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JULY 1994

Memphis Music... and Beyond

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CALIFORNIA GOT A BIG TASTE OF THE MEMPHIS SOUND RECENTLY, WHEN MANY OF OUR CITY’S FINEST MADE THE TREK TO LOS ANGELES TO CELEBRATE THE OPENING OF A SECOND B.B. KING’S BLUES CLUB (THE FIRST BEING RIGHT HERE ON BEALE STREET). THE NEW VENUE WON’T BE OPEN FOR BUSINESS UNTIL LATTER THIS MONTH, BUT SINCE B.B. IS ABOUT TO EMBARK ON A EUROPEAN TOUR IT WAS DECIDED THAT THE BASH WOULD TAKE PLACE A LITTLE EARLY.

In addition to King himself, local notables participating included the Memphis Horns, Little Jimmy King, Eric Gales, Isaac Hayes, and Rufus and Marvell Thomas. Also in attendance were Billy Preston, Maria Muldau, Diane Schuur, Sam Moore, Mavis Staples, J. Blackfoot, and Memphis Convention and Visitor’s Bureau frontman Kevin Kane. Even Priscilla Presley made the scene.

Showing more than a little chutzpah at the celebration was Isaac Tigrett, who attended sporting a House Of Blues baseball cap! House of Blues, you see, is the name of another new L.A. blues club, which Tigrett just happens to co-own. If B.B.’s new club takes off as quickly as House Of Blues did, this could just turn out to be the hottest thing to come out of Memphis since Fed Ex.

**Club Beat**

A new nightclub called Denim & Diamonds has opened on Winchester, and it’s primarily a country music venue. The club, which also features a western apparel shop, is open for all you boot scooters five nights a week, with an all ages Modern Music format on Sunday nights and Dance/Techno on Tuesdays. They’re hoping to have live acts in D&D by September, but no specifics are available yet.
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By Steve Walker

ROB AND FAB UPDATE:
In case you were wondering how the guys in Milli Vanilli were doing, this should give you a pretty good idea. The latest issue of Goldmine, a magazine catering to record and music collectors, features a full page ad from a company called Smogtown Records in California. Available for sale in the ad, among various autographed items and other collectibles, are Milli Vanilli's various platinum and gold record awards (most personally inscribed by Rob Pilatus and/or Fab Morvan), as well as several other trophies and plaques that the infamous duo won during their fifteen minutes of fame. Even their three American Music Awards are up for sale — although everything else has a set price between $75 and $200, the AMA trophies are being auctioned off, with a minimum bid of $1200 each. (Gee, it's too bad they had to return their Grammy — I wonder how much it would get?) If all of this stuff doesn't sell here, look for one hell of a garage sale in the months to come.

TRIBUTE MANIA:
Record companies are practicing their lemming act again, as the next several months will see a flood of tribute albums hitting the stores. Aside from the way-cool Carpenters tribute we told you about last month, look for upcoming releases celebrating the music of Led Zeppelin, Van Morrison, Neil Young, Leonard Cohen, Richard Thompson, Arthur Alexander, Arthur Lee & Love, Blondie, and Marc Bolan & T. Rex. There is also a Lynyrd Skynyrd tribute album due in August; like the recent Eagles effort, it will feature country artists who have been influenced by the legendary Southern rock group. And while it's not exactly a tribute album, look for a new version of /.../this Christmas from the Indigo Girls, reportedly with Emily Saliers as Mary Magdelene, Amy Ray as Jesus, and the usual Athens suspects filling out the cast.

SHORT TAKES:
Former Eagle Randy Meisner is apparently a little miffed about not being included in the current reunion tour. He recently told a Nebraska newspaper that even though he played bass with the band for six albums, "they act as though I never even played with them." (The band opted for Timothy B. Schmit, who played bass on The Long Run..."
Meisner goes on to say that if the band would like him to sit in for a few songs, he’d love to do it. Hint to Randy: complaining to the Scottsbluff, Nebraska Star-Herald is probably not the best way to kiss up to Don Henley and Glenn Frey.

Skid Row vocalist Sebastian Bach recently spoke out against Kurt Cobain, complaining that he is getting tired of the constant comparisons between John Lennon and the late Nirvana leader. “John Lennon was a father and a man. Kurt Cobain killed himself before he had the chance to become either,” Bach is quoted as saying. He went on to add that while Lennon championed peace and unity, Cobain sang about apathy and may have glorified suicide for a whole generation. And while Bach admits that Cobain is a “incredibly gifted” songwriter, he says that Nirvana’s output of four albums pales next to Lennon’s body of work spanning “almost four decades.” (Check the math again, Sebastian — the Beatles started in the early ’60s and Lennon was killed in 1980).

Now here’s a interesting mental image. The Miami Herald reports that Gloria Estefan has finally succeeded in getting pregnant. After the singer recovered from the broken back she received in a 1990 bus accident, she consulted pregnancy experts, took fertility shots, and even stood on her head after having sex with her husband Emilio.

A new dance craze may be just around the corner...

Primal Scream was briefly arrested in San Antonio, Texas after he and a few members of the band’s crew were found skinny dipping in the San Antonio River. Robert “Throb” Young was charged with public intoxication, and was released later that day after paying a $300 fine... It looks like Uncle Tupelo is finished. The group’s main creative duo of Jeff Tweedy and Jay Farrar has split up, although Tweedy has already formed a new band called National Dust that features most of the rest of the UT members. Farrar is also forming a new group, and already has a record contract.

The Rock Bottom Remainders, a loosely knit band made up of best-selling authors like Stephen King, Dave Barry, Matt Groening, Amy Tan, Dave Marsh and others, made one of their rare live public performances in Los Angeles recently. Joining them on stage for an encore? None other than Bruce Springsteen... And finally, a New Orleans advertising executive offered to donate $50,000 to charity if the Rolling Stones would let him play bass for one song in an upcoming concert. Herb Montalbano Jr. was turned down by the Stones’ handlers, but he gave the $50,000 to local charities anyway.
THE POWER HOUSE  Pete Pedersen, producer for Peter Buck Productions cut a new Adventure River spot which is now airing on most of the local networks. Meanwhile, Baker & Associates cut several jingles for both regional and national markets. Jazz-gospel artist Anthony Walker completed mixes for his cass-single which should soon be available through Mississippi Boulevard Christian Church. The Tennessee Mass Choir cut four tunes to be released within the next month. Jimmy Cunard cut the bass lines, Jason Clark added Hammond B-3 and brother Derrick Clark worked the keyboards while also producing the 60-voice choir. Steve Hauth and Neil Krauss engineered these sessions as well as all those mentioned above.

MILEAGE RECORDING  Live Nature from Starkville, Mississippi, recorded an alternative album. Mike Elledge produced and engineered. One Voice, a gospel trio is starting an album. Elledge is producing and engineering. The Sensational Southern Nightingales are working on their third album with Elledge producing and engineering. Reverend Charles Miller is tracking with producer William Brown for upcoming release. Elledge is engineering.

MID-TOWN RECORDINGS  Little Dickie Dean completed his self-produced record for Icehouse. Jim Medlin engineered. Jeff Chaz is cutting blues demos with Medlin working behind the console. The death-metal rockers Epoch Of Unlight recorded five songs for independent release. Medlin engineered.

ARDENT RECORDING  Memphis’ own Neighborhood Texture Jam began tracking in Studio A for their long-awaited follow-up to 1993’s Don’t Bury Me In Haiti, to be released this Fall on Ardent Records. Jeff Powell is co-producing with the band and engineering, Mike Kennedy is assisting. Dillon Fence completed overdubbing and mixing their third album for Mammoth Records in Studio B. Mark Freegard produced and engineered, Jeffrey Reed assisted. John Hampton has been busy at the mixing board. He mixed Liberty Records artist Noah Gibson, with Steve Gibson producing and Erik Fleetrich assisting. Hampton also mixed a track for Travis Tritt for inclusion on MCA Records’ upcoming “Salute to Lynyrd Skynyrd.” Gregg Brown produced, Fleetrich assisted. And finally, Steve Wiggins tracked demos in Studio C. Dana Key of the DeGarmo & Key Band produced, Skidd Mills assisted.

EASLEY RECORDING  Music released this month from Easley Recording includes the new CD/picture disk on Safehouse, Southern Culture On The Skids, “Ditch Diggin.” Read more explaining about those Grifters in the current Spin. The Laughing Hyenas from Detroit recorded an album for Touch And Go Records. Davis McCain and Doug Easley engineered. Uncle Tupelo, now being called Wilco, returned to record for Sire Records. Also, Syd Straw, formerly of the Golden Palominos, used Wilco for cutting material also for Sire. Brian Paulson produced. Jim Duckworth recorded more songs and mixed with Mr. Jim Spake. Dennis Gurley continued working on material with help from Easley and McCain on guitars and vocals. Nimbus The Great from Dallas, Texas came back to record three songs for shopping. The Bloodless Cooties from Little Rock burned through a bunch of songs with McCain engineering. Mike Donovan cut two songs for a 7”.

ARP PRODUCTIONS  The “Country Boy” K. B. Loch and South Circle have been working on their upcoming release. Cazearei co-produced with the band and engineered. Kim Winwood is cutting a maxi-single. Cazearei produced and engineered. M. C. Sid is cutting hip-hop gangsta demos with Cazearei producing and engineering.

AL’S HARMONIC SALON  Alternative blues-rockers Eldridge Ersatz cut and mixed six more self-produced songs to add to their already impressive compilation. Jeff Rust engineered. Mash-O-Matic was also back in mixing three of six songs recorded earlier at AHS. Clint Wagner produced and Alan Hayes engineered. Andrew Jackson produced a rap single on Levertus Davis. Rust engineered. Jackson also continues pre-production work on New Day recording artist Damascus with Hayes assisting.

ROCKINGCHAIR STUDIOS  John Ingram cut and mixed another publishing demo. Ingram produced and Alan Mullins engineered. The Seventh Dimension Blues Experience recorded four songs live to two-track. The band produced with Mullins engineering. Andrea Wiebert cut and mixed two demos. Wiebert produced and

In The Studio

In The Studio is open to all area studios. Shake Rattle & Roll reserves the right to edit all entries. To ensure your studio is included, please write or call. FAX number available. Deadline for the August issue is Friday, July 15th.

Album Release Party

Friday July 8, 1994

10:00 PM

Omni New Daisy Theater
On Historic Beale St.
Mark Yoshida engineered. Dynamo Hum returned to record more songs for their album, “Gravelsauce” on Pluto Records. The band produced with Yoshida engineering. blank blank cut and mixed two songs for Ticketmaster Showcase entry. The band produced and Mullins engineered. Fu Man Chu also recorded their Ticketmaster entry in Studio B. The band produced with Mullins engineering. The Fabrications were in Studio A to cut and mix three songs. The sessions were produced by Gilbert Garcia, Rob Crockett and Danny Davidson. Mullins engineered. Stephen Surrell was in Studio B to cut some country demos. Surrell produced and Yoshida engineered. Gospel recording artist Sherman Andrus was in Studio A to mix for an upcoming live album. Mark Pickins produced with Yoshida engineering. luvjunkie returned to Studio A to add three more songs to their package currently drawing major label interest. The band and Yoshida produced, with Yoshida engineering. The Incidentals keep coming back for more. They’re recording multiple songs with Mullins engineering and co-producing with the band. Pophead was in to record for their album to be released on 4,000 Holes Records out of Spokane, Washington. Yoshida engineered and co-produced with the band.


315 BEALE Alberto Walker is overdubbing vocals with Sanchez Harley producing and Mike Iacopelli engineering. O’Landa Draper and the Associates continues to cut for upcoming release. Camp Rock ‘N Roll recorded with Skip McQuin producing and Greg Archilla engineering.


DELTA SOUND Lee Catherine Lackey, a songwriter from Arkansas State, recorded demos with Deak DeCamp arranging and Ken Laxton producing. Bill Haney, Jerry Hayes, and Mixon, Dedman & Marrs all continue to self-produce songwriter demos for label shopping. Laxton is engineering.

