HERNANDO'S HIDE-A-WAY - Country - Die Hard Band
HIGHLITE POINT - R&B - The Coolers
J.B. DOUGHOUSE - Country - The Coolers
JAKE'S PLACE - Acoustic - The King Trio
JUSTIN'S - Acoustic - David Ford
JUSTIN'S BAR & GRILL - Acoustic - David Ford
KING'S PALACE CAFE - Blues - Charlie Wood Trio
LAMONTAGNE, Acoustic - Miles LaZora
LINDA'S RESTAURANT & LOUNGE - Country - Dotti & The Boys
MARENA'S - Classical Guitar - Randy Toma

SATURDAY

ALFRED'S - Rock - The Willys
AMERICAN EAGLES NEST - Country - Bubba Feathers & The Americana Band
AUTOMATIC SLIM'S - R&B - The Coolers
BLUES CITY CAFE - Blues - Preston Shannon Band
BLUES HALL - Blues - Boogie Blues Band with James Gowan
BULL AND BEAR - Rock - Kevin Paige
CASPER CREEK - Country - Curtis Walker & Switchline
CIRCLE CAFE - Rock - The Pete Sully & The Stingers
DAD'S PLACE - Rock - Crossfire
DAYS INN (Downtown) - Jazz - Ricky Strickland & Eya To Eye
ESTHER'S ON THE SQUARE (T.J.'s) - Blues/R&B - Bobby Little & The Counts Of Rhythm 9/11 (alternating Saturdays - call for dates)
HERNANDO'S HIDE-A-WAY - Country - Die Hard Band
J.B.'S DOUGHOUSE - Country - TL w/ John Boater & GRILL - Rock - Stata Line
KING'S PALACE CAFE - Blues - Charlie Wood Trio
LINDA'S RESTAURANT & LOUNGE - Country - Dotti & The Boys
MARENA'S - Classical Guitar - Randy Toma
MARMALADE - R&B - Audie Smith & Friends
MILLER'S CAVE - Rock - The Miller Brothers Band
MURPHY'S - Blues - Joe Sanders
NITA'S PLACE - Country - Jim Beatty & The Beatty Bunch
NORTHEAST - Acoustic - Wilson/ Reid
NORTHEAST - Acoustic - Wilson/ Reid/ (Patio) Jim Wolf & Broken Arrow

Continued on page 21
Million Dollar Band and Brian Overstreet of the bands Half Pint and Bury the Bone.

"Everytime I go into a bar, I see someone I’ve taught or played with," muses Lazore. "A lot of times I don’t recognize them because they’re all grown up... I’m flattered when someone knows my name, and it makes me really embarrassed when I don’t remember someone who I taught. It’s just that I’ve taught so many people."

So you may be asking yourself, how does a classical guitarist who’s obviously taught many a rock and roller to do just feel about all this. Well, he’s always liked the blues, and says he didn’t get serious about playing the guitar before he came to Memphis. A few years later, he was in several "blues-influenced" rock bands around Memphis himself.

"I had a real good band in the late '70s called (not surprisingly) Lazore," he recalls. "It was a southern rock band. It broke my heart when that band broke up... and a band called The Doc Kirby Band. There were a lot of other bands that didn’t stick together very long. That’s probably why I started doing a solo thing. I didn’t have to worry about a band breaking up."

Although he’s only been at La Montagne a few months, Lazore has been playing solo intermittently since he started teaching at Howard Vance back in ‘84, as well as performing in the pit orchestra at local Theatre Memphis and Rhodes College productions. Incredibly however, he’s never done any session work in Memphis, but that is something he would like to pursue in the future, along with perhaps being in another band.

"I’d like to be a session player," Lazore states. "I’d like to be in another band if I could find some players who are serious about it.”

--- Fran Hoffman

Miles Lazore will be playing at La Montagne restaurant every Friday night in June.
**Regulars**

Continued from page 19

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

POPLAR LOUNGE - Variety - Open Mic

RUGBY CAFE - Country - Jim Beaty & The Beaty Bunch

RUM BOOGIE CAFE - Blues - King Daddy*

SATCHMOES - Jazz - Soft Touch

SCOTTY'S - Rock - The Mighty Cutouts

SILKY O'SULLIVAN'S - Variety - Moet  & J.R. / Danny Childress & Terry Humphries

SYCAMORE'S - Rock - Danny Spinoso

THE OAK ROOM - Pianist - Larry Garrett

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

UP THE STREET - Country - R.T. Scott

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

**SUNDAY**

616 - Disco - Disco Interno

ALEX'S - Accoustic - Great Indoorsmen

ALFRED'S - Variety - Pat Register & Earnest Williams / George Klein

BLUES CITY CAFE - Rock - Freeworld

CIRCLE CAFE - Rock - The Mike Strickland Band

CRONY'S PUB - Country - South Vine

DAD'S PLACE - Rock - Mixed Company*

DAYS INN (Downtown) - Jazz - Three For You

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

HUEY'S - Jazz - Mid-Town Jazz Mobile*

JAVA CABANA - Acoustic - Zero Ohms* / John L.

KING'S PALACE CAFE - Blues - Charlie Wood Trio*

LINDA'S RESTAURANT & LOUNGE - Country - Random Band

MARMALADE - Jazz - Phil Joiner, Dill & Friends

MURPHY'S - Acoustic - Chris Scott & Eric Lewis

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

NORTH END - Jazz - Jungle Dust

OWEN BRENNAN'S - Jazz - Lannie McMillan Trio*

PEABODY LOBBY BAR - Pianist - Bob Marnach / John Boatter / Julie Prezioso.