INSIDE SOUNDS Wally Ford continues overdubbing his project. Ford is co-producing with Eddie Dattle and Rick Caughron who is also engineering. Richard Hite produced A Weekend In Memphis, which included harmonica player Blind Mississippi Morris, Hite on bass, former Yardbird drummer Jim McCarty, Robert Knighthawk and Fabulous Thunderbird Gene Taylor on keyboards. Singer/guitarist Danny Lancaster and Brad Webb also played.
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In view of the microscopic attention the press has been giving lately to the predicament of O.J. Simpson and the circumstances he is now facing, Videodrone felt compelled to offer readers information that other sources have overlooked. Since Simpson is a newcomer to the prison experience, Videodrone has uncovered movies that could provide some insight into his current surroundings. Prison settings offer a variety of stories for the discriminating renter, and what follows are a few that Videodrone has remembered. The list doesn’t include either women prison movies or POW films, since each of those really qualify as a genre in and of itself.

It’s doubtful that anyone would be recommending Midnight Express to Simpson, especially in view of his current state of depression. Though if he thinks he’s got it bad, Midnight Express could give him new perspective: a stateside slammer is practically Club Med compared to some overseas prisons. This 1978 film starring Brad Davis, Randy Quaid and John Hurt is based on the true-life story of American Billy Davis, who was caught and jailed in a Turkish prison for drug-smuggling. Davis spent five years enduring the violence before he was released. Oliver Stone won an Academy Award for the screenplay before he began obsessing about Vietnam.

Another true story Simpson might want to overlook is the very recent In the Name of the Father, in which Daniel Day-Lewis portrays Gerry Conlon, who was imprisoned for fifteen years in England for a terrorist bombing he had nothing to do with.

Kiss of the Spider Woman put an Academy Award in the hands of William Hurt. This 1985 adaptation of Manuel Puig’s novel co-stars Raul Julia in a pre-Addams Family drama as a political activist sharing a South American prison cell with the gay Hurt.

On the other hand, Simpson could possibly be interested in seeing An Innocent Man, the 1989 film starring Tom Selleck as an innocent man believed by cops to be a drug contact. As Jimmie Rainwood, Selleck’s perfect life is shattered when he isjailed and has to endure the not-so-pleasant aspects of prison life before the nightmare ends. It’s almost as hard to believe Selleck as a prisoner as it is The Juice.

However, if Simpson is convicted and imprisoned, he might find some inspiration in 1979’s Escape from Alcatraz, starring Clint Eastwood and directed by Donald Siegel. This movie is another true story about the 1962 breakout from the prison from which no one had ever escaped. Trivia fans will also spot Danny Glover making his film debut.

For further inspiration there’s Papillon, the 1973 film starring Steve McQueen and the young Dustin Hoffman. This one depicts Henri Charriere’s escape from Devil’s Island.

Just to lighten things up would be the widely-seen Stir Crazy, the 1980 comedy starring Gene Wilder and Richard Pryor, which remains one of the latter’s best. Totally silly, but still funny, the cast includes no less than Sidney Poitier, JoBeth Williams and Craig T. Nelson. Also funny, but maybe a little too close to home for O.J. would be 1973’s The Longest Yard, in which convict Burt Reynolds is a former football pro leading the prison team to victory over the warden’s group. That’s one team The Juice would probably like to avoid hooking up with.

— Cara McCastlain

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In terms of our musical culture, what does Beale Street represent today? Proof positive that poet William Carlos Williams was right — the pure products of America do go crazy. Especially after the bulldozers, politicians, and developers stick their hands into the cart.

Beale Street as a vital center of culture and music is dead. Just like Elvis Presley and "whites only" drinking fountains, it is gone forever. Of course there still is a Beale Street today, but it has little to do with the one depicted in museum exhibits, or described in tomes like *The Encyclopedia of Southern Culture*. The only genuine item that endures from Beale's spectacular past is Schwab's Dry Goods. That and maybe a few ghosts.

More than a few lament the passing of the original Beale street. And more than a few look upon its current incarnation as a blasphemous, dollar driven Frankenstein; culture warped and pummeled into commerce.

But the painful truth is that Beale Street would have most likely continued to rot after the urban renewal of the early 1970s, had not some enterprising merchants discovered that "Gee, there's money to be made here!"

It is a painful catch-22; but in order to be reborn and survive Beale Street had to become commercialized. There are only so many tourists willing to flock to a mausoleum, Graceland notwithstanding. So Beale, like it or not, is the way it is out of necessity, to stay alive.

Which begs this question: Beale's legendary status was built on a foundation of music. But in today's sea of commerce and tourism, is there any art left? Or is the new sound of Beale really nothing more than bartenders pouring drinks for tipsy convention-ers?

Make no mistake about it, there is no shortage of schlock entertainment on Memphis' most famous of avenues. But there are some on the street trying to be more than just xerated echoes of the past.

Two contemporary artists who perform regularly on Beale Street today are Little Jimmy King and Preston Shannon. Both are more than just nightclub entertainers. They are also recording artists in their own right, each with product available at record stores across the country. Little Jimmy King's *Something Inside of Me* album was released in May, while Preston Shannon's *Break the Ice* is due in stores this month. For better or worse, these two musicians represent the sound of Beale street today.

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**LITTLE JIMMY KING**

"The times change on you."

— Manuel Gales, a.k.a. Little Jimmy King

If he's not out on tour or holed up in a recording session, chances are very good that Little Jimmy King is onstage at a Beale Street nightclub tonight. Though still a stranger to many of the visitors that pass through Beale, this Memphian's star continues to rise. Little Jimmy King has been praised by some of the biggest names in the industry, including B.B. King. Recently, Little Jimmy King was flown out to Los Angeles to participate in the opening gala for B.B. King's new
But when you hear Little Jimmy King's new album, the primary musical reference isn't Albert King, though his "Can't You See What You're Doing" is covered. Instead, two other departed guitar greats loom larger: Stevie Ray Vaughan and Jimi Hendrix. (It should be noted, however, that both of these legends were Albert King disciples.) Part of the Vaughan influence can be explained by the presence of former Vaughan sidemen on the new album, bassist Tommy Shannon and drummer Chris Layton. But King considers himself a "modern blues guitarist" and can be somewhat choosy about what songs he'll put his artistic stamp on.

"They wanted me to do a song by Howlin' Wolf," King disclosed. "Something about eating more beans. But I told them it wasn't my style, you know. (Editor's note: King may be referring to "Back Door Man," a song usually associated with Howlin' Wolf, but written by Willie Dixon.)"

There are two other cover songs on "Something Inside Of Me." The title track is a credible rendition of an Elmore James song, "Tackling Strange Brew" (by the British hard rock band Cream) on the other hand, results in a serious misfire. As an example of rock musicians interpreting the blues, this song would seem more at home with King's brothers in the more rock oriented Eric Gales Band.

But even though the Cream cover doesn't work, one can understand why it's here. Although King was exposed to the blues in his youth, it obviously wasn't his only influence. Other styles were obviously closer to the preferences of his generation. After all, it wasn't "Dust My Broom" that Manuel Gales played at the Colonial Junior High talent show, but Jimi Hendrix's arrangement of "The Star Spangled Banner."

The rest of Something Inside of Me consists of songs that don't offend or astound, the overall effect is that this is in general a workaday sort of modernized blues album. King is a competent vocalist, and his guitar work is solid; but the results are unexceptional. Musically Something Inside of Me suggests King is still searching for his identity, and hasn't quite gotten there yet.

But a number of the tracks on the album boast some pretty fiery fretwork. Although it's derivative it's nonetheless enjoyable. "Resolution #1" in particular is a great Hendrixian piece of bluesy psychedelia, a style not normally found on a blues album. King's second effort is an ambitious one, and a good distance from what most musicologists would term traditional Beale Street Blues. Though his rock leanings may draw hisses from the purist crowd, Little Jimmy King has already accomplished enough to be placed in the "very promising" category.

"My philosophy about that is if I go to see a blues artist, after the first three or four songs, I've heard all I want to hear."

— Preston Shannon to the Commercial Appeal, November 1993

Statements like the above certainly won't melt the heart of your typical blues hard-liner. Neither will Preston Shannon's taste in cover tunes. As one might expect, this 42 year old Beale Street stalwart includes plenty of blues songs in his repertoire, but also peppers his sets with decidedly non-traditional covers like Prince's "Purple Rain," and even "Sweet Home Alabama" by Lynyrd Skynyrd. If you haven't seen Preston Shannon perform, it's easy to look at his song list and conclude that Shannon's version of the blues is probably little more than pop, blues diluted for easy digestion by that evening's throng of tourists. Such a conclusion would be a huge error.

"Preston's a great entertainer," extols Ron Levy. "He's got a great voice—it's strong when it has to be, and tender when it needs to be." Like Little Jimmy King, Preston Shannon is now a Bullseye recording artist. Break The Ice, his appropriately titled debut effort, should hit record stores early in July.

The blues have been a part of Preston Shannon's life since childhood. Born in Olive Branch, Mississippi, the singer/guitarist grew up listening to artists like Bobby Bland, B.B. King and Howlin' Wolf. He has been linked to Beale for quite some time. Though most of his performance experience comes from playing on the post-redevelopment version of the street, Continued on next page
Shannon’s first paid performance was at the Hippodrome in 1968, playing with a group called The Dynamics.

In the late ‘80s he began pursuing music more vigorously, frequenting Beale and sitting in with neighborhood workhorse Don McMinn at the Rum Boogie Cafe. Shannon held on to his day job at first: working inside a warehouse by day and playing music at night. But by 1988 he was ready to commit to music full-time. He accepted an offer to go on the road with R&B diva Shirley Brown and said good-bye to the 9 to 5 world. Three years later his stint with Brown concluded, and Shannon returned to Beale as a solo act with his own backing band.

EARLY THREE MORE YEARS OF DUES PAYING FOLLOWED. But since last summer Shannon’s hard work has started to pay off. He is now proving to his hometown that Preston Shannon is more than just a tourist attraction. Last summer Shannon and his band flew out to Los Angeles to compete in the Long Beach Blues Contest finals. Tossing the pop covers temporarily aside, Shannon won the event with a set of pure blues, triumphing over competitors from all corners of the country. Following in the footsteps of this victory (which netted him a cozy $2,000) comes Break The Ice, Shannon’s new album for Bullseye Blues.

As he did in California, Shannon has put aside the pop for Break The Ice. This album is a solid blend of straight blues and down home soul. Unlike labelmate Little Jimmy King, however, Shannon is not a prolific writer. The one song on Ice that he contributes to is “Beale Street Boogaloo,” a groove written with bandmates Billy Ross, Steve Hines, and Claude Franklin.

Shannon’s strength lies in his interpretative talents. Though it’s hard to break new ground when performing chestnuts like Bobby Womack’s “Looking For A Love,” Howlin’ Wolf’s Forty Days and Forty Nights,” or “Crosscut Saw,” Shannon at least holds his own (“Crosscut Saw,” of course, was one of Albert King’s signature pieces).

There are other threads linking Shannon to Memphis’ legacy of soul. “I Got Everything I Need,” written by Steve Cropper and Booker T. Jones, is an old Sam and Dave cut. Also on Ice are two new songs written by local songwriters. Memphians Niko Lyss and Joe Mulherin authored the two songs that launch Break The Ice, “Trouble” and the title song.

Twenty years ago, Break The Ice would have been called a soul album, but today all the traditional soul men like Johnny Taylor are lumped into the blues section by music retailers. But however you want to classify it, Break The Ice is a potent package of gritty barrelhouse R&B. Shannon has a voice that suggests decades of hard living and heartbreak, perfect for this musical idiom. He sees himself as both a blues and an R&B performer. “The blues is just” Shannon pauses, “...you’re singing about your feelings, or playing feelings. Rhythm and blues has a lot of rhythm along with your instrumental. It makes you feel like dancing.”

WHERE THESE TWO TROUBADOURS GO FROM HERE IS ANYBODY’S GUESS. BOTH ARTISTS HAVE DECIDED TO PLAY ON BEALE AT A TIME WHEN “BLUES” MEANS STEVIE RAY VAUGHAN AND NOT HUBERT SUMLIN.