POPLAR LOUNGE - Blues - The Memphis Sheiks*

RUGBY CAFE - Country - Jim Beaty & The Beaty Bunch

RUM BOOGIE CAFE - Blues - King Daddy*

SILKY O'SULLIVAN'S - Variety - Moet & J.R. / Danny Childress & Terry Humphries

STAGE STOP - Acoustic - Open Mic Jam for originals

T.J. MULLIGAN'S PINCH - Jazz - Pacific Flight

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

WILLIE MOFFATT'S (Sycamore View) - Accoustic - King’s Trio

WILSON WORLD HOTEL ATRIUM LOUNGE - Easy Listening - Pianist

**MUD ISLAND AMPHITHEATRE** - The Scorpions / The Poor (r)

**OASIS** - Sound & Fury (r)

**POPLAR LOUNGE** - Exodus (r)

**PROUD LARRY'S (Oxford)** - Zulu Spear (r)

**STAGE STOP** - Foolish Pleasure (r)

**T.J. MULLIGAN'S** - The Buoni's (p)

**FRI. - JUNE 10**

616 - The Great Indoorsmen / Sound & Fury (r)

B.B. KING'S BLUES CLUB - Skeeter Brandon & Highway 61 (bl)

BARRISTERS - Munchin Box (r)

**BLUES CITY CAFE** - The Texas Rollers / Jerry Moss (rb)

CIRCLE CAFE - Eddie Harrison & The Short Kuts (rb)

**DAILY PLANET** - X-It (r)

**FRENCH QUARTER SUITES** - The René Koopman Jazz Duo with René Simoni / The J. T. Paige Jazz Trio (j)

HASTING'S PLACE - Entourage (r)

MUD ISLAND AMPHITHEATRE - The Southern Spirit Tour featuring .38 Special / Marshall Tucker Band / The Fabulous Thunderbirds / The Outlaws / Barefoot Servants (r)

MURPHY'S - Mash-o-matic (r)

NEIL'S - The Reflections (r)

NEW DAISY THEATRE - Dave Brubeck (j)

NEWBY'S - Jimmy Davis & Tommy Burroughs Band (r)

PATRICK'S - The Buoni's (p)

POPLAR LOUNGE - The Groupers (r)

PROUD LARRY'S (Oxford) - Herman Green & The Green Machine (r)

SLEEP OUT LOUIE'S - Big Fish (r)

SPORTS BAR & GRILL - Stone Country (c)

**STAGE STOP** - Deluge / Skin (r)

**SWEETWATER** - Make-A-Wish (12 bands)

**THE PLACE 2 BE** - Arletta Nightingale & The Express (bl)

**THE PYRAMID** - Bette Midler (p)

**SAT. - JUNE 11**

616 - The Grounders / Peppermint Sun (r)

B.B. KING'S BLUES CLUB - Skeeter Brandon & Highway 61 (bl)

**BARRISTERS** - Grendal Crane / Nightwing (r)

**BLUES CITY CAFE** - Preston Shannon / Jerry Moss (rb)

**BOTTOM LINE** - Good Question (r)

**DESETO COUNTY FAIR** - Holly Dunn (c)

DUNDEE'S - Entourage (r)

**FRENCH QUARTER SUITES** - The J. T. Paige Jazz Trio (j)

HASTING'S PLACE - Ben Shaw (ac)

**HIGHPOINT PINCH** - Reba & The Russells with Jack Holder (c)

JAVA CABANA - David Windham (ac)

Handling all your photographic needs...

Specializing in promotional photos for bands and other entertainers

**Ocean Wave**

PHOTOGRAPHY

274-7530
Don't miss jazz legend Dave Brubeck when he swings on Beale, on Friday, June 10 at 8 p.m. & 10:30 p.m. at the New Daisy Theatre on Beale.

JOYCE COBB'S CLUB - Elmo & The Shades (rb)
MADISON STATION - Steve Forbert (r)
MID-SOUTH COLISEUM - Patti LaBelle / Frankie Beverly and Maze (rb)
MUD ISLAND AMPHITHEATRE - The 2nd Annual P&B Festival with Al Green / The Manhattans / J. Blackfoot (rb)
NEIL'S - Back Stage Pass (r)
NEWBY'S - Todd Snider & the Bootleggers (c)
PARTNER'S - Audio Maniac (r)
PATRICK'S - Big Fish (r)
PROUD LARRY'S (Oxford) - Freeworld (r)
RP TRACKS - The Trust (r)
RUM BOOGIE CAFE - The Memphis Icebreakers (rb)
SHELBY FARMS' PLOUGH PARK - Skyfest with celebrity sailboat races/a 5K run/Carnival/Boat & RV Show/Arts & Crafts/Fishing Rodeo/Skateboard Competition/Martial Arts/Medieval Jousting/Stagecoach Rides/Petting Zoo/Pony Rides/John Kilzer/Rob Jungklas/The Thang/The Great Indoorsmen SLEEP OUT LOUIE'S - Jeff & Fred of the Great Indoorsmen (ac)
STAGE STOP - Deluge / Skin (r)
SWEETWATER - Make-A-Wish (12 bands) River City / Sierra / Take 2 (c)
T.G.'S - Danny Joe Bryant (c)
T.J. MULLIGAN'S - Rob Jungklas & Romeo Rising (r)
T.J. MULLIGAN'S PINCH - Lance Strode (c)
WILLIE MOFFATT'S (Mt. Moriah) - The Touch (r)

SUN. - JUNE 12
B.B. KING'S BLUES CLUB - Preston Shannon Band (bl)
BARRISTERS - Ceramic Gas Log (r)
BOTTOM LINE - The Bluebeats (r)

TEST OUT SKEETER BRANDON & HIGHWAY 61'S VERSION OF THE BLUES June 10 and 11 at B. B. King's on Beale.

NEW DAISY THEATRE - Jimmie Vaughan (r)
PARAMOUNT BALLROOM - Great Ballroom Dancing with the Memphis Jazz and Blues Orchestra
PATRICK'S - Eddie Harrison & The ShortKuts (rb)
SHELBY FARMS' PLOUGH PARK - Skyfest with celebrity sailboat races/a

NOW IN STOCK!

ALEYSIS

- 64 Note Polyphony
- 16 Meg Of On Board Sample ROM
- Layers Up To 16 Sounds Simultaneously

Only

$1495.00

741 N. White Station memphis (901) 761-0414
5K run/Carnival/Boat & RV Show/Arts & Crafts/Fishing Rodeo/Skateboard Competition/Martial Arts/Medieval Jousting/Stagecoach Rides/Petting Zoo/Rody Rides/John Klizer/Rob Jungklaas/The Thang/The Great Indecorsmen
SWEETWATER-Make-A-Wish (12 bands)
River City / Sierra / Take 2 (c)
T.J. MULLIGAN’S - Big Fish (r)

MON. - JUNE 13
B.B. KING’S BLUES CLUB - Preston Shannon Band (bl)

TUES. - JUNE 14
MURPHY’S - King Daddy (bl)

WED. - JUNE 15
616 - Six Million Dollar Band (r)
CIRCLE CAFE - Rob & The Rage (r)
FRENCH QUARTER SUITES - The René Koopman Jazz Duo with Reni Simon (j)
MUD ISLAND AMPHITHEATRE - Crosby Stills & Nash (r)
STAGE STOP - The Beat Generation (r)

THURS. - JUNE 16
BLUES CITY CAFE - The Famous Unknowns (bl)
CIRCLE CAFE - Eddie Harrison & The ShortKuts (rb)
FRENCH QUARTER SUITES - The René Koopman Jazz Duo with Reni Simon (j)
JOYCE COBB’S CLUB - Elmo & The Shades (shades)
UNIV. OF MEMPHIS - Jasper Dodson Band (b)
MUD ISLAND AMPHITHEATRE - The Neville Brothers / A.J. Croce (r)
OASIS - Peppermint Sun (r)
POPLAR LOUNGE - Her Majesty’s Buzz (rg)
PROUD LARRY’S (Oxford) - Big Ass Truck (rg)
STAGE STOP - The Beat Generation (r)
T.J. MULLIGAN’S - The Puddin’ Heads (r)

FRI. - JUNE 17
616 - Cowboy Mouth (r)
B.B. KING’S BLUES CLUB - House Rocker Johnson (bl)
BARRISTERS - Sour / The Simpletones (r)
BLUES CITY CAFE - The Famous Unknowns / Jerry Moss (rb)
BLUES HALL - Zeno & The Sky Dogs (bl)
BROOKS MUSEUM - A Celebration at the Brooks Bandstand / Big band
DAILY PLANET - The Jack Trippers (r)
FRENCH QUARTER SUITES - The René Koopman Jazz Duo with Reni Simon* / The J. T. Paige Jazz Trio (j)
HASTING’S PLACE - Southern Cross (ac)
JOYCE COBB’S CLUB - Joyce Cobb & Cool Heat (j)
MURPHY’S - Freeworld (r)
NEIL’S - Dan Hope & The Tropix (r)
NEW DAISY THEATRE - Little Sister (r)
OASIS - PTA (r)
CRAZY LAFAYETTE PUBL - Sound & Fury (r)
DAILY PLANET - Section 3 (r)
DUNDEE’S - Joshua Morris (ac)
FRENCH QUARTER SUITES - The J. T. Paige Jazz Trio (j)
KUDZU’S - The Rhythm Hounds (r)
MUFFY’S - Toyota Zoo Grass / Jacques Elletine / The Zydeco Farmers / Joyce Cobb
NEIL’S - Shifting Gears (r)
NEWBY’S - Without Warning (r)
OASIS - The Puddin’ Heads (r)
PARTNER’S - Rob & The Rage (r)
PATRICK’S - The Fabulous Steeler Band (r)
PROUD LARRY’S (Oxford) - Kate Campbell (r)
RP TRACKS - Eddie Smith (ac)
RUM BOOGIE CAFE - The Memphis Icebreakers (rb)
SLEEP OUT LOUIE’S - Bluebeats (rg)
STAGE STOP - Ritual (r)
T.G. S - Danny Joe Bryant (c)
T.J. MULLIGAN’S PINCH - Rob Jungklaas & Romeo Raing (r)
WILLIE MOFFATT’S (Mt. Moriah) - Good Question (r)

SUN. - JUNE 19
B.B. KING’S BLUES CLUB - Little Jimmy King (bl)
HUEY’S - The Smokin’ Joe Kubek Band featuring Boris King (bl)
HUEY’S CORDOVA - Jesse Brownfield & David Cochran* (ac) / The Bluebeats (rg)
HUEY’S EAST - Reed & Salley* (j) / The Coolers (rb)
MEMPHIS BOTANIC GARDENS AT AUDUBON PARK - Father’s Day At The Gardens with the River City Community Band (j)
NEIL’S - Steve Reid Band (r)
PATRICK’S - The Fabulous Steeler Band (r)

MON. - JUNE 20
B.B. KING’S BLUES CLUB - Little Jimmy King (bl)

TUES. - JUNE 21
BARRISTERS - Cactus Snack Conspiracy (r)
MURPHY’S - Rico & Richard (ac)