Whether they like it or not, the fact that Shannon and King play on this famous street will haunt them. It is the sort of connection that by nature managers and publicists live to exploit. That will then unavoidably lead to predictable criticism for not adhering to tradition:

Whether they like it or not, the fact that Shannon and King play on this famous street will haunt them. It is the sort of connection that by nature managers and publicists live to exploit. That will then unavoidably lead to predictable criticism for not adhering to tradition:

Shannon will get it for his choice of covers, King for his heretical rock influences. It’s a shame, but it’s inevitable.

The future of the blues won’t be found in more Chess anthologies or Robert Johnson box sets. Nor does it exist within new performers who ape the past in order to remain “authentic.” Without adding anything fresh to the medium, those artists are about as relevant as Sha Na Na.

Like everything else, the blues cannot exist in a vacuum. It — and the artists that will perpetuate it — have to force new life into the medium by responding and adapting to changing times.

However flawed, Preston Shannon and Little Jimmy King are, in there own way, doing just that. Both have created respectable pieces of contemporary blues: King’s heavily laced with rock, Shannon’s with R&B. Although the jury is out on both, they deserve commendation. They are out there doing it, competing with the past, competing with history. It’s a damn difficult thing to do. It may be impossible. But that doesn’t stop them.

Two artists on their own don’t make for much of a revival. But what their presence does show, is that underneath all that marketing there is still a tiny bit of the old magic left on Beale Street.

— Fran Hoffman, Edd Hurt, and John Carl Jordan
On Wednesday, June 22, Memphis musicians and assorted celebrities celebrated the grand opening of B.B. King's Club in Los Angeles. The party was a charity affair, with the proceeds going to the T.J. Martell Foundation. Here are a few snapshots from the event.

1. Soul Men: J. Blackfoot and Sam Moore duet.
2. Let me take you there: the incomparable Mavis Staples.
3. Isaac Hayes and Billy Preston together onstage.
5. Marla Muldaur performs for the camera.
6. Always photogenic, Rufus Thomas strikes a pose.
8. They get around: Kevin Kane from The Memphis Convention and Visitors' Bureau and The Orpheum's Pat Halloran.
Impala:
White Punks
On Surf

"Every city has a band like us," cracks Impala guitarist John Stivers, "but they only have one. Because two in one city would be too many. One would have to go."

Luckily, in Memphis no one else sounds like Impala, a two-year-old rock quartet that has already made their mark in the underground club scene. They provide a wholly unique sound in a scene where nearly every band is considered "alternative." At a time when most musicians in their age range and social circle are obsessed with grunge or punk, the sound this young band puts out already made their mark in 1991, when a group of friends in high school discovered they had common musical interests and decided to form a group.

"We were all too shy to sing," Bomar remembered. "We were all still in high school. None of us had cars at the time, but we had a friend of ours that drove us around everywhere. He always had the Ventures on in the car; it was perfect driving music.

"Our first guitar player Greg [Smith] and I found a copy of the Surfing with The Astronauts album. We'd already been playing instrumental music, but after we found that Astronauts record we decided to play just instrumentals and not worry about a singer."

"But I've had an interest in instrumental music since the sixth grade. My mom had the Ventures' first album and Travis Wammack's 'Scratchy' single. I've played in punk bands and stuff, but I found that when I first started to get into music... those were my favorites. 'Scratchy' is still one of my favorites."

Impala's live debut took place two years ago, as the opening act before the premiere screening of Gorotica, a low budget horror flick shot in Memphis. It all happened inside a tiny club called Barristers, located in an downtown alley near the corner of Second and Jefferson. Despite a case of first-time jitters, the group was well received by the alternative crowd. "That show went really well," Stivers remembers. "It was a packed house and they really liked us. We didn't play very well, because we were all nervous and hadn't practiced that much."

The band was created in 1991, when a group of friends in high school discovered they had common musical interests and decided to form a group.

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Impala's live debut took place two years ago, as the opening act before the premiere screening of Gorotica, a low budget horror flick shot in Memphis. It all happened inside a tiny club called Barristers, located in an downtown alley near the corner of Second and Jefferson. Despite a case of first-time jitters, the group was well received by the alternative crowd. "That show went really well," Stivers remembers. "It was a packed house and they really liked us. We didn't play very well, because we were all nervous and hadn't practiced that much."

At the time, Impala consisted of Bomar Stivers and Smith, with Jeff Goggins manning the drums. A few months after the Barrister show, saxophonist Justin Thompson joined the group. The group existed as a quintet until last year, when Smith left just before the band entered Easley Recording.

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Impala: White Punks On Surf

"Every city has a band like us," cracks Impala guitarist John Stivers, "but they only have one. Because two in one city would be too many. One would have to go."

Luckily, in Memphis no one else sounds like Impala, a two-year-old rock quartet that has already made their mark in the underground club scene. They provide a wholly unique sound in a scene where nearly every band is considered "alternative." At a time when most musicians in their age range and social circle are obsessed with grunge or punk, the sound this young band puts out was created before most in the group were even born. Impala, current darlings of the DIY alternative punk scene, are a surf band.

Before your head gets filled with visions of waves, woodies, and girls on the beach, you need to realize that Impala is not a vocal band singing in harmony, a la the Beach Boys or Jan & Dean. Actually, they don't sing at all. The type of surf music Impala creates is instrumental: a twangy, reverb-drenched sound based on the work of pioneers like Dick Dale, the Surfaris, and a few acts not bound to the shore, like Link Wray, Duane Eddy, and Travis Wammack.

Up until now Impala has had at best a cult sized following, but that could change when their first full length album, Rancho Reverbo, is released at the end of July. While Rancho isn't likely to tear up the national sales charts, this 16-song collection could enlarge the band's cult, and possibly even expand it into other cities.

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done reasonably enough in a good studio... I thought it would be a perfect match if I could get someone like Roland Janes over at Phillips, who is himself a great guitarist and knows what he's doing."

Though best known as the guitarist for Jerry Lee Lewis and other Sun artists, Roland Janes is also an accomplished engineer and producer. He was the driving force behind Travis Wammack's 1963 instrumental classic "Scratchy," which alone made him more than qualified to try and capture the distinct sound that the band was trying to achieve. After 40 hours in the studio with Janes (spread out over a handful of sessions), Impala emerged with 11 of the 16 songs that make up Rancho Reverbo. The last five songs on the album are the four songs from last year's EP, plus one unreleased song from those same early Easley sessions.

So what's it like moving from the casual "Hey, let's put out a record" vibe of the first sessions, all the way up to realizing that you're recording an honest-to-God album for somebody else with one of your instrumental music icons behind the board?

"Things over at Easley are a little bit looser," explains Stivers. "If you want to get in there and smash guitars and then record it, that's okay. Over at Sam Phillips, however, Roland kinda keeps you in line and gets you doing what you need to be doing. And that's fine, because otherwise we'd still be in there now, goofing off and recording our second song."

Stivers admits that the band felt a little intimidated during their Phillips sessions. "When we first recorded there wasn't any pressure, because we were recording for a friend's record label and he didn't have any expectations about how things were gonna come out. But now it was somebody else's money being put into this, and I think we were trying too hard and [acting] a little uptight. We never really loosened up."

Which isn't to say that the session were totally devoid of fun, as the band got to experience firsthand Roland Janes' dry sense of humor.

"I took to him real quick," Stivers remembered, "but Justin at first was scared to death of him. He'd tell us in a serious tone, 'You know, this all sounds pretty good except for that shitty ass sax player you got.' And Justin would look like 'Oh, God' and we'd all be laughing. Janes is great, a really cool guy. For four guys to come out of nowhere and record with a legend like that is pretty cool. I'm glad we got to."

But Janes wasn't the only veteran from the early days of rock that Impala encountered. "There's this guy down there whose name is Bill Granthan, and he used to play piano for Carl Perkins in Jackson, even before he was on Sun," Bomar recalled. "He's got millions of stories, and one of them is about playing in this bar in Jackson called the Bloody Bucket. Everybody in the audience was drunk and got in this big fight. And Carl told the band to just play the wildest thing they could, to try and get the crowd to stop fighting and calm down. And when they started to play, people stopped fighting and started dancing."

A frenetic, speedy rockabilly piece, "Bloody Bucket" is only one of a number of outstanding tracks on Rancho Reverbo. After this album hits the streets, people will have to stop labelling Impala as simply a surf instrumental group. There are elements of R&B, rockabilly, and even spaghetti western movie music alongside the Dick Dale derived surf licks. The band's hometown influences are also felt throughout Rancho, especially on the Stax-driven "Open All Night," which Stivers jokingly calls "our Booker T & the MG's rip-off song."

Both the band and the record company are keeping their expectations in check. Johnny Phillips of Select-O-Hits flatly admits, "It's not going to be huge by any means. If it sells 10,000 units, I would be extremely happy. But I think that it's something that deserves to be out, and if I can make my money back and continue to make enough off of it to put out another record, then we will." Phillips is also currently ironing out details for a European distribution deal, and hopes to put together a package tour of Icehouse artists that will include Impala.

For their part, Impala hopes that their audience won't be limited to surf guitar junkies. "The guys at Shangri-La told us that the people that were coming in buying the EP were, like, everybody — young people, older people, girls, just a really diverse crowd," says Scott Bomar proudly. "It's nice to be able to appeal to a lot of different people with the kind of music you like to be doing. I mean, we started out playing in our bedroom because we liked this kind of music, and it's nice to be able to put a record out and have a bunch of different types of people like it, instead of just one crowd."

John Stivers also has his own modest definitions of success. "Just not to flop, that's my goal. To not hear somebody say 'This stuff sucks' I just want to get some praise out of it, and sell a few more copies."

— John Carl Jordan
**Memphis On The Charts**

Last month we profiled country artist and former Memphian Jesse Hunter, and this month he’s got a song on the charts. As we go to press, “By The Way She’s Looking” from his A Man Like Me album occupies the #67 spot on Billboard’s Hot Country Singles chart. We’re still watching for the Mother Station and Kim Hill to make their respective chart debuts...

**New Releases**

**FreeWorld**’s much-delayed debut album finally hits the streets this month, following an album release party at the New Daisy Theatre on Friday, July 8. I’ve been treated to a preview of this disc and it’s one of the strongest local projects in many a moon. There are the requisite handful of neo-Dead, Steve Miller-ish tunes for the Gen X tie-dye crowd to groove on, but my favorite moments occur during the longer, improvisational pieces, when these four hippies (spiritually guided by master jazz saxophonist Herman Green) stretch out and take off into the freeform stratosphere. After the release party, the CD will be available at Cat’s Music in Midtown.

Pop rockers Romeo Wilde have a self-titled, four song EP for sale at Shangri-La and Audiomania, with other outlets scheduled to follow. Also, metal heads Still Life have a cut called “Lil’ Angry Tune” on a compilation called Raw Cuts. The album is on an indie label based out of California, which may explain why we haven’t had much luck tracking it down in local stores. Still Life will be performing live at 616 later this month, however, and should undoubtedly be armed with some copies to sell.

The alternative rockers Dynamo Hum have a new cassette that will be available at Shangri-La on July 7 when they kick off a mini tour of Georgia.
Florida and Alabama. Look for it at other record stores later in the month.

Finally, since the Eagles decided to get back together, I guess the Psychic Plowboys figured they’d follow suit and make the big bucks as well. The reformed band (three founding members and one newcomer) have a live album scheduled for release, and they’ll be debuting it at an album release party at the Antenna Club on July 23.

Ticket To Ride

By the way, speaking of the Eagles, if you’re one of the many who gasped/blanched/choked when you heard about the high ticket prices (topping out at $86) for the upcoming reunion show at the Pyramid, stop complaining. Not only did the show sell out in a day, but it could’ve been worse. The top price in Nashville was $89.50, while other cities like Cincinnati, Kansas City and Milwaukee are all charging more than $110 for the best seats.

Which isn’t to say there aren’t any bargains left — for example, take last month’s scorching Al Green show at Mud Island. If the Eagles can ask 80+ bucks a pop for their show, this one was worth at least a grand, as Reverend Green delivered a scorching set of soul and gospel that even brought him off the stage and running into an audience that contained such luminaries as Mayor W.W. Herenton, congressman Harold Ford, and soul man Sam Moore. Actually, it was hard to tell who had the better time — Al or the rather sparse crowd.

And you could have seen all of that for a quarter of the price of an Eagles ticket. So there are a few good buys left to be enjoyed, and most of them are right here under your nose. Take advantage of them when they come along.