WED. - JUNE 22
616 - Push Tom Down (r)
CIRCLE CAFE - Reliance (r)
<table>
<thead>
<tr>
<th>Date</th>
<th>Time/Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>THURS. - JUNE 23</td>
<td>FRENCH QUARTER SUITES - The Bob Masbach Jazz Duo (j)</td>
</tr>
<tr>
<td></td>
<td>MURPHY'S - Mike Strickland (ac)</td>
</tr>
<tr>
<td></td>
<td>OASIS - Rhythm Greg (r)</td>
</tr>
<tr>
<td></td>
<td>STAGE STOP - Munchin Box (r)</td>
</tr>
<tr>
<td></td>
<td>FRENCH QUARTER SUITES - The Bob Masbach Jazz Duo (j)</td>
</tr>
<tr>
<td></td>
<td>J. T. MULLIGAN'S - The Deltones (r)</td>
</tr>
<tr>
<td></td>
<td>STAGE STOP - Munchin Box (r)</td>
</tr>
<tr>
<td></td>
<td>UNIVERSITY OF MEMPHIS (Tiger Den) - Bluff City String Quintet (j)</td>
</tr>
<tr>
<td>FRI. - JUNE 24</td>
<td>616 - Six Million Dollar Band (r)</td>
</tr>
<tr>
<td></td>
<td>BARRISTERS - Hollow Bones (r)</td>
</tr>
<tr>
<td></td>
<td>BLUES CITY CAFE - Preston Shannon / Jerry Moss (rb)</td>
</tr>
<tr>
<td></td>
<td>CIRCLE CAFE - Eddie Harrison &amp; The ShortKuts (rb)</td>
</tr>
<tr>
<td></td>
<td>COCKEYED CAMEL - Faces With Shoes (rb)</td>
</tr>
<tr>
<td></td>
<td>DAILY PLANET - Todd Scott/South Bound Band (r)</td>
</tr>
<tr>
<td></td>
<td>FRENCH QUARTER SUITES - The Bob Masbach Jazz Duo / The Scott Lane Jazz Trio (j)</td>
</tr>
<tr>
<td></td>
<td>HASTING'S PLACE - Entourage (r)</td>
</tr>
<tr>
<td></td>
<td>JOYCE COBB'S CLUB - Joyce Cobb &amp; Cool Heat (j)</td>
</tr>
<tr>
<td></td>
<td>MURPHY'S - Second Hand Pose (r)</td>
</tr>
<tr>
<td></td>
<td>NEWBY'S - Freeworld (r)</td>
</tr>
<tr>
<td></td>
<td>OASIS - Peperimint Sun (r)</td>
</tr>
<tr>
<td></td>
<td>PARAMOUNT BALLROOM - The Climates Silver Anniversary Show (r)</td>
</tr>
<tr>
<td></td>
<td>PATRICK'S - Reba &amp; The Russells with Jack Holder (c)</td>
</tr>
<tr>
<td></td>
<td>POPULAR LOUNGE - Exodus (r)</td>
</tr>
<tr>
<td></td>
<td>PROUD LARRY'S (Oxford) - The Urban Shake Dancers (r)</td>
</tr>
<tr>
<td></td>
<td>RP TRACKS - Sky Dogs (bl)</td>
</tr>
<tr>
<td></td>
<td>RUM BOOGIE CAFE - The Bel Airs (bl)</td>
</tr>
<tr>
<td></td>
<td>SLEEP OUT LOUIE'S - Bluebeats (rg)</td>
</tr>
<tr>
<td></td>
<td>STAGE STOP - Skin (r)</td>
</tr>
<tr>
<td></td>
<td>SWEETWATER - Take 2 (c)</td>
</tr>
<tr>
<td></td>
<td>T.G.'S - Danny Joe Bryant (c)</td>
</tr>
<tr>
<td></td>
<td>T.J. MULLIGAN'S - The Buonic (p)</td>
</tr>
<tr>
<td></td>
<td>T.J. MULLIGAN'S - The Jimmy Davis Band (r)</td>
</tr>
<tr>
<td></td>
<td>THE PLACE 2 BE - Bossman Haywood / Booker Brown (rb)</td>
</tr>
<tr>
<td></td>
<td>WILLIE MITCHELL'S - Bobby Rush (rb)</td>
</tr>
<tr>
<td></td>
<td>WILLIE MOFFATT'S - Mt. Moriah - Big Fish (r)</td>
</tr>
<tr>
<td>MON. - JUNE 27</td>
<td>B.B. KING'S BLUES CLUB - Preston Shannon Band (bl)</td>
</tr>
<tr>
<td></td>
<td>T.J. MULLIGAN'S - Big Fish (r)</td>
</tr>
<tr>
<td>TUE. - JUNE 28</td>
<td>MUD ISLAND AMPHITHEATRE - The Allman Brothers Band / Big Head Todd &amp; Monsters / Screamin' Cheetah Wheelies (r)</td>
</tr>
<tr>
<td></td>
<td>MURPHY'S - King Daddy (bl)</td>
</tr>
<tr>
<td></td>
<td>THE ORPHEUM - June Anderson</td>
</tr>
<tr>
<td>WED. - JUNE 29</td>
<td>616 - Peppermint Sun (r)</td>
</tr>
<tr>
<td></td>
<td>COCO LOCO - Big Fish (r)</td>
</tr>
<tr>
<td></td>
<td>FRENCH QUARTER SUITES - The Bob Masbach Jazz Duo (j)</td>
</tr>
<tr>
<td></td>
<td>MUD ISLAND AMPHITHEATRE - Traffic (r)</td>
</tr>
<tr>
<td></td>
<td>MURPHY'S - Shane &amp; Udo (ac)</td>
</tr>
<tr>
<td></td>
<td>OASIS - Half Pint (ac)</td>
</tr>
<tr>
<td>THURS. - JUNE 30</td>
<td>BLUES CITY CAFE - Preston Shannon (rb)</td>
</tr>
<tr>
<td></td>
<td>BULL AND BEAR - The Puddin' Heads (r)</td>
</tr>
<tr>
<td></td>
<td>CIRCLE CAFE - Eddie Harrison &amp; The ShortKuts (rb)</td>
</tr>
<tr>
<td></td>
<td>FRENCH QUARTER SUITES - The Bob Masbach Jazz Duo (j)</td>
</tr>
<tr>
<td></td>
<td>JOYCE COBB'S - Keith Sykes Songwriters Showcase (r)</td>
</tr>
<tr>
<td></td>
<td>Univ. of Memphis (Tiger Den) - Jungle Dust (j)</td>
</tr>
<tr>
<td></td>
<td>OASIS - Sound &amp; Fury (r)</td>
</tr>
<tr>
<td></td>
<td>POPULAR LOUNGE - Floyd The Barber (rb)</td>
</tr>
<tr>
<td></td>
<td>PROUD LARRY'S (Oxford) - Frank Frost (r)</td>
</tr>
<tr>
<td></td>
<td>STAGE STOP - Back Door Cyclops (r)</td>
</tr>
</tbody>
</table>
month's soapbox. Here's hoping for an even bigger and better Musicfest in 1995.

WELL, AS LONG AS WE'RE HERE:
Two of Sunday's Musicfest headliners stayed in Memphis for a few extra days to do some recording. Bob Dylan cut a few songs at Ardent, primarily intended for various upcoming tribute albums and compilations, while Beck rounded up the guys in DDT to back him up in a session at Sun. No definite word yet on release dates or plans, but we'll keep you posted.

BACK TO THE ISLAND:
May also kicked off another concert season at Mud Island, with a blistering Elvis Costello show starting things off in grand style on May 25. This month will see the following acts at the Island Amphitheater: Tanya Tucker and Diamond Rio on June 2, the Scorpions and The Poor on June 9, the Southern Spirit Tour (38 Special, Marshall Tucker Band, the Outlaws, Fabulous Thunderbirds, and Barefoot Servants) on June 10, the 2nd Annual Rhythm & Blues Revue (starring Al Green and the Manhattans) on June 11, Crosby Stills & Nash on June 15, the Neville Brothers and A.J. Croce on June 16, and Traffic on June 29.