On The Radio

There’s now a new outlet for local musicians on the airwaves. 96X (95.7 FM, to be exact) started Local Licks last month, a one hour show airing every other Sunday night at 11:00. The host is David Spain, and it spotlights up and coming local and regional talent. Since the show is still new, the station is accepting unsolicited DAT’s and CD’s from artists, and are not restricting it to “alternative” rock bands. Program director Tony Williams did tell me that they can’t stay too far from their format however, so anything like rap or country is probably too much of a stretch. Williams also requested that bands not call the station, but simply send in their material. If the station is interested in airing it, they will contact you. The address is: Local Licks c/o 96X FM, 203 Beale Street, Suite 200, Memphis, TN 38103.

Down on Beale Street

Normally you have to wait until you are dead to receive this kind of honor, but SR&R has learned that Rufus ‘The Dog’ Thomas will receive a marker on Beale Street in the not-too-distant future. Now there is a monument already near Beale bearing Thomas’ name (across from W.C. Handy’s statue), but this is apparently a separate thing. Thomas confirmed that there was something in the works, but that he wasn’t being given too many details. He referred us to Beale Street Management for more information, but when we reached BSM’s Mike Hjort, he claimed to be unaware of any such effort. Does that mean we’ve spilled the beans a little early, again?

Until Elvis month, that’s all the news that fits.
If you’ve walked down modern-day Beale Street, you’ve probably seen him. Billed as “the world’s youngest drummer” since the age of three, MoMo (Moses Tabron V) is wowing visitors and Memphians coming to the famous street that gave birth to the blues.

Now 11 years old, MoMo sounds technically every bit like an adult playing drum rolls and fills, but he’s quite unmistakably still a kid. Seen at local gigs with ball cap turned sideways, runny nose and a child’s winning smile aimed primarily at Yvonne Tabron (Mom) on lead vocals and keyboards, and Moses Tabron (Dad) on vocals/trumpet/drums, MoMo seems to bask in all the attention from his parents, friends and audiences alike.

Clearly a child prodigy, MoMo stood up and played the drums just shy of his first birthday, but he’s been playing professionally since the ripe old age of three.

“We had a band (called Kohezun) already,” recalls Mrs. Tabron. “We had equipment setup in the house with a drum set. At about 5:30 one morning we heard the drums, and I thought it was my oldest son (Kito) who was 10 at the time. He came into the room where we were, and I said ‘Who’s playing the drums?’ and he said ‘MoMo.’ So we ran into the room, and he was standing there playing the drums. We turned the music on to see if he could keep up with the music, and he did.

When he was three, we had our first performance on Beale Street. He interrupted the show and asked his Dad, who was playing drums at the time, to get up and let him play. We knew he could play, but we never rehearsed any of our tunes with him. The crowd said ‘let him play,’ so we did. We asked him what he wanted to play, and he said he wanted to play “Jailhouse Rock.” So we kinda stalled for a minute... We said okay, you count it off, and he counted it off and played it. He didn’t miss a break or a roll, and he’s been playing with us ever since.”

Shortly after that they formed The Tabron Family, playing blues, r&b, and rock-and-roll primarily on Beale Street. Mrs. Tabron continues, “One man said, ‘The Tabron Family? Looks like the MoMo Show to me.’ Well, it is. We feature him and follow him. He knows what tempo the song’s supposed to be, but if he decides to speed it up, then we have to keep up with him.”

Between sets, MoMo can be seen acting like a kid on Bcale Street. He interrupted the show and asked his Dad, who was playing drums at the time, to get up and let him play. We knew he could play, but we never rehearsed any of our tunes with him. The crowd said ‘let him play,’ so we did. We asked him what he wanted to play, and he said he wanted to play “Jailhouse Rock.” So we kinda stalled for a minute... We said okay, you count it off, and he counted it off and played it. He didn’t miss a break or a roll, and he’s been playing with us ever since.”
MONDAY
BULL AND BEAR - Rock - The Puddin' Heads
BLUES CITY CAFE - Blues - Jim Wolff
CRAZY LARRY'S PUB - Acoustic - Night Shift
DAD'S PLACE - Rock - Crossfire/ Mixed Company*
JOYCE COBB'S CLUB - Jazz - Sandy Carroll / The Memphis Jazz Orchestra
KING'S PALACE CAFE - Blues - King Daddy
MARENA'S - Classical Guitar - Randy Toma
MURPHY'S - Rock - Rats
NEWBY'S - Acoustic - Joshua & Paul OASIS - Rock - Musicians' Jam
PEABODY LOBBY BAR - Pianist - John Boatner
WILSON WORLD HOTEL ATRIUM LOUNGE - Easy Listening - Pianist

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 Mustirion Jam
COCKEYED CAMEL - Acoustic - Open Mic Jam Night
CRAZY LARRY'S PUB - Rock - Mike Strickland Jam Night
DAD'S PLACE - Rock - Crossfire/ Mixed Company*
JAVA CABANA - Acoustic - Grooms & Kelly
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 Cowgirl / special guests include Oates and Nelson / Jason D. Williams and Robert Johnson
OASIS - Rock - Naked Cowboy Classics
PEABODY LOBBY BAR - Pianist - Bob Marbach
SATCHEMOES - Jazz - Hudson & Seebly
SILKY O'SULLIAN'S - Variety - Moetta & J.R./Danny Childress & Terry Humphries
WILSON WORLD HOTEL ATRIUM LOUNGE - Easy Listening - Pianist
JOYCE COBB'S CLUB - Jazz - Sandy Carroll / Joyce Cobb & Cool Heat

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 CITY CAFE - Blues - Preston Shannon Band
BULL AND BEAR - Rock - Kevin Paige
CHAT'S - Easy Listening - Diane Price
COCKEYED CAMEL - Rock - Enourage
CRAZY LARRY'S PUB - Country - Steve Herring
DAD'S PLACE - Rock - Crossfire/ Mixed Company*
DAILY PLANET - Acoustic - Open Mic Days Inn (Downtown) - Jazz - Bill Hurd
E. C. FLANNAGAN'S - R&B - The Memphis Icebreakers

THURSDAY
ALFRED'S - Rock - The Willys

FRIDAY
ALFRED'S - Rock - The Willys
AMERICAN EAGLES NEST - Country - Bubba Feathers & The Americana Band
BULL AND BEAR - Rock - Kevin Paige
CASPER CREEK - Country - Curtis Walker & Switchblade
CRAZY LARRY'S PUB - Rock - Push Tom Down
DAD'S PLACE - Rock - Crossfire/ Mixed Company*
DAY'S END (DownTown) - Jazz - Rick Strickland & Eye To Eye
ESTHER'S ON THE SQUARE (TJ's) - Jazz - Pacific Flight / T.J. & L'Entourage de Jazz
FRENCH QUARTER SUITES - Jazz - The Tony Thomas Jazz Trio with Lori Sharp
GREENS LOUNGE - Blues - Blues Connection
HERNANDO'S HIDE-A-WAY - Country - Die Hard Band
HIGHPOINT PINCH - R&B - The Coolers
J. B.'s DOGHOUSE - Country - TL Whitakers
JAKE'S PLACE - Acoustic - The King Trio
JOYCE COBB'S CLUB - Jazz - Mudborne & The Wolfpack (t/b)/Joyce Cobb & Cool Heat
JUSTIN'S - Acoustic - David Ford
JUSTIN'S BAR & GRILL - Acoustic - David Ford
KING'S PALACE CAFE - Blues - Charlie Wood Trio
LaMONTAGNE - Acoustic - Mike LaZaga
LINDA'S RESTAURANT & LOUNGE - Country - Dotti & The Boys
MARENA'S - Classical Guitar - Randy Toma
MARMALADE - R&B - Soul Foundation featuring Haywood, Johnny Cool & Others
MEMPHIS QUEEN - Variety - River Cruises with bands
NITA'S PLACE - Country - Jim Beaty & The Beaty Bunch
NORTH END - Acoustic - Sid Selvidge (Patio) Kaya & The Welders (tg)
OWEN BRENNAN'S - Jazz - Lannie Mitchum Trio
PEABODY LOBBY BAR - Pianist - Bob Marbach / Julie Praziotic
ROB'S - Variety - Amateur Night
RUGBY CAFE - Country - Jim Beaty & The Hard Country
RUM BOOGIE CAFE - Blues - King Daddy*
SATCHEMOES - Jazz - Soft Touch
SILKY O'SULLIAN'S - Variety - Moetta & J.R./Danny Childress & Terry Humphries
SYCAMORE'S - Rock - Danny Spinosa
THE OAK ROOM - Pianist - Larry Garrett

Continued on page 21
any self-respecting 11-year-old throwing a basketball against a wall with his friends. But when he hears a certain song being played, he comes sauntering back to the gig. Tabron usually starts out the set playing drums, passing off the drumsticks to MoMo mid-song, all the while keeping a perfect beat. MoMo’s drum solos are nothing if not impressive on songs like Duke Ellington’s “It Don’t Mean a Thing,” and an Elvis Presley medley, “Jailhouse Rock/Hound Dog/ Blue Suede Shoes.”

While MoMo is amazing to watch and enjoy, there’s plenty of talent to go around in this musical-family presentation. Mrs. Tabron’s rich, strong, soulful alto vocals are a definite stand-out on songs like “T’ain’t Nobody’s Business If I Do,” “Stormy Monday,” and “Dr. Feelgood.” Tabron’s tenor range is quite pleasing on medleys such as “Just My Imagination” and “Another Saturday Night,” as is his energetic stage presence, but even more memorable is his trumpet playing.

As a player, Tabron began the trumpet as a student at Manassas High School. He performed for eight years with the U.S. Army Band touring in Europe and South America. After that, he began putting on talent shows at local high schools both as a teacher and performer. Mrs. Tabron started taking piano at five, playing and singing in churches at nine, continuing until she graduated from Douglas High School and through one year at Bishop College on a vocal music scholarship. She quit performing for ten years, picking it up again when she met Moses, who was playing in a band with her sister.

“We met at the club my sister used to sing in the Kohezhun band with him,” Mrs. Tabron recalls. “I went to one of the gigs, met him, we got married and started our home then... He inspired me to play piano and sing again.” Tabron adds, “She’s a natural. She sang so good that her sister did not want me to hear it up again when she met Moses, who was playing in a band with her sister.

Besides playing on Beale, The Tabron Family also performed at the W.C. Handy Blues Awards Show for three years, 1986-89, appearing on the bill and jamming with such blues greats as B.B. King, Albert King and Ruth Brown. And they’ve gigged at practically all the clubs on Beale.

“Joe Savarin gave us our first gig,” Mrs. Tabron recalls. “Mayor Hackett said we were the ‘First Family of Beale Street.’ We’ve played at Alfred’s, Joyce Cobb’s, both before and after it was that, Jerry Lee Lewis’, Blues Palace, Beale Street Pizza, Club Royale, Club Handy, the New Daisy, Old Daisy... We had been chosen the #1 blues act in Memphis by the Blues Foundation (’87).”

In 1989 when most kids MoMo’s age were concentrating on simply playing with mud, or just going to kindergarten or first grade, he and his family were on a 14-day tour of Osaka, Japan, for a Mississippi River Fair sponsored by KTV in Osaka.

“They came to the United States to different cities and chose people to take over there for their fair, and I think the Elvis Presley Foundation was part of it,” Mrs. Tabron proudly states. “They had some of his (the King’s) memorabilia there. They chose one group from each city, and we were chosen the one from Memphis.”

Additionally, they have appeared in a feature story on 60 Minutes about Russian lawyers visiting Beale Street, on CNN and the Jerry Lawler Show, and have received coverage on other networks throughout the United States, Canada and Russia.

After playing in front of audiences for eight years, MoMo might have crashed and burned by now if it were not for the tight-knit, loving family environment provided him by his parents. Dad is a substitute teacher with the Memphis City Schools, and Mom teaches MoMo at home. Both parents recognize and appreciate his giftedness, but don’t take it all too seriously, thereby allowing MoMo to have fun with his talent and his family. MoMo’s elder brother Kito also played saxophone with The Family for several years.

“We have to let him have fun,” Tabron states. “Don’t be so serious with him. If he drops a stick, so what, you know, he’s a kid. If it goes like he wants, he has fun. If you take the fun out, you kill the kid.”

Not only does MoMo play drums, but, according to him, he plays saxophone, guitar, keyboards and piano all by ear. Mrs. Tabron recalls taking him for drum lessons when he was five or six, but the teacher said he was too young. Letting his natural talent develop on its own has certainly proved to be prophetic. But, she says, MoMo needs to learn how to read music for further musical growth.

“We want to get him lessons so he can learn how to read, and hopefully that won’t interfere with the natural talent that he has.” Mrs. Tabron remarks. “Sometimes it does. I started out playing piano by ear... When I started taking piano lessons, I lost my ability to play by ear... We don’t want that to happen to him. We hope that one day he’ll have his own big band like Buddy Rich.”

But until then, The Tabron Family featuring MoMo can be seen on Beale Street and around town. In the future, they’d like to record, and say they’ll go anywhere. Last summer they performed at Atlanta’s Underground, returning to Memphis only to find that audiences didn’t seem to remember them.

“We came back to Memphis, and nobody knew who we were anymore,” Tabron exclaims. “We always say we believe we’re Memphis’ real hidden secret,” Mrs. Tabron adds. “We’re the first family to ever play on Beale Street.”

And what, you may ask, does “the world’s youngest drummer” think about playing drums in a band with Mom and Dad?

“Yeah, it’s fun.”

— Fran Hoffman

The Tabron Family will be appearing at Willie Mitchell’s Place on Beale Street every Friday and Saturday in July.
SATURDAY

ALFRED'S - Rock - The Willys
AMERICAN EAGLES NEST - Country - Bubba Feathers & The Americana Band
AUTOMATIC SLIM'S - R&B - The Coolers
BULL AND BEAR - Rock - Kevin Paige
CASPER CREEK - Country - Curtis Walker & Switchline
DAD'S PLACE - Rock - Crossfire
DAYS INN (Downtown) - Jazz - Ricky Strickland & Eye To Eye
E.C. FLANNAGAN'S - Rock - Stone Cold
ESTHER'S ON THE SQUARE (T.J.'s) - Blues / R&B - Bobby Little & The Counts Of Rhythm / 9-1-1 (alternating Saturdays - call for dates)
EXPRESSO ETC. (Bartlett) - Jazz - Julian Dylan Russell
FRENCH QUARTER SUITES - Jazz - The Tony Thomas Jazz Trio with Lori Sharp
GREEN'S LOUNGE - Blues - The Fieldstones
HERNANDO'S HIDE-AWAY - Country - Die Hard Band
J.B.'S DOGHOUSE - Country - T.L. Willis
JOE COBB'S CLUB - Jazz - Madbone & The Wolfpack (bl) / Joyce Cobb & Cool Heat
JUSTIN'S BAR & GRILL - Rock - Stateline
KING'S PALACE CAFE - Blues - Charlie Wood Trio
LINDA'S RESTAURANT & LOUNGE - Country - Dottie & The Boys
MARENA'S - Classical Guitar - Randy Toma
MARMALADE - R&B - Audie Smith & Friends
MEMPHIS QUEEN - Variety - River Cruises with bands
MURPHY'S - Blues - Joe Sanders
NITA'S PLACE - Country - Jim Beatty & The Beatty Bunch
NORTH END - Acoustic - Steve Reid / (Pat) Jim Wolf & Broken Arrow (bl)
OWEN BRENNAH'S - Jazz - Lannie McMillian Trio
PEABODY LOBBY BAR - Pianist - John Boathe / Julie Prezioso
POPLAR LOUNGE - Variety - Open Mic
RUGBY CAFE - Country - Jim Beatty & The Hard Country
RUM BOOGIE CAFE - Blues - King Daddy*
SATCHMOES - Jazz - Soft Touch
SCOTTY'S - Rock - The Mighty Cutouts
SILKY O'SULLIVAN'S - Variety - Moatta & J.R. / Danny Childress & Terry Humphries
SLEEP OUT LOUIE'S - Acoustic - Pat Boone
SYCAMORE'S - Rock - Danny Spinoza
THE OAK ROOM - Pianist - Larry Garrett
THE PLACE 2 BE - R&B - Rossman Haywood / Bookar Brown
TOM & JERRY'S FAIRWAY - Country - Terry Bailey & The Revolvers
UP THE STREET - Country - R.T. Scott
WESTERN STEAKHOUSE AND LOUNGE - Country - Eddie Carroll & Del Street
WILLIE MITCHELL'S - R&B - The Tabron Family

SUNDAY

616 - Disco - Disco Inferno
ALEX'S - Acoustic - Great Indoorsmen
ALFRED'S - Variety - Pat Register & Earnest Williams / George Klein
CRAZY LARRY'S PUB - Alternative - Bean Pole & The Jellyrolls
CRAZY LARRY'S PUB - Country - South Vine
DAD'S PLACE - Rock - Mixed Company*
DAYS INN (Downtown) - Jazz - Three For You
E.C. FLANNAGAN'S - Country - The Settlers
ESTHER'S ON THE SQUARE (T.J.'s) - Pop - Debonnaire (p)
HUEY'S - Jazz - Mid-Town Jazz Mobile*
JAVA CABANA - Acoustic - Zero Ohms
JET / John L
KING'S PALACE CAFE - Blues - Charlie Wood Trio
LINDA'S RESTAURANT & LOUNGE - Country - Random Band
MARMALADE - Jazz - Phil Joiner, Bill & Friends
NITA'S PLACE - Country - Jim Beatty & The Beatty Bunch
NORTH END - Jazz - Jungle Dust
OASIS - Rock - Liquid Paper Boys
OWEN BRENNAH'S - Jazz - Lannie McMillian Trio*
PEABODY LOBBY BAR - Pianist - Julie Prezioso
RUGBY CAFE - Country - Jim Beatty & The Hard Country
RUM BOOGIE CAFE - Blues - King Daddy*
SILKY O'SULLIVAN'S - Variety - Moatta & J.R. / Danny Childress & Terry Humphries
STAGE STOP - Acoustic - Open Mic
WESTERN STEAKHOUSE AND LOUNGE - Country - Eddie Carroll & Del Street
WILLIE MOFFATT'S (Sycamore View) - Acoustic - King's Trio

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Ocean Wave

PHOTOGRAPHY

274-7530

Shake Rattle & Roll  JULY 1994
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The way-cool Junior Brown show will be filmed for a future video. Don’t miss it July 7 at the New Daisy on Beale.

B.B. KING’S BLUES CLUB - Little Jimmy
Blues City Cafe - Jerry Moss & The Drive (bl)
Bottom Line - The Buonis (p)
French Quarter Suites - The Kelly Hurt Jazz Duo (bl)
Huey’s (Germantown Parkway) - Laddy Hutchinson* (ac) / Elmo & The Shades (rb)
Huey’s (Hickory Hill) - Reed & Salley* (j)
The Coolers (rb)
Huey’s - Lee Baker & The Agitators (bl)
Mr. Handy’s Blues Hall - Zeno & The Sky Dogs (bl)
Neil’s - The Deltones (rb)

Patrick’s - The Fabulous Steeler Band (r)
Rum Boogie Cafe - The Preston Shannon Band (bl)
Sam’s Town Casino (Tunica) - Confederate Railroad (c)
T.J. Mulligan’s - The Willsys with Shawn Lane (r)
T.J. Mulligan’s Pinch - Reba & The Russells with Jack Holder (c)

Mon - July 4
B.B. King’s Blues Club - Little Jimmy King (bl)
Mr. Handy’s Blues Hall - Zeno & The Sky Dogs (bl)

Mud Island - Star Spangled Celebration / Fireworks / Music featuring Booker T and the MG’s
Rum Boogie Cafe - Reba & The Russells with Jack Holder (c)
Sam’s Town Casino (Tunica) - Sammy Kershaw (r)

Tues - July 5
Circle Cafe - Good Question (r)
Murphy’s - Rico & Richard (ac)
Neil’s - The Belle Curves (r)

Fender® Vintage Series
Guitars and Basses
Now in stock. But not for long.

Fender’s Vintage instruments are faithful re-creations of earlier Fender axes. They’re completely authentic, from the finish paints right down to the type of wax used to dip the pickups. Beat the rush. Come in and try out a Vintage axe. You won’t believe it’s 1994.
Fro®Worfd [s having th®]r CD rol®aso party at the New Daf sy on Beale on Frlday, July 9.

PEABODY POOFTOP - Marti Carroll (r)

WH» . 'tJL¥ 6 - Rhino Bucket (a)
BARRISTERS - Subsonics / Jesus Christ Superfly / The Smugglers (r)
COCO LOCO - Big Fish (r)
JUANITA'S (Little Rock) - Be / Common Children (r)
MUD ISLAND AMPHITHEATRE - Foreign / Doobie Brothers (r)
MURPHY'S - Mike Strickland (r)
OASIS - Psychic Plowboys / Glass Tandum (r)

FRI - JULY 8
616 - Rhino Bucket (a)
BARRISTERS - Shot Gun Love (r)

BLUES CITY CAFE - Preston Shannon / Jerry Moss (rb)
CIRCLE CAFE - The Pete Sully & The Stars (r)
COCKEYED CAMEL - Stone Cold (r)
COCO LOCO - Big Fish (r)
HASTING'S PLACE - Keith Sykes (r)
JAVA CABANA - Cliff Goldmacher (ac)
MR. HANDY'S BLUES HALL - Cold Blue Steel (bl)
MURPHY'S - Voodoo Village Farewell Show (r)
NEIL'S - The Turbo Dogs (r)
NEWBY'S - Lucious Spiller Band (r)

SAT - JULY 9
616 - The Great Indoorsmen (r)
ACES HIGH - Ceramic Gas Log / False Faceada (r)
B.B. KING'S BLUES CLUB - Gatemouth Brown (bl)
BARRISTERS - Shot Gun Love (r)

David The Worm's
MODERN MUSIC REPORT

1. ERASURE - "Always"
2. ELEKTRIC MUSIC - "Lifestyle"
3. THE IMMORTALS - "Mortal Kombat"
4. NINE INCH NAILS - "Closer"
5. HADADA - "Rock My Heart"
6. MESSIAH - "Thunderdome"
7. BEAUTIFUL PEOPLE - "If 60's Were 90's"
8. BLUR - "Girls & Boys"
9. THE PRODIGY - "No Good (Start The Dance)"
10. STAKKA BO - "Here We Go"
11. OPUS 3 - "When You Made The Mountain"
12. RENEGADE SOUNDWAVE - "Renegade Soundwave"
13. BC-52's - "The Flistones"
14. CAUSE & EFFECT - "It's Over Now"
15. CULTURE BEAT - "Anything"
16. B-TRIBE - "You Won't See Me Cry"
17. CHAKA DEMUS - "Twist & Shout"
18. 808 STATE - "Bombadin"
19. PATRA - "Worker Man"
20. JAM & SPOON - "Right In The Night"

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.
Mark Allen and Lou Bond will be performing together at Java Cabana on July 23, and at the Outerlands on July 2 and 30.