The Allman Brothers Band will also be playing at the Island on June 28 in an abbreviated version of this year's H.O.R.D.E. tour. The Allmans, Big Head Todd & The Monsters, and Blues Traveller are headlining the 1994 H.O.R.D.E. caravan, but since Blues Traveller played at Musicfest last month, Memphis is only getting part of the package. Big Head Todd will open for the Allmans here, along with Screamin' Cheetah Wheels.

And looking ahead to the rest of the summer, the following dates are courtesy of Performance Magazine (and as always, are subject to change): the Doobie Brothers and Foreigner on July 6, Trisha Yearwood on July 9, James Taylor on July 27, Pantera on August 10, Jackson Browne and John Hiatt on August 14, and Chicago on August 25.

ON THE RADIO:
Remember when Memphis only had one rock radio station? Well, brace yourself for a long rock summer. Taking dead aim at longtime leaders Rock 103 are not one, but two new classic rock stations. First off, WYKL-FM 98.1 (formerly known both as Kool 98 and Oldies 98) changed over to Target 98, and has traded in the '60s pop oldies they used to play for vintage '70s rock. Also, a brand new station has signed on. WJWL-FM 92.9 is calling themselves Arrow 93, and will also be playing classic '70s rock.

And just to make things even more interesting, KFTH-FM 107.1 is being sold to local broadcasting maven Dr. George Flinn, who currently owns WHBQ-AM 560 and the city's first alternative AM station, WNWZ-AM 1430. Even though Flinn recently told the Commercial Appeal that KFTH would keep its urban adult contemporary format, local radio insiders point to his long-standing interest in modern music, predicting that he may decide to switch KFTH over to alternative rock and aggressively take on current kings of the hill 96X. Whatever happens, channel surfing should get quite interesting in the months to come.

By the way, WNWZ's popular evening deejays, Buzz Phillips and Eric "The Hit Man" Goose, are about to enter a second market. According to the Commercial Appeal, "The Eric And Buzz Show" will soon be simulcast nightly on KZQA-FM in Little Rock. If you're not familiar with the duo, you owe it to yourself to check them out. Always entertaining, and occasionally hysterical, Eric and Buzz are two of the best new talents that local radio has seen in quite some time.

MEMPHIS ON THE TUBE:
Local fave Todd Snider recently made his television debut on ABC's In Concert series. The show featured Snider and other Margaritaville recording artists performing live at Jimmy Buffett's Margaritaville Cafe club in New Orleans. Our very own Nancy Apple, better known as the Cadillac Cowgirl, was one of the subjects of a week-long series on fame and aspiring performers that videographer Terry LeCroix produced for Action News 5 on WMC-TV. She captured her at home, at work here at SR&R, and on stage at Crossroads. Kudos to both Nancy and Terry... And finally, don't forget to mark your calendars for Big Star's appearance on The Tonight Show on June 6. We also hear on the grapevine that Big Star's June 5 show at the Fillmore in San Francisco may have an announced surprise opening act: Counting Crows. Crows frontman Adam Duritz is an unabashed Alex Chilton fan, often performing in a Big Star t-shirt, and he has recruited Chilton as an opening act for part of the incoming Crows summer tour.

ODDS AND ENDS:
By now you've heard that Beale Street is changing its slogan to "The Crossroads of American Music," but we hear there may be another new addition to the Beale landscape soon. You may soon be seeing a statue of B.B. King there to greet tourists and locals alike.

Not too much to tell this month as far as local new releases go. Preston Shannon's debut album for the Bullseye Blues label has been pushed back a little bit, and is now expected in early July. It looks like the next major Elvis Presley reissue project will be a definitive gospel anthology; the two CD set is planned for the fall. And the German Bear Family specialty label is reportedly planning a massive CD box set (or possibly even a series of box sets) covering the early days of Sun Studio. Look for these hefty imports around the end of the year.

Blockbuster Music, the music retailing division of the video store megacompanty that already owns the Sound Warehouse, Tracks, and Turtle's music chains, is planning to open a handful of new Blockbuster Music Plus stores in Memphis. The first one will be in the old Dillard's building in Poplar Plaza, and is expected to open this summer. Also in the next few months, Sam Goody will be opening a large store downstairs in the Mall of Memphis. Until next month, that's what's shakin'...

— Howard Bannister
the crowd set new records for the greatest number of guitarists playing together, as well as the longest single performance of any one song. We here at SRR were kind of sorry to see that last record fall — the previous champ was a 65-minute version of “Shake, Rattle & Roll” that 532 guitarists in Santa Cruz pulled off a while back...

Some of the biggest names in alternative music — including Sonic Youth, Smashing Pumpkins, the Cranberries, Redd Kross, Matthew Sweet, Sheryl Crow, Bettie Seveert, Babes In Toyland, Shonen Knife and Grant Lee Buffalo — are contributing tracks to yet another upcoming tribute album. The musical legacy being celebrated this time around? The Carpenters. Look for it this fall.

on a solo album on Bum Rush Records with Archie Mitchell producing and engineering. Kim Baker is in the studio with Archie Mitchell producing and engineering for Bum Rush Records. 201 is still finishing up on their rap album for a Bum Rush Records release. Archie Mitchell is producing and engineering.