**SUN - JULY 10**  
**ANTENNA CLUB** - My Name / Victim's Family (a)
**B.B. KING'S BLUES CLUB** - Preston Shannon Band (bl)
**BARRISTERS** - Sick Shine / Camp / Suicide / My Rage (r)
**BLUES CITY CAFE** - Freeworld (r)
**BOTTOM LINE** - Miller & McGraw (ac)
**CIRCLE CAFE** - Armed Voices (p)
**FRENCH QUARTER SUITES** - The Kelly Hurt Jazz Duo (r)*
**HUEY'S (Germantown Parkway)** - Jesse Brownfield & David Cochran" (ac) / The Bluebeats (rg)
**HUEY'S** - Cold Blue Steel (bl)
**PARAMOUNT BALLROOM** - Live Jazz Recording Session featuring James Austin & Calvin Newborn's Jazz Band (r)
**PATT'I'S** - Eddie Harrison & The Short Cuts (rb)
**RUM BOOGIE CAFE** - The Famous Unknowns (bl)

**MON - JULY 11**
**B.B. KING'S BLUES CLUB** - Preston Shannon Band (bl)
**T.J. MULLIGAN'S PINCH** - Freeworld (r)
**ANTENNA CLUB** - My Name / Victim's Family (a)
**B.B. KING'S BLUES CLUB** - Preston Shannon Band (bl)
**BARRISTERS** - Sick Shine / Camp / Suicide / My Rage (r)
**CIRCLE CAFE** - Armed Voices (p)
**FRENCH QUARTER SUITES** - The Kelly Hurt Jazz Duo (r)*
**HUEY'S (Germantown Parkway)** - Jesse Brownfield & David Cochran" (ac) / The Bluebeats (rg)
**HUEY'S** - Cold Blue Steel (bl)
**PARAMOUNT BALLROOM** - Live Jazz Recording Session featuring James Austin & Calvin Newborn's Jazz Band (r)
**PATT'I'S** - Eddie Harrison & The Short Cuts (rb)
**RUM BOOGIE CAFE** - The Famous Unknowns (bl)

**TUES - JULY 12**
**CIRCLE CAFE** - Good Question (r)
**MURPHY'S** - King Daddy (bl)
**NEIL'S** - Full Measure (r)
**PEABODY ROOFTOP** - Nu-West (r)
**T.J. MULLIGAN'S COPDOVA** - Armed Voices (p)
**FRENCH QUARTER SUITES** - The Kelly Hurt Jazz Duo (r)*
**HUEY'S** - Cold Blue Steel (bl)
**PARAMOUNT BALLROOM** - Live Jazz Recording Session featuring James Austin & Calvin Newborn's Jazz Band (r)
**PATT'I'S** - Eddie Harrison & The Short Cuts (rb)
**RUM BOOGIE CAFE** - The Famous Unknowns (bl)

**WED - JULY 13**
**616 - Six Million Dollar Band (r)**
**CIRCLES CAFE** - Elmo & The Shades (rb)
**COCO LOCO** - Faces With Shoes (rb)
**MURPHY'S** - Shane & Udo (ac)
**NEW DAISY THEATRE** - Dig / Lucy's Fur Coat (r)
**THURS - JULY 14**
**CIRCLES CAFE** - Reliance (r)
**COCO LOCO** - Faces With Shoes (rb)
**MUD ISLAND AMPHITHEATRE** - The Moody Blues with members of The Memphis Symphony Orchestra (r)
**NEIL'S** - The Trust (r)
**OASIS** - Blue Mountain (r)
**PEABODY ROOFTOP** - Kevin Paige (r)
**RASCAL'S II** - Bacchanal (r)
**RHAPSODY IN BLACK AND WHITE** - Jesse Brownfield (ac)
**T.J. MULLIGAN'S** - The Buonis (p)
**UNIVERSITY OF MEMPHIS (Tiger Den)** - Frances Phillips and Jim Spake (r)

**FRI - JULY 15**
**616 - The Grapes (r)**
**ACES HIGH** - Seducer (r)
**ANTENNA** - The Fenwicks (r)
**B.B. KING'S BLUES CLUB** - Mitch Woods & Rocket 88 (bl)
**BARRISTERS** - Melcons (r)
**COCO LOCO** - Faces With Shoes (rb)
**NEWBY'S** - Luscious Spillar (r)
**NEIL'S** - Armed Voices (p)
**SOUTH END** - Foolish Pleasure (r)
**SPORTS BAR & GRILL** - Absolute (r)
**T.G.'S** - The New Frontier (c)

**SAT - JULY 16**
**616 - Dash Rip Rock (r)**
**ACES HIGH** - My Rage / January (r)
**B.B. KING'S BLUES CLUB** - Mitch Woods & Rocket 88 (bl)
**BARRISTERS** - Damn Nation / Big Drag (r)
**BLUES CITY CAFE** - Preston Shannon / Jerry Moss (rb)
**BOTTOM LINE** - The King Trio (ac)
**CIRCLES CAFE** - Faces With Shoes (rb)
**CRAZY LARRY'S PUB** - Sound & Fury (r)
**DAILY PLANET** - The Jack Trippers (r)
**DUNDEE'S** - Night Shift (r)
**HASTING'S PLACE** - Southern Cross (ac)
**HIGHPOINT PINCH** - Jesse Brownfield Band (r)
**JAVA CABANA** - David Windham (ac)
**JUANITA'S** (Little Rock) - Ho-Hum / Ex□sued (r)
**KUDUZU'S** - The Rhythm Hounds (r)
**LAYFAYETTE (Oxford)** - The Breakfast Club (r)
**MIDWAY CAFE** - The Trust (r)
**MR. HANDY'S BLUES HALL** - Boogie Blues Band with James Govan (bl)
**NEWBY'S** - The Fabulous Steeler Band (r)
**NEWBY'S** - Armed Voices (p)
**NEW DAISY THEATRE** - Material Issue (r)
**OASIS** - Luscious Spillar (r)
**NEIL'S** - Armed Voices (p)
**NEIL'S** - The Turbo Dogs (r)
**NEWBY'S** - Armed Voices (p)
**RUM BOOGIE CAFE** - Eddie Shaw & Wolfgang (bl)
**RUM BOOGIE CAFE** - Sandy Carroll (rb)

**MON - JULY 17**
**B.B. KING'S BLUES CLUB** - Little Jimmy King (bl)
**BLUES CITY CAFE** - Freeworld (r)
**BOTTOM LINE** - Jesse Brownfield and David Cochran (r)
**CIRCLE CAFE** - Armed Voices (p)
**CIRCLES CAFE** - Three Way (r)
**CUTS (rb)**
**FRENCH QUARTER SUITES** - The Kelly Hurt Jazz Duo (r)*
**HUEY'S (Germantown Parkway)** - Jesse Brownfield & David Cochran" (ac) / Elmo & The Shades (rb)
**HUEY'S** - Mitch Woods & His Rocket '88s (bl)
**MURPHY'S** - Chris Scott & Eric Lewis (ac)
**PATT'I'S** - The Fabulous Steeler Band (r)

**WED - JULY 20**
**616 - Bacchanal (r)**
**BARRISTERS** - Earth Crisis / Strife Aberration (r)
**CIRCLES CAFE** - Elmo & The Shades (rb)
**COCO LOCO** - Faces With Shoes (rb)
**MUD ISLAND AMPHITHEATRE** - The Moody Blues with members of The Memphis Symphony Orchestra (r)
**NEIL'S** - The Trust (r)
**OASIS** - Other People (r)

**THURS - JULY 21**
**616 - MOM Benefit featuring Absolution / Ceramic Gas Log / Blind Man's Eden / My Rage / Another Society (r)**
**BLUES CITY CAFE** - Preston Shannon (rb)
**CIRCLES CAFE** - Faces With Shoes (rb)
**COCO LOCO** - Faces With Shoes (rb)
**MUD ISLAND AMPHITHEATRE** - Temptations / Four Tops (rb)
**NEIL'S** - The Turbo Dogs (r)
**NEWBY'S** - The Great Indoorsmen (r)
SIX ONE SIX

DON'T MISS A MINUTE OF THIS GREAT JULY LINEUP

JULY 1 • THE MOTHER STATION Special Guest Push Tom Down
JULY 2 • SON OF SLAM Special Guest Psychic Plowboys/Autum Lords
JULY 6 • Moonstone Recording Artist RHINO BUCKET
JULY 7 • MOM BENEFIT Special Guests Still Life / Glass Tandum Disciples Of Noise / Grendle Crane
JULY 8 • PUSH TOM DOWN JULY 9 • THE GREAT INDOORS MEN
JULY 13 & 29 • THE 6 MILLION DOLLAR BAND
JULY 15 • THE GRAPES JULY 16 • DASH RIP ROCK
JULY 18 • COLLECTIVE SOUL Tickets At Ticket Master ALL AGES SHOW
JULY 20 • BACCHANAL EVERY WEDNESDAY & THURSDAY ANHEUSER BUSCH BRINGS YOU 10¢ LONGNECKS AND NO COVER BEFORE 10 PM
JULY 21 • MOM BENEFIT Special Guests Absolution / Ceramic Gas Log / Blind Man's Eden / My Rage / Another Society
JULY 22 • THE PUDDIN HEADS DON'T MISS A MINUTE OF THIS GREAT JULY LINEUP
JULY 23 • TORA TORA
JULY 27 • FLORESCENT BUTT JAM
JULY 28 • WARREN ZEVON JULY 30 • THREE

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DISCO INFERNO FREE COORS LIGHT 9 - MIDNIGHT

EVERY WEDNESDAY & THURSDAY ANHEUSER BUSCH BRINGS YOU 10¢ LONGNECKS AND NO COVER BEFORE 10 PM

Voted #1 Dance Club in Town • #1 Place To See Live Music

Shake Rattle & Roll JULY 1994 25
SAT - JULY 23

616 - Tora Tora (r)
ACES HIGH - Back Alley Grind / Medicine Show / Dynamo Hum (r)
ANTENNA CLUB - Psychic Playboys CD release party (a)
B.B. KING'S BLUES CLUB - Kokomo Montoya (bl)
BARRISTERS - Wally Ford / Stock Market Crash (r)
BLUES CITY CAFE - Preston Shannon / Jerry Moss (rb)
BOTTOM LINE - Jesse Brownfield Band (r)
COCKEYED CAMEL - Natchez (r)
CRAZY LARRY'S PUB - Push Tom Down (rb)
HIGHPOINT PINCH - Reba & The Russells with Jack Holder (c)
JAVA CABANA - Mark Allen & Lou Bond (ac)
JUANITA'S (Little Rock) - Dash Rip Rock / LA Rambler's (r)
KUDUZ'S - The Campfire Boys with Brenda Patterson (c)
LAYFAYETTE (Oxford) - Jupiter Coyote (r)
MURPHY'S - Jim Wolf (bl)
NEW DAISY THEATRE - Jupiter Coyote (r)
OASIS - Sound & Fury (r)
PEABODY ROOF TOP - The Fabulous Steeler Band (r)
THE Pockets (bl)

SUN - JULY 24

B.B. KING'S BLUES CLUB - Preston Shannon Band (bl)
BLUE CITY CAFE - Freeworld (r)
BOTTOM LINE - Miller & McGraw (ac)
CIRCLE CAFE - Armed Voices (p)
FRENCH QUARTER SUITES - Rene Koopman & Reni Simon (*)
HUEY'S (Germantown Parkway) - The Funn Brothers* (ac) / The Coolers (rb)
HUEY'S (Hickory Hill) - Jesse Brownfield & David Cochran* (ac) / The Memphis Icebreakers (rb)
HUEY'S - The Scott Ellison Band (bl)
MURPHY'S - Chris Scott & Eric Lewis (ac)
PATTERNS - Eddie Harrison & The ShortKuts (rb)
RUM BOOGIE CAFE - Elmo & The Shades (rb)
THE PYRAMID - Meatloaf (r)

MON - JULY 25

B.B. KING'S BLUES CLUB - Back Alley Grind / Medicine Show / Dynamo Hum (r)
COCO LOCO - Good Question (r)
FLIPSTEPS - M.O.M benefit
HASTING'S PLACE - Jimmy Davis & Tommy Burroughs (r)
REASONS - The Fabulous Steeler Band (r)
SPORTS BAH & PILLY - Reflections (r)
SOUTH END - Vibe Tribe (r)

TUES - JULY 26

CIRCLE CAFE - Three Way Band (r)
MUD ISLAND AMPHITHEATRE - Melissa Etheridge (r)
MURPHY'S - King Daddy (bl)
NEIL'S - The Trust (r)
PEABODY ROOF TOP - The Fabulous Steeler Band (r)
THE BRIDGE - The Fabulous Steeler Band (r)
THE SMARTIES - The Fabulous Steeler Band (r)

WED - JULY 27

616 - Fluorescent Butt Jam (r)
CIRCLE CAFE - Elmo & The Shades (rb)
COCO LOCO - Good Question (r)
MURPHY'S - Shane & Udo (ac)
NEW DAISY THEATRE - Stabbing Westword (w)
OASIS - Rhythm Grey (r)
RASCAL'S II - Last Episode (r)

THURS - JULY 28

616 - Warren Zevon (r)
BLUE CITY CAFE - Preston Shannon (rb)
CIRCLE CAFE - Reliance (r)
COCO LOCO - Good Question (r)
HUEY'S - Back Alley Grind / Medicine Show / Dynamo Hum (r)
JOEY COBB'S CLUB - Keith Sykes Songwriters Showcase
KUDUZ'S - The Belle Curves (r)
NEW DAISY THEATRE - Way (r)
PEABODY ROOF TOP - The Fabulous Steeler Band (r)
T.J. MULLIGAN'S - The Buonis (p)
UNIVERSITY OF MEMPHIS (Tiger Den) - Quicksilver* (f)

FRI - JULY 29

616 - Six Million Dollar Band (r)
ACES HIGH - Ritual / Enema / Tramunt (r)
B.B. KING'S BLUES CLUB - Anson & The Rockets (bl)
BARRISTERS - Ceramic Gas Log / Damn Nation (r)
BLUE CITY CAFE - Preston Shannon / Jerry Moss (rb)
CIRCLE CAFE - Rob & The Rage (r)
COCOEYED CAMEL - Faces With Shoes (rb)
COCO LOCO - Good Question (r)
COOL LARRY'S PUB - Push Tom Down (a)
HASTING'S PLACE - Entourage (r)
JUANITA'S (Little Rock) - Gypsy (r)
LAFAYETTE (Oxford) - Little Sister (a)
MR. HANDY'S BLUES HALL - Zeno & The Sky Dogs (bl)
MURPHY'S - Jim Wolf (bl)
PATTERNS - The Russells with Jack Holder (ac)
POPULAR LOUNGE - The Belle Curves (r)
SOUTH END - Vibe Tribe (r)
HUEY'S (Hickory Hill) - Reed & Salley* (r)
HUEY'S (Jax) - The Coolers (rb)
HUEY'S - Nick's Hot Band (bl)
PATTERNS - The Fabulous Steeler Band (r)
RUM BOOGIE CAFE - The Bluebeats (gr)

SAT - JULY 30

616 - Three (r)
ACES HIGH - Deluge (r)
ANTENNA CLUB - D.O.T (a)
B.B. KING'S BLUES CLUB - Anson & The Rockets (bl)
BARRISTERS - MOM benefit
BLUE CITY CAFE - Preston Shannon / Jerry Moss (rb)
BOTTOM LINE - The Fabulous Steeler Band (r)
CIRCLE CAFE - Rob & The Rage (r)
COKEEYED CAMEL - Back Stage Pass (r)
COCO LOCO - Good Question (r)
HUEY'S (Jax) - The Coolers (rb)
HUEY'S (Jax) - Aint Yo Mama (r)
KUDUZ'S - The Campfire Boys with Brenda Patterson (c)
MIDWAY CAFE - The Blue Chane Cats (r)
MR. HANDY'S BLUES HALL - Zeno & The Sky Dogs (bl)
NEW DAISY THEATRE - Dead Horse (r)
PARTNER'S - Audio Maniac (r)
PATTERNS - The Rhythm Hounds (r)
RASCAL'S II - Aint Yo Mama (r)
SPORTS BAH & PILLY - Reflections (r)
T.J. MULLIGAN'S - Rob Jungklas & Romeo Rising (r)

T.J. MULLIGAN'S CORDOVA - Jesse Brownfield & David Cochran (ac)
T.J. MULLIGAN'S PINCH - The Buonis (p)
THE OTHERLANDS - Mark Allen and Lou Bond (ac)

SUN - JULY 31

B.B. KING'S BLUES CLUB - Little Jimmy King (bl)
BLUE CITY CAFE - Freeworld (r)
CIRCLE CAFE - Armed Voices (p)
FRENCH QUARTER SUITES - Rene Koopman & Reni Simon (*)
HUEY'S (Germantown Parkway) - Jesse Brownfield & David Cochran* (ac) / Elmo & The Shades (rb)
HUEY'S (Hickory Hill) - Reed & Salley* (r)
HUEY'S (Jax) - The Coolers (rb)
HUEY'S - Nick's Hot Band (bl)
PATTERNS - The Fabulous Steeler Band (r)
RUM BOOGIE CAFE - The Bluebeats (gr)
ART ABOUT TOWN

THRU JULY 9
DELTA AXIS - From Memphis to the Ivory Coast: Intertwoven Space

THRU SEPT. 4
BROOKS MUSEUM - The Robert and Martha Fogelman Collection of Contemporary Art

THRU SEPT. 5
BROOKS MUSEUM - Global Storm: Works by Bert Sharpe

THRU DEC. 31
BROOKS MUSEUM - Art Of Africa

FOR THE KIDS

JULY 2-4
LIBERTYLAND - Power Wheels Weekend

JULY 5-6
THE PYRAMID - The Ringling Brothers and Barnum & Bailey Circus

JULY 9
LIBERTYLAND - The BMX Bike Stunt Show

JULY 12-16, 19-23
THEATRE MEMPHIS - Little Miss Riding Hood

JULY 16
LIBERTYLAND - Be An Astronaut For A Day

JULY 23
LIBERTYLAND - Christian Family Day

JULY 26-31
THEATRE MEMPHIS - Wiley & The Harry Man

JULY 29-31
LIBERTYLAND - Tennessee State Championship Foosball Tournament

LAUGHS

EVERY TUESDAY
COMEDY ZONE - Overton Square Pegs Improv Group

EVERY THURSDAY
ESTHER'S ON THE SQUARE - Que & Company

JULY 5-10
COMEDY ZONE - 3rd Birthday Celebration
LAUGH FACTORY - Altura Shelton

JULY 7-10
COMEDY ZONE - Dennis Phillipi / Mike Vance / Barry Friedman

JULY 11-17
LAUGH FACTORY - Earl David Reed

JULY 15-16
COMEDY ZONE - Tommy Chong

JULY 18-24
LAUGH FACTORY - Steve O.

JULY 22-23
COMEDY ZONE - Tommy Davidson

JULY 28-31
COMEDY ZONE - Ron White

MISCELLANY

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

EVERY WEDNESDAY
FRIENDS FOR LIFE - Committed Support Group / Call 272-0855 for referral

EVERY THURSDAY
JAVA CABANA - Poetry Night
PARAMOUNT BALLROOM - Klub Country with Wayd Battle & The Backstreet Band / Western Dancing

EVERY FRIDAY
PARAMOUNT BALLROOM - Swing & Ballroom Dancing

EVERY FRIDAY AND SATURDAY NIGHT
MEMPHIS QUEEN - River Cruises with bands

JULY 1
BROOKS MUSEUM - Brooks Big Bang / All-American buffet, music by the Steamboat Strummers / Outdoor Theater presentation classic short films including Modern Inventions, The Mummy Strikes, and It Came From Outer Space. (3-D glasses provided)

JULY 1-3, 8-10
MID-SOUTH COLISEUM - Watchtower

JULY 2-4
LIBERTYLAND - Power Wheels Weekend
NATIONAL CIVIL RIGHTS MUSEUM - Youth in Unity Festival: A Celebration of Independence.

JULY 4
MUD ISLAND - Star Spangled Celebration / Fireworks / Music featuring Booker T and the MG's

JULY 5-6
THE PYRAMID - The Ringling Brothers and Barnum & Bailey Circus

JULY 9
LIBERTYLAND - The BMX Bike Stunt Show

JULY 12-14
UNIVERSITY OF MEMPHIS / COOK CONVENTION CENTER - BLUES CITY CULTURAL CENTER sponsored Peace In The House (A conference/workshop to promote peace to our youth) Call 225-3031 for locations and schedule.

JULY 14-17
COURT SQUARE - The Center for Southern Folklore 1994 Memphis Music & Heritage Festival

JULY 16
LIBERTYLAND - Be An Astronaut For A Day

JULY 16-17
MID-SOUTH COLISEUM - Gun and Knife Show

JULY 22
SOUTHERN BELLE CASINO (Robinsonville, MS) - Carl "The Truth" Williams vs Alexander Zolkin (10 round) headliner boxing

THEATRE

JULY 1-3, 7-10, 14-17, 21-24, 31
PLAYHOUSE ON THE SQUARE - Smoke On The Mountain

JULY 1-3, 8-10, 15-17, 22-24
CIRCUIT PLAYHOUSE - The Speed Of Darkness

JULY 12-16, 19-23
THEATRE MEMPHIS - Little Miss Riding Hood

JULY 26-31
THEATRE MEMPHIS - Wiley & The Harry Man
THE GENERATORS
The Generators (ASIL Records)

Fronted by former childhood star Bill Mumy of the 60's Lost In Space TV series, this lifeless collection seems to reveal that Hollywood should offer rehab and vocational schooling when childhood stars become middle-aged fools. DANGER! DANGER! WILL ROBINSON: This record sucks.

VARIOUS ARTISTS
Kiss My Ass (Mercury)

Musicians everywhere have come out of the closet to confess that the high priests of '70s glam metal, Kiss, inspired them. After listening to Kiss My Ass, it becomes apparent that the boys were more than just fire-spitting, Kabuki wearing cartoon characters. They rocked out, played their own instruments, and actually wrote some really cool songs that the Beavis and Butthead generation can make into mega-hits all over again.

There is something for everyone here, from Garth Brooks' rendition of "Hard Luck Woman" (the only cut that Kiss agreed to play on), to Extreme's version of "Strutter," and Lenny Kravitz covering "Deuce" (with a little Stevie Wonder cameo on harmonica). Toad The Wet Sprocket even does a righteous unplugged version of Rock and Roll All Night. I could have probably have lived without Yoshiki and The American Symphony Orchestra's version of "Black Diamond," but I suppose they had to put something on there for those Kiss fans that have entered the muzak age.

EDWIN COLÓN ZAYAS Y SU TALLER CAMPESINO
¡Bien Jibaro! Country Music of Puerto Rico (Rounder)

Forget what you think country music ought to be. Edwin Colón Zayas performs música jibara, music that combines Spanish, African and Taíno Indian cultures. The result is a wonderful assortment of soothing, traditional and instrumental pieces performed flawlessly. A must for anyone who ever gets migraines or plans to open a Mexican restaurant.

THE PALADINS
Ticket Home (Sector II)

Co-produced by Cesar Rosas of Los Lobos, who also plays guitar on three cuts, this compact band from San Diego takes their three piece sound to the extreme a la old Johnny Winter and Stevie Ray, although with a little rockabilly twang on the side. After hearing the bitchin' "15 Days Under The Hood," not to mention catching them live at a gig-from-hell at the Antenna Club (where some idiot thought he was at Miller's Cave and kept requesting "Freebird"), it's evident that these guys have every right to feel and play the blues. And they do a damn fine job of it, too.

VINCE GILL
When Love Finds You (MCA)

The smoothest singer in country music returns with another across-the-board smash.
Like his last album, I Still Believe In You, there’s hardly any Nashville twang to be found — Gill has more in common with Johnny Mathis than Johnny Paycheck. The few token uptempo songs are a hoot, and they give Gill the guitarist a chance to show off his picking skills. But it’s the ballads that make the man here, and there are enough great love songs here to make even the hardest heart swoon.

**THE PRETENDERS**

*Last Of The Independents* (Sire)

In a world filled with sensitive waif warblers and rowdy riot grrrls, it sure is great to have Chrissie Hynde back in fighting form again. Reuniting with original Pretenders drummer Martin Chambers has obviously rejuvenated Hynde, and the strongest batch of songs in many years certainly doesn’t hurt either. Hands down, the best Pretenders album since *Learning To Crawl*.

**BOston**

*Walk On* (MCA)

More than a feeling? Hardly. If it were, that would mean that somewhere beneath all of Tom Scholz’ guitar gizmo wizardry here, you might actually find some human emotion. And I just don’t hear it. Between the anonymous vocals (courtesy of a Brad Delp soundalike) and the one-man-band overdub overkill, you might as well wait for the new album from your nearest ATM machine. Somebody really needs to get out more often.

**SAM PHILLIPS**

*Martinis & Bikinis* (Virgin)

For the uninitiated, no, this isn’t the legendary Sun Studio mogul. This Sam Phillips is a singer/songwriter who may be one of the last few females still committed to pure pop music. Along with producer and husband T-Bone Burnett, Phillips has staked out a territory somewhere between the Bangles and the Beatles that keeps getting better and more original with every album. Featuring a dozen self-written gems that are damn near perfect in every way, the only way this CD could be any better is if she was holding a Rickenbacker on the cover.