THE WOOD SHED After years of talking about it, Keith Sykes finally opened his own studio in beautiful picturesque Raleigh. Cutting songwriter demos for their publishing catalogs this month were Todd Snider, Steve Cobb, Danny Flowers, and Sykes himself. Sykes produced and engineered everything.
JUNE 11
MEMPHIS BOTANIC GARDENS - Kid's Quest - How Does Your Garden Grow?
LIBERTYLAND - Party Animals Weekend - Visit Tin Tin in person, local veterinarians will give pet care clinics

LECTURES

JUNE 2
NATIONAL CIVIL RIGHTS MUSEUM - Discover Greatness featuring Larry Lester from the Negro Leagues Baseball Museum

JUNE 9
BROOKS MUSEUM - Masterwork Lecture presented by Jay Gates from the Dallas Museum of Art

JUNE 23
NATIONAL CIVIL RIGHTS MUSEUM - Panel Discussion: Tracing A Dream - The Story of the Memphis Red Sox

MISCELLANY

EVERY DAY
MEMPHIS QUEEN - Sightseeing Tour (2:30 PM)

EVERY MONDAY
OVERTON PARK SHELL - Monday Night Movies & Music

EVERY THURS.
JAVA CABANA - Poetry Night
PARAMOUNT BALLROOM - Klub Country & Western Dancing

JUNE 3
JACKSON, TN - Sonny Boys Blues Festival featuring The Shadows / Three Blind Mice
NATIONAL CIVIL RIGHTS MUSEUM - Documentary: A Hard Road To Glory hosted by Arthur Ashe.
PARAMOUNT BALLROOM - Special Olympics Awards Banquet
THE ORPHEUM - Casablanca (cartoon: Cat's Bah with Pepe Le Pew)

JUNE 9
NATIONAL CIVIL RIGHTS MUSEUM - Culture In The Courtyard - Guest performances

JUNE 10
THE ORPHEUM - Say Window (cartoon: Dog Pounded with Tweety)
PARAMOUNT BALLROOM - Swing & Ballroom Dancing

JUNE 12
PARAMOUNT BALLROOM - Great Ballroom Dancing with the Memphis Jazz and Blues Orchestra

JUNE 16
NATIONAL CIVIL RIGHTS MUSEUM - Culture In The Courtyard - Guest performances

JUNE 17
BROOKS MUSEUM - A Celebration at the Brooks Bandstand / Big band dancing at the Grand Ole Opry
PARAMOUNT BALLROOM - Regional Medical Center Talent Show
THE ORPHEUM - From Here To Eternity (cartoon: Fast & Furryous with Road Runner & Coyote)

JUNE 18
LIBERTYLAND - World's Largest Pizza Party
MEMPHIS ZOO - Toyota Zoo Grass / Jacques Elennie / The Zydeco Farmers

JUNE 19
LIBERTYLAND - WLOK Gospel Show / Father's Day (free admission for Dad)
MEMPHIS BOTANIC GARDENS AT AUDUBON PARK - Father's Day At The Gardens with the River City Community Band

JUNE 23
NATIONAL CIVIL RIGHTS MUSEUM - Culture In The Courtyard - Guest performances

JUNE 24
THE ORPHEUM - Topper/The Thin Man (cartoon: Fastest with the Mostest with Road Runner)

JUNE 25
PARAMOUNT BALLROOM - Memphis Bop Club Dance to benefit the Ronald McDonald House

JUNE 26
OVERTON PARK SHELL - Squash Blossom 15th Birthday Party with Jesse Brownfield / The Campfire Boys with Brenda Patterson

JUNE 27
MEMPHIS BOTANIC GARDENS AT AUDUBON PARK - Candlelight Tours Of the Japanese Gardens

JUNE 30
NATIONAL CIVIL RIGHTS MUSEUM - Culture In The Courtyard - Guest performances

SPORTS

EVERY MONDAY
MID-SOUTH COLISEUM - Wrestling

THEATRE

JUNE 2-5, 9-12, 16-19
THEATRE MEMPHIS - Don't Dress For Dinner

JUNE 3-5, 10-12
CIRCUIT PLAYHOUSE - Lips Together, Feet Apart

JUNE 3-5, 9-12, 16-19
GERMANTOWN COMMUNITY THEATRE - Nunsense II

JUNE 10-11, 16-18
McCOY THEATRE (Rhodes College) - The Music of Jerome Kern devised and directed by Bennett Wood Musical direction by Tony Lee Garner

JUNE 16-19, 23-26
HARRELL PERFORMING ARTS THEATRE - Morris - The Musical Moose

JUNE 17-19, 23-26, 30
PLAYHOUSE ON THE SQUARE - Smoke On The Mountain

JUNE 18-19
THE ORPHEUM THEATRE - Only The Strong

JUNE 24-26
CIRCUIT PLAYHOUSE - Speed Of Darkness

LAUGHTS

EVERY TUESDAY
COMEDY ZONE - Overton Square Pegs Improv Group
CRAZY LARRY'S - Shimmy's Comedy All-stars

EVERY THURS.
ESTHER'S ON THE SQUARE - Que & Company

JUNE 1-5
LAUGH FACTORY - Adam Ferrara

JUNE 3-5
COMEDY ZONE - John Henton

JUNE 6-9
COMEDY ZONE - Etta May

JUNE 8-12
COMEDY ZONE - Captain Rowdy

JUNE 14-26
COMEDY ZONE - Hypnotist Ricky Kaimon

JUNE 15-19
LAUGH FACTORY - Steven Kravitz

JUNE 21-25
LAUGH FACTORY - Torian Hughes

JUNE 28-JULY 3
LAUGH FACTORY - Ray Woodruff and the Kool-Aid man will be on hand
Okay, so Cheap Trick hasn’t made an album that’s really mattered in over a decade. You still gotta love the fact that they’re still out there plugging away, still playing live shows that have all the energy of their early (and best) albums, and then some. It’s enough to make you approach each new album with the sincere hope that maybe this will be the one to put them back on top.

Well, the good news is that one of the band’s two new albums does capture the old magic. The bad news is that they had to go back to 1978 to do it. Budokan II is taken from the same Japanese shows that produced their legendary Live At Budokan album, and it’s every bit as intoxicating as the original. Comprised mainly of songs from Color and Heaven Tonight, Budokan II captures the group at their best. This is the Cheap Trick that everyone knew and loved, and even though this material is over 15 years old, it still sounds fresher than most current albums from bands half their age.

Unfortunately, it also sounds fresher than Cheap Trick’s latest studio album, Woke Up With A Monster, the band’s first new project in four years, continues the holding pattern that we’ve come to expect from their records: two or three keepers, a power ballad or two, and way too much filler. Compared to their last few albums, this one is actually a slight improvement; indeed, it may be the band’s best try since One On One. Taken on its own terms, it’s a decent enough summer rock record. But it’s gonna end up in my CD player a lot less than Budokan II.