— Steve Walker

**NEW IN THE RINS**

**IN CASE YOU EVER WANTED TO KNOW**

In case you ever wondered if record companies take summer vacations just like the rest of us, the answer has got to be a resounding “yes” judging from this month’s new release schedule. The one and only blockbuster title scheduled for July is the new album from the *Rolling Stones*. Due July 12, *Voodoo Lounge* is the band’s first new studio effort in five years, as well as their first under their new contract with Virgin Records. There hasn’t been too much advance word about the record yet, probably because everybody’s been too busy talking about the upcoming tour. But Mick and Keith seem to be rested and ready, and everybody’s gotten their solo albums out of their systems, so maybe *Voodoo Lounge* will finally be the killer album that everybody’s been waiting for since *Tattoo You*.

As far as other July releases go, things look a little skimpy. *Harry Connick, Jr.* is giving his big band the summer off and is releasing a album called *She*, which is said to be a salute to his New Orleans jazz and R & B roots. After several years of laying low, former Journey frontman *Steve Perry* is returning to the music scene with a new solo album, *For The Love Of Strange Medicine*. And both *Public Enemy* and *Sir Mix-A-Lot* will be back with new releases this month — *PE’s* is called *Muse-Sick N Hour Message*, while *Sir Mix-A-Lot’s* is titled *Chief Boot Knocker*.

Other July releases include new albums from *Alice Cooper*, *L7*, *Deconstruction* (featuring two former members of *Jane’s Addiction*), *Reverend Horton Heat*, *JULIA FORDHAM*, *Everything But The Girl*, *Sophie B. HAWKINS*, *Jeffrey GNAYES*, *Wet Wet Wet*, *Bootsy’s* *New Rubber Band*, *Dave Edmonds*, *Dan Hicks*, *Jon Anderson* (of *Yes*), and *Michael Hedges*.

In August, look for new releases from *Crosby, Stills & Nash*, *Jackyl*, *Danzig*, *Dinosaur Jr.*., *Laurie Anderson*, *Deee-Lite*, *MARC CABBILSON*, *Swing Out Sister*, *Shawn Colvin*, *Jeff Buckley*, *JulesShear*, *Barenaked Ladies*, *Grant Lee Ballet*, *Sebadoh*, *Luscious Jackson*, *Julian Cope*, and *Amu Grant*. And finally, pencilled in for late August or possible September are new albums from *R.E.M.*, *Prince*, *Lyle Lovett*, the *Black Crowes*, *Big Audio Dynamite*, and *Digable Planets*.

— Steve Walker
AN OLD SAW HOLDS THAT A GENTLEMAN IS SOMEONE WHO KNOWS HOW TO PLAY THE HARMONICA AND DOESN’T, BUT OVER 300 HARMONICA PLAYERS COMING TO MEMPHIS FOR THE SOCIETY FOR PRESERVATION AND ADVANCEMENT OF THE HARMONICA (SPAH) CONVENTION WOULD CONTRIBUTE TO THIS TRUTH. HELD IN CONJUNCTION WITH THE CENTER FOR SOUTHERN FOLKLORE’S ANNUAL MUSIC AND HERITAGE FESTIVAL, THE HARMONICA CONVENTION WILL BRING TOGETHER A TREMENDOUS COLLECTION OF HARP TALENT RANGING FROM HARMONICATS FOUNDER JERRY MURAD TO CHARLIE MUSSELWHITE.

THURSDAY, JULY 14, THE FESTIVAL AND THE HARP CONVENTION GET AN ENTHUSIASTIC SEND-OFF AS MUSSHELHTE AND JOYCE COBB HOST AN ALL-STAR JAM SESSION (BRING YOUR HARP) ON THE FESTIVAL GROUNDS NEXT TO MORGAN KEEGAN TOWER. OTHER WELL KNOWN HARPISTS AT THE CONVENTION INCLUDE CONVENTION ORGANIZER PETE PEDERSON (CONSIDERED BY MANY TO BE ONE OF THE GREATEST LIVING CHROMATIC PLAYERS AND ARRANGERS), CHARLIE MCCOY, AND CHILD PRODIGIES TONG JIA (CHINA), URI FINTZNER (GERMANY), AND BRODY BUSTER (BEALE STREET VIA KANSAS). THE THREE-DAY EVENT INCLUDES A NUMBER OF PERFORMANCES, OPEN MIC SESSIONS, SEMINARS, AND A HARP MARKET WHERE HARMONICAS, ACCESSORIES, AND WILD STORIES WILL BE SOLD AND SWAPPED. FOR A COMPLETE SCHEDULE, CONTACT THE CENTER FOR SOUTHERN FOLKLORE AT 525-3655.

IN ALBUM NEWS, BLUES HARPIST MARK HUMMEL MAKES A STRONG SHOWING ON HIS FEEL LIKE ROCKIN’ CD ON FLYING FISH. PRODUCED BY LITTLE CHARLIE AND THE NIGHTCATS FRONT MAN RICK ESTRIN, HUMMEL TAKES A TOUR THROUGH A VARIETY OF BLUES STYLES AND LEAVES THE LISTENER FAIRLY WELL IMPRESSED AT HIS VERSATILITY. FROM A PIEDMONT STYLED PIECE WITH BROWNIE MCCOGE TO SMOOTH R&B WITH CHARLES BROWN TO STANDARD BLUES ROCK PIECES, HUMMEL NEVER FAILS TO IMPRESS. TYING IT ALL TOGETHER IS HIS DYED-IN-THE-WOOL WEST COAST SENSE OF RHYTHM AND SWING THAT PERVADES NEARLY EVERY PIECE.

CLASSIC BLUES HARP FANS WILL WANT TO DASH DOWN TO THE LOCAL DISC DISPENSER AND DEMAND GOIN’ IN YOUR DIRECTION BY SONNY BOY WILLIAMSON II. THIS COMPILATION OF ORIGINAL TRUMPET LABEL SIDES WAS ORIGINALLY RELEASED ON MARK RYANS’ ACOUSTIC ARCHIVES LABEL, BUT RECEIVED A LIMITED DISTRIBUTION. NOW FRESHLY REPACKAGED AND DISTRIBUTED BY ALLEGATOR, THESE SIDES SHOULD REACH A MUCH BROADER AUDIENCE. WHILE OTHER HARP PLAYERS MAY HAVE SHOWN MORE FINESSE OR BEEN MORE NIMBLE, SONNY BOY WILLIAMSON II STILL PUTS ‘EM ALL TO SHAME WITH HIS TONE. FAITHFULLY REPRODUCED IN THE DIGITAL FORMAT, SONNY BOY’S BLEATS, WAALS, AND CRIES STILL SOUND MORE LIKE A FERAL ANIMAL THAN ANYTHING HUMANLY PRODUCED. RECORDED BETWEEN 1951 AND 1954, THESE SESSIONS HAVE A RAW, UNPOLISHED QUALITY THAT ENHANCES, RATHER THAN IMPedes THE OVERALL SOUND OF THE SESSIONS. ABSOLUTELY RECOMMENDED FOR EVEN PASSING FANS, THIS ONE IS A MUST HAVE. ALSO RELEASED IN THE SERIES IS A COMPILATION OF OTHER TRUMPET SIDES ENTITLED SHOUT, BROTHER, SHOUT THAT VENTURES OCCASIONALLY INTO THE ESOTERIC WITH OUT-OF-TUNE SIDEMEN AND PECULIAR ECHOES, BUT IT’S WORTH THE PRICE OF ADMISSION FOR ANYONE INTRIGUED BY THE TRUMPET SOUND.

ALSO ON A VINTAGE NOTE, BUT FAR MORE INTO THE SCHMALZ VEIN, ARE TWO RELEASES FOCUSING ON WHAT SOME WOULD CALL NEW ORLEANS TOURIST MUSIC. THE APPEAL OF MCA’S LOUIS ARMSTRONG’S ALL TIME GREATEST HITS WILL BE DETERMINED BY YOUR MEMORIES OF ARMSTRONG. IF YOU REMEMBER ARMSTRONG AS ONE OF THE CLASSIC NEW ORLEANS JAZZMEN AND AS THE ICON OF POP JAZZ IN THE ‘50s AND ‘60s, THIS IS YOUR CD. ALL THE CLASSICS ARE HERE, INCLUDING A DUO WITH BING CROSBY. ON THE OTHER HAND, IF YOU THINK OF THE NEVILLES WHEN YOU THINK OF NEW ORLEANS, OR MILES DAVIS IS YOUR IDEA OF JAZZ, THEN YOU’D BEST SKIP THIS ONE.

IN A SIMILAR VEIN IS ARHOLIE’S THE NEW ORLEANS RAGTIME ORCHESTRA / CREOLE BELLES. FORMED IN 1967 AS A REVIVAL ORCHESTRA, THE NEW ORLEANS RAGTIME ORCHESTRA COVERED RAGS, MARCHES, AND WALTZES, WITH ARRANGEMENTS ORIGINALLY DRAFTED FOR THE JOHN ROBICHAUX ORCHESTRA IN THE EARLY 1900s. THESE SESSIONS, RECORDED IN 1971, SHOWCASE EARLY NEW ORLEANS SYNCOPATION TO FULL ADVANTAGE, AND FEATURE A FULL COMPLEMENT OF ACCOMPLISHED INSTRUMENTALISTS.

ICHIBAN RECORDS, BASED IN ATLANTA, HAS WORKED HARD TO ESTABLISH THEMSELVES AS A MAJOR OUTLET FOR A FULL RANGE OF BLUES STYLES, AND ONE OF ONLY TWO OUTLETS FOR WHAT THE BLUES FOUNDATION CALLS SOUL/BLUES. TRUDY LYNN’S 24 HOUR WOMAN FALLS SOLIDLY IN THIS VEIN, SHOWCASING LYNN’S VOCALS IN FRONT OF A VARIETY OF HORN AND STRING BACKUPS, WITH AN OCCASIONAL FORAY INTO FUNK. WITH AN IMPRESSIVE SET OF Pipes, LYNN SOUNDS BEST IN FULL SONG, BUT THE DISC ALSO INCLUDES A LIBERAL DOSE OF HAND-ON-THE-HIP-ASIDES GUARANTEED TO PRODUCE AT LEAST ONE “AMEN SISTER! TELL ’EM!” FROM A SYMPATHETIC LISTENER.

FINALLY, DICK DALE HAS A NEW CD. I CAN’T SAY TO KNOW HIM IS TO LOVE HIM, AND TO TELL THE TRUTH, A SOLID HOUR OF THIS STUFF IS TOO MUCH. BUT A SURF GUITAR HERO IS A SURF GUITAR HERO, AND YOU REALLY DO NEED THIS CD. MY FAVORITE CUT IS WITHOUT QUESTION DALE’S “HAVA NAGILA,” AND YOU CAN BET IT’LL BE PLAYED AT A FEW REALLY COOL BAR MITZVAHS THIS YEAR. BEYOND THAT, IF YOU AREN’T ALREADY FAMILIAR WITH THE MAN WHO ARGUABLY INVENTED SURF GUITAR, YOU DESPERATELY NEED THIS CD FOR EDUCATIONAL PURPOSES ALONE. IF YOU ARE FAMILIAR WITH DICK DALE, WELL THEN, ’NUFF SAID.

— B.B. Bean
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 specials offered to Memphis musicians. Ocean Wave Photography, 274-7530.

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EXTREMELY TALENTED female vocalist, unknown but waiting to be discovered. Hard rock to blues to country and etc. Hey fellow musicians, you need me and I need you! Call Pam at 465-2015. 7/94

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BASS PLAYER NEEDED! Working band, good $$$, must have own equipment and transportation. Kicking country and southern rock. Vocals a must! Brian 386-4466 or 383-8304. 7/94


BLUES DRUMMER needed for Beale Street gigs and others once tight. Male or female. No coke heads. Call Memphis James at 947-4723. 7/94

MEDICINE MACHINE seeking lead vocalist. If interested please contact 794-8065. 7/94

MALE VOCALIST and/or keyboardist wanted to complete neo-progressive rock line-up. Must be equipped and ready for the outer limits of the musical atmosphere. Ages 17-25. Call Rob at 766-1687. 7/94

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