**Randy Travis**

*This Is Me* (Warner Brothers)

Damn, just when you’re about to give up on Randy Travis and ship him out to Branson, he turns around and puts out what just may be the best album of his career. Every single thing about this album works, from the superb song selection to the impeccable playing and production. And through it all, Travis’ down-home singing is so warm and familiar, it makes Tom Bodett sound like Sam Kinison. Country music seldom gets better than this.

**Beastie Boys**

*Ill Communication*  
(Grand Royal/Capitol)

What’s wrong with this picture? Seven out of this album’s twenty tracks are instrumentals, adding up to a full third of the total playing time. Mike D contributes two quickie hardcore punk throwaways, while Adam Yauch (MCA) devotes two preachy songs to his newfound Tibetan spirituality. And other than that, there’s almost nothing that you haven’t heard before (and heard better) on Paul’s Boutique or Check Your Head. Is that what you were hoping for out of a new Beastie Boys album? Me neither.

**Bill Lloyd**

*Set To Pop* (East Side Digital)

Formerly of the country duo Foster & Lloyd, Bill Lloyd has always been one of power pop’s best kept secrets. His first solo album, Feeling The Elephant (an independent release that was reissued on CD in 1990) only hinted at what he was capable of. Set To Pop, however, is one of the most solid pop albums that anybody has turned out in several years. Juggling all of the usual influences (early Beatles, Big Star, etc.) with ease and finesse, Lloyd is actually turning out to be sort of a Nashville version of Marshall Crenshaw—they’re both able to write songs and make records that instantly sound like the records you grew up with, while still coming across as vibrant and vital. And Crenshaw’s even on the guest list for this record, along with Al Kooper, Jody Stephens of Big Star, and Garry Tallent from the E Street Band. Absolutely essential cruising music for a long hot Memphis summer.

**A. J. Croce**

*Private Music*)

Yes, he is Jim Croce’s son, but don’t jump into this CD expecting another Julian Lennon “Honor Thy Father” tribute. Not only is A.J. Croce one hell of a songwriter and singer in his own right, he’s also a terrific piano player. And when you throw in such gifted session musicians as T-Bone Burnett (who co-produced the album), Benmont Tench, Robben Ford and Jim Keltner, not to mention the occasional horn section, you end up with a modern-day Tin Pan Alley album that puts Harry Connick, Jr. to shame. Somewhere up in heaven, I’ll bet that proud poppa Jim is passing out cigars and CD’s to Hoagy Carmichael and Professor Longhair.

[Note: A.J. Croce will be opening up for the Neville Brothers at the Mud Island Amphitheatre on June 16.]

— Steve Walker
TEISCO
beach. Better buckle up though — the king of el-cheapo guitars is Caddy and head on out to boogie yellow polka dot bikinis, grab a Tennessean at 90 nriles plus, occasionally screeching to a halt for some down home blues that would even make the late Albert King hang ten.
— Nancy Apple

NEW IN THE BINS

Just like the motion picture industry, the record biz has been saving some of its big guns for summertime. The first big new music day of the summer looks to be June 7, with new albums from Boston, Stone Temple Pilots, John Mellencamp, Vince Gill, House Of Pain, David Sanborn, and Patti LaBelle tentatively scheduled to be released. The red vinyl LP version of the much-anticipated Kiss tribute album will also be out on the 7th, with the CD and cassette to follow on the 21st.

On June 14, look for new releases from Spin Doctors, Arrested Development, Tony Bennett (taken from his MTV Unplugged show with guests k.d. lang and Elvis Costello), Joan Jett & the Blackhearts, and the current hot buzz band in modern rock circles, Blur.

Other artists with albums hitting the stores in June include Beck (yet another indie label release), Stevie Nicks, Alice Cooper, Michael Hedges, Dick Dale, Mose Allison, Dixie Dregs, Seal, Take 6 (now recording with musicians), Peabo Bryson, Roxette, Suicidal Tendencies, Helmet, Kyuss, Ride, Lush, Saint Etienne, Freedy Johnston, Dan Hicks, Roomful Of Blues, Kristen Hall, and Youssou N'Dour. Live albums are also due this month from Leonard Cohen, David Crosby, and Neil Diamond.

Other than Vince Gill, the big country album in June will be Alan Jackson's Who I Am, due June 28. But don’t count out Tammy Wynette just yet — she’ll be standing by quite a few men on her upcoming duets album, including Aaron Neville, Sting, Elton John, Lyle Lovett, Smokey Robinson, Cliff Richard, and Joe Diffie. It’s also scheduled for the 28th. Other country new releases this month include Sammy Kershaw, Chet Atkins, Billy Dean, and Lari White.


June is also going to be a great month to get funkened up. Polygram is continuing their successful “Funk Essentials” series on the 7th with new Greatest Hit compilations from the Gap Band, Kool & The Gang, Kurtis Blow, Barry White, George Clinton’s girl group Parlet, and a new collection of rare singles from various artists.

Clinton’s partner in funk, Bootsy Collins, is also getting set for a busy month — he is featured prominently on two of the upcoming five new releases from Rykodisc’s Black Arc series. Conceived by producer Bill Laswell, this series brings the spirit of P-Funk fully into the 90’s and features many original Funkadelic musicians. Bootsy kicks off the series with a visit from his new alter-ego Zillatron; Lord Of The Harvest promises to be a typically twisted Bootsy concept album. Collins also plays bass on Hardwire, the new album from Third Eye, a power trio that also includes Buddy Miles on drums and Steve Salas on guitar.

Black Arc is also putting out an album by the Buddy Miles Express, which teams the veteran drummer up with various P-Funksters — Hell And Back also reunites Miles with former Band Of Gypsies bassist Billy Cox on a few tracks. The other new Black Arc releases are O.G. Funk’s Out Of The Dark and Slavemaster’s Under The Six. Look for all five on June 14. And in July, look for a new two-disc set from Bootsy’s New Rubber Band on Rykodisc, as well as a Warner Brothers “Best Of” compilation that will cover Collins’ late ’70s heyday.

In other reissue news, Motown will be releasing a newly remastered version of Marvin Gaye’s classic What’s Goin’ On with new liner notes and special limited-edition packaging. There will also be a four-disc Gaye box set available, which will feature remastered versions of Let’s Get It On, I Want You and Trouble Man, along with a fourth disc of rarities.

Also due out in June or July are multi-disc retrospectives of The Who, Steve Miller, Elmore James, Humble Pie, Kansas, Blue Oyster Cult, Blood, Sweat & Tears, Electric Light Orchestra, Mose Allison, Hank Crawford, and John Cale. Single disc compilations will be released on Booker T. & The MG’s, Carla Thomas, INXS, Split Enz, The Move, American Breed, Blackfoot, George Duke, Hiroshima, Tony Orlando & Dawn, Johnny Van Zant, and Wet Willie.

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

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

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

FEMALE FIDDLE/BACKGROUND VOCALIST Rumor has it that there is a great female fiddle/background vocalist out there in the MSu area. Would like to see if you would be interested in playing original country inspired music with band and also acoustical gigs. Also looking for other misc. instruments and upright bassist for acoustical revolving band member gigs. Please call Nancy Apple, a.k.a.

the Cadillac Cowgirl after 6:30 pm at (901) 382-5693. 5/94

ENTERTAINMENT BOOKING AGENTS/LOCATORS NEEDED! Join America's largest entertainment agency network. No experience required. Full or part-time. Full support. Free information. Contact: Night, Box 961, Marinette, WI 54143-0961. 8/94

AL'S HARMONIC SALON DIGITAL MULTITRACK / DAT MIXDOWN MEGA MIDI 16 Track / 76 Channel Inputs - Semi Automation / Outboard Gear Galore Unlimited MIDI Track Rates start at $20 an hour (901) 276-6590 12/94

WANTED: Drummer with vocal ability a plus to complete country/rock band! In vein of Garth, Tritt, Kentucky Headhunters, etc. Serious calls only (901) 437-3997. 6/94

WANTED: Greater Pleasant Hill M.B. Church, located in the Binghampton area of our city, is currently seeking musician. He or she must be able to teach music, must be skilled on organ and piano, must be dependable, ability to read music a plus. If interested, contact Debra McMullen (357-0494), Lisa Rone (795-0554), or call the church (452-8742). 6/94

STERN AUDIO CONCEPTS Professional sound at reasonable rates. We meet your sound and lighting needs. Call Jeff at 342-7344. 8/94

TALENTED rock & roll vocalist seeking band to sing Jackson Browne, Clapton, REM, Lynyrd Skynyrd type music. Not a heavy metal vocalist, just a good old rock & roll singer. Call Allan at 525-4952. 6/94

WANTED Singer for original recording project. Dark, pensive and underground. Call Ringo Jukes 272-2170. 6/94

BASSIST who can sing lead, 24, long hair, thin. Alternative to metal, tech. Can relocate. Send tape and photo to Chris, 272 Collingswood Road, Fairless Hills, PA 19030. 6/94

ELW MANAGEMENT is currently searching for bands in West Tennessee to develop and shop in New York City. Send press kit/demo to P.O. Box 17818, Nashville, TN 37217 (615) 361-4624. Please be professional. 6/94

ALEXIS 16 Drum Machine, new in the box. $225 or trade for a bass. Call Alan at 366-1025. 6/94

BROOM MEETS PEARL Interested in serious working situation. Into swing, jump, funk, rockabilly, Texas blues and a tough of jazz. Into travel. Will relocate for right situation. Call 1-704-843-5246. 7/94

HEY YOU HEATHENS Mike Nelson wants you to call him back. You know how shit happens, he lost your number, he didn't get the message, his dog peed on it, please call him back. He is really interested etc. Call his service at 732-8910. 7/94

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

YES! Run my ad! Enclosed is my check or money order for $________

MAIL TO SR&R, 1725 B Madison, Memphis, TN 38104

---

BLUE NOTE

Continued from page 5

time stealing licks from these guys during the 1960s. While some might question the necessity of three versions of the title track on one CD, just listen to the versions back to back for a better appreciation of the individual approaches these artists brought to their material.

Finally, from the MCA/Chess and MCA/Duke vaults come Bobby Blue Bland's Turn on Your Love Light and Clarence "Frogman" Henry's Ain't Got No Home. Bland's two CD set features several unreleased cuts from the early 1960s and presents Bland at his smoothest. Fans of the "soul grunt" may be dismayed that that vocal barnacle doesn't appear here, but this is Bland at his best. Frogman Henry is of course best known for doing the frog voice and the girl voice, but he was also a quite passable R&B/jump blues bandleader. Unfortunately, this CD has a certain sameness that makes you appreciate the inner photo of Henry with the Beatles in 1964 as much as you do the music.

— B. B. Bean

Editor's Note: Due to an editorial error, we mistakenly left out a key word from B.B. Bean's discussion of the Handy Awards in last month's issue. The phrase that read "the near-loss of the awards show to Chicago" should have read "the rumored near-loss of the awards show to Chicago." We apologize for any confusion.

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

Name ____________

Address ____________

City, State, Zip ____________

Send Your Check or Money Order To: Shake Rattle & Roll, 1725 B Madison, Suite 3, Memphis, TN 38104

---

30 JUNE 1994 Shake Rattle & Roll
Rockingchair Recording Studios offers a comfortable and creative working atmosphere, combined with state-of-the-art equipment and an advanced staff.

The New Alternative
Hear the Difference

Contact Mark:
(901) 276-8542 • FAX (901) 276-8546
1711 Poplar Ave.
Memphis, TN 38104
POP TUNES Record Shop
MEMPHIS OWNED SINCE 1946
SALE GOOD THRU JUNE 19th 1994

CASSETTE
$7.99
COMPACT DISC
$11.99

$2.00 OFF COUPON
CLIP AND SAVE
BRING THIS COUPON TO ANY POP TUNES AND GET $2.00 OFF ANY REG. PRICED CASSETTE OR COMPACT DISC ($9.79 OR ABOVE) ONE COUPON PER PERSON - NOT GOOD WITH ANY OTHER COUPONS OR DISCOUNTS. GOOD THRU 6/30/94

DOWNTOWN  EAST  SOUTH  HICKORY RIDGE
525-6348  324-3855  346-7172  794-0883
HORN LAKE  COLLIERSVILLE  LAMAR
342-5896  854-5418  744-0400